



33.SGD

LJUBLJANAFESTIVAL.SI

**SLOVENSKI
GLASBENI DNEVI**
33 let Glasbe

**SLOVENIAN
MUSIC DAYS**
33 years of Music

Ljubljana,
12.-19. 4. 2018

PROGRAM SGD FINANČNO OMOGOČATA /
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Mestna občina
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REPUBLIKA SLOVENIJA
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Slovenske glasbene dneve v svoji 33. izdaji zaznamuje 100. jubilej začetka delovanja Opere Narodnega gledališča v Ljubljani, zato osrednjo pozornost namenjajo glasbenemu gledališču.

V središču raziskav tokratnega mednarodnega muzikološkega simpozija z naslovom *Vloga nacionalnih opernih gledališč v 20. in 21. stoletju: ob 100. obletnici odprtja Opere Narodnega gledališča v Ljubljani*, na katerem bo sodelovalo 32 referentov iz kar 16 držav, je proučitev širših družbeno pogojenih institucionalno-glasbenih okvirov delovanja t. i. nacionalnih oziroma državnih opernih gledališč v zadnjih dveh stoletjih. Razprava si želi s pomočjo prispevkov nekaterih vodilnih domačih in tujih opernih raziskovalcev – kot referenc na sočasno operno dogajanje v tujini – seznaniti tako z razlogi za najaktualnejšo operno problematiko (kulturno in repertoarno politiko operne dejavnosti z različnimi monopoli, tabuji in ideologijami, institucionalno ne/urejenostjo operne umetnosti in iz nje izhajajočimi strategijami vodenja oziroma upravljanja opernih hiš, kadrovske in socialno klimo, medijskimi reprezentacijami opere, ne/zanimanjem občinstva in podobno) kot tudi s splošnimi miselnimi tokovi in orientirji s področja opere v 20. in 21. stoletju.

Glasbeni del Slovenskih glasbenih dnevov posledično zaznamuje več glasbeno-scenskih stvaritev. Otvoritveni

večer želi s premiero baletnega triptiha ob stoletnici zasnove poklicnega ljubljanskega baletnega ansambla osvetliti štiri pomembne koreografske osebnosti, ki so umetniško obogatile slovensko baletno preteklost. Na Slovenskem v začetku 17. stoletja, v času nastanka prvih oper v Italiji, še ni bilo razvite operne produkcije in reprodukcije, je pa zgodnjebaročni skladatelj Isaac Posch (ok. 1591–1622/23) tedaj v Ljubljani dokončal zbirko *Veselo glasbeno slavje (Musicalische Ehrenfreudt)*. Ob 400. obletnici prvega natisa ji Slovenski glasbeni dnevi na petkovem koncertu na ljubljanskem gradu namenjajo posebno pozornost. Tudi skladateljeva druga zbirka *Veseli glasbeni banket (Musicalische Tafelfreudt)* ima posebno vez s slovenskim ozemljem. Skladatelj jo je namreč posvetil »plemenitim Kranjcem«, ki »glasbo ne le spoštujejo, temveč jo s posebno milostjo pospešujejo«. Podobno poslanstvo »pospeševalca« sodobne slovenske skladateljske ustvarjalnosti vse od leta 1989 opravlja tudi tradicionalna Noč slovenskih skladateljev, na kateri bo v okviru sobotnega koncerta prvič zazvenelo kar trinajst klavirskih novitet, ki jih podpisujejo slovenski skladatelji različnih generacij. Da imajo prav krstne izvedbe skladb sodobnih slovenskih skladateljev – doslej se jih je na Slovenskih glasbenih dnevih zvrstilo že več kot 250 – posebno vlogo v poustvarjalnosti »praznika slovenske glasbe«, tokrat dokazujejo še tri prve izvedbe na ponedeljkovi prireditvi Koncertnega ateljeja Društva slovenskih skladateljev, katere rdeča nit je odkrivanje sodobnega klavirskega zvoka in njegova povezava z elektrono. Poustvarjalno nadvse zanimiva se zdi tudi zasedba nedeljskega koncertnega večera, posvečenega Milanu Stibilju (1929–2014), enemu izmed ustanoviteljev Slovenskih glasbenih dnevov, saj ga bo oblikovala edinstvena skupina akademskih tolkalcev. Sicer pa velja kot enega izmed osrednjih dogodkov tokratnih Slovenskih glasbenih dnevov izpostaviti izvedbo operne enodejanke *Iz komične opere Slavka Osterca (1895–1941)* na torkovi polscenski uprizoritvi v SNG Maribor, ki jo bo vodil dirigent Simon Robinson. Dan kasneje pa bo v koncertni izvedbi Simfoničnega orkestra RTV Slovenija pod dirigentskim vodstvom Simona Krečiča premierno zaživela še opera *Antigona* Tomaža Sveteta, enega najvidnejših sodobnih slovenskih opernih ustvarjalcev. Sklepni koncertni večer bo zaznamoval Orkester Slovenske filharmonije,

ki prav letos praznuje 110. obletnico ustanovitve oziroma 70-letnico svojega povojnega delovanja. Na četrtkovem spominskem koncertu bodo pod vodstvom dirigenta Simona Dvoršaka v ljubljanski Unionski dvorani izvedli repertoar, ki ga je ljubljanskemu občinstvu prvi predstavil češki dirigent Václav Talich (1883–1961). Ta je pri rosnih 25 letih v kranjski prestolnici prevzel vodenje tedaj novoustanovljene Slovenske filharmonije, hkrati pa z nekaterimi opernimi premierami kot prvi kapelnik pomembno obogatil še delovanje leta 1892 ustanovljenega slovenskega Deželnega gledališča.

Kar dve operno-baletni premieri in prva izvedba Osterčevega opernega prvenca po 90 letih določajo tokratnemu programskemu izboru posebno vlogo v sicer vedno pestrejšem koncertnem dogajanju Slovenskih glasbenih dnevov. Ti tako vse bolj dobivajo podobo vsebinsko povezanega in zaokroženega festivalskega dogodka, ki svojo osrednjo skrb posveča negovanju in spodbujanju slovenske glasbene ustvarjalnosti.

Jernej Weiss

The 33rd edition of Slovenian Music Days coincides with the jubilee 100th anniversary of the inauguration of the National Theatre Opera in Ljubljana, so musical theatre will be at the centre of attention.

The focus of this year's international musicological symposium, entitled The role of national opera houses in the 20th and 21st centuries: on the 100th anniversary of the opening of the National Opera in Ljubljana, which will see the participation of 32 contributors from 16 different countries, is on the broader socially conditioned institutional and musical frameworks of operation of „national“ or state opera houses in the last two centuries. With the help of contributions from a number of leading opera researchers from Slovenia and abroad – as references to contemporary developments in opera in other countries – the discussion aims to acquaint us with the reasons behind some of the latest issues facing opera (the cultural and repertoire policy of operatic activity with various monopolies, taboos and ideologies, the

institutional regulation of opera – or the lack of it – and the opera house management strategies deriving from it, the social climate and staffing issues, media representations of opera, audience interest – or lack of interest – and so on), and also with the general current of ideas and orientations in the operatic field in the 20th and 21st centuries.

*The musical portion of this edition of Slovenian Music Days accordingly features several works from the opera or musical theatre field. The opening evening offers the premiere performance of a ballet triptych that marks the centenary of the formation of the first professional ballet ensemble in Ljubljana and places the spotlight on four notable choreographers whose work has artistically enriched Slovenian ballet in past years. In the early years of the seventeenth century, when the first operas were beginning to appear in Italy, opera production and performance was yet to develop in Slovenia. In the same period, however, the early Baroque composer Isaac Posch (c. 1591–1622/23) was completing his collection *Musicalische Ehrenfreudt* in Ljubljana. Selections from this work will be performed at Friday's concert at Ljubljana Castle to mark the 400th anniversary of the collection's first printing. Another collection by Posch, entitled *Musicalische Tafelfreudt* also has a special connection with Slovenia. The composer in fact dedicated it to „the noble Carniolans“, who „not only respect music, they promote it with particular benevolence“. A similar mission as a „promoter“ of contemporary Slovenian musical creativity has been performed since 1989 by the traditional Slovenian Composers' Night, which at Saturday's concert will offer the first performances of thirteen new piano pieces by Slovenian composers of different generations. That premiere performances of works by contemporary Slovenian composers – of whom more than 250 have featured at Slovenian Music Days to date – occupy a special role in this „festival of Slovenian music“ is demonstrated on this occasion by a further three premieres at Monday's Concert Atelier of the Society of Slovene Composers, where the common thread is the exploration of the contemporary piano sound and its connection with electronics. Sunday's concert evening dedicated to Milan Stiblj (1929–2014), one of the founders of Slovenian Music Days, promises*

*to be very interesting in performance terms, with an ensemble consisting of a unique group of Academy-trained percussionists. Also worth highlighting is one of the key events of this edition of Slovenian Music Days: Tuesday's semi-staged performance of Slavko Osterc's (1895–1941) one-act opera *Iz komične opere* (From the Comic Opera) by the Maribor Opera under conductor Simon Robinson. The following day will see the premiere concert performance of *Antigona* (Antigone) by Tomaž Svete, one of the most prominent contemporary Slovenian opera composers, with the RTV Slovenia Symphony Orchestra conducted by Simon Krečič. The final concert evening features the Slovenian Philharmonic Orchestra, which this year celebrates the 110th anniversary of its foundation as well as the 70th anniversary of its resumption of activity following the Second World War. At Thursday's commemorative concert in the Union Hall at Ljubljana's Grand hotel Union, the Slovenian Philharmonic under conductor Simon Dvoršak will perform works from a repertoire that was first presented in concert version to Ljubljana audiences by the Czech conductor Václav Talich (1883–1961), who at the age of just 25 took over the leadership of the newly founded Slovenian Philharmonic and at the same time became the first musical director of the Slovenian Provincial Theatre (the predecessor of the Ljubljana Opera, founded in 1892), enhancing its activity with a number of operatic premieres.*

Two opera and ballet premieres and the first performance of Osterc's debut opera in 90 years mark out this year's programme as a special one even in the context of the increasingly diverse programmes that characterise each successive edition of Slovenian Music Days, an event which is increasingly assuming the appearance of a thematically linked and self-contained festival whose principal interest remains the cultivation and fostering of Slovenian musical creativity.

Jernej Weiss

Četrtek, 12. april 2018, ob 19.30
 Thursday, 12 April 2018, 7.30 pm
 SNG Opera in balet Ljubljana
 SNG Opera and Ballet Ljubljana

Otvoritev 33. Slovenskih glasbenih dnevov Opening of the 33rd Slovenian Music Days



BALET 100 / BALLET 100

Baletni večer ob 100. obletnici odprtja Opere Narodnega gledališča v Ljubljani / A ballet evening dedicated to the 100th anniversary of the inauguration of the National Theatre Opera in Ljubljana

Glasbeni vodja in dirigent / Music director and conductor:

Marko Gašperšič

Scenograf / Set designer: **Atej Tutta**

Kostumograf / Costume designer: **Leo Kulaš**

Oblikovalec svetlobe / Lighting designer: **Andrej Hajdinjak**

**Baletni ansambel in orkester SNG Opera in balet Ljubljana /
 Corps de ballet and orchestra of the SNG Opera and Ballet
 Ljubljana**

Solisti / Soloists: **Giorgia Vailati, Kenta Yamamoto, Tjaša**

Kmetec, Lukas Zuschlag, Petar Đorčevski, Rita Pollacchi,

Owen Lane, Richel Wieles, Hugo Mbeng, Marin Ino, Nina Noč

Na sporedu / Programme:

Lok, plesna suita / The Bow, a Dance Suite

Koreografa / Choreographers: **Pia in / and Pino Mlakar**

Obnova koreografske postavitve / Choreography adapted
 by: **Olga Andreeva, Tomo in Dušanka Mlakar**

Žica / The Wire

Glasba / Music: **Janez Gregorc**

Koreograf / Choreographer: **Vlasto Dedović**

Obnova koreografske postavitve / Choreography adapted
 by: **Mateja Rebolj**

Pastoralna simfonija / The Pastoral Symphony

Glasba / Music: **Ludwig van Beethoven**

Koreograf / Choreographer: **Milko Šparemblek**

Slovenski glasbeni dnevi v svoji 33. izdaji namenjajo osrednjo pozornost glasbenemu gledališču in zaznamujejo 100. jubilej ustanovitve ljubljanskega opernega in baletnega ansambla. Koncertni del festivala je zato poudarjen z več deli iz opernega repertoarja in razširjen z umetnostjo plesa. Otvoritveni večer želi s premiero baletnega triptiha, ki ga ljubljanska Opera posveča 100-letnici zasnove poklicnega baletnega ansambla v Ljubljani, osvetliti koreografske osebnosti, ki so umetniško pomembno obogatile slovensko baletno preteklost. Ples se je preoblikoval iz najzgodnejših prazgodovinskih oblik ritmičnega gibanja telesa kot posnemanja živali, rajanja v krogu, izvajanja religioznih in drugih obredov prek prvih »baletov« ob koncu 15. stoletja, ko se začne nova doba profesionalne plesne dejavnosti, v umetnostno obliko izražanja z ozaveščeno artikulacijo telesa v tesni povezavi z glasbo in še više z nadčutnim svetom. »V plesu je nekaj religioznega, nekaj, kar te zveže z vsem kozmosom,« so besede **Pina Mlakarja (1907-2006)**. Evropsko uveljavljeni slovenski baletnik in koreograf je slovenskemu baletu vtisnil neizbrisni pečat skupaj s **Pio Mlakar (1910-2000)**. Plesni in življenjski par je leta 1946 prevzel umetniško vodstvo ljubljanskega baleta in v njem deloval dve desetletji. Vrhunec njunega ustvarjanja je njuna izvirna koreografska stvaritev **Lok, plesna suita** iz leta 1939 v treh delih: *Mladost, Ljubezem, Zrelost*. V njej plesalka in plesalec v velikem koraku v dvoje (*pas de deux*) v čaru tankočutne intimnosti pričarata podobo mostu med moškimi

in ženskim svetom. V ljubljanski Operi in baletu je 35 let deloval **Vlasto Dedovič (1934–2013)**, ki je poustvarjal in ustvarjal podobo slovenske baletne umetnosti v navezi s številnimi predstavniki drugih umetniških zvrsti. Njegov prvenec **Žica** (1976) je nastal v sodelovanju z likovnim umetnikom Jožetom Spacalom (1939) in skladateljem Janezom Gregorcem (1934–2012), ki si je za glasbo tega baleta prislužil nagrado Prešernovega sklada. Baletni svetovljan z vrhunskim mednarodnim koreografskim opusom **Milko Šparemblek (1928)** je leta 1986 za ljubljanski baletni ansambel postavil **Pastoralno simfonijo** na glasbo znamenite *Simfonije št. 6 v F-duru* Ludwiga van Beethovna (1770–1827). Pomenljiv izsek dediščine slovenske baletne umetnosti bo predstavljen v obliki treh plesnih stvaritev, od katerih sta koreografski obnovi prvih dveh pripravili Olga Andreeva in Mateja Rebolj. Predstavo bo kot poslednjo pred upokojitvijo glasbeno vodil dolgoletni dirigent SNG Opere in baleta Ljubljana Marko Gašperšič.

*The focus of the 33rd edition of the Slovenian Music Days is musical theatre. The festival also coincides with an important jubilee, namely the centenary of the founding of Ljubljana's opera and ballet company. The programme of performances therefore includes several works from the operatic repertoire and also incorporates the world of dance. With the premiere performance of a triptych of ballets, which is dedicated by the Ljubljana Opera to the 100th anniversary of the professional ballet ensemble in Ljubljana, the opening evening aims to shine a spotlight on some of the choreographers who have artistically enriched Slovenian ballet in the past. Dance has developed from the earliest prehistoric forms of rhythmic movement of the body in imitation of animals, dancing in a circle, and performance of religious and other ceremonies, via the first „ballets“ in the late fifteenth century, when a new era of professional dancing began, to an artistic form of expression through the conscious articulation of the body in close connection with music and, on an even higher plane, with the transcendental world. „There is something religious in dance, something that connects you to the entire cosmos“, to use the words of **Pino Mlakar (1907–2006)**. This Slovenian ballet dancer and choreographer enjoyed a European reputation and, together with **Pia Mlakar (1910–2000)**, left an indelible mark on Slovenian ballet. Partners in dance and in life, they took over the artistic direction of the Ljubljana Ballet in 1946 and*

*remained active members of the company for two decades. The pinnacle of their work as choreographers is their original creation **The Bow**, a „Dance Suite“ from 1939 consisting of three parts: Youth, Love, Maturity. In it two dancers, one female and one male, dance a pas de deux of sensitive intimacy and conjure up an image of a bridge between the male and female worlds. **Vlasto Dedovič (1934–2013)** worked at the Opera and Ballet Theatre in Ljubljana for 35 years, interpreting and creating Slovenian ballet together with numerous representatives of other artistic genres. His debut piece **The Wire** (1976) came about as a collaboration with the fine artist Jože Spacal (b. 1939) and the composer Janez Gregorc (1934–2012). The latter won a Prešeren Fund Prize for his music for this ballet. **Milko Šparemblek (born 1928)** is a cosmopolitan figure from the world of ballet who has enjoyed a remarkably distinguished career as a choreographer. In 1986 he created **The Pastoral Symphony** for the Ljubljana ballet company, a setting of the famous Symphony No 6 in F major by Ludwig van Beethoven (1770–1827). A significant slice of Slovenia's ballet heritage will be presented through these three works. The choreography of the first two works has been adapted by Olga Andreeva (The Bow) and Mateja Rebolj (The Wire). The musicians will be conducted by Marko Gašperšič, a long-serving conductor with the Slovenian National Opera and Ballet in Ljubljana, in his last appearance before his retirement.*

Vstopnice / Tickets: 47, 42, 35, 27, 18, 15 €

INFO O PRODAJI VSTOPNIC / INFORMATION ON TICKET SALES

Blagajna SNG Opere in baleta Ljubljana / Box Office of the SNG Opera & Ballet Ljubljana. Ponedeljek - petek, 10.00-13.00 in 14.00 - 18.00 / Monday - Friday, 10.00 am - 1.00 pm and 2.00 pm - 6.00 pm. Sobota, 10.00 - 13.00 ter uro pred predstavo / Saturday, 10.00 am - 1.00 pm and one hour prior to the commencement of the event at the venue

Tel.: +386 (0)1 241 59 59, 241 59 60; (0)31 696 600. E: blagajna@opera.si
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Tickets may be purchased online at www.opera.si or www.mojekarte.si

Popusti za premierno predstavo ne veljajo.
Discount do not apply to premiere performance.

V sodelovanju z / In cooperation with:



Petek, 13. april 2018, ob 18.00
 Friday, 13 April 2018, 6.00 pm
 Hribarjeva dvorana, Ljubljanski grad
 Hribar Hall, Ljubljana Castle



ISAAC POSCH IN SODOBNIKI ISAAC POSCH AND CONTEMPORARIES

Musicalische Ehrenfreudt - 400. obletnica natisa / 400th anniversary of the collection's first printing

Cortesia in / and **musica cubicularis**

Lieven Baert, ples in koreografija / *dance and coreography*

Lidija Podlesnik Tomášiková, ples / *dance*

Milan Tomášik, ples / *dance*

Blaž Šef, govor in ples / *reciter and dance*

Domen Marinčič, viola da gamba, glasbeno vodstvo /
viola da gamba, music director

Christoph Prendl, viola da gamba

Pia Pircher, viola da gamba

Christoph Urbanetz, viola da gamba

Cristiano Contadin, viola da gamba

Na sporedu / Programme:

Isaac Posch: Balletta III (*Musicalische Ehrenfreudt*, 1618)
 Paduana in / and Gagliarda V (*Musicalische
 Tafelfreudt*, 1621)

Couranta III, Tantz XV in / and Proportio
 (*Musicalische Ehrenfreudt*, 1618)

Paul Peuerl: XIII Canzona (*Weltspiegel*, 1613)

Johann Thesselius: Paduana, Intrada in / and Galliarda
 (*Neue liebliche Paduanen, Intraden und Galliardten*, 1609)

Cesare Negri: Alta Mendoza in / and Fedelta d'Amore (*Le
 gratie d'amore*, 1602)

Johann Hermann Schein: Padouana, Gagliarda, Courante,
 Allemande in / and Tripla (*Banchetto musicale*, 1617)

Isaac Posch: Gagliarda XII, Tantz XII in / and Proportio
 (*Musicalische Ehrenfreudt*, 1618)
 Paduana in / and Gagliarda VI (*Musicalische
 Tafelfreudt*, 1621)

Medtem ko veliko koreografov uporabi za plesne kreacije glasbo, ki prvenstveno ni nastala kot glasba za ples (denimo t. i. *Pastoralna simfonija* na otvoritvenem dogodku 33. SGD), je v zgodovini veliko glasbe nastalo prav zato, da bi nanjo plesali. Primer take »uporabne glasbe« je zbirka *Veselo glasbeno slavje* (*Musicalische Ehrenfreudt*) zgodnjebaročnega skladatelja **Isaaca Poscha (ok. 1591–1622/23)**, ki ji Slovenski glasbeni dnevi namenajo posebno pozornost ob 400. obletnici prvega natisa. V avstrijskem Kremssu rojeni in v Regensburgu na Bavarskem izobraženi Posch je med letoma 1617 in 1622 deloval tudi v Ljubljani in Gornjem Gradu, kjer je za ljubljanskega knezoškofa Tomaža Hrena popravil orgle in druga glasbila; v tem času je izdal tudi dve instrumentalni zbirki plesov. *Veselo glasbeno slavje*, natisnjeno v Regensburgu leta 1618, datirano pa v Ljubljani, je posvečeno Poschevim mecenom – koroškim deželnim stanovom. V uvodu za izvajalce je skladatelj posebej omenil, da so plesi namenjeni izvajanju ob obedovanju aristokratov in za ples, ki sledi. Leta 1621 je Posch v Nürnbergu izdal svojo drugo instrumentalno zbirko *Veseli glasbeni banket* (*Musicalische Tafelfreudt*), ki jo je posvetil kranjskim deželnim stanovom oz. plemenitim Kranjcem, ki »glasbo ne le spoštujejo, temveč jo s posebno milostjo pospešujejo«. Obe sta leta 1996 izšli tudi na Slovenskem v transkribirani, revidirani ter z biografskim uvodom in znanstvenokritičnimi opombami opremljeni sodobni

izdaji dr. Metode Kokole v zbirki *Monumenta Artis Musicae Sloveniae*, ki jo izdaja Muzikološki inštitut ZRC SAZU. Ob Poschevih plesih program ponuja osrednje avtorje tedanjega sorodnega evropskega repertoarja ansambelskih variacijskih suit – **Paula Peuerla (1570-po 1624)**, **Johannesa Thesseliusa (ok. 1590-1643)** in **Johanna Hermann Scheina (1586-1630)**. Poleg tega pa še plesa **Cesara Negrija (ok. 1535-po 1604)** iz njegovega renesančnega plesnega priročnika, ki skupaj s priročniki Thoinota Arbeauja in Fabritia Carosa pomaga pri sklepanju o plesni izvedbi skladb, ki nimajo zapisa plesnih korakov in figur (med temi je tudi *Musicalische Ehrenfreudt*). Za skok v čas zgodnjega 17. stoletja, ko je bil ples pomemben del humanistične izobrazbe, bo koncertni program zazvenel v kar se da avtentični izvedbi z zasedbo z zgodovinskimi glasbili uveljavljenega ansambla **musica cubicularis**. Poscheva in Negrijeva dela, namenjena plesu, pa še s plesnim ansamblom **Cortesia**, specializiranim za historične plesne.

While many choreographers take music not originally composed for dance and use it for their creations (for example The Pastoral Symphony at the opening event of the 33rd Slovenian Music Days), a great deal of music has been written over the course of history specifically to be danced to. One example of such „functional music“ is the collection Musicalische Ehrenfreudt („Joyful Musical Festivity“) by the early baroque composer Isaac Posch (c. 1591-1622/23), the subject of particular attention at this edition of Slovenian Music Days as we mark the fourth centenary of its first printing. Born in Krems (Austria) and educated in Regensburg (Bavaria), from 1617 to 1622 Posch also worked in Ljubljana and in Gornji Grad, where he repaired the organ and other musical instruments for Tomaž Hren, Prince-Bishop of Ljubljana; it was also in this period that he published two instrumental collections of dances. Musicalische Ehrenfreudt, printed in Regensburg in 1618 but dated in Ljubljana, is dedicated to Posch’s patrons – the Provincial Estates of Carinthia. The composer’s introduction for performers specifically states that the dances were intended to be performed while aristocrats were dining and for the dancing that followed. In 1621 Posch published his second instrumental collection, entitled Musicalische Tafelfreudt („Joyful Musical Banquet“), which he dedicated to the Provincial Estates of Carniola, or to the noble Carniolans who „not only respect music,

they promote it with particular benevolence.“ Modern transcribed, revised editions of both collections, complete with biographical introduction and critical annotations by Dr Metoda Kokole, were published in Slovenia in 1996 by the Institute of Musicology (part of the Research Centre of the Slovenian Academy of Sciences and Arts) in the collection Monumenta Artis Musicae Sloveniae. Posch’s dances will be interspersed with pieces by some of the leading composers of the related contemporary European repertoire of variation suites: Paul Peuerl (1570-after 1625), Johannes Thesselius (c. 1590-1643), and Johann Hermann Schein (1583-1630). The programme will also include a pair of dances by Cesare Negri (c. 1535-after 1604) from his Renaissance dance manual, a work which, like similar manuals by Thoinot Arbeau and Fabritio Caroso, allows conclusions to be drawn about the correct way to perform dances from collections in which no written representation of dance steps and figures is provided (such as the Musicalische Ehrenfreudt). Period instrument ensemble musica cubicularis will transport us back to the early seventeenth century, an age in which dancing formed an important part of a general humanist education, and ensure that the performance is as authentic as possible. For the performances of Posch’s and Negri’s dance compositions they will be joined by historic dance specialists Cortesia.

Pred koncertom bo v Hribarjevi dvorani potekal pogovor z dr. Metodo Kokole. Moderatorica pogovora bo Helena Filipčič Gardina. / Before the concert, a conversation with Dr Metoda Kokole, will take place in Hribar Hall. Conversation will be moderated by Helena Filipčič Gardina.

Vstopnice / Tickets: 4 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokojenca in skupine nad 30 oseb. Vstopnice lahko prevzamete pri Blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students. Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:

Sobota, 14. april 2018, ob 19.00
 Saturday, 14 April 2018, 7.00 pm
 Viteška dvorana, Križanke
 Knights' Hall, Križanke



NOČ SLOVENSKIH SKLADATELJEV THE NIGHT OF SLOVENE COMPOSERS

Beata Ilona Barcza, klavir / piano
Igor Dekleva, klavir / piano
Klemen Golner, klavir / piano
Tina Mauko, klavir / piano
Pavel Mihelčič, klavir / piano
Aleksandar Serdar, klavir / piano
Žiga Stanič, klavir / piano

Na sporedu / Programme:

Igor Dekleva: Sonata brevis*
Bojan Glavina: Suita devetnajstih barv / Suite in Nineteen Colours*
Peter Kopač: Encore*
Matija Marčina: Sequent*
Tina Mauko: Scorpio*
Pavel Mihelčič: Iz zimskega vrta / From the Winter Garden*
Urška Orešič Šantavec: Variacije na otroško temo Variations on Children's Theme*
Ljubo Rančigaj: Lepljenka za klavir / Collage for Piano*

Uroš Rojko: Improvizacijska etuda št. 1 / Improvisational Étude No 1*

Žiga Stanič: 18+*

Igor Štuhec: Sonata za klavir / Sonata for piano*

Slavko Ludvik Šuklar: Malinconia e Ballo in modo barbarico*

* krstna izvedba / first performance

V bogatem koncertnem nizu Slovenskih glasbenih dnevoev imajo vsako leto pomenljivo vlogo novitete slovenskih sodobnih skladateljev. Krstno izvedbo na tradicionalni Noči slovenskih skladateljev v sodelovanju z Društvom slovenskih skladateljev bo v tokratnem večeru doživelo kar trinajst za klavir napisanih kompozicij. Podpisujejo jih slovenski skladatelji različnih generacij, prepoznavnosti, izkušenj, ustvarjalnih nazorov, glasbenih jezikov. Najmlajšo generacijo zastopajo **Matija Marčina (1989)**, ki po diplomni na ljubljanski glasbeni akademiji nadaljuje podiplomski študij jazz kompozicije v New Yorku, pianistka in skladateljica, avtorica in poustvarjalnica izvornih performansov **Tina Mauko (1982)** in skladateljica, pianistka, pedagoginja ter pevka različnih glasbenih zvrsti **Urška Orešič Šantavec (1981)**. Vse bolj prepoznaven ustvarjalec z izvornim glasbenim slogom ter pianist pa tudi pedagog in glasbeni producent je **Žiga Stanič (1973)**. Mednarodno uveljavljeni pianist, skladatelj ter pedagog **Igor Dekleva (1933)** je posvetil večino svojega opusa klavirski glasbi oz. skladbam s klavirjem; subtilen pianistični ustvarjalec, sicer avtor obsežnega in raznovrstnega opusa, je tudi **Bojan Glavina (1961)**. **Peter Kopač (1949)** prav tako odlično pozna klavir, saj je sam pianist in skladatelj, zadnje desetletje ravnatelj škofjeloške glasbene šole; skladatelj, pedagog in pianist **Ljubo Rančigaj (1936)** si je prav za klavirski opus skupaj s samospevi prislužil Kozinovo nagrado. **Pavel Mihelčič (1937)** je mednarodno prepoznaven skladatelj, zaslužni profesor na ljubljanski glasbeni akademiji, snovalec in organizator glasbenih festivalov, glasbeni kritik; pogosto izvajan na tujem, zlasti na Nemškem, kjer večino časa tudi živi, je skladatelj, klarinetist, pedagog in akademik **Uroš Rojko (1954)**. Ljubljana, Dunaj in Darmstadt so bistveno sooblikovali skladateljsko osebnost **Igorja Štuhca (1932)**, avtorja raznovrstnega in tudi s Kozinovo nagrado nagrajenega opusa; **Slavko Ludvik Šuklar (1952)** je skladatelj, pedagog, organizator koncertov in

član programskih odborov različnih ustanov in festivalov. Solistične klavirske skladbe bodo interpretirali: odlična madžarska pianistka **Beata Ilona Barcza**, zadnja tri leta živi v Ljubljani in poučuje ter korepetira na tamkajšnjem glasbenem konservatoriju, mednarodno priznani pianist, skladatelj in pedagog **Igor Dekleva**, iskani komorni partner in dolgoletni član Simfoničnega orkestra RTV Slovenija **Klemen Golner**, uveljavljeni koncertant in profesor na ljubljanski glasbeni akademiji **Aleksandar Serdar** srbskega rodu ter **Tina Mauko**, **Pavel Mihelčič** in **Žiga Stanič**, ki se bodo predstavili tudi kot skladatelji.

*Every year, new works by contemporary Slovenian composers play a significant role in the rich series of concerts that take place during Slovenian Music Days. This year a full thirteen compositions for piano will receive their premiere performances at the traditional Slovenian Composers' Night organised in conjunction with the Society of Slovene Composers. They are the work of Slovenian composers of different generations, profiles, experience, creative views and musical languages. The youngest generation are represented by **Matija Marčina (b. 1989)**, who having graduated from the Ljubljana Academy of Music is currently pursuing postgraduate studies in jazz composition in New York; **Tina Mauko (b. 1982)**, a pianist, composer and creator/interpreter of original performances; and **Urška Orešič Šantavec (b. 1981)**, a composer, pianist, teacher and singer who spans various genres. **Žiga Stanič (b. 1973)** is an increasingly acclaimed artist with an original musical style. He is also a pianist, teacher and music producer. The internationally acclaimed pianist, composer and teacher **Igor Dekleva (b. 1933)** has devoted the majority of his compositional oeuvre to piano music or pieces with piano; **Bojan Glavina (b. 1961)**, a composer with an extensive and varied oeuvre, is another artist with subtle pianistic sensibilities. **Peter Kopač (b. 1949)**, who for the last decade has headed the music school in Škofja Loka, is another composer intimately acquainted with the piano, since he is himself a pianist; and it was through his compositions for piano, along with his lieder, that composer, teacher and pianist **Ljubo Rančigaj (b. 1936)** won the 2014 Kozina Prize. **Pavel Mihelčič (b. 1937)** is an internationally recognised composer, an emeritus professor at the Ljubljana Academy of Music, a designer*

*and organiser of music festivals, and a music critic; the works of composer, clarinettist, teacher and academician **Uroš Rojko (b. 1954)** are frequently performed abroad, particularly in Germany, where he lives most of the time. Ljubljana, Vienna and Darmstadt have all played a significant part in shaping the composer **Igor Štuhec (b. 1932)**, the creator of a varied oeuvre and the winner of the 2011 Kozina Prize; **Slavko Ludvik Šuklar (b. 1952)** is a composer, teacher, concert organiser and member of the programme committees of various institutions and festivals. The solo piano pieces will be performed by: **Beata Ilona Barcza**, an excellent Hungarian pianist who for the last three years has lived in Ljubljana, where she teaches and coaches at the conservatory of music; **Igor Dekleva**, an internationally acclaimed pianist, composer and teacher; **Klemen Golner**, an in-demand chamber music partner and long-standing member of the RTV Slovenia Symphony Orchestra; **Aleksandar Serdar**, an established concert pianist of Serbian origin who is also a teacher at the Ljubljana Academy of Music; **Tina Mauko**, **Pavel Mihelčič** and **Žiga Stanič**, who are also among the composers whose works will be performed at the event.*

Vstopnice / Tickets: 4 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokoјence in skupine nad 30 oseb. Vstopnice lahko prevzamete na Blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:

 **DSS**
Društvo slovenskih skladateljev
Society of Slovene Composers

 **SLOVENSKIH SKLADATELJEV**
DRUŠTVO SLOVENSKIH SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS

Nedelja, 15. april 2018, ob 19.30

Sunday, 15 April 2018, 7.30 pm

Dvorana Slavka Osterca, Slovenska filharmonija
Slavko Osterc Hall, Slovenian Philharmonic



HOMMAGE À MILAN STIBILJ

Slovenski tolkalni projekt v sodelovanju z **Ansamblom MD7**
Slovenian Percussion Project in collaboration
with **MD7**

Barbara Kresnik, Marina Golja, Matevž Bajde, Franci Krevh, Tomaž Lojen, Davor Plamberger, tolkala / percussion
Matej Zupan, flavta / flute
Jože Kotar, klarinet / clarinet
Matjaž Porovne, violina / violin
Maja Rome, viola / viola
Maksim Bogdanov, kontrabas / double bass
Luca Ferrini, klavir / piano

Dirigent / Conductor: **Steven Loy**

Na sporedu / Programme:

Milan Stibilj: Zoom (za klarinet in bongosa / for clarinet and bongos)

Uroš Rojko: Vtkan v valove / In Wellen verwoben / Interwoven in Waves (za šest tolkalcev / for six percussionists)

Primož Ramovš: Simpozij (za pet tolkalcev / for five percussionists)

Milan Stibilj: Mondo (za klarinet, violino, kontrabas in tolkala / for clarinet, viola, double bass and percussion)

Milan Stibilj: Indijansko poletje / Indian Summer (za flavto, klarinet, violino, kontrabas in tolkala / for flute, clarinet, violin, double bass and percussion)

Milan Stibilj: Épervier de ta faiblesse, domine (za recitatorja in tolkala / for reciter and percussion)

Četrty koncert je posvečen **Milanu Stibilju (1929-2014)**, skupaj z dr. Primožem Kuretom osrednjemu pobudniku za ustanovitev Slovenskih glasbenih dnevo. Obenem je njegovo ime povezano tudi z letošnjo jubilarntsko ustanovo SNG Opera in balet Ljubljana, saj je Stibilj deloval desetletje kot violinist v opernem orkestru. Izšel je iz kompozicijske šole Karola Pahorja v Ljubljani in Milka Kelemena v Zagrebu ter se usmeril v sodobne tokove. Bil je predstavnik generacije Kluba komponistov in nato skupine Pro musica viva, ki je pretresla slovensko glasbeno sceno z novo glasbo. Pomembno je nanj vplival študij elektronske glasbe v Utrechtu, tudi deloval je na tamkajšnjem Inštitutu za sonologijo. Na tujem je bil vključen v Berlinski umetniški program, v kanadskem Montrealu je eno leto predaval kompozicijo. Doma je bil dejaven na Glasbeni mladini Slovenije ter Sekretariatu za kulturo RS. Seznanil se je s številnimi kompozicijskimi slogi, a neodvisno od vzorov okolja zarisoval svojo lastno pot in oblikoval svojstveno izražanje, ki ga uvršča med najbolj radikalne slovenske moderniste. Skladateljeva misel: »Ustvarjam tako, da izhodiščni intelektualni spodbudi za delo, ki ga želim ustvariti, skušam med praktičnim prizadevanjem dati kar največ prečustvovane vsebine«, namiguje na kompozicijski jezik zelo organizirane zvočnosti. Strukturirano ritmično trajanje, pomen številčnih razmerij, logika napetosti in razrešitve v strukturni urejenosti ipd. tudi so značilnosti Stibiljevega ustvarjanja. Njegova dela so se uveljavila zlasti v tujini: **Zoom** (1970) so prazvedli v Berlinu, **Mondo** (1965) so prvič slišali v Bochumu, **Indijansko poletje** (1974) v Zürichu. Eno Stibiljevih najpomembnejših del **Épervier de ta faiblesse, domine**, nastalo leta 1964 za tolkalno skupino iz Strasbourga na besedilo belgijskega pesnika Henrija Michauxa in bo tokrat izvedeno v prevodu Primoža Viteza, pa je prvič zazvenelo na Glasbenem bienalu Zagreb leta 1965 in poneslo Stibiljevo ime po vsem svetu. V koncertni program sta uvrščeni še skladba **Vtkan v valove**, ki jo je **Uroš Rojko (1954)** prav tako napisal za tolkalce iz Strasbourga, ter v rokopisu

ohranjena skladba **Simpozij Primoža Ramovša (1921-1999)**, osrednjega slovenskega skladatelja, ki je bil ob skupini Pro musica viva usmerjen v glasbeno avantgardo. Tolkalni glasbeni večer bo oblikovala edinstvena slovenska skupina akademskih tolkalcev, združenih v **Slovenski tolkalni projekt** (krajše **SToP**), ki se je od ustanovitve leta 1999 uveljavila z obsežno koncertno dejavnost doma in na tujem. Tolkalcem se bodo pridružili nekateri člani priznanega ansambla za sodobno glasbo **MD7**.

*The fourth concert is devoted to **Milan Stibilj (1929-2014)**, together with Primož Kuret a prime mover behind the founding of Slovenian Music Days. His name is also linked to this year's jubilee celebrant – the Slovenian National Opera and Ballet in Ljubljana – since he spent a decade as a violinist in the opera company orchestra. A product of the compositional schools of Karol Pahor in Ljubljana and Milko Kelemen in Zagreb, he later turned in more contemporary directions. He was a member of the generation of the Composers' Club (Klub komponistov) and then the Pro musica viva group, which shook up the Slovenian music scene with new music. Significantly influenced by his study of electronic music in Utrecht, he also worked at the Institute of Sonology in that city. Other experiences abroad included participation in the Berlin Arts Programme, and he spent a year in Montreal teaching composition. At home in Slovenia, he was actively involved with Jeunesses Musicales Slovenia and the Secretariat for Culture. He was familiar with numerous compositional styles but traced his own path independently of the models of his environment and developed a unique form of expression that places him among the most radical Slovenian modernists. His own description of his modus operandi – „I create by trying, through practical endeavour, to give as much genuinely felt content as possible to the original intellectual starting point for the work I wish to create“ – hints at a compositional language of highly organised sonority. Structured rhythmic duration, the importance of numerical relationships, the logic of tension and release in the structural arrangement, etc. – these are among the characteristics of Stibilj's compositions. His works have won particular recognition abroad: **Zoom** (1970) received its premiere in Berlin, **Mondo** (1965) was performed for the first time in Bochum, **Indian Summer** (1974) was premiered in Zürich. One of Stibilj's most important*

*works, **Épervier de ta faiblesse, domine**, written in 1964 for the percussion ensemble Les Percussions de Strasbourg and incorporating a text by the Belgian poet Henri Michaux, was performed for the first time at the 1965 Zagreb Music Biennial and carried Stibilj's name around the world. This performance will use the Slovenian translation of the text by Primož Vitez. The concert programme also includes **Interwoven in Waves**, which **Uroš Rojko (b. 1954)** composed for Les Percussions de Strasbourg, and **Symposium** by **Primož Ramovš (1921-1999)**, a leading Slovenian composer oriented towards the musical avant-garde alongside the Pro musica viva group. This evening of percussion will be shaped by a unique Slovenian group of Academy-trained percussionists collectively known as the **Slovenski tolkalni projekt** (Slovenian Percussion Project; **SToP** for short), who have performed extensively both in Slovenia and abroad since the group's founding in 1999. They will be joined by some of the members of the acclaimed contemporary music ensemble **MD7**.*

Med koncertom bo v Dvorani Slavka Osterca potekal pogovor s Francijem Krevhom in prof. dr. Primožem Kuretom. Moderatorica pogovora bo dr. Tjaša Ribizel. *During a concert break, a conversation with Franci Krevh and prof. dr. Primož Kuret, will take place in Slavko Osterc Hall. Conversation will be moderated by Dr Tjaša Ribizel.*

Vstopnice / Tickets: 4 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokoјence in skupine nad 30 oseb. Vstopnice lahko prevzamete na Blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick your tickets at the Križanke Box office, upon presentation of therelevant document.

V sodelovanju z / In cooperation with:

ENSEMBLE
MD7



Ponedeljek, 16. april 2018, ob 19.30
 Monday, 16 April 2018, 7.30 pm
 Mini teater / Mini Theatre



KONCERTNI ATELJE DRUŠTVA SLOVENSKIH SKLADATELJEV CONCERT ATELIER OF THE SOCIETY OF SLOVENE COMPOSERS

Nina Prešiček, klavir, elektronika / piano, electronics

Na sporedu / Programme:

Gregor Pirš: Suite – Tissue (za klavir in elektroniko / for piano and electronics)*

Karlheinz Stockhausen: Klavirska skladba IX / Klavierstück IX

Nina Šenk: Circles (za klavir / for piano) **

Igor Štuhec: Sonata 74 (za klavir / for piano)

Luigi Nono: ...sofferte onde serene...

(za klavir in trak / for piano and tape)

Larisa Vrhunc: Za Nino (za klavir / for piano)*

* krstna izvedba / first performance

** prva izvedba na Slovenskem / first performance in Slovenia

Slovenski glasbeni dnevi ponujajo odkrivanje sodobnega klavirskega zvoka kot tudi njegovo povezavo z elektroniko, kar je redko slišati. Planistični glasbeni večer sodi tudi v Koncertni atelje Društva slovenskih skladateljev. Zadnja tri leta ga umetniško oblikuje mednarodno priznana skladateljica **Nina Šenk (1982)**, ki se bo s slovensko praiizvedbo skladbe **Circles** predstavila tudi kot ustvarjalka. Temeljno vodilo izbora tehtnih skladb v Koncertnem ateljeju DSS je Šenkova poglobila s konceptom prepletanja starejše sodobne slovenske in tuje ustvarjalnosti s slovenskimi novitetami, kar omogoča odsev in odmev sodobne zvočnosti zadnjih desetletij različnega prostora. Zazvenela bo deveta izmed devetnajstih **Klavirskih skladb** znamenitega mojstra spajanja dvojnosti matematične determiniranosti in naključja v glasbi **Karlheinz Stockhausna (1928–2007)**, ki je nastala leta 1961. Tako kot Stockhausen je krogu tako imenovane darmstatske šole pripadal tudi italijanski avantgardni skladatelj **Luigi Nono (1924–1990)**, ki je v letih 1975–77 v tesnem sodelovanju s slovitem pianistom Mauriziem Pollinijem ustvaril skladbo **...sofferte onde serene...**, ki pomeni zasuk v bolj introvertirano skladateljevo ustvarjanje. Med slovenskimi sodobnimi deli starejšega datuma je na programu **Sonata 1974 Igorja Štuheca (1932)**, nastala kot čisto zvenenje (»sonare«), ki odzvanja v fizikalnem materialu. Dela bodo zaživela v interpretacijah uveljavljene pianistke **Nine Prešiček**, ki je diplomirala iz klavirja na Visoki šoli za glasbo v Stuttgartu ter končala podiplomski študij na Nacionalnem konservatoriju v Toulousu in Stuttgartu, magistrirala pa iz muzikološke smeri na pariški Sorboni. Radovedno zvočno raziskovanje je Nino Prešiček povežalo s številnimi priznanimi glasbeniki, že dlje pa si je prizadevala za izvedbo koncerta s tokratnima avtorjema novitet: z **Lariso Vrhunc (1967)** že vrsto let sodeluje, bo pa prvič poustvarila solistično klavirsko delo te avtorice; **Gregor Pirš (1970)** se veliko posveča sodobni tehnologiji elektronike, ki bo v sodelovanju s pianistko živo zazvenela na odru.

*Slovenian Music Days next offers us the chance to discover the contemporary piano sound and its connection with electronic music, which is rarely heard. This evening of piano music is also part of the Concert Atelier of the Society of Slovene Composers. For the last three years the latter has been under the artistic direction of the internationally recognised composer **Nina Šenk (b. 1982)**, who will also be appearing as an artist with the Slovenian premiere of her*

composition **Circles**. The fundamental principle guiding the selection of works for the Concert Atelier has been heightened, under Šenk's leadership, by the concept of interweaving older contemporary Slovenian and foreign works with new Slovenian works, in order to facilitate a reflection and echo of the contemporary sonorities of recent decades from different areas. The programme will include the ninth of the nineteen **Klavierstücke** by **Karlheinz Stockhausen (1928-2007)**, a master at combining the duality of mathematical determinacy and chance in music. This piece dates from 1961. The Italian avant-garde composer Luigi Nono (1924-1990) was, like Stockhausen, a member of the so-called Darmstadt School. Between 1975 and 1977 he completed the piece ...**Sofferte onde serene...** in close collaboration with the famous pianist Maurizio Pollini. This work marks a shift towards a more introverted compositional language. Among the contemporary Slovenian works of an older vintage include **Igor Štuhec's (b. 1932) Sonata 1974**, conceived as a pure „sounding“ (sonare) that rings out in physical material. These works will be interpreted by the acclaimed pianist **Nina Prešiček**, who after graduating in piano from the State University of Music and the Performing Arts in Stuttgart completed postgraduate studies at the Conservatoire National in Toulouse and in Stuttgart and took a master's degree in musicology at the Sorbonne in Paris. Her ever-curious exploration of sound has linked Nina Prešiček to numerous renowned musicians and she has wanted for a long time to perform with the composers of the new works presented at this concert: she has been collaborating with **Larisa Vrhunc (b. 1967)** for a number of years but this will be the first time she performs a solo piano work by this composer; **Gregor Pirš (b. 1970)** dedicates much of his attention to modern technology, and the pianist's performance at this concert will be joined by the sound of live electronics.

Vstopnice / Tickets: 4 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokojene in skupine nad 30 oseb. Vstopnice lahko prevzamete na Blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:

DSS
Društvo slovenskih skladateljev
Society of Slovene Composers

KONCERTNI ATELJE
DRUŠTVO SLOVENSKIH SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS

Torek, 17. april 2018, ob 19.30
Tuesday, 17 April 2018, 7.30 pm
Stara dvorana, SNG Maribor
Old Hall, SNG Maribor



SLAVKO OSTERC: IZ KOMIČNE OPERE / FROM THE COMIC OPERA

QUATRE PIÈCES SYMPHONIQUES

NN / TBA, bariton / baritone Raoul Gérard
Luka Ortar, basbariton / bass-baritone Dubreuil
Andreja Zakonjšek Krt, sopran / soprano ... Julietta de Santis
Irena Petkova, mezzosopran / mezzo-soprano Roza
Dušan Topolovec, tenor Charvalu

**Simfonični orkester SNG Maribor / Slovenian National
Theatre Maribor Symphony Orchestra**

Dirigent / Conductor: **Simon Robinson**

Na sporedu / Programme:

Slavko Osterc: Iz komične opere / From the Comic Opera
Slavko Osterc: Quatre pièces symphoniques / Štiri
simfonična dela / Four Symphonic Pieces

Devetega novembra 2018 bo minilo natanko 90 let, odkar je bila v ljubljanski Operi premierno uprizorjena enodejanka **Iz komične opere**, do tedaj najnaprednejše delo slovenske operne produkcije. **Slavko Osterc (1895–1941)** jo je napisal kmalu po vrnitvi z dveletnega študija v Pragi, ki je, zlasti pod vplivom Karla Boleslava Jiráka in Aloisa Hábe, močno preobrazil njegov izrazni jezik v avantgardnega skladatelja. Leto kasneje je bila na oder postavljena opera Marija Kogoja *Črne maske*, ki danes uživa ugled enega najboljših slovenskih umetniških del. Ekspresionistično usmerjeni Kogoj se je zgledoval po avtorjih druge dunajske šole, medtem ko je pri Osterčevem glasbeno-scenskem delu *Iz komične opere* znatno opazen vpliv Igorja Stravinskega in njegovih neoklasicističnih tendenc. Osterc je po predlogi francoskega pesnika in pisatelja Louisa-Henrija Murgerja sam ustvaril libreto za glasbeni skeč, kot je sam poimenoval to delo. Obdobje bogatega Osterčevega glasbeno-scenskega ustvarjanja, ki je na Slovenskem ponudilo nove kompozicijske prijeme sodobne opere, zajema še leta 1929 napisano opero v petih dejanjih *Krog s kredo* (do 1988 je veljala za pogrešano, leta 1995 je doživela premiero), sledile so tri enodejanke – *Saloma* (1929), *Medea* (1931) in *Dandin in vica* (1931). V svojem zgodnjem obdobju pa je Osterc skomponiral še *Krst pri Savici* (1921), *Osveto* (1923) ter pogrešano opero *Kralj Edip* (1922–25). Med njegovimi odrskimi deli so tudi tri stvaritve za plesno gledališče – *Iz satanovega dnevnika* (1924), *Maska rdeče smrti* (1930) in najobsežnejši ter poslednji balet *Iluzije* (1937–40), ki ga je skladatelj pripravil v klavirskem izvlečku, orkestralne partiture pa mu ni uspelo dokončati. Kot medigre k *Iluzijam* je Osterc predvidel **Quatre pièces symphoniques (Štiri simfonična dela)**, ki so sicer zasnovana tudi kot samostojna ciklična skladba v štirih stavkih. Simfonično delo suitnega značaja, nastalo leta 1939 in izvedeno leto pozneje, ter minutna opera bosta tokrat predstavljena v izvedbi Opere SNG Maribor, ki je skupaj z ljubljansko operno hišo osrednja institucija operne produkcije na Slovenskem. V solističnih vlogah se bodo predstavili: basbaritonist **Luka Ortar**, ki je 2016. končal magistrski študij petja na Akademiji za glasbo v Zagrebu in v zadnjih letih žanje uspehe na mednarodnih tekmovanjih; med solisti mariborske operne hiše pa prepričljiva interpretka sopranskih opernih in operetnih vlog kot tudi koncertnih vokalno-instrumentalnih del in samospava **Andreja Zakonjšek Krt**, mezzosopranistka

bolgarskega rodu **Irena Petkova**, gostja številnih opernih hiš po Evropi, in tenorist **Dušan Topolovec**, ki je med drugim že večkrat nastopil v prazvedbah slovenskih opernih del. Taktirka bo v rokah dolgoletnega stalnega dirigenta SNG Maribor **Simona Robinsona**, sicer tudi gostujočega dirigenta številnih evropskih simfoničnih orkestrrov.

*On 9 November 2018 precisely 90 years will have passed since the premiere performance at the Ljubljana Opera of the one-act **From the Comic Opera**, the most advanced Slovenian opera ever performed up to that time. **Slavko Osterc (1895–1941)** composed it shortly after his return from a two-year period of study in Prague which, in large part due to the influence of Karel Boleslav Jiráček and Alois Hába, had transformed his expressive language into that of an avant-garde composer. Marij Kogoj's opera *Black Masks* – a work that today enjoys a reputation as one of the finest Slovenian artistic works – was staged a year later. With his orientation towards expressionism, Kogoj modelled himself on the composers of the Second Viennese School. Meanwhile Osterc's *From the Comic Opera* clearly shows the influence of Igor Stravinsky and his neoclassical tendencies. Osterc created his own libretto for his musical sketch, as he himself described the work, on the basis of a text by the French novelist and poet Louis-Henri Murger. Osterc's rich period of writing for the musical theatre, which in Slovenia offered the new compositional approaches of contemporary opera, also includes the 1929 five-act opera *The Chalk Circle* (believed lost until 1988 and finally premiered in 1995), which was followed by three single-act works: *Salome* (1929), *Medea* (1931) and *Dandin in Purgatory* (1931). In his earlier period Osterc composed the operas *The Baptism on the Savica* (1921), *Osveta* (1923) and the lost work *Oedipus Rex* (1922–25). His works for the stage also include three compositions for „dance theatre“ – *From Satan's Diary* (1924), *The Masque of the Red Death* (1930) and his final and largest-scale ballet *Illusions* (1937–40), for which the composer prepared a piano reduction but did not succeed in completing the orchestral score. Osterc also planned **Quatre pièces symphoniques (Four Symphonic Pieces)** to serve as intermezzi between the acts of *Illusions*. These works were conceived as a stand-alone cyclical composition in four movements. This symphonic „suite“, written in 1939 and first*

performed the following year, and *Osterc's* minute opera will on this occasion be performed by the Maribor Opera, part of the Slovenian National Theatre Maribor and, along with the Ljubljana Opera, the principal operatic institution in Slovenia. The solo roles will be sung by: bass-baritone **Luka Ortar**, who completed a master's degree in singing at the Zagreb Academy of Music in 2016 and has in recent years achieved success at several international competitions; **Andreja Zakonjšek Krt**, a soloist at the Maribor Opera and a convincing interpreter of soprano roles in both opera and operetta, as well as of concert works and lieder; Bulgarian mezzo-soprano **Irena Peškova**, who has appeared in numerous opera houses around Europe; and tenor **Dušan Topolovec**, who has already appeared in several premiere performances of Slovenian operatic works. They will be conducted by **Simon Robinson**, for many years the principal conductor of the Slovenian National Theatre Maribor, who has also guest conducted numerous European symphony orchestras.

Ob 19. uri bo v Stari dvorani potekal pogovor z dirigentom Simonom Robinsonom. Moderatorka pogovora bo dr. Ana Vončina. / At 7.00 pm, a conversation with conductor Simon Robinson, will take place in Old Hall. Conversation will be moderated by Dr Ana Vončina.

Vstopnice / Tickets: 12, 10, 8 €*

INFO O PRODAJI VSTOPNIC / INFORMATION ON TICKET SALES

Blagajna SNG Maribor / Box Office of the SNG Maribor
Ponedeljek - petek, 10.00-13.00 in 17.00 - 19.30 / Monday - Friday, 10.00 am - 1.00 pm and 5.00 pm - 7.30 pm.
Sobota, 10.00 - 13.00 / Saturday, 10.00 am - 1.00 pm
Tel.: +386 (0) 2 250 61 15, E: boxoffice@sng-mb.si
Možnost nakupa tudi na spletu na www.sng-mb.si / Tickets may be purchased online at www.sng-mb.si

* Cena za osnovnošolce, dijake, študente je 8 €, 10 % popust za upokojene in 20 % za skupine nad 20 oseb. / Tickets price for students is 8 €, 10 % discount for pensioners and 20 % discount for groups of more than 20 people.

V sodelovanju z / In cooperation with:

**OPERABALET
MARIBOR**

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

Sreda, 18. april 2018, ob 19.30

Wednesday, 18 April 2018, 7.30 pm

Dvorana Marjana Kozine, Slovenska filharmonija
Marjan Kozina Hall, Slovenian Philharmonic



Tomaž Svete: **ANTIGONA / ANTIGONE ***

Koncertna izvedba opere
Concert performance of the opera

Libreto / Libretto: **Jurij Souček** po drami Dominika Smoleta /
Jurij Souček after a play by Dominik Smole

Tomaž Štular, basbariton / bass-baritone Kreon / Creon
Saša Čano, bas / bass Tejrezij / Teiresias
Urška Arlič Gololičič, sopran / soprano Ismena / Ismene
Darko Vidic, bariton / baritone Hajmon / Haemon
Rok Bavčar, bariton / baritone stražnik / Guard
Hišomi Akijama, sopran / soprano paž, glasnik /
Page, herald

**Mešani pevski zbor Glasbene matice / Mixed choir
of the Glasbena Matica**

**Simfonični orkester RTV Slovenija / RTV Slovenia
Symphony Orchestra**

Dirigent / Conductor: **Simon Krečič**

* krstna izvedba / premiere performance

Ob 100. obletnici ustanovitve ljubljanskega opernega ansambla bo na 33. Slovenskih glasbenih dnevih premierno zazvenelo leta 2014 dokončano operno delo **Antigona** najvidnejšega sodobnega slovenskega opernega skladatelja **Tomaža Sveteta (1956)**. Leta 2016 je za zaokrožen glasbeno-scenski opus prejel prestižno Kozinovo nagrado, v obrazložitvi katere je komisija med drugim izpostavila njegovo individualnost pri iskanju novih zvočnih možnosti, obogatitvi filozofskimi in humanističnimi pogledi na umetnost in svet. Z *Antigono*, Svetetovo osmo opero izmed desetih ustvarjenih in obenem tretjo, s katero se je oprl na stare Grke, skuša skladatelj nadgraditi humanistično noto svoje najuspešnejše in mednarodno nagrajene opere *Kriton* po Platonovem dialogu. Znamenito mitološko zgodbo o junakinji visoke morale, ki se zavestno upre kralju in kljub tveganju prisluhne svoji vesti, je Sofoklej uporabil v tragediji *Antigona*. Sofoklejevo snov je v svoji istoimenski drami obnovil Dominik Smole, po katerem je **Jurij Souček (1929)** ustvaril operni libreto za Svetetovo *Antigono*. Kot je zapisal skladatelj, se osrednje vozlišče dramskega dogajanja kaže v »*razpetosti med materializmom in idealizmom, med svetom ozke in omejene malomeščanske realnosti in med iskanjem drugačnega smisla sveta v smislu iskanja lastne identitete. Najbolj me je pritegnila vloga Kreona, ki se mora odločiti med ljubeznijo in dolžnostjo. Kot najbolj tragičen lik te drame na koncu zaduši človeka v sebi in obsodi Antigono na smrt, ker je, sledeč svoji moralni obvezi, vsem na očeh pokopala brata Polinejka, s tem pa prelomila poslušnost kraljevemu ukazu. V širšem pomenu: poslušnost družbenim normam.*« Zanimivost libreto po Smoletovi drami je odsotnost Antigone kot dramskega lika na odru in obenem njena nenehna navzočnost z epskim pripovedovanjem o njej. »*Različnost do Sofoklejevega izvirnika in modernistični pristop v drami se kaže tudi skozi razvojne spremembe dramskih likov, ki niso statično upodobljeni; nespremenjen pa ostaja osnovni konflikt. Vloga zbora v smislu nosilca moralno-etične funkcije se izgublja, človek se mora odločati sam,*« še dodaja Svete. Opera želi podati temeljno in aktualno sporočilo o pomenu moralno-etične zavezanosti, brez katere bodo »*obstoječi sistemi in strukture odžagali vejo, na kateri sami sedijo*«. Svetetova *Antigona* v treh dejanjih bo prvič zazvenela

v polscenski izvedbi z izvrstnima solistoma SNG Opere in baleta Ljubljana: **Urško Arlič Gololičič**, dejavno tudi na mednarodnih opernih odrih, in **Sašo Čanom** hrvaškega rodu, ki je kariero opernega solista začel v Operi HNK v Osijeku. Med člani ljubljanske Opere bo nastopil tudi pevec mlajše generacije **Rok Bavčar**, sodelujejo pa še **Tomaž Štular**, član Zbora Slovenske filharmonije, **Hitomi Akijama**, v preteklosti že interpretinja Svetetovih sopranskih vlog, ter večkratni gostujoči solist obeh slovenskih opernih hiš baritonist **Darko Vidic**. Glasbeni korpus v sestavi pevskih solistov, **Mešanega pevskega zbora Glasbene matice** ter **Simfoničnega orkestra RTV Slovenija** bo vodil uveljavljeni dirigent **Simon Krečič**, ki je od leta 2013 v opernem svetu dejaven tudi kot umetniški vodja Opere SNG Maribor.

*To mark the centenary of the founding of Ljubljana's opera company, the 33rd Slovenian Music Days will host the premiere performance of the opera **Antigone**, a work completed in 2014 by **Tomaž Svete (b. 1956)**, the most prominent contemporary Slovenian opera composer. When awarding him the prestigious Kozina Prize in 2016 for his operatic oeuvre, the prize committee singled out, among other things, his individuality in seeking new sonic possibilities, enriched by philosophical and humanist views of art and the world. With *Antigone*, the eighth of Svete's ten operas to date and the third to be based on an ancient Greek source, the composer aims to build on the humanist note of his most successful opera *Crito*, based on the Platonic dialogue of the same name. The well-known mythological tale of a heroine of lofty morals who consciously defies the king and listens to her conscience despite the risk was used by Sophocles in his tragedy *Antigone*. Dominik Smole adapted Sophocles' material for his own drama of the same name, and it was this work that **Jurij Souček (b. 1929)** used as a basis for his libretto for Svete's *Antigone*. According to the composer himself, the central hub of the dramatic action is „the dichotomy between materialism and idealism, between the world of narrow, limited petit bourgeois reality and the search for a different sense of the world, in the sense of a search for one's own identity. I was most attracted by the role of Creon, who has to decide between love and duty. As the most tragic figure in this drama, he ends up stifling the*

human being in himself and condemns Antigone to death because she, following her own moral obligation, buried her brother Polyneices in full view of everyone, in this way breaking her obedience to the king's order. In a broader sense: obedience to social norms." An interesting feature of the libretto based on Smole's play is the absence of Antigone as a dramatic figure on the stage and, at the same time, her constant presence through the epic narrative about her. „The difference between Sophocles' original and the modernist approach in the drama is also apparent through the development of the characters, who are not depicted statically; but the essential conflict remains unchanged. The role of the chorus in the sense of a bearer of moral and ethical function is lost, and individuals have to make their own choices," adds Svete. This opera aims to convey a fundamental and very topical message about the importance of moral and ethical commitment, without which „existing systems and structures will saw off the branch they are sitting on". Svete's three-act Antigone will be performed here for the first time in semi-scenic form and will feature the following excellent soloists from the Ljubljana Opera: **Urška Arlič Gololičič**, who is also active on the international opera circuit and Croatian bass **Saša Čano**, who began his career as an operatic soloist at the Croatian National Opera in Osijek; The members of the Ljubljana Opera taking part in the performance include the young singer **Rok Bavčar**. Also performing is **Tomaž Štular**, member of the Slovenian Philharmonic Choir, **Hitomi Akiyama**, who has already interpreted Svete's soprano roles in the past, and the baritone **Darko Vidic**, a frequent guest soloist at both of Slovenia's opera houses. The soloists, the **Mixed choir of the Glasbena Matica** and the **RTV Slovenia Symphony Orchestra** will be conducted by **Simon Krečič**, since 2013 the artistic director of the Maribor Opera at the Slovenian National Theatre Maribor.

Med koncertom bo v Dvorani Marjana Kozine potekal pogovor s Tomažem Svetetom. Moderator pogovora bo Primož Trdan. / During a concert break, a conversation with Tomaž Svete, will take place in Marjan Kozina Hall. Conversation will be moderated by Primož Trdan.

Vstopnice / Tickets: 19, 14, 8 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokojence in skupine nad 30 oseb. Vstopnice lahko prevzamete na Blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:



Četrtek, 19. april 2018, ob 19.30
 Thursday, 19 April 2018, 7.30 pm
 Unionska dvorana, Grand hotel Union
 Union Hall, Grand hotel Union

Zaključek 33. Slovenskih glasbenih dnevo Closing of the 33rd Slovenian Music Days



HOMMAGE À VÁCLAV TALICH

Mojca Bitenc, sopran / soprano

Katja Konvalinka, sopran / soprano

Nuška Drašček Rojko, mezzosopran / mezzo-soprano

Aljaž Farasin, tenor

Jaka Mihelač, bariton / baritone

Peter Martinčič, bas / bass

Orkester Slovenske filharmonije / Slovenian Philharmonic Orchestra

Dirigent / Conductor: **Simon Dvoršak**

Na sporedu / Programme:

Janez Krstnik Novak: Figaro, scenska glasba k Linhartovi komediji Ta veseli dan ali Matiček se ženi / *Figaro, music for Linhart's comedy This Happy Day, or Matiček Gets Married*

Kamilo Mašek: Uvertura k melodrami Judita / *Overture to Judith*

Anton Lajovic: Capriccio

Bedřich Smetana: Uvertura k operi Prodana nevesta / *Overture to The Bartered Bride*

Viktor Parma: Intermezzo iz opere Ksenija / *Intermezzo from Ksenija*

Antonín Dvořák: Slovanski plesi št. 1 v C-duru, št. 2 v e-molu, št. 3 v As-duru, št. 4 v F-duru / *Slavonic Dances No 1 in C major, No 2 in E minor, No 3 in A flat major, No 4 in F major*

Sklepni koncert 33. Slovenskih glasbenih dnevo bo počastil spomin na češkega maestra **Václava Talicha (1883-1961)**, enega najpomembnejših dirigentov, ki so delovali na Slovenskem. Sprva violinist, celo koncertni mojster Berlinskih filharmonikov, se je preusmeril v dirigentski poklic. Pri svojih 25 je prišel v Ljubljano in tu so kritiki kmalu spoznali njegovo veličino ter izredni prispevek k dvigu ravni slovenske orkestrske kulture. Prevzel je ljubljansko Društveno godbo in še istega leta se je preimenovala v Slovensko filharmonijo, ki je bila profesionalni orkestrski sestav in pomembna protiutež nemški Filharmonični družbi. S slovenskim filharmoničnim orkestrom je Talich sodeloval tudi pri opernih produkcijah slovenskega Deželnega gledališča (današnje Opere), kjer je bil leta 1911 imenovan za glasbenega vodjo, in pripravil izvrstne glasbeno-scenske predstave. Osrednja figura slovenske simfonične in operne poudarjalnosti v letih 1908-1912 in prizadevni promotor slovenskih glasbenih del pa je bil nekaterim v do tedaj vodilnem glasbenem telesu – pevskem zboru Glasbene matice – vse bolj trn v peti. Nadarjeni Talich je zato leta 1912 sprejel položaj prvega dirigenta Mestnega gledališča v Plznu in zapustil Ljubljano, že leta 1919 pa postal šef dirigent Češke filharmonije za več kot dvajset let. Nocojšnji koncert **Orkestra Slovenske filharmonije** pod taktirko dirigenta **Simona Dvoršaka**, ki se pogosto posveča glasbeno-gledališkemu odru, je postavljen v Unionsko dvorano, ki je bila med Talichovim delovanjem na Slovenskem največja v Ljubljani in v kateri so zveneli simfonični koncerti tedaj prve Slovenske filharmonije pod Talichovo taktirko. Tisto obdobje obuja tudi koncertni program slovenskih in čeških avtorjev. Začenja ga najstarejša ohranjena slovenska scenska glasba **Figaro Janeza Krstnika Novaka (1756-1833)**, pri kateri bodo nastopili pevski solisti z izkušnjami na slovenskih in mednarodnih opernih in koncertnih odrih: **Katja Konvalinka**, vodja Slovenskega komornega glasbenega gledališča, **Nuška Drašček Rojko**, poznani glas v različnih zvrsteh glasbe, solista SNG Opera in balet Ljubljana **Aljaž Farasin** ter **Peter Martinčič** in odlična pevca mlajše generacije **Mojca Bitenc** ter **Jaka Mihelač**. Med redko izvajanimi opernimi odlomki sta na programu **Uvertura k melodrami Judita Kamila Maška (1831-1859)** in **Intermezzo iz opere Ksenija** enega najbolj

prijubljenih slovenskih opernih in operetnih skladateljev **Viktorja Parme (1858-1924)**. Pridružujejo se jim uvodna točka opere **Prodana nevesta** znamenitega češkega skladatelja **Bedřicha Smetane (1823-1884)**, priljubljeni in prikupni **Slovanski plesi** osrednjega češkega glasbenega ustvarjalca **Antonína Dvořáka (1841-1904)**, ob njih pa je med simfonično literaturo na tokratnem sporedu **Capriccio**, zgodnje orkestralno delo **Antona Lajovca (1878-1960)**. Ta je v poročanju o skromno obiskanem Talichovem poslovnem ljubljanskem koncertu leta 1912 zapisal: »Z njim je odšel nedvomno največji reproduktivni talent, kar smo jih doslej Slovenci imeli med seboj.«

*The final concert of the 33rd Slovenian Music Days will honour the memory of the Czech maestro **Václav Talich (1883-1961)**, one of the most important conductors ever to work in Slovenia. Originally a violinist, even rising to the position of concertmaster of the Berlin Philharmonic, he later turned to conducting. At the age of 25 he came to Ljubljana, where critics soon recognised his greatness and his remarkable contribution to raising the level of Slovenian orchestral culture. He took over the reins of the Orchestral Society (Društvena godba), which that same year renamed itself the Slovenska filharmonija and established a professional orchestra, serving as an important counterweight to the German-dominated Philharmonic Society (Philharmonisches Gesellschaft). Talich also worked with the Slovenian Philharmonic Orchestra on the operatic productions of the Provincial Theatre (today's Opera), where he was appointed musical director in 1911, and prepared some outstanding musical theatre productions. A central figure in Slovenian symphonic music and opera in the years 1908-1912 and an enthusiastic promoter of Slovenian musical works, Talich increasingly became a thorn in the side of some members of what was then the leading musical organisation in the country - the choir of the Glasbena Matica music society. As a result, in 1912 the gifted Talich accepted a position as principal conductor of the City Theatre in Plzeň and left Ljubljana. In 1919 he became chief conductor of the Czech Philharmonic, a position he held for more than 20 years. Tonight's concert by the **Slovenian Philharmonic Orchestra** under **Simon Dvoršak**, a frequent conductor of works of musical theatre, takes place in the Union Hall, which was the largest concert hall in Ljubljana when Talich*

*was working in Slovenia and where the first Slovenian Philharmonic performed symphonic concerts under Talich's baton. The concert programme of works by Slovenian and Czech composers is also drawn from that period. It begins with **Figaro**, the oldest surviving Slovenian music for the theatre, by **Janez Krstnik Novak (1756-1833)**, featuring singers with experience of opera and concert stages in Slovenia and abroad: **Katja Konvalinka**, the director of the Slovenian Chamber Opera, **Nuška Drašček Rojko**, a well-known voice in various musical genres, **Aljaž Farasin** and **Peter Martinčič**, both soloists at the SNG Opera and Ballet Ljubljana, and **Mojca Bitenc** and **Jaka Mihelač**, two excellent younger singers. The rarely performed extracts from operas on the programme include the **Overture to the melodrama Judith** by **Kamilo Mašek (1831-1859)** and the **Intermezzo from Ksenija** by **Viktor Parma (1858-1924)**, one of the most popular Slovenian composers of operas and operettas. They are joined by the Overture to **The Bartered Bride** by the eminent Czech composer **Bedřich Smetana (1823-1884)**, and the popular and attractive **Slavonic Dances** by **Antonín Dvořák (1841-1904)**, a central figure in Czech music. The symphonic repertoire is also represented in the programme by **Capriccio**, orchestral composition by **Anton Lajovic (1878-1960)**. The latter, when reporting on Talich's poorly attended farewell concert in Ljubljana in 1912, wrote the following: „With him departs undoubtedly the greatest reproductive talent that we Slovenes have had among us to date.“*

Vstopnice / Tickets: 19, 14, 8 €*

* Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana ter 20 % popust za upokojeince in skupine nad 30 oseb. Vstopnice lahko prevzamete na Blagajni Križank ob predložitvi ustreznega dokumenta. / Free tickets for students, Festival Ljubljana Club members, 20 % discount for pensioners and groups of more than 30 people. You can pick your tickets at the Križanke Box office, upon presentation of the relevant document.

V sodelovanju z / In cooperation with:



slovenska
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GRAND HOTEL UNION
HOTEL IN KONFERENČNI CENTER

Od 16. do 18. aprila 2018 / From 16 to 18 April 2018
Viteška dvorana, Križanke
Knight's Hall, Križanke

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ / INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Tema / Theme:

VLOGA NACIONALNIH OPERNIH GLEDALIŠČ V 20. IN 21. STOLETJU: OB 100. OBLETNICI ODPRTJA OPERE NARODNEGA GLEDALIŠČA V LJUBLJANI / THE ROLE OF NATIONAL OPERA HOUSES IN THE 20TH AND 21ST CENTURIES: ON THE 100TH ANNIVERSARY OF THE OPENING OF THE NATIONAL OPERA IN LJUBLJANA

Vodja simpozija / Head of Symposium: **Jernej Weiss**
Odprto za javnost / Open to the public

Ponedeljek, 16. aprila / Monday, 16 April

Ob 10.00 / At 10.00 am

Pozdravna nagovora / Welcome speeches:

Peter Sotošek Štular (ravnatelj SNG Ljubljana / Director General of the Slovenian National Theatre Opera and Ballet Ljubljana)

Jernej Weiss (vodja muzikološkega simpozija / Head of the Musicological Symposium)

Ob 10.15 / At 10.15 am

Vodja / Chairman: **Primož Kuret**

Helmut Loos (Leipzig): *Tempel und Kathedralen für die ernste und heilige Musik. Opern- und Konzerthäuser und ihre Ikonographie / Temples in katedrale resne in duhovne glasbe. Operne in koncertne hiše ter njihova ikonografija / Temples and cathedrals for serious and sacred music. Opera houses and concert halls and their iconography*

Hartmut Krones (Dunaj / Vienna): *Die Wiener Volksoper als „nationale Spielstätte“ / Dunajska ljudska opera v vlogi »narodnega prizorišča« / The Vienna Volksoper as „national venue“*

Ob 11.30 / At 11.30 am

Vodja / Chairman: **Helmut Loos**

Vladimír Zvara (Bratislava): *Searching for opera's raison d'être: History of the Slovak National Theatre revisited / Iskanje smisla v operi: ponoven pregled zgodovine Slovaškega narodnega gledališča*

Vladimir Gurevich (Sankt Peterburg / Saint Petersburg): *Zwischen Vergangenheit und Zukunft: Mariinski Theater – 21. Jahrhundert / Med preteklostjo in sedanostjo: Mariinsko gledališče – 21. stoletje / Between past and future: The Mariinsky Theatre – the 21st century*

Luba Kyyanovska (Lvov / Lviv): *Opera as a market: performance as a marketing move / Opera kot trg: predstava kot marketinška poteza*

Ob 14.30 / At 2.30 pm

Vodja / Chairman: **Susanne Kogler**

Wolfgang Marx (Dublin): *Opera in Ireland – a continuing struggle for acceptance / Opera na Irskem – nenehen boj za priznanje*

Lauma Mellēna-Bartkeviča (Riga): *Opera and national culture in Latvia: centenary balance / Opera in narodna kultura v Latviji: stoletni pregled*

Florinela Popa (Bukarešta / Bucharest): *On the Romanian Opera, Bucharest: one author, two views / O Romunski Operi v Bukarešti: en avtor, dva pogleda*

Ob 16.00 / At 4.00 pm

Vodja / Chairman: **Wolfgang Marx**

Susanne Kogler (Gradec / Graz): *Contemporary opera in 20th and 21st century Austria: a critical case study / Sodobna opera v Avstriji 20. in 21. stoletja: kritična študija primera*

Vita Gruodyte (Vilna / Vilnius): *Opera without theatre / Opera brez operne hiše*

Jacques Amblard (Aix-Marseille): *The 21st century: operas and childhood / 21. stoletje: opere in otroštvo*

Torek, 17. april / Tuesday, 17 April

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Hartmut Krones**

Helena Spurná - Lubomír Spurný (Olomouc-Brno): *National stereotypes in Czech opera 1860-1945 / Nacionalni stereotipi v češki operi 1860-1945*

Lenka Křupková, Jiří Kopecký (Olomouc): *Das Olmützer Provinztheater und seine Bindungen an Marburg und Laibach. Das Olmützer Operntheater als Modell zur Herausbildung eines nationalen Theaters im Rahmen der Österreichischen Monarchie / Olomuško provincialno gledališče ter njegove naveze z Mariborom in Ljubljano. Olomuško operno gledališče kot model za oblikovanje narodnega gledališča v avstrijski monarhiji / The Olomouc Provincial Theater and its ties to Maribor and Ljubljana. The Olomouc Opera Theater as a model for the formation of a national theater in the Austrian Monarchy*

Biljana Milanović (Beograd / Belgrade): *Opera productions of the Belgrade National Theatre at the beginning of the 20th century between political rivalry and contested cultural strategies / Operne produkcije v beograjskem Narodnem gledališču na začetku 20. stoletja med političnim rivalstvom in spornimi kulturnimi strategijami*

Ob 11.30 / At 11.30 am

Vodja / Chairman: **Jernej Weiss**

Ivano Cavallini (Palermo): *The Italian „national opera“ imagined from a Southern Slavic viewpoint: Franjo Kuhač and Josip Mandić / Italijanska »narodna opera« z vidika južnih Slovanov: Franjo Kuhač in Josip Mandić*

Cristina Scuderi (Gradec / Graz): *What archival documents tell us about Eastern Adriatic theaters and operatic production system at the dawn of the 20th Century / Kaj nam arhivski dokumenti povejo o gledališčih in sistemu operne produkcije ob vzhodnem Jadranu na pragu 20. stoletja*

Nada Bezić (Zagreb): *Zagrebška in Ljubljanska opera med drugo svetovno vojno – primerjava / The Zagreb Opera and the Ljubljana Opera during the Second World War – a comparison*

Sreda, 18. aprila / Wednesday, 18 April

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Ivan Florjanc**

Matjaž Barbo (Ljubljana): *Operna »vožnja domov« Emila Hochreiterja / Emil Hochreiter's operatic „homeward journey“*

Darja Koter (Ljubljana): *Ciril Debevec – prvi poklicni operni režiser na Slovenskem / Ciril Debevec – the first professional opera director in Slovenia*

Primož Kuref, Jernej Weiss (Ljubljana, Ljubljana-Maribor): *Václav Talich in Friderik (Fritz) Reiner: slovita dirigenta, ki sta svojo umetniško pot začela v Ljubljani / Václav Talich and Fritz Reiner: two famous conductors who began their artistic careers in Ljubljana*

Ob 11.30 / At 11.30 am

Vodja / Chairman: **Matjaž Barbo**

Aleš Gabrič (Ljubljana): Ustanovitev Opere Narodnega gledališča v Ljubljani v sklopu izgradnje osrednjih narodnih kulturnih ustanov / *The founding of the National Theatre Opera in Ljubljana as part of the construction of the principal national cultural institutions*

Gregor Pompe (Ljubljana): Repertoarna analiza ljubljanskega opernega uprizarjana od ustanovitve Dramatičnega društva do danes / *Analysis of the Ljubljana operatic repertoire from the founding of the Dramatic Society to the present day*

Tjaša Ribizel (Ljubljana): Recepcija izvedenega programa ljubljanske Opere skozi oči glasbene kritike dnevnega časopisja od konca druge svetovne vojne do šestdesetih let / *Reception of the programme of the Ljubljana Opera through the eyes of music critics writing in the daily press from the end of the Second World War to the 1960s*

Ob 14.30 / At 2.30 pm

Vodja / Chairman: **Darja Koter**

Ivan Florjanc (Ljubljana): Kogojev inovativni kompozicijski prispevek v slovenski operi v začetku 20. stoletja / *Kogoj's innovative contribution to Slovenian opera at the start of the twentieth century*

Niall O'Loughlin (Loughborough): *The European musical context of the operas of Slavko Osterc* / Evropski glasbeni kontekst oper Slavka Osterca

Andrej Misson (Ljubljana): Kratko razmišljanje o slovenski operi / *A brief reflection on Slovenian opera*

Ob 16.00 / At 4.00 pm

Vodja / Chairman: **Gregor Pompe**

Borut Smrekar (Ljubljana): Opera v samostojni Sloveniji / *Opera in independent Slovenia*

Tomaž Sveče (Maribor): Pota in stranpota sodobne slovenske operne ustvarjalnosti / *The highways and byways of contemporary Slovenian opera*

Vlado Kotnik (Koper): Prenovljena operna hiša, ki zamaka: Postsocialistična rekonstrukcija ljubljanske Opere v primežu nacionalnih sil neoliberalizma / *The renovated opera house that leaks: the postsocialist Ljubljana Opera and Ballet Theatre reconstructed under the national powers of neoliberalism*

SPREMLJEVALNE PRIREDITVE / ACCOMPANYING EVENTS

Torek, 20. marec 2018, ob 12.00
 Tuesday, 20 March 2018 at 12.00 am
 Viteška dvorana, Križanke
 Knight's Hall, Križanke



RAZSTAVA DEL SLIKARKE MIRE LIČEN KRMPOTIČ THE EXHIBITION OF WORKS BY MIRA LIČEN KRMPOTIČ

Moja Istra: Barvita videnja v gestualnem zapisu
My Istria: Colourful visions in a gestural style

Njen ustvarjalni navdih črpa iz bivanjskega okolja, ki mu s srcem in dušo v najširšem pomenu besede pripada vse od rojstva: Istra. Z morjem, ki ga občuduje z vseh zornih kotov in pogledov v njegovem barvitnem prelivanju in zlivanju svetlob, senc in odtenkov; gričevnatim zaledjem prepletenih oblik in kompozicij, ki na široko razprejo neprimerljivo naravno bogastvo preteklosti in sedanjosti. Navezana na zemljo in ljudi. Na kulturno dediščino, ki so jo ustvarjale generacije različnih korenin in pripadnosti. *Mira Ličen Krmpotič*. Slikarka. Umetnica. Restavratorka in konservatorka. Oblikovalka. Organizatorka. Istranka, s pogledom v svet, a s srcem doma. V svoji Istri. Zato tokratna razstava z naslovom *Moja Istra*. Z deli, ki sevajo

njeno globoko čutenje tako, da jih lahko preslikamo tudi v naš svet, ki je, če parafraziram znamenitega francoskega filozofa Mauricea Merleauja-Pontyja, predvsem in bistveno vizualen in ga ne bi bilo mogoče narediti ne z vonji in ne z zvoki, pač pa ga je mogoče napolniti z lepotami, ki jih ustvarijo roke in oči, saj svet ni to, »kar mislim, ampak to, kar vidim, sprejemam ga, nedvomno z njim tudi komuniciram, a si ga ne lastim, ker je neizčrpen«. V tem neizčrpnem svetu so njene roke in oči ustvarile širok razpon konkretnih motivov vse od zgodnje mladostne faze iz sredine sedemdesetih do sedanjega zrelega obdobja, ki jih je povezala z številne cikluse portretov in ženskih aktov, boškarinov, pejsažev, marin in mandračev, jadrnic in regat, vlačilcev v koprski luki, piranskih in koprskih motivov, vedut in pokrajin, ki jih je obiskala, pa še posebej, vedut in pokrajin krajev slovenske Istre. Ob tem je ustvarjala tudi obsežen opus sakralnih motivov iz Stare in Nove zaveze, med njimi cikluse Padec, Meditacije, Geneza, Sončna pesem sv. Frančiška Asiškega, pa številne različice Križevih potov in druge. Vse to v različnih tehnikah in formatih, od olja in akrila na platnu, tempere na papirju, vitraž, mozaika, zidnih poslikav »a secco«, v tehniki gline, stekla, tudi tekstilije. Njeno oblikovanje cerkvenega keramičnega posodja ter poslikave mašnih oblačil, predvsem plaščev, sodijo v sam vrh tovrstnega oblikovanja na Slovenskem.

Iz tega širokega diapazona motivov lahko njena iskanja strnemo v dve kategoriji, ki jo v vsej njeni celovitosti opredeljujeta in izpostavljata kot izvirno in prepoznavno umetnico: to sta krajinarstvo in sakralna umetnost, kjer se vsa ta desetletja njena ustvarjalna misel giblje na robu abstraktnega in figurativnega, ko se z mojstrsko spretnostjo prepušča notranjemu vzgibu in roki, ki misel, vizijo, barvo in kompozicijo v spontani gesti prenese na slikarsko podlago; ko ji dobro poznavanje tehnik in načinov odpira številne možnosti in poti, ki prebujajo njeno notranjo energijo in spodbudijo doživljanje duhovnosti kot svetlobo, ljubezen in notranjo srečo. Kot simfonijo s širokim spektrom barvitega doživetja, mestoma že dramatično občutenega, kontemplativno poglobljenega, še raje lirično podoživetega. Njen sugestivni kolorit temelji na občutenju bivanjskega prostora z vsem njenim kulturnim in duhovnim bogastvom. Barva in intuitivno vodena ustvarjalna poteza sta slikarkina atributa, izoblikovana v dolgem

procesu rasti, zorenja, pridobivanja znanja in izkušenj, vse od začetkov v izrazitem ekspresionizmu in kasneje aluzivnih del do gestualnega slikarstva in približevanja figurativnemu izhodišču.

Barva in zapis roke. Izžarevanje vidnega. Vsaka njena poteza izraža njo samo in vsebuje nekaj tistih elementov, ki definirajo modernistično sliko in vsebujejo »zrak, svetlobo, predmet, kompozicijo, značaj, obris in slog«, kot je to zgovorno definiral Merleau-Ponty. Istrska pokrajina ji je navdih, ki zaobjame širok nabor občutenj, čustev in asociacij, vendar slikarka išče bistvo; išče samo sebe, svoje vrednote, svojo bit; išče način, kako izraziti videno in podoživeto. Lepoto, ki jo nosi v sebi; pokrajino, ki jo zaznajo njene plemenite oči. Pokrajino »v vsej svoji totalnosti in v vsej svoji polnosti«, ko mora »vsaka poteza s čopičem izpolniti nešteto pogojev«, ko »barva ni nikoli samo barva, ampak barva določenega objekta«, saj je svet »masa brez vrzeli, sistem barv« in tudi »tisto, kar vidimo«, a tudi tisto, »da se ga moramo naučiti gledati«: njen svet, globoko izpoveden in čuteč, viden in doživet v sijajnem prepletu barv -, ki jih ponujata narava in njena barvna paleta – ujetih v subtilno kopreno svetlobe in osvetlitve, ki je »zgolj moment v zapleteni strukturi«, ki jo slikarka ujame na slikovno podlago.

Z barvo gradi. Z barvo sporoča. Z barvo ujame trenutek, ki ga želi trajno zapisati. Barva je nosilka njene pripovedi. Še posebej v pokrajinah popolnoma zažari in zaživi v neskončni občutenosti: njena barvna paleta je bogata in išče med kombinacijami hladnih in toplih tonov, tudi hladno hladnih in samo toplih, ki spodbudijo svetlobne in barvne efekte v kompozicijah, ki poudarjajo njen estetski naboj, a hkrati tudi njeno sporočilno moč. Kot odmev bivanjskega prostora. Kot izraz njene subtilne duše. Kot plod njenih dolgoletnih ustvarjalnih iskanj. In pripadnosti prostoru. Pokrajini, ki ji je zavezana. Ki je vedno tu: kot je zapisal Merleau-Ponty, ko je gledal »obzorje, ne mislim na drugo pokrajino, ki bi jo videl od tam in tako naprej, ne predstavljam si ničesar, saj so vse pokrajine že tu, v usklajeni povezanosti in odprti neskončnosti njihovih perspektiv«. Tudi njen zadnji ciklus istrskih pokrajin, kjer uživajo njene oljke.

Nelida Nemeč

She draws her creative inspiration from the living environment to which she has belonged, heart and soul, since birth: Istria. With its sea, which she admires from every perspective in its colourful mixing and mingling of light, shadow and shades of colour, and its hilly hinterland of interwoven shapes and compositions that reveal the incomparable natural riches of past and present. Tied to its soil and its people. To a cultural heritage created by generations of people with different roots and affiliations. Mira Ličen Krmpotič. Painter. Artist. Restorer and conservator. Designer. Organiser. An Istrian with her gaze fixed on the world but with her heart at home. In her Istria. Hence this exhibition, entitled My Istria. Featuring works that reflect deep feeling in such a way that we can also copy them into our world – a world which, to paraphrase the influential French philosopher Maurice Merleau-Ponty, is predominantly and essentially visual and could not be made either with smells or with sounds but can be filled with the beauties created by the hands and the eyes, since the world „is not what I think, but what I live. I am open to the world, I communicate indubitably with it, but I do not possess it; it is inexhaustible.“

In this inexhaustible world, her hands and eyes have created a broad range of concrete motifs, running from her early youthful phase in the mid-1970s to her present mature period, which she has connected into numerous cycles of portraits and female nudes, Istrian cattle of the native Boškarin breed, landscapes, marinas and harbours, yachts and regattas, tugboats in the port of Koper, scenes from Piran and Koper, views and landscapes she has visited, but above all views and landscapes of Slovenian Istria. She has also created an extensive oeuvre of religious works, drawing on both Old Testament and New Testament themes, including the cycles The Fall, Meditations, Genesis, St Francis of Assisi's Canticle of the Sun, numerous versions of The Way of the Cross, and many others. All in a variety of techniques and formats, including oil and acrylic on canvas, tempera on paper, stained glass, mosaic, fresco-secco, clay, glass and even textiles. Her designs for ceramic sacred vessels and paintings of vestments, particularly chasubles, represent the pinnacle of this type of design in Slovenia.

From this broad range of themes it is possible to condense her artistic exploration into two categories that define her in her totality and reveal her as an original and distinctive artist: landscape painting and religious art. For decades her creative ideas have occupied the margin of the abstract and the figurative, where with masterly skill she abandons herself to internal impulses and allows her hand, in a spontaneous gesture, to transfer thought, vision, colour and composition to the surface she is working on; where her deep knowledge of techniques and methods opens up numerous possibilities and pathways that awaken her inner energy and stimulate an experience of spirituality like light, love and inner happiness. Like a symphony with a broad spectrum of colourful experience, in places dramatically felt, contemplatively deepened or even lyrically relived. Her suggestive use of colour is based on her perception of her environment in all its cultural and spiritual richness. Colour and an intuitively guided creative process are two of her attributes, formed in the long process of growth, maturation, the acquisition of knowledge and experience, from her beginnings in a distinctive expressionism, through her later allusive works, to gestural painting and an approach to her figurative starting point.

Colour and the record left by the hand. The radiation of the visible. Every stroke of the brush expresses her alone, incorporates some of those elements that define modernist painting, and contains „the air, the light, the object, the composition, the character, the outline and the style,“ to use Merleau-Ponty's eloquent definition. The Istrian landscape is an inspiration that encompasses a broad range of feelings, emotions and associations, but the painter seeks the essence; she seeks herself, her values, her existence; she seeks the way to express what she has seen and experienced. The beauty she carries in herself; the landscape perceived by her noble eyes. The landscape „in its totality and in its absolute fullness“, when „each brushstroke must satisfy an infinite number of conditions“, when „a colour is never only a colour, but the colour of a specific object“, for the world is „a mass without gaps, a system of colours“ and „that which we see“, but also „that which we must learn to look at“: her world, deeply expressive and sensitive, seen and

experienced in the sumptuous blend of colours – offered by nature and her palette – caught in a subtle veil of light and lighting that is „merely a moment in a complex structure“, the structure which the painter captures on the canvas.

She builds with colour. She communicates with colour. She uses colour to capture a moment that she wishes to record permanently. Colour is the carrier of her message. Particularly in her landscapes, it glows and comes alive in infinite feeling: her palette is rich and explores combinations of cool and warm shades, including coldly cool and only warm shades, that stimulate effects of lighting and colour in compositions that emphasise her aesthetic charge but at the same time her power of communication. Like an echo of the environment in which she lives. Like an expression of her subtle soul. Like the fruit of her long years of creative explorations. And her belonging to the space. To the landscape to which she is tied. Which is always there. As Merleau-Ponty puts it, „When I see the horizon, it does not make me think of that other landscape which I should see if I were standing on it, nor does that other landscape make me think of a third one, and so on; I do not visualise anything; all these landscapes are already there in the harmonious sequence and infinite unfolding of their perspectives.“ Including her most recent cycle of Istrian landscapes, where her olive trees come to life.

Nelida Nemeč

Vstop prost / Free entrance

Torek, 17. april 2018, 17.00 do 18.30
 Tuesday, 17 April 2018, 5.00 pm – 6.30 pm
 Glazerjeva dvorana, Avla, Univerzitetna knjižnica Maribor
 Glazer Hall, Avla Exhibition Ground, The University of
 Maribor Library



M. Košir, P. Bedjanič: VALERIJA HEYBAL-POZABLJENA SLOVENSKA PRIMADONA VALERIJA HEYBAL-THE FORGOTTEN SLOVENIAN PRIMA DONNA

17.00-18.00: Predstavitev monografije *Valerija Heybal – pozabljena slovenska primadona* Marka Koširja in Petra Bedjaniča / *Presentation of the monograph „Valerija Heybal – Slovenia’s forgotten prima donna“*

18.00-18.30: Predstavitev razstave o Valeriji Heybalovi avtorja Marka Koširja / *Presentation of Marko Košir’s exhibition on Valerija Heybal*

Od zadnjega nastopa **Valerije Heybal (1918-1994)** na slovenskem opernem odru je minilo že več kot pol stoletja. Od takrat nobena od številnih odličnih slovenskih sopranistk ni bila tako priljubljena pri publiku in tako dobro sprejeta pri ocenjevalcih kot Valerija Heybal. Stara komaj 20 let je že debitirala kot Djula v operi *Ero z onega sveta* in takoj za tem, 15. avgusta 1938, podpisala angažma z

Ljubljansko Opero. Že v prvi sezoni je nastopila v trinajstih vlogah, v Ljubljani pela do konca leta 1947, nato pa odšla v Beograd in tam ostala do upokojitve. Sredi petdesetih let 20. stoletja je za diskografsko hišo DECCA posnela glavne sopranske vloge v operah *Jevgenij Onjegin*, *Pikova dama*, *Knez Igor* in *Šneguročka*; še danes zelo cenjeni posnetki so ji prinesli slavo in jo ponesli v svet. V letih 1952-1954 je stalno nastopala v Bernu. Gostovala je v Izraelu, Avstriji, Nemčiji, na Poljskem, v Egiptu, Italiji, Švici, Londonu, Bruslju in drugod. Prepela je skoraj ves repertoar za dramski sopran. Legendarni dirigent Samo Hubad jo je v neki radijski oddaji imenoval »slovenska Maria Callas«.

Knjiga opisuje predvsem umetniško pot Valerije Heybal. V umetniški biografiji so ob natančnem kronološkem opisu njene kariere predstavljeni še vsi njeni najpomembnejši kolegi, likovne upodobitve, diskografski posnetki, opisi opernih hiš pri nas in v Evropi, kjer je dlje delovala ali večkrat gostovala bodisi sama bodisi z ansambli ljubljanske, zagrebške, beograjske in mariborske Opere. V knjigi je tudi popis vseh njenih nastopov na opernih, koncertnih in drugih odrih.

Razstava ilustrirano prikazuje vse pomembnejše dogodke na življenjski poti v Kamniku rojene slovite sopranistke.

Marko Košir, avtor knjige in razstave

*More than half a century has passed since the last performance by **Valerija Heybal (1918-1994)** on the operatic stage in Slovenia. None of the excellent Slovenian sopranos since then has been as popular with audiences and as esteemed by critics as she was. At the age of just 20 she debuted as Djula in the opera *Ero z onega sveta* (literally „Ero from the Other World“, sometimes translated as „Ero the Joker“), and immediately afterwards, on 15 August 1938, signed an engagement with the Ljubljana Opera. In her very first season she appeared in 13 different roles. She continued to sing in Ljubljana until the end of 1947, after which she departed for Belgrade, where she remained until her retirement. In the mid-1950s she recorded the principal soprano roles in the operas *Eugene Onegin*, *The Queen of Spades*, *Prince Igor* and *The Snow Maiden* for the*

Decca label; still highly prized today, these recordings brought her fame and took her around the world. In the years 1952–1954 she appeared regularly in Berne. She also performed in Israel, Austria, Germany, Poland, Egypt, Italy, Switzerland, London, Brussels and elsewhere. She sang almost the entire repertoire for dramatic soprano. The legendary conductor Samo Hubad once described her in a radio broadcast as „the Slovenian Maria Callas“.

The book focuses on Valerija Heybal's artistic journey. As well as an exact chronological description of her career, this artistic biography contains notes on all her important colleagues, portraits, a discography, descriptions of opera houses at home and around Europe where she had longer engagements or was a frequent guest, either alone or with opera companies from Ljubljana, Zagreb, Belgrade and Maribor. The book also contains a list of all her performances in operas, concerts and recitals.

The exhibition illustrates all the significant events in the life of the famous Kamnik-born soprano.

Marko Košir, author of the book and the exhibition

Vstop prost / Free entrance

V sodelovanju z / In cooperation with:



Univerza v Mariboru

Univerzitetna knjižnica Maribor

Četrtek, 19. april 2018, ob 18.30

Thursday, 19 April 2018, at 6.30 pm

Unionska dvorana, Grand hotel Union
Union Hall, Grand hotel Union



ODKRITJE SPOMINSKE PLOŠČE IN RAZSTAVE, POSVEČENE VÁCLAVU TALICHU UNVEILING OF PLAQUE AND EXHIBITON COMMEMORATING VÁCLAV TALICH

Oblikovalec / Designer: **Robert Žvokelj**

Kipar / Sculptor: **Metod Frlić**

Soavtor razstave / Co-author of the exhibition: **Peter Kuhar**

Uvodni nagovor / Welcome Speech: **Jernej Weiss**

Predstavniki Mestne občine Ljubljana bo slavnostno odkril spominsko ploščo, posvečeno češkemu dirigentu Václavu Talichu. / A representative of the City of Ljubljana will unveil the commemorative plaque commemorating conductor Václav Talich.

**DIRIGENT VÁCLAV TALICH, BEROUN IN ČEŠKI KRAS /
THE CONDUCTOR VÁCLAV TALICH, BEROUN AND THE
BOHEMIAN KARST**

Razstava odkriva nekatere doslej bolj ali manj skrite povezave Češke s Slovenijo. Predstavlja dirigenta Václava Talicha (1883–1961), lepote Češkega krasa in njegovo središče, srednjeveško mesto Beroun pri Pragi, v katerem je Talich živel zadnja leta z ženo Vido Prelesnik (1886–1976), pianistko iz Ljubljane; oba sta v Berounu tudi pokopana. Václav Talich je bil eden največjih čeških dirigentov 20. stoletja, tesno povezan z osrednjimi glasbenimi ustanovami na Slovenskem. Na povabilo Glasbene matice je med letoma 1908 in 1912 deloval v Ljubljani in tu zapustil pomembne sledi v tedanjem glasbenem življenju, zlasti v Deželnem gledališču (današnji Operi) in Slovenski filharmoniji. Ta je takrat prvič, a le štiri leta, nastopala pod tem imenom in pod Talichovim vodstvom. Beroun je v letu 2015 praznoval 750. obletnico nastanka. Mestne pravice in naziv kraljevsko mesto mu je podelil Karel IV. Luksemburški (1316–1378). Mesto z burno zgodovino in s številnimi vojaškimi obleganji je v svojem jedru ohranilo veliko zgodovinskega pečata s srednjeveškim obzidjem in gotskima obrambnima stolpoma. Češki kras (128 km²) je del istoimenske zaščitene pokrajine, slovi pa po bogatih geoloških najdiščih in fosilih. Tudi sicer je mesto z okolico privlačno zaradi lepe pokrajine, dobre infrastrukture, neposredne bližine več ohranjenih gradov ter Prage, oddaljene zgolj 30 kilometrov. V spomin na velikega dirigenta že od leta 1982 poteka mednarodni festival klasične glasbe Talichov Beroun. Razstava na panojih s slikovnim gradivom in teksti v slovenskem jeziku je skupni projekt Mestne občine Beroun, Muzeja Češkega krasa ter avtorskega združenja Stranou/Ob robu iz Berouna.

Peter Kuhar

The exhibition reveals some hitherto more or less hidden connections between the Czech lands and Slovenia. It presents the conductor Václav Talich (1883–1961), the beauties of the Bohemian Karst (Český kras) and its centre, the medieval town of Beroun near Prague, where Talich lived the last years of his life with his wife Vida Prelesnik (1886–1976), a pianist from Ljubljana; both are also buried

in Beroun. Václav Talich was one of the greatest Czech conductors of the twentieth century and had close connections with the principal musical institutions in Slovenia. At the invitation of the Glasbena matica music society he worked in Ljubljana from 1908 to 1912 and left important traces in the musical life of the country, particularly in institutions such as the Provincial Theatre (today's Opera) and the Slovenian Philharmonic. It was under Talich's direction that the latter performed for the first time under its new name of Slovenska filharmonija, although only for four years.

Beroun celebrated the 750th anniversary of its founding in 2015. It was granted town privileges and the title of royal town by Emperor Charles IV (1316–1378). Despite the town's turbulent history and numerous military sieges, its centre has maintained much of its historical appearance, with medieval walls and two Gothic towers that served as part of its defences. The Bohemian Karst or Český kras (128 km²) is part of a protected landscape area that bears the same name and is famous for its rich geological sites and fossils. Beautiful countryside, good infrastructure, several well-preserved castles in the area and the fact that Prague is only 30 kilometres away make Beroun and its surroundings an attractive destination. Talich's Beroun, an international festival of classical music dedicated to the memory of the great conductor, has been held here since 1982.

The exhibition, which includes panels with pictorial material and texts in Slovenian, is a joint project by the Municipality of Beroun, the Museum of the Bohemian Karst and the Beroun-based literary organisation Stranou („Aside“).

Peter Kuhar

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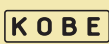
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