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LJUBLJANA FESTIVAL – CULTURAL HUB

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# REPORT

## AT THE HEART OF YOUR EXPERIENCE

Ljubljana, 27 June – 31 August 2017

The founder of the Ljubljana Festival is the City of Ljubljana, which also provides financial support.



Mestna občina  
Ljubljana



Organizacija Združenih  
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Unescovo  
kreativno mesto  
od 2015



The patron of the 2017 Ljubljana Festival is the Mayor of the City of Ljubljana, Mr Zoran Jankovič.



Camina Burana in Congress Square



Zoran Janković, Mayor of Ljubljana, Darko Brlek, General and Artistic Director of the Ljubljana Festival

## YEAR OF JUBILEES

This year's festival summer was a very successful one: with 78 events in just over two months, featuring more than 4.200 artists from more than 30 countries, this jubilee edition of the Ljubljana Festival attracted more than 57.000 spectators. The opening of the festival, a performance of *Carmina Burana* by the internationally renowned theatre company La Fura dels Baus, was spectacular and set the tone for what was to follow. All the events announced in the programme took place as planned, and although there was a change of conductor for the concert of the St Petersburg Philharmonic Orchestra, owing to the illness of chief conductor Yuri Temirkanov, we used the opportunity to present an outstanding young pianist, Dmitry Masleev, the winner of the 2015 International Tchaikovsky Competition. We saw the premiere of a new musical, *Vesna*, and the first performance in Slovenia of the popular operetta *The Gypsy Princess*. With

the first staging of the whole of Wagner's Ring Cycle, an event we promised years ago, we have passed another musical milestone. Other Slovene premieres included the unusual *Svadba–The Wedding*, a chamber opera for six female voices a cappella. The performance of *Immaculata* was our homage to Tomaz Pandur, who died suddenly last year. A masterful director with big ideas, he left his mark on many theatres around the world. Beginning in 2002 and continuing right up until his premature death, he was responsible for eight co-productions with Festival Ljubljana. Nataša Matjašec Rošker's interpretation of the part of Mary in this monodrama garnered many plaudits. The performance by Argentine pianist Martha Argerich ended with a standing ovation lasting several minutes. Her bravura technique captured the audience from the very start of the concert. The star of the opera evening at Cankarjev Dom, the remarkable Elina Garanča, did not disappoint her fans in her second appearance at the Ljubljana Festival. The festival's stages also hosted many other outstanding soloists, orchestras and chamber ensembles, making it difficult to choose the best from this abundance of events of the very highest calibre.

One of the highlights of the 65<sup>th</sup> edition of the Ljubljana Festival was undoubtedly the visit by award-winning film and theatre actor John Malkovich, whose narration added variety to a concert evening featuring acclaimed Italian ensemble I Solisti Aquilani. The three evenings of music conducted by Valery Gergiev were other highlights. Performing under the maestro's baton this year were the opera company and orchestra of the Mariinsky Theatre, of which Gergiev has been the artistic and general director since 1996. At the close of the festival the world-renowned conductor was decorated with one of Slovenia's highest honours – the Silver Order of Merit – for his more than two decades of appearances in Slovenia and his contribution to enriching our

cultural life. He first appeared in Ljubljana in 1997 when he conducted the Mariinsky Theatre Orchestra in a concert performance of Tchaikovsky's *Eugene Onegin*.

This year is also special because the 65<sup>th</sup> edition of the Ljubljana Festival coincides with several other jubilees, including the 20<sup>th</sup> edition of the International Fine Arts Colony, within which, over the course of two decades under the watchful leadership of selector Tomo Vran, a large and important collection has been built up of works created by participants over the years. In October we begin the 25<sup>th</sup> consecutive edition of the international music cycle Young Virtuosi, at which, over the course of 12 concert evenings, we will have the opportunity to hear gifted young performers from Slovenia and abroad who are just beginning their professional careers. Their excellence and the commitment demonstrated by their outstanding results in international competitions are undoubtedly the reason why many of the performers in this cycle go on to make their mark on the global musical panorama.

I am grateful for the support we receive from the City of Ljubljana – the founder of the Ljubljana Festival – and Mayor Zoran Janković, and of course our numerous other sponsors and supporters. Thanks are also due to everyone who comes to our events and, last but not least, to the media who faithfully follow the programme of the Ljubljana Festival, report on it, and help raise its profile even further.

We have created yet another diverse and successful festival. We are proud to have attracted so many spectators and to have aroused such interest in the media. We confidently expect this success to continue in the future and we believe that the 66<sup>th</sup> Ljubljana Festival will be even better.



David Kastelic, CEO of Zavarovalnica Sava d.o.o., Darko Brlek, General and Artistic Director of the Ljubljana Festival

To help the time pass more quickly until next summer, we have prepared for you the 25<sup>th</sup> edition of Young Virtuosi and the 33<sup>rd</sup> edition of the Slovene Music Days. Musical events at the Grand Hotel Ljubljana between 6 and 10 February will broaden our programme even further and at the same time help put Ljubljana on the map as a top cultural destination even in the winter months. I am delighted to be able to announce the return to our stage of Tomaz Pandur's key work *Faust*, which received its premiere at the 63<sup>rd</sup> Ljubljana Festival. You will be able to see it next year, by which time our outdoor theatre will have its new roof.

**Darko Brlek**

Director and Artistic Director of the Ljubljana Festival

## 1. GENERAL INFORMATION ABOUT FESTIVAL LJUBLJANA

The **Festival Ljubljana Board** adopted the programme of the 2017 Ljubljana Festival at its 20<sup>th</sup> ordinary session on 24 February 2017.

The **Festival Ljubljana Expert Council** adopted the programme of the 2017 Ljubljana Festival at its 7<sup>th</sup> ordinary session on 26 January 2017.

The Festival Ljubljana Board comprises the following members: Jadranka Dakić (president), Anton Colarič (vice-president), Francka Trobec, Iztok Kordiš and Igor Mitrov.

The Festival Ljubljana Expert Council comprises the following members: Tomo Vran (president), Andrej Drapal and Maja Stojanov.

Festival Ljubljana is a public foundation established by the City of Ljubljana. The Director and Artistic Director is **Darko Brlek**.

Festival Ljubljana is a member of the European Festivals Association (EFA) and the International Society for the Performing Arts (ISPA).

## 2. COSTS AND FINANCING

The budget for the programme of events of the 65<sup>th</sup> Ljubljana Festival is estimated at **€2.800.000**.

- As at 30 August 2017, the City of Ljubljana had contributed **€833.203** to the programme of the Ljubljana Festival in 2017 under the financing contract with Festival Ljubljana.
- The City of Ljubljana also pays the salaries of employees and covers some material costs.

- Estimated ticket revenues (shared with the Festival's co-producers): **€730.000**.
- Estimated contributions from sponsors and donors: **€880.000**

*These are indicative figures. The final figures will be known at the end of 2017.*

## 3. NUMBER OF EVENTS

The 2017 Ljubljana Festival officially began on **27 June** and ended on **31 August**. The accompanying programme included the premiere performance of *Vesna*, a new Slovene musical, on 7 June, a sold-out performance of the Slovene adaptation of the musical *Mamma Mia!* on 18 June and the traditional Summer Night concert in Congress Square on 21 June.

The programme of the 2017 Ljubljana Festival included a total of **78** events:

- **47 evening events**
- **20 concerts as part of the Ljubljana Festival on the Ljubljanica**
- **20<sup>th</sup> International Fine Arts Colony**
- **opening of exhibition of works by participants in the International Fine Arts Colony**
- **opening of exhibition of works by participants in the Little Art Colony**
- **opening of the exhibition Hommage à Negovan Nemec**
- **6 creative workshops for children and young people**
- **public performance by participants in the creative workshop Committed to Steps in association with Zavarovalnica Sava, the main sponsor of the 65<sup>th</sup> Ljubljana Festival, the Ljubljana Marathon and URI Soča**

## 4. ATTENDANCE OF EVENTS

The events of this year's festival summer were attended by more than **57.000** spectators.

## 5. PARTICIPANTS FROM ALL OVER THE WORLD

More than 4.200 artists from more than 30 countries took part: Argentina, Australia, Austria, Belgium, Brazil, Canada, China, Croatia, Faroe Islands, France, Germany, Hungary, Italy, Japan, Latvia, Moldavia, Norway, Romania, Russia, Serbia, Slovenia, Spain, Taiwan, United Kingdom, United States of America, Uzbekistan, etc.

## 6. MEDIA COVERAGE OF THE LJUBLJANA FESTIVAL

### VESNA, musical

7–10 June and 16–17 August, KRIŽANKE



Slovenia's musical theatre scene has become richer by one more home-grown musical. After the success of *Blossoms in Autumn*, the production team led by Gorazd Slak decided to stage the story of a trio of vivacious lads and a seemingly shy and reserved girl who secretly longs for adventure and love. With the school-leaving exams approaching, she falls in love for the first time – and takes her first leap into the unknown. Once again the production team have taken a well-known (and beloved) film and given it a new musical dimension. A cast of young and relatively unknown actors and singers share the stage with experienced interpreters of the genre.

**Damijan Vinter, *Vesna opravila maturo (Vesna passes the exam), Večer, 12 June***

The musical is very dynamic, the story is engaging and the humour is witty, with something of a stand-up quality to it: unique and interesting. The dancing, music and acting are just right. The Križanke complex is of course a regular venue for the Ljubljana Festival and proved to be an excellent location on these warm summer days. This production of *Vesna* finally gave singer Nuša Derenda the chance to appear in a musical. She simply shone in the role of Aunt Ana. Her high heels, her efforts to soothe her brother's agitation, her encouragement to Samo to fight for his love – all carried off in true "Nuša style". Her son Matevž played the part of Krištof in the musical. He was also cast in another minor role, that of Miha, a schoolboy.

**Tanja Mojzer, *Vesna – matura na pomlad! Zakaj že? (Vesna – Exams in springtime! Why on earth?), www.rtvlo.si, 11 June***

## MAMMA MIA!, musical

18 June, KRIŽANKE

The Slovene version of the musical *Mamma Mia!* has now delighted audiences around the country a hundred times. No one expected, two years after its premiere, that it would return once again to the Križanke stage and celebrate its jubilee 100<sup>th</sup> performance. Plans are already afoot to continue this successful run.

**Ota Širca Roš, *Stota ponovitev muzikala Mamma Mia (Hundredth performance of the musical Mamma Mia), 24 ur, 15 June***

The musical *Mamma Mia!* is set to receive its hundredth performance at Križanke's Summer Theatre this Sunday. This is a record no one dreamt of achieving when they first started talking about this show. Jurij Franko managed to convince Darko Brlek to give it a try. They thought that Križanke would perhaps host around ten performances, but even the first season ran to seventeen.

**Marijan Zlobec, *Na 65. Ljubljana Festivalu stota predstava musicala Mamma Mia! (Hundredth performance of Mamma Mia! at the 65<sup>th</sup> Ljubljana Festival), www.marijanzlobec.wordpress.com, 15 June***

## SUMMER NIGHT

**JOŽE PRIVŠEK 80<sup>TH</sup> ANNIVERSARY CONCERT  
PATRIK GREBLO, LOJZE KRAJNČAN, conductors**

21 June, CONGRESS SQUARE



The sounds of an instrumental version of "Poletna noč" (Summer Night), the song that lends its name to this traditional concert in Congress Square, heralded the start of a journey into the world of Privšek's timeless melodies with conductor Lojze Krajncan and the RTV Slovenia Symphony Orchestra. Privšek's arrangement of this legendary composition by his contemporary Mojmir Sepe was a fitting start to the evening. Worries about the fickle weather disappeared as the sky above Ljubljana cleared (and darkened).

The performers offered the audience a number of unique renditions, including an instrumental version of "Open Country". Privšek's versatility as a composer was amply demonstrated by the members of the group Kreativno, who sang a version of "Mini Maxi" (the song with which Bele Vrane triumphed at the Slovene Song Festival in 1970) and then "Sweet Mama Walse", one of Privšek's jazz compositions.

**Klavdija Kopina, *Poletni poklon mojstru, očetu dobre glasbe, Jožetu Privšku (A summer homage to Jože Privšek, the father of good music), rtvslo.si, 22 June***

The audience's favourite – and the most authentic singer of Privšek's songs – was Oto Pestner. His musical profile has not changed – let alone diminished – in years, or rather decades: he himself mentioned his appearance at the Slovene Song Festival in as long ago as 1971. Pestner conserves a heartfelt loyalty to Slovene popular song, to its writers, its history, the beautiful memories of countless performances, particularly of "Mati bodiva prijatelja", which he sang tonight, along with the similarly popular "Vrača se pomlad" and – accompanied by the vocal group Kreativno – "Če zapustil te bom". Pestner has long since achieved legendary status and is at the same time the only link between the "old" and the "new" eras of Slovene popular song.

**Marijan Zlobec, *Jože Privšek pregnal dež s Poletne noči (Jože Privšek drives the rain away from Summer Night), www.marijanzlobec.wordpress.com, 22 June***

## OPENING OF THE 65<sup>TH</sup> LJUBLJANA FESTIVAL C. ORFF: CARMINA BURANA

**LA FURA DELS BAUS**

**CARLUS PADRISSA**, director

**JOSEP VICENT**, conductor

27 June, CONGRESS SQUARE



Over the course of its more than 60-year history the Ljubljana Festival has become an essential part of summer in Ljubljana. Its programme of artistic events of the highest quality has an enormous impact on the cultural life of the capital. The opening event of this year's festival was an exciting spectacle full of thrilling scenes and special effects that conjured up a unique experience. The director was Carlus Padrissa, one of the six artistic directors of the theatre company La Fura dels Baus.

**Dejan Juranovič, V Ljubljani med drugimi potekata Festival Ljubljana in Jazz festival Ljubljana (Ljubljana Festival and Ljubljana Jazz Festival among the events taking place in Ljubljana), Radio Slovenija 3 (Kulturna panorama), 1 July**

The Catalan theatre company La Fura dels Baus opened this year's Ljubljana Festival with a performance of Orff's cantata *Carmina Burana* in Congress Square. The city centre was filled with soul-stirring images, powerful music and a cosmopolitan spirit. Everyone who was there

called it a remarkable achievement, a pure experience of beauty that left a feeling of connection with and gratitude towards the performers.

**Vesna Milek, Poletje v Ljubljani (Summer in Ljubljana), Delo, 1 July**

The 65<sup>th</sup> Ljubljana Festival, motto "At the heart of your experience", officially opened its doors with Carl Orff's cantata *Carmina Burana*, presented as a scenic fantasia by the famous theatre company La Fura dels Baus under the direction of artistic director Carlus Padrissa and the spirited baton of conductor Josep Vicent.

**Daliborka Podboj, Dvojni užitek. Odprtje Ljubljana Festivala s Carmino Burano in nadaljevanje s Kneginjo čardaša (A double pleasure. The opening of the Ljubljana Festival with Carmina Burana and the continuation with The Gypsy Princess), www.paradaplesa.si, 12 July**

The main role – powerful but just long (or short) enough – was of course played by the artists. *Carmina Burana* was performed by the Catalan theatre group La Fura dels Baus, the Slovenian Philharmonic Orchestra, the Slovenian Philharmonic Choir, the Ave Chamber Choir and the choir of the Vinko Vodopivec Music School in Ajdovščina, and conducted by Josep Vicent. The performance was a magnificent one – and stunningly loud. La Fura dels Baus are in fact known for using a combination of music, lighting effects, video, film, acrobatics, dance and remarkable sets.

**Polona Pirc, Ognjevito odprli festival Ljubljana (A fiery opening for the Ljubljana Festival), Slovenskenovice.si, 2 July**

As if by miracle the weather was kind to us and Carl Orff's striking melodies and a dynamic staging that nodded to modern visual aesthetics provided a refreshing and generally pleasing spectacle. Director Carlus Padrissa's visualisation of these 24 movements for orchestra, choir and three soloists, based on texts from the eleventh and twelfth centuries, is imaginative and effective. The centre of the stage is taken up by a partly movable transparent cylinder, onto which dynamic images are projected that interact with the performers either inside or outside the cylinder. From time to time the

Slovenian Philharmonic Orchestra conducted by Josep Vicent was visible through the cylinder, at the back of the stage. The massed choirs (the Slovenian Philharmonic Choir, the choir of the Vinko Vodopivec Music School from Ajdovščina and the Ave Chamber Choir) were situated on either side of the stage.

**Damijan Vinter, Srednjeveški razvrat in popoln večer opernih arij (Medieval lewdness and a perfect evening of operatic arias), Večer, 3 July**

A theatrical cosmogony that ideally evokes, in an inspired and highly personal manner, the origin and dynamics of some of the principal motive forces of the human universe: this is the creation of the celebrated Catalan company La Fura dels Baus, devised around Carl Orff's *Carmina Burana*, which opened the 65<sup>th</sup> edition of the Ljubljana Festival in spectacular style. Impeccable aesthetics, courage and invention, sometimes exuberant but always spurred by the score and the text, shape a thrilling visual dimension articulated in a perpetuum of images and ideas and fed by Chu Uroz's beautiful costumes and Melanie Schroeder's lighting design. All the performers – particularly Carlos Daza (baritone) and Jordi Domènech (countertenor) but also the soprano Amparo Navarro, the actress Luca Espinosa, the Slovenian Philharmonic Choir, the choir of the Vinko Vodopivec Music School and the Ave Chamber Choir (prepared by Martina Batič), and the Slovenian Philharmonic Orchestra – are fully involved in the *mise en scène* and impressed not only with their musicality but also with their extraordinary confidence on the stage, even when tested to the extreme by the demands of director Carlus Padrissa. Equally admirable were the precision and timing of conductor Josep Vicent, particularly considering the size of the stage erected on Ljubljana's vast Congress Square, literally thronged with thousands of spectators.

**Dejan Bozovic, Tre indimenticabili serate al Festival di Lubiana (Three unforgettable evenings at the Ljubljana Festival), circuitomusica.it, 13 July**

## ELĪNA GARANČA, mezzo-soprano

**ION MARIN**, conductor  
**RTV SLOVENIA SYMPHONY ORCHESTRA**

29 June, CANKARJEV DOM



On her second appearance in Ljubljana, Elina Garanča gave the audience what they expected of her and confirmed her more than justified reputation. There is no doubt that the concert of opera arias by the Latvian mezzo-soprano Elina Garanča in the Gallus Hall on Thursday, 29 June was one of the highlights of this year's Ljubljana Festival. The programme consisted, as is usual for such occasions, of well-known arias for mezzo-soprano by Tchaikovsky, Saint-Saëns, Verdi, Cilea and Mascagni, songs by Gastaldon and Tosti, and orchestral interludes from works by Tchaikovsky, Bizet, Mascagni and Rossini. The singer, already familiar to the Ljubljana audience, is (still) at the pinnacle of her career and in this connection there is nothing new to say. Her technique is magnificent. The balance of the registers and the smooth transitions between them, the total command of density of tone and excellent diction, combined with supreme vocal material, are just a few of her outstanding qualities.

**Borut Smrekar**, *Garanča: (Še vedno) na vrhuncu kariere (Garanča: (Still) at the peak of her career)*, Delo.si, 30 June

Thursday's concert of opera arias in Cankarjev Dom's Gallus Hall with Elina Garanča and the RTV Slovenia Symphony Orchestra under Romanian conductor Ion Marin was a triumph. The in-demand opera star, who was forced to cancel a scheduled second appearance at the Ljubljana Festival two years ago owing to her mother's illness, delighted the audience with her exceptional voice, sensitive phrasing and convincing interpretations, be it in the works of Russian or French (late) Romantics, Italian *veristi* or nineteenth-century composers of salon songs. "In the end I'm a singer not an actress," says the 40-year-old Latvian mezzo-soprano, for whom the voice always comes first, with expression, character and emotions added as necessary.

The colourful programme – though different from that originally announced and scheduled to be conducted by Karel Mark Chichon – served up just the right blend of popular favourites and emotionally more demanding works. Marin coaxed a remarkably full and refined sound from the 74-piece orchestra. His conducting was confident and calmly elegant. The introductory Polonaise from Tchaikovsky's *Eugene Onegin* was full of feeling, with wonderful dynamics. The Intermezzo and Farandole from Bizet's *L'Arlésienne Suite No 2* were notable for their beautiful pianissimo lines that then gave way to an enthusiastically playful mood. Rarely do we hear such a refined version of the Verdi's *Nabucco Overture*, and with such a rich sound. This work, which owing to its popularity has become something of an operatic cliché and is frequently undervalued, with conductors and orchestras treating it (and performing it) as second-class music, rang out here in all its nobility. In the second half of the evening, the Intermezzo from Mascagni's *Cavalleria Rusticana* boasted a worldly lyricism, while the Overture to *The Thieving Magpie* was suitably fleet-footed, masterfully launching all the colourful nuances of Rossini's music.

**Damijan Vinter**, *Srednjeveški razvrat in popoln večer opernih arij (Medieval lewdness and a perfect evening of operatic arias)*, Večer, 3 July

## LJUBLJANA FESTIVAL ON THE LJUBLJANICA

30 June–3 July



The Festival on the Ljubljanica has begun, as part of the 65<sup>th</sup> Ljubljana Festival. Encouraged by the last year's successful debut, the organisers are filled with optimism and ready for this new challenge, which is particularly appealing to festivalgoers who have perhaps never taken a boat trip on the Ljubljanica, and certainly not with the simultaneous opportunity to hear a performance by talented young musicians.

**Marijan Zlobec**, 65. *Ljubljana Festival na Ljubljanici (The 65<sup>th</sup> Ljubljana Festival on the Ljubljanica)*, [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 30 June

Sightseeing to the sounds of music. The Festival on the Ljubljanica. Boat trips on the Ljubljanica will be enlivened by musicians this weekend – A boat trip on the Ljubljanica over the coming days promises to be a truly special experience for music lovers: from 10.00 a.m. to 10.00 p.m. each day, boat passengers will be able to listen to performances by students from the Academy of Music, the Academy of Theatre, Radio, Film and Television, and the Ljubljana Conservatory of Music and Ballet as they admire the sights of the city from the water. With this initiative, which they have called "Festival on the Ljubljanica", the organisers of the Ljubljana Festival are giving the younger generation of Slovene artists the opportunity to perform in

public for the second year in a row. The concerts are free of charge: sightseers and music fans simply pay for the trip on the boat, which carries them along the stretch of river between Špica and Plečnik's market.

*C.R., Ogled mesta ob zvokih glasbe (Sightseeing to the sounds of music), Delo, 1 July*

## TOMAŽ DOMICELJ

### PURE ACOUSTICS III

30 June, DEVIL'S COURTYARD, KRIŽANKE



The fascinating start to the 65<sup>th</sup> Ljubljana Festival was followed by Pure Acoustics III, an evening of music with Tomaž Domicelj, in Križanke's Devils Courtyard. This is the third year in a row that Domicelj has appeared at the Ljubljana Festival. He is joined this year by two friends from the Canary Islands, Toñin Corujo and Yarel Hernández, and together they performed a mixture of new compositions and new arrangements of old songs, some famous and others less well known. The trio, which Domicelj calls Heavy Madera (*madera* is the Spanish word for wood), certainly hit the right note with the audience, who were visibly enjoying themselves and moving to the rhythms conjured up by three different acoustic or wooden instruments. Three generations of musicians and three stylists from three continents served up an evening of exciting music.

*P.L., Tomaž Domicelj se bo poročil (Tomaž Domicelj is getting married), Slovenske novice, 4 July*

## ST PETERSBURG PHILHARMONIC ORCHESTRA

**DMITRY MASLEEV**, piano  
**NIKOLAI ALEXEEV**, conductor

3 July, CANKARJEV DOM



Pianist Dmitry Masleev demonstrated remarkable technique, a big sound and considerable musicality – which was even more in evidence during the encore. The ease with which he played the technically most demanding passages is simply incredible. We have already had the opportunity to hear Rachmaninov's *Symphonic Dances* this season in a wonderful performance by the Royal Liverpool Philharmonic Orchestra. In terms of pure sound, tonight's performance was from another world. The orchestra sounded magnificent, particularly the strings, and there were no weak spots anywhere in the ensemble. The sound was dense and full, rounded, measured and well-balanced in all dynamic gradations and in the positioning of the various sections of the orchestra. Conductor Nikolai Alexeev's interpretation of the work's formal structure was robust and dense, making good use its agogic richness and growing in intensity as the work progressed. Considering that he only stepped in at the last minute, this was a more than impressive performance, and one that was much appreciated by the audience. We heard an orchestra, conductor and soloist of remarkable

ability and artistic quality and can only hope that we will have the chance to hear them again in more normal circumstances.

*Borut Smrekar, Orkester Sanktpeterburške filharmonije (Saint Petersburg Philharmonic Orchestra), Delo, 5 July*

## E. KÁLMÁN: THE GYPSY PRINCESS, operetta

**IVAN LEO LEMO**, director  
**VESELJKO BAREŠIČ**, conductor

4 July, 12–14 July, SNG OPERA & BALLET LJUBLJANA



The operetta presented to us by Zagreb-based director Ivan Leo Lemo makes dynamic use of space and functions at multiple levels, including the various levels of Vesna Režić's attractive sets. Marko Marosiuk's costumes reflected the splendour and luxury of the period in which the work is set. The actors and singers of the Komedija Theatre proved to be a well-trained and harmonious team. They were accompanied by their own choir, led by Branko Starc, and the Ljubljana Opera and Ballet Orchestra conducted by Veseljko Barešič.

*Daliborka Podboj, Dvojni užitek. Odprtje Ljubljana Festivala s Carmino Burano in nadaljevanje s Kneginjo čardaša (A double pleasure. The opening of the Ljubljana Festival with Carmina Burana and the continuation with The Gypsy Princess), www.paradaplesa.si, 12 July*



## MARTHA ARGERICH, piano

**FRANZ LISZT CHAMBER ORCHESTRA**  
**GÁBOR TÁKACS-NAGY**, conductor

10 July, CANKARJEV DOM



Martha Argerich was once again outstanding, as we have come to expect from her. We are familiar with her easy mastery of her instrument, but her incredible concentration and power of suggestion are equally entrancing and mean that every single moment of a piece, be it music or silence, is filled with content. Trumpeter László Tóth and conductor Gábor Tákacs-Nagy did a fine job of maintaining balance in the vivid alternation of expression and mood, ranging from the comic, the sarcastic and the frivolous to melancholy and nostalgic tones, where the responsiveness of both conductor and orchestra was excellent. The performance ended with a standing ovation and an encore of the final movement of the Shostakovich concerto.

**Borut Smrekar**, *Martha Argerich in Komorni orkester Franza Liszta (Martha Argerich and the Franz Liszt Chamber Orchestra)*, *Delo*, 12 July

Argerich's essential distinction is that every facet of her musicianship is so thoroughly imbued with musicality that it is hard for the listener to discern the purely technical, everyday facts behind her playing that are connected to execution and manual dexterity. These disappear

beneath a great veil of musical energy, the different colours of the piano's sound, unbearable intensifications or retreats into the fragile and the profoundly thoughtful. Most of all to be admired is her consistent commitment to all those musical moments that can also lead her to the edge of the precipice: when Argerich decides to accelerate, to grow, nothing can stop her, even the danger of technical errors and apparently impossible speeds – in such cases she is always at the service of the music, never of the presentation of her own capabilities. Neither does she spare her musical colleagues but instead spurs them on in the race for musical truth, into endless intensifications, withdrawals, accelerations and quenchings that transcend any rigid academic dimension. It seems that her charismatic strength is so powerful that the other musicians follow her trustingly into every wild meander, into which we listeners also plunge with the greatest delight.

**Gregor Pompe**, *Silna prežarjenost z Glasbo (Music with an inner fire)*, *Dnevnik*, 12 July

Martha Argerich was in phenomenal form and so inspired that we could only gaze in wonder as she spurred herself on, with desire, will and power, an unstoppable energy that intensified and shone from passage to passage, from her left hand with the power and emphasis of the low notes, to the sparkling bursts of high notes. Everything is logical, self-evident, easy, articulated by movements and with an intensification of tempo as the end of the concert approached. It's hard to believe that she's 76 years old and at the same time, through her undeniable personal example, continues to speak young generations of pianists, inviting them to follow her; both for themselves and as a holistic continuation of centuries of pianistic history.

**Marijan Zlobec**, *Martha Argerich jagoda na torti v celoti odličnega koncerta (Martha Argerich the icing on the cake of an excellent concert)*, *www.marijanzlobec.wordpress.com*, 11 July

## NIE JIAPENG, cello

**SLOVENIAN PHILHARMONIC ORCHESTRA**  
**ZHANG GOUYONG**, conductor

11 July, SLOVENIAN PHILHARMONIC



Following the stirring Introduction from Shostakovich's ballet *The Golden Age*, the 28-year-old Chinese cellist Nie Jiapeng, a graduate of the National University in Singapore and the Hochschule für Musik und Theater in Hamburg, introduced himself to the audience. His performance of Shostakovich's *Cello Concerto No 1* in *E-flat major* (Op. 107) was masterful and technically exemplary, which is no small feat if we consider the fact that this work, written in 1969 for the composer's good friend Mstislav Rostropovich, is still considered one of the most difficult cello concertos in the repertoire.

**Damijan Vinter**, *Dvojni poklon Šostakoviču (A double homage to Shostakovich)*, *www.vecer.com*, 19 July

## 20<sup>TH</sup> INTERNATIONAL FINE ARTS COLONY

**TOMO VRAN**, selector

16–21 July, KRIŽANKE



A week in the shade of the Križanke pergola, eight artists, the twentieth edition – this could be a brief description of the international fine arts colony taking place as part of this year's Ljubljana Festival. Their creations are inspired by Ljubljana. Most of all, by Križanke, full of different energies... At Friday's opening of the exhibition to mark the end of the fine arts colony, the artists were joined by well-known multimedia artist Lado Jakša, himself a colony participant five years ago, who provided his own musical and visual presentation of individual artists and their work, having spent the whole week with them. Our is one of the few arts workshops of its kind to take place in such a distinctly urban setting, adds selector Tomo Vran, and probably also one of the few to offer painters such ideal conditions for work. The venue itself – the Pergola in Plečnik's Križanke complex, where the painters work – seems to have something very positive about it. In all likelihood it stands at a point that radiates powerful positive and creative energy.

**Igor Bratož**, *Križanke spletišče različnih ustvarjalnih energij (Križanke a web of different creative energies)*, Delo, 24 July

## IMMACULATA – HOMMAGE À TOMAŽ PANDUR

**LIVIJA PANDUR, TOMAŽ PANDUR**, dramatization and adaptation

**NATAŠA MATJAŠEC ROŠKER**, Maria

18 July, SNG OPERA & BALLET LJUBLJANA



The Ljubljana Festival has once again served up a theatrical treat in Ljubljana with this staging of the monodrama *Immaculata – Hommage à Tomaž Pandur*, a piece about a great woman created by Livia and Tomaž Pandur and adapted from the novel *The Testament of Mary* by Irish writer Colm Tóibín. The interpretation of the character of Mary was entrusted to the remarkable actress Nataša Matjašec Rošker, who offered us a wonderful portrayal of a woman, a mother who loses her son, and a person who finally breaks her silence. The monodrama was dedicated to the late director Tomaž Pandur, who died suddenly before he could complete it. It was finished by his sister Livia Pandur, who translated the novel, prepared the dramaturgical framework of the project and brought the play to the stage in accordance with Tomaž's theatrical vision.

**A. B.**, *Kdo na Brezmadežni (Immaculata)*, Slovenske novice, 20 July

## ROBY LAKATOS, violin

19 July, FOYER, KRIŽANKE



The true *melos* and temperament of Hungarian melodies were conjured up on Wednesday by Roby Lakatos and his five-piece group. The hot-blooded musician, who goes by the well-earned nickname of the Devil's Fiddler, is not only an excellent violinist but a master improviser, arranger and composer.

**Damijan Vinter**, *Zaigraj na svoje gosli, cigan! (Play your fiddle, gypsy!)*, [www.vecer.com](http://www.vecer.com), 25 July

Lakatos possesses extraordinary talent. His mastery of his instrument is so perfect that he renders already difficult pieces even more difficult by devising a variety of pizzicatos, flageolets, double-stops, strums and bowings that do not appear in the score, now displaying a remarkable *détaché* technique, now duetting with another violinist, now introducing utterly original elements of his own invention, and of course his own characteristic feats of interpretation, into the compositions he plays, particularly the last two – Monti's *Csárdás* and, even more, Dinicu's *Ciocârlia* (The Skylark), in which his creation of sound effects reaches its apogee and we could imagine we were hearing not music but the call of the famous songbird.

**Marijan Zlobec**, *Lakatoseva interpretativna svoboda je neizmerna (Lakatos's interpretative freedom is infinite)*, [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 20 July

## JOHN MALKOVICH

### I SOLISTI AQUILANI

**ALVISE CASELLATI**, conductor

**LANA TROTOVŠEK**, violin

**ANASTASYA TEREKOVA**, piano

20 July, UNION HALL, GRAND HOTEL UNION



Report on the *Blind*, which Malkovich presents here alongside Russian pianist Anastasya Terenkova and I Solisti Aquilani, one of Italy's most renowned chamber orchestras, is among his more serious musical endeavours. Through Malkovich's brutal interpretation and the astonishingly beautiful and piercing music of Alfred Schnittke's *Concerto for Piano and Strings*, the text, adapted from Ernesto Sabato's novel *On Heroes and Tombs*, comes alive in all its paranoia and uneasiness. The thoughtful integration of text and music even created the impression that the two original works were as if they were destined for each other.

Goran Kompoš, *Zvezdnik in klasična glasba (A star and classical music)*, [www.mladina.si](http://www.mladina.si), 28 July

## BELGRADE PHILHARMONIC STRING QUARTET

**CLAUDI ARIMANY**, flute

27 July, KRIŽEVNIŠKA CHURCH, KRIŽANKE



The Belgrade Philharmonic String Quartet and Claudi Arimany offered a first-rate performance in every sense. The biggest surprise was the purity and lightness of the interpretation of the string players, immersed in a shared music-making full of noble dialogue and a shifting of melodic emphasis from the inspiring solo of the first violinist – dressed, significantly, in white – to the second violin, the cello and even the viola, with a sensitivity reminiscent of certain Viennese counterparts. The members of the Belgrade Philharmonic String Quartet (Jelena Dragnić, Vladan Lončar, Boris Brezovac, Aleksandar Latković) offered a similarly mature reading of the four movements of *Beethoven's String Quartet No 11 in F minor (Op. 95)*. Their aim is perfection and at the same time a calmness of sound, a softness, a roundedness of phrasing, with small shifts or fluctuations of dynamics, never more than between piano and mezzoforte.

Marijan Zlobec, *Odličan začetek komornega cikla na 65. Ljubljana Festival (An excellent start to the chamber music cycle at the 65th Ljubljana Festival)*, [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 28 July

## ULYSSES QUARTET

**MOJCA ZLOBKO VAJGL**, harp

**MASSIMO MERCELLI**, flute

31 July, KRIŽEVNIŠKA CHURCH, KRIŽANKE



Once again we can report on an excellent concert: last night's performance by the Ulysses Quartet with guests Massimo Mercelli (flute) and Slovene harpist Mojca Zlobko Vajgl ... The relaxed atmosphere was immediately apparent in the first item on the evening's programme: *Two Interludes for flute, violin and harp* by the French composer Jacques Ibert. The spirit of this work, which has something of a Spanish feel to it, the heady *Espressivo* required by the marking of the first *Interlude* and the lively *Allegro vivo* of the second immediately conjured up the right atmosphere and told us that everyone was on top form ... The (Debussy) *Sonata* is a masterfully written work, above all in the interplay and alternation among the players, emphasising their brief solo moments but at the same time the equal weight of their contributions. Here the dialogue between all three musicians has to be perfect. All our visitors gave excellent performances. Perhaps the biggest surprise was Massimo Mercelli, with his emotivity. Mojca Zlobko Vajgl was controlled and subtle, while viola player Colin Brookes showed an instinctive awareness of when to step more decidedly into the foreground. This unusual ensemble and first-class composition were more than convincing ... Following a

splendid Debussy (quartet) that was warmly received by the audience, the visitors treated us to an encore of the *Presto* finale of a well-loved Haydn string quartet.

*Marijan Zlobec, Še en odličen komorni koncert na 65. Ljubljana Festival (Another excellent chamber concert at the 65<sup>th</sup> Ljubljana Festival), [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 1 August*

## RICHARD GALLIANO, accordion

### SLOVENE PHILHARMONIC STRING CHAMBER ORCHESTRA

1 August, KRIŽEVNIŠKA CHURCH, KRIŽANKE



Tonight's guest at the Ljubljana Festival is French accordion/bandoneon virtuoso and composer Richard Galliano, a world-famous musician working in a variety of genres ranging from classical to jazz. At tonight's concert with the Slovenian Philharmonic String Chamber Orchestra he will perform two of his own compositions and extracts from the great classics, including Vivaldi, Bach, Mozart and Debussy. Galliano has a reputation as a musical innovator. Following the lead of his friend Astor Piazzolla, the inventor of the "new tango", Galliano created the French "new musette", reviving an almost forgotten old French style and infusing it with a more modern, jazz-inflected sound. He has recorded more than 50 albums, including for the prestigious Deutsche Grammophon label as the only accordionist on their roster to date.

*M.V., Richard Galliano, Delo, 1 August*

## MICHAEL MARTIN KOFLER, flute MARTIN BELIČ, flute, alto flute STEPHAN KIEFER, piano

2 August, KRIŽEVNIŠKA CHURCH, KRIŽANKE



Križanke's little church hosted another excellent evening of chamber music last night as part of the 65<sup>th</sup> Ljubljana Festival – the best so far, in fact, which means that the quality of the festival programme is still increasing. For the first time, the enthusiastic audience spontaneously rose to their feet at the end of the encore ... *The Trio Sonata in D minor for two flutes and basso continuo* in three movements by Carl Philipp Emanuel Bach is a little known work by an otherwise very well known composer. We were immediately struck by the brilliant dialogue between the two flautists and the excellent and subtle piano accompaniment, which boded well for the rest of the concert. Despite the differing artistic profiles of the two flautists – Michael Martin Kofler and Martin Belič – their dialogue was fully realised. One gets the impression that one is listening to a first flute (Kofler) and a second flute (Belič), but the high and low melody lines are a characteristic of the composition rather than a matter of hierarchy. Belič's playing is a shade softer and darker, while Kofler's is more professorial and lighter in tone. Belič is more heart and Kofler more head, but their interpretation is close to perfection.

*Marijan Zlobec, Odličnost komornih koncertov se še stopnjuje (The excellence of the chamber concerts is still increasing), [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 3 August*

## NIKA GORIČ, soprano

### SLOVENE PHILHARMONIC STRING CHAMBER ORCHESTRA

3 August, KRIŽEVNIŠKA CHURCH, KRIŽANKE



The first Ljubljana Festival appearance by the Maribor-born, London-based Slovene soprano Nika Gorič filled Križanke Church last night. The young singer, who is now embarking on an international concert and opera career, fully justified the confidence of the festival organisers, though it should be noted that Festival director Darko Brlek has always been very attentive to Slovene artists, to their desire to appear at the Festival, to programmes proposed or agreed ... Her relaxed intensity and the glowing warmth of her performance were evident from start to finish. It is interesting to note that Gorič actually glows even in those moments when she is singing of pain and hope, expressing trust in Jesus and praising the Lord.

*Marijan Zlobec, Nika Gorič z vratolomnimi koloraturami (Nika Gorič and her dazzling coloratura), [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 4 August*

## DMITRY SITKOVETSKY, violin

### SLOVENE PHILHARMONIC STRING CHAMBER ORCHESTRA

7 August, KRIŽEVNIŠKA CHURCH, KRIŽANKE



Dmitry Sitkovetsky is an original artist who is aware of his own charisma and mindful of the artistic road he has travelled, his countless past performances and his active relationship with the Russian musical tradition, particularly as a co-creator of it, with an emphasis on his arrangements of numerous chamber works for larger ensembles, solo violin, and so on. It is clear that he most enjoys performing in places where he feels comfortable, which means that he performs here with pleasure, and that he is very satisfied, particularly with the Slovene Philharmonic String Chamber Orchestra.

**Marijan Zlobec, Dimitrij Sitkovecki zna glasbenike spodbuditi (Dmitry Sitkovetsky knows how to stimulate other musicians), [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 10 August**

The Slovene flautist Boris Bizjak will appear as a soloist at the concert of violinist Dmitry Sitkovetsky (who is also active as a conductor, arranger and festival director) with the Slovene Philharmonic String Chamber Orchestra. Sitkovetsky has already appeared with this orchestra at this year's Ljubljana Festival: in Monday's Križanke Church concert of works by Russian Romantic Tchaikovsky and

two Hungarian masters from the first half of the twentieth century: Dohnányi and Bartók.

**P. V., Violinist renesančnega duha Dimitrij Sitkovecki v Križevniški cerkvi (Dmitry Sitkovetsky, a violinist with a Renaissance soul, in Križanke's church), [Rtvsllo.si](http://Rtvsllo.si), 9 August**

Following its successful Ljubljana Festival appearances with French accordionist Richard Galliano and up-and-coming Slovene soprano Nika Gorič, the Slovene Philharmonic String Chamber Orchestra performs tonight with internationally renowned Russian violinist Dmitry Sitkovetsky, who is also a celebrated conductor, arranger, director of music festivals and orchestras, and music teacher. He has arranged more than 50 works by other composers including Johann Sebastian Bach, Haydn, Beethoven, Chopin, Brahms, Bartók, Tchaikovsky, Shostakovich, Stravinsky and Schnittke. Tonight's programme consists of Russian and Hungarian music from the nineteenth and twentieth centuries. The first part of the concert is dedicated to two compositions by Pyotr Ilyich Tchaikovsky, the great Russian symphonist of the Romantic era: the *Andante cantabile* from *String Quartet No 1* (Op. 11) and *Souvenir d'un lieu cher* for violin and strings (Op. 42). The solo violin part will be performed by Sitkovetsky. The second half of the concert is devoted to the music of two Hungarian composers, with the *Serenade for Strings* (Op. 10) by Ernő Dohnányi and Béla Bartók's *Romanian Folk Dances* arranged for violin and strings by Dmitry Sitkovetsky.

**Tjaša Kranjc, Nastop Dmitrija Sitkoveckega v Križevniški cerkvi Ljubljana (Dmitry Sitkovetsky's performance in Ljubljana's Križanke church), [Radio Slovenija 3 \(Svet kulture\)](http://RadioSlovenija3), 7 August**

## GIAN MARIA BONINO, fortepiano

8 August, KRIŽEVNIŠKA CHURCH, KRIŽANKE



In addition to those already mentioned, the list of successful soloists who filled the summer included the cellist Nie Jiapeng, who appeared with the Slovenian Philharmonic Orchestra and the Chinese conductor Zhang Guoyong at the beginning of July, the pianists Gian Maria Bonino and Stephan Kiefer, the violinist Dmitry Sitkovetsky, the flautists Boris Bizjak, Claudi Arimany, Massimo Mercelli, Michael Martin Kofler and Martin Belič, master accordionist Richard Galliano, harpist Mojca Zlobko Vajgl and the excellent young Slovene soprano Nika Gorič.

**V slovenski prestolnici se ponovno odvija kulturno obarvano poletje (A summer tinged with culture awaits us once again in the Slovenian capital), [Delo.si](http://Delo.si), 17 August**

Acclaimed Italian pianist and harpsichordist Gian Maria Bonino studied piano at the conservatories of music in Milan and Lucerne with, respectively, Lydia Arcuri and Myeczislaw Horszowski, after which he gained a diploma in harpsichord at the conservatory of music in Genoa (with Alda Bellasich) and a further diploma in piano at the conservatory of music in Winterthur (Switzerland). He appeared at Križanke Church with a programme drawn from the classical piano repertoire. For this performance he played an 1803 fortepiano (Anonymous, after Johann Schanz, one of five piano makers in Vienna in the early 19<sup>th</sup> century).

**Denis Živčec, Festivalско poletje se izteka (The festival summer draws to a close), [Večer](http://Večer) v nedeljo, 20 August**

Bonino's choice of instrument proved to be an excellent one for the acoustics and atmosphere of Križanke's little church, and gave the concert a particular charm and an additional dimension. The programme was drawn from the classical repertoire, as is logical: the first half of the evening was dedicated to Haydn and the second to Beethoven. ... Bonino's performance of (Haydn's) *Sonata in E-flat major* (Hob. XVI:52) made it very clear that the composer is very dear to him and that he knows him very well; his performance was distinguished by excellent dynamic contrasts ... An additional argument was the highly praiseworthy, exemplary music-making by the pianist, who offered as an encore the second movement of Beethoven's famous "Moonlight" Sonata – an apt choice considering that the day before the concert there was a full moon! Without a doubt a concert that will be very fondly remembered.

*Tine Vučko, Dva komorna koncerta Festivala Ljubljana (Two chamber concerts at the Ljubljana Festival), www.novamuska.org, 24 August*

## TRIO ASTRA

**GIAN MARIA BONINO**, piano

8 August, KRIŽEVNIŠKA CHURCH, KRIŽANKE



Yesterday evening the Festival Ljubljana audience in Križanke Church had the opportunity to hear the outstanding musicians of the Trio Astra. They offered a wide-ranging programme and even expanded to a

piano quartet, with acclaimed Italian pianist Gian Maria Bonino taking the piano stool.

The Trio Astra consists of three young women who have distinguished themselves as excellent soloists in competitions and on the concert platform. Anica Dumitrita Vieru (Moldova), Giorgia Lenzo and Milena Punzi (both Italy) formed their trio in 2013 while students of the Conservatorio Statale di Musica in Turin, where they were mentored by Carlo Bertola and Anna Dzialak Savytska.

*Trio Astra in pianist Gian Maria Bonino, koncert (The Trio Astra and pianist Gian Maria Bonino in concert), Mediaspeed.net, 9 August*

## BORIS BIZJAK, flute

**SLOVENE PHILHARMONIC STRING CHAMBER ORCHESTRA**

**DMITRY SITKOVETSKY**, conductor

9 August, KRIŽEVNIŠKA CHURCH, KRIŽANKE



The next pleasant surprise was the performance by London-based Slovene flautist Boris Bizjak. He has already appeared at the Ljubljana Festival – some years ago – but this time he seemed to me to be even better, more mature and more self-confident. His technical brilliance is now at a higher level, as demonstrated for example by the fiendishly fast tempo of the third *Allegro di molto* movement of the *Concerto for flute, strings and continuo in D minor* (Wq 22) by Carl Philipp Emanuel Bach (with the continuo part played by Tomaž Sevšek-Šramel). Bizjak plays with a

great sense of the self-evidence of perfection, although a few small slips were heard in the third movement. For the sake of balance, completeness and contrast, the cadenza could perhaps have been more elaborate, although this is a phenomenon that belongs to later musical development. His tone is rounded, perhaps not as dark and full but brighter and more eloquent in the rapid alternation of musical phrases. His position on the stage was perhaps slightly cramped, and he had to be careful of all the microphones surrounding him, but he soon got comfortable. Bizjak is the type of modern musician who does not so much adapt to the composer whose works he is performing as seek contact with himself, his own sensitivity and his abilities as a performer.

*Marijan Zlobec, Dimitrij Sitkovecki zna glasbenike spodbuditi (Dmitry Sitkovetsky knows how to stimulate other musicians), www.marijanzlobec.wordpress.com, 10 August*

Just a day after Bonino's concert another ensemble performed in the church at Križanke. This time it was the turn of the Slovene Philharmonic String Chamber Orchestra, led by the Russian violinist, arranger and composer Dmitry Sitkovetsky and joined by the London-based Slovene flautist Boris Bizjak. The evening began with the *Symphony No 6 in E major* (Wq 182) by Carl Philipp Emanuel Bach. The orchestra, which celebrated its 20<sup>th</sup> anniversary a few years ago, was as well prepared and pleasant sounding as we have come to expect, while the conductor's fine performance and guidance elicited a multidimensional depth of tone, particularly in the harmonically rich second movement of the Bach symphony. Just like the day before, it was again apparent how very suitable the acoustic environment of the church is for chamber concerts of this type.

*Tine Vučko, Dva komorna koncerta Festivala Ljubljana (Two chamber concerts at the Ljubljana Festival), www.novamuska.org, 24 August*

## MARKO HATLAK & FUNTANGO

**IZTOK MLAKAR**, special guest

10 August, LJUBLJANA EXHIBITION AND CONVENTION CENTRE



With his band and his original, fiery and sentimental interpretation, Hatlak has been following the example of Astor Piazzolla since 2004 and ensuring that the tango has a living presence as a musical genre in its own right. "Until Piazzolla, tango was only seen as music for the dancefloor; with him it gained an independent value of its own," said the 37-year-old accordionist before announcing the first piece by the Argentine giant. The band has undergone some changes since it was founded, but this in no way reduces its qualities or cohesiveness. Violinist Dejan Gregorič, pianist Jan Sever, guitarist Andrej Pekarovič and double bassist Jošt Lampret, together with Hatlak on the accordion, gave heartfelt performances of original compositions and other tango tunes, and even some enthusiastic arrangements of classical works. In the opening *Twilight Tango* – Hatlak's own composition – the instruments swapped solos and complemented each other nicely. Next up was *Dernière route* by R. G. Fons. Then came Piazzolla's spirited *Vayamos al Diablo* in seven-eight time, Uroš Rojko's *Alien Tango*, with its long dissonant phrases, complemented by the dancing (and expressive hand movements) of Maša Kagao Knez, and a virtuoso performance of Hatlak's *Prelude*, in which the

accordionist makes more active use of his left hand. Later on the musicians had fun with an inventive arrangement of Vivaldi's *Violin Concerto in F minor*, better known as *Winter* from the Four Seasons. The original *Tango Dance* had the audience snapping their fingers spontaneously and the first set ended with the melancholy *Vuelvo al sur*, which also gave Hatlak a chance to demonstrate his vocal prowess.

**Damijan Vinter**, *Tango sredi primorskih brajd (Tango amid the vine trellises of Primorska)*, [www.vecer.com](http://www.vecer.com), 14 August

## HIGHLIGHTS FROM WEST END AND BROADWAY MUSICALS

**SLOVENIAN PHILHARMONIC ORCHESTRA**  
**ROBERT PURVIS**, conductor

21 August, KRIŽANKE



Yesterday's concert at Križanke featured world-renowned soloists singing extracts from the legendary musicals of the last century. The musical is a genre that is increasingly popular in Slovenia and the choice of shows is getting bigger every year ... This concert drew a large crowd of enthusiasts to Križanke. Highlights from West End and Broadway Musicals gave us the chance to hear four fine performers: London-born soprano Miriam-Teak Lee, who will shortly be appearing in the West End run of the hit Broadway musical *Hamilton*; Welsh mezzo-soprano Rebecca Trehearn, who can be heard on recordings of

*West Side Story* and *Love Story* and has also contributed to film soundtracks including *The Da Vinci Code*, *Into the Woods* and *Mamma Mia*; and their male counterparts Adrian der Gregorian and Ian Virgo. The latter also pursues an acting career and has appeared in films including *Black Hawk Down* and *Band of Brothers ...* The four top singers from London's West End and New York's Broadway, accompanied by the Slovenian Philharmonic Orchestra under London-based conductor Robert Purvis, sang well-known (and some less-known) selections from some of the biggest musicals of the last century.

**A. R.**, *Vrhunci muzikalov napolnili Križanke (Highlights from musicals fill Križanke)*, [www.24ur.com](http://www.24ur.com), 22 August

## A. SOKOLOVIČ: WEDDING, chamber opera

**TED HUFFMAN AND ZACK WINOKUR**, stage directors  
**SÉBASTIEN BOIN**, conductor

22 August, SNG OPERA & BALLET LJUBLJANA



She grew up in Serbia listening to rock and pop music like the majority of urban Yugo-youth at the time and it took living abroad for her to discover her ties to Serbian and Balkan music. She wrote the libretto for her dynamic opera in modern Serbian and in the spirit of Serbian tradition, inspired by folk songs and stories telling of the preparations of a bride on the evening before her

wedding ... The singing ebbs and flows around these Serbian sounds, giving the impression that the composer had in mind the musicality and specific character of the Serbian language when writing this work, as the words flow and mingle through the series of seven sketches – the mysterious number of desire and expectation that is woven throughout folk tales. The musical rhythm of the words and syllables, including mocking onomatopoeic sounds (*ah, oh, uh, boom, etc.*) is occasionally emphasised by Raphaël Simon's percussion, conducted by Sébastien Boin, which reinforces and heightens the rhythm of the dance steps of the young performers ... Ana Sokolović dedicated her opera to her parents on their 50<sup>th</sup> wedding anniversary. Characterised by scenic minimalism and the original melodic sumptuousness of the composer's mother tongue, exquisitely performed by female voices a cappella that also elevate the singers into dynamic scenic spheres, the work contains an emotional note of nostalgic memories of the land of her youth.

*Daliborka Podboj, Srbska Svatba nostalgičnih spominov na Festivalu Ljubljana (A Serbian wedding of nostalgic memories at the Ljubljana Festival), [www.paradaplesa.si](http://www.paradaplesa.si), 27 August*

## G. PUCCINI: MADAMA BUTTERFLY, opera

**CHINA NATIONAL OPERA HOUSE FROM BEIJING**  
**LI DANDAN**, director  
**YANG YANG**, conductor

23–24 August, CANKARJEV DOM



The return of Beijing's China National Opera was once again a first-class experience in the classical operatic sense. Classical because this production of the ever-popular *Madama Butterfly* does not resort to modern directorial approaches or spectacularly contemporary sets. Instead it uses minimalist scenic elements to place Puccini's music squarely in the foreground. This formula is only effective if the musicians and singers are at a sufficiently high level, something that this Chinese institution, which has been bringing together top operatic artists since 1952, undoubtedly is ... The large orchestra led by Yang Yang, the musical director and chief conductor of the China National Opera, offered a remarkably disciplined performance in Cankarjev Dom's Gallus Hall, imbuing Puccini's score with all its delicate intensity. Individual elements such as the subtle hints of Japanese musical tradition, elements of traditional folk song or the contrasting patriotic zeal of the American melodies (including the national anthem) did not shatter the dramatic basis of the music founded on compositional finesse. All the grace of Puccini's emotional tale was evident even in the overture, while later on it was

masterfully worked into the hidden wavering and the more decisive (and rarer) choral accusations, the lyrical tale of silent yearning and the emotional cries of a wounded soul.

*Damijan Vinter, Subtilna, tiha žalostinka (A subtle, silent lament), Večer, 28 August*

## VLADO KRESLIN AND GUESTS

25 August, KRIŽANKE



Over the course of his two-hour performance, Vlado Kreslin gives the impression that everything is a fairy tale – a musical one, of course. This seems significant at a time when everyone wants to protest, teach, lecture, quarrel, posit alternatives, criticise, or at the international level to threaten, clash, terrorise, kill innocent people. Vlado Kreslin calms us because he carries no banner. There's nothing better than inner peace, feeling calm and, of course, satisfied. The essence of life is satisfaction, he tells us. If Kreslin were British or American, he would be world-famous. But it's true that his songs sound best in Slovene. And that is the most we could ask for.

*Marijan Zlobec, »Nekaj pa je še takih ljudi, ki se jih človek razveseli« ("There are still some of those people who make people happy"), [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 26 August*



## MD7 CONTEMPORARY MUSIC ENSEMBLE

CONCERT MARKING THE 15<sup>TH</sup> ANNIVERSARY OF THE FIRST CONCERT

**STEVEN LOY**, conductor  
**PAVEL MIHELČIČ**, artistic director

28 August, KNIGHTS' HALL, KRIŽANKE



The evening began with Jani Golob's *Invokacija*. The work expresses a melancholy note that develops into a lyrical song and then, as the tempo picks up, grows in dramatic complexity before growing calm once again. This was followed by the piece *Tlesk vode* by Tadeja Vulc, whose unique imagination we already know. The soloist in this performance was Franci Krevh, who transformed water into percussion as the other musicians answered him. This combination of natural and instrumental sounds demonstrates Vulc's compositional expertise and a broad palette of musical ideas. Nina Šenk's *Obrisi in sence II* is another unique work that reflects the composer's refined style and her feeling for the combination of colours. This evening's performance was an excellent one that revealed the subtle nuances of the piece and gave it vital power. Recognition is due not only to the performers but also and above all to the conductor, Steven Loy, who breathed soul into the programme. Romanian composer Sorin Lerescu's

contribution to MD7's programme is his piece *Sailing*, which boasts a lyrical serenity woven from a combination of sounds in alternating lines. Nenad Firšt's composition *Violab* offers a tense dialogue between the viola and the other instruments that expresses intense inner dynamics and reaches an effective conclusion. In the final part of the concert we heard Pavel Mihelčič's composition *Prameni z odsevi*, which is based on an intimate introduction from the clarinet, covering the full range of moods and offering a sharp contrast with the percussion. The other instruments then introduce a gentler note as they sensitively complement the clarinet. The highlight of the evening was the final piece, *Barvni krog*, by Lojze Lebič. This energetic work radiates power and reveals the variety of colours of the individual instruments as they contrast with each other synchronously, simultaneously creating separate and collective images. With a programme featuring several new works, MD7 offered us a thoroughly enjoyable evening of contemporary music that was very enthusiastically received by the audience. It is encouraging to see such a good sized audience, since this is a positive sign that will help the ensemble continue its mission with success. We look forward to hearing many more new works in the future.

**B. Marina Žlender, 15 let Ansambla za sodobno glasbo MD7 (15 years of MD7), Sigi.si, 2 September**

## I REMEMBER ELVIS

**SAM'S FEVER**  
**RTV SLOVENIA BIG BAND WITH STRINGS**  
**PATRIK GREBLO**, conductor  
**JAZZVA & RETRONOM**

29 August, KRIŽANKE



Forty years have now passed since the death of the American singer and actor Elvis Presley, known to all as the King of Rock'n'Roll. Elvis died on 16 August 1977 and the organisers of the Ljubljana Festival decided to mark the occasion by honouring his memory. The group Sam's Fever and the RTV Slovenia Big Band – with additional string section – served up a selection of the King's biggest hits on Tuesday evening with a concert entitled "I Remember Elvis" at Ljubljana's Križanke, and in doing so amply confirmed the theory that Elvis's music is still very much alive. With the help of the packed audience, Ljubljana resounded to the sounds of rock 'n' roll and the strains of universally known hits such as "Love Me Tender", "Always On My Mind", "Suspicious Minds", "Are You Lonesome Tonight", "It's Now Or Never", "Heartbreak Hotel", "I Can't Stop Loving You", and many more. Sam's Fever are a group who offer their own interpretations of the music of this great icon. Singer Samuel Hudi is a big Elvis fan but he is not an Elvis imitator: he is an interpreter. He is joined on stage by Rok Berle and Tilen Sušnik on guitar, Jan Gerl on keyboards and Klemen Markelj on drums. The RTV Slovenia Big Band gave an energetic

performance that was enhanced for the occasion by the sound of a string section, and the dancers of swing group Retronom added variety to the evening.

**A. B., *Elvisa niso videli, so ga pa slišali (They may not have seen Elvis but they certainly heard him), Slovenske novice, 31 August***

## R. WAGNER: SIEGFRIED

### MARIINSKY THEATRE

**VALERY GERGIEV**, musical director

29 August, CANKARJEV DOM



Photo: Natasha Razina

The Ring Cycle returns to Ljubljana. Following the performances of the first two parts of the tetralogy, *Das Rheingold* and *Die Walküre* in Wagner's bicentenary year (2013), the 65<sup>th</sup> Ljubljana Festival presents the final two parts of the *Ring of the Nibelung*, the operatic landmark rooted in mythology that represents the pinnacle of the composer's oeuvre. ... Once again the operas will be performed by Saint Petersburg's renowned Mariinsky Theatre under Valery Gergiev. It was at Gergiev's instigation that the Mariinsky Theatre began staging Wagner's works again in the 1990s: *Parsifal* in 1997, *Lohengrin* in 1999 and, in 2003, the entire Ring Cycle.

**V. U., *Siegfried in Somrak bogov na 65. Ljubljana Festivalu (Siegfried and Götterdämmerung at the 65<sup>th</sup> Ljubljana Festival), Delo, 29 August***

Ljubljana's Cankarjev Dom has been visited by some true masters. The performers were guided by a sure hand by Valery Gergiev, one of world's most distinguished conductors. Under his leadership, the Mariinsky Theatre Orchestra has grown enormously in quality, and the theatre as a whole has also developed (including in terms of its premises). Gergiev became musical director of the Mariinsky in 1988 and was appointed general and artistic director 1996. In the meantime he has led or worked with many famous orchestras. He was principal conductor of the London Symphony Orchestra until 2015, the year in which he was appointed chief conductor of the Munich Philharmonic. He has been responsible for bringing Wagner's operas to the stage of the Saint Petersburg theatre, including a performance of the whole of the Ring Cycle in 2003. The overall excellence of the Cankarjev Dom performance of *Siegfried* was due not only to the orchestra but also to the singers. Wagner's scores are very demanding, while at the same time the extraordinary length of these "music dramas" must be taken into account. The performance of *Siegfried* lasted more than five hours (including two intervals). The eponymous hero, sung by the tenor Mikhail Vekua, was on stage almost the whole time, his voice ringing out commandingly until the very end. The other roles were excellently sung by Andrei Popov (Mime), Yevgeny Nikitin (Wotan/The Wanderer), Roman Burdenko (Alberich), Ekaterina Shimanovich (Brünnhilde), Mikhail Petrenko (Fafner), Zlata Bulicheva (Erda) and Ana Denisova (The Woodbird).

**B. I. P., *Odlični Siegfried (An excellent Siegfried), Primorski dnevnik, 31 August***

## R. WAGNER: TWILIGHT OF THE GODS

### MARIINSKY THEATRE

**VALERY GERGIEV**, musical director

30 August, CANKARJEV DOM



Last night the Mariinsky Theatre of St Petersburg, led by Maestro Valery Gergiev, brought the monumental music drama *Siegfried* from Wagner's Ring of the Nibelung tetralogy to the stage in Slovenia for the first time. Tonight it is the turn of *Götterdämmerung* (Twilight of the Gods). This will conclude the project begun by this orchestra and its celebrated conductor four years ago when they brought the first two parts of the tetralogy, *The Rhine Gold* and *The Valkyrie*, to Ljubljana.

**I. B., *Veličastni akordi za sklep poletja (Majestic chords to end the summer), Delo, 30 August***

The monumental opera *Götterdämmerung* concluded the first performance in Slovenia of the whole of Wagner's Ring Cycle, a remarkable feat achieved by Saint Petersburg's famous Mariinsky Theatre under the artistic direction of conductor Valery Gergiev. He has given us something that our musical culture has never been capable of until now, not since the first complete performance of the Ring in Bayreuth in 1876. ... As we see, the Mariinsky Theatre performed Wagner's two

most difficult operas, *Siegfried* and *Götterdämmerung*, on successive evenings in Ljubljana, which in itself is an achievement and something that never happens anywhere. Even in Bayreuth there is a rest day – for performers and audience alike – between the two operas. In Ljubljana the level of concentration was remarkable, as were the effort and commitment demanded of the performers, which was more apparent last night than in the performance of *Siegfried*, above all in occasional lapses in concentration by the orchestra.

**Marijan Zlobec, *Somrak bogov kot želja po človekovem očiščenju (Twilight of the Gods as a desire for human purification)*, [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 31 August**

The gala closing concert of the 65<sup>th</sup> Ljubljana Festival was provided by our musical guests from St Petersburg, Valery Gergiev and the Mariinsky Theatre, who are old friends of the Festival and – not for the first time – performed for us on three successive evenings. The first two evenings were reserved for the remaining half of Wagner's gargantuan music drama *The Ring of the Nibelung*, in other words *Siegfried* and *Götterdämmerung* (they performed the first two parts, *Das Rheingold* and *Die Walküre*, back in 2013).

**Ingrid Mager, *Zaključek 65. Festivala Ljubljana: Vsega po malem za vse (Closing concert of the 65<sup>th</sup> Ljubljana Festival: Something for everyone)*, *Dnevnik*, 5 September**

## CLOSING OF THE 65<sup>TH</sup> LJUBLJANA FESTIVAL MARIINSKY ORCHESTRA

**VALERY GERGIEV**, conductor  
**BEHZOD ABDURAIMOV**, piano

31 August, CANKARJEV DOM



The Mariinsky Theatre Orchestra of St Petersburg, led by the charismatic Valery Gergiev, brought the 65<sup>th</sup> Ljubljana Festival to a triumphant close last night with their third successive performance in Ljubljana following Wagner's *Siegfried* and *Götterdämmerung* on the previous two evenings. The programme consisted of Beethoven's *Fourth Symphony*, Shostakovich's *Fifth Symphony* and Prokofiev's *First Piano Concerto* with acclaimed Uzbek soloist Behzod Abduraimov. In just over two months, the Festival offered 78 events that were seen by more than 57,000 spectators. They included a series of big names, among them the Catalan theatre company La Fura dels Baus, the actor John Malkovich, the pianist Martha Argerich and the mezzo-soprano Elina Garanča.

**I. B., *Sklepni akord festivala velikih imen (Final chords of a festival of big names)*, *Delo*, 1 September**

Abduraimov has perfect technique and a pure playing style with nothing hedonistic about it – at least not in this work. The audience were immediately convinced and rewarded him with frantic applause. He repaid his

grateful listeners with two encores: first Schubert and his *Moment musical No 3 in F minor* (from the cycle of six *Moments musicaux* D 780, Op. 94), to show his attention to detail, the refined perfection of the almost melancholy melody, and a stylistic and chronological backwards jump. I am sure he is familiar with Horowitz's famous interpretation (available on YouTube alongside Alfred Brendel's interpretation of the whole cycle). For his second encore, he turned to the greatest pianist in history, Franz Liszt, choosing his *Étude No 6 in A minor (Theme and Variations from Paganini's Caprice No 24)*. Liszt first met Paganini and heard him play in 1831, two years after (Slovene poet) France Prešeren heard him play in Vienna – something that literary historians in Slovenia are still not aware of because they are not familiar with Paganini's biography. Paganini in fact gave 10 sold-out concerts in Vienna at that time, something that no soloist in the world could manage today. Behzod Abduraimov once again demonstrated even more thoroughly and even more convincingly his sensitive and at the same time virtuosic playing.

**Marijan Zlobec, *Valerij Gergijev se je od Ljubljane poslovil s Kozinovo Belo krajino (Valery Gergiev bids farewell to Ljubljana with Kozina's Bela Krajina)*, [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), 1 September**

Behzod Abduraimov gave a technically magnificent performance of Prokofiev's *Piano Concerto No 1*, in which his playing blended with that of the orchestra in an interpretation of overall brilliance.

**Jure Dobovišek, *Kritika koncerta Orkestra Marijinega gledališča: Z obrati, ki jih določa Gergijev (Review of the concert by the Mariinsky Theatre Orchestra: Dancing to Gergiev's tune)*, *Dnevnik*, 4 September**

The last concert of the 65<sup>th</sup> Ljubljana Festival on 31 August, featuring the Mariinsky Theatre Orchestra and Maestro Valery Gergiev, was the best concert of this long festival summer, say the critics.

**Ingrid Mager, *Zaključek 65. Festivala Ljubljana: Vsega po malem za vse (Closing concert of the 65<sup>th</sup> Ljubljana Festival: Something for everyone)*, *Dnevnik*, 5 September**

## 7. VARIOUS VENUES

The events of the 65<sup>th</sup> Ljubljana Festival took place in the Križanke complex (Outdoor Theatre, Grand Foyer, Knights' Hall, Križanke Church, Devil's Courtyard), in Congress Square, at Cankarjev Dom, at the Slovenska Filharmonija (Slovenian Philharmonic Hall), at the National Opera and Ballet Theatre Ljubljana, at the Grand Hotel Union, in the Marble Hall of the Ljubljana Exhibition and Convention Centre and on the River Ljubljanica.



Opening of the Golden Vine exhibition



Press conference with director Carlus Padrissa

## 8. COMMUNICATION ACTIVITIES

### A) PRESS CONFERENCES

- At the City of Ljubljana offices with Ljubljana mayor Zoran Jankovič, Zavarovalnica Sava CEO David Kastelic, Energetika general manager Samo Lozej, Riko CEO Janez Škrabec, Telekom Slovenije marketing director Tomaž Jontes and BTC CEO Jože Mermal
- At the Consulate General of the Republic of Slovenia in Klagenfurt (Austria) with consul general Milan Predan and Jan Ciglencič, director of the Slovenian Tourist Board's Vienna office
- At the Town Hall in Graz with the city councillor for culture and the arts Günter Riegler and Anton Colarič, vice president of the board of Festival Ljubljana, Ljubljana city councillor and chair of Ljubljana City Council's international relations commission
- In Trieste with Oscar Cecchi
- At the Max Fabiani Gallery in Štanjel, which we visited from Ljubljana with a special Festival Train courtesy of national rail operator Slovenske Železnice, with Komen mayor Marko Bandelli and Boštjan Koren, the director of Slovenske Železnice's passenger division
- In Zagreb with the director of the city's Komedija theatre Krešimir Batinić, baritone Đani Stipaničev and soprano Sandra Bagarić



Press conference with actor John Malkovich



Press conference in the Red Hall at Ljubljana Town Hall



Press conference with actor John Malkovich



Press conference at Villa Fabiani, Kobdij



- In the Knights' Hall at Križanke
- In the Pergola at Križanke
- In the Andromeda Hall of the Austria Trend Hotel

The press conferences were broadcast live on <http://livestream.com/zivo/FestivalLjubljana> and on the Ljubljana Festival Facebook page.

## B) PRINTED COMMUNICATION MATERIAL

- Festival programme in Slovene and English
- Concert programmes and programme notes for individual events in Slovene and English
- Flyers for individual events
- Various posters
- Advertisements for events



## C) MISCELLANEOUS

- Billboards on the main roads into Ljubljana
- Ljubljana Festival 2017 flags around the city and at festival event venues
- Desktop flags
- Train painted in Ljubljana Festival colours
- Website [www.ljubljanafestival.si](http://www.ljubljanafestival.si)
- Ljubljana Festival Facebook page
- Ljubljana Festival Twitter account



- Ljubljana Festival Instagram account
- Marketing automation:
  - 1.084 new e-newsletter subscribers
  - We sent out 135.128 emails via marketing automation
  - Average opening rate for emails: 25.5 %
  - 198 downloads of the programme of the 65<sup>th</sup> Ljubljana Festival
- YouTube channel
- Live broadcast channel ([vzivo.si](http://vzivo.si))
- Web banners
- E-newsletters
- Advertising on buses in Ljubljana ([zaslon.si](http://zaslon.si))
- Prize draws
- Regular information to Ljubljana Festival Club members
- Ljubljana Festival Club loyalty card
- Presentation at the Cultural Bazaar in Cankarjev Dom
- Distribution of promotional material, direct mail, news, internal newsletters, websites, Facebook pages, Instagram account, LCD screens, loyalty card programme of our partners, sponsors and supporters
- Distribution of promotional leaflets and programme publications in commercial, tourism and cultural institutions, hotels, bar/restaurants, major shopping centres, various information points in Slovenia, Italy and Austria, and at Ljubljana Airport, railway stations and selected Eventim outlets
- Distribution of programme leaflets and publications as part of the June in Ljubljana project

## D) PROMOTIONAL MATERIAL FOR THE 2017 LJUBLJANA FESTIVAL

- Lanyards
- T-shirts

## E) ADVERTISING

- Print media: Delo, Večer, Slovenske novice, Zvezde, Primorske novice, Suzy, Primorski dnevnik, Zarja, Vkllop, Story, Liza, Obrazi, Reporter, Svet24, Moj svet, Lady, Nedeljski dnevnik, Mladina, Avenija, Jana, Demokracija, Nova, Vikend, Družina, City Magazin, Novice-Koroška, Ona, Sobotna priloga, Stop, CityLife, Grazia, Dolenjski list, Glasna, Vzajemnost, Maja, Playboy, Kralji ulice, Cosmopolitan, Gorenjski glas, Gloss, Sinfo, L&Z, Lea, Senza, NeDelo, Dnevnik, Svet in ljudje, Finance, AI Informator Aerodrom, Event Vodič, Katalog ugodnosti Lekarne Ljubljana, Katalog ugodnosti Petrol, BTC City Vodnik Ljubljana
- Radio and television: Infonet mreža, Radio Center, Radio Slovenija Prvi program, Radio Slovenija Val 202, Radio Univox, TV Slovenija, Kanal A, Pop TV, Planet TV, Radio Hit, Radio Aktual, Radio Slovenija Tretji program, Radio Slovenija Drugi program, Radio Sora, Primorski val, etc.
- Outdoor advertising:
  - Europlakat: billboards and citylights
  - Tam Tam: poster campaign
  - Amicus, Linea Media: "GIGA panels" by motorway

23., 24. 8. ob 20.00  
Cankarjev dom

**65.LF**  
LJUBLJANA FESTIVAL II

SAVA

G. Puccini:  
**Madama Butterfly**  
Nacionalna operna hiša iz Pekinga  
Luigi Illica, Giuseppe Giacosa, libreto, Yang Yang, dirigent

29. 8. ob 18.00, Cankarjev dom

R. Wagner:  
**Siegfried**  
Mariinsko gledališče iz St. Peterburga

30. 8. ob 18.00, Cankarjev dom

R. Wagner:  
**Somrak bogov**  
Mariinsko gledališče iz St. Peterburga

Vstopnice in informacije: Biagolna Kizank, www.ljubljanafestival.si, Pehlovi servisi in prodajna mesta Bertina.

Križevniška cerkev /  
Križevniška Church  
Križanke, Ljubljana  
27. 7. – 9. 8.

**65.LF**  
LJUBLJANA FESTIVAL II

SAVA

27. 7. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

28. 7. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

29. 7. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

30. 7. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

31. 7. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

1. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

2. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

3. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

4. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

5. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

6. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

7. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

8. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

9. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

10. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

11. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

12. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

13. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

14. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

15. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

16. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

17. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

18. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

19. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

20. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

21. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

22. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

23. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

24. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

25. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

26. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

27. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

28. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

29. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

30. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

31. 8. ob 20.00 / ob 8.00 pm  
Križevniška cerkev / Križevniška Church  
Križanke

Vstopnice in informacije: Biagolna Kizank, www.ljubljanafestival.si, Pehlovi servisi in prodajna mesta Bertina.

**65.LF**  
LJUBLJANA FESTIVAL II

19. 7. ob 21.00  
Križanke

**Roby Lakatos**

Premiera 4. 7. ob 20.00  
(ponovitev 12. – 14. 7. ob 20.00)  
SNG Opera in balet Ljubljana

**65.LF**  
LJUBLJANA FESTIVAL II

SAVA

E. Kálmán:  
**Kneginja Čardaša**  
opera  
Komedija Zagreb

Dirigent: Veseljko Baresič  
Režiser: Ivo Leo Lemo

Opereta preživa z brezupno ljubeznijo

Sponzor: S Heralator  
Sponzor: 12. 7. InterEnergy

Vstopnice in informacije: Biagolna Kizank, www.ljubljanafestival.si, Pehlovi servisi in prodajna mesta Bertina.

10. 8. ob 20.30, Križanke

**65.LF**  
LJUBLJANA FESTIVAL II

SAVA

**Marko Hatlak & Funtango**  
IZTOK MLAKAR, posebni gost

Vstopnice in informacije: Biagolna Kizank, www.ljubljanafestival.si, Pehlovi servisi in prodajna mesta Bertina.

20. 7. ob 20.00  
Unionska dvorana,  
Grand Hotel Union

**65.LF**  
LJUBLJANA FESTIVAL II

SAVA

Be čital v tvežbi slovega  
Johna Malkovicha

I Solisti Aquilani  
**John Malkovich**, branje

Lana Trovčšek, violina  
Anastasya Terenkova, klavir  
Alvise Casellati, dirigent

Sponzor: TRI MO

Vstopnice in informacije: Biagolna Kizank, www.ljubljanafestival.si, Pehlovi servisi in prodajna mesta Bertina.

Otvoritev 65. Ljubljana Festivala  
27. 6. ob 21.30, Kongresni trg

**65.LF**  
LJUBLJANA FESTIVAL II

SAVA

La Fura Dels Baus  
C. Orff:  
**Carmina Burana**

Režiser: Carlus Padrissa  
Orkester Slovenske filharmonije

Zbor  
Dirigent: Josep Vicent

Čuten, energičen in provokativen operni spektakel

Sponzor: SAVA  
Medijski partner: DELO

Vstopnice in informacije: Biagolna Kizank, www.ljubljanafestival.si, Pehlovi servisi in prodajna mesta Bertina.

- trains of national rail operator, light boxes at Ljubljana railway station
- Fraporta light box network
- Petrol service station network
- LCD screens at Cankarjev Dom
- Eventim network
- Fini Mediji: washroom advertising in Ljubljana restaurants, bars, etc.
- advertising spaces in Križanke
- train painted in Ljubljana Festival colours
- digital advertising (Google Display Network, Google Search Network, Facebook posts and advertising, [www.delo.si](http://www.delo.si) (new feature for the opening concert – exclusive display of the event on the homepage – so-called homepage takeover advertising), [www.eventim.si](http://www.eventim.si), [www.paradaplesa.si](http://www.paradaplesa.si), [www.24ur.com](http://www.24ur.com), [www.poroka-bo.si](http://www.poroka-bo.si))

## 9. MEDIA RESPONSE

Numerous Slovene and foreign media and a range of publications and websites reported on the events of the 2017 Ljubljana Festival.

- Newspapers Delo, Demokracija, Dnevnik, Finance, Il Gazzettino, Il Piccolo, Kleine Zeitung, Messagero Veneto, Nedeljske novice, Nedeljski dnevnik, Nedelo, Primorske novice, Primorski dnevnik, Slovenske novice, Svet 24, Večer, Večer v nedeljo
- Magazines: Avenija, City life, City Magazine, Glasna, Gloss, Jana, Lady, Lea, Liza, Maja, Mladina, Moj svet, Nova, Novice – Koroška, Novi tednik Celje, Obrazi, Ognjišče, Reporter, Senza, Story, Suzy, Vkllop, Vzajemna, Vzajemnost, Zarja, Zvezde, Ženska
- Radio: Radio 1, Radio Aktual, Radioattività, Radio Hit, Radio Robin, Radio Salomon, Radio Veseljak, Radio Maribor, Radio Kum, Radio Laser, Infonet, Radio Ptuj, Radio Koper, Radio Maxi, Radio Štajerski val, Radio Velenje, Radio Slovenija (Ars, Prvi program, Val 202), Radio Primorski val, Radio Sora, Radio Trst A, Radio Trieste, Rai Radio 3, Klassikaraadio, ORF Television: TV Slovenija 1, TV Slovenija 3, Pop TV, TV Vaš kanal, Planet TV, Kanal A
- Agencies: STA
- Websites: <http://circuitomusica.it>, <http://news.err.ee>, [www.citylife.si](http://www.citylife.si), [www.citymagazine.si](http://www.citymagazine.si), [www.delo.si](http://www.delo.si), [www.demokracija.si](http://www.demokracija.si), [www.dnevnik.si](http://www.dnevnik.si), [www.dolenjskillist.si](http://www.dolenjskillist.si), [www.drugisvet.com](http://www.drugisvet.com), [www.druzina.si](http://www.druzina.si), [www.etiketamagazin.com](http://www.etiketamagazin.com), [www.eurotourist.tv](http://www.eurotourist.tv), [www.eventim.si](http://www.eventim.si), [www.finance.si](http://www.finance.si), [www.fokuspokus.si](http://www.fokuspokus.si), [www.gea-tv.si](http://www.gea-tv.si), [www.goodlifestyle.si](http://www.goodlifestyle.si), [www.govori.se](http://www.govori.se), [janezplatise.blogspot.si](http://janezplatise.blogspot.si), [www.lokalno.si](http://www.lokalno.si), [www.marijanzlobec.wordpress.com](http://www.marijanzlobec.wordpress.com), [www.mediaspeed.net](http://www.mediaspeed.net), [www.misli.sta.si](http://www.misli.sta.si), [www.mladina.si](http://www.mladina.si), [\[www.napovednik.com\]\(http://www.napovednik.com\), \[www.njena.si\]\(http://www.njena.si\), \[www.nova24tv.si\]\(http://www.nova24tv.si\), \[www.novice24.net\]\(http://www.novice24.net\), \[www.obala.net\]\(http://www.obala.net\), \[www.paradaplesa.si\]\(http://www.paradaplesa.si\), \[www.planet.si\]\(http://www.planet.si\), \[www.politiks.si\]\(http://www.politiks.si\), \[www.preberi.si\]\(http://www.preberi.si\), \[www.primorske.si\]\(http://www.primorske.si\), \[www.primorski.lt\]\(http://www.primorski.lt\), \[prireditve.rtvlo.si\]\(http://prireditve.rtvlo.si\), \[www.publishwall.si\]\(http://www.publishwall.si\), \[www.radio.ognjisce.si\]\(http://www.radio.ognjisce.si\), \[www.radiokrka.com\]\(http://www.radiokrka.com\), \[www.radiostudent.si\]\(http://www.radiostudent.si\), \[www.reporter.si\]\(http://www.reporter.si\), \[www.rockline.si\]\(http://www.rockline.si\), \[www.rockonnet.com\]\(http://www.rockonnet.com\), \[www.rtvlo.si\]\(http://www.rtvlo.si\), \[www.seniorji.info\]\(http://www.seniorji.info\), \[www.si21.com\]\(http://www.si21.com\), \[www.siol.net\]\(http://www.siol.net\), \[www.sloveniatimes.com\]\(http://www.sloveniatimes.com\), \[www.slovenskenovice.si\]\(http://www.slovenskenovice.si\), \[www.slowwwenia.com\]\(http://www.slowwwenia.com\), \[www.sta.si\]\(http://www.sta.si\), \[www.svet24.si\]\(http://www.svet24.si\), \[www.telex.si\]\(http://www.telex.si\), \[www.vecer.com\]\(http://www.vecer.com\), \[www.veza.sigledal.org\]\(http://www.veza.sigledal.org\), \[www.zurnal24.si\]\(http://www.zurnal24.si\), \[www.sprosti.se\]\(http://www.sprosti.se\), \[www.sigic.si\]\(http://www.sigic.si\), \[www.tatrenutek.si\]\(http://www.tatrenutek.si\), \[www.odkrito.si\]\(http://www.odkrito.si\), \[www.politikis.si\]\(http://www.politikis.si\), \[www.Music24.si\]\(http://www.Music24.si\), \[www.svetkapitala.si\]\(http://www.svetkapitala.si\), \[www.revija-liza.si\]\(http://www.revija-liza.si\), \[www.radiotomi.si\]\(http://www.radiotomi.si\), \[www.kongres-magazine.eu\]\(http://www.kongres-magazine.eu\), \[www.rocker.si\]\(http://www.rocker.si\), \[www.mk.gov.si\]\(http://www.mk.gov.si\), \[www.playboy.si\]\(http://www.playboy.si\), \[www.visitljubljana.com\]\(http://www.visitljubljana.com\), \[www.4d.rtvlo.si\]\(http://www.4d.rtvlo.si\), \[www.irena.blog.siol.net\]\(http://www.irena.blog.siol.net\)](http://www.morel.</a></li>
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- European Festivals Association brochure and website ([www.efa-aei.org](http://www.efa-aei.org))
- KAM and Event.vodič brochures
- City of Ljubljana newspaper
- Urban (internal publication of Javni Holding Ljubljana)

More than 760 journalists, photographers and camera operators received accreditation for our events. They were responsible for more than 2.000 news items in Slovenia between 1 April and 4 September.

## 10. THE FESTIVAL ONLINE

### VISITS TO THE LJUBLJANA FESTIVAL WEBSITE BETWEEN 24 MARCH AND 4 SEPTEMBER:

- Number of unique visitors: 122.374
- No of visits: 192.058
- No of page views: 468.389
- Average number of pages viewed: 2.44 pages/visit
- Average duration of visit: 1:50
- Access via computer: 54.35 % (104.380 visits)
- Access via smartphone: 37.96 % (72.919 visits)
- Access via tablet: 7.69 % (14.769 visits)

## VISITS TO THE FESTIVAL LJUBLJANA FACEBOOK PAGE

As at 4 September 2017, the Festival Ljubljana Facebook page had a total of 11.667 likes. Between 24 March and 4 September it received 1.534 likes. The largest number of likes are from Slovenia (9.682), followed by Italy (226), Croatia (224), and Germany (130). Of those who have liked the Facebook page, 71 % are women and 28 % are men, with the largest number in the 25–34 age group (35 % of the total, including 26 % of the women and 9 % of the men). This age group is followed by the 35–44 age group (24 %, or 17 % of the women and 7 % of the men). The smallest percentage of likes come from the under 17s (1.8 %) and the over 65s (4 %).

The most active users (those who like, comment, share or click on page content) are in the 25–34 age group and represent 26 % of the total (18 % of the women and 8 % of the men). They are followed by the 45–54 age group (20 %, or 14 % men and 6 % of the women). The least active users are from the 13–17 age group (0.55 % of the total) and the 18–24 age group (10 %).

## ADVERTISING ON GOOGLE AND FACEBOOK

Between 24 March and 4 September 2017, the Google AdWords advertising campaign for the 2017 Ljubljana Festival brought a total of 37.630 clicks and 4.955.798 impressions. A total of 2.744 conversions were recorded.

Between 24 March and 4 September 2017, the Facebook advertising campaign brought a total of 25.639 clicks on advertisements, including 9.347 clicks on the Festival website ([www.ljubljanafestival.si](http://www.ljubljanafestival.si)) and 218.629 actions (likes, comments, shares, photo views) relating to displayed advertisements. The reach throughout the entire period of the campaign was 290.242 people, and 1.635 conversions were obtained.

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# 11. TICKET SALES

Ticket sales for 2017 Ljubljana Festival: Križanke box office, [www.ljubljanafestival.si](http://www.ljubljanafestival.si), [www.eventim.si](http://www.eventim.si), Tel. +386 (0)1 420 50 00, Eventim.si outlets (Tivoli, Citypark, Kino Šiška, Ljubljana; Europark, Maribor), Petrol service stations around Slovenia, post offices, Kompas shops around Slovenia, Big Bang shops, 3DVA, Trafika, (K) kiosks, Palma tourism agency, sales outlets of national rail operator SŽ in Ljubljana, Maribor, Celje and Koper.

In Trieste: Multimedia-Radioattività, [www.radioattivita.com](http://www.radioattivita.com).

In Austria: Oeticket.com sales outlets.

In Croatia: Eventim.hr sales outlets.



Little Art Colony



Little Art Colony





Dance/theatre performance Committed to Steps



Vesna Musical, music/dance workshop

## 12. SPECIAL PROJECTS

### A) INTERNATIONAL FINE ARTS COLONY

Guests of the 20<sup>th</sup> International Fine Arts Colony: Alberto Lanzaretti from Italy, David Hinchliffe from Australia, Manfred Mörth from Austria and Ulrike Kasper from Germany. The artists worked in the Križanke complex and then exhibited their works in the Knights' Hall at Križanke. Selector Tomo Vran, who has led the Fine Arts Colony since the beginning, says that this workshop is one of the few to take place in such a distinctly urban setting and probably also one of the few to offer painters such ideal conditions for work. The possibility of peace offered by the atmosphere of Plečnik's Križanke complex in the centre of a city bustling with an enormous variety of cultural events throughout the summer is very precious. To date it has been appreciated by more than 160 painters from Slovenia and around Europe. They have left Ljubljana satisfied with the experience and with the results of their work, and grateful to Festival Ljubljana, the organiser, for allowing them this experience.

### B) HOLIDAYS AT THE LJUBLJANA FESTIVAL

Creative workshops for children have become part of the festival tradition. They stimulate the imagination, bringing creativity in music and art closer to children and broadening their cultural horizon. Because they are free, they also give children from disadvantaged backgrounds the opportunity to take part. The sponsors of the workshops this year were Zavarovalnica Triglav/Mladi upi, Spar Slovenije and Zavarovalnica Sava. The workshops for children aged 6 to 14 consisted of two categories: Eco-Summer at the Ljubljana Festival (Little Art Colony), the Committed to Steps project (theatre/dance) and the Vesna Musical workshop (music/theatre). Teaching at the workshops was by Slovene artists, painters, dancers and musicians. The workshops ended with a presentation for parents and the formal awarding of diplomas. The workshops were designed and led by Maja Stojanov and coordinated by Katarina Kukovič.

### C) LJUBLJANA FESTIVAL ON THE LJUBLJANICA

This year the attractive Ljubljana Festival venues included, for the second time, the Ljubljanica – the river that flows through the old centre of Slovenia's capital city. The Ljubljana Festival in fact also took place on the pleasure boats on the river that offer tourists a unique view of the city. Students from the Ljubljana Academy of Music and the Ljubljana Conservatory of Music and Ballet performed on the river.

## D) THE "COMMITTED TO STEPS" PROJECT

For the second year in a row, Festival Ljubljana organised the theatre/dance event Committed to Steps as part of its programme of children's summer workshops. The story of a first moment, an encounter, a first love and a look at reality were the themes included in this year's performance. As part of the Committed to Steps project, in association with Festival Ljubljana, Zavarovalnica Sava, URI Soča and actor Jernej Šugman, the project's ambassador, the participants give in to artistic inspiration and, to the accompaniment of live music performed by the children's string orchestra from the Moste-Polje district, become stars of the stage for a day.

## E) VESNA MUSICAL, MUSIC AND DANCE WORKSHOP

At the 65<sup>th</sup> Ljubljana Festival children aged 8 to 14 took part in a workshop on the musical *Vesna*, which received its premiere performance in July. The dance and singing enthusiasts put themselves in the hands of dance master Miha Krušič for the choreography, while singing teacher Boštjan Korošec looked after the vocal parts. The children then had the opportunity to show what they had learned in a performance in Križanke's Knights' Hall.

## F) HOMMAGE À NEGOVAN NEMEC: THIRTY YEARS LATER, EXHIBITION

From 16 August to 5 September an exhibition dedicated to the sculptor Negovan Nemeč (1947–1987) was on view in Križanke Church. An academy-trained sculptor from Bilje in the Goriška region of NW Slovenia, he would first capture an idea in a drawing or sketch and then later, after careful reflection and trusting his unerring sense of dimension, volume, surface, statics and material properties, would bring it to life in various dimensions in materials that, through their solidity and durability, challenged him to an intensive creative dialogue. While he most frequently worked in stone, he also worked a lot in wood and iron, as well as in clay, and cast his works in bronze. The exhibition was curated by Nelida Nemeč.

# 13. DID YOU KNOW?

## A) PREMIERES

- **Vesna, musical** – 8 June, Križanke
- **E. Kálmán: The Gypsy Princess, operetta** – 4 July, National Opera and Ballet Theatre Ljubljana
- **A. Sokolović: Wedding, chamber opera** – 22 August, National Opera & Ballet Theatre, Ljubljana
- **R. Wagner: Siegfried and Twilight of the Gods, music dramas** – 29, 30 August, Cankarjev Dom

## B) CURIOSITIES

- This year marks 20 years since the founding of the International Fine Arts Colony, 65 years of the Ljubljana Festival, 25 years with Darko Brlek as general and artistic director and 25 years of the international music cycle Young Virtuosi.
- We presented the programme of the 65<sup>th</sup> Ljubljana Festival in Trieste, Štanjel, Graz, Klagenfurt and Zagreb.
- The Summer Night concert was this year dedicated to the 80<sup>th</sup> anniversary of the birth of Jože Privšek.



Dr Nelida Nemeč, curator of the exhibition *Hommage à Negovan Nemeč: Thirty Years Later*

- Returning artists: Lana Trotošek, Dmitry Sitkovetsky, Roby Lakatos, Boris Bizjak, Marko Hatlak, China National Opera from Beijing, Mariinsky Theatre from Saint Petersburg, Valery Gergiev, Tomaž Domicelj, Elina Garanča, Vlado Kreslin, the cast of *Mamma Mia!*, Nie Jiapeng, Zhang Guoyong, Simon Trpčeski.
- *Immacolata* was dedicated to Tomaž Pandur, who died suddenly last year.
- Annie Dutoit is a Swiss-born actress and narrator and the daughter of renowned musicians Martha Argerich and Charles Dutoit.
- Soprano Nika Gorič recently won the highest award at the Royal Academy of Music graduation ceremony, held in London at the beginning of July: the prestigious Queen's Commendation for Excellence, awarded to the best all-round student of the year. She previously held the prestigious Charles Mackerras Opera Scholarship and her studies have been supported by a scholarship from Slovenia's Ministry of Culture. In 2016 she was awarded an Independent Opera Voice Scholarship.
- Gian Maria Bonino plays an 1803 fortepiano from an anonymous maker. Its characteristics are very similar to the fortepianos built by Johann Schanz, one of five Viennese piano makers of the early 19<sup>th</sup> century, who was highly esteemed by Haydn and Beethoven. At 240 centimetres long, this six-octave instrument with metal strings and a Viennese action counts as one of the largest models of its period. Bonino also plays a fortepiano from Schumann's time – an instrument built by John Broadwood & Sons in 1845. This concert grand (serial number 16504) is of historical importance in that it was played by Frédéric Chopin himself during his sojourn in London: it was hired for him in November 1845 by General Jablonski. It was later bought by Charlotte Canning (née Stuart), one of Queen Victoria's ladies-in-waiting, and then by Lindsay Sloper, a student of Chopin's in London. The piano is mentioned in Jean Jude's book *Pleyel, l'Histoire d'un siècle*, in which the author describes Chopin's instruments.
- Roby Lakatos comes from a legendary family of Romani violinists descended from János Bihari, "King of Gypsy violinists", and music has been part of his life since childhood.



President Borut Pahor confers the Silver Order of Merit of the Republic of Slovenia on Maestro Valery Gergiev



- The Makedonissimo project consists of transcriptions of Macedonian traditional music created by Pande Shahov (1973) in collaboration with pianist Simon Trpčeski.
- Dmitry Masleev is the winner of the last International Tchaikovsky Competition (2015).
- An album produced by Boris Bizjak featuring violinist Lana Trotovshek and pianist Maria Canyigueral recently won the silver medal at the Global Music Awards 2016 for mixing and sound editing.
- The name of the Ulysses Quartet is a homage to the Homeric hero Odysseus. Not only that but the quartet is based in the Washington Heights neighbourhood of New York City, very close to the last resting place of former US president Ulysses S. Grant.



Mezzo-soprano Elina Garanča signing CDs after the concert



Standing ovation at the concert of pianist Martha Argerich

- Flautist Martin Belič is a member of the Munich Philharmonic under chief conductor Valery Gergiev.
- Sergiu Celibidache invited Michael Martin Kofler to join the Munich Philharmonic as principal flautist in 1987. In 1989 he performed as a soloist at the Ljubljana Festival.
- This year marks 20 years since Maestro Valery Gergiev's first performance in Slovenia.
- Slovenian President Borut Pahor has conferred the Silver Order of Merit on Maestro Valery Gergiev in recognition of the world-renowned conductor's contribution to enriching Slovenia's cultural life with remarkable musical experiences.
- Simon Širca has translated Martin Gregor-Dellin's book *Richard Wagner: His Life, His Work, His Century* into Slovene. It was published in honour of the 65<sup>th</sup> anniversary of the Ljubljana Festival and the appearances at the Festival by St Petersburg's Mariinsky Theatre.
- The new Slovene musical *Vesna* is adapted from Matej Bor's film of the same name, the first Slovene romantic comedy.
- This year we are celebrating the 15<sup>th</sup> anniversary of the first concert at the Ljubljana Festival by the MD7 ensemble for contemporary music.
- We opened the exhibition *Hommage À Negovan Nemeč*, immortalising the sculptor's 30 years of creative work.



A fortepiano from Schumann's time, built by John Broadwood & Sons in 1845



Congress Square



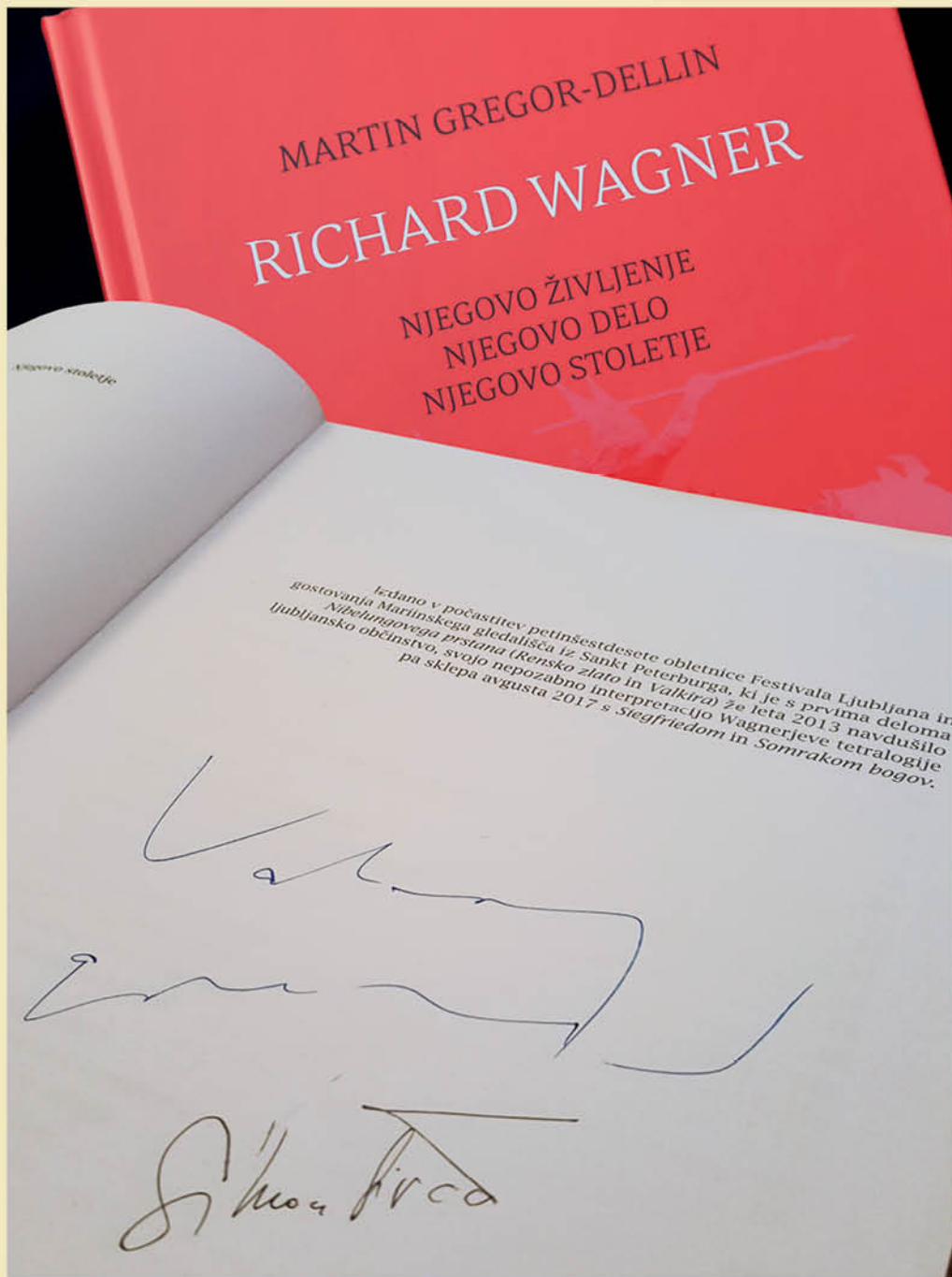
Foyer, Križanke



Mezzo-soprano Elina Garanča



Painter Zmago Modic



Darko Brlek, General and Artistic Director of the Ljubljana Festival, Boštjan Koren, director of SŽ Passenger Services



Part of the Festival Ljubljana team with director Carus Padrissa

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festival

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Ljubljana, Slovenija

1. - 12. VII. 1961  
REVIJA  
jugoslovanske opere

FESTIVAL LJUBLJANA '70

FESTIVAL  
LJUBLJANA  
1974

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POLETNI FESTIVAL  
18. julij  
31. avgust  
1992

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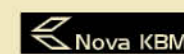
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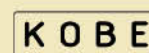
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Vesna, 7 June  
C. Orff: Carmina Burana, 27 June  
Committed to Steps, 3–8 July



St Petersburg Philharmonic Orchestra, 3 July



Vesna, 17 August



Vesna, 8 June



E. Kálmán: The Gypsy Princess, 4 July



Highlights from West End and Broadway Musicals, 21 August



Vesna, 9 June  
Vesna, musical, music and dance workshop  
16–18 August



Vesna, 7–10 June  
Mamma Mia!, 18 June  
C. Orff: Carmina Burana, 27 June  
E. Kálmán: The Gypsy Princess, 4 July  
E. Kálmán: The Gypsy Princess, 12–14 July  
Vesna, 16–17 August  
A. Sokolović: Wedding, 22 August

Mariinsky Orchestra, 31 August  
Vesna, musical, music and dance workshop,  
16–18 August



Vesna, musical, music and dance workshop,  
16–18 August



R. Wagner: Siegfried, 29 August



Vesna, 10 June



R. Wagner: Siegfried, 29 August



C. Orff: Carmina Burana, 27 June



Summer Night, 21 June



Vesna, 16 August



Mamma Mia!, 18 June  
Ljubljana Festival on the Ljubljana, 30 June–3 July  
R. Wagner: Twilight of the Gods, 30 August



E. Kálmán: The Gypsy Princess, 12 July



John Malkovich, 20 July