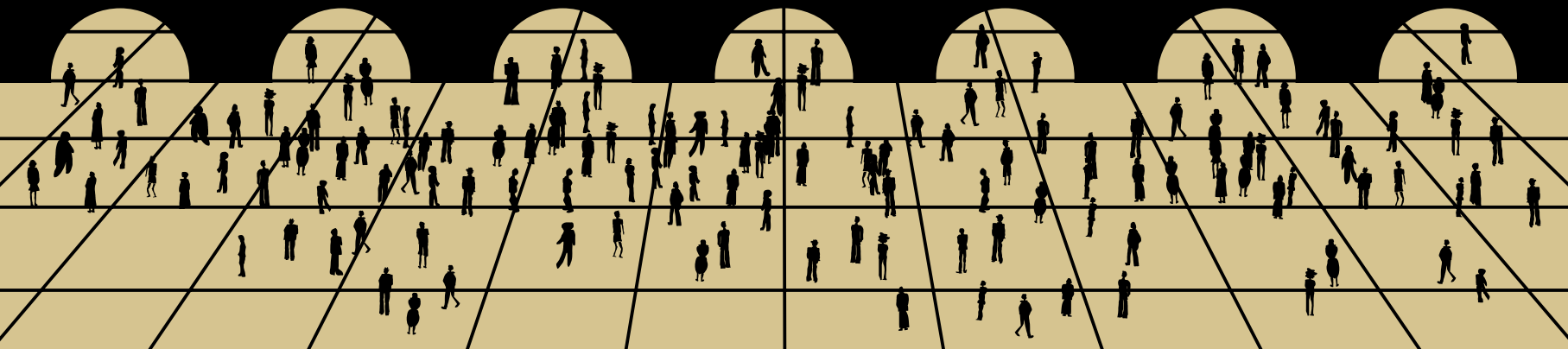




Ljubljana, Slovenija  
20. 6. – 3. 9. 2024



# 72. LJUBLJANA FESTIVAL



Ustanoviteljica Festivala Ljubljana je Mestna občina Ljubljana. / The Ljubljana Festival was founded by the City of Ljubljana.



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Častni pokrovitelj Ljubljana Festivala 2024 je župan Mestne občine Ljubljana Zoran Jankovič. / The Honorary Patron of the Ljubljana Festival 2024 is the Mayor of the City of Ljubljana Zoran Jankovič.



# LJUBLJANA FESTIVAL

SREDIŠČE VAŠIH DOŽIVETIJ

*AT THE HEART OF YOUR EXPERIENCE*





## KULTURA NA VSAKEM KORAKU!

Tudi to poletje bo Ljubljana središče umetnosti, kulture in družabnega življenja. Poleg številnih dogodkov, ki vsak zase bogatijo naše mesto, še posebej težko čakamo na Ljubljana Festival, ki vsako leto znova navduši z vrhunskim programom in največjimi imeni iz sveta umetnosti.

Ekipa Festivala Ljubljana pod vodstvom dolgoletnega direktorja in umetniškega vodje Darka Brleka je tudi letos pripravila izjemen in žanrsko raznovrsten program. Že 72. Ljubljana Festival bo v naše mesto znova pripeljal slovite umetnike, ki bodo poskrbeli za številne umetniške presežke in navdušili občinstvo.

Osrednje prizorišče ostajajo edinstvene Plečnikove Križanke, festival pa bomo tradicionalno odprli

na Kongresnem trgu s *Poletno nočjo*, ki bo letos posvečena nepozabnim popevkam Ditke Haberl, Alenke Pinterič in Nece Falk. Nato si bodo vse poletje sledili večeri vrhunskih koncertov in predstav, program pa bomo sklenili v Cankarjevem domu s koncertom Orkestra Slovenske filharmonije, ki ga bo vodil švicarski dirigent Charles Dutoit.

Ljubljana je mesto, ki je prežeto s kulturo, številnimi dogodki, namenjeni najrazličnejšim občinstvom, pa k nam privabijo obiskovalce z vsega sveta. Ponosen sem, da smo v zadnjih letih izvedli tudi večje infrastrukturne projekte, s katerimi še krepimo kulturni značaj našega mesta. Med njimi naj omenim le zadnje pomembno kulturno pridobitev – Center Rog, ki smo ga uredili na prostoru nekdanje tovarne koles Rog. Center Rog je takoj po odprtju zaživel s polnimi pljuči in postal kreativno stičišče ter odprt prostor za učenje in uporabo tako tradicionalnih kot sodobnih, digitalnih tehnologij, v njem pa smo med drugim uredili pet rezidenčnih stanovanj, ki so namenjena tujim ustvarjalcem, raziskovalcem in predavateljem.

Na Mestni občini Ljubljana vsak dan dokazujemo, da vlaganje v kulturo razumemo kot investicijo, in ne strošek, zato področju kulture, brez infrastrukturnih projektov, letno namenimo 11 odstotkov proračunskih sredstev.

Kultura nas bogati, odpira nam neznane svetove in nas spodbuja k razmišljanju o razmerah v sodobnem svetu. Je tudi eno od področij, ki ne pozna meja med državami in ljudmi, temveč jih odpravlja, zato smo začeli novo misijo: širitev EU s slovansko dušo.

Tudi zaradi kulturne raznolikosti je Ljubljana zame najlepše mesto na svetu! Mesto, v katerem na podlagi medsebojnega spoštovanja gradimo strpno, solidarno in tovariško skupnost, v kateri se prav vsak lahko počuti kot doma.

Dobrodošli v Ljubljani in vabljeni na prireditve 72. Ljubljana Festivala.

**Zoran Janković**

župan Mestne občine Ljubljana

## CULTURE AT EVERY STEP!

*Once again this summer Ljubljana will be a centre of art, culture and social activities. Besides many other events, each of which enriches our city in its own way, we are particularly looking forward to the Ljubljana Festival, which every year offers a fantastic programme featuring some of the biggest names from the world of the arts.*

*The Ljubljana Festival team, headed by long-time general and artistic director Darko Brlek, has put together another exceptional line-up covering a wide variety of genres. This 72<sup>nd</sup> edition of the Ljubljana Festival will once again bring outstanding artists to our city, promising superlative artistic experiences for the enthusiastic festival audience.*

*The main venue, as ever, is Plečnik's Križanke complex, but as has now become traditional,*



*the festival will open in Congress Square with the Summer Night concert, this year dedicated to the unforgettable songs of Ditka Haberl, Alenka Pinterič and Neca Falk. This will be followed by a series of notable concerts and performances taking place throughout the summer, before the programme ends at Cankarjev Dom with a concert by the Slovenian Philharmonic Orchestra under the Swiss conductor Charles Dutoit.*

*Ljubljana is a city permeated by culture, while numerous events aimed at a wide range of different audiences attract visitors from all over the world. I am proud that in recent years we have also completed a number of major infrastructure projects that reinforce our city's cultural character. I need only mention the most recent significant cultural acquisition - the Rog Centre, created on the site of the former Rog bicycle factory. No sooner had it opened than the Rog Centre sprang into vigorous life. It has become a creative hub and open space for learning and the use of both traditional and modern, digital technologies. It also includes five residential studios reserved for creatives, researchers and lecturers from other countries.*

*We at the City of Ljubljana demonstrate on a daily basis that we view money spent on culture as an investment rather than an expense. That is why 11% of our annual budget is destined for culture, not including infrastructure projects.*

*Culture enriches us, opens up unknown worlds and encourages us to reflect on conditions in the modern world. It is also an area that recognises no borders between countries and people and*

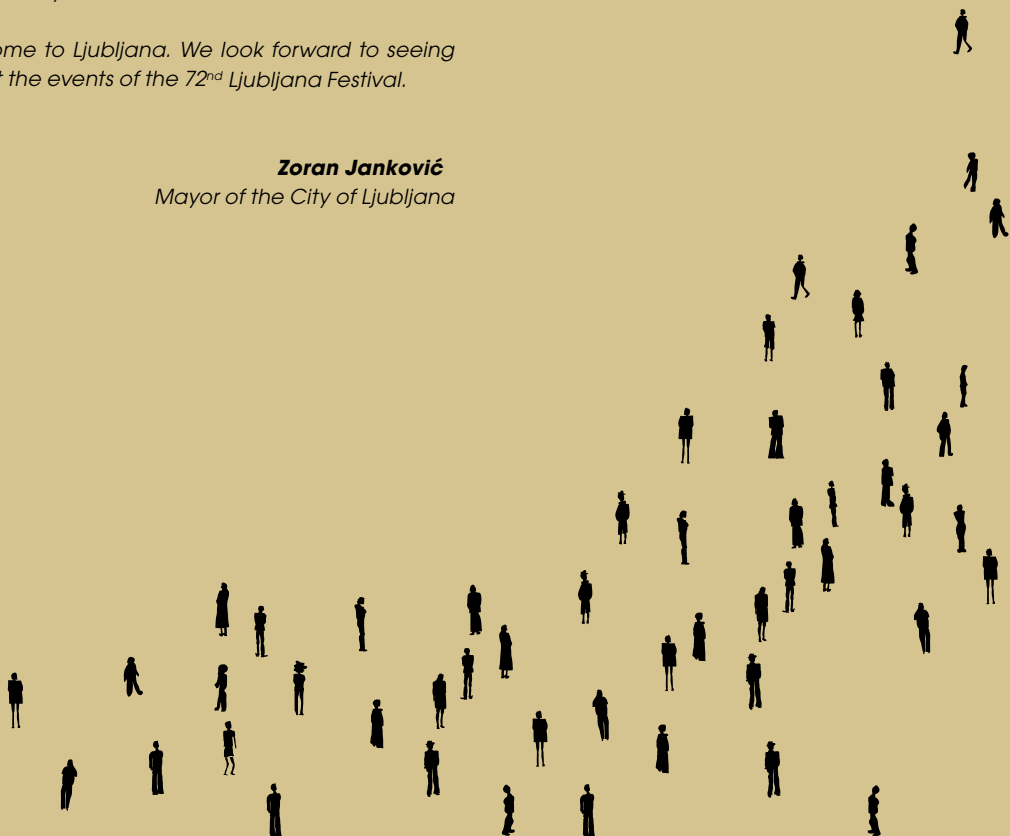
*instead eliminates them. It is for this reason that we have embarked on a new mission: an EU enlargement with a Slavic soul.*

*Its cultural diversity is another of the reasons why, for me, Ljubljana is the most beautiful city in the world! A city in which we are building a community characterised by solidarity, tolerance and comradeship, in a spirit of mutual respect. A city where everyone can feel at home.*

*Welcome to Ljubljana. We look forward to seeing you at the events of the 72<sup>nd</sup> Ljubljana Festival.*

**Zoran Jankovič**

*Mayor of the City of Ljubljana*





## POLETJE JE LETNI ČAS PRIREDITEV NA PROSTEM, ZABAVE, BREZSKRBNOSTI IN ... LJUBLJANA FESTIVALA

Skrbno izbran in žanrsko raznolik program v našo prestolnico privablja obiskovalce z željo po kulturnem udejstvovanju. Festival Ljubljana je institucija z dolgoletno tradicijo, katere dejavnost ni le vsem dobro poznan poletni festival, temveč tudi manjši festivali in dogodki vse leto. Niso pa le obiskovalci tisti, ki nas zvesto spremljajo, tudi umetniki se z veseljem vračajo na odrske deske enega največjih kulturnih festivalov, saj so v Ljubljani zmeraj toplo sprejeti.

V Križankah, Cankarjevem domu in na odrih drugih ljubljanskih kulturnih institucij se bo v letošnjem poletju zvrstilo več kot 100 prireditev, na katerih bo nastopilo več kot 5000 umetnikov iz vsega sveta. 72. Ljubljana Festival bomo odprli s tradicionalnim gala koncertom *Poletna noč*, ki bo posvečen popevkam Ditke Haberl, Alenke Pinterič in Nece Falk. Sicer pa

program prinaša kulturne vrhunce, kot sta opera *Tosca* Giacoma Puccinija s sopranistko Rebeko Lokar, tenoristom Jonathanom Tetelmanom in baritonistom Željkom Lučičem, ter balet *Grk Zorba* Mikisa Theodorakisa. Rade Šerbedžija bo s skupino Zapadni kolodvor predstavil širok nabor del iz svojega glasbenega opusa, ki ga ustvarja od leta 1974. V sodelovanju z Branetom Rončelom ponovno pripravljamo dva koncerta, na katerih se bosta predstavila Arturo O'Farrill z Afro Latin Jazz Orchestra in Margareth Menezes. Po lanskem uspešnem nastopu se v Ljubljano vrača Državno operno in baletno gledališče Astana Opera z baletno predstavo *Spartak*. Na dveh koncertnih večerih bomo prisluhnili Budimpeškemu koncertnemu simfoničnemu orkestru in pianistu Mihailu Pletnjevu pod taktirko Andrása Kellerja in Alekseja Kornienka. Filharmonični orkester iz Seongnama bo skupaj s solistkama Mario Solozobovo in Min Jio nastopil pod taktirko Nanseja Guma, prav tako bomo na gala koncertu prisluhnili Orkestru Majskega glasbenega festivala v Firencah, ki ju bo vodil maestro Zubin Mehta. V produkciji Teatra del Maggio Musicale Fiorentino bo na sporedu še opera *Trubadur* Giuseppeja Verdija. V Križanke prihaja še ena uspešnica iz West Enda, in sicer muzikal *Telesni stražar* v režiji Mykala Randa. Dirigent in pianist Epifanio Comis bo vodil Simfonični orkester Konservatorija Vincenzo Bellini iz Catanie, Josep Vicent pa bo letos na dveh koncertih dirigiral Simfoničnemu orkestru Avditorija Alicante ADDA. Od prve polovice poletja se bomo poslovlili s Simfoničnim orkestrom iz Ningboja.

V avgustu bo na sporedu koncertna izvedba opere *La bohème* Giacoma Puccinija v interpretaciji dirigenta Georgea Pehlivaniana, opus Franka Zappe pa bodo predstavili uveljavljena slovenska zasedba Ensemble Dissonance, dirigent Jonathan Stockhammer in kitarist Vlatko Stefanovski. Dirigentka Oksana

Liniv in tenorist Juan Diego Flórez bosta navdušila s koncertom opernih arij. Prisluhnili bomo lahko tudi Slovenskemu mladinskemu orkestru pod taktirko Žive Ploj Peršuh, kot solist se mu bo tokrat pridružil kitarist Lauri Porra, Otu Pestnerju, Vladu Kreslinu, Urošu Periču, ki praznuje 20 let delovanja, in glasbeni skupini Bossa de Novo, ki bo predstavila pesmi s svojega novega albuma. Orkester in Zbor Sofijske filharmonije bosta pod taktirko Najdena Todorova pričarala vrhunski večer filmske glasbe Johna Williama, Antonio Papano pa bo z interpretacijo skladb 19. in 20. stoletja vodil Londonski simfonični orkester. 72. Ljubljana Festival bosta zaokročila dva nepozabna koncerta. Filharmonični orkester milanske Scale bo nastopil pod taktirko Riccarda Chaillyja, Orkester Slovenske filharmonije pa bo zaigral pod vodstvom švicarskega dirigenta Charlesa Dutoita, na odru se mu bo pridružila legendarna pianistka Martha Argerich.

Na programu bodo tudi številni komorni koncerti v ambientu Križevniške cerkve, na turističnih ladjah na Ljubljani bomo lahko prisluhnili interpretacijam skladb študentov Akademije za glasbo Univerze v Ljubljani, ponovno pa bodo potekali tudi Mednarodna in Mala likovna kolonija ter Mojstrski tečajji Festivala Ljubljana.

Posebna zahvala gre Mestni občini Ljubljana in županu Zoranu Jankoviču, glavnemu pokrovitelju Zavarovalnici Sava, zvestim sponzorjem in seveda vsem našim obiskovalcem. Poletje je letni čas festivalov, prireditev na prostem, zabave in brezskrbnosti. Zato tudi vas vljudno vabimo, da skupaj ustvarimo še eno nepozabno poletje, polno kulturnih presežkov.

**Darko Brlek**

Direktor in umetniški vodja

Častni član Evropskega združenja festivalov

## **SUMMER IS A TIME OF OUTDOOR EVENTS, FUN, CAREFREE ENJOYMENT AND ... THE LJUBLJANA FESTIVAL**

A carefully selected programme spanning a variety of genres brings visitors with a desire for culture to our capital city. The Ljubljana Festival is an institution with a long tradition, whose activities cover not only the famous summer festival but also smaller festivals and events throughout the whole year. And it isn't only festivalgoers who follow each edition faithfully: artists, too, are happy to return to the stages of one of the region's biggest cultural festivals, since they always enjoy a warm reception in Ljubljana.

This summer over 100 events featuring more than 5,000 artists from all over the world will take place at Križanke and Cankarjev Dom and on the stages of other Ljubljana cultural institutions. The 72<sup>nd</sup> Ljubljana Festival will open with the traditional gala concert Summer Night, which this year will be dedicated to the songs made popular by Ditka Haberl, Alenka Pinterič and Neca Falk. Highlights of the programme include Giacomo Puccini's opera *Tosca* with soprano Rebeka Lokar, tenor Jonathan Tetelman and baritone Željko Lučić, and Mikis Theodorakis's ballet *Zorba the Greek*. Together with his group *Zapadni Kolodvor*, Rade Šerbedžija will perform a selection of songs from his extensive back catalogue, dating back to 1974. In collaboration with Brane Rončel, we are once again preparing two concerts at which Arturo O'Farrill with the *Afro Latin Jazz Orchestra* and Margareth Menezes will perform. Following last year's successful festival appearance, *Kazakhstan's The State Opera and Ballet Theatre Astana Opera* returns to Ljubljana with the ballet *Spartacus*. The

*Concerto Budapest Symphony Orchestra* and pianist Mikhail Pletnev will appear on two successive evenings in concerts conducted by (respectively) András Keller and Alexei Kornienko. The *Seongnam Philharmonic Orchestra* will perform with soloists Maria Solozobova and Min Jio under the baton of conductor Nanse Gum. The *Orchestra of the Maggio Musicale Fiorentino* will perform a gala concert under maestro Zubin Mehta, while the programme also includes the *Teatro del Maggio Musicale Fiorentino's* production of Giuseppe Verdi's opera *Il trovatore*. Another hit musical from the West End comes to Križanke in the form of Mykal Rand's *The Bodyguard*. Conductor and pianist Epifanio Comis will direct the *Catania Vincenzo Bellini Conservatory Symphonic Orchestra*, while Josep Vincent will conduct *Allcante's ADDA Simfònica* in two concerts this year. We will bid farewell to the first half of the summer in the company of the *Ningbo Symphony Orchestra* from China.

Highlights of the programme in August include a concert performance of Giacomo Puccini's *La bohème* conducted by George Pehlivanian. Slovene chamber group *Ensemble Dissonance*, conductor Jonathan Stockhammer and guitarist Vlatko Stefanovski will present works by Frank Zappa. Conductor Oksana Lyniv and tenor Juan Diego Flórez will offer a thrilling concert of opera arias. We will also have the opportunity to hear the *Slovene Youth Orchestra*, conducted by Živa Ploj Peršuh, with guest soloist Lauri Porra on electric bass guitar, and concerts by Oto Pestner, Vlado Kreslin, Uroš Perič (looking back over his 20-year career) and jazz group *Bossa de Novo*, presenting songs from their new album. The *Sofia Philharmonic Orchestra* and *National Choir of Sofia Philharmonic*, conducted by Nayden Todorov, will offer an evening of the film music of

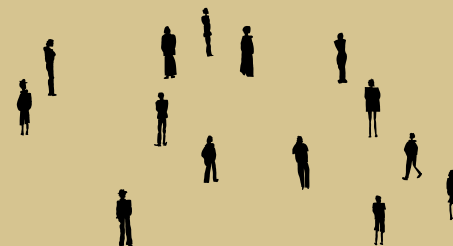
John Williams, while Sir Antonio Pappano will lead the *London Symphony Orchestra* in a concert of music from the 19<sup>th</sup> and 20<sup>th</sup> centuries. The 72<sup>nd</sup> Ljubljana Festival will end with two unforgettable concerts: the *Filarmonica della Scala* conducted by Richard Chailly and the *Slovenian Philharmonic Orchestra* conducted by Charles Dutoit and joined onstage by legendary pianist Martha Argerich.

The programme also includes numerous chamber concerts in the atmospheric setting of Križevniška Church, performances by students from the Ljubljana Academy of Music on pleasure boats on the river Ljubljanica, the International Arts Colony and Little Arts Colony and the Ljubljana Festival Masterclasses.

Special thanks are due to the City of Ljubljana and Mayor Zoran Jankovič, our general sponsor Zavarovalnica Sava and all our loyal sponsors, and of course to all festivalgoers. Summer is a time of festivals, outdoor events, fun and carefree enjoyment. That is why we invite you to join us in creating another unforgettable summer full of cultural superlatives.

**Darko Brlek**

General and Artistic Director  
Honorary Member of the European  
Festivals Association





## Lokacije / Locations

- |           |                                                            |           |                                                         |
|-----------|------------------------------------------------------------|-----------|---------------------------------------------------------|
| <b>1</b>  | Križanke                                                   | <b>12</b> | Gledališče Glej / <i>Glej Theatre</i>                   |
| <b>2</b>  | Kongresni trg<br><i>Congress Square</i>                    | <b>13</b> | Petkovškovo nabrežje<br><i>Petkovšek Embankment</i>     |
| <b>3</b>  | Cankarjev dom                                              | <b>14</b> | Pogačarjev trg<br><i>Pogačar Square</i>                 |
| <b>4</b>  | Breg                                                       | <b>15</b> | Prešernov trg<br><i>Prešeren Square</i>                 |
| <b>5</b>  | Gallusovo nabrežje<br><i>Gallus Embankment</i>             | <b>16</b> | Stari trg / <i>Old Square</i>                           |
| <b>6</b>  | Dvorni trg / <i>Square</i>                                 | <b>17</b> | Slovenska filharmonija<br><i>Slovenian Philharmonic</i> |
| <b>7</b>  | Ribji trg / <i>Fish Square</i>                             |           |                                                         |
| <b>8</b>  | Cankarjevo nabrežje<br><i>Cankar Embankment</i>            |           |                                                         |
| <b>9</b>  | Mesarski most<br><i>Butchers' Bridge</i>                   |           |                                                         |
| <b>10</b> | Glasbena šola Vič-Rudnik<br><i>Vič-Rudnik Music School</i> |           |                                                         |
| <b>11</b> | Narodna galerija<br><i>National Gallery</i>                |           |                                                         |



ZAV-SAVA.SI



**Zavarovalnica Sava  
je ponosni glavni  
sponzor prireditev  
72. Ljubljana Festivala.**

NIKOLI SAMI



**SAVA**  
ZAVAROVALNICA

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## INTERVJUJI / INTERVIEWS



### REBEKA LOKAR

Operna pevka / Opera singer

**1. Kako krmarite med ohranjanjem zdravja glasu in premikanjem njegovih mej pri raziskovanju novega repertoarja in vlog?**

*How do you steer a course between looking after your voice and stretching its limits when exploring new repertoire and roles?*

Trudim se, da vedno vzdržujem pevsko in fizično kondicijo, potrebnega je tudi dovolj počitka. Občasno obiščem svojega mentorja, se z njim posvetujem. Dobro je, da se kdaj vrnem tudi na bolj lirski repertoar, da glas ne izgubi elastičnosti in svežine. Ker živimo v stresu in to vpliva na zdravje in glas, se poskušam notranje umiriti, meditiram, ogromno hodim. In ne nazadnje, vedno je treba peti z glasom, ki ga imaš, in imeti nadzor nad tem, da ne daš preveč, še posebej v bolj dramskem repertoarju.

*I am always careful to maintain my vocal health and my physical fitness. Getting enough rest is also important. From time to time I visit my mentor and seek his advice. It's also good to return sometimes to a more lyric repertoire, so that my voice doesn't lose its elasticity and freshness. Because life can be stressful, and this affects both your health and your voice, I try to find inner calm, I meditate, I walk a lot. Last but not least, you should always sing with the voice you have and make sure you don't push it too much, especially in the more dramatic repertoire.*

**2. Kaj je pri nastopu s Teatro La Fenice (z Gledališčem La Fenice) v *Madami Butterfly* na vas naredilo najmočnejši vtis?**

*Last year you appeared in Madama Butterfly with the Teatro La Fenice. What made the biggest impression on you in that performance?*

Bilo je zelo čustveno, in ker sem vskočila v zadnjem trenutku, so bili moji možgani v posebnem modusu, da sem si lahko na hitro zapomnila vso režijo in napotke, ki sem jih dobila na muzikalni vaji pred

predstavo. Na odru s pevci in tudi dirigentom se je ustvarila lepa energija, posebno je bilo peti s tako čudovitim orkestrom. Na koncu pa me je zelo ganil aplavz domačega občinstva.

*It was very emotional, and, because I was called to step in at the last moment, my brain had to switch into a special mode in order to be able to quickly memorise all the direction and instructions I received during the musical rehearsal before the performance. Once onstage, there was a really good energy with the singers and the conductor, and it was a special experience singing with such a wonderful orchestra. The applause from the local audience at the end really moved me.*

**3. Kako se lotevate edinstvene interpretacije lika Florie Tosce, da bi občinstvu zagotovili nov vpogled v ikonično vlogo?**

*How do you set about creating a unique interpretation of the character of Floria Tosca so as to give the audience a new insight into this iconic role?*

Študij Tosce me spremlja že nekaj časa, najprej je pomembno, da je vloga pevsko in tehnično dobro postavljena. Z glasom želim poiskati vse barve, vse akcente, ki bodo prikazali njene osebnostne značilnosti, vsa čustva, ki jih živi, ljubosumje, ljubezen, strah, njeno trpljenje, moč, odločnost, pogum, čisto srce. Kmalu sledi tudi delo na sceni, želim si, da bi mi jo uspelo upodobiti čim bolj naravno, realno in prepričljivo. Preposlušala in pogledala sem si ogromno stvaritev največjih sopranistk vseh časov, vsaka te

lahko marsikaj nauči. Na koncu pa moraš najti svoj glas in svojo resnico ter izhajati iz srca. Mislim, da je Tosca ena izmed tistih vlog, ki mora začarati občinstvo že s prvim prihodom na oder.

*I've been studying Tosca for quite a long time. First of all, it's important that the role has a solid foundation in terms of vocal technique. I want to use my voice to show all the colours, all the accents that will reveal aspects of her character, all the emotions she experiences: jealousy, love, fear, her suffering, her strength, resolution, courage, her pure heart. Then comes the onstage work. I want to portray her as naturally, realistically and convincingly as possible. I've listened to and watched countless interpretations by the greatest sopranos of all time. Every one of them can teach you a lot. In the end, though, you have to find your own voice and your own truth and sing from the heart. I think that Tosca is one of those roles that has to enchant the audience from her very first entrance.*

#### **4. Če bi lahko izbrali kateregakoli od glasbenikov ne glede na žanr, da bi z njim nastopili, kdo bi to bil in zakaj?**

***If you could choose any musician from any genre to perform with, who would you choose and why?***

Iz opernega sveta bi si izbrala tenorista Maria Del Monaca, ki je moj najljubši. Ko poslušam posnetke, mi njegov glas seže do dna srca in mi vedno polepša dan. V njegovem glasu se občutita strast in vse njegovo bistvo. Potem bi izbrala tudi Montserrat Caballé, ker je njen glas angelski in ker se lahko marsikaj naučim iz njene umetnosti.

Kar pa zadeva druge žanre, je kar nekaj umetnikov: Ray Charles, Tony Bennett, Ella Fitzgerald, Freddie Mercury, Bryan Adams, Michael Jackson, George Michael in še marsikdo.

*From the opera world I would choose Mario del Monaco, my favourite tenor. When I listen to his recordings, his voice reaches the depths of my heart and always brightens my day. You can feel the passion in his voice, and his whole essence. Then I would choose Montserrat Caballé, because her voice is angelic and because I could learn so much from her art.*

*As far as other genres go, there are quite a few artists: Ray Charles, Tony Bennett, Ella Fitzgerald, Freddie Mercury, Bryan Adams, Michael Jackson, George Michael, and many more.*

#### **5. Kaj si prepevate pod prho, med vožnjo z avtom?**

***What do you sing in the shower, or when driving your car?***

Mogoče bolj prepevam med kuhanjem ali čiščenjem stanovanja, po navadi ob kakšnem posnetku Elle Fitzgerald, Franka Sinatre ali Tonyja Bennetta, pa tudi kakšen komad iz 80. ali 90. let se najde.

*I probably actually sing more when I'm cooking or cleaning my flat. I like to sing along to recordings by Ella Fitzgerald, Frank Sinatra or Tony Bennett, and also to the occasional pop song from the 80s or 90s.*



## **RAĐE ŠERBEDŽIJA**

**Igralec, režiser in glasbenik / Actor, director and musician**

### **1. Nastopali ste tako v evropskih kot ameriških filmih. Ali opazite kakšne razlike med obema?**

***You've appeared in both European and American films. Do you notice any differences between the two?***

Razlikujejo se samo v denarju. Američani imajo več denarja za svoje filme. Evropejci še vedno delajo umetniške filme, pri katerih je glavni režiser, ne pa producent. V Ameriki so vsi režiserji razen Stanleyja Kubricka in Terrenca Malicka v senci producentov.

*The only difference is money. Americans have a lot more money for their films. Europeans still make art films, where it's the director who calls the shots, not the producer. In America, all directors apart from Stanley Kubrick and Terrence Mallick are in the shadow of the producers.*

**2. Igrali ste kar nekaj likov, ki jih dojemamo kot zlikovce. Kaj vas pritegne k vlogam, ki ponujajo priložnost za raziskovanje kompleksnosti človeške narave, vključno s temnejšimi vidiki?**

***You've played quite a number of characters who could be described as evil. What attracts you to roles that offer the opportunity to explore the complexity of human nature, including its darker aspects?***

Igral sem veliko različnih vlog v svetovnih in domačih filmih. Po vlogi Ivana Tretjaka v veliki ameriški uspešnici *Svetnik (The Saint)* sem postal glavni ruski zlobnež na svetu. Američanom je bil všeč moj ruski imidž, ki je odstopal od stereotipov. Iz teh filmskih zlobnežev sem poskušal narediti zanimive in prepričljive like. Vendar sem v svetovnih filmih igral tudi veliko drugačnih vlog in pravzaprav so bile moje najuspešnejše vloge v svetovnih filmih posebni značajski liki, na primer vlogi v Kubrickovem filmu *Široko zaprte oči (Eyes Wide Shut)* ali filmu *Pljuni in jo stisni (Snatch)* Guya Ritchija. Najuspešnejša je bila vloga nekega Grka v filmu *Ubežni delci (Fugitive Pieces)*, za katero sem prejel nagrado za najboljšega igralca na Rimskem filmskem festivalu. Vendar je bila moja najpomembnejša filmska vloga pravzaprav vloga Aleksandra v fantastičnem angleško-francosko-makedonskem filmu *Pred dežjem (Pred doždot)* režiserja Milča Mančevskega, s katerim smo osvojili Benetke in bili nominirani za oskarja. Ta vloga je meni pomenila to, kar je vloga Belega Bore pomenila Bekimu Fehmiuju v *Zbiralcih perja (Skupljači perja)*.

*I've played a lot of different roles in both international and domestic films. After my role as Ivan Tretjak in the American action thriller The Saint, I guess you could say I became the go-to Russian bad guy. Americans liked my Russian image, which was different from the stereotype. I've always tried to create interesting and convincing characters out of these screen villains. But I've also played a lot of different kinds of roles in international films, and actually my most successful international roles have been as a character actor, such as in Kubrick's Eyes Wide Shut or Guy Ritchie's Snatch. My most successful role was as a Greek in Fugitive Pieces, for which I won the Best Actor award at the Rome Film Festival. But my most important film role was actually as Aleksandar in the fantastic Anglo-Franco-Macedonian film Before the Rain by Milcho Manchevski, for which we won the Golden Lion in Venice and were nominated for an Oscar. That role was as important for me as the role of Beli Bora was for Bekim Fehmiu in I Even Met Happy Gypsies.*

**3. Vaši pevski nastopi so očarali občinstvo po vsem svetu. Kaj vas je na začetku navdušilo, da ste se poleg igralske kariere začeli ukvarjati tudi s petjem?**

***Audiences around the world have enjoyed seeing you in concert. What originally inspired you to start singing alongside your acting career?***

Glasba in pesmi so v meni, odkar vem, da obstajam. Kot najstniku so mi bili seveda všeč Beatli, že zgodaj pa me je očaral mladi zagrebški pesnik in pevec Arsen Dedić. Spoznala sva se, ko mi je bilo 16 let, medtem ko je bil on na služenju vojaškega roka v Gospiću. Ko sem prišel v Zagreb in se vpisal na gledališko akademijo, sva nadaljevala najino druženje. Ob njem sem se učil življenja. Vendar sem

se učil tudi tega, kako peti in kako se vesti. In ni bil samo moj vzornik. Vsi so ga oboževali, od Gorana Bregovića do Saše Lošića.

Arsen me je vodil na svoje koncerte. Učil me je peti na mikrofona. Tako sva na koncertih skupaj pela *O, mladosti* in nekatere druge njegove pesmi. Jaz sem recitiral njegovo poezijo.

Nato sem se tudi sam opogumil ter začel skladati in pisati pesmi. Tako sem tudi nekajkrat zmagal na Festivalu zagrebških šansonov.

Ko se je začela vojna v Jugoslaviji in sva z Lenko zapustila naše kraje ter se preselila v London, je kitara hitro živela v mojih rokah. S tem sem najlažje premagoval samoto in begunstvo. Tako so nastale tudi mnoge moje pesmi. Nato sem v Ameriki srečal Miroslava Tadića in z njim naredil dva sijajna albuma. Potem sem z Liviom Morosinom ustvarjal istrski etno rock. In nazadnje s svojim orkestrom Zapadni kolodvor še tri albume. In to je to. Zdaj imam veliko albumov in pesmi ter številne koncerte, ki pravzaprav nadomeščajo gledališče, ki sem ga medtem izgubil.

*Music and songs have been part of me for as long I can remember. As a teenager, of course, I loved the Beatles, but very early on I was fascinated by the young Zagreb poet and singer Arsen Dedić. We met for the first time when I was 16 and he was doing his military service in Gospić. Our acquaintance continued when I moved to Zagreb and enrolled at the Academy of Dramatic Art. I learnt about life from him. But I also learnt how to sing and how to behave. He wasn't just a model to me. Everyone adored him, from Goran Bregović to Saša Lošić.*

*Arsen used to take me to his concerts. He taught me to sing with a microphone. We used to sing O, mladosti together at his concerts, and other songs of his too. I used to recite his poetry.*

*Then I plucked up the courage to begin composing and writing my own songs. I even won a few prizes at Chansonfest in Zagreb.*

*When the war started in Yugoslavia and Lenka and I left the country and moved to London, it wasn't long before I was picking up the guitar again. It was the easiest way to get over my loneliness as a refugee. Many of my songs come from that period. Then I met Miroslav Tadić in America and we made two wonderful albums together. After that I collaborated with Livio Morosin on a project that combined rock with elements of traditional music from Istria. And then three albums with my own band Zapadni Kolodvor. And that's that. Now I have an extensive back catalogue of albums and songs, and I've played a lot of concerts, which are actually a substitute for the theatre that I've lost.*

**4. Izvajate raznolike glasbene žanre, od tradicionalnih balkanskih ljudskih pesmi do sodobnih balad. Kaj vas pritegne k tako eklektičnemu repertoarju?**

***You cover a range of musical genres, from traditional Balkan folk songs to modern ballads. What draws you to such an eclectic repertoire?***

Da, moj repertoar je raznovrsten. Pojem svoje pesmi in pesmi svojih prijateljev. Številne pesmi so zame napisali naši znani kantavtorji in glasbeniki: Zlaja Arslanagić iz skupine Crvena jabuka, Husein Hasanefendić - Hus iz skupine Parni valjak, Darko Rundek in Damir Urban ...

Potem so tu še obdelave nekaterih starogradskih pesmi ter romskih in makedonskih pesmi. Včasih zapojem tudi kaj v angleščini, vendar se to zgodi bolj poredko.

*It's true, my repertoire is pretty diverse. I sing my own songs and songs by my friends. Quite a few songs have been written for me by well-known singer-songwriters and musicians: Zlaja Arslanagić of Crvena Jabuka, Husein »Hus« Hasanefendić of Parni Valjak, Darko Rundek, Damir Urban, and so on.*

*Then there are arrangements of the old urban songs known as starogradske pesme, Gypsy songs and Macedonian songs. Sometimes I even sing in English, although that doesn't happen very often.*

**5. Sodelovanje z glasbeniki in skladatelji mora biti bogata izkušnja. Ali lahko delite nekaj nepozabnih sodelovanj in kaj ste se iz njih naučili?**

***Collaborating with musicians and composers must be a rich experience. Can you tell us about some of your more memorable collaborations and what you've learnt from them?***

Glasba je močna. Kadar je prava in vznesena, deluje kot opij za ljudi. Življenje, ki ga živimo zadnjih 30 let v naših južnoslovanskih krajih, ni lahko.

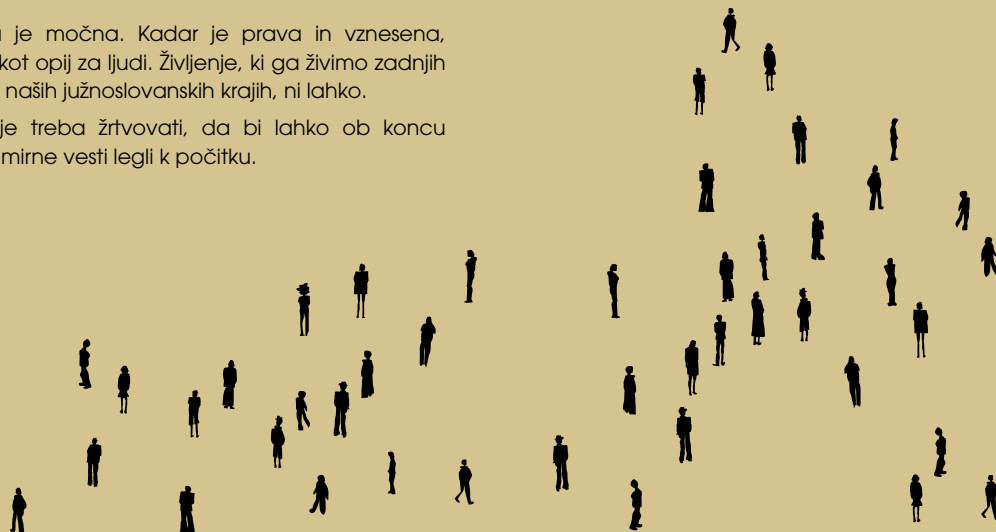
Veliko je treba žrtvovati, da bi lahko ob koncu dneva mirne vesti legli k počitku.

Glasba nas uči, kako lažje preživeti vse čustvene pretrese.

*Music is powerful. When it's right and touches the sublime, it is like the proverbial opium of the masses. The life we've been living for the last 30 years in these Southern Slav lands has not been easy.*

*You have to sacrifice a lot in order to be able to lie down to rest at the end of the day with a clear conscience.*

*Music teaches us how to survive all the emotional upheavals more easily.*







## ALTYNAI ASYLMURATOVA

Umetniška vodja baleta Državnega opernega in baletnega gledališča Astana Opera / *Artistic director of the Astana Opera Ballet Company*

**1. Katere so po vašem mnenju najpomembnejše lastnosti, ki jih mora imeti plesalec ali plesalka, če želi blesteti v baletu?**

***As a dancer, what do you believe are the most important qualities one must possess to excel in ballet?***

Biti mora profesionallec, imeti mora karizmo, svetlo osebnost, dobre zunanje in telesne značilnosti, značaj, ki mu omogoča premagovanje težav, biti mora muzikalen in umetniški, intelektualno razvit, ljubiti mora svoj poklic in mu biti predan.

*An outstanding ballet dancer should be a professional, should have charisma, a bright personality, good external and physical characteristics, a character that allows them to overcome difficulties, should be musical and artistic, intellectually developed, love their profession and be devoted to it.*

**2. Pri baletu gre pogosto za občutljivo ravnovesje med tradicijo in interpretacijo. Kako pristopate k ohranjanju celovitosti klasičnega baleta, hkrati pa ga obogatite z lastnim umetniškim izrazom?**

***Ballet often involves a delicate balance between tradition and interpretation. How do you approach maintaining the integrity of classical ballet while infusing it with your own artistic expression?***

Glavna dela klasičnega baleta so bila uprizorjena že davno, ko jih še ni bilo mogoče posneti. Obstaja več metod za zapisovanje plesa, ki pa niso nujno natančne. Zato so se nekateri baleti ohranili ter se skrbno in spoštljivo prenašajo iz roda v rod, iz rok v roke, iz nog v noge, z razlagami sloga, nians in koreografskih idej. Zelo pomembno je, da skrbno ohranjamo svojo bogato dediščino. Čas seveda narekuje določene prilagoditve, estetika se spreminja (če primerjamo balete iz 18. in 19. stoletja), tehnične in fizične zmogljivosti umetnikov se razvijajo in izpopolnjujejo. Zgodovinska koreografska dela se prilagajajo in spreminjajo, vendar je to treba

storiti zelo občutljivo, strokovno, z razumevanjem in spoštovanjem izvirnika. Če je koreograf še živ, je treba natančno slediti njegovim zahtevam in znotraj teh okvirov pokazati svojo individualnost. Kar zadeva balet *Spartak* Jurija Grigoroviča, ki ga bomo izvedli v Ljubljani, prideta njegova asistenta Ruslan Pronin in Oksana Cvetinska k nam vsaka tri leta in skrbita za ohranjanje čistosti koreografije, scenografije, kostumov, mi pa natančno upoštevamo njune zahteve.

*The main classical ballets were staged a long time ago, when it was not possible to film them, and while there are several methods of recording a dance, they may not be accurate. However, some of these old performances have been preserved and carefully and respectfully passed from generation to generation, from hand to hand, from foot to foot, with explanations of style, nuances and the choreographers' ideas. It's very important to preserve our rich heritage. Of course, time makes its own adjustments and aesthetics change, especially if we consider the ballets of the 18<sup>th</sup> and 19<sup>th</sup> centuries, and the technical and physical capabilities of the artists evolve and develop. So adjustments and changes are naturally made to historical choreographic works, but this must be done very delicately, professionally, with understanding and respect for the original source. If the choreographer is alive, you need to follow their requirements exactly and be able to show your individuality within these limits. Regarding the ballet *Spartacus* by Yury Grigorovich, which we want to show in Ljubljana, his assistants Ruslan Pronin and Oksana Tsvetnitskaya come to us every three years and they are responsible for maintaining the purity of choreography, set design, and costumes, and we follow their advice to the letter.*

**3. Kako se lotevate priprav na baletne predstave glede na precejšnjo razliko med velikostjo odrov opere v Astani in Cankarjevem domu? Katere prilagoditve so potrebne in kakšne izzive pričakujete pri prilagajanju?**

***How do you approach the preparations for the ballet performances given the significant size difference between the stages of Astana Opera and Cankarjev Dom? What adjustments do you find necessary, and what challenges do you anticipate in adapting to these differences?***

Spartak je balet velikega formata, ki je zasnovan za veliko umetnikov in prvotno tudi za velik odrski prostor. Dimenzije odra so skoraj enake. V tem primeru niso potrebne dodatne tehnične prilagoditve in balet bo ohranjen v svoji prvotni obliki.

*If we talk about Spartacus, then this is a large-scale ballet, which was designed for a large number of performers and initially for a large stage. However, when it comes to these two theatres the dimensions of the stages are more or less the same, so no special technical adjustments were required, and the ballet will be presented in its original form.*

**4. Česa se po lanskem nastopu na Ljubljana Festivalu najbolj veselite ob svoji vrnitvi? Bi nam zaupali, kaj lahko občinstvo pričakuje od prihajajoče predstave?**

***What are you most excited about for your return to the Ljubljana Festival after your appearance last year? Could you share any insights into what audiences can expect from your upcoming performance?***

Zelo smo veseli ponovnega povabila, saj je Ljubljana Festival eden najprestižnejših festivalov na svetu. Ker smo mlado gledališče in smo se šele začeli pribijati v mednarodni prostor, je za nas zelo pomemb-

no, da nastopamo na festivalih te ravni. Lani nismo mogli izvesti velike predstave, saj smo nastopili na odprtem odru brez možnosti spreminjanja scenografije, zato smo zelo veseli priložnosti, da tokrat uprizorimo predstavo tako velikega formata. Radi bi osrečili občinstvo, se izkazali in naredili dober vtis kot profesionalni baletni ansambel, ki si zasluži svoje mesto v svetu baleta.

*We are very pleased to be invited again, as the Ljubljana Festival is one of the most prestigious festivals in the world. Since we are a young theatre and are just starting to conquer the international space, it's very important for us to perform at festivals of this level. Last year we were unable to present a large-scale performance, as it was on an open stage without the possibility of changing the scenery, so this time we're very pleased with the opportunity to work on a bigger stage and in such a theatre. We want to bring pleasure to the audience, show the best of ourselves and hopefully leave the impression of a professional ballet company worthy of representing itself at the highest level on the international scene.*

**5. Ali vas poleg plesa navdihujejo ali vplivajo na vaše delo še kakšni drugi vidiki umetnosti ali življenja na splošno?**

***Beyond dancing, are there other aspects of the arts or life in general that inspire or influence your work?***

Zelo me navdihuje komunikacija z zanimivimi ljudmi, ki mi omogoča, da se razvijam, pa tudi klasična glasba, likovna umetnost, književnost in narava.

*Communication and cooperation with interesting people inspires me a lot, and also allows me to develop myself in terms of classical music, fine arts, literature and nature.*



## ANDRÁS KELLER

Violinist in dirigent / and conductor

**1. So kakšni skladatelji ali glasbena dela, ki imajo za vas poseben pomen, in če je tako, kakaj?**

***Are there any composers or pieces of music that hold a special significance for you personally, and if so, why?***

Beethoven, Bartók in Mozart.

Najbolj častim Beethovna. Njegova glasba presunljivo uteleša človekov boj z usodo in pomiritev z Bogom.

Najgloblje doživljam Bartóka; zame je Beethovnov duhovni naslednik in v vsaki noti slišim zgodbo svoje-

ga ljudstva, ki se upira zatiranju in se s svojo duhovno močjo dviga nad viharje zgodovine. Bartók je bil največji inovator in združevalec glasbe 20. stoletja, ki je ljudsko glasbo vtikal v tkivo zahodne umetniške tradicije, gradil prijateljstvo med narodi na pravih načelih in tako postavil duhovne temelje Evropske unije.

Najbolj občudujem Mozarta, njegova glasba zame obnavlja večnost. Morda bi morali prav v Mozartovi glasbi iskati svoj izgubljeni raj.

*Beethoven, Bartók and Mozart.*

*My greatest adoration is for Beethoven. His music poignantly embodies the human struggle with fate and finding peace with God.*

*Bartók resonates the deepest within me, and I feel he is Beethoven's spiritual successor. In every note I hear the story of my people, defying oppression and rising above the storms of history with their spiritual strength. Bartók was the greatest innovator and integrator of 20<sup>th</sup>-century music, weaving folk music into the fabric of the Western artistic tradition, building the friendship of nations on pure sources, and thereby laying the spiritual foundations of the European Union.*

*And finally I admire Mozart the most, as for me his music restores eternity. Perhaps it is in Mozart where we should seek our lost paradise.*

## **2. Ali lahko opišete proces sodelovanja med dirigentom in glasbeniki, s katerimi dela? Kako vzpostavite trden odnos z orkestrom?**

***Can you discuss the collaborative process between a conductor and the musicians they work with? How do you cultivate a strong rapport with an orchestra?***

Zame je bistvo orkestrskega dela skupno iskanje glasbene resnice, spoznavanje vsake podrobnosti celotnega dela. Podobno je vlogi nogometnega

trenerja, saj je treba načrtovati vsako podrobnost – kaj počnemo in kako to počnemo. Gre za usklajevanje in motiviranje vsakega igralca, za to, da jim damo moč. Moj cilj je, da vsak glasbenik igra tako, kot da bi v tistem trenutku skladal delo, tako da se lahko vsi člani orkestra odzivajo drug na drugega in skupaj pripovedujejo zgodbo.

Vzgajanje orkestra je največji umetniški in človeški izziv. Največji dar pa je, ko v nas zaživi proces ustvarjanja, ko številna srca bijejo kot eno in dajejo vse od sebe, da bi drugim prenesla veselje, mir, izkušnje in srečo.

V dobro delujočem simfoničnem orkestru se uresniči utopija resnične demokracije. Če bi države na svetu delovale kot simfonični orkestri čistih src, bi človeštvo zagotovo čakala srečna prihodnost.

*For me, the essence of orchestral work is the collective pursuit of musical truth, becoming acquainted with every detail of the complete work. It's similar to the role of a football coach, because every detail must be planned – what we want to do and how we'll do it. It's about coordinating and motivating every player, giving them strength. My goal is for each musician to play as if they were composing the work at that moment, so the whole orchestra can respond to each other and together narrate the story.*

*Raising an orchestra to the highest level is the greatest artistic and human challenge. And the greatest gift is when the act of creation comes to life within us, when many hearts beat as one, giving their all to convey joy, peace, experience, and happiness to others.*

*In a well-functioning symphonic orchestra, the utopia of a true democracy can be realised. I think it's certain that if the countries of the world operated like pure-hearted symphonic orchestras, then humanity could have a bright future.*

## **3. Glede na vaše vrhunsko znanje tako pri igranju violine kot pri dirigiranju, ali dajete prednost enemu ali drugemu? Kako vas izpolnjuje vsaka od teh vlog in v katerih posebnih vidikih vsakega od teh področij uživate?**

***Given your expertise in both playing the violin and conducting, do you have a preference between the two? How do you find fulfilment in each role, and what unique aspects of each do you enjoy?***

Kot violinist in dirigent imam enake umetniške cilje in poslanstvo. Ko vadam z orkestrom, svoje zamisli o fraziranju in melodičnih linijah demonstriram na violini. Ko igram violino, si predvsem prizadevam predstaviti dolge procese in glasbene strukture. Obe dejavnosti bogatita druga drugo.

*As both a violinist and conductor, my artistic aims and mission are identical. When rehearsing with the orchestra, I demonstrate my ideas on phrasing and melodic lines on the violin. When I'm playing the violin I endeavour to represent the long processes and musical structures most of all. Each activity enriches the other.*

## **4. Če bi imeli možnost izbrati kateri koli drug poklic razen glasbenika, ali bi raziskovali kakšno drugo pot in kaj bi to bilo ali pa je zaradi vaše strasti do glasbe to vaša nedvoumna izbira?**

***If you had the opportunity to choose any profession besides being a musician, would you explore a different path and what would it be? Or does your passion for music make it your unequivocal choice?***

V mladosti sem bil precej nadarjen za šport in še danes sem strasten športni navdušenec. Tako kot v glasbi se tudi pri športu srečujemo s plemenitim tekmovaljem, bojem in izzivi, ki jih občudujemo vsak

dan. Toda tako v športu kot v umetnosti uspeh dosežemo le, če smo se pripravljani izgubiti v tem, kar počnemo, in se skozi to preroditi.

Če bi bil politik, bi vso svojo energijo vložil v to, da bi ustavil kulturno propadanje človeštva in povprečnost. Namesto navideznega obstoja bi svet gradil na razumevanju in ljubezni, ki se razvijeta v človeških skupnostih. Moč lahko uporabimo tudi za ustvarjanje univerzalnih vrednot.

*In my youth I had a talent for sports, and even today, I remain an avid sports fan. In sports, just like in music, we encounter the noble competition, struggle, and challenges that everyone admires daily. But in truth, both in sports and in the arts, success can only be achieved if we are willing to lose ourselves in what we do, to be reborn through it.*

*If I were a politician, I would use all my energy to halt humanity's cultural decline and mediocrity. Instead of a virtual existence, I would build the world on the understanding and love that develop within human communities. Power can also be used to create universal values.*

**5. Leta 2020 ste dirigirali Orkestru Slovenske filharmonije na 4. Zimskem festivalu v Ljubljani. Kakšne lepe spomine ali vtise hranite iz časa, ki ste ga preživeli kot dirigent v Sloveniji?**

***In 2020 you conducted Slovenian Philharmonic Orchestra at the 4<sup>th</sup> Winter Festival in Ljubljana. What fond memories or impressions do you hold from your time spent in Slovenia?***

Da, to je bil skoraj zadnji miren trenutek pred izbruhom covid. Na to obdobje imam tople spomine, v lepi Ljubljani pa sem že prej nastopal s Kvartetom Keller. Večkrat sem nastopil tudi v Mariboru, nazadnje sem tam oktobra dirigiral Komornemu orkestru Franza Liszta.

*Yes, that was nearly the last tranquil moment before the outbreak of COVID ... I have fond memories of my time there, and I'd also performed in beautiful Ljubljana previously with the Keller Quartet. I've played several times in Maribor as well, most recently conducting the Franz Liszt Chamber Orchestra there last October.*

**6. V nekem intervjuju ste dejali: »Vsakič, ko izvajš glasbeno delo, se podaš na potovanje.« Kaj ste mislili s tem?**

***You once said in an interview »You go on a trip each time you perform a piece of music«. What did you mean with that?***

Ko izvajamo skladbo, se mora dogajati nam, da jo občinstvo lahko doživi. To je vedno potovanje, na katerem že vnaprej poznamo postaje, kljub temu pa se odvija v trenutku, edinstveno in neponovljivo. To potovanje je zares dragoceno, če lahko pritegnemo občinstvo in z njim delimo to izkušnjo.

*When we perform a piece, it needs to happen to us in real time so that the audience can experience it like that. It's always a journey where we know the stops in advance, but it still unfolds in the moment, uniquely and irretrievably. And we truly cherish this journey if we can draw in our audience and share the experience together.*



**BRUCE LIU**  
Pianist

**1. Vaša pot s klavirjem se je začela že v mladih letih. Kaj je vzbudilo vašo strast do klavirja? Lahko delite ključni trenutek iz svojega življenja, ko ste ugotovili, da je glasba tisto, kar vas resnično kliče?**

***Your piano journey began when you were very young. What was it that awakened your passion for this instrument? Was there a key moment in your life when you realised that music was your true vocation?***



Klavir sem začel igrati pri osmih letih, in sicer električne klaviature. Tako da pravzaprav nisem začel zelo zgodaj. In prej kot to, da je bil to ključni trenutek, ko sem spoznal, da želim biti pravi glasbenik, bi rekel, da je bilo nekako obratno, torej da ni bilo veliko trenutkov, ki bi me ustavljali ali ovirali pri učenju glasbe. Z drugimi besedami, pri tem procesu je šlo vedno za veselje. Tako je to, da se ukvarjam z glasbo, postalo del mojega življenja, to se je zgodilo res postopoma in naravno, zato se pravzaprav ne morem spomniti nobenega ključnega trenutka. Šlo je preprosto za vprašanje časa, ki sem ga posvetil igranju, da sem se počutil sproščeno, umirjeno in da sem lahko izrazil, kar sem želel.

*Well I started playing the piano at age 8, or rather the electric keyboard. So it wasn't very young, really. And rather than there being one moment when I realised that I wanted to be a real musician I'd say it was perhaps the opposite, by which I mean there were not many moments that made me want to stop learning music. In other words, the process has always been one of happiness. And so playing music just gradually and naturally took over my life, rather than there being any one great event. It was just a matter of the amount of time I spent playing, and how it was a way for me to feel relaxed, calm and express what I wanted.*

**2. Pred tremi leti ste po zmagi na prestižnem XVIII. Chopinovem tekomovanju v Varšavi dosegli svetovno prepoznavnost. Tudi na Ljubljana Festivalu boste nastopili z njegovim Klavirskim koncertom št. 1 v e-molu, ki ga zaznamujeta bogata virtuoznost in lirika. Lahko delite kakšen osebni vpogled ali anekdoto o tem, kako se čustveno povezujete z glasbo Chopina, še posebej med izvajanjem njegovega klavirskega koncerta?**

***Three years ago you achieved worldwide renown with your victory at the prestigious XVIII Chopin Competition Warsaw. At this year's Ljubljana Festival you will perform Frédéric Chopin's Piano Concerto No. 1 in E minor, a work characterised by rich virtuosic passages and lyrical tenderness. Can you share with us any insights or anecdotes about the emotional connection you feel to Chopin's music, particularly in the context of performing his piano concerto?***

Občutimo lahko, da je bil Chopin, ko je napisal *Koncert*, mladenič, poln strasti, sanj in upanja. Na srečo nam je kot pianistom dal veliko možnosti interpretacije, da s to svobodo in v kontrastu s prvim stavkom izrazimo, kar hočemo. To je zelo resen *maestoso*, v drugi temi imamo elemente melanholiije, trenutke, ko se Chopin na zelo umirjen način pogovarja sam s seboj. Drugi stavek je kot sanje, fantazija, Shakespeareov *Sen poletne noči*: nekaj, kar je kot pravljica, kar je izven tega sveta, saj gre proti nebesom. Tretji stavek pa je seveda *Rondo Finale* s pridihom poljske narodne glasbe z ritmom krakovjaka, zelo priljubljene plesa iz Krakova, z ornamentami in splošno naravo tem – pravzaprav gre za zrcalo poljske ljudske in romske glasbe. Zelo zanimivo pri prvem delu je, da nimamo nobene kadenca, seveda pa je klavirski del po njej že kot nepretrgana kadenca, in kar me vedno fascinira, ko igram ta *Koncert*, je to, da se včasih osredotočamo zlasti na klavir, vendar je zame najvišja točka vedno komorna glasba. Kot je znano, je na igranje Chopina močno vplival Bellini, njegova umetnost belcanta, opernega petja, poleg tega pa še francoski slog, pozneje poimenovan *le jeu perlé*, kjer gre za zelo posebno, precej tehnično igranje, ki ima biserni zven in ustvari resnično prosojen zvok. Imamo torej elemente elegancije, romantike, prefinjenosti, in ko se vse to zlije skupaj, je tako, kot bi uživali v dobri hrani. Običajno se orkestrski glasbeniki pri igranju te skladbe počutijo prazne, ker se Chopin tako zelo

osredotoča na svoj instrument, ko pa so glasbeniki zavzeti, je to resnično proslavljanje.

*One can feel that when Chopin wrote this concerto he was a young man, full of passion, dreams, and hope. Fortunately, he gave us so many opportunities, as pianists and interpreters, to express what we want with the freedom and contrast in this work. The first movement is a very serious maestoso, we have elements of melancholy in the second theme, moments when Chopin talks to himself in a very peaceful way. The second movement is like a dream, a fantasy – Shakespeare's A Midsummer Night's Dream – something that is totally like a fairytale, just outside of this world and going up to Heaven. And of course the third movement is a Rondo Finale with a splash of Polish national flavour and rhythm of the Krakowiak, a very popular dance from the city of Krakow with ornamentation, and indeed the general nature of the themes of the work are really like a mirror of Polish folk and gypsy music. Something very interesting in the first movement is we don't have any cadenza, but of course the piano part after it is already like a continuous cadenza, and what always fascinates me when I play this concerto is that we, of course, focus a lot on the piano, but for me the highest point of understanding is always in chamber music. And we know that Chopin was hugely influenced by Bellini, his art of bel canto and opera singing, plus this French style that came to be called le jeu perlé, which has a very special way of making rather technical runs sound like pearls, like a really transparent sound. So we have elements of elegance, romanticism, and nobility, and when everything is combined together it's like having a delicious meal, basically. Normally orchestra musicians would rather feel empty playing this concerto, because Chopin of course focuses so much on the piano, but when the engagement is there from all the players then this piece is really a celebration.*

### **3. Vaša vsestranskost v različnih glasbenih žanrih, vključno z jazzom, je fascinirana. Kako se gibljete med različnimi glasbenimi slogi in ali imate najljubši žanr za izvajanje?**

***Your versatility in a wide range of musical genres, including jazz, is fascinating. How do you move between different musical styles and which is your favourite genre when it comes to performing?***

To, da sem igral toliko zvrsti, mi je nekako pomagalo, da sem nekatere od njih razumel še bolje. In vedno obstajajo povezave. Na primer, ljudje me velikokrat vprašajo, zakaj v program uvrščam jazzovsko glasbo. Odgovorim jim, da je bil Chopin seveda velik improvizator in da je bistvo, duh jazza prav tako improvizacija, pa tudi stara glasba, baročna glasba in zgodnja klasična glasba večinoma temeljijo na improvizaciji. Seveda na teh nastopih ne morem zares improvizirati, vendar pa gre za občutek pri izvajanju. In vidimo lahko, da se ta povezava prenaša iz roda v rod, vendar v drugačnem jeziku. Resnično je veliko skupnih točk. Zelo težko je reči, katera zvrst mi je najljubša, saj mi nekaj postane vseč zaradi neke druge zvrsti, tako da se s poznavanjem nečesa naučiš več in na koncu to postane tvoja najljubša zvrst.

*For me, playing in so many genres has helped me to understand some of them even better, because there's always connections. For example, people very often ask me why I put jazz music in the programme. And I say well, of course, Chopin was a huge improviser. And the essence, the spirit of jazz is also improvising, and then there's Early Music, Baroque Music, and Early Classical, which are mainly based on improvisation. Now of course I cannot really improvise in these shows, but it's the feeling of the performance. And you can see this connection going from generation to generation, but in a different kind of language, and you really find a lot*

*of things in common. So it's very hard to say which genre is my favourite, because I get into one kind of music because of another kind, so by knowing different things you can also know one thing better, and in the end, for a time, at least, that genre becomes your favourite.*

### **4. Kakšno vlogo imata umetnost in klavirska glasba po vašem mnenju v današnji družbi, še posebej v času hitrih sprememb?**

***In your opinion, what role do art and piano music have in today's society, particularly at a time of such rapid changes?***

Znanje o tem, kako tesno sta povezani glasba in družbene vezi, je še posebej pomembno v času konfliktov, ko se druge oblike komunikacije izkažejo za težavne. Eden od razlogov, zakaj se mi zdi glasba družbeno koristna, je, da lahko povezuje in vpliva na ljudi na način, ki je bistveno drugačen od drugih oblik komunikacije. Pogosto rečemo, da »nas nihče ne razume« ali da »nihče ne ve, kako se resnično počutimo«, vendar pa glasba številnim ljudem pomaga ustvarjati povezave z drugimi ter jim omogoči, da se izrazijo ali najdejo občutek medsebojne razumljenosti. Traditev, da je glasba univerzalni jezik, torej ni prazna – to je resnica. Obstajajo čustva, ki jih ni mogoče izraziti z besedami, glasba pa ima sposobnost, da vpliva na naše duševno stanje in izboljša razpoloženje. Na primer, ko vadim ali igram, pogosto popolnoma pozabim na glavobol, ki sem ga imel pred tem.

*Learning how close music and social bonds are is especially crucial in times of conflict, like today, when other forms of communication are proving to be very challenging. One of the reasons I find music beneficial to society is that it has the power to connect and influence people in a way that feels fundamentally different from other forms of*

*communication. We often like to say that »no one understands us« or »no one really knows how I truly feel«, but many people find music can help them to make connections with others, to express themselves or find a sense of understanding among peers. So it's not just empty words that music is a universal language – it's true. There's emotions that cannot be expressed through words, and music has the ability to affect our mental states and raise our spirits. For instance, when I'm practicing or playing I often totally forget some headache or other problem that I had in real life.*

### **5. Če bi se lahko teleportirali na katerikoli koncert v zgodovini, katerega bi se udeležili in zakaj?**

***If you could teleport yourself into the audience of any concert in history, which would you choose and why?***

To bi izredno težko izbral, vendar bi z veseljem skočil na zasebni koncert Liszta ali Chopina, na salonski koncert, kot to imenujemo, kjer sta z ožjimi prijatelji in ljudmi v tisti sobi delila vsako šalo, ki sta jo poznala, in vsako skrivnost, ki sta jo imela. Mislim, da bi bilo fascinirano spoznati neko drugo plat teh skladateljev, o katerih v resnici vemo zelo malo.

*That's extremely hard to choose, but I would actually love to jump into a private concert given by Liszt or Chopin, a salon culture concert, where they're with close friends and share every joke they know, every secret they have with the people in that room. And I think it would be really fascinating to see a different side of these composers that we really know very little about.*



  
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**POLETNA NOČ '24**

*Poklon*

~ Ditki, Alenki in Neci ~  
Haberl Pinterič Falk

Simfonični orkester in Big Band RTV Slovenija  
Priznani pevski solisti in Mladinski pevski zbor RTV Slovenija

**Četrtek / Thursday, 20. 6., ob 20.45 / at 8.45 pm**  
**Kongresni trg / Congress Square**

FESTIVAL LJUBLJANA  
RTV SLO

**Otvoritev 72. Ljubljana Festivala**  
*Opening of the 72<sup>nd</sup> Ljubljana Festival*

**POLETNA NOČ**  
**SUMMER NIGHT -**  
**DITKA, ALENKA**  
**IN / AND NECA**

**Poklon nepozabnim popevkam**  
**Ditke Haberl, Alenke Pinterič in**  
**Nece Falk / Tribute to unforgettable**  
**songs by Ditka Haberl, Alenka**  
**Pinterič and Neca Falk**

**SIMFONIČNI ORKESTER IN BIG BAND**  
**RTV SLOVENIJA / RTV SLOVENIA**  
**SYMPHONY ORCHESTRA AND**  
**BIG BAND**

**MLADINSKI ZBOR RTV SLOVENIJA**  
**RTV SLOVENIA YOUTH CHOIR**

**PATRIK GREBLO**, glasbeni vodja in  
dirigent / *musical director and conductor*

*Solisti / Soloists:*

**NIŃA STRNAD, NUŠKA DRAŠČEK,**  
**NUŠA DERENDA, EVA HREN,**  
**LARA JANKOVIČ, ANIKA HORVAT,**  
**LARA BARUCA, SAŠA LEŠNJEK,**  
**ZALA SMOLNIKAR ŽALI,**  
**ANDRAŽ HRIBAR, OTO PESTNER**

Voditelj / *Host:* **MARIO GALUNIČ**

Program / Programme:

Maribor, ime mladosti moje (Jure Robežnik / Dušan Velkaverh / Jani Golob)

Vila z rimskega zidu (Jure Robežnik / Dušan Velkaverh / Janez Gregorc)

Mlade oči (Jure Robežnik / Dušan Velkaverh / Patrik Greblo)

Samo nasmeh je bolj grenak (Jože Privšek / Elza Budau / Jože Privšek)

Kot nekdo, ki imel me bo rad (Nat Kipner / Dušan Velkaverh / Tadej Hrušovar-Lojze Krajncan)

Nad mestom se dani (Jože Privšek / Dušan Velkaverh / Patrik Greblo)

Na krilih hrepenenja (Jože Privšek / Elza Budau / Jože Privšek)

Ko sva skupaj (Mojmir Sepe / Smiljan Rozman / Mojmir Sepe)

Krašovc (Aleš Kersnik / Milan Krapež / Jani Golob)

Štajerska lady (Alenka Pinterič / Alenka Pinterič / Milan Ferlež)

Sto majhnih nežnosti (Mojmir Sepe / Elza Budau / Grega Forjanič)

Luške (Ati Soss / Branko Šömen / Ati Soss)

Mini maxi (Jože Privšek / Dušan Velkaverh / Jože Privšek)

On je rekel sonce (Dečo Žgur / Dušan Velkaverh / Dečo Žgur)

Dobro jutro, dober dan (Dečo Žgur / Elza Budau / Dečo Žgur)

Ta vražji telefon (Jože Kreže / Jože Kreže / Jože Privšek)

Vrtljak mojih sanj (Ati Soss / Dušan Velkaverh / Ati Soss)

Vsi ljudje hitijo (Andrej Šifrer / Andrej Šifrer / Jani Golob)

Ljubimec moj (Andrej Pompe / Daniel Levski / Jani Golob)

Poletna noč (Mojmir Sepe / Elza Budau / Mojmir Sepe – Patrik Greblo)

Tradicionalni gala koncert, ki predstavlja bogato dediščino slovenske zabavnoglasbene zakladnice v izvedbi velikega revijskega orkestra, bo tokrat posvečen popevkam Ditke Haberl, Alenke Pinterič in Marjetke Nece Falk, glasbenim uspehom treh izjemnih pevk generacije, ki je zaznamovala zgodovino festivala *Slovenska popevka* in ki jo med drugim povezuje rojstno mesto – Maribor.

Ob spremljavi Simfoničnega orkestra, Big Banda in Mladinskega pevskega zbora RTV Slovenija ter s številnimi pevskimi solisti pod glasbenim vodstvom dirigenta Patrika Grebla bodo v novih pevskih izvedbah zazvenele nekatere izmed največjih uspešnic, ki so jim Ditka, Alenka in Neca posodile glas: *Nad mestom se dani, Samo nasmeh je bolj grenak, Mlade oči, Vila z rimskega zidu, Kot nekdo, ki imel me je rad, Dan ljubezni, Sto majhnih nežnosti, Povabi srečo, Štajerska lady, Mini maxi, Krašovc, S kitaro in dolgimi lasmi, Prva ljubezen, Kako sva si različna, Dobro jutro, dober dan, Banane, Vsi ljudje hitijo* idr.

Obeta se nam še en izjemen glasbeni začetek poletja, na katerem do zadnjega ne bomo vedeli, komu pripada čast odpeti tradicionalni zaključni glasbeni dodatek *Poletno noč*, legendarno popevko Elze Budau in Mojmirja Sepeta, ki je nastala natanko pred 60 leti!

*The traditional gala concert presenting the rich heritage of Slovene popular music performed by a big revue orchestra is this year dedicated to the songs made famous by Ditka Haberl, Alenka Pinterič and Neca Falk, three wonderful singers from a generation that made history at the Slovene Song Festival (Slovenska popevka) and who also share a birthplace – Maribor.*

*Accompanied by the RTV Slovenia Symphony Orchestra, Big Band and Youth Choir under the musical direction of conductor Patrik Greblo, numerous guest singers will perform new versions of some of the biggest hits to which Ditka, Alenka and Neca lent their voices: Nad mestom se dani, Samo nasmeh je bolj grenak, Mlade oči, Vila z rimskega zidu, Kot nekdo, ki imel me je rad, Dan ljubezni, Sto majhnih nežnosti, Povabi srečo, Štajerska lady, Mini maxi, Krašovc, S kitaro in dolgimi lasmi, Prva ljubezen, Kako sva si različna, Dobro jutro, dober dan, Banane, Vsi ljudje hitijo, and many more.*

*Another wonderful musical start to the summer awaits us, although we won't know until the last minute who will have the honour of singing the song that traditionally closes the event – Poletna noč (Summer Night), the legendary song by Elza Budau and Mojmir Sepe that was debuted exactly 60 years ago this year!*

Glavni sponzor / General sponsor:



Glavni medijski sponzor / General media sponsor:

## DELO

V sodelovanju z

In collaboration with:



Koprodukcija / Co-production:





**Sreda–petek**  
**Wednesday–Friday**  
**26.–28. 6.**

## LJUBLJANA FESTIVAL NA LJUBLJANICI ON THE LJUBLJANICA

Raznolikemu naboru prizorišč poletnega festivala se bo že deveto leto zapored pridružila reka Ljubljanica, ki slovi po izredno bogati kulturni in arheološki zgodovini. Tradicija vznemirljivih in priljubljenih večdnevni koncertov *Ljubljana Festival na Ljubljanici* se zgleduje po delovanju prve predhodnice današnje Slovenske filharmonije, ustanovljene leta 1701 pod imenom Academia Philharmonicorum Labacensis. Njeni člani so ob posebnih priložnostih ter na vsakoletnih poletnih regatah po Ljubljanici izvajali »najbolj izbrano glasbo«, kar je izvabilo obilo veselja za celotno mesto. *Ljubljana Festival na Ljubljanici* se je programu poletnega festivala pridružil leta 2016 v želji, da domačim in tujim obiskovalcem ponudi edinstven ogled mesta med plovbo po reki. Tudi letos boste lahko na turističnih ladjicah prislunhili navdihnjenim interpretacijam umetnin iz svetovne glasbene zakladnice najobetavnejših študentov Akademije za glasbo Univerze v Ljubljani. Ob poslušanju mladih glasbenikov si boste obenem lahko ogledali zanimive mostove in slikovita nabrežja starega mestnega jedra, ki krasijo prestolnico in ji dajejo neizbrisen pečat.

*For the ninth year in a row, the river Ljubljanica, known for its rich cultural and archaeological history, will become one of the many venues of the summer festival. The tradition of the thrilling and popular multi-day Ljubljana Festival on the Ljubljanica concerts are inspired by the activities of the first predecessor of the present-day Slovenian Philharmonic, founded in 1701 as the Academia Philharmonicorum Labacensis. Its members performed »music of the highest quality« on special occasions and at annual summer regattas on the Ljubljanica, which brought much joy to the whole city. Ljubljana Festival on the Ljubljanica joined the summer festival program in 2016 in order to offer local and foreign visitors a unique tour of the city while sailing on the river. Aboard pleasure boats, you will have the opportunity to enjoy inspired renditions of works from the world's musical treasury, performed by some of the most promising students of the Academy of Music. While you listen to the young musicians, you will also be able to admire the fascinating bridges and waterfronts of the old town, which grace the capital and give it an indelible character.*

### Vstopnice / Tickets:

Koncerti na ladjicah so brezplačni. Cena enourne plovbe v času festivala je enotna za vse ladjice in znaša 14 € za odrasle ter 7 € za otroke (3–12 let). / Concerts on the boats are free. The cost of a one-hour boat trip during the festival is the same for all boats: 14 € for adults and 7 € for children (aged 3–12).



Mestna občina  
Ljubljana



Sponsor / Sponsor:

**PETROL**

Energija za življenje

**Sreda, 26. junij**  
**Wednesday, 26 June**

**12.00–14.00 / 12.00–2.00 pm, Ekvorna**  
**(Dvorni trg / Square)**

Otvoritev Ljubljana Festivala na Ljubljani  
*Opening of the Ljubljana Festival on the Ljubljana*

**LJUBLJANSKI KVARTET SAKSOFONOV**  
**LJUBLJANA SAXOPHONE QUARTET**

**Arijan Mačak**, sopranski saksofon  
*soprano saxophone*

**Domen Koren**, altovski saksofon  
*alto saxophone*

**Tia Ivajnsič**, tenorski saksofon / *tenor saxophone*

**Lan Meden**, baritonski saksofon  
*baritone saxophone*

**14.00–16.00 / 2.00–4.00 pm, Emonca**  
**(Cankarjevo nabrežje / Cankar Embankment)**

**KVARTET KLARINETOV AKADEMIJE ZA GLASBO UL**  
**ACADEMY OF MUSIC CLARINET QUARTET**

**Lucija Dujmovič**, Es klarinet / *E-flat clarinet*

**Urban Erker, Diana Markovič**, B klarinet / *B clarinet*

**Benjamin Burger**, kontrabas klarinet / *contrabass clarinet*

**Četrtek, 27. junij**  
**Thursday, 27 June**

**18.00–20.00 / 6.00–8.00 pm, Lana Sulc**  
**(Gallusovo nabrežje / Gallus Embankment)**

**BRASS KVINTET AKADEMIJE ZA GLASBO UL**  
**ACADEMY OF MUSIC BRASS QUINTET**

**Matic Kavcl**, trobenta / *trumpet*

**Borna Franič**, trobenta / *trumpet*

**Fran Matič**, rog / *horn*

**Lan Vlašič**, pozavna / *trombone*

**Ivan Fagarazzi**, tuba

**Petek, 28. junij**  
**Friday, 28 June**

**18.00–20.00 / 6.00–8.00 pm, Lea**  
**(Mesarski most / Butchers' Bridge)**

**KOMORNI TROBILNI KVINTET AKADEMIJE ZA**  
**GLASBO UL / ACADEMY OF MUSIC CHAMBER**  
**BRASS QUINTET**

**Lea Krajnčič**, trobenta / *trumpet*

**Jon An Herlič**, trobenta / *trumpet*

**Vjeko Pezer**, rog / *horn*

**Andrija Šafran**, pozavna / *trombone*

**Januš Suša**, tuba

**20.00–22.00 / 8.00–10.00 pm, Zeleni zmaj**  
**(Mesarski most / Butchers' Bridge)**

**4PHONIUM**

**Žan Pečenik**, evfonij / *euphonium*

**Luka Ovčjak**, evfonij / *euphonium*

**Emanuel Mikac**, evfonij / *euphonium*

**Tilen Klavžer**, evfonij / *euphonium*







**Sreda / Wednesday, 26. 6., ob 19.30 / at 7.30 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

## Giacomo Puccini: **TOSCA** opera

**PIER FRANCESCO MAESTRINI**

*režiser / director*

**SIMON KREČIČ**

*dirigent / conductor*

Floria Tosca:

**REBEKA LOKAR**

Mario Cavaradossi:

**JONATHAN TETELMAN**

Baron / *Barone* Scarpia:

**ŽELJKO LUČIČ**

**OPERA BALET SNG MARIBOR**

**SNG MARIBOR OPERA AND BALLET**

**Luigi Illica, Giuseppe Giacosa**, libretista  
*librettists*

**Tim Ribič**, asistent režiserja / *assistant director*

**Matic Kašnik**, scenograf / *set designer*

**Luca dall'Alpi**, kostumograf / *costume designer*

**Simona Toš, Suzana Rengeo**, asistentki  
*kostumografa / costume designer assistants*

**Jean Paul Carradori**, oblikovalec svetlobe  
*lighting designer*

**Jean Paul Carradori, Francesco Baita** (kolektiv  
 Apopenia / *Apopenia Collective*), oblikovalca  
 videa / *video designers*

**Robert Mraček, Sofia Ticchi, Anna Fernández  
 Torres**, korepetitorji / *répétiteurs*



**Sabina Alatič**, šepetalka / *prompter*  
**Iztok Smeh, Matjaž Marin**, inspicienta / *stage managers*

**Simfonični orkester SNG Maribor**  
**SNG Maribor Symphony Orchestra**

**Zbor Opere SNG Maribor / SNG Maribor Opera Choir**

**Zsuzsa Budavari Novak**, zborovodkinja  
*chorus master*

**Baletni ansambel SNG Maribor / SNG Maribor Ballet Ensemble: Vadim Krugaev, Vasily Kuzkin, Gabriel Marin, Mircea Golescu, Alexandru Pilca**

*Zasedba / Cast:*

Floria Tosca: **Rebeka Lokar**

Mario Cavaradossi, slikar / *painter:*

**Jonathan Tetelman**

Baron Scarpia, vodja policije / *Barone Scarpia, chief of police:* **Željko Lučić**

Cesare Angelotti: **Valentin Pivovarov**

Cerkovnik / *Sacristan:* **Sebastijan Čelofiga**

Spoletta, policijski agent / *police agent:*

**Dušan Topolovec**

Sciarrone: **Tomaž Planinc**

Ječar / *Jailer:* **Mihael Roškar**

Pastirček / *Little Shepherd:* **Terezija Potočnik Škofic**

Giacomo Puccini je leta 1899 napisal svoje peto delo po francoski literarni predlogi po motivih drame *La Tosca* Victoriena Sardouja, ki se navezuje na zgodovinski kontekst napoleonskih vojn. S svojo velikopotezno orkestrsko govorico je dosegel nov vrh umetniškega izraza. *Tosca* bo v svoji režiji predstavil Pier Francesco Maestrini, ki je za Japonsko operno fundacijo v Tokiu uprizoril več kot sto del. Dirigiral bo Simon Krečič, umetniški in glasbeni direktor Opere SNG Maribor, ki je leta 2019 za izjemne dosežke na področju kulture prejel Glazerjevo listino. Nastopili bodo tenorist Dušan Topolovec, baritonist Sebastijan Čelofiga in basist Valentin Pivovarov, v glavnih vlogah pa sopranistka Rebeka Lokar, ki je po študiju v rodnem Mariboru izpolnila svojo pevsko tehniko pri italijanskem baritonistu Mauru Augustiniju, nato debitirala z vlogo Clotilde v operi *Norma* leta 2005 v Operi SNG Maribor, ameriški tenorist Jonathan Tetelman, ki je že na lanskem festivalu osupnil občinstvo na koncertu z baritonistom Ludovicom Tézierjem in bo na gostovanje prišel iz Metropolitan Opera (Metropolitanske opere v New Yorku), ter srbski baritonist Željko Lučić, ki se je izobrazil pri svetovno priznani mezzosopranistki Biserki Cvejič in slovi po vodilnih vlogah v številnih operah Giuseppeja Verdija.

*In 1899 Giacomo Puccini composed his fifth opera based on a French literary source, in this case the play La Tosca by Victorien Sardou, a historical piece set in the time of the Napoleonic wars. Puccini's grandiose orchestral language saw him reach a new pinnacle of artistic expression. This staging of Tosca is directed by Pier Francesco Maestrini, who has staged more than 100 works for the Japan Opera Foundation in Tokyo. The conductor will be Simon Krečič, artistic and musical director of the SNG Maribor Opera, who in 2019 received the Glazer Listina for outstanding achievements in the field of culture. The cast of this production by the SNG Maribor Opera includes the tenor Dušan Topolovec, the baritone Sebastijan Čelofiga and the bass Valentin Pivovarov. The main roles will be sung by the soprano Rebeka Lokar, who after studying in her native Maribor perfected her singing technique with the Italian baritone Mauro Augustini and then debuted as Clotilde in Vincenzo Bellini's Norma with the SNG Maribor Opera in 2005; the American tenor Jonathan Tetelman, who stunned the audience at last year's festival in a concert with the baritone Ludovic Tézier and who will come to the Ljubljana performance from the New York Metropolitan Opera; and the Serbian baritone Željko Lučić, who trained with the world-famous mezzo-soprano Biserka Cvejič and has appeared in leading roles in numerous operas by Giuseppe Verdi.*

Sponzor / Sponsor.

**OPERABALET  
MARIBOR**  
SLOVENSKO NARODNO GLEDALIŠČE  
SLOVENE NATIONAL THEATRE





**Četrtek / Thursday, 27. 6., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

**Mikis Theodorakis:**  
**GRK ZORBA**  
**ZORBA THE GREEK**

*ballet / ballet*

**Dramski balet po motivih romana**  
**Življenje in nravi Aleksisa Zorbe**  
**Nikosa Kazantzakisa**  
*Drama Ballet based on the novel*  
**The Life and Times of Alexis Zorba**  
*by Nikos Kazantzakis*

**LORCA MASSINE**

*koreograf / choreographer*

**SIMON ROBINSON**

*dirigent / conductor*

**OPERA BALET SNG MARIBOR**  
**SNG MARIBOR OPERA AND BALLET**

**Elisa Arnone, Alenka Ribič, Anton Bogov,**  
*asistenti koreografa / assistant choreographers*

**Leo Kulaš,** *kostumograf / costume designer*

**Simona Toš, Suzana Rengeo,** *asistentki kostumografa / costume designer assistants*

**Matic Kašnik,** *scenograf / set designer*

**Tomaz Premzl,** *oblikovalec svetlobe / lighting designer*

**Matjaž Marin, Izlok Smeh,** *inspicienta / stage managers*

**Simfonični orkester SNG Maribor**  
**SNG Maribor Symphony Orchestra**

**Zbor Opere SNG Maribor / SNG Maribor Opera Choir**

**Zsuzsa Budavari Novak**, zborovodkinja / chorus master

Zasedba / Cast:

Zorba: **Davide Buffone**

John: **Ionut Dinita**

Marina: **Tijana Križman Hudernik**

Gospa / Madame Hortense: **Evgeniia Koshkina**

Yorgos: **Matteo Magalotti**

Turkinje / Turkish women: **Branka Popovici,**

**Monja Obrul, Tea Bajc, Mina Radaković,**

**Beatrice Bartolomei, Nuša Urnaut, Mirjana Šrot**

Ženske / Women: **Branka Popovici, Monja**

**Obrul, Tea Bajc, Mina Radaković, Beatrice**

**Bartolomei, Nuša Urnaut, Ema Perič, Mirjana**

**Šrot, Metka Masten, Olesja Hartmann Marin,**

**Hristina Štojčeva, Ines Urošević, Satomi Netsu,**

**Lana Druškovič, Adriana Cioata, Mihaela Matis,**

**Cleopatra Purice, Ines Petek**

Moški / Men: **Sytze Jan Luske, Vadim Kuragaev,**

**Lucio Mautone, Christopher Thompson,**

**Maro Vranarič, Aleksandar Trenevski,**

**Alexandru Pilca, Mircea Golescu, Vasily Kuzkin**

Balet *Grk Zorba* je mednarodna uspešnica, ki vedno znova navdušuje občinstvo vseh generacij, predvsem zaradi žara nastopajočih protagonistov Johna in Zorbe ter baletnega ansambla. Delo je slogovno zavezano logiki klasičnega pripovednega baleta, navdih črpa iz jasne strukture romana Nikosa Kazantzakisa, obenem pa se opira na privlačni ritmično-melodični idiom »grške« glasbe Mikisa Theodorakisa. Ta je v veliki meri zaslužen za popularizacijo domnevno avtentičnega plesa sirtakija, za katerega so značilni dolgi in počasni gibi, ki spominjajo na vleko, ter plesanje v verigi. Nova podoba baleta v koreografiji slovitnega baletnega ustvarjalca Lorce Massina, sina legendarnega koreografa in baletnega plesalca Léonida Massina, je namenjena novi generaciji mariborskega baletnega ansambla, ki si želi estetsko nadgraditi uprizoritev in pri tem uporabiti vsa razpoložljiva sredstva. Balet s svojo duhovno navezavo na Kazantzakisa, kontemplativno glasbo Theodorakisa in Massinovo virtuozno plesno ekspresivnost v nas poleg navdušenja nad pitoreskno Kreto prebudi tudi nov premislek o tem, kaj sta smisel življenja in življenje sploh.

*Zorba the Greek is an international hit ballet that continues to delight audiences of all generations, above all for the passion of its lead characters, John and Zorba, and the ballet ensemble who bring the story to life. In terms of style, the work follows the logic of classical narrative ballet, taking its inspiration from the clear structure of Nikos Kazantzakis' novel, while also drawing on the captivating rhythmic-melodic idiom of Greek music, as composed by Mikis Theodorakis. The latter is credited with popularising the supposedly authentic sirtaki dance, characterised by long, slow pulling moves and chain dancing. The new choreography by the renowned choreographer Lorca Massine, son of the legendary choreographer and ballet dancer Léonide Massine, was created for the new generation of the SNG Maribor Ballet ensemble, which is keen to enhance the production aesthetically and use all available means to do so. With its spiritual connection to Kazantzakis, the contemplative music of Theodorakis and the virtuoso expressiveness of Massine's choreography, the ballet awakens not only a fascination with the picaresque beauty of Crete, but also a reflection on the meaning of life.*

**OPERABALET  
MARIBOR**

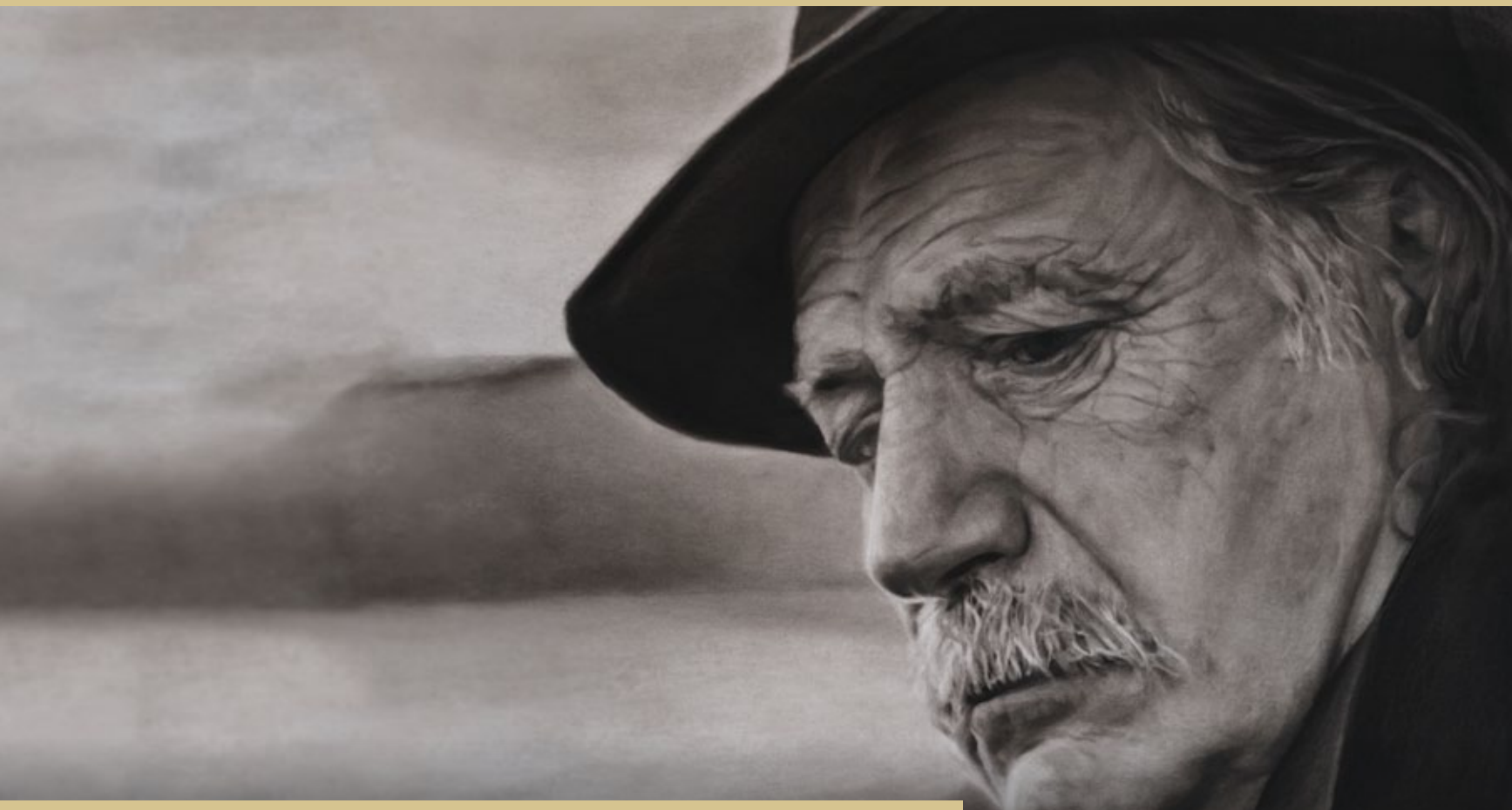
SLOVENSKO NARODNO GLEDALIŠČE  
SLOVENE NATIONAL THEATRE

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**Petek / Friday, 28. 6., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Rade Šerbedžija

Avtor slike je slikar Vojin Pajić po fotografiji Milice Czerny Urban.  
The author of the painting is Vojin Pajić after a photograph by  
Milica Czerny Urban.

# ZBOG SEBE, ZBOG TEBE, ZBOG DRUGIH RADE ŠERBEDŽIJA

**(Zaradi sebe, zaradi tebe, zaradi  
drugih / Because of Me, Because  
of You, Because of the Others)**

## ZAPADNI KOLODVOR

Antun Stašič  
Mario Igrec  
Ranko Purić  
Marjan Krajna  
Dario Hleb  
Borna Sercar

## VASIL HADŽIMANOV

klaviature / keyboards

**MIROSLAV TADIĆ**, kitara / guitar

**YVETTE HOLZWARTH**, violina, vokal  
violin, voice

Gost / Guest:

**JURE IVANUŠIČ**, vokal / voice

Rade Šerbedžija ni zgolj ena najbolj prepoznavnih igralskih osebnosti v prostoru bivše skupne države, temveč tudi režiser, pesnik, glasbenik in velik svetovljan. S svojo skupino Zapadni kolodvor je že večkrat navdušil slovensko občinstvo, tokrat pa bo na poletnem Ljubljana Festivalu pripravil še en edinstven umetniški večer. Predstavil bo širok nabor del iz svojega glasbenega opusa, ki ga ustvarja že vse od leta 1974, ko je izdal svojo prvo ploščo. Njegove »pesmi o ljubezni, prijateljstvu in čustvovanju« lahko označimo za hite, zimzelene in starogradske pesmi ter šansone, ki jih začini z vložki proze in poezije. Na odru ga bodo spremljali vrhunski glasbeniki, ki povezujejo več vplivov: pianist, skladatelj, aranžer, producent in pedagog Vasil Hadžimanov neposredno in iskreno združuje balkanske motive z jazzom; kitarist, skladatelj, improvizator in pedagog Miroslav Tadić povezuje baročno in klasično glasbo, balkansko folkloro, flamenko, jazz, blues in rock; violinistka, pevka, skladateljica in pesnica Yvette Holzwarth pa je aktivna na področjih balkanske, arabske, pop, jazz in eksperimentalne glasbe. Gost večera bo igralec, pianist, skladatelj, šansonjer in prevajalec Jure Ivanušič, ki od leta 1992 redno koncertira s Šerbedžijo po Evropi ter svetu.

*One of the best known actors from the former Yugoslavia, Rade Šerbedžija is also a director, poet, musician – and a true man of the world. Having already entertained audiences in Slovenia on numerous occasions with his group Zapadni Kolodvor, he is now set to host a unique artistic evening as part of the summer Ljubljana Festival, presenting a broad selection of works from a catalogue that he has been building since 1974, the year he released his first album. His »songs of love, friendship and feelings« – which can be variously characterised as hits, evergreen favourites, »old town songs« (starogradske pesme) and chansons – will be interspersed with interludes of prose and poetry. He will be joined on stage by remarkable musicians who combine numerous influences: pianist, composer, arranger, producer and educator Vasil Hadžimanov, who directly and sincerely blends Balkan motifs with jazz; guitarist, composer, improviser and educator Miroslav Tadić combines baroque and classical music, Balkan folk, flamenco, jazz, blues and rock; and violinist, vocalist, composer and poet Yvette Holzwarth is active in the Balkan, Arabic, pop, jazz and experimental genres. The guest of the evening will be actor, pianist, composer, chanson singer and translator Jure Ivanušič, who has been regularly performing concerts with Šerbedžija throughout Europe and the world since 1992.*

Sponzor / Sponsor:

**PETROL**

Energija za življenje





**Nedelja / Sunday, 30. 6., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Arturo O'Farrill, klavir / piano

# ARTURO O'FARRILL & AFRO LATIN JAZZ ORCHESTRA

## Jazz koncert leta *Jazz Concert of the Year*

### AFRO LATIN JAZZ ORCHESTRA

Arturo O'Farrill, klavir / *piano*

Jasper Dutz, alt saksofon / *alto saxophone*

Sun Yoo, alt saksofon / *alto saxophone*

Ivan Renta, tenor saksofon / *saxophone*

Berta Moreno, tenor saksofon / *saxophone*

Larry Bustamante, bariton saksofon / *baritone saxophone*

Seneca Black, trobenta / *trumpet*

Jim Seeley, trobenta / *trumpet*

Bryan Davis, trobenta / *trumpet*

Rachel Therrien, trobenta / *trumpet*

Jasim Perales, pozavna / *trombone*

Rafi Malkiel, pozavna / *trombone*

Juanga Lakunza, pozavna / *trombone*

Earl McIntyre, bas pozavna / *bass trombone*

Keisel Jimenez, konge / *congas*

Carlos Maldonado, tolkala / *percussion*

Raul Reyes, bas / *bass*

Vince Cherico, bobni / *drums*

Jeseni 1947 sta veliki Dizzy Gillespie in njegov prijatelj trobentač Mario Bauzá v Carnegie Hallu prvič predstavila skladbe, ki so raziskovale povezavo med afrokubansko glasbo in jazzom. Kmalu potem je Arturov oče kubanskega rodu Chico O'Farrill, pianist, skladatelj in vodja orkestra, začel sodelovati z velikani, med katerimi so bili Count Basie, Dizzy Gillespie, Stan Getz iz sveta jazz, v navezi z latinom pa z Machitom, Celio Cruz, Titom Puentejem ... Izkušnje v Mehiki rojenega Artura so se tudi po zaslugi njegove matere, pevke Lupe Valero, nakopičile v močno glasbi predano osebnost, ki se je razvijala v mladosti ob igranju klavirja, še posebej po letu 1965, ko se je družina iz Mehike preselila v New York. Formalno glasbeno izobrazbo je pridobival na Srednji šoli za glasbo, umetnost in uprizoritvene umetnosti LaGuardia, Šoli za glasbo Manhattan in Konservatoriju za glasbo v Brooklynu. Ob koncu 70. let je njegov talent prva zaznala Carla Bley.

Danes govorimo o Arturu O'Farrillu kot vodji najpomembnejšega latino-jazz big banda na sceni, s katerim je dobil sedem grammyjev, zadnjega lani za album *Fandango at the Wall in New York*.

Po svetu je v zadnjih desetletjih zelo malo možnosti koncertnih srečanj z velikimi orkestri. Tokrat bomo Arturov big band prvič slišali v Sloveniji, sicer bo to njegov edini koncert v Evropi.

*In the autumn of 1947 the great Dizzy Gillespie teamed up with conga player Chano Pozo for a concert at Carnegie Hall, at which he debuted compositions exploring the connection between Afro-Cuban music and jazz. Shortly after this, the Cuban composer, arranger and bandleader Chico O'Farrill began working with some of the biggest names in jazz (Count Basie, Dizzy Gillespie, Stan Getz) and Latin music (Machito, Celia Cruz, Tito Puente and others). Chico's son Arturo, born in Mexico, was exposed to both genres from an early age. His mother, the singer Lupe Valero, was another formative influence on his musical personality. The family moved to New York City in 1965, where Arturo started piano lessons at the age of six. He received a formal musical education at LaGuardia High School for Music & Art and Performing Arts, the Manhattan School of Music, the Conservatory of Music at Brooklyn College. In the late 1970s his talent was noticed by the jazz pianist, organist and composer Carla Bley.*

*Today Arturo O'Farrill is perhaps best known as the leader of the Afro Latin Jazz Orchestra, with which he has won seven Grammys, most recently for last year's album Fandango at the Wall in New York.*

*Opportunities to hear big band jazz in a concert setting have been few and far between in recent decades. This concert will be the first visit to Slovenia by Arturo's big band and their only European date this year.*

V sodelovanju z / *In collaboration with:*

**Brane Rončel**



**Ponedeljek–torek / Monday–Tuesday, 1.–2. 7.,**  
**ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

**Aram Khachaturian:**  
**SPARTAK**  
**SPARTACUS**

*ballet / ballet*

**Baletni spektakel**  
**Ballet Spectacle**

**ALTYNAI ASYLMURATOVA**

umetniška vodja baleta Državnega  
 opernega in baletnega gledališča  
 Astana Opera / *artistic director of the*  
*Astana Opera Ballet Company*

**YURY GRIGOROVICH**

koreograf in libretist  
*choreographer and librettist*

**ABZAL MUKHITDIN**

*dirigent / conductor*

*Spartak / Spartacus:*

**BAKHTIYAR ADAMZHAN**

*Kras / Crassus:*

**ARMAN URAZOV**

*Frigija / Phrygia:*

**MADINA UNERBAYEVA**

*Ajgina / Aegina:*

**AIGERIM BEKETAYEVA**



**DRŽAVNO OPERNO IN BALETNO  
GLEDALIŠČE ASTANA OPERA  
THE STATE OPERA AND BALLET  
THEATRE ASTANA OPERA**

**ORKESTER SLOVENSKE FILHARMONIJE  
SLOVENIAN PHILHARMONIC  
ORCHESTRA**

**ŽENSKI ZBOR SLOVENSKE  
FILHARMONIJE / SLOVENIAN  
PHILHARMONIC WOMEN'S CHOIR**

**Gregor Klančič**, zborovodja / *chorus master*

**Simon Virsaladze**, scenograf in kostumograf  
*set and costume designer*

**Ruslan Pronin**, koordinator produkcije in asistent  
koreografa / *production coordinator and  
assistant choreographer*

**Oksana Tsvetinskaya**, asistentka koreografa  
*assistant choreographer*

**Mikhail Sapozhnikov**, oblikovalec / *revival  
designer*

**Lyudmila Ius, Elena Netsvetaeva-Dolgaleva**,  
kostumografkinji / *revival costume designers*

**Alexey Perevalov**, oblikovalec luči / *lighting  
designer*

**Yerzhan Dautov**, glavni zborovodja / *chief chorus  
master*

Zasedba / *Cast:*

Spartak / *Spartacus*: **Bakhtiyar Adamzhan**

Kras / *Crassus*: **Arman Urazov**

Frigija / *Phrygia*: **Madina Unerbayeva**

Ajgina / *Aegina*: **Aigerim Beketayeva**

Gladiator: **Serik Nakyspekov**

Aram Hačaturjan je balet *Spartak* začel pisati decembra 1941, v najbolj tragičnih dneh druge svetovne vojne. Za inspiracijo sta mu bili zelo pomembni junaška podoba Spartaka in tema upora sužnjev v starem Rimu. Delo je bilo dokončano leta 1954 in uprizorjeno dve leti kasneje. Balet je dobil končno obliko, ko je leta 1968 Jurij Grigorovič, mojster sovjetskega baleta, pripravil novo, psihologistično in tragično napeto postavitev. Glasba uteleša najboljše lastnosti skladatelja: svetle podoobe, razkošne množične scene in edinstveno melodičnost, v kateri je evropski zvok organsko združen z orientalskimi podtoni. Balet bo izvedlo The State Opera and Ballet Theatre Astana Opera (Državno operno in baletno gledališče Astana Opera) v sodelovanju z Orkestrom Slovenske filharmonije. Gledališče je bilo ustanovljeno leta 2013 na pobudo prvega predsednika Republike Kazahstan Nursultana Nazarbajeva in se je s svetovnimi turnejami in sodelovanjem z zvezdami, kot so Plácido Domingo, Zubin Mehta, Valerij Gergijev in Ana Netrebko, hitro uveljavilo kot ena največjih tovrstnih institucij v Srednji Aziji. V njegovem delovanju je poleg izvajanja klasičnih uspešnic mogoče najti tudi željo po podpiranju kazahstanskih skladateljev. Astana je že lani osupnila občinstvo z izvedbo različnih baletnih odlomkov.

*Aram Khachaturian began writing the ballet Spartacus in December 1941, during the most tragic days of the Second World War. He was greatly inspired by the heroic figure of Spartacus and the theme of the slave revolt in ancient Rome. The work was completed in 1954 and premiered two years later. The ballet was perfected in 1968 when Yury Grigorovich, a master of Soviet ballet, developed a new, psychologistic production, tense with*

*tragedy. The music embodies the best qualities of the composer: bright imagery, exuberant ensemble scenes and a unique melodicism which organically combines European sound with oriental undertones. The ballet will be performed by the State Opera and Ballet Theatre Astana Opera in collaboration with the Slovenian Philharmonic Orchestra. The Theatre was founded in 2013 on the initiative of the first President of the Republic of Kazakhstan, Nursultan Nazarbayev, and has quickly established itself as one of the biggest institutions of its kind in Central Asia thanks to worldwide tours and collaborations with stars such as Plácido Domingo, Zubin Mehta, Valery Gergiev, and Anna Netrebko. Besides performing top classical works, their repertoire is characterised by a desire to support Kazakh composers. Already last year, Astana Opera has dazzled audiences with its performances of various ballet excerpts.*



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2024. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2024 Ljubljana Festival.*

Sponzor / *Sponsor* (1.7):



Sponzor / *Sponsor* (2.7):



Medijski sponzor  
*Media sponsor.*





**Sreda / Wednesday, 3. 7., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

Concerto Budapest Symphony Orchestra (Budimpeški koncertni simfonični orkester) in / and András Keller, dirigent / conductor

# CONCERTO BUDAPEST SYMPHONY ORCHESTRA

(Budimpeški koncertni  
simfonični orkester)

**ANDRÁS KELLER**  
dirigent / conductor

Solist / Soloist:

**MIKHAIL PLETNEV**  
klavir / piano

Program / Programme:

**Sergei Rachmaninoff:** Koncert za klavir in orkester  
št. 1 v fis-molu, op. 1 / *Piano Concerto No. 1 in  
F-sharp minor, Op. 1*

**Béla Bartók:** Čudežni mandarin, suita, op. 19, Sz. 73  
*The Miraculous Mandarin, Suite, Op. 19, Sz. 73*

\*\*\*

**Sergei Rachmaninoff:** Koncert za klavir in orkester  
št. 2 v c-molu, op. 18 / *Piano Concerto No. 2 in  
C minor, Op. 18*

Mihail Pletnjev si je za svoj izjemni pianistični talent, ki ga je prikazal na Mednarodnem tekmovanju P. I. Čajkovskega v Moskvi leta 1978, prislužil prvo mesto in splošno priznanje. Na dveh zaporednih večerih bo nastopil s Concerto Budapest Symphony Orchestra (Budimpeškimi koncertnim simfoničnim orkestrom), eno najstarejših madžarskih zasedb, ki vse od leta 1907 uspešno izvaja tako klasični repertoar kot dela sodobnih madžarskih skladateljev. Na dveh večerih bodo izvedli kar vse štiri klavirske koncerte Rahmaninova, kot tudi glasbo Béla Bartóka. Najprej bo izveden *Klavirski koncert št. 1*, skladateljevo prvo izdano delo, ki nemudoma prikaže njegov dar za melodijo, nato Bartókov *Čudežni mandarin*, zvočno drzna skladba, polna agresivne ritmike, kvartnih akordov in gostih tekstur, po premoru pa bo sledil nadvse priljubljeni *Klavirski koncert št. 2*, s katerim se je Rahmaninov uveljavil kot izvrsten skladatelj koncertantne glasbe. Dirigiral bo András Keller, svetovno priznani violinist, profesor in ustanovitelj večkrat nagrajenega Godalnega kvarteta Keller, ki je kot glasbeni direktor in šef dirigent gostujoči orkester od njegove stoletnice leta 2007 z edinstveno zasnovanimi programi ter festivali moderniziral.

*Mikhail Pletnev's extraordinary pianistic talent, which he demonstrated at the International Tchaikovsky Competition in Moscow in 1978, where he won the Gold Medal, has earned him universal acclaim. Over the course of his career he has also proved himself to be a remarkable conductor. He will appear on two successive evenings with the Concerto Budapest Symphony Orchestra, one of Hungary's oldest orchestras, which has been performing the classical repertoire and works by contemporary Hungarian composers with great success since 1907. In two evenings they will perform all four of Rachmaninoff's piano concertos and music by Béla Bartók. The programme will begin with Rachmaninoff's Piano Concerto No. 1, the composer's first published work, which immediately showed his gift for melody. This will be followed by Bartók's The Miraculous Mandarin, a sonically bold work full of aggressive rhythms, quartal (fourth) chords and dense textures. After the interval the concert will continue with the ever popular Piano Concerto No. 2, which established Rachmaninoff's fame as an outstanding concerto composer. The orchestra will be conducted by András Keller, a world-renowned violinist and teacher and the founder of the multiple award winning Keller Quartet. The orchestra's music director and chief conductor since 2007, its centenary year, he has succeeded in modernising it through originally conceived programmes and festivals.*





**Četrtek** / *Thursday, 4. 7., ob 20.00* / *at 8.00 pm*  
**Gallusova dvorana** / *Gallus Hall, Cankarjev dom*

Mikhail Pletnev, klavir / *piano*

# CONCERTO BUDAPEST SYMPHONY ORCHESTRA

(Budimpeški koncertni  
simfonični orkester)

## ALEXEI KORNIENKO

dirigent / conductor

Solist / Soloist:

## MIKHAIL PLETNEV

klavir / piano

Pianist, dirigent in ustanovitelj prvega ruskega neodvisnega orkestra Mihail Pletnjev si je za svoje posnetke prisluzil številne nagrade, med drugim grammyja leta 2005 za lastno priredbo *Pepelke* Sergeja Prokofjeva. Na festivalu bo sodeloval z eno vodilnih madžarskih zasedb, Concerto Budapest Symphony Orchestra (Budimpeškimi koncertnim simfoničnim orkestrom), katerega repertoar obsega vse od obsežnih klasičnih orkestrskih del do sodobne madžarske glasbe. Drugi večer gostovanja orkestra in Pletnjeva bo prinesel drugo polovico klavirskih koncertov Sergeja Rahmaninova z vložkom glasbe Béle Bartóka. *Klavirski koncert št. 3* velja za enega najzahtevnejših v repertoarju, medtem ko je *Klavirski koncert št. 4* od vseh najmanj poznan in dostopen, a hkrati zaradi vpliva glasbe Aleksandra Skrjabina in jaza eden kompleksnejših ter glasbeno zanimivejših. Koncerta bosta oklepala Bartókove *Madžarske slike*, ki jih je navdihnili madžarska tradicionalna glasba. Orkester bo vodil avstrijski dirigent ruskega rodu Aleksej Kornienko, čigar interpretacije zaznamujeta tako brezpogojna pozornost do notnega zapisa kot tudi drznost v interpretaciji.

Over the course of his long career, the pianist and conductor Mikhail Pletnev, won numerous awards for his recordings, including, in 2005, the Grammy for Best Chamber Music Performance for his own arrangement of Prokofiev's *Cinderella as a suite for two pianos*. He appears at the Ljubljana Festival with one of Hungary's leading ensembles, the Concerto Budapest Symphony Orchestra, whose repertoire extends from large-scale classical orchestral works to contemporary Hungarian music. The second of two concerts by the orchestra and Pletnev as piano soloist will consist of the other two piano concertos by Sergei Rachmaninoff and another work by Bartók. Rachmaninoff's Piano Concerto No. 3 is one of the most demanding and the concert repertoire, while his Piano Concerto No. 4 is the least known and least accessible of the four, although at the same time the influences of jazz and the music of Alexander Scriabin make it one of the more complex and musically interesting of Rachmaninoff's works. The two concertos will bracket Bartók's *Hungarian Pictures*, inspired by traditional Hungarian music. The orchestra will be conducted by Alexei Kornienko, an Austrian conductor of Russian descent, whose performances are characterised by an unconditional and joyful attention to text and also a boldness in interpretation.

Program / Programme:

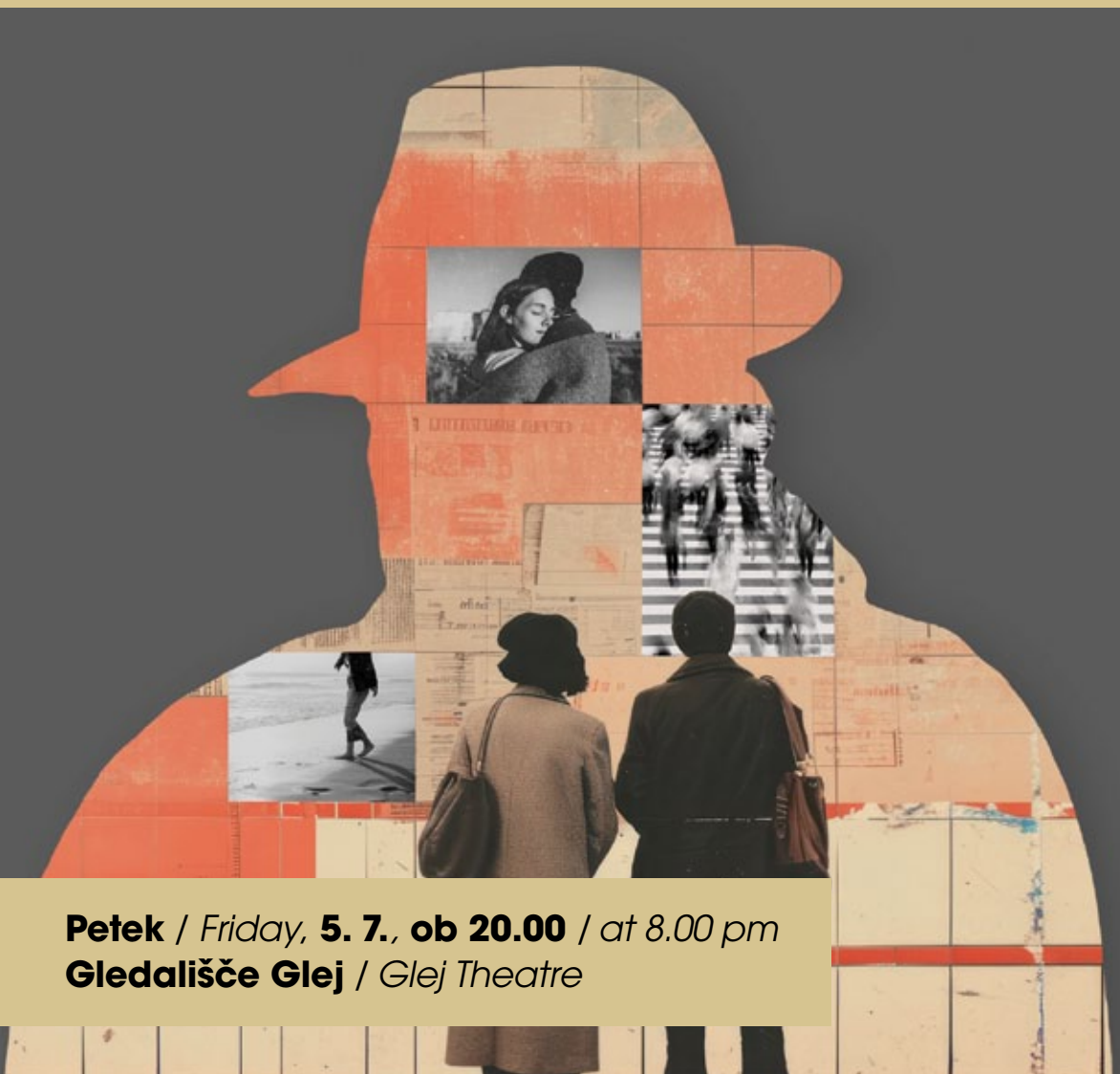
**Sergei Rachmaninoff:** Koncert za klavir in orkester št. 3 v d-molu, op. 30 / *Piano Concerto No. 3 in D minor, Op. 30*

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**Béla Bartók:** *Madžarske slike*, Sz. 97 / *Hungarian Pictures*, Sz. 97

**Sergei Rachmaninoff:** Koncert za klavir in orkester št. 4 v g-molu, op. 40 / *Piano Concerto No. 4 in G minor, Op. 40*





**Petek / Friday, 5. 7., ob 20.00 / at 8.00 pm**  
**Gledališče Glej / Glej Theatre**

## **S SAMIMI SAMOTAMI OBDANA SAMOTA A SOLITUDE SURROUNDED BY OTHER SOLITUDES**

gledališko-plesna  
 uprizoritev / *theatre-dance*  
 performance

### **MAŠA KAGAO KNEZ**

koncept, režiserka in koreografinja  
*concept, director and choreographer*

**Borut Veselko**, asistent režiserke / *assistant*  
*director*

**Borut Veselko, Maša Kagao Knez**, izbor besedil  
*text selection*

**Jaroslav Skrušny**, prevajalec citatov iz del  
 Milana Kundere / *translator of quotes from works*  
*by Milan Kundera*

**Kristijan Korat**, glasba / *music*

**Irena Yebuah Tiran**, asistentka za glasbo  
*music assistant*

**Anja Möderndorfer, Tanita Rose, Miha Furlan,**  
**Jan Marolt**, soustvarjalci koreografije  
*choreography co-creators*

**Kjara Wurst**, oblikovalka prostora in asistentka  
 koreografije / *space designer and assistant*  
*choreographer*

**Jelena in Svetlana Proković (JSP),**

kostumografiniji / *costume designers*

**Saša Dragaš,** asistentka kostumografinj

*assistant costume designer*

**Damir Jerković,** scenograf / *set designer*

**Eva Mlinar,** oblikovalka kreative / *graphic designer*

**Nataša Recer,** garderoberka / *dresser*

**Danilo Pečar,** oblikovalec svetlobe / *lighting designer*

Produkcija / *Production:*

**Anton Podbevšek Teater / Theatre**

**Gledališče / Theatre Glej**

Glasbeniki posnete glasbe / *Musicians of recorded music:*

**Kristjan Korat,** klavir / *piano*

**Matjaž Antončič,** violina / *violin*

**Gorazd Strlič,** violončelo / *cello*

**Irena Yebuah Tiran,** mezzosopran  
*mezzo-soprano*

**Danilo Ženko,** snemalec / *recorder* (posneto v  
*recorded in Studio Bejsmen*)

Soustvarjalci in zasedba / *Co-creators and cast:*

**Borut Veselko, Anja Möderndorfer, Tanita**

**Rose, Miha Furlan, Jan Marolt, Leticia Slapnik**

**Yebuah**

Milan Kundera je zapisal, da pravzaprav že vse življenje piše en sam roman, variacije na nekaj temeljnih bivanjskih tem, ključnih situacij ali celo besed. Podobno bi o sebi lahko rekla oblikovalka koncepta, režiserka in koreografinja predstave *S samimi samotami obdana samota* Maša Kagao Knez, da že ves čas dela isto predstavo, skozi katero jo vodi jo variacije na temo človeškega (so)bivanja, le da se njen fokus in odziv spreminjata ter prilagajata trenutnemu občutju. Predstava, ki je plod koproducentov Anton Podbevšek Teatra in Gledališča Glej, ni mišljena kot uprizoritev Kunderovih del, temveč počastitev njegovega literarnega opusa, iz katerega črpajo navdih. Teme, ki se pojavljajo v njegovih delih, so vprašanja človeške eksistence in znotraj tega vprašanja dvojnosti: lahkost/teža, počasnost/hitrost, nesmrtnost/minljivost, pozaba/spomin. Besedila, ki sta jih izbrala Borut Veselko in Maša Kagao Knez, so kot notni zapis za partituro, v kateri nastopajoči (Borut Veselko, Anja Möderndorfer, Tanita Rose, Miha Furlan, Jan Marolt, Leticia Slapnik Yebuah) v vlogi nekakšnega orkestra kot osrednjega tkiva uprizoritve s plesom, besedo in petjem zarisujejo motive in izpisujejo variacije na temo.

*Milan Kundera once wrote that he had actually been writing the same novel his entire life: variations on a few fundamental existential themes, key situations or even words. Maša Kagao Knez – the concept designer, director and choreographer of A Solitude Surrounded by Other Solitudes – could probably say something similar: that she is always working on the same production, through which she is led by variations on the theme of human (co-)existence, only that her focus and response change and adapt to how she is currently feeling. This performance, a Glej Theatre and Anton Podbevšek Theatre co-production, is not intended as a staging of Kundera's works, but as a homage to his literary oeuvre, from which it draws inspiration. The themes that appear in his works are questions of human existence and, within this, questions of duality: lightness/weight, slowness/speed, immortality/ephemerality, forgetting/memory. The texts chosen by Borut Veselko and Maša Kagao Knez are like the parts of a score in which the performers (Borut Veselko, Anja Möderndorfer, Tanita Rose, Miha Furlan, Jan Marolt, Leticia Slapnik Yebuah), functioning as a kind of orchestra, as the central tissue of a performance consisting of dance, narration and singing, delineate motifs and develop variations on a theme.*



Anton Podbevšek Teater

**Glej**



**Nedelja–petek / Sunday–Friday, 7.–12. 7.,  
Križanke**

## **XXVII. MEDNARODNA LIKOVNA KOLONIJA XXVII. INTERNATIONAL ARTS COLONY**

**TOMO VRAN**, selektor / *selector*

*Udeleženci / Participants:*

**Sofie Švejsová**, Češka / *Czech Republic*

**Zhao Peizhi**, Kitajska / *China*

**Zlatko Krstevski**, Severna Makedonija  
*North Macedonia*

**Ahmet Özel**, Turčija / *Turkey*

**Marko Tušek**, Slovenija / *Slovenia*

**Luka Širok**, Slovenija / *Slovenia*

**Andreja Srna**, Slovenija / *Slovenia*

**Simon Mlakar**, Slovenija / *Slovenia*

Ob letošnji XXVII. Mednarodni likovni koloniji se moje misli usmerjajo na vso prehojeno pot, torej na vsakoletne enkratne izkušnje s sodelujočimi likovnimi umetniki in ustvarjalno prepletanje likovne umetnosti z drugimi vrstmi umetnosti, ki jih v tem času, ko poteka likovna kolonija, Festival Ljubljana ponuja. Čas resnično hitro mineva – osnovni koncept likovne kolonije je tako rekoč ostal tak, kot je bil zasnovan na začetku, so ga pa njene zanimive vsebine vsakoletno spreminjale, dopolnjevale in



nadgrajevale tako, da je postal predvsem v krogih umetnikov in poznavalcev dogodek prestižnega pomena, naj bo za povabljen ustvarjalce ali zveste spremljevalce dogajanja na mednarodni kulturni sceni v Ljubljani.

Ponosni smo lahko, da je kolonija potekala prav vsako leto – torej tudi v času, ko so nam restrikcije zaradi covida zelo omejevale gibanje in druženje. Sicer so nam neljubi dogodki v svetu in predvsem v Evropi oteževali sproščeno uživanje v glasbenem in performativnem dogajanju, ki ga Festival Ljubljana v tem času nudi in omogoča. Že samo vojna v Ukrajini nas je vse močno psihično obremenila in zaznamovala, prav tako pa je tudi dogajanje na Bližnjem vzhodu marsikomu spremenilo predstavo in percepcijo o humanosti v svetu današnje človeške civilizacije. Marsikaj se je postavilo pod vprašaj in vzbudilo v nas veliko dvomov. To dogajanje ima posledice na slehernega izmed nas – toliko bolj pa še na umetnika ustvarjalca, kjer se ta vpliv izraža tudi v rezultatih njegovega ustvarjanja in seveda se kaže tudi v rezultatih ustvarjanja vizualnih umetnikov.

Vendar pa je svet vizualne umetnosti pred epohalno prelomnico, s kakršno se človeštvo doslej še nikoli ni srečalo: ali umetna inteligenca pomeni konec umetniške ustvarjalnosti, vsaj v obliki, ki jo danes poznamo, ali bo samo dodatno orodje oziroma dopolnilo k že obstoječemu. Sodobni računalniški algoritmi s področja umetniškega ustvarjanja so že danes sposobni ustvariti vizualno kompleksna in zelo sugestivna dela. Vprašanje pa je, ali lahko ta dela imamo za avtentično kreativno stvaritev ali samo proizvod stroja, ki je sposoben emulirati enega od že obstoječih umetniških stilov. Do danes so skoraj vsi rezultati z umetno inteligen-

co proizvedenih umetniških del rezultat človekovega programiranja. Gromozanske datoteke podatkov s področja že obstoječih umetniških stvaritev so baza, ki jo novi algoritmi analizirajo in z novimi matematičnimi modeli generirajo dela, ki imitirajo stil, kompozicijo in vsebino del, zajetih v podatkovni bazi. Tovrstna umetna inteligenca pa pravzaprav samo posnema to, kar so umetniki že ustvarili v preteklosti. Ključni problem je torej vprašanje avtonomije kreativnosti. Po eni strani se zagovarja dejstvo, da naj bi bila umetna inteligenca v samem bistvu nezmožna prave in iskrene kreativnosti, kajti manjkajo ji globoka empatija, čustvo ljubezni, emocija, intuicija, razumevanje, sočutje in torej vse karakteristike, ki vodijo človeka umetnika pri kreiranju svojega umetniškega dela. Po drugi strani se uvaja teorija, da sta že vnos podatkov in njihova izbira umetniško, kreativno delo. Postavlja se torej vprašanje o izvoru in bistvu tovrstne umetnosti, ali je umetnik programer avtor in ustvarjalec takega algoritma ali se je algoritem ustvaril sam. Ali je umetnik tisti, ki selekcionira vnos podatkov, ali je umetna inteligenca tista, ki vodi ta proces?

Vprašanje se bo seveda vrtelo med strokovnjaki, zadnjo besedo pa bo tako kot vedno imel kapital. Če bo finančni interes neko računalniško stvaritev označil za remek delo, jo bodo milijoni ljudi občudovali in pred njo vzdihovali. Bojim se, da bomo pri tovrstnih procesih še najmanj pomembni vizualni umetniki. Imamo pač svoj svet, ki pa je neskončno iskren, in upam, da tak tudi ostane.

Med ustvarjalci, ki v to verjamemo in tako živimo in delujemo, je tudi letos osem povabljenih likovnih umetnikov, udeležencev tradicionalne Mednarodne likovne kolonije, ki jo Festival Ljubljana organizira že sedemindvajsetič v ljubljanskih Križankah. Kolo-

nija nudi umetnikom možnost ustvarjanja v resnično idealnih razmerah. Kot vsako leto bodo sodelovali po štirje akademski slikarji in slikarke iz tujine in štirje iz Slovenije. Iz Republike Kitajske bo prišel slikar ZHAO PEIZHI, član China National Academy of Painting, iz Republike Češke SOFIE ŠVEJDOVÁ, iz Turčije AHMET ÖZEL, iz Republike Severne Makedonije pa ZLATKO KRSTEVSKI. Letošnji udeleženci iz Slovenije pa so MARKO TUŠEK, LUKA ŠIROK, ANDREJA SRNA in SIMON MLAKAR.

Tudi letos se nam bo pridružil znani multimedijski umetnik LADO JAKŠA in nas spremljal ves teden. Ob koncu likovne kolonije – na otvoritvi razstave – pa bo s svojim umetniškim pogledom glasbeno-vizualno predstavil svoje videnje njihovega dela in procesa ustvarjanja. Prepričan sem, da se bodo tudi letošnji udeleženci v Ljubljani tako dobro počutili, kot so se do danes vsi izbrani, in teh je bilo že skoraj 230. Ljubljana, atrij ljubljanskih Križank s čudovito Pergolo ter vse koncertno dogajanje naj jim bodo lepa spodbuda in navdih za ustvarjanje.

Tomo Vran  
Selektor

*As I reflect on the upcoming XXVII. International Arts Colony, my thoughts turn to the path we have travelled that has led us to this point; in other words, to the unique annual experiences with participating artists and the creative interweaving of the fine arts with the other artistic genres offered by the Ljubljana Festival during the period in which the fine arts colony takes place. Time really does fly. While the essential concept of the fine arts colony has remained practically the same as it was at the beginning, its interesting contents have, of*

course, changed it year after year, supplementing and enhancing it to the point that it has become an event of prestigious importance, particularly in artistic circles and among connoisseurs: both for the invited artists and for loyal followers of events on the international cultural scene in Ljubljana.

We are also justifiably proud of the fact that the fine arts colony has taken place every year without interruption – even during the Covid pandemic, when movement and gatherings were severely restricted. It is also true that tragic events around the world, in particular in Europe, make it more difficult for us to simply relax and enjoy the musical and other performances that the Ljubljana Festival offers. The war in Ukraine has placed a heavy mental burden on all of us, while events in the Middle East have changed many people's conception and perception of humanity in the world of today's human civilisation. Many questions have been asked and many doubts have been raised. These events have consequences for every one of us – and all the more so for creative artists, where their impact is also reflected in the results of their creative endeavours. Visual artists are, of course, no exception.

Yet the world of the visual arts is currently facing a momentous change, of a kind that humanity has never faced before. Does artificial intelligence mean the end of artistic creativity, at least as we know it today, or will AI simply be an additional tool or a complement to that which already exists? In the field of artistic creativity, modern computer algorithms are already capable of creating visually complex and highly convincing works. The question, however, is whether we should consider these works authentic artistic creations, or mere-

ly the product of a machine that is capable of emulating existing artistic styles. To date, almost all »artistic« works generated by artificial intelligence are the result of programming by human beings. Enormous databases of information on existing artistic creations serve as a basis, which new algorithms are capable of analysing. Then, using new mathematical models, they generate works that imitate the style, composition and content of the works contained in the database. This form of artificial intelligence actually only imitates what artists have already created in the past. The key problem, then, is the question of the autonomy of creativity. On the one hand it is claimed that artificial intelligence is essentially incapable of true, genuine creativity, since it lacks profound empathy, love, emotion, intuition, understanding, compassion – all the characteristics that guide the human artist when creating a work of art. On the other, there is the theory that even inputting and selecting data is artistic and therefore creative work. This raises the question of the origin and essence of this kind of art. Is the artist/programmer the author and creator of such an algorithm, or did the algorithm create itself? Is it the artist who selects the data that is to be input, or is it artificial intelligence that guides this process?

This question will, of course, continue to be discussed by experts, although, as always, capital will have the last word. If there is a financial interest in proclaiming a computer-generated creation to be a masterpiece, millions of people will admire it and sigh as they look at it. I am afraid that we visual artists will be the least important elements of such processes. Meanwhile, we have our own world, which is infinitely genuine, and I hope it remains that way.

The artists who believe this and who live and work in this spirit include the eight artists invited this year to participate in the traditional International Arts Colony, which the Ljubljana Festival is holding at Križanke for the twenty-seventh time. The colony offers artists the opportunity to create in truly ideal conditions. Like every year, the participants will consist of four academy-trained painters from abroad and four from Slovenia. This year's international participants are: ZHAO PEIZHI (China), a member of the China National Academy of Painting; SOFIE ŠVEJDOVÁ (Czech Republic); AHMET ÖZEL (Turkey); and ZLATKO KRSTEVSKI (North Macedonia). This year's participants from Slovenia are: MARKO TUŠEK, LUKA ŠIROK, ANDREJA SRNA and SIMON MLAKAR.

Once again this year, we will be joined by the well-known multimedia artist LADO JAKŠA, who will be with us for the entire week. At the opening of the exhibition that concludes the fine arts colony, he will offer a musical and visual presentation of his own vision of the artists' work and creative process. I hope that this year's participants will enjoy being in Ljubljana as much as all previous participants, of whom there have already been nearly 230. May Ljubljana, the atrium of the Križanke complex with its wonderful Pergola, and all the concerts that make up the Ljubljana Festival serve as an encouragement and inspiration for their creative endeavours.

Tomo Vran  
Selector





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**Ponedeljek–petek / Monday–Friday, 8.–12. 7.,**  
**10.00–12.00 / 10.00 am–12.00 pm**  
**Križanke**

## **MALA LIKOVNA KOLONIJA**

### **LITTLE ARTS COLONY**

**EMA KOBAL** in /and **KLARA KRACINA**,  
strokovni mentorici na področju likovne  
umetnosti / *professional artistic mentors*

**KLEMEN KOCIJANČIČ**, koordinator  
projekta / *project coordinator*

Od 8. do 12. julija bodo potekale otroške likovne delavnice, ki se jih bodo lahko brezplačno udeležili otroci med sedmim in štirinajstim letom, z željo po spoznavanju umetnosti. Malo likovno kolonijo bosta vodili strokovno usposobljeni mentorici Ema Kobal in Klara Kracina, ki zaključujeta podiplomski študij grafike in slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Na delavnicah bosta kot mentorici prispevali k razvoju umetniškega talenta, ustvarjalnosti ter otroške razigranosti.

*From 8 to 12 July, children's art workshops will be held, which can be attended free of charge by children between the ages of seven and fourteen, with a desire to learn about art. The Little Arts Colony will be led by professional mentors, Ema Kobal and Klara Kracina, who are completing their post-graduate studies in graphics and painting at the Academy of Fine Arts and Design in Ljubljana. In the workshops, as mentors, they will contribute to the development of artistic talent, creativity and children's playfulness.*

## **BARVITE MASKE IZ KARTONA COLOURFUL CARDBOARD MASKS**

**Ponedeljek / Monday, 8. 7.**

Prvi dan delavnic Male likovne kolonije bomo ustvarjali barvite maske iz kartona. Začeli bomo z izrezovanjem osnovnih oblik mask in odprtih za oči in usta, nato pa jim bomo dodali izvirne detajle in manjše dodatke. Naši umetniški izdelki bodo oživel s pestrimi barvami, za dodatno zabavo pa bomo pritrtili tudi trak, ki nam bo omogočal, da se bomo lahko z njimi igrali.

*On the first day of the Little Arts Colony workshops, we'll use cardboard to create colourful masks. We'll start by cutting out the basic shape of the mask and the eye and mouth openings, then add creative details and finishing touches. Our creations will come alive with bright colours, and for extra fun we'll fit them with a strap so we can put them on and play with them.*

## **ŽIGI / STAMPS**

**Torek / Tuesday, 9. 7.**

Drugi dan delavnic bomo ustvarjali s penasto gumo, imenovano tudi moos guma, in izrezovali raznolike oblike, figure in živali. Te izdelke bomo nato pritrtili na stare kose lesa, kar nam bo omogočilo ustvarjanje lastnih žigov, te pa bomo uporabili za odtiskovanje na različne površine. Podobe bomo odtiskovali na reciklirane materiale, papir ali blago. Na voljo bomo imeli tri barve, pri njihovem prekrivanju pa bomo spoznali še nekaj osnovnih zakonitosti mešanja barv.

*On the second day of the workshop, we'll be working with moss rubber to create different shapes, fig-*

*ures and animals. We'll attach these to pieces of old wood, thus creating our own stamps that we can use on different surfaces. We'll stamp the designs on recycled materials, paper or fabric. We'll have three colours to choose from, and we'll learn basic colour mixing principles by overlapping them.*

## **ŽIVALI IZ KARTONSKIH ZVITKOV CARDBOARD ROLL ANIMALS**

**Sreda / Wednesday, 10. 7.**

Tretji dan se bomo lotili izdelovanja živalic iz kartonskih zvitkov, ostankov toaletnega papirja. Otroci bodo lahko izdelali svoje najljubše živali, vse od lisičk, muckov do zajčkov, lahko pa tudi povsem izmišljene. Figurice bomo pobarvali in jim narisali obraze.

*On the third day, we'll be making animals out of empty toilet paper rolls. Children can make their favourite animals, such as foxes, kittens, or bunnies, or even ones they've invented. We'll paint the models and draw faces on them.*

## **KIPCI IZ FOLIJE / FOIL SCULPTURES**

**Četrtek / Thursday, 11. 7.**

Četrty dan se bomo preizkusili v poziranju in risanju različnih poz. Nato bomo te skice in risbe nadgradili, ustvarjajoč 3D-objekte iz aluminijaste folije, ter te pritrtili na trdno podlago. Pri tem pa bomo imeli možnost dodatnega risanja, ko bomo lahko ustvarili namišljeno senco, ki bo še dodatno obogatila podobo naše figure.

*On the fourth day we'll experiment with posing and drawing different poses. Next, we'll take these*

*sketches and drawings further, creating three dimensional objects out of aluminium foil, which we'll attach to a solid base. We'll also draw on the figures we've made to create a shadow effect, which will make them look even better.*

## **RAZSTAVA / EXHIBITION**

**Petek / Friday, 12. 7.**

**Pekleno dvorišče / Hell's Courtyard**

Zadnji dan bomo za starše, sorodnike, prijatelje in vse navdušence nad umetnostjo pripravili razstavo izdelkov, ki so nastajali ves ustvarjalni teden. V razstavljenih umetniških delih bo mogoče prepoznati otroško izrazno moč in vpliv ustvarjanja v zavetju Plečnikovih Križank.

*On the last day of the workshop, we will prepare an exhibition for parents, relatives, friends and art enthusiasts to showcase the products that have been made during the week. The works of art on display will show the power of children to express themselves and the products of their creativity in the shelter of Plečnik's Križanke.*

**Udeležba na delavnicah je mogoča s predhodno prijavo, na razstavo je vstop prost. Participation in the workshops is possible with prior application, entry to the exhibition is free.**

Sponzorja / Sponsors:







**Ponedeljek / Monday, 8. 7., ob 17.00 / at 5.00 pm**  
**Slavna dvorana, Narodna galerija / Grand Hall, National Gallery**

Nanshe Gum, dirigent / conductor

# SEONGNAM PHILHARMONIC ORCHESTRA

(Filharmonični orkester iz  
Seongnama)

**NANSE GUM**  
dirigent / conductor

Solistki / Soloists:

**MARIA  
SOLOZOBOVA**  
violina / violin

**MIN JIO**, haegeum

Program / Programme:

**Benjamin Britten:** Preprosta simfonija za godalni orkester, op. 4 / *Simple Symphony for String Orchestra, Op. 4*

**Wolfgang Amadeus Mozart:** Koncert za violino in orkester št. 3 v G-duru, K 216, »Straßburški«  
*Violin Concerto No. 3. in G major, K 216 »Straßburg«*

\*\*\*

**Jung Jae-Min:** Urban Arirang

**Wolfgang Amadus Mozart:** Simfonija št. 40 v g-molu, K 550 / *Symphony No. 40 in G minor, K 550*

Seongnam Philharmonic Orchestra (Filharmonični orkester iz Seongnama) je bil ustanovljen leta 2003 z umetniško vizijo, da bi svojemu mestu zagotovil širok spekter kulturnih dogodkov in tako postal reprezentativni orkester Republike Koreje. Njegov umetniški direktor in šef dirigent je izkušeni Nanse Gum, ki je leta 1977 diplomiral na Univerzi za umetnost v Berlinu ter kot prvi Korejec osvojil nagrado Herberta von Karajana za mlade dirigente. Orkester je vse od njegovega imenovanja za šefa dirigenta leta 2015 močno povečal število svojih letnih koncertov. V prvem delu programa bodo izvedli Benjamina Brittna in njegovo *Preprosto simfonijo*, ki temelji na osmih temah, ki jih je skladatelj napisal v rosnih letih. Sledilo bo delo Wolfganga Amadeusa Mozarta, ki je svoj *Koncert za violino in orkester št. 3* poimenoval »Straßburški« zaradi aluzij na lokalni ples. Solistični part bo interpretirala violinistka Maria Solozobova, ki kombinira virtuoznost z ustvarjalno spontanostjo. Po premoru bodo izvedli skladbo Jung Jae-Mina, ki s svojo glasbo raziskuje zgodbe, povezane z južnokorejsko sodobno kulturo. Na korejsko glasbilo haegeum bo zaigrala Min Jio, ki sodeluje pri nastopih s specializiranimi ansambli za ta instrument, kot sta Korean Haegeum Ensemble (Korejski ansambel za haegeum) in Haegeum Research Society (Društvo za raziskovanje haegeuma). Večer bo sklenila Mozartova *Simfonija št. 40 v g-molu*, v kateri najdemo zametke beethovnovske usodnosti.

*The Seongnam Philharmonic Orchestra was founded in 2003 with the artistic vision of providing its home city with a broad range of cultural events and becoming one of South Korea's representative orchestras. Its artistic director and chief conductor is the highly experienced Nanse Gum, who graduated from the Berlin University of the Arts in 1977 and was the first Korean to win the Herbert von Karajan Young Conductors Award. Since his appointment as chief conductor in 2015, the orchestra has greatly expanded its annual calendar of concerts. The first part of the programme will consist of a performance of Benjamin Britten's Simple Symphony, based on eight themes the composer wrote as a boy. This will be followed by Wolfgang Amadeus Mozart's Violin Concerto No. 3, nicknamed »Straßburg« because of allusions to a local dance in the third movement. The soloist part will be interpreted by violinist Maria Solozobova, who combines virtuosity with creative spontaneity. After the interval we will hear a composition by Jung Jae-Min, whose music explores stories connected to contemporary South Korean culture. The Korean instrument haegeum will be played by Min Jio, who frequently performs with specialised ensembles devoted to this traditional string instrument, such as the Korean Haegeum Ensemble and the Haegeum Research Society. The evening will end with Mozart's Symphony No. 40 in G minor, a work in which we can hear the germ of a Beethovenian sense of fate.*

Sponzor / Sponsor:

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**Ponedeljek in sreda** / *Monday and Wednesday,*  
**8. in / and 10. 7., ob 20.00** / *at 8.00 pm*  
**Gallusova dvorana** / *Gallus Hall, Cankarjev dom*

# Giuseppe Verdi: TRUBADUR IL TROVATORE

opera

**CESARE LIEVI**, režiser izvirne produkcije  
*original director*

**STEFANIA GRAZIOLI**, režiserka obnovljene  
produkcije / *revival director*

**ZUBIN MEHTA**, dirigent / *conductor*

Grof / *Il Conte di Luna*: **LEON KIM**

Leonora: **CAROLINA LÓPEZ MORENO**

Manrico: **MATTEO DESOLE**

## TEATRO DEL MAGGIO MUSICALE FIORENTINO

(Gledališče Majskega glasbenega  
festivala v Firencah)

**Luigi Perego**, scenograf in kostumograf  
*set and costume designer*

**Lorenzo Fratini**, zborovodja / *chorus master*

**Luigi Saccomandi**, oblikovalec luči / *lighting  
designer*

**Orchestra e Coro del Maggio Musicale  
Fiorentino (Orkester in zbor Majskega  
glasbenega festivala iz Firenc / Orchestra  
and Chorus of the Maggio Musicale Fiorentino)**

Zasedba / *Cast*:

Grof / *Il Conte di Luna*: **Leon Kim**

Leonora: **Carolina López Moreno**

Manrico: **Matteo Desole**

Acuzena: **Olesya Petrova**

Ferrando: **Giorgi Manoshvili**

Ines: **Olha Smokolina**

Ruiz: **Alfonso Zambuto**

Giuseppe Verdi je napisal *Trubadurja* leta 1853. Spada med tista dela, v katerih je dramaturško učinkovito povezal posamezne tonalitete z nekaterimi liki ali skupinami, da bi jasno predstavil razlike med karakterji in družbenimi položaji, ki jih zasedajo. Opero bo letos predstavil Teatro del Maggio Musicale Fiorentino (Gledališče Majskega glasbenega festivala v Firencah) v sodelovanju z režiserko Stefania Grazioli, ki je obnovila produkcijo režiserja Cesareja Lievija. Ta je delo opisal kot nočno opero, v kateri se liki gibljejo v temačni in pusti pokrajini. Orkestru bo dirigiral Zubin Mehta, ki mu je na zadnjem obisku leta 2019 za vrhunski prispevek h glasbeni poudarjalnosti takratni predsednik Republike Slovenije Borut Pahor podelil zlati red za zasluge. Zbor gledališča bo vodil Lorenzo Fratini. V glavnih vlogah bodo nastopili Leon Kim, ki se je po študiju v Koreji specializiral v Italiji, kjer je osvojil več nagrad, denimo prvo mesto na Tekmovanju Cappuccilli-Patanè-Respighi, Carolina López Moreno, ki je nastopila v koncertnih dvoranh, kot sta Carnegie Hall in Berliner Philharmonie (Berlinska filharmonija), Matteo Desole, ki pogosto sodeluje s Fundacijo Luciana Pavarottija, ter Olesja Petrova, ki je sodelovala s priznanimi dirigenti, med njimi so Giordano Bellincampi, Emmanuel Villaume in Valerij Gergijev.

Composed in 1853, *Il trovatore* is one of the works in which Verdi, with dramaturgical effectiveness, associated specific keys with particular figures or groups in order to clearly represent the differences between the characters and the social ranks they occupied. This year's performance of the opera is by the Teatro del Maggio Musicale Fiorentino, in collaboration with director Stefania Grazioli, in a revival of the production originally directed by Cesare Lievi. The latter has described *Il trovatore* as a nocturnal opera in which the characters move in a desolate landscape. The orchestra will be conducted by Zubin Mehta, who during his most recent visit, in 2019, received the Golden Order of Merit from then president of Slovenia, Borut Pahor, in recognition of his supreme contribution to musical performance. The chorus will be directed by Lorenzo Fratini. The main roles will be sung by Leon Kim, who after completing his bachelor's degree in his native Korea went on to pursue specialised studies in Italy, where he has won several prizes (including first prize at the Cappuccilli-Patanè-Respighi Competition); Carolina López Moreno, who has performed in concert halls such as Carnegie Hall and the Berliner Philharmonie (Berlin Philharmonic); Matteo Desole, who often collaborates with the Luciano Pavarotti Foundation; and Olesya Petrova, who has worked with acclaimed conductors such as Giordano Bellincampi, Emmanuel Villaume and Valery Gergiev.

Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. Giuseppe Cavagna. / *The honorary patron of the event is H.E. Giuseppe Cavagna, Ambassador of the Italian Republic.*



Ambasciata d'Italia  
Ljubiana

V sodelovanju z  
*In collaboration with:*





**Torek / Tuesday, 9. 7., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

Orchestra del Maggio Musicale Fiorentino (Orkester Majskega glasbenega festivala v Firencah / *Orchestra of the Maggio Musicale Fiorentino*) in / and Zubin Mehta, dirigent / conductor

# ORCHESTRA DEL MAGGIO MUSICALE FIORENTINO

(Orkester Majskega  
glasbenega festivala  
iz Firenc / *Orchestra of  
the Maggio Musicale  
Fiorentino*)

## ZUBIN MEHTA

dirigent / conductor

Solistka / Soloist:

## LANA TROTOVŠEK

violina / violin

Program / Programme:

### Ludwig van Beethoven:

Uvertura Egmont, op. 84 / *Egmont Overture, Op. 84*

Koncert za violino in orkester v D-duru, op. 61

*Violin Concerto in D major, Op. 61*

\*\*\*

**Ludwig van Beethoven:** Simfonija št. 7 v A-duru,  
op. 92 / *Symphony No. 7 in A major, Op. 92*

Opus Ludwiga van Beethovna muzikologi običajno delijo na tri obdobja. V zgodnjem obdobju je sledil Wolfgangu Amadeusu Mozartu in Josephu Haydnu, za njegova dela iz srednjega obdobja so značilni motivi junaštva, za pozno obdobje pa intenzivno osebno izražanje in intelektualna globina. Na koncertu bomo prisluhnili nekaterim najboljšim skladbam »junaškega« obdobja: *Uverturi Egmont, Concertu za violino in orkester v D-duru ter Simfoniji št. 7*. Izvedbo bo vodil dirigent Zubin Mehta, ki bo petič nastopil na Ljubljana Festivalu. Indijski maestro se je izšolal na Akademiji za glasbo in uprizoritvene umetnosti na Dunaju, sedem let pozneje pa je že vodil tako Dunajske (Wiener) kot Berlinske filharmonike (Berliner Philharmoniker) in kmalu postal eden najbolj iskanih dirigentov na svetu. Pod njegovim vodstvom bo dela interpretiral Orchestra del Maggio Musicale Fiorentino (Orkester Majskega glasbenega festivala iz Firenc), ki je bil ustanovljen leta 1933 in hitro postal središče za nove ter nekonvencionalne ideje za klasični in sodobni repertoar. Kot solistka se bo predstavila violinistka Lana Trotovshek, ki jo kritiki hvalijo zaradi pravega občutka intuitivnih nastopov (*The Strad*) ter čistega in prefinjenega tona s smislom za fraziranje ter brezhlibno intonacijo (*Washington Post*).

*Musicologists usually divide Ludwig van Beethoven's compositional oeuvre into three periods. In his early period he followed Wolfgang Amadeus Mozart and Joseph Haydn. The works of his middle period are characterised by heroic themes, while his late period is characterised by intensely personal expression and intellectual depth. At this concert we will hear some of the finest compositions of his »heroic« period: the Egmont Overture, the Violin Concerto in D major and Symphony No. 7. They will be conducted by Zubin Mehta,*

*appearing at the Ljubljana Festival for the fifth time. The Indian maestro trained at the Vienna Academy of Music and Performing Arts. Within seven years of arriving in Vienna, he had already conducted both the Wiener (Vienna) and Berliner Philharmoniker (Berlin Philharmonic) and was soon to become one of the most sought after conductors in the world. Under his leadership the works will be played by the Orchestra del Maggio Musicale Fiorentino (Orchestra of the Maggio Musicale Fiorentino), which was founded in 1933 and quickly became a centre for new and unconventional ideas regarding the classical and contemporary repertoires. The violin soloist will be Lana Trotovshek, praised by critics for her ability to capture the true feel of live intuitive performance (The Strad) and for her refined tone, musical sense of phrasing and impeccable intonation (Washington Post).*

Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. Giuseppe Cavagna. / *The honorary patron of the event is H.E. Giuseppe Cavagna, Ambassador of the Italian Republic.*

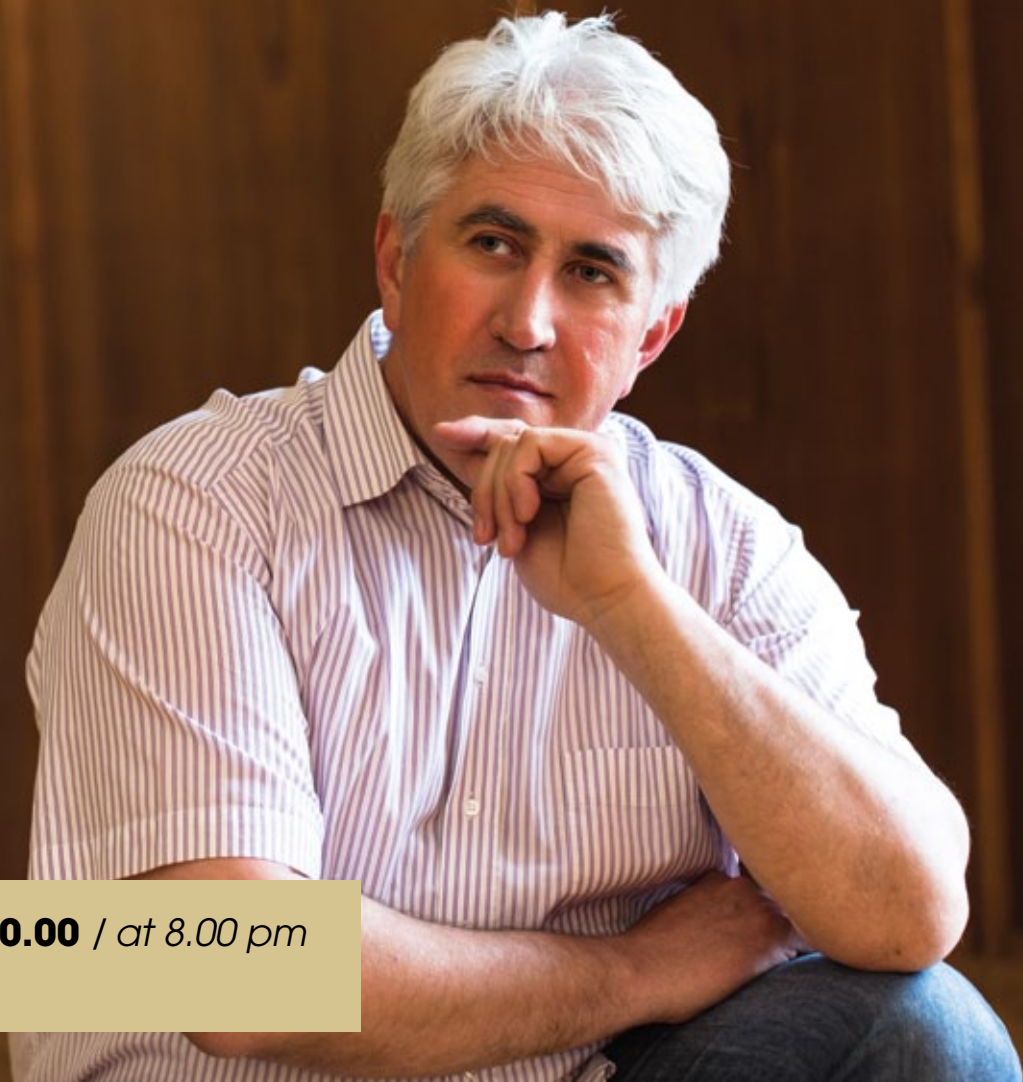


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**Četrtek** / *Thursday, 11. 7., ob 20.00* / *at 8.00 pm*  
**Križevniška cerkev** / *Church*

Zoran Mitev, fagot / *bassoon*

# KONCERT OB 40-LETNICI DELOVANJA FAGOTISTA ZORANA MITEVA CONCERT AT THE 40<sup>th</sup> ANNIVERSARY OF THE BASSOONIST ZORAN MITEV

ČLANI DRUŠTVA POLIFONIA  
MEMBERS OF POLIFONIA ART CENTER

ZORAN MITEV, fagot / *bassoon*

IGOR ŠKERJANEC, violončelo / *cello*

Program / *Programme:*

**Gordon Jacob:** Suita za fagot in godalni kvartet  
*Suite for Bassoon and String Quartet*

**Tomislav Zografski:** Suita za godalni orkester  
*Suite for String Orchestra*

**Lars-Erik Larsson:** Concertino za fagot in godalni orkester, op. 45, št. 4 / *for Bassoon and String Orchestra, Op. 45, No. 4*

**Marko Mihevc:** Concertino za fagot in godalni kvintet / *for bassoon and string quartet\**

**Dragan Šuplevski:** Capriccio za godalni kvintet  
*for String Quintet*

**Astor Piazzolla:** Escolaso za fagot in godalni kvintet / *for Bassoon and String Quartet*

\*krstna uprizoritev / *premiere performance*

Zoran Mitev je po študiju v Skopju diplomiral na Akademiji za glasbo Univerze v Ljubljani leta 1987 in nato opravil specializacijo v Gradcu. Senat Akademije mu je leta 2010 podelil priznanje pomembnih umetniških del na področju fagota. Od leta 1992 je solo fagotist v Orkestru Slovenske filharmonije, doslej pa je krstno izvedel več kot 40 solističnih in komornih del slovenskih in tujih skladateljev. Ukvarja se tudi s pedagoškim delom. Pridružili se mu bodo violončelist Igor Škerjanec, ki je za svoje delo prejel Betettovo in Župančičevo nagrado, ter člani Društva Polifonia iz Skopja, katerih področja delovanja so koncertne dejavnosti, podpora makedonskim umetnikom, organiziranje delavnic in drugo. Izvedli bodo glasbo plodovitega in v melodijo usmerjenega Gordona Jacoba, neoklasicista Tomislava Zografskega, ki je imel ključno vlogo na poti makedonske glasbe v postmoderno dobo, stilskega eklektika Larsa-Erika Larssona, plodovitega Marka Mihevca, za glasbo katerega sta značilna dramatski impulz in preiščljivi koncept uporabe glasbenih elementov, Dragana Šuplevskega, ki je melodično ter ritmično pogosto črpal iz makedonske ljudske glasbe in delo revolucionarnega argentinskega skladatelja tanga, ki vključuje elemente jaza in klasične glasbe, Astorja Piazzolle. Tako bo jubilej Miteva zaznamovan s kakovostnim in izredno pisanim komornim repertoarjem.

*After his studies in Skopje, Zoran Mitev graduated from the University of Ljubljana's Academy of Music in 1987, then completed a specialisation in Graz. In 2010, the Senate of the Academy presented him with the Award for Important Works of Art in the field of bassoon. Since 1992, he has been solo bassoonist for the Slovenian Philharmonic Orchestra, and has premiered more than 40 works for solo and chamber ensembles by Slovene and foreign composers. He is also active as a teacher. He will be joined by cellist Igor Škerjanec, a past winner of the Betetto Award and Župančič Prize, and members of the Art Centre Polifonia, a Skopje-based association that puts on concerts, supports Macedonian artists and hosts workshops and other activities. They will perform music by the prolific Gordon Jacob, a composer with an unswerving commitment to melody, the neoclassicist Tomislav Zografski, who played a key part in the journey of Macedonian music towards the postmodern era, the stylistically eclectic Lars-Erik Larsson, the prolific Marko Mihevc, whose music is notable for its dramatic impetus and carefully considered deployment of musical elements, Dragan Šuplevski, whose music frequently draws on Macedonian folk music for both melody and rhythm and a work incorporating elements of jazz and classical music by the revolutionary Argentine tango composer Astor Piazzolla. Zoran Mitev's jubilee celebration will thus feature a full and varied programme of superlative chamber music.*



**Ponedeljek–petek / Monday–Friday, 15.–19. 7.,**

**ob 21.00 / at 9.00 pm**

**Poletno gledališče Križank / Križanke Summer Theatre**

## **THE BODYGUARD**

**(Telesni stražar)**

muzikal / *musical*

**MYKAL RAND**, režiser in koreograf  
*director and choreographer*

**Danielle Tarento**, producentka in direktorica  
kastinga / *producer and casting director*

**Martyn Sands**, vodja produkcije / *production  
manager*

**Paul Deavin**, vodja produkcije / *company  
manager*

**Michael Bradley**, glasbeni vodja / *music  
supervisor*

**Dan Glover**, glasbeni direktor / *musical director*

**Andrew Exeter**, scenograf in oblikovalec luči  
*set and lighting designer*

**Colleen Morris-Glennon**, kostumografinja  
*costume designer*

**Chris Whybrow**, oblikovalec zvoka / *sound  
designer*

**Dan Light**, oblikovalec videa / *video designer*

**Helen Keane**, oblikovalka lasulj, pričesk in ličenja  
*wigs, hair and make-up designer*

**Nic Donithorn**, inspicient / *stage manager*

**Daisy On**, namestnica inspicienta / *deputy stage  
manager*

**Eve Hawes**, pomočnica inspicienta / *assistant  
stage manager*

**Jon Barnes**, glavni tesar / *head production  
carpenter*

**Rich Owen**, drugi tesar / *assistant production  
carpenter*

**Gemma Vincent**, vodja kostumografije in garderobe / *costume supervisor, head of wardrobe*

**Sarah Barnes**, namestnica vodje garderobe / *deputy head of wardrobe*

**Katie Khushi**, pomočnica garderobe / *wardrobe assistant*

**Kirsty Lamb, Georgia Butler**, oblikovalki lasulj, pričesk in ličenja / *wigs, hair and make-up*

**David Stone**, programer luči / *LX programmer*

**Grace Duff**, video inženirka / *production video engineer*

**Benji Godley**, vodja luči in videa / *head of LX and video*

**Bambi Nunn**, vodja avdia / *head of sound*

**Ryan James**, avdio inženir / *production sound engineer*

**Josh Gregory**, pomočnik avdio inženirja / *assistant production sound engineer*

Zasedba / *Cast*:

Rachel Marron: **Rhianne-Louise McCaulsky**

Frank Farmer: **Norman Bowman**

Nicki Marron: **Kelly Agbowu**

Fletcher: **Roj'ae Rayon Simpson**

Zalezovalec / *Stalker*: **Alex Gibson-Giorgio**

Bill Devaney: **David-Michael Johnson**

Sy Spector: **Michael Conley**

Ray Court: **Jay Faisca**

Tony: **John Gurdian**

Spremljevalni pevci / *Back vocalists*: **Marion**

**Fagbemi, Choolwe Laina Muntanga**

Ansambel / *Ensemble*: **Charlotte Louise,**

**Alice Oberg, Emma Robotham-Hunt, Verity**

**Thompson, Gustave Die, Amonik Melaco,**

**Ryan North, Ben Whitnall**

*The Bodyguard (Telesni stražar)* je muzikal iz leta 2012, ki temelji na istoimenskem trilerju iz leta 1992, v katerem sta v glavnih vlogah nastopila Whitney Houston in Kevin Costner. Pripoveduje zgodbo o Rachel Marron, slavni pop zvezdnici, ki postane tarča nevarnega zalezovalca, in Franku Farmerju, bivšemu tajnemu agentu, ki je neomajno predan svoji dolžnosti, vendar ga preganja misel na preteklost, ko mu ni uspelo preprečiti poskusa atentata na predsednika Ronalda Reagana. Muzikal in film vsebujeta glasbo Whitney Houston, med drugim uspešnice, kot so *I Will Always Love You*, *I Have Nothing* in *I Wanna Dance With Somebody*. Muzikal bo prišel na festivalski oder ljubljanskih Križank v režiji in koreografiji uglednega britanskega umetnika Mykala Randa, rednega gosta poletnega festivala. Rand je svojo kariero začel kot nastopajoči v predstavah, napredoval v osebo, ki nadzira plesalce in skrbi, da je vse popolno, nato je postal rezidenčni režiser ter pozneje še koreograf in režiser svojih predstav. V Ljubljani je postavil že več uspešnih muzikalov, kot so *Lasje* (2011), rock opera *Jezus Kristus Superzvezda* (2012), *Briljantina* (2013), *Evita* (2014), *Chicago* (2021) in *Zgodba z zahodne strani* (2022). Glavni vlogi bosta odigrala Rhianne-Louise McCaulsky, ki je sodelovala pri produkcijah, kot sta *Muzikal Tine Turner in Mormonova knjiga*, ter Norman Bowman, ki je aktiven tako v gledališču (*Mamma Mia!*, *Macbeth*, *Srednješolski muzikal*) kot tudi v filmih in na televiziji.

*The Bodyguard is a 2012 musical based on the eponymous 1992 thriller starring Whitney Houston and Kevin Costner. It tells the story of Rachel Marron, a pop star who becomes the target of a dangerous stalker, and Frank Farmer, a former secret agent who is deeply devoted to his duty but haunted by the past, when he failed to prevent the attempted assassination of President Ronald*

*Reagan. The musical and film feature music made famous by Whitney Houston, including such hits as I Will Always Love You, I Have Nothing and I Wanna Dance With Somebody. The musical is directed and choreographed by Mykal Rand, a renowned British artist and a regular guest of the summer festival, and will be performed on the festival stage in Ljubljana's Križanke. Rand began his career as a performer, then progressed to supervising dancers and making sure everything was perfect, then became resident director and later choreographer and director of his own shows. He has previously staged several very popular musicals in Ljubljana, including Hair (2011), the rock opera Jesus Christ Superstar (2012), Grease (2013), Evita (2014), Chicago (2021) and West Side Story (2022). The main roles will be played by Rhianne-Louise McCaulsky, who worked on productions such as The Tina Turner Musical and The Book of Mormon, and Norman Bowman, who is active both in the theater (Mamma Mia, Macbeth, High School Musical), as well as in films and television.*

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**Sobota / Saturday, 20. 7., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

Wrocław Baroque Ensemble (Baročni ansambel iz Vroclava)

## **WROCŁAW BAROQUE ENSEMBLE**

(Baročni ansambel iz  
Vroclava)

### **ANDRZEJ KOSENDIAK**

dirigent / *conductor*

Solistka / *Soloist:*

### **ALICIA AMO**

sopran / *soprano*

Program / *Programme:*

**Kaspar Förster:**

Credo quod redemptor

Quanta fecisti Domine

Celebramus te Jehova

Sonata a 3 v F-duru, »Sidon« / *in F-major »La Sidon«*

Dialogi Davidis cum Philisteo

Intenderunt arcum

Ad arma fideles

Sonata a 3 v G-duru / *in G-major*

**Giacomo Carissimi:** Jefta / *Jephte*

Dirigent, pedagog in organizator kulturnega življenja Andrzej Kosendiak je avtor številnih izobraževalnih programov, ustanovil je tako oddelek za staro glasbo kot tudi šolo za jazz in popularno glasbo, kot dirigent pa je eden izmed pionirjev historične izvajalske prakse na Poljskem. Leta 2012 je ustanovil Wrocław Baroque Ensemble (Baročni ansambel iz Wrocława), ki z zgodovinsko utemeljenimi interpretacijami obuja manj znan repertoar iz Srednje Evrope. Zasedba predstavlja raznoliko staro glasbo, od komornih del do oratorijev in kantat, s posebnim zanimanjem za dediščino poljske renesanse in baroka. Kosendiak je z ansamblom nastopil na festivalu že leta 2020, tokrat pa prihaja s predstavitvijo skladb v Gdansk rojenega nemškega skladatelja Kasparja Försterja, učenca Giacoma Carissimija, ki je bil aktiven na Poljskem, v Italiji in na Danskem. Dirigent je z zasedbo premierno izvedel in posnel številna skladateljeva dela. Večer bo sklenila izvedba Carissimijevega oratorija *Jefta*, ki je sestavljen iz štirih prizorov: slikanja bitke, veselja nad zmago, pogovora med Jefto in njegovo hčerko, v katerem se razodene tragična zmeta, in zaključne žalostinke. Vokalna solistka bo španska sopranistka Alicia Amo, ustanovna članica z nagrado ICMA odlikovanega ansambla *Musica Boscareccia*.

*Conductor, educator and cultural organiser Andrzej Kosendiak is the creator of numerous education programmes and the founder of both an early music department and a school of jazz and popular music. As a conductor, he is one of the pioneers of historically informed performance in Poland. In 2012 he founded the Wrocław Baroque Ensemble, which specialises in less frequently performed works from the central European repertoire, giving historically informed performances of a wide variety of early music, from chamber works to oratorios and cantatas, with a particular focus on the music of the Polish Renaissance and Baroque. Kosendiak and the ensemble return to Ljubljana following their appearance at the Ljubljana Festival in 2020. This time they will present works by the Gdansk-born German composer Kaspar Förster, who was a pupil of Giacomo Carissimi (a master of the early Baroque, active in Poland, Italy and Denmark). Kosendiak and the Wrocław Baroque Ensemble have been responsible for the first performances and recordings of several of Förster's works. The evening will conclude with a performance of Carissimi's oratorio Jephthah, consisting of four scenes: a description of battle, a song of victory, a conversation between Jephthah and his daughter in which a tragic error is revealed, and a closing lament. The soloist will be the Spanish soprano Alicia Amo, one of the founders of the Musica Boscareccia ensemble, nominated for a prestigious ICMA award.*

Častni pokrovitelj je nj. exc. Krzysztof Jan Olendzki, veleposlanik Republike Poljske v Sloveniji / *Honorary Patronage – H. E. Krzysztof Jan Olendzki, Ambassador of the Republic of Poland in Slovenia*

Uvodni koncert ob začetku predsedovanja Poljske Višegradske skupini – V4 / *The inaugural concert on the occasion of Poland taking the chairmanship of the Visegrad Group – V4*



Veleposlaništvo  
Republike Poljske  
v Ljubljani



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Republic of Poland

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**Nedelja / Sunday, 21. 7., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Margareth Menezes, vokal / voice

# MARGARETH MENEZES

## MÚSICA POPULAR BRASILEIRA

**Brazilski Afropop / Bahia**

**RAONÍ LIMA MACIEL**

kitara / guitar

**CAIO FELIPE FERREIRA NASCIMENTO**

klaviature / keyboards

**NELMÁRIO MARQUES CERQUEIRA**

bas / bass

**CAIO OLIVEIRA DOS SANTOS**

tolkala / percussion

**JOILSON DIAS DOS SANTOS**

bobni / drums

Margareth Menezes je pri nas nastopila prvič leta 1991 v Cankarjevem domu, tri leta po prelomnem koncertu Gilberta Gila v Križankah. Gilberto Gil je bil med prvimi brazilskimi glasbeniki, ki so polnili naše koncertne dvorane od leta 1988, sledili pa so velikani, kot so Caetano Veloso, Jorge Ben Jor, Milton Nascimento, Maria Bethania, João Bosco, Marcos Valle, Tania Maria, Eliane Elias, Ivan Lins ... Margareth, ki prihaja tako kakor Gil in Cetano iz Salvadorja (Bahia), je zvesta svojim glasbenim koreninam in prepleta brazilске (samba), afriško-karibske, reggae, calypso, salsa in pop elemente v gibanje, imenovano brazilski afropop. Gibanje afropop, polno estetskih simbolologij, si prizadeva za ohranitev tradicije in zgodovine, hkrati pa dodaja nove plasti inovacij. Oblikuje nekaj povsem novega, navdihujočega in sodobnega. Vse naštetu lahko slišimo na njenih številnih albumih, od tistega zgodnjega z naslovom *Elegibô*, ki ga je produciral in ji tudi sicer bil v veliko pomoč David Byrne (Talking Heads). *Autêntica* (2019) pa je naslov albuma, za katerega je prejela nominacijo za latin grammyja. Leta 2021 je bila uvrščena med sto najvplivnejših temnopoltih osebnosti na svetu. Margareth Menezes pa s svojim gromkim glasom in nalezljivo, močno ritmično, neustavljivo plesno glasbo ni le glasbenica, ampak tudi aktualna brazilska ministrica za kulturo. Z Gilbertom Gilom (kulturnim ministrom od leta 2003-2008) sta velikokrat skupaj nastopila, tudi na njenem albumu *Naturalmente* (2008) in istega leta na otvoritvenem koncertu svetovne razstave Expo v Zaragoza. Pridite na ples.

*Margareth Menezes's first appearance in Slovenia was at a concert at Cankarjev Dom in 1991, three years after Gilberto Gil's epochal concert at Križanke. Gilberto Gil was one of the first in the wave of Brazilian musicians who have been filling our concert halls since 1988. He was followed by giants such as Caetano Veloso, Jorge Ben Jor, Milton Nascimento, Maria Bethânia, João Bosco, Marcos Valle, Tania Maria, Eliane Elias, Ivan Lins, and others.*

*Like Gil and Caetano, Margareth Menezes is from Salvador (Bahia). Faithful to her musical roots, she mixes Brazilian (samba), Afro-Caribbean, reggae, calypso, salsa and pop elements in a genre known as Brazilian Afropop. Loaded with aesthetic symbolologies, the Afropop movement aims to preserve tradition and history while adding layers of innovation, in this way forming something completely new, inspiring and contemporary. All this can be heard on Margareth Menezes's many albums from the early *Elegibô*, produced and championed by David Byrne (Talking Heads), to *Autêntica* (2019), nominated for a Latin Grammy. In 2021 she was named one of the 100 most influential black personalities in the world.*

*With her powerful voice and infectious, rhythmic, unstoppable danceable music, Margareth Menezes is not just a musician, she is also the current Brazilian minister of culture. She has frequently performed with Gilberto Gil (himself minister of culture from 2003 to 2008), including on her 2008 album *Naturalmente* and at the opening concert of Expo 2008 in Zaragoza. Come and join the dance!*

V sodelovanju z / In collaboration with:

**Brane Rončel**





**Ponedeljek / Monday, 22. 7., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Serena Sáenz, sopran / soprano

## **ORCHESTRA SINFONICA DEL CONSERVATORIO VINCENZO BELLINI DI CATANIA**

(Simfonični orkester  
Konservatorija Vincenzo  
Bellini iz Catanie  
*Catania Vincenzo Bellini  
Conservatory Symphony  
Orchestra*)

## **EPIFANIO COMIS**

dirigent / conductor

Solistka / Soloist:

**SERENA SÁENZ**  
sopran / soprano

Program / Programme:

**Vincenzo Bellini:**

»Eccomi in lieta vesta«, arija Julije iz opere Capuleti in Montegi / *Giulietta's aria from I Capuleti e i Montecchi*

»Qui la voce...Vien, diletto« arija Elvire iz opere Puritanci / *Elvira's aria from I Puritani*

Sinfonija iz opere Norma / *Sinfonia from Norma*

»Casta Diva«, arija Norme iz opere Norma  
*Norma's aria from Norma*

**Saverio Mercadante:** Poklon Belliniju, sinfonia za veliki orkester / *Homage to Bellini, Sinfonia for Grand Orchestra*

**Vincenzo Bellini:** »Ah! non credea mirarti«, arija Amine iz opere Mesečnica / *Amine's aria from La sonnambula*

\*\*\*

**Pyotr Ilyich Tchaikovsky:**

Sinfonija št. v 4 v f-molu, op. 36 / *Symphony No. 4 in F minor, Op. 36*

Italijanski pianist in dirigent Epifanio Comis se je izobraževal pri uglednih glasbenikih, kot so Agatella Catania, Lazar Berman in Piero Rattalino. Danes je znan kot organizator številnih mojstrskih tečajev na pomembnih ustanovah v New Yorku, Varšavi, Monsu, Parizu, Moskvi in Bukarešti, prav tako pa poučuje na Mojstrskih tečajih Festivala Ljubljana. Poleg tega je direktor in profesor na Konservatoriju Vincenzo Bellini iz Catanie, kjer je leta 2020 ustanovil zdaj že zelo aktivni Orchestra Sinfonica del Conservatorio Vincenzo Bellini di Catania (Simfonični orkester Konservatorija Vincenzo Bellini iz Catanie), v katerem sodelujejo tudi učitelji in študenti Glasbenega združenja Etna. V Ljubljani se bodo predstavili s pisanim programom, z uvodno simfonijo iz opere *Norma* in nekaj najprijetnejšimi arijami Vincenza Bellinija. Te bo zapela sopranistka Serena Sáenz, ki je leta 2022 osvojila drugo mesto na mednarodnem pevskem tekmovanju Operalia. Prvi del vključuje tudi skladbo Sa-

veria Mercadanteja, enega vodilnih italijanskih opernih skladateljev svojega časa, čigar slog je vplival na Giuseppeja Verdija. V drugem delu bo izvedena *Simfonija št. 4 v f-molu* Petra Iljiča Čajkovskega, ki se giblje med klasično strukturo in simfonično pesnitvijo Franza Liszta.

*The Italian pianist and conductor Epifanio Comis studied with eminent musicians such as Agatella Catania, Lazar Berman and Piero Rattalino. Today he is known for organising numerous masterclasses at important institutions in New York, Warsaw, Mons, Paris, Moscow and Bucharest, and also teaches at the Ljubljana Festival Masterclasses. Furthermore, he is the director of and a professor at the Catania Vincenzo Bellini Conservatory, where in 2020 he founded the very active Orchestra Sinfonica del Conservatorio Vincenzo Bellini di Catania (Catania Vincenzo Bellini Conservatory Symphonic Orchestra), which includes teachers and students from the Etna Musical Association. The orchestra has prepared a varied programme for its Ljubljana concert, with the opening Sinfonia from Vincenzo Bellini's opera Norma and a selection of his most popular arias. The latter will be sung by the soprano Serena Sáenz, winner of the second prize at the Operalia international opera competition in 2022. The first half of the programme also includes a work by Saverio Mercadante, one of the leading Italian opera composers of his day, whose style influenced Giuseppe Verdi. After the interval the concert will continue with a performance of Pyotr Ilyich Tchaikovsky's Symphony No. 4 in F minor, a work that moves between classical structure and the symphonic poem form pioneered by Franz Liszt.*

Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. Giuseppe Cavagna. / *The honorary patron of the event is H.E. Giuseppe Cavagna, Ambassador of the Italian Republic.*



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INTESA SANPAOLO BANK



**Torek / Tuesday, 23. 7., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Paquito d'Rivera, klarinet in saksofon / clarinet and saxophone

# THE CHICK COREA SYMPHONY TRIBUTE RITMO

**Nominiranci za grammyja in latin grammyja / Grammy and Latin Grammy Nominees**

## **ADDA SIMFÒNICA ALICANTE**

(Simfonični orkester Avditorija Alicante  
ADDA / ADDA Alicante Symphony Orchestra)

**JOSEP VICENT**, dirigent / conductor

## **PAQUITO D'RIVERA**

klarinet, saksofon / clarinet, saxophone

## **Trio Emilio Solla / Emilio Solla Trio**

Emilio Solla, klavir / piano

Ferenc Nemeth, bobni / drums

Jorge Roeder, kontrabas / double bass

**Antonio Lizana**, vokal in saksofon  
voice and saxophone

**David Pastor**, prva trobenta  
lead trumpet

Program / Programme:

**Chick Corea**, prir. / arr. **Emilio Solla**:

Señor Mouse

Spain

Children's songs  
Love Castle  
Crystal Silence  
Pixeland Rag  
Leprechaun's Dream  
My Spanish Heart  
Armando's Rhumba  
El Bozo  
Spanish Fantasy

Chick Corea je bil ameriški jazz pianist in skladatelj, ki je v poznih šestdesetih letih prejšnjega stoletja kot član zasedbe Milesa Davisa sodeloval pri rojstvu jazz fusiona. Pozneje se je usmeril v prosto improvizacijo in ustanovil legendarno skupino Return to Forever ter sodeloval z vrsto drugih jazz velikánov, kot sta Gary Burton in Herbie Hancock. Z nagrado grammy je bil nagrajen kar 27-krat. Njegove skladbe bo izvedel ADDA Simfònica Alicante (Simfonični orkester Avditorija Alicante ADDA), ki pod vodstvom šefa dirigenta Josepa Vicenta s svojo inovativnostjo in slogovno vsestranskostjo navdušuje občinstvo po vsem svetu. Španski orkester in dirigent sta bila letos s svojo zgoščenko glasbe Chicka Coree nominirana tako za nagrado grammy kot latin grammy. Na odru se jim bodo pridružili Trio Emilio Solla, flamenko pevec in saksofonist Antonio Lizana, trobentač David Pastor ter izkušeni kubansko-ameriški saksofonist in klarinetist Paquito D'Rivera. Ta je bil član kubanske skupine Irakere, v osemdesetih letih pa je začel voditi številne skupine v ZDA. V karieri je sodeloval z najuglednejšimi ameriški orkestri in ustvaril mnogo plošč, ki spajajo bebop, klasično, latino jazz ter karibsko glasbo in ki so prejele najvišje ocene kritikov ter zasedale vrhove lestvic najboljših jazz albumov. Je edini izvajalec, ki je prejel nagrado grammy tako v kategoriji klasične kot latino glasbe.

Chick Corea was an American jazz pianist and composer who played a key role in the birth of jazz fusion in the late 1960s as a member of Miles Davis' ensemble. He later turned to free improvisation, forming the legendary group Return to Forever and collaborating with many other jazz greats, such as Gary Burton and Herbie Hancock. He won 27 Grammys over his career. His works will be performed by the ADDA Simfònica Alicante (ADDA Alicante Symphony Orchestra), which, under the direction of its chief conductor Josep Vicent, has been delighting audiences around the world with its innovative approach and stylistic versatility. This year, the Spanish orchestra and the conductor have been nominated for both the Grammy and Latin Grammy Awards with their Chick Corea CD. Joining them on stage will be the Emilio Solla Trio, flamenco singer and saxophonist Antonio Lizana, trumpeter David Pastor, and veteran Cuban-American saxophonist and clarinetist Paquito D'Rivera. The latter was a member of the Cuban band Irakere, before heading a number of groups in the USA in the 1980s. In the course of his career he has worked with some of America's most respected orchestras and recorded numerous albums fusing bebop, classical music, Latin jazz and Caribbean music, receiving the highest critical acclaim and topping the jazz albums charts. He is the only artist to have won Grammys in both the classical and Latin categories.

Sponzor / Sponsor:

LIBRA  
PREMIA





**Sreda / Wednesday, 24. 7., ob 21.00 / at 9.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# ŠPANSKE NOČI SPANISH NIGHTS

**Nominiranci za grammyja in latin grammyja**  
**Grammy and Latin Grammy**  
**Nominees**

**ADDA SIMFÒNICA ALICANTE**  
(Simfonični orkester Avditorija Alicante  
ADDA / ADDA Alicante Symphony  
Orchestra)

**JOSEP VICENT**, dirigent / conductor

Solist / Soloist:

**FABIO FURIA**, bandoneon

Program / Programme:

**Arturo Márquez**: Danzón št. 2 / No. 2

**Astor Piazzolla**: Štirje letni časi v Buenos Airesu  
*Las Cuatro Estaciones Porteñas*

\*\*\*

**Manuel de Falla**: Triogelni klobuk, suita  
*El sombrero de tres picos, Suite*

**Maurice Ravel**: Boléro

Tango Astorja Piazzolle, imenovan *nuevo tango*, je zaradi svoje kromatičnosti, elementov jazza ter razširjenega inštrumentarija sprva naletel na odpor. Tako kot sam tango je Piazzolla najprej doživel odobravanje zunaj Argentine, toda do osemdesetih let prejšnjega stoletja je bil širše sprejet tudi v svoji domovini, kjer so ga videli kot rešitelja tanga, danes pa ga izvajajo tudi klasični poustvarjalci. Štirje letni časi v Buenos Airesu so zrelo delo, ki je nastalo leta 1970. Suito bo izvedel ADDA Simfònica Alicante (Simfonični orkester Avditorija Alicante ADDA), ki je postal ključni del glasbene scene v pokrajini Valencia. Orkester bo vodil šef dirigent Josep Vicent, ki slovi kot pionir pri raziskovanju novih formatov poustvarjanja. Z orkestrom iz Alicanteja je sodeloval pri številnih uspešnih odskih produkcijah ter svetovnih premierah del slogovno različnih umetnikov. Med drugim sodeluje s slovito špansko gledališko skupino La Fura dels Baus, s katero je na lanski ediciji predstavil spektakel *Pastorala za planet*. Na bandoneon bo igral Fabio Furia, ki je za svoj instrument odprl akademijo v Italiji in redno koncertira ter organizira mojstrske tečaje. Kot uvod v Štiri letne čase v Buenos Airesu bo izvedena plesna skladba sodobnega mehiškega skladatelja Artura Márqueza, po premoru pa bosta sledili andaluzijsko navdihnjena suita *Triogelni klobuk* Manuela de Falle in *Boléro* Maurice Ravela.

*Astor Piazzolla's tango, known as nuevo tango, was at first met with resistance due to its chromaticism, jazz elements and extended instrumentation. Like tango itself, Piazzolla first won recognition and respect outside Argentina, but by the 1980s he was becoming more widely accepted in his homeland, where he was seen as the saviour of tango, and today his work is performed by classical musicians. Las Cuatro Estaciones Porteñas is a mature work, composed in 1970. The suite will be performed by the ADDA Simfònica Alicante (ADDA Alicante Symphony Orchestra), which has established itself as a key part of the music scene in Valencia region. The orchestra will be conducted by Josep Vicent, famed as a pioneer in the exploration of new formats of interpretation. He has collaborated with ADDA Simfònica Alicante on many successful stage productions and world premieres of works in a wide range of styles. Among others, he collaborates with the renowned Spanish theatre company La Fura dels Baus, with whom he presented the show Pastoral for the Planet at last year's festival. The bandoneon will be played by Fabio Furia, who has opened a bandoneon academy in Italy and regularly gives concerts and masterclasses. A dance piece by the contemporary Mexican composer Arturo Márquez will be performed as an introduction to Las Cuatro Estaciones Porteñas, while the Andalusian-inspired suite El sombrero de tres picos by Manuel de Falla and Boléro by Maurice Ravel will follow after the intermission.*





**Četrtek / Thursday, 25. 7.**

# OLVO-Band

## Ulični nastop v mestnem središču *Street Concert in the City Center*

### VIRGINIE VANTYGHEM

dirigentka / *conductor*

### Časovnica / *Timeline:*

**10.30 / 10.30 am**

**Petkovškovo nabrežje, Zmajski most  
*Petkovšek Embankment, Dragon  
Bridge***

**10.50 / 10.50 am**

**Pogačarjev trg / *Pogačar Square***

**11.10 / 11.10 am**

**Prešernov trg / *Prešeren Square***

**11.30 / 11.30 am**

**Dvorni trg / *Square***

**11.50 / 11.50 am**

**Stari trg / *Old Square***

**12.10 / 12.10 pm**

**Mestni trg / *Town Square***

OLVO-Band (Royal Youth Band Holy Mary's College Ostend) je bil ustanovljen leta 1909, ko se je imenoval La musique du Collège, vendar je v času obeh vojn nehal delovati. Zasedba je znova začela ustvarjati leta 1954, nato se je med letoma 1955 in 1989, ko jo je vodil Marcel Moerman, z rednimi paradami ter koncerti tako klasične kot sodobne glasbe v Belgiji in tujini uveljavila. Od leta 2017 jo vodi Virginie Vantygheem, šteje pa približno 70 članov, ki so stari od 12 do 18 let. OLVO-Band sestavljata dve skupini: orkester iz pihalnih in tolkalnih sekcij ter t. i. kliek, ki je sestavljen iz bobnov, klarinonov in lovskih rogov. Poleg nastopov organizirajo koncertna potovanja v tujino, kjer potekajo vaje in nastopi ter ogledi okolice v kombinaciji s športom in igrami. Nastopili so že v državah, kot so Avstrija, Švica, Italija, Francija, Nemčija, Slovenija, Španija, Hrvaška, Madžarska in Švedska. Letos bodo v okviru Ljubljana Festivala ulično nastopali na več lokacijah v mestnem središču, tako ob Ljubljanici (Petkovškovo nabrežje in Zmajski most) kot na priljubljenih ljubljanskih trgih (Pogačarjev, Prešernov, Dvorni, Stari in Mestni).

*OLVO-Band (Royal Youth Band of Holy Mary's College Ostend) was founded in 1909 under the name La musique du Collège, but stopped its activities during the two world wars. The ensemble reformed in 1954, and made a name for itself under the leadership of Marcel Moerman between 1955 and 1989, appearing regularly in parades and performing both classical and contemporary music in Belgium and abroad. Since 2017 it has been led by Virginie Vantygheem, with around 70 members between the ages of 12 and 18. OLVO-Band comprises two groups: the orchestra, which consists of wind and percussion sections, and the »kliek«, which is made up of drums, clarions and hunting horns. In addition to its regular concerts, the ensemble organises trips abroad combining rehearsals, performances and sightseeing with sports and games. It has performed in numerous countries, including Austria, Switzerland, Italy, France, Germany, Slovenia, Spain, Croatia, Hungary and Sweden. At this year's Ljubljana Festival the ensemble will be performing in several locations in the city centre, along the Ljubljanica River (Petkovšek Embankment and Dragon Bridge) and in a number of popular and picturesque Ljubljana squares (Pogačarjev, Prešernov, Dvorni, Old and Town).*



# MOJSTRSKI TEČAJI FESTIVALA LJUBLJANA / LJUBLJANA FESTIVAL MASTERCLASSES 2024

Četrtek–nedelja / Thursday–Sunday  
25. 7.–11. 8.

Glasbena šola Vič-Rudnik  
*Vič-Rudnik Music School*

Umetniški vodja / *Artistic director:*  
**BRANIMIR SLOKAR**



Sponsor  
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**Četrtek-torek**

*Thursday-Tuesday*

**25.–30. 7.**

**Ponedeljek-petek**

*Monday-Friday*

**6.–10. 8.**

**Torek-torek**

*Tuesday-Tuesday*

**30. 7.–6. 8.**

## LATICA HONDA-ROSENBERG

*violina / violin*

Evgeny Sinaiski  
*korepetitor / répétiteur*



## HARTMUT ROHDE

*viola*

Ken Nakasako  
*korepetitor / répétiteur*



## JENS-PETER MAINTZ

*violončelo / cello*

Naoko Sonoda  
*korepetitorica / répétiteur*



**Torek-ponedeljek**

*Tuesday-Monday*

**30. 7.–5. 8.**

**RICK STOTIJN**

*kontrabas / double bass*

Zsuzsa Bálint

*korepetitorka / répétiteur*



**Torek-nedelja**

*Tuesday-Sunday*

**6.–11. 8.**

**EMANUEL ABBÜHL**

*oboa / oboe*

Kimiko Imani

*korepetitorka / répétiteur*



**Petek-sreda**

*Friday-Wednesday*

**26.–31. 7.**

**FELIX RENGGLI**

*flavta / flute*

Thomas Haberlah

*korepetitor / répétiteur*





**Sreda–ponedeljek**  
*Wednesday–Monday*  
**31. 7.–5. 8.**

**Ponedeljek–nedelja**  
*Monday–Sunday*  
**5.–11. 8.**

**Torek–nedelja**  
*Tuesday–Sunday*  
**6.–11. 8.**

## **OLE KRISTIAN DAHL**

fagot / *bassoon*

Rie Shimada  
 korepetitorica / *répétiteur*



## **REINHOLD FRIEDRICH**

trobenta / *trumpet*

Eriko Takezawa  
 korepetitorica / *répétiteur*



## **RADOVAN VLATKOVIĆ**

rog / *horn*

Maja Klinar  
 korepetitorica / *répétiteur*





**Četrtek-torek**  
*Thursday-Tuesday*  
**25.-30. 7.**

## **EPIFANIO COMIS**

*klavir / piano*



## KONCERTI ŠTUDENTOV STUDENT CONCERTS

**Ponedeljek–sobota**  
*Monday–Saturday*  
**29. 7.–10. 8.**

**Križevniška cerkev / Church**

Brezplačne vstopnice za koncerte lahko prevzamete pri blagajni Križank.  
*Free tickets for the concerts are available at Križanke Box Office.*



**Ponedeljek / Monday, 29. 7.**

### VIOLINA / VIOLIN

*ob 16.00 / at 4.00 pm*

### KLAVIR, FLAVTA PIANO, FLUTE

*ob 18.00 / at 6.00 pm*

**Nedelja / Sunday, 4. 8.**

### VIOLONČELO, KONTRABAS CELLO, DOUBLE BASS

*ob 18.00 / at 6.00 pm*

### FAGOT BASSOON

*ob 20.00 / at 8.00 pm*

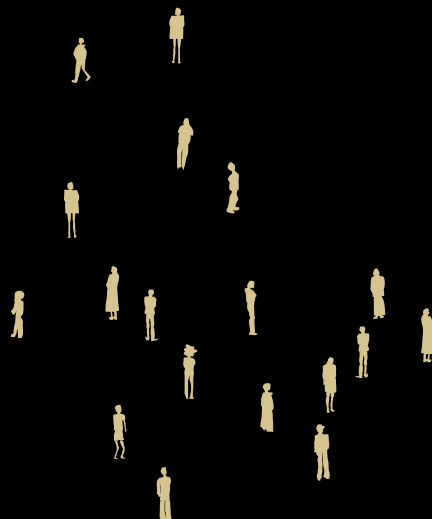
**Sobota / Saturday, 10. 8.**

### VIOLA, OBOA / OBOE

*ob 18.00 / at 6.00 pm*

### TROBENTA, ROG TRUMPET, HORN

*ob 20.00 / at 8.00 pm*





**Petek / Friday, 26. 7., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

Martina Janková, sopran / soprano

## MARTINA JANKOVÁ

sopran / soprano

## CHRISTOPH BERNER

klavir / piano

Program / Programme:

**Leoš Janáček:** Izbor iz cikla Ukvalska ljudska poezija v pesmih / *Selection from Hukvaldy Folk Poetry in Songs*  
 Ukvalska cerkvice! / *Church of Hukvaldy!*  
 (ljudska / traditional)

Moja draga mati / *My Dear Mama* (ljudska / traditional)

Na tistih Fojtovih travnikih / *At the Mayor's Meadows*  
 (ljudska / traditional)

Zakaj stojiš tam žalostna, deklica? / *Why Do You Stand So Sad, My Guelder Rose?* (ljudska / traditional)

**Leoš Janáček:** Naši večeri iz cikla Po zaraščeni poti  
*Our Evenings from On an Overgrown Path*

**Leoš Janáček:** Izbor iz cikla Ukvalska ljudska poezija v pesmih / *Selection from Hukvaldy Folk Poetry in Songs*  
 Ti mala cerkvice! / *You Little Church!* (ljudska / traditional)  
 Hraš na našem dvorišču / *An Oak Tree in Our Courtyard*  
 (ljudska / traditional)

**Leoš Janáček:** Klepetali so kot lastovke iz cikla Po zaraščeni poti / *They Chattered Like Swallows from On an Overgrown Path*

**Leoš Janáček:** Izbor iz cikla Moravska ljudska poezija v pesmih / *Selection from Moravian Folk Poetry in Songs*  
 Žarek dragega / *Love Shining* (ljudska / traditional)  
 Slika dragega / *Lover's Likeness* (ljudska / traditional)  
 Vztrajnost / *Constancy* (ljudska / traditional)

**Leoš Janáček:** Fridska Devica Marija iz cikla Po zaraščeni poti / *The Madonna of Frydek from On an Overgrown Path*

**Leoš Janáček:** Izbor iz cikla Moravska ljudska poezija v pesmih / *Selection from Moravian Folk Poetry in Songs*  
 Konji ljubljenega / *My Lover's Horses* (ljudska / traditional)  
 Pero / *Light Feather* (ljudska / traditional)

Hrepenenje / *Desire* (ljudska / *traditional*)

Breme / *Burden* (ljudska / *traditional*)

**Leoš Janáček:** Majhna sova ni odletelal iz cikla Po zaraščeni poti / *The Barn Owl Has Not Flown Away! from On an Overgrown Path*

**Leoš Janáček:** Izbor iz cikla Moravska ljudska poezija v pesmih / *Selection from Moravian Folk Poetry in Songs*

Gozdar / *Forester* (ljudska / *traditional*)

Negotovost / *Uncertainty* (ljudska / *traditional*)

Včasih in zdaj / *Then and Now* (ljudska / *traditional*)

Slovo / *Parting* (ljudska / *traditional*)

Dober nasvet / *Sound Advice* (ljudska / *traditional*)

Rože ljubezni / *Flowers of Love* (ljudska / *traditional*)

**Leoš Janáček:** Lahko noč! iz cikla Po zaraščeni poti *Good Night! from On an Overgrown Path*

**Leoš Janáček:** Muzikanti iz cikla Moravska ljudska poezija v pesmih / *Musicians from Moravian Folk Poetry in Songs* (ljudska / *traditional*)

\*\*\*

**Bohuslav Martinů:** Okročak iz cikla Trije češki plesi *Stepping Round from Three Czech Dances*

**Bohuslav Martinů:** Izbor iz cikla Pesmi na eni strani *Selection from Songs on One Page*

Rosica / *Dew* (ljudska / *traditional*)

Začetek z besedo / *Unlocked by a World* (ljudska / *traditional*)

Sanje o Devici Mariji / *The Dream of the Virgin Mary* (ljudska / *traditional*)

Pri mami / *At My Mother's* (ljudska / *traditional*)

**Bohuslav Martinů:** Izbor iz cikla Pesmi na dveh straneh *Selection from Songs on Two Pages*

Upanje / *Hope* (ljudska / *traditional*)

Sosedov hlev / *The Neighbour's Stable* (ljudska / *traditional*)

**Bohuslav Martinů:** Dupak iz cikla Trije češki plesi *Stomp Dance from Three Czech Dances*

**Bohuslav Martinů:** Izbor iz cikla Pesmi na dveh straneh *Selection from Songs on Two Pages*

Glasno / *The Night Watchman* (ljudska / *traditional*)

Skrivnostna ljubezen / *Secret Love* (ljudska / *traditional*)

**Bohuslav Martinů:** Izbor iz cikla Novi Špaliček / *Selection from New Chap-Book*

Radovedno dekle iz cikla / *The Inquisitive Girl* (ljudska *traditional*)

Veselo dekle / *The Cheerful Girl* (ljudska / *traditional*)

Prošnja / *The Request* (ljudska / *traditional*)

**Bohuslav Martinů:** Polka iz cikla Trije češki plesi / *from Three Czech Dances*

**Bohuslav Martinů:** Izbor iz cikla Nove slovaške pesmi *Selection from New Slovak Songs*

Povej mi, povej / *Tell me, tell*

Kaj počneš, Hanka? / *What are you doing, Hanka?*

Povej mi, moj najdražji / *Tell me my most beloved*

Dekle z bele gore / *The lass from the white mountain*

Čigave so ovce? / *Whose sheep are these?*

Ne zaupaj mu / *Don't you trust him*

Kopala je vodnjak / *She was digging a well*

Ljudje govorijo / *The folk say*

Imela sem bluzo / *I had a blouse*

Skladatelji na začetku 20. stoletja so spoznali, da lahko ljudska glasba prevzame pomembno vlogo pri iskanju novih glasbenokompozicijskih rešitev. K ljudskemu izročilu jih je sprva gnala romantična sila po vzpostavljanju nacionalnega umetnostnega sloga, ki bo karakterističen in utemeljen v narodovi prabiti. Na Češkem sta bila najpomembnejša predstavnik tega obdobja Leoš Janáček in Bohuslav Martinů, ki sta pogosto posegala po ljudskih motivih. Petkov recital v križevniški cerkvi bo namenjen vpogledu v ljudsko navdihnjene pesmi teh dveh zanimivih in do pred kratkim nekoliko prezrtih skladateljev. Češke samospelve bo predstavila Martina Janková, ki je sicer uveljavljena interpretka vlog v operah Wolfganga Amadeusa Mozarta in baročnih skladateljev. Dolga leta je plodno sodelovala z dirigentom Nikolausom Harnoncourtom, ki jo je večkrat angažiral za pomembne operne uprizoritve in oratorijske izvedbe. Za klavirske miniaturo med samospelvi, kot tudi spremljavo vokalno

bo poskrbel Christoph Berner, čigar široki slogovni spekter in glasbeno vsestranskost so kritiki večkrat hvallili. Še posebej izstopa njegovo sodelovanje s tenoristom Wernerjem Gūro, s katerim sta pri glasbeni založbi Harmonia Mundi izdala številne večkrat nagrajene posnetke.

*In the 20<sup>th</sup> century, composers realised that folk music could play an important role in their search for new compositional solutions. To begin with, they were driven to folk tradition by the Romantic need to establish a characteristic national artistic style rooted in the nation's essence. The two most important representatives of this period in Czech music were Leoš Janáček and Bohuslav Martinů, both of whom frequently resorted to folk motifs. Friday's recital in Křiževniška Church will explore the folk-inspired songs of these two interesting and, until recently, somewhat overlooked composers. They will be sung by the soprano Martina Janková, who is an established interpreter of operas by Mozart and her performances of works by Baroque composers. She has collaborated fruitfully for many years with the conductor Nikolaus Harnoncourt, who has engaged her for several major operas and oratorios. Christoph Berner, whose broad stylistic range and musical versatility have often been praised by critics, will provide the piano miniatures during the solos, as well as the piano accompaniment to the soprano. Of particular note is his collaboration with the tenor Werner Gura, with whom he has released numerous award-winning recordings on the Harmonia Mundi label.*

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**Ponedeljek / Monday, 29. 7., ob 20.00 / at 8.00 pm**  
**Dvorana Marjana Kozine, Slovenska filharmonija**  
*Marjan Kozina Hall, Slovenian Philharmonic*

Ningbo Symphony Orchestra (Šimfonični orkester iz Ningboja) in / and Ji Yu, dirigent / conductor

# NINGBO SYMPHONY ORCHESTRA

(Simfonični orkester  
iz Ningboja)

**JI YU**  
dirigent / conductor

Solistka / Soloist:  
**YUANCHUN YU**  
pipa

Program / Programme:

**Ennio Morricone:** Al Santo Sepolcro iz serije Marco Polo / from Marco Polo

**Tan Dun:** Koncert za godalni orkester in pipo  
*Concerto for String Orchestra and Pipa*

\*\*\*

**Felix Mendelssohn Bartholdy:** Simfonija št. 4 v  
A-duru, op. 90, »Italijanska« / *Symphony No. 4 in  
A major, Op. 90 »Italian«*

Pipa je kitajsko brenkalo, ki velja za kraljico kitajske tradicionalne glasbe. Pojavila se je v obdobju dinastije Čin in se razvila v obdobju dinastije Han, kar pomeni, da glasbeniki nanjo igrajo že več kot 2000 let. Njen repertoar na eni strani obsega kitajsko tradicionalno glasbo, na drugi pa dela sodobnih skladateljev, ki so zaznamovana tako s kitajskimi kot zahodnimi vplivi. V drugo kategorijo spada barviti *Koncert za godalni orkester in pipo* ameriškega skladatelja kitajskega rodu Tan Duna, prejemnika oskarja za glasbo za film *Prežechi tiger, skriti zmaj*, ki je tudi vodil otvoritvena koncerta 63. Ljubljana Festivala. Pipa bo v osrčju programa, ki bo vključeval še glasbo Ennia Morriconeja iz serije *Marco Polo* in »Italijansko« simfonijo Felixa Mendelssohna Bartholdyja. Nastopil bo Ningbo Symphony Orchestra (Simfonični orkester iz Ningboja), ki je od svoje ustanovitve leta 2015 z uspešnimi koncerti predvsem romantične glasbe doma in v Evropi hitro postal eden vodilnih kitajskih orkestrrov. Vodil ga bo njihov šef dirigent Ji Yu, ki je tudi asistent dirigenta China Philharmonic Orchestra (Kitajskega filharmoničnega orkestra) in prizadeven promotor sodobne kitajske glasbe. V vlogi solistke bo Yuanchun Yu, profesorica pipe na Osrednjem konservatoriju za glasbo v Pekingu, ki je nastopila v nekaterih največjih koncertnih dvoranah na svetu, med drugim v New Yorku in Berlinu.

*The pipa is a Chinese plucked string instrument that is considered the queen of Chinese traditional music. It appeared in the period of the Qin dynasty and developed during the Han dynasty, which means that musicians have been playing it for more than 2,000 years. Its repertoire covers both Chinese traditional music and works by contemporary composers that show both Chinese and Western influences. The latter category includes the colourful Concerto for String Orchestra and Pipa by the Chinese-born American composer Tan Dun, the winner of an Academy Award for his film score for Crouching Tiger, Hidden Dragon, who was also the conductor of the opening concerts of the 63<sup>rd</sup> Ljubljana Festival. The pipa will be at the heart of a programme that also includes music by Ennio Morricone from the television series Marco Polo and Mendelssohn's »Italian« Symphony, performed by the Ningbo Symphony Orchestra. Founded in 2015, this ensemble has quickly become one of China's leading orchestras, thanks to successful concerts of predominantly Romantic music both at home and in Europe. It will be led by its chief conductor Ji Yu, who is also an assistant conductor of the China Philharmonic Orchestra and a tireless promoter of contemporary Chinese music. The soloist will be Yuanchun Yu, a teacher of the pipa at the Central Conservatory of Music in Beijing, who has appeared at some of the biggest concert halls in the world, including in New York and Berlin.*

Sponzor / Sponsor:





**Torek / Tuesday, 30. 7., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

Latica Honda-Rosenberg,  
violina / violin

Lana Trotovšek, violina / violin

Felix Renggli, flavta / flute

Thomas Haberlah, klavir / piano

Evgeny Sinaiski, klavir / piano

## LATICA HONDA-ROSENBERG

violina / *violin*

## LANA TROTOVŠEK

violina / *violin*

## FELIX RENGGLI

flavta / *flute*

## THOMAS HABERLAH

klavir / *piano*

## EVGENY SINAISKI

klavir / *piano*

Program / Programme:

**Edvard Grieg:** Sonata za violino št. 3 v c-molu, op. 45 / *Violin Sonata No. 3 in C minor, Op. 45*

**Carl Frühling:** Fantazija za flavto in klavir, op. 55  
*Fantasie for Flute and Piano, Op. 55*

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**Sergei Prokofjev:** Sonata za dve violini v C-duru, op. 56 / *for Two Violins in C major, Op. 56*

**Heinz Holliger:** (é)cri(t) za solo flavto / *for Solo Flute*

**Nino Rota:** Trio za flavto, violino in klavir / *for Flute, Violin and Piano*

Edvard Grieg je bil vodilni skandinavski skladatelj svojega časa, ki je v svoji *Sonati za violino št. 3* črpal iz norveške ljudske glasbe. Carl Frühling je manj znan avtor, ki je na začetku pisal salonsko glasbo, nato pa obsežnejša dela, med njimi *Fantazijo za flavto in klavir*. Sergej Prokofjev je napisal *Sonato za dve violini* kot eksperiment po tem, ko je slišal »slabo skladbo« za isto zasedbo. Heinz Holliger je oboist, skladatelj in dirigent, ki je svoje delo (é)cri(t) napisal kot študijo o izrazni moči flavte. Nino Rota slovi kot filmski skladatelj, toda zapustil je raznolika dela, med njimi *Trio za flavto, violino in klavir*. Omenjena dela bodo zaigrali glasbeniki, ki že več let gostujejo na Mojstrskih tečajih Festivala Ljubljana: violinistka Latica Honda-Rosenberg, ki poleg uspešnega koncertiranja po vsem svetu poučuje na univerzah v Freiburgu in Berlinu, violinistka Lana Trotovshek, ki je s posnetki komorne glasbe Beethovna, Brahmsa in Prokofjeva ter nastopi dosegla mednarodno prepoznavnost, flavtist Felix Renggli, ki je imel številne premiere sodobnih del s Švicarskimi komornimi solisti in zasedbo Ensemble Contrechamps, pianista Thomas Haberlah, ki je pogosto korepetitor na mednarodnih festivalih in tečajih, kot je Festival Ticino Musica v Luganu ter Evgenij Sinajski, profesor komorne glasbe in uradni korepetitor na Zasebni univerzi za glasbo in umetnost na Dunaju.

*Edvard Grieg was the leading Scandinavian composer of his day. For his Violin Sonata No. 3, he drew on Norwegian folk music. Carl Frühling is a less well known composer who began his career writing salon music before embarking on more extensive works, among them his Fantasie for Flute and Piano. Sergei Prokofiev composed his Sonata for Two Violins as an experiment after hearing what he described as an »unsuccessful piece« for violin duo. Heinz Holliger is an oboist, composer and conductor, who composed his work (é)cri(t) as a study of the expressive power of the flute. Best known for his film scores, Nino Rota also composed works in a variety of other genres, among them his Trio for Flute, Violin and Piano. These works will be performed by musicians who have all been guest teachers at the Ljubljana Festival Masterclasses for a number of years: violinist Latica Honda-Rosenberg, who combines a successful international career as a concert violinist with teaching at universities in Freiburg and Berlin; violinist Lana Trotovshek, who has achieved international acclaim through her recordings of chamber music by Beethoven, Brahms and Prokofiev and numerous concert appearances; flautist Felix Renggli, who has premiered numerous contemporary works with the Swiss Chamber Soloists and the Ensemble Contrechamps; pianists Thomas Haberlah, a frequent accompanist at international festivals and masterclasses, including the Ticino Musica Festival in Lugano and Evgeny Sinaiski, professor of chamber music and official accompanist at the Private University of Music and Arts in Vienna.*





**Sreda / Wednesday, 31. 7., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

# VIVA VIVALDI!

## ENSEMBLE DISSONANCE

Solista / Soloists:

**BENJAMIN ZIERVOGEL**, violina / *violin*

**BORIS BIZJAK**, flavta / *flute*

Program / Programme:

### Antonio Vivaldi:

Koncert za godala v g-molu, RV 156  
*Concerto for Strings in G minor, RV 156*

Koncert za flavto št. 1 v F-duru, RV 433, »Morska nevihta« / *Flute Concerto No. 1 in F major, RV 433*  
»*La tempesta di mare*«

Koncert za flavto, violino in godala v a-molu, RV 440 / *Concerto for Flute, Violin and Strings in A minor, RV 440*

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### Antonio Vivaldi:

Koncert za godala v g-molu, RV 157  
*Concerto for Strings in G minor, RV 157*

Koncert za flavto št. 2 v g-molu, RV 439, »Noč«  
*Flute Concerto No. 2 in G minor, RV 439* »*La notte*«

Koncert za godala v A-duru, RV 158  
*Concerto for Strings in A major, RV 158*

Koncert za flavto, violino in godala v D-duru, RV 512 / *Concerto for Flute, Violin and Strings in D major, RV 512*

Antonio Vivaldi je napisal več kot petsto koncertov za različna solistična glasbila in zasedbe. Večina koncertov temelji na izmenjevanju med solisti in godalnim orkestrom, tematski osredičenosti ter krožnem potovanju po tonalnem prostoru. Večkrat ponovljene teme so preproste in lahko razpoznavne, od njih pa se vmesne epizode jasno ločijo. Medtem ko je osnovno vzdušje hitrih stavkov radoživa veselost, se v počasnih stavkih kaže lahkotna lirika. Vivaldijev prispevek k violinski tehniki in orkestraciji je bil precejšen, obenem pa velja za pionirja orkestrske programske glasbe. Nekaj izmed njegovih najbolj prepoznavnih koncertov bo zazvenelo v interpretaciji avstrijskega violinista Benjamina Ziervogla in slovenskega flavtista Borisa Bizjaka, dveh priznanih glasbenikov tako v komornih zasedbah kot solističnih vlogah pri nas in v tujini. Zasedbo godal bodo tvorili člani komorne zasedbe Ensemble Dissonance, ki pod vodstvom violončelista Klemen Hvale s preišljeno zasnovanimi umetniškimi dogodki in sodelovanjem z izvrstnimi domačimi in tujimi glasbeniki vedno znova dosegajo nove izvajalske vrhunce.

*In the course of his lifetime Antonio Vivaldi composed more than 500 concertos for various solo instruments and chamber ensembles. The majority of his concertos are based on the interplay between soloists and string orchestra, thematic focus and a circular journey through the tonal space. The recurring theme or ritornello is usually simple and easily recognisable and the intervening episodes are clearly distinguishable. The essential atmosphere of the fast movements is joyous and cheerful, while the slow movements reveal a light lyricism. Vivaldi's contribution to violin technique and orchestration was considerable, while at the same time he is considered a pioneer of orchestral programme music. A selection of some of his most recognisable concertos will be performed by the Austrian violinist Benjamin Ziervogel and the Slovene flautist Boris Bizjak, two musicians who are internationally acclaimed both as members of chamber ensembles and as soloists. The string ensemble will be formed by members of Ensemble Dissonance, a chamber ensemble that, under the leadership of cellist Klemen Hvala, is constantly achieving new heights of performance with thoughtfully designed artistic events and collaborations with outstanding musicians from both Slovenia and abroad.*



**Četrtek / Thursday, 1. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

Claudi Arimany, flavta / flute

Eduard Sánchez, flavta / flute

Pedro José Rodríguez, klavir / piano



## CLAUDI ARIMANY

flavta / flute

## EDUARD SÁNCHEZ

flavta / flute

## PEDRO JOSÉ RODRÍGUEZ

klavir / piano

Program / Programme:

**Theobald Böhm:** Trije dueti po Mendelssohnu in Lachnerju / *Three Duos after Mendelssohn and Lachner*

**Friedrich Kuhlau:** Trio za klavir in dve flavti v G-duru, op. 119 / *for Piano and Two Flutes in G major, Op. 119*

**Franz Doppler:** Madžarska pastirska pesem za dve flavti in klavir / *Hungarian Shepherd Song for Two Flutes and Piano*

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**Gioacchino Rossini, prir. / arr. Theobald Böhm:**

Serenada / *La serenata*

Duettino

Sonatina

**Wolfgang Amadeus Mozart:**

»Du feines Täubchen, nur herein« za dve flavti iz opere Čarobna piščal, K. 620 / *for Two Flutes from The Magic Flute, K. 620*

»Ach, ich fühl's, es ist verschwunden« za dve flavti iz opere Čarobna piščal, K. 620 / *for Two Flutes from The Magic Flute, K. 620*

»Ein Mädchen oder Weibchen« za dve flavti iz opere Čarobna piščal, K. 620 / *for Two Flutes from The Magic Flute, K. 620*

**Franz Doppler, Karl Doppler:** Fantazija na teme iz Verdijeve opere Rigoletto za dve flavti in klavir, op. 38 / *Fantasy on Themes from Verdi's Rigoletto for Two Flutes and Piano, Op. 38*

Jean-Pierre Rampal je legendaren francoski flavtist, ki je svojega naslednika našel v Kataloncu Claudiju Arimanyju, s katerim sta veliko nastopala in snemala. Slednji kot solist že več desetletij nastopa z vodilnimi orkestri, obuja pozabljene skladbe in uči. Tokrat se mu bosta na odru pridružila Pedro José Rodríguez (skupaj sta nastopila na 69. Ljubljana Festivalu), eden najvidnejših pianistov v baskovski Španiji, ki redno koncertira po vsej Evropi in je močno vpet v glasbeno življenje Pamplone, ter flavtist Eduard Sánchez, mednarodno priznan solist in profesor v Barceloni, ki pogosto nastopa na prestižnih mednarodnih festivalih. Trio se bo predstavil z redkeje slišanimi skladbami za flavto iz obdobja romantike, kamor sodijo skladatelji Theobald Böhm, Friedrich Kuhlau, Franz Doppler, Gioacchino Rossini (v priredbi Böhma) in Karl Doppler, kot tudi s tremi prirejenimi točkami iz pravljичne opere Čarobna piščal Wolfganga Amadeusa Mozarta. Še posebej velja izpostaviti Böhma, bil je namreč nemški izumitelj in virtuozen glasbenik, ki je zaslužen za razvoj sistema zaklopk ter posledično močno izboljšavo sodobne prečne flavte, s katero je pokazal, da je možno bolje »posnemati« človeški glas.

*Jean-Pierre Rampal was a legendary French flautist who found his successor in the Catalan Claudi Arimany, with whom he performed and recorded on numerous occasions. Claudi Arimany has been performing as a soloist with leading orchestras for decades, as well as reviving forgotten compositions and teaching. This time he will be joined by Pedro José Rodríguez (with whom he performed at the 69<sup>th</sup> Ljubljana Festival), one of the most prominent pianists in Basque Spain, who gives regular concerts throughout Europe and is deeply involved in Pamplona's musical life, and the flautist Eduard Sánchez, an internationally renowned soloist and professor in Barcelona, who frequently performs at prestigious international festivals. The trio will present rarely heard flute compositions from the Romantic period, including works by Theobald Böhm, Friedrich Kuhlau, Franz Doppler, Gioacchino Rossini (arranged by Böhm) and Karl Doppler, as well as three adapted movements from Wolfgang Amadeus Mozart's fairy-tale opera The Magic Flute. Special mention should be made of Böhm, a German inventor and virtuoso musician who is credited with developing the valve system and the resulting significant improvements to the modern transverse flute, demonstrating that it is possible to better »imitate« the human voice.*





**Petek / Friday, 2. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

*Dueffissimo (Dalia Dėdinskaitė, violina / violin in / and Gleb Pyšniak, violončelo / cello)*

# DUETTSSIMO

**DALIA DĒDINSKAITĒ**, violina / *violin*  
**GLEB PYŠNIAK**, violončelo / *cello*

Program / *Programme*:

**Anatolijus Šenderovas**: Dialogi za violino in violončelo / *Dialogues for Violin and Cello*

**Zoltán Kodály**: Duo za violino in violončelo, op. 7  
*for Violin and Cello, Op. 7*

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**Pēteris Vasks**: Castillo Interior

**Maurice Ravel**: Sonata za violino in violončelo  
*for Violin and Cello*

Združitev violine in violončela se zdi nekoliko zapostavljena, vendar je ena izmed najbolj intimnih v glasbi. *Duo za violino in violončelo, op. 7*, madžarskega skladatelja Zoltána Kodályja in *Sonata za violino in violončelo* francoskega skladatelja Maurice Ravela sta zagotovo najbolj priljubljeni skladbi v tem kontekstu. Prav zato imata tudi ključno vlogo v repertoarju teh dveh godal in ju bomo slišali v interpretaciji zasedbe Duettissimo, ki jo sestavljata ena od najbolj uglednih litovskih violinistk Dalia Dėdinskaitė, dobitnica številnih nagrad (med drugim Mednarodnega tekmovanja Violine v Dresdnu) in asistentka na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju, ter litovski violončelist Gleb Pyšniak, učenec legendarne Natalije Gutman, ki nastopa v koncertnih dvorinah, kot so dunajski Musikverein, amsterdamski Concertgebouw in velika dvorana Moskovskega konservatorija. Poleg omenjenih del bosta zaigrala tudi »glasbeno molitev« latvijskega skladatelja Pēterisa Vaska, kot tudi prav njima posvečeno kompozicijo *Dialogi* legendarnega litovskega skladatelja Anatolijusa Šenderovasa.

*A somewhat overlooked combination, the violin and cello duo is nevertheless one of the most intimate in music. The Duo for Violin and Cello by the Hungarian composer Zoltán Kodály and the Sonata for Violin and Cello by the French composer Maurice Ravel are perhaps the two most popular works for this instrumental pairing, and therefore occupy a key position in the repertoire for these two instruments. We will hear them performed by Duettissimo, a duet consisting of one of Lithuania's most prominent violinists, Dalia Dėdinskaitė, the winner of many national and international competitions (including the prestigious International competition Violine in Dresden) and an assistant at the University of Music and Performing Arts Vienna, and the Lithuanian cellist Gleb Pyšniak, a pupil of the legendary Natalia Gutman, who regularly performs in prestigious concert halls such as the Musikverein in Vienna, the Concertgebouw in Amsterdam and the Grand Hall of the Moscow Conservatoire. In addition to the above works they will perform a »musical prayer« by Latvian composer Pēteris Vasks, and a work of which they are the dedicatees: Dialogues for Violin and Cello by the legendary Lithuanian composer Anatolijus Šenderovas.*

Jens-Peter Maintz, violončelo / *cello*

Hartmut Rohde, viola

Rick Stofijn, kontrabas / *double bass*Ole Kristian Dahl, fagot / *bassoon*

**Ponedeljek / Monday, 5. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

Naoko Sonoda, klavir / *piano*Ken Nakasako, klavir / *piano*Zsuzsa Bálint, klavir / *piano*Rie Shimada, klavir / *piano*

## JENS-PETER MAINTZ

violončelo / *cello*

## HARTMUT ROHDE

viola

## RICK STOTIJN

kontrabas / *double bass*

## OLE KRISTIAN DAHL

fagot / *bassoon*

## RIE SHIMADA

klavir / *piano*

## KEN NAKASAKO

klavir / *piano*

## ZSUZSA BÁLINT

klavir / *piano*

## NAOKO SONODA

klavir / *piano*

Program / *Programme:*

**Ludwig van Beethoven:** Duet za violo in violončelo v Es-duru, WoO 32 / *for Viola and Cello in E-flat major, WoO 32*

**Gustav Schreck:** Sonata za fagot in klavir, op. 9  
*Bassoon Sonata, Op. 9*

**Robert Schumann:** Pravljične slike za violo in klavir, op. 113 / *Fairy Tale Pictures for Viola and Piano, Op. 113*

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**Ludwig van Beethoven:** Sonata za violončelo in klavir št. 3 v A-duru, op. 69 / *Cello Sonata No. 3 in A major, Op. 69*

**Astor Piazzolla:** Veliki tango za kontrabas in klavir  
*Le Grand Tango for Double Bass and Piano*

Eno od poslanstev Festivala Ljubljana je izobraževanje mladih glasbenikov, kar negujejo tudi z organizacijo mojstrskih tečajev. Med profesorji so vsako leto redni gostje violončelist Jens-Peter Maintz, ki je član prestižne zasedbe Spectrum Concerts Berlin, violist Hartmut Rohde, častni član Kraljeve glasbene akademije v Londonu, kontrabasist Rick Stotijn, ki izvaja svetovne premiere sodobne glasbe, in fagotist Ole Kristian Dahl, ki je od leta 2017 gostujoči profesor na Kraljevem kolidžu za glasbo v Londonu. Izvrstni pedagogi bodo predstavili zanimiv program, ki vključuje skladbi Ludwiga van Beethovna, ki je ključno prispeval k razvoju komorne glasbe, sonato Gustava Schrecka, ki je kot zborovodja izboljšal umetniško kakovost izvedb v slavni Šoli svetega Tomaža v Leipzigu, skladbe Roberta Schumanna, ki v svoji glasbi skoraj programsko pripoveduje pravljичne zgodbe, za konec pa bo večer začinjen s tangom Astorja Piazzolle, ki je v svojo glasbo vključeval elemente jazza in klasične

glasbe. Nastopajoče bodo spremljali pianisti Rie Šimada, ki je zaposlena na Univerzi za glasbo in uprizoritvene umetnosti v Mannheimu, Ken Nakasako, ki deluje v Berlinu, Zsuzsa Bálint, ki se posveča eksperimentalnim projektom in zmagovalka številnih mednarodnih klavirskih ter komornih tekmovanj Naoko Sonoda.

*One of the missions of the Ljubljana Festival is the nurturing of young musicians, which partly takes place through the organisation of masterclasses. Among the guest teachers who return each year are cellist Jens-Peter Maintz, a member of the prestigious Spectrum Concerts Berlin ensemble; violist Hartmut Rohde, an honorary member of the Royal Academy of Music in London; double bassist Rick Stotijn, who has performed world premieres of works by contemporary composers; and bassoonist Ole Kristian Dahl, since 2017 a visiting professor at the Royal College of Music in London. These outstanding educators will present an interesting programme that includes two works by Ludwig van Beethoven, a key contributor to the development of chamber music; a sonata by Gustav Schreck, who as choirmaster improved the artistic quality of musical performance at the famous St Thomas School in Leipzig; pieces by Robert Schumann, whose music tells fairy tales in an almost programmatic manner; and, to complete the evening, a tango by Astor Piazzolla, whose music incorporates elements of jazz and classical music. The performers will be accompanied by the pianists Rie Shimada, who is employed at the Mannheim University of Music and Performing Arts; Ken Nakasako, who works in Berlin; Zsuzsa Bálint, who specialises in experimental projects; and winner of many piano and chamber music competitions Naoko Sonoda.*





**Torek / Tuesday, 6. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

# TAMÁS ÉRDI

## klavir / piano

Program / Programme:

### Frédéric Chopin:

Preludij v c-molu, op. 28, št. 20 / *Prelude in C minor Op. 28, No. 20*

Fantazija – Impromptu, op. 66 / *Fantasy – Impromptu, Op. 66*

Uspavanka v Des-duru, op. 57 / *Berceuse in D-flat major, Op. 57*

4 mazurke, op. 24 / *Mazurkas, Op. 24*

Nokturno št. 21 v c-molu, op. posth  
*Nocturne No. 21 in C minor, Op. posth.*

Nokturno št. 20 v cis-molu, op. posth  
*Nocturne No. 20 in C-sharp minor Op. posth.*

Balada št. 1 v g-molu, op. 23 / *Ballade No. 1 in G minor, Op. 23*

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### Franz Liszt:

Madžarska rapsodija št. 3 v B-duru, S. 244/3  
*Hungarian Rhapsody No. 3 in B-flat major, S. 244/3*

Madžarska rapsodija št. 6 v Des-duru, S. 244/6  
*Hungarian Rhapsody No. 6 in D-flat major, S. 244/6*

Fontane vile d'Este iz zbirke Leta romanja III, S. 163/4 / *Les jeux d'eaux à la Villa d'Este from Years of Pilgrimage III, S. 163/4*

Sposalizio iz zbirke Leta romanja II, S. 161/1  
*from Years of Pilgrimage II, S. 161/1*

Mefistov valček št. 1 v A-duru, S. 514  
*Mephisto Waltz No. 1 in A major, S. 514*

Madžarski pianist Tamás Érdi je na začetku svoje glasbene poti študiral pod vodstvom Erike Becht, izumiteljice edinstvene metode, ki omogoča učenje in igranje brez partiture. Izpopolnjeval se je na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju in na Kraljevem konservatoriju za glasbo v Torontu. Na tekmovanjih je osvojil nagrade Gundel, Junior Prima in Prima Primiissima, prejel pa je tudi viteški križ madžarskega reda za zasluge. Udeležuje se kot umetniški direktor letnega festivala klasične glasbe na prostem ob Blatnem jezeru. Kot pianist se osredotoča na romantičen repertoar, v katerem ključno mesto zasedata Frédéric Chopin in Franz Liszt, katerih dinamični opus bo predstavil na recitalu v Križevniški cerkvi. Chopin je stare forme, kot so preludij, fantazija, mazurka in nokturno, edinstveno preoblikoval, medtem ko je v primeru balade izumil povsem nov glasbeni žanr. Njegovo rahločutno in poglobljeno poznavanje zmožnosti klavirja je bilo dotlej brez primere. Šele po njegovi smrti pa je Liszt zares zablestel kot skladatelj. Njegova originalnost ni temeljila na invenciji melodije, harmonije, kontrapunkta in ritma, temveč na izvirni obravnavi teksture in zvočne barve ter razvijanju edinstvene, dotlej nedosegljive klavirske virtuoznosti.

*The Hungarian pianist Tamás Érdi began his musical journey as a student of Erika Becht, the inventor of a unique method that allows people to learn and play without a score. He pursued further studies at the University of Music and Performing Arts in Vienna and the Royal Conservatory of Music in Toronto. He has won the Gundel, Junior Prima and Prima Primiissima prizes and was awarded the Knight's Cross of the Hungarian Order of Merit. He is also the artistic director of an annual open-air classical music festival at Lake Balaton. As a pianist, he focuses on the Romantic repertoire, which centres on Frédéric Chopin and Franz Liszt, whose dynamic body of work he will present in a recital in the Križanke Church. Chopin gave a unique twist to old forms such as the prelude, the fantasia, the mazurka and the nocturne, while in the case of the ballad he invented an entirely new musical genre. His sensitive and deep knowledge of the piano's potential was unprecedented. It was only after Chopin's death, however, that Liszt really came into his own. Liszt's originality was not based on the invention of melody, harmony, counterpoint and rhythm, but on his original handling of texture and sound colours, and on the development of a unique, hitherto unattainable pianistic virtuosity.*



**Sreda / Wednesday, 7. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

Matic Kuder, klarinet / *clarinet*

Marko Zupan, flavta / *flute*

Luka Mišev, fagot / *bassoon*

Andrej Žust, rog / *horn*

Martina Filjak, klavir / *piano*

## ENSEMBLE.SI

**MATIC KUDER**, klarinet / *clarinet*

**MARKO ZUPAN**, flavta / *flute*

**LUKA MITEV**, fagot / *bassoon*

**ANDREJ ŽUST**, rog / *horn*

**MARTINA FILJAK**, klavir / *piano*

Program / *Programme:*

**Ludwig van Beethoven:** Trio za klavir, flavto in fagot v G-duru, WoO 37 / *for Piano, Flute and Bassoon in G major, WoO 37*

**Franz Berwald:** Kvartet za klavir in pihala v Es-duru, op. 1 / *Quartet for Piano and Winds in E-flat major, Op. 1*

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**Nikolai Rimsky-Korsakov:** Kvintet za klavir in pihala v B-duru / *Quintet for Piano and Winds in B-flat major*

V nasprotju s simfonično ali solistično glasbo je komorna glasba nekakšna destilacija glasbene esence, zato potrebuje pozornejšega poslušalca. Ludwig van Beethoven zagotovo velja za eno največjih imen komornega žanra, njegov *Trio za klavir, flavto in fagot v G-duru* pa predstavlja mladostno, mozartovsko navdihnjeno delo. Franz Berwald je skladatelj, ki v zadnjih desetletjih doživlja nekakšno renesanso, njegov beethovnovski *Kvartet za klavir in pihala v Es-duru* je eno od številnih komornih del, ki jih je napisal. Nikolaj Rimski-Korsakov je zapustil peščico komornih del, med drugim melanholični *Kvintet za klavir in pihala v B-duru*. Našteta dela bo mogoče slišati v sofisticirani izvedbi klarinetista Matica Kudra in hornista Andreja Žusta, dveh od treh Slovencev med slovitimi Berliner Philharmoniker (Berlinskimi filharmoniki), flavtista Marka Zupana, ki ima pestro mednarodno kariero kot solist, komorni glasbenik, improvizator, aranžer ter učitelj, fagotista Luke Miteva, ki se je že predstavil na številnih recitalih Festivala Ljubljana, trenutno pa je zaposlen v Konzerthaus Berlin (Koncertni hiši v Berlinu), ter pianistke Martine Filjak, ki ji je zmaga na Mednarodnem klavirskem tekmovanju v Clevelandu leta 2009 prinesla pot do mednarodnega uspeha.

*Unlike symphonic or solo music, chamber music is a distillation of the musical essence, and thus requires a more attentive listener. Ludwig van Beethoven is without doubt one of the greatest names in chamber music, and his Trio for Piano, Flute and Bassoon in G major is a youthful, Mozart inspired work. Franz Berwald is a composer who has enjoyed something of a renaissance in recent decades, and his Beethovenian Quartet for Piano and Winds in E-flat major is one of the many chamber works he has written. Nikolai Rimsky-Korsakov left a handful of chamber music works, including the melancholic Quintet for Piano and Winds in B-flat major. These works will be heard in a sophisticated performance by the clarinetist Matic Kuder and hornist Andrej Žust, two of the three Slovenes in the famed Berliner Philharmoniker (Berlin Philharmonic), the flautist Marko Zupan, who has a varied international career as a soloist, chamber musician, improviser, arranger and teacher, the bassoonist Luka Mitev, who has appeared in numerous recitals organised by the Ljubljana Festival and is currently employed at Konzerthaus Berlin, and the pianist Martina Filjak, whose victory at the Cleveland International Piano Competition in 2009 set her on the path to international success.*





**Četrtek / Thursday, 8. 8., ob 18.00 / at 6.00 pm**  
**Križevniška cerkev / Church**

Emanuel Abbühl, oboa / oboe

Reinhold Friedrich, trobenta / trumpet  
in / and Eriko Takezawa, klavir / piano

Radovan Vlatković, rog / horn

Kimiko Imani, klavir / piano

Danijel Detoni, klavir / piano

## EMANUEL ABBÜHL

oboa / oboe

## REINHOLD FRIEDRICH

trobenta / trumpet

## RADOVAN VLATKOVIĆ, rog / horn

## ERIKO TAKEZAWA

klavir / piano

## KIMIKO IMANI

klavir / piano

## DANIJEL DETONI

klavir / piano

Program / Programme:

**Johann Wilhelm Hertel:** Koncert za trobento in klavir št. 1 v Es-duru / *Trumpet Concerto No. 1 in E-flat major*

**Olivier Messiaen:** Medzvezdni klic iz orkestrskega dela Iz kanjonov do zvezd... / *Interstellar Call from From the Canyons to the Stars...*

**Manuel de Falla, prir. / arr. Paul Kochanski:** Izbor iz cikla Sedem španskih ljudskih pesmi *Selection from Siete canciones populares españolas*

Mavrsko blago / *El paño moruno*

Nana

Polo

Asturjska / *Asturiana*

Jota

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**Gustav Mahler:** Kjer trobentajo lepe trobente iz cikla Dečkov čudežni rog / *Where the Fair Trumpets Sound from The Boy's Magic Horn*

**Gustav Mahler, prir. / arr. Alisa Kratzer:** Blumine iz Simfonije št. 1 v D-duru, »Titan« / *from Symphony No. 1 in D major »Titan«*

**Carl Reinecke:** Trio za klavir, oboo in rog, op. 188 *for Piano, Oboe, and Horn, Op. 188*

Četrtek večer v Križevniški cerkvi bo zaznamovan s pestrim komornim programom raznolikih skladateljev. V prvem delu bomo prisluhnili koncertu Johanna Wilhelma Hertla, ki je plodno komponiral v vseh zvrsteh, stavku za solo trobento iz orkestrskega dela Olivierja Messiaena in izboru ljudsko navdihnenih skladb Manuela de Falle. Po premoru sledijo skladbe Gustava Mahlerja in Carla Reineckeja, ki se je melodično zgledoval po Felixu Mendelssohnu Bartholdyju ter Robertu Schumannu. Dela bodo interpretirali oboist Emanuel Abbühl, ki so ga kritiki označili za »mojstra svojega inštrumenta in glasbenika *par excellence*«, trobentač Reinhold Friedrich, ki je od svojega uspeha na Mednarodnem glasbenem tekmovanju ARD leta 1986 izjemno dejaven poustvarjalec stare in nove glasbe ter predavatelj na mojstrskih tečajih po vsem svetu, in hornist Radovan Vlatković, ki je eden od tristo uglednih glasbenikov, ki so postali častni člani Kraljeve akademije za glasbo. Za klavirsko spremljavo bodo poskrbeli specialistka za solo klavir, klavirski duo in komorno glasbo Eriko Takezava, Kimiko

Imani, katere umetniški razvoj je zaznamoval študij pod Anatolom Ugorskim, in Danijel Detoni, ki je predan komorni glasbenik in profesor v Zagrebu.

*Thursday's concert in Križevniška Church will feature a varied programme of chamber music by different composers. In the first half we will listen to a concerto by Johann Wilhelm Hertel, who was a prolific composer in multiple genres; a movement for trumpet solo from an orchestral work by Olivier Messiaen; and a selection of folk-inspired compositions by Manuel de Falla. After the interval the concert will continue with pieces by Gustav Mahler and Carl Reinecke, a composer whose models were Felix Mendelssohn Bartholdy and Robert Schumann. These works will be performed by the oboist Emanuel Abbühl, whom critics have described as »a master of his instrument and a musician par excellence«, trumpeter Reinhold Friedrich, who since winning second prize at the ARD International Music Competition in Munich in 1986 has been an extremely active performer of both early music and new music and has taught at masterclasses throughout the world, and hornist Radovan Vlatković, one of the 300 distinguished musicians to be named an honorary member of the Royal Academy of Music. They will be accompanied on the piano by Eriko Takezawa, a specialist in solo piano, piano duo and chamber music; Kimiko Imani, whose artistic development shows the influence of her studies with Anatol Ugorski; and Danijel Detoni, a committed chamber musician who teaches at the Academy of Music in Zagreb.*



**Četrtek / Thursday, 8. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

George Pehlivanian, dirigent / conductor

# Giacomo Puccini: LA BOHÈME

koncertna izvedba  
*concert version*

## GEORGE PEHLIVANIAN

dirigent / *conductor*  
in drugi / *and others*

## PEHLIVANIAN OPERA ACADEMY (Operna akademija Pehlivanian)

### Festivalski orkester POA / *POA Festival Orchestra*

Zasedba / *Cast*:

Rodolfo, pesnik / *a poet*: **Ermin Aščerić, Ron Silberstein, Benjamin Pregl, Fabio Cruz**  
Mimi, šivilja in pletilja / *a seamstress*:

**Lucia Palladino, Andrea Rodríguez-Gómez**  
**Xiangning Ouyang, Rosy Anoush Svazlian**  
Marcello, slikar / *a painter*: **Milan Obradović,**

**Tilen Udovič, Shahaf Regev**

Musetta, pevka / *a singer*: **Talita Sofija Komelj,**  
**Gaja Napast, Olivia Haramis**

Schaunard, glasbenik / *a musician*:

**Lovro Korošec**

Collin, filozof / *a philosopher*: **Strahinja Djokić**  
Benoit, stanodajalec / *the landlord*:

**Milan Obradović, Tilen Udovič**

Alcindoro, državni uradnik / *a state councilor*:

**Shahaf Regev, Lovro Korošec**

Parpignol, prodajalec igrač / *a toy vendor*:

**Ermin Aščerić, Ron Silberstein**

Giacomo Puccini velja za največjega italijanskega opernega skladatelja po Giuseppeju Verdiju. Leta 1895 je dokončal svojo četrto opero, *La bohème*, ki slovi kot mojstrovina atmosferskega tonskega slikanja. Zgodba je postavljena v Pariz okoli leta 1830, prikazuje boemski življenjski slog revne šivilje in njenih prijateljev umetnikov, v središču pa je tragična zgodba. Osnovni milje revnih umetnikov v celoti služi melodrami, nakazana socialna kritika pa se umakne v ozadje. Opero bo v koncertni izvedbi predstavil dirigent George Pehlivanian, ki je študiral pri Pierru Boulezu, Lorinu Maazlu in Ferdinandu Leitnerju. Po desetih letih se vrača na oder poletnega festivala, pred tem je bil med letoma 2004 in 2014 reden gost. Leta 2020 je ustanovil Pehlivanian Opera Academy (Operno akademijo Pehlivanian), ki je izjemna priložnost za pevce in dirigente, da nadgradijo svoje veščine med pripravo operne produkcije. Akademija poskuša umetnike z medsebojnim sodelovanjem pripraviti na uravnoteženo kariero v opernem svetu, obenem pa jim nudi številne priložnosti za nastopanje na turnejah. Pehlivanian bo med izvedbo dirigentsko mesto prepuščal mladim dirigentom, prav tako pa se bodo med seboj izmenjevali pevci.

*Giacomo Puccini is considered the greatest Italian opera composer after Giuseppe Verdi. In 1895 he completed his fourth opera, La bohème, a masterpiece of atmospheric tone-painting. The story is set in Paris in around 1830 and shows the bohemian lifestyle of a poor seamstress and her artist friends, before arriving at its tragic culmination. The depiction of the milieu inhabited by the penniless artists is entirely at the service of the unfolding melodrama, while any implied social criticism is relegated to the background. The concert performance of the opera will be conducted by George Pehlivanian, who studied with Pierre Boulez, Lorin Maazel and Ferdinand Leitner. He returns to the summer festival stage after ten years, having been a regular guest between 2004 and 2014. In 2020 he founded the Pehlivanian Opera Academy, which offers singers and conductors an excellent opportunity to hone their skills in the context of an opera production. By fostering mutual collaboration, the Academy aims to equip artists for a balanced career in the world of opera while also offering numerous opportunities for touring. Pehlivanian will relinquish the conductor's podium to young conductors during the performance, while the singers will also exchange roles among themselves.*





**Petek / Friday, 9. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

# LJUBLJANA-DUNAJ LJUBLJANA-VIENNA

## 4SAXESS ENSEMBLE

Andrej Omejc, sopranski saksofon  
*soprano saxophone*

Oskar Laznik, altovski saksofon  
*alto saxophone*

Matjaž Drevenšek, tenorski saksofon  
*tenor saxophone*

Dejan Prešiček, baritonski saksofon  
*baritone saxophone*

Solisti / *Soloists:*

**MOJCA BITENC**, sopran / *soprano*

**GABRIEL LIPUŠ**, bariton / *baritone*

**PETRA KOVAČIČ**, violina / *violin*

Program / *Programme:*

**Johannes Brahms**, prir. / *arr. Andrej Omejc:*

Variacije na Haydnovo temo v B-duru, op. 56a  
*Variations on a Theme by Haydn in B-flat major, Op. 56a*

**Josip Ipavec**, prir. / *arr. Andrej Omejc:*

Pesem v ljudskem tonu / *Song in Folk Tone*  
(Emil von Schönauich-Carolath)  
V pomladi / *In the Spring*

**Alojz Srebotnjak**, prir. / *arr. Andrej Omejc:*

Slovenski ljudski plesi / *Slovenian Folk Dances*

**Josip Ipavec**, prir. / *arr. Andrej Omejc:*

Ciganka (Neznan) / *Zingara* (Anonymous)  
Če mogel vzdihne bi srca utopiti / *Ich will meine*

*Seele tauchen* (Heinrich Heine)

Pomladni počitek / *Frühlingsrast* (Hans Willy  
Märtens)

**Joseph Lanner**, prir. / *arr. Andrej Omejc:* Štajerski  
plesi, op. 165 / *Styrian Dances, Op. 165*

**Benjamin Ipavec**, prir. / *arr. Andrej Omejc:*  
Serenada za godalni orkester / *Serenade for*  
*String Orchestra*

Kvartet saksofonov 4Saxess Ensemble, ki ga sestavljajo Andrej Omejc, Oskar Laznik, Matjaž Drevenšek in Dejan Prešiček, se je z nastopi v Evropi in ZDA ter na pomembnih glasbenih festivalih, kot tudi z uspešnim sodelovanjem z glasbeno založbo ZKP RTV Slovenija, razvil v eno od vodilnih tovrstnih zasedb pri nas in v tujini. Ideja dejstva koncepta *Ljubljana-Dunaj* je pokazati povezavo med mestoma tako s stališča programa kot gostov. Zasedbi se bodo na odru pridružili slovenska sopranistka Mojca Bitenc, ki je v sezoni 2023/24 nastopila v SNG Opera in balet Ljubljana v vlogah Lise (*Dežela smehljaja*), Tatjane (*Jevgenij Onjegin*), Mimi (*La bohème*) in Fiordiligi (*Così fan tutte*), slovenska violinistka Petra Kovačič, ki je od leta 2016 članica skupine prvih violin Wiener Staatsoper (Dunajske državne opere) in od leta 2019 polnopravna članica Wiener Philharmoniker (Dunajskih filharmonikov), ter koroško-slovenski baritonist Gabriel Lipuš, ki sodeluje z umetniki, kot sta Bernarda Fink in Vinko Moderndorfer. Vse skladbe na programu je priredil Omejc. Na sporedu bodo *Variacije na Haydnovo temo* Johannesa Brahmsa, ki je večino časa preživel na Dunaju, samospevi v slovenskem in nemškem jeziku »slovenskega Schuberta« Josipa Ipavca, *Slovenski ljudski plesi* Alojza Srebotnjaka, *Štajerski plesi* Josepha Lannerja in slovenskemu občinstvu dobro poznana *Serenada* Benjamina Ipavca. Tako bo večer namenjen pred-

stavitvi dopolnjevanja slovenske in avstrijske kulturne tradicije, ki vztraja še danes.

*Through concert performances in Europe and the USA, appearances at major music festivals and a successful collaboration with the record label ZKP RTV Slovenia, the 4Saxess Ensemble saxophone quartet, consisting of Andrej Omejc, Oskar Laznik, Matjaž Drevenšek and Dejan Prešiček, has developed into one of the leading ensembles of its type, both nationally and internationally. The idea behind the Ljubljana-Vienna project is to highlight the connection between these two cities, both through the programme and through the choice of guests. The ensemble will be joined on stage by the Slovene soprano Mojca Bitenc, who has appeared at the Ljubljana Opera in the 2023-24 season in the roles of Lisa (The Land of Smiles), Tatyana (Eugene Onegin), Mimi (La bohème) and Fiordiligi (Così fan tutte), the Slovene violinist Petra Kovačič, who has been a first violin at the Vienna State Opera since 2016 and a full member of the Wiener Philharmoniker (Vienna Philharmonic) since 2019, and the Carinthian Slovene baritone Gabriel Lipuš, a regular collaborator with artists such as Bernarda Fink and Vinko Moderndorfer. All the pieces in the programme have been arranged for the ensemble by Andrej Omejc. They include Variations on a Theme by Haydn by Johannes Brahms, who spent much of his professional life in Vienna, songs in Slovene and German by Josip Ipavec, the »Slovene Schubert«, Slovenian Folk Dances by Alojz Srebotnjak, Styrian Dances by Joseph Lanner, and Benjamin Ipavec's Serenade, a work well known to Slovene audiences. The focus of the evening will thus be on presenting the complementary Slovene and Austrian cultural traditions, a connection that still endures today.*



**Ponedeljek / Monday, 12. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

Gary Levinson, violina / violin

# GARY LEVINSON IN PRIJATELJI AND FRIENDS

**GARY LEVINSON**, violina / *violin*

**ANTON ILYUNIN**, violina / *violin*

**MICHAEL KLOTZ**, viola

**ADAM SAVAGE**, viola

**INBAL SEGEV**, violončelo / *cello*

**ANI AZNAVOORIAN**, violončelo / *cello*

Program / Programme:

**Johannes Brahms:** Godalni sekstet št. 1 v B-duru, op. 18 / *String Sextet No. 1 in B-flat major, Op. 18*

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**Pyotr Ilyich Tchaikovsky:** Godalni sekstet v d-molu, op. 70, »Spominek iz Firenc« / *String Sextet in D minor, Op. 70* »Souvenir de Florence«

Čeprav se Johannes Brahms in Peter Iljič Čajkovski nista razumela, sta pomembna mejnika v romantizmu. Medtem ko je bil prvi navdušenec nad klasicizmom in je gradil obsežne skladbe z zapleteno, absolutno glasbeno logiko, je drugi pisal čustveno nabita dela s spevnimi temami. V prvem delu programa bo mogoče slišati Brahmsov *Godalni sekstet št. 1*, ki spada v vrsto izjemnih komornih del sredine 19. stoletja, v drugem pa bo zazvenel »Spominek iz Firenc« Čajkovskega, ki združuje klasično formo z ljudsko navdihljenimi melodijami. Skladbi bodo interpretirali večplastni glasbenik Gary Levinson, ki ga kritiki cenijo zaradi intenzivne muzikalnosti ter spretne violinske tehnike, violinist Anton Iljunov, ki pogosto nastopa v duetu z ženo, violončelistko Ano Gorelovo, s katero igrata komorna dela Maurice Ravela, Zoltána Kodályja, Johanna Sebastiana Bacha in drugih, violist Michael Klotz, eden redkih glasbenikov z dvojnimi magisterijem iz violine in viole na šoli Juilliard, mladi violist Adam Savage, zmagovalec Državnega tekmovanja YoungArts 2021, violončelistka Inbal Segev, ki je z naročanjem novih skladb predana poživitvi repertoarja za violončelo, ter violončelistka Ani Aznavoorian, prejemnica prestižne nagrade Bunkamura dvorane Orchard.

*Although Johannes Brahms and Pyotr Ilyich Tchaikovsky did not get along, both are among the most important composers of the Romantic era. Where the former was an admirer of Classicism and constructed his large-scale works with a complex, absolute musical logic, the latter wrote emotionally charged works with melodious themes. The first part of the programme consists of Brahms's String Sextet No. 1, one of a series of outstanding chamber works from the mid-19th century, while the second will be devoted to Tchaikovsky's »Souvenir de Florence«, a work that combines classical form with melodies inspired by folk music. The two works will be interpreted by the multifaceted violinist Gary Levinson, acclaimed by critics for his instinctive and expansive musicality and his virtuosic technique, violinist Anton Ilyunin, who often performs in a duet with his wife, cellist Anna Gorelova, with whom they play chamber works by Maurice Ravel, Zoltán Kodály, Johann Sebastian Bach and others, violist Michael Klotz, one of the few musicians to hold a double master's degree in violin and viola from the Juilliard School, the young violist Adam Savage, winner of the 2021 National YoungArts Competition, cellist Inbal Segev, who demonstrates her commitment to reviving the cello repertoire by commissioning new works, and cellist Ani Aznavoorian, recipient of the Bunkamura Orchard Hall Award.*





**Torek / Tuesday, 13. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**

Nuška Drašček, vokal / voice



Marko Hatlak, harmonika / accordion

# V DVOJE IN DUET

**NUŠKA DRAŠČEK**, vokal / *voice*

**MARKO HATLAK**

harmonika / *accordion*

Program / *Programme*:

**Johann Sebastian Bach**: Nun komm, der Heiden Heiland, BWV 659

**Georg Friedrich Händel**: »Lascia ch'io pianga«, arija Almirene iz opere Rinaldo / *Almirena's aria from Rinaldo*

**Georges Bizet**: »L'amour est un oiseau rebelle«, arija Carmen iz opere Carmen / *Carmen's aria from Carmen*

**Domenico Scarlatti**:

Sonata v d-molu K1 / *in D minor K1*

Sonata v C-duru K159 / *in C major K159*

**Ruperto Chapí**: »Cuando está tan hondo«, arija Socorra iz zarzuele El barquerillo / *Socorro's aria from El barquerillo*

**Astor Piazzolla**: Oblivion

**Marko Hatlak**: Harmagong

**Nikola Badev**: Parahodot mi pristigna

**Marko Hatlak**: Epic Pržanac

**Astor Piazzolla**: Yo soy María

**Richard Galliano**: New York Tango

**Marko Hatlak**: Zadnji ples

**Dušan Velkaverh**: Nad mestom se dani

**Jure Robežnik**: Lastovka

Nuška Drašček že vrsto let navdušuje občinstvo s svojim glasom, odsko prezenco in izredno širokim repertoarjem, ki sega vse od opere do jaza, blue-sa, popa, gospela, muzikala in šansona. V zadnjih letih se predstavlja na domačih in tujih odrih z virtuoznimi opernimi vlogami in zanimivimi programi popularne glasbe. Tokrat je združila moči z vsestranskim glasbenikom, harmonikarjem Markom Hatlakom, ki je na koncertnih odrih kot solist in komorni glasbenik prisoten že dobrih 20 let. Izvaja širok repertoar, ki sega od baročne glasbe do tanga in glasb sveta, v zadnjem času pa je aktiven tudi v skupini Marko Hatlak BAND. V skrbno oblikovanem programu, ki sta ga glasbenika poimenovala »V dvoje«, nam bosta v akustični različici predstavila svoj eklektični izbor najlepših melodij. Medtem ko bo v uvodnem delu programa podarek na baročni, klasicistični in romantični glasbi, bodo nato zazveneli šansoni, tangi, popevke in ljudske ter avtorske skladbe. V takšnem vzdušju nas bo ustvarjalni dvojec popeljal na zanimivo popotovanje skozi različna zgodovinska obdobja in glasbene sloge.

*For several years now, Nuška Drašček has been captivating audiences with her voice, stage presence and remarkably broad repertoire, which ranges from opera to jazz, blues, pop, gospel, musicals and chanson. In recent years she has appeared both in Slovenia and abroad in important operatic roles and with interesting programmes of popular music. For this concert she has joined forces with the accordionist Marko Hatlak, a versatile musician who has been appearing on concert stages as a soloist and chamber musician for more than 20 years, performing a broad repertoire that ranges from Baroque to tango and world music. In recent years he has also been active with his own Marko Hatlak Band. Over the course of a thoughtfully planned programme, which they have called »In Two«, the two musicians will present their own eclectic selection of favourite tunes and perform them acoustically. The emphasis in the first part of the programme is on music from the Baroque, Classical and Romantic periods, after which they will move on to chansons, tangos, popular and folk songs and original compositions. In this way the duo will accompany us on a fascinating journey through different periods of history and different musical styles.*



**Sreda / Wednesday, 14. 8., ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Church**



# ROKOKOJSKE VARIACIJE ROCO VARIATIONS

**KOMORNI GODALNI ORKESTER  
SLOVENSKE FILHARMONIJE  
STRING CHAMBER ORCHESTRA OF  
THE SLOVENIAN PHILHARMONIC**

**STEVEN LOY**, dirigent / *conductor*

Solist / *Soloist*:

**BERNARDO BRIZANI**, violončelo / *cello*

Program / *Programme*:

**Carl Philipp Emanuel Bach**: Simfonija v h-molu,  
H. 661 / *Symphony in B minor, H. 661*

**Pyotr Ilyich Tchaikovsky**, prir. / *arr. Steven Loy*:  
Variacije na rokokojsko temo v A-duru, op. 33  
*Variations on a Rococo Theme in A major, Op. 33*

**Pyotr Ilyich Tchaikovsky**, prir. / *arr. Paul Wood*:  
Nokturno za violončelo in godalni orkester, op. 19,  
št. 4 iz zbirke 6 skladb / *Nocturne for Cello and  
Orchestra, Op. 19, No. 4 from 6 Pieces*

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**Juraj Marko Žerovnik**: Start Up za godalni orkester  
*for String Orchestra*

**Franz Schubert**, prir. / *arr. Gustav Mahler*: »Deklica  
in smrt« za godalni orkester / »*Death and the  
Maiden*« for String Orchestra

Violončelist Bernardo Brizani si je po blestečem študiju v Ljubljani, Zagrebu, Firencah, Stuttgartu in Detmoldu izoblikoval uspešno kariero kot solist in komorni glasbenik. S Festivalom Ljubljana redno sodeluje že od leta 2019. Tokrat bo nastopil z v Sloveniji delujočim dirigentom Stevenom Loyem, ustanoviteljem ansambla za novo glasbo Neofonía, ki je pod njegovim vodstvom izvedel slovenske premiere mnogih pomembnih del poznega 20. in zgodnjega 21. stoletja. Vodil bo Komorni godalni orkester Slovenske filharmonije, ki je od svoje ustanovitve leta 1993 odigral več kot 400 koncertov doma in v tujini, med drugim večkrat na poletnem Ljubljana Festivalu. Predstavili bodo slogovno izredno pester repertoar, ki vključuje dinamično delo Carla Philippa Emanuela Bacha, mojstra nemškega viharniškega sloga, nato slavne klasicistično in mozartovsko navdihnjene variacije Petra Iljiča Čajkovskega, kot tudi eno izmed njegovih presunljivih in liričnih miniatur, skladbo mladega, na Reki rojenega hrvaškega skladatelja Juraja Marka Žerovnika, ter enega od stebrov komornega glasbenega repertoarja, »Deklica in smrt« Franza Schuberta, čigar štiri stavke združuje isti motiv mrtvaškega plesa.

After distinguished studies in Ljubljana, Zagreb, Florence, Stuttgart and Detmold, the cellist Bernardo Brizani has forged a successful career as a soloist and chamber musician. He has made regular appearances at the Ljubljana Festival since 2019. This year, he will be performing with the Slovenia-based conductor Steven Loy, founder of the new music ensemble Neofonía, which has given Slovenian premieres of numerous important late 20<sup>th</sup> and early 21<sup>st</sup> century works under his direction. He will lead the String Chamber Orchestra of the Slovenian Philharmonic which since its foundation in 1993 has played over 400 concerts at home and abroad, including several at the summer Ljubljana Festival. Together they will present a stylistically diverse repertoire, including the dynamic work of Carl Philipp Emanuel Bach, a master of the German Sturm und Drang style, followed by Pyotr Ilyich Tchaikovsky's famous classicist and Mozart-inspired variations, as well as one of his haunting and lyrical miniatures, then a composition by Juraj Marko Žerovnik, a young Croatian composer born in Rijeka, and finally one of the mainstays of the chamber music repertoire, the »Der Tod und das Mädchen« by Franz Schubert, whose four movements are united by the motif of the danse macabre.

Sponzor / *Sponsor*:







**Ponedeljek–petek / Monday–Friday, 19. 8.–6. 9.,**  
**Križevniška cerkev / Church**

# HOMMAGE À FRANČIŠEK SMERDU ŠESTDESET LET KASNEJE SIXTY YEARS LATER

**Otvoritev razstave / Exhibition opening:**

19. 8. ob 18.00 / at 6.00 pm

**Delovni čas razstave / Exhibition Opening Hours:**

Ponedeljek–petek / Monday–Friday:

10.00–16.00 / 10.00 am–4.00 pm

Na dneve, ko potekajo prireditve  
72. Ljubljana Festivala v Križankah  
*On days, when there are 72<sup>nd</sup> Ljubljana  
Festival events in Križanke:*

12.00–začetek prireditve / 12.00 pm–start of  
the event

Kustostinja / Curator: **dr. Nelida Nemeč**

Akademski kipar Frančišek Smerdu (1908, Postojna–1964, Ljubljana) se je zapisal v zgodovinski spomin kot izjemno subtilen in pronicljiv interpret človeškega telesa, ki ga je s svojimi kiparskimi in likovnimi videnji povzdignil v herojski, borbeni in polno čuteči človeški drži z značilnim monumentalno poudarjenim dojemanjem volumnov, mas, površin in prostorov pri javnih spomenikih, ki zaznamujejo pomembnost dogodkov ali oseb na eni strani, po

drugi pa je prefinjen interpret ženskega telesa, iz katerega izvabi mehko, nežnost, milino, čutnost, erotičnost in duhovno lepoto. Je kipar, ki je v svoj kiparski rokopis vnesel sledi kiparskih prijemov ustvarjalcev, ki so zaznamovali kiparstvo vse od konca 19. stoletja in večji del 20. stoletja, v največji meri Rodina, Maillola in Bernarda, pa tudi svojih profesorjev Kršinića in Meštrovića, in tematike, značilne za ta čas, ki jih je zajel v malo plastiko, figurine, kot je zapisala Špelca Čopič, in glave, s katerimi je vstopil v slovensko umetniško življenje. Že v letih 1938/39 je Stane Mikuž poudaril miren, dostojanstven izraz, pretehtane proporce, ki se ujemajo v čudoviti harmoniji: *»Prelivajoča se mehka igra svetlobe in sence na obrazu in kot okvir podrobneje izdelani lasje tvorijo neverjetno samo v sebi zaključeno celoto.«*

Na zagrebški Akademiji upodablajočih umetnosti, ki jo je obiskoval med letoma 1928 in 1932, je znanje, ki ga je pridobil v Ljubljani na Državni moški umetno-obrtni šoli pri profesorjih Alojzu Repiču, Francetu Kralju in Antonu Severju, nadgradil z novimi pogledi profesorjev Rudolfa Valdeca, Roberta Mihanovića Frangeša in Frana Kršinića in ga okronal s širino in izrazno mogočnostjo Ivana Meštrovića na enoletni specializaciji leta 1933, kar je bila dobra popotnica za samostojno ustvarjalno pot.

Kot mnogi Primorci, ki so jih iz rojstnih krajev v tridesetih letih izgnali italijanski fašisti, se je iz Postojne umaknil v Ljubljano in se po drugi svetovni vojni uveljavil kot pronicljiv profesor za kiparstvo na novoustanovljeni Akademiji upodablajočih umetnosti v Ljubljani in prepoznaven avtor javne (spomenik Francetu Prešernu v Kranju s pomočjo akademskega kiparja Petra Lobode, 1950–1951; spomenik *Illegalca* v Ljubljani (1952), spomenik *Kraškim borcem* v Postojni (1952), spomenik padlim

v NOB (skupaj z Zoranom Didkom) v Bukovju (1955) in male plastike ter reliefov (v marmorju, žgani glini in bronu) vse od leta 1937 do 1964. Njegov spomenik padlim v NOB v Postojni je prvi kiparski spomenik na to temo na Primorskem. Kritika ga je umestila med dela, ki jih je opredelila kot »leteče kiparstvo«, tedaj uveljavljeno in vidno zastopano vejo akcijskega kiparstva, ki je v duhu novega plastičnega idealizma z dinamiko, akcijo, razgibanim telesom in viharno draperijo razgibala kiparsko gmoto in ustvarila močan izraz poleta in zagona.

V zgodovino slovenskega kiparstva se je Frančišek Smerdu vpisal tudi kot prepoznaven avtor malih intimnih plastik, ki so v svoji izraznosti na poseben način monumentalne in jih je ustvarjal z enakim zanosom kot velika monumentalna dela. Že v intervjuju med drugo svetovno vojno je poudaril svojo naravnost približati se ljubiteljem in jih spodbuditi k sprejemanju njegovega ustvarjalnega creda: *»Kakor vidite, sem šel s svojo plastiko ljudem naproti. Zato sem 'maloplastik'. Če jim ni do Davida, jim bo nemara prijal dvocentimetrski Samson. Ali da povem resno: Hotel bi ustvariti majhno, intimno plastiko, ki bo našemu občinstvu laže dostopna in ki utegne odpreti vrata tudi razumevanju velikih, monumentalnih plastičnih zasnov.«*

Kiparju Frančišku Smerduju je bilo posvečenih več samostojnih razstav, posthumno so leta 1971 pripravili retrospektivno razstavo v Moderni galeriji, leta 1978, ob sedemdeseti obletnici njegovega rojstva, pa večjo razstavo v Postojni. Zadnja njegova monografija izpod peresa Špelce Čopič je nastala leta 2000.

Na razstavi v Križevniški cerkvi bomo predstavili izbor male plastike, ki je v lasti družine kiparjeve

hčerke, tudi akademske kiparke Mojce Smerdu, in tako počastili šestdeseto obletnico kiparjeve prerane smrti.

dr. Nelida Nemec

*Academy-trained sculptor Frančišek Smerdu (1908, Postojna–1964, Ljubljana) is remembered on the one hand as a remarkably subtle and insightful interpreter of the human body, which he exalted, through his sculptural and wider artistic vision, in heroic, martial poses that are nevertheless full of human feeling, in public monuments commemorating important events or figures that typically feature monumentally accentuated perceptions of volumes, masses, surfaces and spaces; and on the other as a refined interpreter of the female form, from which he elicited softness, tenderness, gentleness, sensuousness, eroticism and spiritual beauty. He is a sculptor who incorporated into his own sculptural language the approaches of artists who had left their mark on sculpture from the late 19<sup>th</sup> century onwards and continued to do so throughout the greater part of the 20<sup>th</sup> century: above all Rodin, Maillol and Bernard but also his own teachers Kršinič and Meštrovič. His subjects were those that were typical of the time and he addressed them in small sculptures (figurines, as Špelca Čopič calls them) and heads, the latter of which represented his entry into artistic life in Slovenia. Writing in 1938 or 1939, the eminent critic Stane Mikuš drew attention to the calm, dignified expression and considered proportions that came together in wonderful harmony: »The soft interplay of light and shade on the face, and the hair that frames it, sculpted in more detail, create a remarkably self-contained whole.«*

*At the Zagreb Academy of Fine Arts, which he attended between 1928 and 1932, he developed the skills he had acquired at the State School of Arts and Crafts in Ljubljana under Alojz Repič, France Kralj and Anton Sever, enhancing them with the new perspectives of teachers Rudolf Valdec, Robert Mihanović Frangeš and Fran Kršinič. He then crowned his training with a one-year specialisation in 1933 that enabled him to benefit from the breadth and expressive power of Ivan Meštrovič and served him well as he embarked on his own artistic career.*

*Like many other natives of Primorska driven from their homes by the Italian Fascist authorities in the 1930s, Smerdu left Postojna for Ljubljana, where after the Second World War he made his mark as an insightful professor of sculpture at the newly established Academy of Fine Arts and, from 1937 until his death in 1964, a distinctive creator both of public works (the France Prešeren monument in Kranj, assisted by Peter Loboda, 1950–1951); the Resistance monument in Ljubljana, 1952; the Karst combatants monument in Postojna, 1952; the monument to fallen National Liberation Struggle fighters in Bukovje, with Zoran Didek, 1955; and of small sculptures and reliefs (in marble, fired clay and bronze). His monument to fallen National Liberation Struggle fighters in Postojna was the first sculptural memorial of its kind in the Primorska region. Critics included it among works defined as »flying sculpture«, a branch of action sculpture popular at the time in which, in the spirit of the new plastic idealism, the sculptural mass was animated by dynamics, action, the articulation of the body and billowing drapery to create a powerful impression of flight and momentum.*

*Frančišek Smerdu also has a place in the history of Slovene sculpture as a creator of small, intimate works which, in their expressiveness, are monumental in their own way and which he created with the same enthusiasm as his large, monumental works. In an interview he gave during the Second World War, he spoke about his desire to bring his work closer to art lovers and encourage them to accept his new creative credo: »As you can see, with my sculptures I have tried to meet people halfway. That is why I am a small sculpture specialist. If they don't like David, they might like a two-centimetre Samson. Or, speaking more seriously: I would like to create a small, intimate form of sculpture that is more easily accessible to people and that might open the door to understanding larger, more monumental works.«*

*Frančišek Smerdu has been the subject of several solo exhibitions. In 1971 the Museum of Modern Art in Ljubljana dedicated a posthumous retrospective to him, while in 1978, coinciding with what would have been his seventieth birthday, a major exhibition was held in his native Postojna. The most recent monograph on him, by Špelca Čopič, was published in 2000.*

*The exhibition in Križevniška Church will consist of a selection of small sculptures owned by the family of Frančišek Smerdu's daughter Mojca Smerdu, herself an academy-trained sculptor, and serves to commemorate the sixtieth anniversary of his premature death.*

dr. Nelida Nemec

**Vstop prost / Free entrance**



## GOSTILNA BREG



*Stopi naprej pa pridi nazaj!*



## GOSTILNA AFTR



*AFTR je na Nazorjevi!*





**Ponedeljek / Monday, 19. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Vlatko Stefanovski, solo kitara / solo guitar

# ZAPPA DAY IN LJUBLJANA

## ENSEMBLE DISSONANCE

### JONATHAN STOCKHAMMER

dirigent / conductor

Solista / Soloists:

### VLATKO STEFANOVSKI

solo kitara / solo guitar

### BLAŽ ŠEF, vokal / voice

Program / Programme:

#### Frank Zappa:

Dog-Meat (Dog Breath Variations & Uncle Meat)

Revised Music for Low Budget Orchestra

Outrage at the Valdez

The Black Page

\*\*\*

#### Frank Zappa:

Naval Aviation

Put A Motor in Yourself

Moggio

The Adventures of Greggery Peccary

Ameriški skladatelj, multiinstrumentalist in improvizator Frank Zappa velja za eno najbolj inovativnih in vplivnih glasbenih osebnosti 20. stoletja. Svojo glasbeno pot je začel pri 15 letih kot bobnar, kasneje pa se je razvil v enega najslavnejših kitaristov. Pri 21 je ustanovil rock skupino The Mothers of Invention, jo oblikoval v zasedbo električnega komornega ansambla in že s prvim albumom *Freak Out!* pritegnil izjemno zanimanje glasbene javnosti in drugih glasbenih skupin, kot so bili The Beatles. Sodeloval je z dirigenti in orkestri, kot so Zubin Mehta in Simfonični orkester iz Los Angelesa, Kent Nagano in Londonski simfonični orkester ter Pierre Boulez in Ensemble Intercontemporain. Koncert *Zappa Day in Ljubljana* ponuja izbor skladb, ki jih je Frank Zappa napisal ob koncu svojega življenja za Ensemble Modern in so izšle na njegovem zadnjem albumu *Yellow Shark*, ter nekatere skladbe, ki so bile za komorni ansambel prirejene in posnete po njegovi smrti. Koncert bo izvedla 30-članska zasedba Ensemble Dissonance, ki jo je ustanovil violončelist Klemen Hvala in se je uveljavila kot izvajalka tako sodobnih slovenskih in tujih glasbenih del kot klasičnih mojstrov. Vodil jo bo dirigent Jonathan Stockhammer, ki glasbo Franka Zappe redno izvaja in s katerim Ensemble Dissonance v zadnjih letih zelo uspešno sodeluje. Gosta večera bosta legendarni kitarist Vlatko Stefanovski, ki bo večer popestril z improvizacijami na glasbo Franka Zappe, in igralec Blaž Šef, ki se je uveljavil tudi kot pevec v muzikalih in na koncertih sodobne in eksperimentalne glasbe.

*The American composer, multi-instrumentalist and improviser Frank Zappa is seen as one of the most innovative and influential musical figures of the 20<sup>th</sup> century. Having begun his musical career as a drummer at the age of 15, he later developed into one of the world's most celebrated guitarists. At 21 he founded the Mothers of Invention, a rock group he shaped into an ensemble producing what he himself described as »electrical chamber music«. The group's first album *Freak Out!* attracted enormous interest from music fans and other groups, the Beatles among them. Zappa collaborated with conductors and orchestras including Zubin Mehta and the Los Angeles Philharmonic, Kent Nagano and the London Symphony Orchestra, and Pierre Boulez and the Ensemble InterContemporain. The Zappa Day Ljubljana concert presents a selection of pieces written by Frank Zappa towards the end of his life for the Ensemble Modern and included on his final album *Yellow Shark*, along with some works arranged for chamber ensemble and recorded after his death. The concert will be performed by the 30-member Ensemble Dissonance. Founded by Klemen Hvala, the ensemble has established itself as an acclaimed interpreter of contemporary Slovene and foreign works and classical masterpieces. It will be conducted by Jonathan Stockhammer, who regularly performs the music of Frank Zappa and has enjoyed very successful collaborations with Ensemble Dissonance in recent years. The evening's guests will be the legendary guitarist Vlatko Stefanovski, who will offer improvisations on Zappa's music, and the actor Blaž Šef, who has also made a name for himself as a singer in musicals and at concerts of contemporary and experimental music.*



**Torek / Tuesday, 20. 8., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

Svetlana Zakharova, primabalerina / prima ballerina

# GALA VEČER SVETOVNIH BALETNIH ZVEZD GALA OF THE WORLD BALLET STARS

**Svetlana Zakharova, Artemy Belyakov, Liudmila Konovalova, Vsevolod Maevsky, Nicoletta Manni, Timofej Andrijashenko, Tatyjana Melnyik, Motomi Kiyota, Kristina Kretova, Igor Tsvirko**

Program / Programme:

**Pyotr Ilyich Tchaikovsky:** Pas de deux iz Labodjega jezera / *from Swan Lake*

**Marius Petipa, Rudolf Nureyev,** koreografa choreographers

Zasedba / Cast: **Liudmila Konovalova** (Balet Dunajske državne opere / *Wiener Staatsballett*),

**Vsevolod Maevsky** (Angleški nacionalni balet *English National Ballet*)

Caravaggio

**Bruno Moretti, Claudio Monteverdi,** glasba music

**Mauro Bigonzetti,** koreograf / choreographer

Zasedba / Cast: **Nicoletta Manni, Timofej**

**Andrijashenko** (Baletni ansambel milanske Scale *Balletto del Teatro alla Scala*)

Luminious

Glasba / Music: **Max Richter,** glasba / music

**András Lukács,** koreograf / choreographer

Zasedba / Cast: **Tatyjana Melnyik, Motomi Kiyota** (Madžarski nacionalni balet / *Hungarian National Ballet*)

Zgodovina tanga / History of Tango

**Ástor Piazzolla,** glasba / music

**Artemy Belyakov,** koreograf / choreographer

Zasedba / Cast: **Artemy Belyakov, Svetlana Zakharova** (Akademski državni Bolšoj teater iz Rusije / *Bolshoi Theatre*)

**Adolphe Adam:** Odlomek iz Gusarja / *Fragment from Le Corsaire*

**Marius Petipa,** koreograf / choreographer

Zasedba / Cast: **Kristina Kretova, Igor Tsvirko** (Akademski državni Bolšoj teater iz Rusije / *Bolshoi Theatre*)

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Diamonds Pas de deux

**Pyotr Ilyich Tchaikovsky,** glasba / music

**George Balanchine,** koreograf / choreographer

Zasedba / Cast: **Liudmila Konovalova** (Balet Dunajske državne opere / *Wiener Staatsballett*),

**Vsevolod Maevsky** (Angleški nacionalni balet *English National Ballet*)

Variacije na anatolijsko ljudsko pesem

*Variations on an Anatolian Folksong*

**Carlo Domeniconi,** glasba / music

**Artemy Belyakov,** koreograf / choreographer

Zasedba / Cast: **Artemy Belyakov** (Akademski državni Bolšoj teater iz Rusije / *Bolshoi Theatre*)

Grand pas Classique

**Daniel François Esprit Auber,** glasba / music

**Viktor Gsovsky,** koreograf / choreographer

Zasedba / Cast: **Nicoletta Manni, Timofej Andrijashenko** (Baletni ansambel milanske Scale *Balletto del Teatro alla Scala*)

**Aram Khachaturyan:** Odlomek iz Spartaka / *Fragment from Spartacus*

**Yury Grigorovich,** koreograf / choreographer

Zasedba / Cast: **Kristina Kretova, Igor Tsvirko** (Akademski državni Bolšoj teater iz Rusije / *Bolshoi Theatre*)

Labod / Swan

**Camile Saint-Saëns:** Labod iz zbirke Živalski karneval / *Swan from Carnival of the Animals,* glasba / music

**Michel Fokine,** koreograf / choreographer

Zasedba / Cast: **Svetlana Zakharova** (Akademski državni Bolšoj teater iz Rusije / *Bolshoi Theatre*)

**Ludwig Minkus:** Pas de deux iz Don Kihota / *from Don Quixote*

**Boris Asafovich Messerer,** koreograf / choreographer

Zasedba / Cast: **Tatyjana Melnyik, Motomi**

**Kiyota** (Madžarski nacionalni balet / *Hungarian National Ballet*)



Primabalerina Svetlana Zaharova navdušuje občinstva in kritike z izjemno tehniko ter iskrivo dramatično interpretacijo vseh možnih vlog. Plesalka je od leta 2003 članica Bolshoi Theatre (Akademskega državnega Bolšoj teatra iz Rusije). Na festivalu bo po petih letih nastopila drugič, iz Bolšoj teatra pa se ji bodo pridružili Artemij Beljakov, ki se je baletni družbi priključil po študiju in osvojeni drugi nagradi na tekmovanju mladih baletnih umetnikov v Krasnojarsku leta 2010, Kristina Kretova, članica zasedbe od sezone 2011/12, in Igor Cvirko, ki je leta 2022 postal glavni plesalec družbe. Prav tako bodo plesali Ljudmila Konovalova, ki je od leta 2011 glavna plesalka Wiener Staatsballett (Baleta Dunajske državne opere); Majeovski Vsevolod, od leta 2023 član English National Ballet (Angleškega nacionalnega baleta); člana Balletto del Teatro alla Scala (Baletnega ansambla milanske Scale) Nicoletta Manni, ki je leta 2014 postala primabalerina, in Timofej Andrijašenko, glavni plesalec ansambla od leta 2018; ter Tatjana Melnik in Motomi Kijota, člana Hungarian National Ballet (Madžarski nacionalni balet) od leta 2015 oz. 2019. Baletniki bodo v obeh delih večera predstavili nabor nekaj najbolj osupljivih odlomkov klasičnega oz. romantičnega baleta kot tudi dela 20. in 21. stoletja. Ljubljansko občinstvo bo najprej deležno odlomkov iz *Labodjega jezera* Petra Iljiča Čajkovskega in *Caravaggia* Bruna Morettija, ki je »romantiziral« glasbo renesančnega skladatelja Claudia Monteverdija, *Luminous* postmoderne Maxa Richterja, *Zgodovine tanga* revolucionarja argentinske glasbe Ástorja Piazzolle ter odlomka klasičnega baleta Adolpha Adama. Po odmoru bodo sledili odlomek Georgea Balanchina na glasbo Čajkovskega, *Variacije na anatolsko ljudsko pesem* večkulturno navdihnjene Carla Domeniconija, koreografija Viktorja Gsovskega na glasbo Daniela

Auberja in odlomki iz Hačaturjanovega junaškega *Spartaka* kot tudi romantičnega repertoarja Camilla Saint-Saënsa in Ludwiga Minkusa.

*Prima ballerina Svetlana Zakharova captivates audiences and critics with her formidable technique and sparkling dramatic interpretation of every possible role. She has been a member of the Bolshoi Ballet since 2003. Returning to the Ljubljana Festival after an interval of five years, she will be joined by colleagues Artemy Belyakov, who joined the Bolshoi after graduating from the Bolshoi Ballet Academy and winning second prize at the Young Ballet Artists Competition in Krasnoyarsk in 2010, Kristina Kretova, a member of the company since the 2011/12 season, and Igor Tsvirko, a principal dancer of the Bolshoi Ballet since 2022. Also appearing will be Liudmila Konovalova, a first soloist of the Vienna State Ballet since 2011; Vsevolod Maevsky, a member of the English National Ballet since 2023; two members of the Corpo di Ballo del Teatro alla Scala – Nicoletta Manni, prima ballerina since 2014, and Timofej Andriyashenko, a principal dancer of the company since 2018; and Tatyjana Melnyik and Motomi Kiyota, members of the Hungarian National Ballet since, respectively, 2015 and 2019. Over the two halves of the evening, the dancers will present a selection of some of the most stunning excerpts from classical and romantic ballet, as well as works from the 20<sup>th</sup> and 21<sup>st</sup> centuries. The Ljubljana audience will be treated to excerpts from Tchaikovsky's Swan Lake; Mauro Bigonzetti's Caravaggio, with music by Bruno Moretti based on the music of the Renaissance composer Claudio Monteverdi; Luminous by the post-minimalist Max Richter; History of Tango by the Argentinian musical revolutionary Astor Piazzolla; and a*

*fragment of a classical ballet by Adolphe Adam. The programme will continue after the interval with a piece by George Balanchine to music by Tchaikovsky; Variations on an Anatolian Folk Song by Carlo Domeniconi, a composer known for his adoption of multicultural influences; a piece choreographed by Viktor Gsovsky to music by Daniel Auber; and fragments from Khachaturian's heroic Spartacus and the romantic repertoire as represented by Camille Saint-Saëns and Ludwig Minkus.*



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**Sreda / Wednesday, 21. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Slovenski mladinski orkester in Živa Ploj Peršuh, dirigentka / Slovene Youth Orchestra and Živa Ploj Peršuh, conductor

# SLOVENSKI MLADINSKI ORKESTER SLOVENE YOUTH ORCHESTRA

**ŽIVA PLOJ PERŠUH**  
dirigentka / conductor

Solist / Soloist:

**LAURI PORRA**  
električna bas kitara  
electric bass guitar

Program / Programme:

**Scott Bradley**, prir. / arr. **Peter Tovornik**: Tom & Jerry

**Pietro Mascagni**: Intermezzo iz opere Kmečka  
časť / from *Cavalleria rusticana*

**Pyotr Ilyich Tchaikovsky**: Cvetlični valček iz baleta  
Hrestač / *Waltz of the Flowers from The Nutcracker*

**Jani Golob**:

Pustite nam ta svet iz filma Čisto pravi gusar  
*Leave Us This World from A Real Pirate*  
Poletje v školjki / *A Summer in a Sea Shell*

**Lauri Porra**: Entropia – Koncert za električno bas  
kitaro in simfonični orkester / – *Concerto for  
Electric Bass Guitar and Symphonic Orchestra*

**Leonard Bernstein**: Mambo iz muzikala Zgodba z  
zahodne strani / *from West Side Story*

**Nino Rota**, prir. / arr. **Marjan Peternel**: Izbor iz filma  
Boter / *Selection from The Godfather*

**Magnifico**, prir. / arr. **Matija Krečič**: Pukni zoro

**Marjan Kozina, Marjan Vodopivec**, prir. / arr.  
**Nejc Bečan**: Kekec Medley

Na filmsko glasbo je sprva močno vplival Richard Wagner s tehniko leitmotivov, katerih namen je naznanjanje junakov, predmetov in situacij, nato se je razvila v povsem samosvojo tradicijo, ki gane poslušalce po vsem svetu. Na sredinem večeru v Križankah bo mogoče prisluhniti raznolikemu naboru filmske glasbe ter klasičnim in popularnim odlomkom, ki so zazveneli v nekaterih najbolj priljubljenih animiranih in igranih filmih ter franšizah, kot tudi skladbi Laurija Porre, pravnuka Jeana Sibeliusa. Dela bo interpretirala Živa Ploj Peršuh, slogovno vsestranska dirigentka, ki bo vodila Slovenski mladinski orkester, katerega ustanoviteljica in umetniška vodja je. Orkester deluje od leta 2019 in mlade glasbenike, stare od 16 do 26 let, z različnimi projekti pripravi na profesionalno pot. V vlogi solista bo nastopil Porra, finski basist in skladatelj, ki je sodeloval že na več kot 50 izdanih albumih, ki segajo od heavy metala do sodobne klasične, elektronske, hip hop in pop glasbe.

Film music was initially strongly influenced by Richard Wagner and his use of leitmotifs – recurring musical phrases associated with a particular character, object or situation – it later developed into entirely independent tradition that continues to move listeners throughout the world. Wednesday's concert at Križanke will give listeners the chance to hear a broad selection of film music and classical and popular excerpts that have featured in some of the most popular animated and live-action films and franchises, along with a composition by Lauri Porra, the great-grandson of composer Jean Sibelius. The programme will be performed by the Slovene Youth Orchestra under versatile conductor Živa Ploj Peršuh, the orchestra's founder and artistic director. Founded in 2019, the Slovene Youth Orchestra prepares young musicians aged 16–26 for a professional career through a variety of projects. The soloist will be the Finnish bassist and composer Lauri Porra, who has collaborated on more than 50 albums ranging from heavy metal to contemporary classical, electronic, hip-hop and pop.

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NENEHNO V POGONU





**Četrtek / Thursday, 22. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Poletno gledališče Križank / Križanke Summer Theatre

## **VEČER GLASBE JOHNA WILLIAMSA AN EVENING WITH THE MUSIC OF JOHN WILLIAMS**

**SOFIA PHILHARMONIC ORCHESTRA**  
 (Orkester Sofijske filharmonije)

**NATIONAL PHILHARMONIC CHOIR**  
 (Nacionalni zbor Sofijske filharmonije)

**NAYDEN TODOROV**, dirigent / *conductor*

Program / *Programme:*

**John Williams:**

Koračnica iz filmov Indiana Jones / *The Raiders  
 March from Indiana Jones*

Hedwigina tema iz filmov Harry Potter  
*Hedwig's Theme from Harry Potter*

Double Trouble iz filma Harry Potter in jetnik iz  
 Azkaban / *from Harry Potter and the Prisoner of  
 Azkaban*

Somewhere in My Memory iz filmov Sam doma  
*from Home Alone*

Tema letenja iz filma E. T. – Vesoljček  
*Flying Theme from E.T. the Extra-Terrestrial*

Tema iz filma Schindlerjev seznam / *Theme from  
 Schindler's List*

Supermanova koračnica iz filmov Superman  
*Superman March from Superman*

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**John Williams:**

Tema iz filmov Vojna zvezd / *Main Title from Star Wars*

Bitka junakov iz filma Vojna zvezd: Epizoda III – Maščevanje Sitha / *Battle of the Heroes from Star Wars: Episode III – Revenge of the Sith*

Dvoboj usod iz filmov Vojna zvezd / *Duel of the Fates from Star Wars*

Jedijevi koraki in finale iz filma Vojna zvezd: Sila se prebuja / *The Jedi Steps and Finale from Star Wars: The Force Awakens*

Tema princese Leie iz filmov Vojna zvezd / *Princess Leia's Theme from Star Wars*

Cesarska koračnica iz filmov Vojna zvezd / *The Imperial March from Star Wars*

Yodina tema iz filmov Vojna zvezd / *Yoda's Theme from Star Wars*

Prestolna soba in tema iz filmov Vojna zvezd / *Throne Room and End Title from Star Wars*

John Williams je v dolgi karieri ustvaril nekaj najbolj priljubljene in prepoznavne filmske glasbe v zgodovini kinematografije. Čeprav je spreten v različnih kompozicijskih tehnikah, je v osnovi romantičen skladatelj, ki tradicionalni glasbeni izraz pogosto združuje s potezami avantgarde in popularne glasbe. Njegova sposobnost izražanja dramatičnega bistva filma je vodila do sodelovanja v raznovrstnih projektih, kot so *Indiana Jones*, *Jurski park*, *Schindlerjev seznam*, *JFK* in *Reševanje vojaka Ryana*. Za svoje delo je prejel številne nagrade, med njimi 26 grammyjev, pet oskarjev, tri emmyje in štiri zlate globuse. S 54 nominacijami za oskarja je največkrat nominiran skladatelj in nasploh drugi največkrat nominiran posameznik, takoj za Waltom Disneyjem. Njegovo glasbo bosta predstavila Sofia Philharmonic Orchestra (Orkester Sofijske filharmonije) in National Choir of Sofia Philharmonic (Nacionalni zbor Sofijske filharmonije) pod taktirko velikega oboževalca filmske sage *Vojna zvezd* Najdna Todorova, ki slovi po vsestranskosti in živih interpretacijah. Ta velja za enega najbolj nadarjenih sodobnih bolgarskih glasbenikov in vsestranskega poustvarjalca z živimi interpretacijami. Med študijem se je med drugim izobraževal pri Urošu Lajovicu. Z orkestrom, ki je bil ustanovljen leta 1892 in je ena izmed vodilnih institucij bolgarskega glasbenega življenja, sodeluje že od leta 2001, leta 2017 pa je postal njegov direktor.

*Over the course of his long career, John Williams has created some of the most popular and recognisable film music in the history of cinema. Although skilled in a variety of compositional techniques, he is essentially a Romantic composer, often combining traditional musical expression with avant-garde and popular music. His talent for expressing the dramatic essence of a film has led to his work on productions such as the Indiana Jones franchise, Jurassic Park, Schindler's List, JFK and Saving Private Ryan. He has received numerous awards for his work, including 26 Grammy Awards, five Academy Awards, three Emmy Awards and four Golden Globe Awards. With 54 Oscar nominations, he is the most nominated composer and second most nominated person in Academy Awards history, behind Walt Disney. His music will be performed by the Sofia Philharmonic Orchestra and National Choir of Sofia Philharmonic, conducted by Nayden Todorov, a big fan of the Star Wars saga, who is known for his versatility and vibrant interpretations and who trained with Uroš Lajovic, among other conductors. He has been working with the Sofia Philharmonic, founded in 1892 and one of the leading institutions in Bulgarian musical life, since 2001 and was appointed director in 2017.*

Sponzor / Sponsor:





**Petek / Friday, 23. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Oto Pestner, pevec / singer

# OTO PESTNER & »MOJE DAME« »MY LADIES«

**BIG BAND RTV SLOVENIJA  
RTV SLOVENIA BIG BAND**

**LOJZE KRAJNČAN**, dirigent / conductor

Oto Pestner se bo v ljubljanskih Križankah z Big Bandom RTV Slovenija in gostjami večera sprehodil po svoji bogati in raznoliki glasbeni poti ter se dotaknil avtorskih pesmi, ter priredb, ki so najbolj zaznamovale njegovo preteklost. V svoji glasbeni karieri izdal več kot 45 solističnih albumov, s skupino New Swing Quartet še 45 albumov in z Alpskim kvintetom več kot 30 (nekateri prodani v milijonskih nakladah), sodeloval je še na več kot 50 nosilcih zvoka. Kot skladatelj, aranžer, producent in izvajalec je sodeloval pri več kot 5000 skladbah. V 56 letih delovanja je Oto Pestner nastopil na okoli 10.000 koncertih po Sloveniji in svetu, največ pa je koncertiral s skupinami New Swing Quartet, Alpski kvintet ter kot solist. Križanke bodo tako v znamenju odlične glasbe, na odru pa se mu bodo pridružila velika glasbena imena, ki zaenkrat ostajajo skrivnost.

*In Ljubljana's Križanke, Oto Pestner will take a walk through his rich and varied musical journey with the RTV Slovenia Big Band and the guests of the evening, touching on original songs and covers that have most marked his past. Over the course of his remarkable career, Pestner has released more than 45 solo albums, 45 albums with the New Swing Quartet and more than 30 albums with the Alpenoberkrižanke (some of which sold more than a million copies). He has also worked on more than 50 other albums by other artists. As composer, arranger, producer and performer, he has collaborated on more than 5,000 compositions. Over the last 56 years Oto Pestner has performed at around 10,000 concerts in Slovenia and around the world, most of them with the New Swing Quartet or the Alpenoberkrižanke or as a soloist. Križanke will be filled with the sound of wonderful music as Oto Pestner is joined on stage by other big names from the world of music – whose identity must remain secret for the time being.*

Koprodukcija / Co-production:



Sponzor / Sponsor:







**Ponedeljek / Monday, 26. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Bossa de Novo in / and César Camargo Mariano, klavir / piano

# BOSSA DE NOVO & CÉSAR CAMARGO MARIANO

klavir / piano

## Premierna izvedba skladb z novega albuma *Premiere performance of songs from the new album*

**Cuca Valiukevicius, Saravá booking,** produkcija  
*production*

**Primož Vitez,** vokal / *vocals*

**Aljoša Kosor,** klasična kitara / *classical guitar*

**Mitja Vrhovnik Smrekar,** tolkala / *percussion*

**Sergej Randjelovič - Runjoe,** tolkala / *percussion*

**Marko Gregorič,** električna bas kitara / *electric  
bass guitar*

Projekt Bossa de Novo & César Camargo Mariano se je rodil po uspešnem in kritiško odmevnem koncertu na 71. Ljubljana Festivalu leta 2023. Svežo umetniško povezavo med skupino Bossa de Novo in Césarjem je v razprodani dvorani začutilo kar 1500 obiskovalcev.

Na podlagi tega sodelovanja je César Camargo Mariano skupino povabil k snemanju novega albuma bossa nove, ki je rezultat njegovega razmisleka o aktualni brazilski glasbi. Potem ko je igral s skupino Bossa de Novo, je César začutil, da je sinergija med njimi takšna, da bi snemanje plošče lahko dalo zanimiv umetniški rezultat. Za projekt je prispeval nove izvirne priredbe klasičnih skladb bossa nove, ki predstavljajo izvore in zgodovino tega znamenitega sloga brazilске glasbe.

Snemanja bodo potekala v Ljubljani do konca leta 2024, skladbe pa bodo premierno predstavljene 26. avgusta v Križankah v okviru 72. Ljubljana Festivala. Prvi natis plošče bo posvečen Ljubljana Festivalu za vso izkazano podporo, skupina pa pripravlja tudi povsem novo skladbo, ki jo bo predstavila občinstvu na premieri.

*The project Bossa de Novo & César Camargo Mariano was born after a successful and critically acclaimed concert at the 71<sup>st</sup> Ljubljana Festival in 2023. The fresh artistic connection between Bossa de Novo and César was felt by some 1,500 people in a sold-out venue.*

*As a result of this partnership, the group received an invitation from César Camargo Mariano to record a new bossa nova album, which is the fruit of his reflection on Brazilian music. Having played with Bossa de Novo, César sensed that the synergy between himself and the group was such that making a record could give an interesting artistic result. He provided the project with new, original arrangements of bossa nova classics, songs that represent the sources and history of this distinctive Brazilian genre.*

*The recording sessions will take place in Ljubljana until the end of 2024, and the arrangements will be premiered on 26 August at Križanke, as part of the 72<sup>nd</sup> Ljubljana Festival. The first pressing of the album will be in tribute to the Ljubljana Festival for all its support, and the band is also preparing a brand new composition as a single which will be a gift to the audience at the premiere.*



Sponzor zasedbe / Band sponsor.





**Torek / Tuesday, 27. 8., ob 18.00 / at 6.00 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# PREDA NI KORAKOM COMMITTED TO STEPS

**Misija: Smogolovka / Mission: Smog-Hunter**

**JANA KOVAČ VALDÉS**

režiserka in koreografinja  
*director and choreographer*

**Brane Vižintin**, povezovalc / moderator

**Andrej Rozman - Roza**, avtor songa / song author

**Blaž Celarec**, glasba / music

**Sara Slivnik**, scenografinja / set designer

**Mojca Janželj Tomazič**, kostumografinja  
*costume designer*

V izdihljaju poletnih počitnic bomo v sklopu projekta **Predani korakom** že tradicionalno organizirali plesno-gibalne delavnice ter zaključno predstavo za otroke, ki so vključeni v rehabilitacijo na URI Soča. Pri projektu Festival Ljubljana že več let zapored sodeluje z Zavarovalnico Sava ter URI Soča, leta 2023 pa smo sodelovanje še razširili ter povabili tudi otroke, ki obiskujejo program sodobnega plesa na Konservatoriju za glasbo in balet Ljubljana. Otroci z URI Soča bodo tako konec avgusta en teden ponovno preživeli v družbi vrstnikov brez posebnih gibalnih ovir in tkali neprecenljive vezi, sklepdali prijateljstva, pridobivali plesne in odrske izkušnje ter se predvsem zabavali. Na letošnjih delavnicah bo za spodbujanje nadobudnih mladih plesalcev drugo leto zapored skrbela plesna pedagoginja Jana Kovač Valdés, ki je lani proslavila okroglih 40

let pedagoškega dela v plesu. S svojimi bogatimi izkušnjami na področju plesa bo oblikovala tudi koncept celotne predstave z naslovom *Misija: Smogolovka* ter poskrbela, da bo ta zagotovo navdušila zbrano občinstvo. Na delavnici bomo ozaveščali o pomembnosti čistega zraka, iskali rešitve in razmišljali o boljši prihodnosti planeta. S humorjem, glasbo in interaktivnimi elementi bo predstava navdihnila otroke, da postanejo varuhi okolja tudi v resničnem življenju. Plesne delavnice bodo potekale od 19. do 27. avgusta, zaključna prireditev pa bo v Poletnem gledališču Križank 27. avgusta ob 18. uri.

*As the summer holidays come to an end, we will once again be holding dance and movement workshops (with final performance) for children undergoing rehabilitation at URI Soča, as part of the project Committed to Steps. The Ljubljana Festival has been involved in the project alongside Zavarovalnica Sava and URI Soča for a number of years. In 2023 we broadened our cooperation and invited children from the modern dance programme at the Ljubljana Conservatoire of Music and Ballet to take part in the project. Children from URI Soča will thus spend a week at the end of August in the company of peers without mobility impairments, forming precious bonds and friendships, gaining experience of dance and stage performance and, above all, having fun. For the second year in a row, the young dancers will be encouraged at this year's workshops by Jana Kovač Valdés, who last year celebrated 40 years as a dance teacher. She will once again use her wealth of experience to design the overall concept of this year's performance, entitled Mission: Smog-Hunter, which is certain to meet with an enthusiastic response from the audience. Through*

*the workshop, we will raise awareness about the importance of clean air, look for solutions and think about a better future for our planet. Using humour, music and interactive elements, the performance will inspire children to become guardians of the environment in real life. The dance workshops will run from 19 to 27 August, with the final performance taking place at the Križanke Summer Theatre at 6.00 pm on 27 August.*

**Brezplačne vstopnice za predstavo lahko prevzamete pri blagajni Križank. / Free tickets for the performance are available at Križanke Box Office.**

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Univerzitetni rehabilitacijski inštitut  
Republike Slovenije - Soča



KONSERVATORIJ ZA  
GLASBO IN BALET  
LJUBLJANA



PREDA NI  
KORAKOM

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**SAVA**  
ZAVAROVALNICA





**Torek / Tuesday, 27. 8., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

Juan Diego Flórez, tenor

**Koncert opernih arij**  
*Concert of opera arias*

**SIMFONIČNI  
 ORKESTER RTV  
 SLOVENIJA  
 RTV SLOVENIA  
 SYMPHONY  
 ORCHESTRA**

**OKSANA LYNIV**  
*dirigentka / conductor*

**JUAN DIEGO  
 FLÓREZ**  
 tenor

*Program / Programme:*

**Vincenzo Bellini:**

*Uvertura k operi Capuleti in Montegi / Overture to  
 I Capuleti e i Montecchi*

»O di Capellio, generosi amici«, arija Tebalda iz  
 opere Capuleti in Montegi / *Tybalt's aria from  
 I Capuleti e i Montecchi*

»E serbato a questo acciaio«, arija Tebalda iz  
 opere Capuleti in Montegi / *Tybalt's aria from  
 I Capuleti e i Montecchi*

»L'amo tanto, e m'è si cara«, arija Tebalda iz opere Capuleti in Montegi / *Tybalta's aria from I Capuleti e i Montecchi*

**Gaetano Donizetti:**

»Inosservato penetrava... Angelo casto e bel«, arija Marcella iz opere Vojvoda Alba / *Marcello's aria from Il duca d'Alba*

»Ed ancor la tremenda porta... Come uno spirito angelico... Bagnato il sen di lagrime«, arija Roberta iz opere Robert Devereux / *Roberto's aria from Roberto Devereux*

**Gioachino Rossini:**

Uvertura k operi Viljem Tell / *Overture to William Tell*

»Che sorda al mesto piano... Ah! Come nascondere«, arija Oresta iz opere Ermione *Oreste's aria from Ermione*

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**Charles Gounod:** »Quel trouble inconnu me pénètre... Salut! demeure chaste et pure«, arija Fausta iz opere Faust / *Faust's aria from Faust*

**Jules Massenet:** Intermezzo k operi Thais *Méditation from Thais*

**Jacques Offenbach:** »Au mont Ida«, arija Parisa iz opere Lepa Helena / *Paris's aria from La Belle Hélele*

**Giuseppe Verdi:**

Uvertura k operi Sicilijanske večernice / *Overture to I Vespri Siciliani*

»Ah sì, ch'io senta ancora, ch'io respiri... Dal più remoto esilio... Odio solo, ed odio atroce« arija Jacopa iz opere Dva Foscarija / *Jacopo's aria from I due Foscari*

Uvertura k operi La traviata / *Overture to La traviata*

»Oh! fede negar potessi... Quando le sere al placido... L'ara, o l'avello«, arija Rudolfa iz opere Luisa Miller / *Rodolfo's aria from Luisa Miller*

Ukrajinska dirigentka Oksana Liniv in perujski tenorist Juan Diego Flórez se po dveh letih vračata v Ljubljano. S Simfoničnim orkestrom RTV Slovenija sta že nastopila na 70. ediciji festivala in prejela stoječe ovacije. Flórez je od svojega debija leta 1996 na Rossinijevem opernem festivalu v Pesaru nastopil v vseh večjih opernih hišah v Milanu, Berlinu, Salzburgu, New Yorku, Zürichu in na Dunaju. Oksana Liniv je ustanoviteljica mednarodnega festivala LvivMozArt, leta 2021 pa je postala prva dirigentka na Wagnerjevem festivalu v Bayreuthu. Tokrat bosta v Gallusovi dvorani predstavila nekatere najslavnejše romantične arije 19. stoletja, v katerih zablesti tenorski glas, kot tudi nekaj priljubljenih instrumentalnih vložkov. Zastopan bo predvsem italijanski repertoar opernih velikanov, kot so Vincenzo Bellini, Gaetano Donizetti, Gioachino Rossini in Giuseppe Verdi, medtem ko bo uvod v drugi del programa zaznamovan z nekaterimi največjimi francoskimi imeni, med njimi so Charles Gounod, Jules Massenet in Jacques Offenbach.

Ukrainian conductor Oksana Lyniv and Peruvian tenor Juan Diego Flórez return to Ljubljana two years after their last appearance, at the 70<sup>th</sup> edition of the Ljubljana Festival, where they received standing ovations for their performance with the RTV Slovenia Symphony Orchestra. Since making his debut at the Rossini Opera Festival in Pesaro in 1996, Juan Diego Flórez has performed at all the major opera houses in Milan, Berlin, Salzburg, New York, Vienna and Zurich. Oksana Lyniv is the founder of the international classical music festival LvivMozArt. In 2021 she became the first female conductor to conduct at the Bayreuth Festival. This year's concert in the Gallus Hall will consist of some of the most famous romantic arias of the 19<sup>th</sup> century, showcasing the tenor voice, along with some popular instrumental excerpts. The greater part of the programme will draw on the Italian repertoire of operatic giants such as Vincenzo Bellini, Gaetano Donizetti, Gioachino Rossini and Giuseppe Verdi, while the introduction to the second half will feature some of the most eminent French opera composers, including Charles Gounod, Jules Massenet and Jacques Offenbach.

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Sponzor / Sponsor:





**Sreda / Wednesday, 28. 8., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

Vilde Frang, violina / violin

# LONDON SYMPHONY ORCHESTRA

(Londonski simfonični  
orkester)

## SIR ANTONIO PAPPANO

dirigent / conductor

Solistka / Soloist:

## VILDE FRANG

violina / violin

Program / Programme:

**Edward Elgar:** Koncert za violino in orkester v h-molu, op. 61 / *Violin Concerto in B minor, Op. 61*

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**Gustav Mahler:** Simfonija št. 1 v D-duru, »Titan«  
*Symphony No. 1 in D major »Titan«*

Edward Elgar je bil skladatelj bogate invencije in edinstvenega značaja, kar ga je uvrščalo med najboljše evropske romantične umetnike ter v sam vrh britanske glasbe njegovega časa. Njegov *Koncert za violino in orkester v h-molu* je klasično zgrajen, a tonalno nejasen, in velja za enega najzahtevnejših v repertoarju. Gustav Mahler, ki je deloval v istem času, je prav tako pustil izjemen pečat v glasbeni zgodovini. Njegov opus je danes pomemben za vsakega velikega dirigenta in orkester, njegova *Simfonija št. 1* pa nas vodi od prebujanja narave prek ranjenega srca do končne triumfalne apotheoze. Skladbi bo predstavil priznani dirigent sir Antonio Pappano, ki bo s sezono 2024/25 postal šef dirigent London Symphony Orchestra (Londonskega simfoničnega orkestra), pred tem pa je bil 22 let glasbeni direktor Royal Opera House (Kraljeve operne hiše v Londonu). LSO si je v prejšnjem stoletju ustvaril sloves vrhunske institucije, mednarodno občinstvo pa dosega s turnejami, umetniškimi rezidencami, digitalnimi partnerstvi in obsežnim programom prenosov v živo. V prvem delu bo solistka mednarodno uveljavljena violinistka Vilde Frang, ki je navdušila kritike s svojimi posnetki skladateljev, kot so Sergej Prokofjev, Jean Sibelius, Erich Wolfgang Korngold, Benjamin Britten, Carl Nielsen in drugi.

*Edward Elgar was a richly inventive composer with a unique character, one of the finest European Romantic artists and the very finest exponent of British music in his day. His Violin Concerto is classically structured but tonally ambiguous and is considered one of the most demanding in the repertoire. Gustav Mahler, who was working in the same period, likewise left an extraordinary mark on musical history. Today his oeuvre occupies an important place in the repertoire of every major conductor and orchestra. His Symphony No. 1 takes us from the awakening of nature, past a wounded heart, to a final triumphant apotheosis. The two works will be directed by the renowned conductor Sir Antonio Pappano, who will take up the role of chief conductor of the London Symphony Orchestra in the 2024/25 season, having previously been music director of the Royal Opera House, Covent Garden for 22 years. Over the course of the past century, the LSO has established itself as one of the world's great musical institutions. It reaches international audiences with tours, artistic residences, digital partnerships and an extensive programme of live broadcasts. The soloist in the first part of the concert will be the internationally acclaimed violinist Vilde Frang, praised by critics for her recordings of composers including Sergei Prokofiev, Jean Sibelius, Erich Wolfgang Korngold, Benjamin Britten, Carl Nielsen, among others.*

Sponzor / Sponsor:







**Četrtek** / *Thursday, 29. 8., ob 20.00* / *at 8.00 pm*  
**Gallusova dvorana** / *Gallus Hall, Cankarjev dom*

Bruce Liu, klavir / *piano*

# LONDON SYMPHONY ORCHESTRA

(Londonski simfonični  
orkester)

# KAUNAS STATE CHOIR

(Državni zbor iz Kaunasa)

# SIR ANTONIO PAPPANO

dirigent / conductor

Solist / Soloist:

**BRUCE LIU**, klavir / piano

**Zmagovalec Chopinovega  
tekmovanja v Varšavi  
Winner of the Chopin Competition  
Warsaw 2021**

Program / Programme:

**Hector Berlioz:** Uvertura Rimski karneval, op. 9  
*Roman Carnival Overture, Op. 9*

**Frédéric Chopin:** Koncert za klavir in orkester št. 1 v  
e-molu, op. 11 / *Piano Concerto No. 1 in E minor,*  
*Op. 11*

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**Gustav Holst:** Planeti, op. 32 / *The Planets, Op. 32*

Hector Berlioz je s svojim inovativnim pristopom do orkestracije in programsko zasnovanimi deli močno vplival na razvoj glasbe. *Uvertura Rimski karneval* je zgodnje Berliozovo delo, ki vsebuje slavni solo angleškega roga. Frédéric Chopin je z združenjem spevnih melodij in briljantno klavirsko tehniko ustvaril opus, ki je za marsikaterega poslušalca vrhunec klavirske glasbe. Njegov *Koncert za klavir in orkester št. 1* je zgodnje delo, polno čustvene vznesenosti. Na drugi strani je Gustav Holst nekoliko bolj enigmatična figura, ki ga je njegova samosvoja filozofija postavila na pot daleč od glavnega toka evropske glasbe. Kljub temu je napisal še danes nadvse priljubljeno orkestrsko suito *Planeti*. Skladbi bosta zazveneli v interpretaciji sira Antonia Pappana, vrhunskega izvajalca simfonične in operne glasbe, ki je v preteklosti deloval v Oslu, Bruslju, Bayreuthu, Rimu in drugje. Vodil bo Kaunas State Choir (Državni zbor iz Kaunasa), ki z mednarodnim uspehom izvaja tako staro kot novo glasbo, in znameniti London Symphony Orchestra (Londonski simfonični orkester), katerega šef dirigent bo postal v prihodnji sezoni. LSO ima poleg rednih visokokokovostnih turnej po svetu tudi svojo založbo, pri kateri je izdal več kot dvesto posnetkov. Na klavirju bo Bruce Liu, zmagovalec zadnjega Chopinovega tekmovanja v Varšavi leta 2021, na katerem je nadarjeni slovensko-italijanski pianist Aleksander Gadžijev zasedel drugo mesto.

With his innovative approaches to orchestration and programmatic works, Hector Berlioz had a significant influence on the development of music. The Roman Carnival Overture is an early work by Berlioz that features a prominent and famous solo for the cor anglais. Frédéric Chopin combined lyrical, expressive melodies with brilliant piano technique to create a body of work that for many listeners represents the absolute pinnacle of piano music. His Piano Concerto No. 1 is an early work full of emotional fervour. Gustav Holst, by contrast, is a slightly more enigmatic figure, whose original philosophy placed him on a path that was distant from the mainstream of European music. Despite this, he composed the orchestral suite *The Planets*, a work that is still extremely popular today. Conducting these works will be Sir Antonio Pappano, a consummate interpreter of the symphonic and operatic repertoires who has previously worked in Oslo, Brussels, Bayreuth, Rome and many other centres. He will conduct the Kaunas State Choir, internationally renowned for performances ranging from early music to contemporary works, and the famous London Symphony Orchestra, whose chief conductor he will become next season. As well as undertaking regular world tours, the LSO has its own record label LSO Live, through which it has released more than 200 recordings. On the piano will be Bruce Liu, winner of the last International Chopin Competition Warsaw in 2021, at which the talented Slovene-Italian pianist Alexander Gadžijev won second prize.

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**TRI  
MO**



**Petek / Friday, 30. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

# UROŠ PERIĆ & BIG BAND RTV SLOVENIJA Z MEDNARODNIMI GOSTI RTV SLOVENIA BIG BAND WITH INTERNATIONAL GUESTS

**LOJZE KRAJNČAN**

dirigent / conductor

Gostje / Guests:

**CYNTHIA SCOTT**

**BRAD LEALI**

**CONNOR SELBY**

Uroš Perić obeležuje 20. obletnico profesionalne glasbene poti. V Ljubljanskih Križankah bo z Big Bandom RTV Slovenija pod taktirko Lojzeta Krajnčana gostil svetovno priznane glasbenike. Perić je glasbeno kariero začel leta 2004 z Orkestrom Moonlighting, od takrat pa nastopal v več kot 26 državah sveta in uspešno izpeljal več kot tisoč samostojnih koncertov. Doma in po svetu je poznan po pristnih interpretacijah, ki poslušalce popeljejo v zlato dobo jazza, soula in bluesa, njegove skladbe pa je mogoče najti tudi na več deset kompilacijah po vsem svetu. S svojo karizmatičnostjo in vrhunsko izvedbo je prepričal največja svetovna glasbena imena, kot so Quincy Jones, Sheila Raye Charles, Jacob Collier, Ernie Watts, glasbeni poznavalci pa njegove klavirske nastope primerjajo celo z nastopi velikega Gena HARRISA. V Križankah nam bo Uroš z gosti pričaral pravo jazzovsko pravljico.

*Uroš Perić celebrates the 20th anniversary of his professional musical career. In Ljubljana's Križanke, he will host world-renowned musicians with the RTV Slovenia Big Band under the baton of Lojze Krajnčan. Perić began his musical career in 2004 with the Moonlighting Orchestra. Since then, he has appeared in more than 26 countries and performed more than 1,000 solo concerts. He is known at home and abroad for his authentic interpretations that transport listeners to the golden age of jazz, soul and blues. His compositions appear on dozens of compilations around the world. His charisma and top-class performances have won him plaudits from some of the world's biggest musical names, including Quincy Jones, Sheila Raye Charles, Jacob Collier and Ernie Watts. Musical connoisseurs even compare his piano performances to those of the great Gene Harris. Uroš and guests will conjure up a true jazz fairy tale for us at Križanke.*

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**Sobota / Saturday, 31. 8., ob 20.30 / at 8.30 pm**  
**Poletno gledališče Križank / Križanke Summer Theatre**

Vlado Kreslin, glasbenik / musician in / and Masayah, raperka / rapper

# VLADO KRESLIN

## MALI BOGOVI & BELTINŠKA BANDA

Gostja / Guest: **MASAYAH**

Na Ljubljana Festivalu bo 31. avgusta že triin-  
tridesetič nastopil slovenski pevec in avtor Vlado  
Kreslin s svojima zasedbama Mali bogovi in Beltinš-  
ka banda, posebna gostja pa bo Masayah.

Vlado Kreslin je glasbenik in avtor, performer in  
trubadur svobode, multietničnosti, človeške skup-  
nosti, solidarnosti in radosti življenja. Svoje kariere  
ne ohranja z nostalgичnim preigravanjem starih  
stvaritvami, celo bolj razigranimi, kot so tiste izpred  
desetletij, z bolj optimističnimi in bodrilnimi v kriz-  
nih časih predrugačenega sveta. Naj se vsak dan  
začne s Kreslinovo *Vse se da* in dan bo lepši ...

*Žirija za podelitev Ježkovih nagrad, 2020*

Vlado Kreslin je slovenski glasbeni fenomen, ki že  
desetletja s svojo neposrednostjo, izvrstno poezijo  
in interpretacijo skozi skrivnostno tančico svojega  
glasu podaja Sloveniji več kot svojo dušo, podaja  
nam odsev, podaja nam kulturno dediščino, pra-  
vzaprav nam podaja nazaj sebe, na tako subtilen  
in prefinjen način, da tega skoraj ne opazimo, si pa  
znova in znova želimo njegove glasbe.

*nadlani.si*

*On 31 August, the Slovene singer and songwriter  
Vlado Kreslin will perform at the Ljubljana Festival  
for the 33<sup>rd</sup> time with his groups Mali Bogovi and  
Beltinška Banda, while this year's special guest will  
be Masayah.*

*Vlado Kreslin is a musician, songwriter, performer  
and troubadour who celebrates freedom, multi-  
-ethnicity, community, solidarity and the joy of life.  
Instead of rehashing his old work or relying on nos-  
talgia, Kreslin keeps surprising us with new songs,  
even more playful than those of decades ago,  
more optimistic and upbeat in times of crisis in a  
changing world. Let every day begin with Kreslin's  
*Vse se da* and it will be a brighter one.*

The Ježek Awards Jury, 2020

*Vlado Kreslin is a musical phenomenon whose im-  
mediacy, outstanding poetry, and voice, with its  
mysterious veil, have for decades revealed more  
than his soul – they have given us a mirror, they  
have given us cultural heritage, indeed, they have  
given us back our very selves, in such a subtle and  
sophisticated way that we hardly notice it, yet we  
yearn for his music time and again.*

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**Ponedeljek / Monday, 2. 9., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

Riccardo Chailly, dirigent / conductor

# FILARMONICA DELLA SCALA

(Filharmonični orkester milanske Scale / *La Scala Philharmonic Orchestra*)

## RICCARDO CHAILLY

dirigent / conductor

Program / Programme:

**Pyotr Ilyich Tchaikovsky:** Simfonija št. 5 v e-molu, op. 64 / *Symphony No. 5 in E minor, Op. 64*

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**Maurice Ravel:**

Dafnis in Hloa, suita št. 1 / *Daphnis et Chloé, Suite No. 1*

Dafnis in Hloa, suita št. 2 / *Daphnis et Chloé, Suite No. 2*

Letošnji poletni festival bo zaznamovala tudi vrnitev Riccarda Chaillyja, ki je nastopil na 61. Ljubljana Festivalu s slovitim Gewandhausorchester Leipzig (Gewandhaus orkestrom Leipzig). Svetovno prepoznani italijanski dirigent je bil v preteklosti kapelnik Gewandhaus orkestra Leipzig in je 16 let vodil Concertgebouworkest (Kraljevi orkester Concertgebouw). Danes deluje kot glasbeni direktor znamenite in zgodovinsko pomembne operne hiše Teatro alla Scala (milanska Scala), ustanovljene leta 1778, ter glavni dirigent Filarmonica della Scala (Filharmoničnega orkestra milanske Scale). Redno dirigira najpomembnejšim simfoničnim orkestrom in sodeluje na mednarodnih festivalih. Tokrat bo s Filharmoničnim orkestrom milanske Scale izvedel *Simfonijo št. 5 v e-molu, op. 64*, Petra Iljiča Čajkovskega. Ta je po zgledu Ludwiga van Beethovna in Roberta Schumanna zasnovana ciklično, saj ima v vseh stvkih ponavljajočo se glavno temo, in v absolutni glasbeni govorici, saj je v nasprotju z mnogimi skladateljevimi deli brez zunajglasbenih aluzij. Chailly bo nato z orkestrom izvedel še orkestrski suiti *Dafnis in Hloa* Maurice Ravela, ki velja za mojstra orkestracije. Ravel je v tem delu s popačenjem znanih zvokov (dušenje, nenavadni registri ipd.) dosegel povsem edinstvene in nove orkestrske barve.

*This year's summer festival will also be marked by the return of Riccardo Chailly, who appeared at the 61st Ljubljana Festival with the renowned Gewandhausorchester Leipzig. The world-renowned Italian conductor was formerly Kapellmeister of the Gewandhausorchester Leipzig and led the Concertgebouworkest (Royal Concertgebouw Orchestra) for 16 years. He is currently Music Director of the Teatro alla Scala, the famous and histor-*

*ically important opera house in Milan, founded in 1778, and Principal Conductor of the Filarmonica della Scala (La Scala Philharmonic Orchestra). He regularly conducts major symphony orchestras and participates in international festivals. On this occasion, he will lead the Filarmonica della Scala in a performance of Tchaikovsky's Symphony No. 5 in E minor, Op. 64. This work, inspired by Ludwig van Beethoven and Robert Schumann, is conceived in a cyclical manner, with a recurring main theme in all movements, and characterised by an absolute musical language, as it is free of non-musical allusions, unlike many of the composer's works. Next, Chailly will conduct the orchestral suites Daphnis and Chloé by Maurice Ravel, who is regarded as a master of orchestration. In this work, Ravel created entirely unique and novel orchestral colours by distorting familiar sounds, with the use of damping, unusual registers, and so on.*

Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. Giuseppe Cavagna. / *The honorary patron of the event is H.E. Giuseppe Cavagna, Ambassador of the Italian Republic.*



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**Torek / Tuesday, 3. 9., ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

Martha Argerich, klavir / piano

**Zaključek 72. Ljubljana Festivala**  
*Closing of the 72<sup>nd</sup> Ljubljana Festival*

**ORKESTER  
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FILHARMONIJE  
SLOVENIAN  
PHILHARMONIC  
ORCHESTRA**

**CHARLES DUTOIT**  
 dirigent / conductor

Solistka / Soloist:

**MARTHA ARGERICH**  
 klavir / piano

Program / Programme:

**Gabriel Fauré:** Pelléas in Mélisande, suita, op. 80  
*Pelléas et Mélisande, Suite, Op. 80*

**Maurice Ravel:** Koncert za klavir in orkester v  
 G-duru / *Piano Concerto in G major*

\*\*\*

**Antonin Dvořák:** Simfonija št. 9 v e-molu, op. 95,  
 »Iz novega sveta« / *Symphony No. 9 in E minor,*  
*Op. 95 »From the New World«*

Dvainsedemdeseti Ljubljana Festival bo sklenil Orkester Slovenske filharmonije pod taktirko švicarskega dirigenta Charlesa Dutoita, 103. prejemnika zlate medalje Kraljeve filharmonične družbe, ki jo od leta 1870 podeljujejo le najbolj izvrstnim glasbenikom. Po uvodni suiti *Pelléas in Mélisande*, simfonični mojstrovini protoimpresionista Gabriela Fauréja, se mu bo na odru pridružila Martha Argerich, s katero sta skupaj že nastopila leta 2021 na 69. Ljubljana Festivalu. Argentinska pianistka še posebej blesti s svojimi interpretacijami virtuozne klavirske literature 19. in 20. stoletja. Njen obsežni repertoar vključuje dela raznolikih skladateljev, vse od Johanna Sebastiana Bacha in Frédéricica Chopina do Béle Bartóka ter Olivierja Messiaena. V njeni interpretaciji bo zazvenel žuboreči *Koncert za klavir in orkester v G-duru »Iz novega sveta«* Maurica Ravela, ki ga prežemajo vplivi jaza in baskovske tradicijske glasbe. Za konec bomo prisluhnili *Simfoniji št. 9 v e-molu* Antonina Dvořáka. Ta je svojo mojstrovino, za katero so bile velik navdih melodije ameriških staroselcev in Afroameričanov, napisal v Združenih državah, ko je bil direktor v newyorškem Narodnem konservatoriju za ameriško glasbo.

*The 72<sup>nd</sup> Ljubljana Festival will be closed by the Slovenian Philharmonic Orchestra under Swiss conductor Charles Dutoit, the 103<sup>rd</sup> recipient of the Royal Philharmonic Society Gold Medal (inaugurated in 1870 and awarded for the most outstanding musicianship). After opening the concert with the Pelléas et Mélisande suite, a symphonic masterpiece by the proto-Impressionist Gabriel Fauré, Dutoit will be joined onstage by Martha Argerich, with whom he previously appeared at the 69<sup>th</sup> Ljubljana Festival in 2021. The Argentine*

*pianist especially shines with her interpretations of the virtuoso piano literature of the 19<sup>th</sup> and 20<sup>th</sup> centuries. Her extensive repertoire ranges from Johann Sebastian Bach and Frédéric Chopin to Béla Bartók and Olivier Messiaen. She will perform Maurice Ravel's ebullient Piano Concerto in G major, which incorporates the influences of jazz and Basque folk music. The concert will end with Antonin Dvořák's Symphony No. 9, »From the New World«. One of Dvořák's most popular works, inspired by the melodies of Native American music and African-American spirituals, it was composed in the United States while Dvořák was director of the National Conservatory of Music of America.*



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2024. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2024 Ljubljana Festival.*

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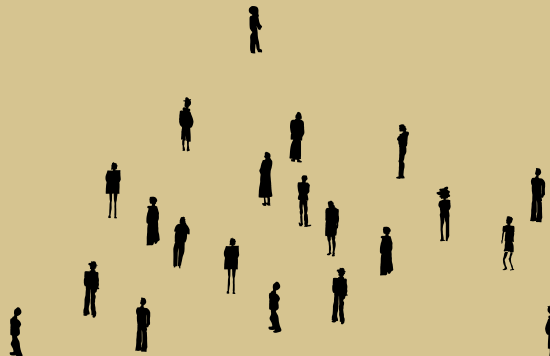
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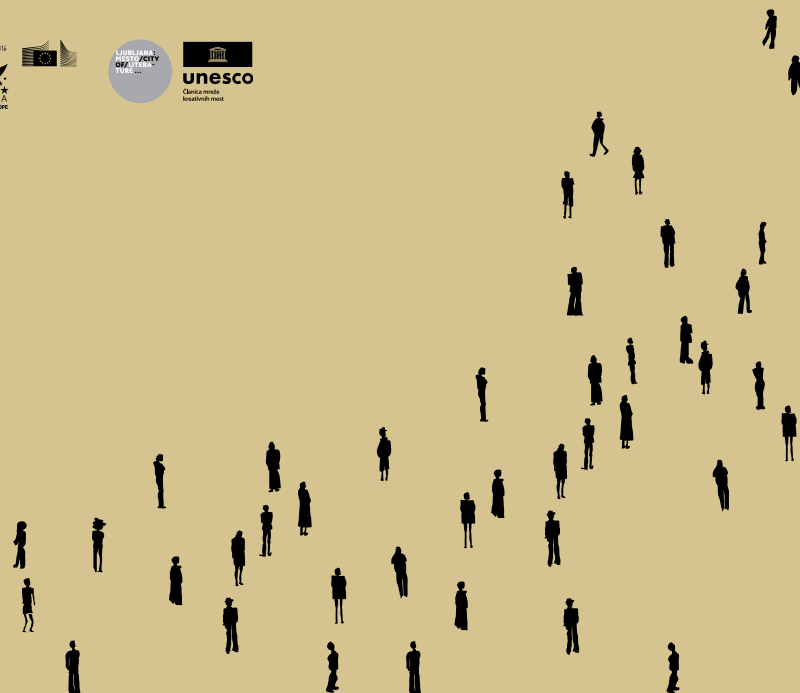
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Festival Ljubljana si pridržuje pravico do sprememb  
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Ustanoviteljica Javnega zavoda Festival Ljubljana  
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 City of Ljubljana.*



Mestna občina  
 Ljubljana



## PRISTOPNA IZJAVA ZA BREZPLAČNO ČLANSTVO V KLUBU FESTIVALA LJUBLJANA

Ime: .....

Priimek: .....

Naslov: .....

Telefon: .....

E-naslov: .....

Status:

- a) študent, dijak
- b) upokojenec
- c) zaposlen
- d) drugo

Datum: ..... Podpis: .....

(zakonitega zastopnika ali skrbnika)

Izjavljam, da so vpisani podatki resnični, in sprejemam Splošna določila članstva Kluba Festivala Ljubljana.

Prijavnico pošljite na: Festival Ljubljana, Trg francoske revolucije 1, 1000 Ljubljana.

## APPLICATION FORM FOR FREE MEMBERSHIP OF THE LJUBLJANA FESTIVAL CLUB

First name(s): .....

Surname: .....

Address: .....

Telephone: .....

Email: .....

Status:

- a) student
- b) retired
- c) employed
- d) other

Date: ..... Signature: .....

(of legal representative or guardian)

I confirm that the information given is true, and I accept the General Terms and Conditions of membership of the Ljubljana Festival Club.

Send your registration to: Ljubljana Festival, Trg francoske revolucije 1, 1000 Ljubljana.

## ADMISSION TO THE LJUBLJANA FESTIVAL CLUB

**Always be the centre of our attention. Become a member of the Ljubljana Festival Club and treat yourself to world-class culture for exceptional prices.**

*General Terms and Conditions of the Ljubljana Festival Club*

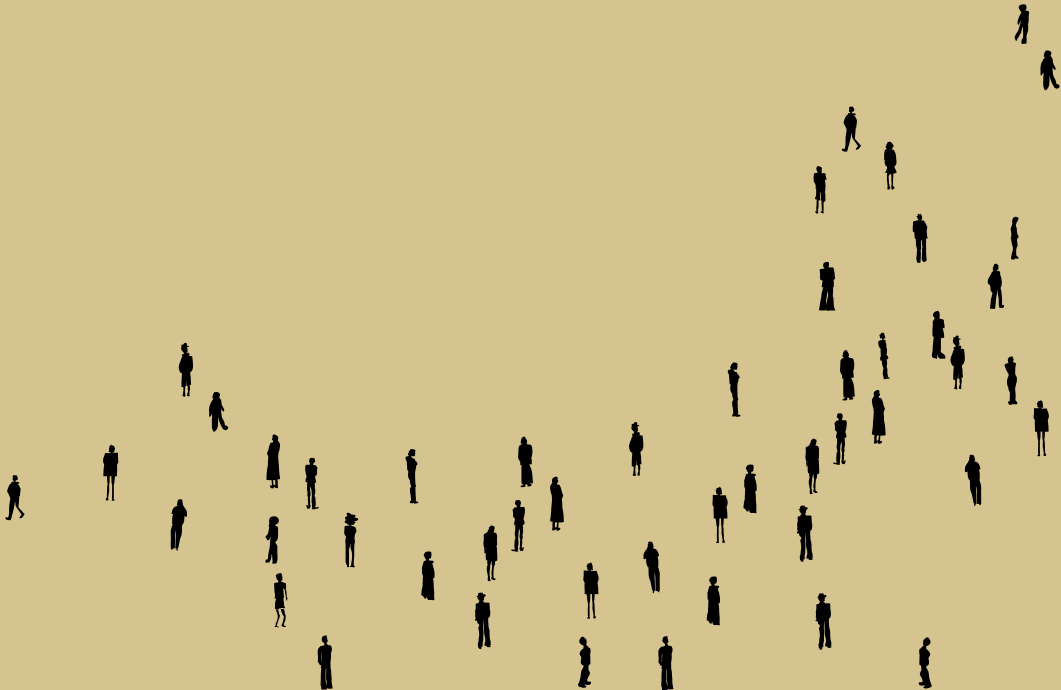
- *Members of the Ljubljana Festival Club are entitled to a 20 % discount on all presale tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question.*
- *Members of the Ljubljana Festival Club are entitled to a 10 % discount on all regular sale tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question.*
- *The loyalty of our Ljubljana Festival Club members is rewarded with special benefits such as invitations to exclusive events, free programmes, etc.*
- *Upon purchasing tickets to Ljubljana Festival events, club members must present their club card or another form of ID to confirm their membership. Discounts may not be redeemed retroactively.*
- *Membership of the Ljubljana Festival Club is non-transferrable.*
- *Membership of the Ljubljana Festival Club is valid until written termination and upon the desire of the club member.*
- *Ljubljana Festival undertakes to protect the information submitted, in accordance with the Personal Data Protection Act (ZVOP-1). By signing this application form, the new Ljubljana Festival Club member agrees to the issuer using the information submitted for the purposes of the Ljubljana Festival.*
- *The Ljubljana Festival reserves the right to change these General Terms and Conditions at any time. All changes are published online at [ljubljanafestival.si](http://ljubljanafestival.si).*
- *This application form may also be completed at [ljubljanafestival.si](http://ljubljanafestival.si), where you can also find the General Terms and Conditions.*

## PRISTOPNICA ZA KLUB FESTIVALA LJUBLJANA

**Bodite vedno v središču naše pozornosti. Postanite član Kluba Festivala Ljubljana in si vrhunsko kulturo privoščite po izjemnih cenah.**

*Splošna določila Kluba Festivala Ljubljana*

- Člani Kluba Festivala Ljubljana so v predprodaji upravičeni do 20 % popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Člani Kluba Festivala Ljubljana so v redni prodaji upravičeni do 10 % popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Za svojo zvestobo bodo člani Kluba Festivala Ljubljana nagrajeni še s posebnimi ugodnostmi, kot so vabila na izbrane dogodke, brezplačne programske knjižice itd.
- Ob nakupu vstopnic za prireditve Festivala Ljubljana mora član Kluba Festivala Ljubljana predložiti člansko izkaznico ali osebni dokument, da s tem izkaže članstvo v klubu. Poznejše uveljavljanje popusta ni mogoče.
- Članstvo v Klubu Festivala Ljubljana ni prenosljivo.
- Članstvo v Klubu Festivala velja do pisnega preklica in po želji člana Kluba.
- Festival Ljubljana se obvezuje, da bo pridobljene osebne podatke varoval v skladu z določili Zakona o varstvu osebnih podatkov. Član Kluba Festivala Ljubljana s podpisom pristopne izjave dovoljuje, da izdajatelj uporablja izpolnjene podatke za potrebe izvajanja neposrednega trženja (obveščanja o novostih in posebnih ponudbah Festivala Ljubljana) z uporabo e-pošte, SMS- in MMS- sporočil, potisnih sporočil.
- Festival Ljubljana si pridržuje pravico do spreminjanja Splošnih pogojev. Vse spremembe so javno objavljene na spletni strani [ljubljanafestival.si](http://ljubljanafestival.si).
- Pristopno izjavo je mogoče izpolniti tudi na spletni strani [ljubljanafestival.si](http://ljubljanafestival.si), kjer so objavljeni tudi Splošni pogoji.





Glavni sponzor  
General sponsor:



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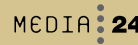
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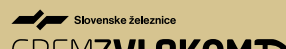
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Ustanoviteljica Festivala Ljubljana je Mestna občina Ljubljana. Član Evropskega združenja festivalov EFA je od leta 1977. / The Festival Ljubljana was founded by the City of Ljubljana. The Festival Ljubljana is a member of European Festival Association since 1977.