



LJUBLJANAFESTIVAL.SI

**SLOVENSKI  
GLASBENI DNEVI**  
31 let Glasbe

**SLOVENIAN  
MUSIC DAYS**  
*31 years of Music*

Ljubljana, 15.–19. 4. 2016

PROGRAM SGD FINANČNO OMOGOČATA /  
THE PROGRAMME OF THE SGD IS SUPPORTED BY:



Mestna občina  
Ljubljana



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO

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

**Programski odbor 31. Slovenskih glasbenih dnevov /  
Programme Committee of the 31<sup>st</sup> Slovenian Music Days:**

**prof. dr. Primož Kuret**

**dr. Jernej Weiss**

**Damjan Damjanovič**, Slovenska filharmonija / *Slovenian  
Philharmonic*

**Snježana Drevenšek**, Slovenska filharmonija / *Slovenian  
Philharmonic*

**Uroš Lajovic**, Slovenska filharmonija / *Slovenian Philharmonic*

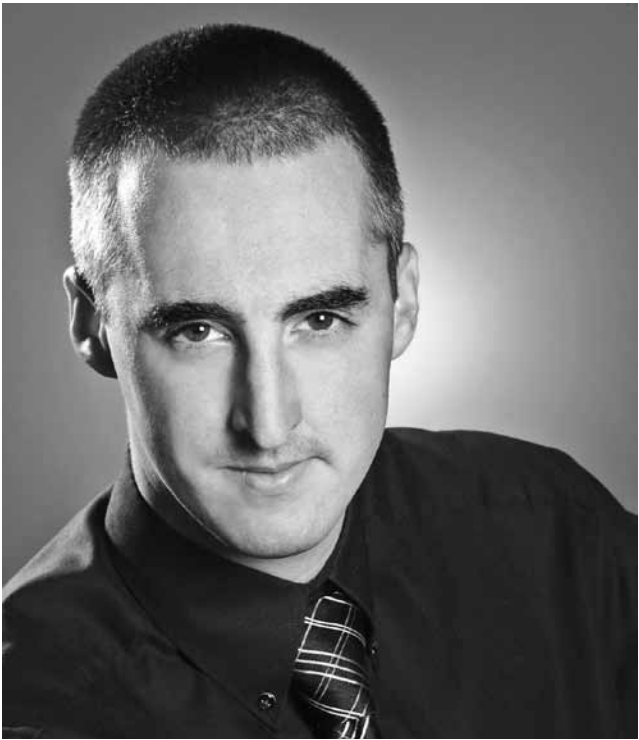
**Nenad Firšt**, Društvo slovenskih skladateljev / *Society of Slovene  
Composers*

**Patrik Greblo**, RTV Slovenija

**Maja Kojc**, RTV Slovenija

**Matej Venier**, RTV Slovenija

Festival Ljubljana: **Darko Brlek**



*Slovenski glasbeni dnevi* vstopajo v četrto desetletje obstoja. Impozantni dosežki so tisti, ki ta »praznik slovenske glasbe« uvrščajo med najpomembnejše vsakoletne glasbene dogodke v državi. Več kot 200 prvih izvedb, 700 prispevkov mednarodnega muzikološkega simpozija ob vrsti drugih spremljevalnih prireditev (okroglih miz, razstav, glasbenih delavnic za otroke, študentskih muzikoloških simpozijev) bolj ali manj jasno govori samih zase. Tako gre utemeljiteljem *Slovenskih glasbenih dnevov*, nad katerimi že od začetka bdi Festival Ljubljana, v prvi vrsti zahvala za vizijo in neutrudno delo, brez katerega še tako dobre zamisli ne zaživijo, kaj šele vstopijo v četrto desetletje delovanja.

Edinstveno povezovanje ustvarjalnih in poustvarjalnih sinergij nekaterih osrednjih slovenskih glasbenih institucij odpira možnosti za predstavitev del domačih skladateljev tudi v prihodnje. Ne le skladb iz železnega repertoarja slovenske glasbene zakladnice, temveč tudi tistih, ki pozabljene ležijo v nekaterih arhivih, kot tudi najkakovostnejših stvaritev sodobne slovenske glasbene ustvarjalnosti. In prav to poleg vse večje afirmiranosti v mednarodnem prostoru ostaja ena izmed poglobitvenih nalog *Slovenskih glasbenih dnevov*: v stalnem iskanju sozvočja z domačimi ustvarjalnimi in poustvarjalnimi dosežki ter bogatitvi slovenskega glasbenega prostora z mednarodnimi izzivi.

Ob tem nikakor ne gre pozabiti na mednarodni muzikološki simpozij, ki je kot nekakšno intelektualno žarišče vselej močno sooblikoval programske okvire dosedanjega koncertnega dogajanja. V preteklosti je nakazoval teme, ki jih je načenjala sodobna muzikologija, in z vabili najvidnejšim domačim in tujim referentom skrbel za aktualnost svojih spoznanj. Tako tudi letošnja tematika mednarodnega muzikološkega simpozija, na katerem bo sodelovalo rekordno število 32 simpozistov iz dvanajstih držav in bo posvečen »glasbenim migracijam«, sledi aktualnim dogodkom in v obdobju vnovičnih ločevanj kaže na stične točke sicer izjemno raznolike evropske glasbene dediščine.

Tudi letošnji koncertni dogodki izkazujejo za *Slovenske glasbene dneve* že kar pregovorno pestrost predstavljenih skladb, tako upoštevajoč zvrstnost kot njihovo slogovno različnost. Petkov uvodni koncert v izvedbi Orkestra Slovenske filharmonije pod vodstvom Simona Krečiča se prvenstveno posveča ustvarjalnosti Pavla Mišelčiča, ene najbolj vsestransko dejavnih in pomenljivih skladateljskih osebnosti pri nas. Na sobotnem jazzovskem večeru bo zazvenela glasba štirih mladih slovenskih ustvarjalcev (Lenarta Krečiča, Lovra Ravbarja, Klemna Smoleja in Tadeja Tomšiča) v izvedbi Big Banda RTV Slovenija, temu pa sledi nedeljsko dopoldne s slovenskim samospévom v izvedbi baritonista Matjaža Robavsca in pianistke Andreje Kosmač. V nedeljo zvečer se koncertni program *Slovenskih glasbenih dnevor* seli v Slavnostno dvorano Ptujskega gradu, ki bo prizorišče nekaterih manj znanih glasbenih del dežele Kranjske iz druge polovice 18. stoletja v izvedbi Ansambla musica cubicularis. Ponedeljkov koncertni večer pa prinaša nastop nenavadnega, a nadvse zanimivega instrumentalnega dua: oboe (Matej Šarc) in harfe (Ursula Aščič). Na koncertu bodo med drugim predstavljene tri slovenske krstne izvedbe (Mateja Bonina, Iva Petrića in Larise Vrhunc). Torkov zaključni koncert v izvedbi Simfoničnega orkestra RTV Slovenija pod vodstvom Žive Ploj Peršuh pa bo posvečen skladateljskemu delu enega izmed velikanov sodobne slovenske glasbe Janeza Matičiča, ki letos praznuje častitljivi 90-letni jubilej.

Na koncu velja poudariti, da je odgovor na vprašanje »Zakaj Slovenski glasbeni dnevi?«, ki ga je ob prvih *Slovenskih glasbenih dnevih* podal njihov spiritus agens, prof. dr. Primož Kuret, še vedno aktualen: »Zato, da poudarimo tudi na glasbenem področju visoke namere, za katerimi gre naša umetnostna težnja, zato, da odpiramo tej glasbi širše vidike doma in na tujem, zato, da pred domačim občinstvom zastavimo svoje sile v boljše poznavanje lastne glasbene kulture. Naša bodočnost je v prodornejši navzočnosti v sodobnem svetu. Biti hočemo ustvarjalni, to je naša ambicija.« Trudili se bomo, da bomo še naprej uspešno sledili tem ciljem in tako uresničevali nadvse pomembno poslanstvo razvoja slovenske glasbene kulture.

**Jernej Weiss**

*Slovenian Music Days is now entering its fourth decade of existence. The impressive musical achievements at this “feast of Slovenian music” rank it amongst the most important annual music events in the country. With over 200 premiere performances, 700 papers presented at the international musicological symposium, and a number of accompanying events (round tables, exhibitions, music workshops for children and student musicology symposiums), the results speak more or less for themselves. Therefore, the founders of Slovenian Music Days, which is overseen by the Ljubljana Festival, should first and foremost be thanked for their vision and tireless work, without which even the best ideas could not come to life at all, let alone for the fourth consecutive decade.*

*The unique interweaving of the creative and reproductive synergies of some central Slovenian musical institutions also opens up possibilities for the presentation of works by domestic composers in the future. It is not only compositions that are becoming a fixture in the treasures of Slovenia’s musical repertoire, but also those that have been forgotten in the music archives and some of the best examples of modern Slovenian musical creativity. And this, in addition to the increasing integration into the international environment, remains one of the key tasks of Slovenian Music Days in the future: in constant search for harmony with local creative and performing achievements and by enriching the Slovenian music culture with international challenges.*

*Acknowledgement should also go to the international musicology symposium, which – by treating the concert programme framework as an intellectual crucible of sorts – has been of great assistance in its creation. In the past, the symposium dealt with the topics addressed by modern musicology, and by inviting the most prominent domestic and foreign paper presenters it has been providing topical findings. The theme of this year’s international musicology symposium, which will be attended by a record 32 participants from twelve countries, focuses on “music migrations”, follows current developments and, in a period of new divisions, indicates common ground for otherwise extremely diverse European music heritage.*

*The concert events held this year during Slovenian Music Days therefore demonstrate the proverbial diversity of the compositions performed, taking into account their genres and styles. The Friday opening concert given by the Slovenian Philharmonic under the baton of Simon Krečič is primarily dedicated to the creativity of Pavel Mihelčič, one of Slovenia’s most active and important musical personalities. The music of four young Slovenian artists (Lenart Krečič, Lovro Ravbar, Klemen Smolej and Tadej Tomšič) will be performed by the RTV Slovenija Big Band on its Saturday jazz evening, which will then be followed on Sunday morning by a Slovenian solo vocal performed by the baritone Matjaž Robavs accompanied on the piano by Andreja Kosmač. On Sunday, the evening concert*

programme for Slovenian Music Days will move to Ptuj Castle's Festival Hall, which will play host to the performance of some lesser known pieces of music from latter 18th-century Slovenia by the Musica Cubicularis ensemble. Monday's concert will feature a performance by an unusual but extremely interesting instrumental duo: the oboe (Matej Šarc) and harp (Ursula Aščič). The concert will feature, among other things, three Slovenian premiere performances (by Matej Bonin, Ivo Petrić and Larisa Vrhunc). The final concert on Tuesday given by the RTV Slovenija Symphony Orchestra and led by the conductor Živa Ploj Peršuh will be dedicated to the work of Janez Matičič, one of the giants of modern Slovenian music, who is celebrating his 90th birthday this year.

Finally, it should be stressed that the answer to the question "Why Slovenian Music Days?" raised by its spiritus agens, Dr Primož Kuret, on the occasion of the first Slovenian Music Days, is still relevant: "In order to also emphasise high intentions followed by our artistic tendency in the field of music, to open up the broader aspects of this music at home and abroad, and to endeavour to gain a better understanding of our own musical culture in front of the domestic audience. Our future depends on a more incisive presence in the modern world. We want to be creative – this is our ambition." We will therefore continue to make every effort to meet these objectives and, in this way, succeed in the important mission of developing Slovenian musical culture.

**Jernej Weiss**

Petek, 15. april 2016, ob 19.30 / Friday, 15 April 2016, 7.30 pm  
Slovenska filharmonija, Dvorana Marjana Kozine /  
Slovenian Philharmonic, Marjan Kozina Hall

Odprtje 31. Slovenskih glasbenih dnevov  
Opening of the 31<sup>st</sup> Slovenian Music Days

**Cikel: Pogled nazaj – pogled naprej**  
**Cycle: The View Back – The View Forward**



Foto / Photo: Janez Kotar

# ORKESTER SLOVENSKE FILHARMONIJE SLOVENIAN PHILHARMONIC ORCHESTRA

Solista / Soloists:

**Melina Todorovska**, angleški rog / cor anglais

**Martin Sušnik**, tenor

Dirigent / Conductor: **Simon Krečič**

## Na sporedu / Programme:

**Luciano Berio** (1925–2003): Rendering

**Pavel Mihelčič** (1937): Polnočna serenada / Midnight Serenade

**Witold Lutoslawski** (1913–1994): Veriga 3 / Chain 3

**Pavel Mihelčič**: Prošnja umirajočega junaka / Plea of the Dying Hero

**Pavel Mihelčič**: Slike, ki izginjajo / Disappearing Pictures

Uvodni koncert 31. Slovenskih glasbenih dnevov prepleta ustvarjalnost ene najbolj vsestransko dejavnih in pomenljivih glasbenih osebnosti pri nas, **Pavla Mihelčiča**, in vplivnih skladateljev druge polovice 20. stoletja, Italijana **Luciana Beria** ter Poljaka **Witolda Lutosławskega**, ki ju Mihelčič neizmerno občuduje. Na programu sta zgolj tri leta narazen nastali orkestralni skladbi omenjenih, že preminulih tujih skladateljev. Oba se v partiturah poigravata z motivičnim materialom, vsak po svoje. Berio v skladbi *Rendering* uporablja fragmente Schubertove *Simfonije št. 10*, ki je skladatelj ni dokončal in je ohranjena samo v skicah. Berio je Schubertove fragmente orkestriral in jih nespremenjene vpletel v delo, sam pa je zapolnil manjkajoče odseke s povsem drugačno zvočnostjo, ki deluje oddaljena in tako želi poudariti originalno praznino. Lutosławski v svojem delu *Chain 3 (Veriga 3)* z izvirnimi tehnikami doseže izrazito kromatiko in večplastnost zvoka. Pri t. i. verižni formi uporablja tehniko veriženja drobnih glasbenih idej in tako ustvarja dinamičen glasbeni tok; z uporabo aleatorike pa na določenih odsekih ponavljajoči se glasbeni motivi zazvenijo v navidezno kompleksnem kontrapunktu. **Orkester Slovenske filharmonije** bo predstavil tudi izbor opusa Pavla Mihelčiča za soliste z orkestrom. V *Polnočni serenadi* bo z angleškim rogom solistično nastopila oboistka makedonskega rodu **Melina Todorovska**, od leta 1992 članica Orkestra Slovenske filharmonije, tenorist mlajše generacije **Martin Sušnik**, ki se vse bolj uveljavlja na opernih odrih, pa bo zapel *Prošnjo umirajočega junaka* iz cikla *Štirih slovenskih ljudskih pesmi*. Slišati bo še barvite *Slike, ki izginjajo*, skladbo, za katero je avtor leta 1984 prejel Župančičevo nagrado. Orkester bo vodil **Simon Krečič**, ki kot dirigent pronicljivo prodira tudi v mednarodni prostor, v Sloveniji pa poleg aktivne dirigentske kariere od leta 2013 zaseda položaj umetniškega direktorja Opere SNG Maribor.

*The inaugural concert of the 31<sup>st</sup> Slovene Music Days interweaves the creativity of one of Slovenia's most active and important musical personalities, **Pavel Mihelčič**, and two influential figures from the second half of the twentieth century whom Mihelčič admires immensely: the Italian composer **Luciano Berio** and the Polish composer **Witold Lutosławski**. The programme includes orchestral works by these two composers written just three years apart. Both scores play with motivic material, which each composer uses in his own way. Berio's *Rendering* uses fragments of Schubert's unfinished *Symphony No 10*, which only survives as sketches. Berio orchestrated Schubert's fragments and incorporated them into the work unaltered. He then filled in the missing sections with an entirely different sonority, creating an effect of distance and in this way emphasising the gaps in the original. Lutosławski's work *Chain 3* uses original techniques to achieve a distinct chromaticism and multiple layers of sound. "Chain form", as it is known, links together fragmentary musical ideas to create a dynamic musical flow; through the use of aleatorics the*



repeated musical motifs in some sections of the composition create a seemingly complex counterpoint. The **Slovenian Philharmonic Orchestra** also presents a selection of works by Pavel Mihelčič for soloists and orchestra. The soloist in *Midnight Serenade*, playing the cor anglais, is the Macedonian-born oboist **Melina Todorovska**, a member of the Slovenian Philharmonic Orchestra since 1992. The young tenor **Martin Sušnik**, an increasingly established presence on the opera stage, will sing *Plea of the Dying Hero* from the cycle *Four Slovene Folk Songs*. The programme also includes the colourful *Disappearing Pictures*, a composition for which Mihelčič won the 1984 Župančič Prize. The orchestra is conducted by **Simon Krečič**, a conductor with a growing international reputation who since 2013 has held the position of artistic director of the Maribor Opera at the Slovene National Theatre, Maribor.

Med odmorom koncerta bo v Dvorani Marjana Kozine potekal pogovor s skladateljem Pavlom Mihelčičem. Moderatorica pogovora bo Brigita Rovšek. / *During the interval, a conversation with composer Pavel Mihelčič will take place in the Marjan Kozina Hall. The conversation will be moderated by Brigita Rovšek.*

Vstop prost / *Free entrance*

Brezplačne vstopnice so na voljo pri Blagajni Križank.  
*Free tickets are available at the Križanke box office.*

.....  
V sodelovanju z / *In cooperation with:*



slovenska  
filharmonija

Sobota, 16. april 2016, ob 19.30 / Saturday, 16 April 2016,  
7.30 pm  
Kino Šiška, Katedrala



## BIG BAND RTV SLOVENIJA Z GOSTI / RTV SLOVENIJA BIG BAND WITH GUESTS

**Klemen Smolej**, kitara / guitar

**Lenart Krečič**, saksofon / saxophone

**Lovro Ravbar**, saksofon / saxophone

Dirigent / Conductor: **Lojze Krajncan**

### Na sporedu / Programme:

**Lovro Ravbar** (1977): Changes\*

Erlebnis\*

Night Ride\*

**Klemen Smolej** (1975): Provocations

Does It Matter ?

Say It Right

**Lenart Krečič** (1982): Straighten Up!

Movin' Up

Baobab

**Tadej Tomšič** (1975): Catch Da Buzz

\* prva izvedba / premiere performance

**Big Band RTV Slovenija** je z 71-letno tradicijo ena najstarejših tovrstnih zasedb na svetu. Nekdaj imenovani Plesni orkester Radia Ljubljana (PURL) je s svojim svetovljanstvom in umetniško širino najprej vodil dirigent in skladatelj Bojan Adamič. V začetku 60. let ga je zamenjal Jože Privšek, ki je zanj napisal več kot štiri tisoč priredb in ga popeljal na zavidljivo umetniško raven. Po Privškovi upokojitvi leta 1992 je vodstvo orkestra prevzel Lojze Krajncan, za njim pa še Petar Ugrin, Milko Lazar, Emil Spruk in drugi, tudi številni tuji vodilni jazzovski dirigenti. Danes je Big Band RTV Slovenija močno pomlajen. Večina njegovih članov prihaja z jazzovskih akademij v tujini in vsi so virtuosi na svojih instrumentih. Umetniško vodstvo je leta 2002 prevzel Hugo Šekoranja, njegov dolgoletni saksofonist, leta 2014 pa je orkester dobil novo vodstvo z vodjo enote Glasbene produkcije Patrikom Greblom in umetniškim vodstvom Big Banda, Alešem Sušo, Adamom Klemmom in Blažem Trčkom, ki so tudi vsi aktivni člani zasedbe.

Big Band RTV Slovenija od nekdanj sodeluje s priznanimi imeni jazzovskega sveta. Tokrat se bodo z ansamblom predstavili izvrstni slovenski instrumentalisti, ki so obenem avtorji skladb na koncertu. Program začenjajo prve izvedbe novih skladb **Lovra Ravbarja**, ki so v njegovem avtorskem opusu dela za največjo zasedbo doslej. Glede na najvišjo stopnjo zmožnosti glasbenikov je pri pisanju pustil domišljiji prosto pot. Sledi izbor iz prvega avtorskega big band projekta **Klemna Smoleja**, ki je bil izveden že leta 2013 prav s tem sestavom in bo letos izšel na plošči. Oblikovan je kot poklon bluesu, tako da se v vsaki skladbi čuti pridih te oblike izražanja, ki je vplivala na številne glasbene stile. **Lenart Krečič** je skladbe na programu napisal prav za Big Band slovenske radiotelevizije z mislijo na posamezne člane sestava, ki jim je dodelil več solističnih vložkov. Prvič so bile izvedene leta 2015 pod Krečičevo taktirko, tokrat pa bo v vseh treh nastopil kot solist. Za konec pa se bodo člani Big Banda in instrumentalni solisti potrudili ujeti avtobus – kot si je dogodivščino zamislil **Tadej Tomšič**, od leta 2005 vodilni dirigent Big Banda – in nas razburljivo, a srečno pripeljati do konca jazzovsko obarvanega večera pod taktirko **Lojzeta Krajncana**.

*Founded 71 years ago, the **RTV Slovenija Big Band** is one of the oldest ensembles of its kind anywhere in the world. Once known as the Radio Ljubljana Dance Orchestra, its first leader was the conductor and composer Bojan Adamič, who was notable for his cosmopolitanism and artistic breadth. In the early 1960s he was replaced by Jože Privšek, who wrote more than four thousand arrangements for the Big Band and brought it to a remarkably high artistic level. Following Privšek's retirement in 1992 the leadership of the orchestra was taken over by Lojze Krajncan. Other conductors have included Petar Ugrin, Milko Lazar, Emil Spruk and many leading jazz conductors from around the world. Today the RTV Slovenija Big Band is a thoroughly rejuvenated ensemble. Most of its members have studied at jazz academies abroad and all are virtuoso performers on their instruments. Hugo Šekoranja,*

for many years a saxophonist with the Big Band, took over as artistic director in 2002. In 2014 the Big Band gained new management, with Patrik Greblo as director of musical production and Aleš Suša, Adam Klemm and Blaž Trček as members of the artistic council. All are active members of the ensemble.

Throughout its history the RTV Slovenija Big Band has collaborated with famous names from the world of jazz. Appearing with the Big Band on this occasion are some outstanding Slovene instrumentalists who are also the composers of the works in the programme. The programme begins with the premiere performances of new pieces by  **Lovro Ravbar** , written for the largest ensemble he has composed for to date. Given the superlative abilities of the musicians, he allowed his imagination free rein when composing these pieces. Next comes a selection from the first original big band project by  **Klemen Smolej** , first performed in 2013 by this same ensemble and due out on CD later this year. The work is designed as a homage to the blues and each of the pieces contains a hint of this form of expression, which has influenced so many styles of music.  **Lenart Krečič**  composed the pieces in the programme specifically for the RTV Slovenija Big Band, with individual members in mind for the various solos. The works were first performed in 2015 with Krečič conducting. For this performance he will be taking solos in each of the three pieces. Finally the members of the Big Band and the instrumental soloists will try to "catch the bus" – in an adventure conceived by  **Tadej Tomšič** , the Big Band's chief conductor since 2005 – for a storming and satisfying end to a jazz-tinged evening, conducted by  **Lojze Krajnčan** .

Vstop prost / Free entrance

.....

V sodelovanju z / In cooperation with:



Nedelja, 17. april 2016, ob 11.00 / *Sunday, 17 April 2016, 11.00 am*

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



## KONCERT SLOVENSKIH SAMOSPEVOV / SLOVENIAN LIEDER

**Matjaž Robavs**, bariton / *baritone*

**Andreja Kosmač**, klavir / *piano*

### Na sporedu / *Programme:*

**Josip Procházka** (1874–1956): Kaj bi te vprašal / *What Would I Ask You*

**Fran Gerbič** (1840–1917): Nihče ne ve / *Nobody Knows*  
Kakor cvet / *Like A Flower*

**Benjamin Ipavec** (1829–1908): V spominsko knjigo / *In A Memorial Book*  
Menih / *Monk*  
Ven v mrak in vihar / *Into Dark And Storm*

**Josip Ipavec** ( 1873 - 1921): Pesem / *Poem*  
Divja roža in bršljan / *Wild rose and ivy*

- Marjan Kozina** (1907–1966): iz cikla *Tri šaljive pesmi / from the cycle Three Humorous Songs*:  
Iz čakavske lirike /  
*From avkavian Lyric Poetry*  
*Zadnji dinar / The Last Dinar*
- Slavko Osterc** (1895–1941): *Zvečer / In The Evening*  
*Ni te na vrtu več / You Are Gone*  
*From The Garden*
- Lucijan Marija Škerjanc** (1900–1973): *Beli oblaki / White Clouds*  
*Jesenska pesem /*  
*Autumn Song*
- Ljubo Rančigaj** (1936): iz cikla *Pesmi sanj / from the cycle*  
*Songs of Dreams*  
*Vedro je lice stvari / Serenity*  
*V mladih brezah tiha pomlad /*  
*Silent Spring In The Young Birches*
- Andrej Makor** (1987): *Igra / Game*  
*Pričakovanje / Anticipation*
- Katarina Pustinek Rakar** (1979): *Vabilo / Invitation*  
*Ribnik / The Pond*

V 19. stoletju so uglasbitve slovenskih pesmi učinkovito krepile narodno zavednost. V opusih tedanjih skladateljev najdemo večinoma vokalno, zlasti zborovsko glasbo, ki so jo izvajala številna novonastala društva. V drugi polovici 19. stoletja sta bila pri nas med najpomembnejšimi skladatelji gotovo **Fran Gerbič** in **Benjamin Ipavec**, na programu je tudi glasba njegovega nečaka **Josipa Ipavca**, ob njiju pa še Anton Foerster, eden od številnih glasbenikov češkega rodu, ki so pomembno vplivali na razvoj glasbenega življenja na Slovenskem in zlasti na prelomu iz 19. stoletja v 20. prinašali k nam ustvarjalne dosežke glasbene kulture v čeških deželah. Med temi je bil tudi **Josip Procházka**, čigar samospev *Kaj bi te vprašal* na besedilo Antona Aškerca je bil objavljen že v prvi številki Novih akordov, glasbeni reviji z visokimi glasbenouredniškimi merili. Številni slovenski glasbeniki so odšli na študij v Prago. Med njimi so bili že omenjeni Gerbič pa **Marjan Kozina** ter **Slavko Osterc**. Za zadnjega je prav študij v Pragi pomenil tako močno prelomnico v ustvarjanju, da po njem večine svojih zgodnjih del, med temi tudi samospeva na programu, ni več priznaval. Tudi samospeva **Lucijana Marije Škerjanca** sodita v avtorjevo najzgodnejše obdobje ustvarjanja, v katerem je imel samospev osrednjo vlogo. Program koncerta v zadnjem delu predstavlja glasbo nekaterih sodobnih skladateljev, ki jim je pisanje za glas posebno blizu. **Ljubo Rančigaj** si je prav za dosežke na področju samospeva kot tudi klavirskega opusa leta 2013 prislužil Kozinovo nagrado. Predstavnika mlajše generacije skladateljev pa sta tudi sama pevca: **Andrej Makor** je za svoj pretežno vokalni skladateljski opus prav letos prejel študentsko Prešernovo nagrado Akademije za glasbo; **Katarina Pustinek Rakar** pa svoje znanje in izkušnje že več let predaja tudi na mlajše rodove s pedagoškim delom in vodenjem zborov.

Samospevi bodo ob klavirski podpori **Andreje Kosmač** zazveneli v izvedbi baritonista **Matjaža Robavs**. Pohvali se lahko s številnimi nastopi na pomembnih festivalih (Salzburške slavnostne igre, Festival v Luzernu, Mednarodni festival v Schwetzingenu v Nemčiji idr.), gostovanji v opernih hišah v Celovcu, Schwerinu, na Dunaju, v Ljubljani, Antwerpnu, Wexfordu, Baden Badnu, Zürichu, Frankfurtu in Milanu, snemanji za evropske rtv in japonsko, štirimi samostojnimi zgoščenkami, tremi izdanimi opernimi produkcijami na mednarodnih odrih. Robavs deluje tudi kot profesor na Akademiji za glasbo v Ljubljani in vodi solopevske seminarje na različnih glasbenih institucijah in univerzah doma in v tujini.

*In the nineteenth century, musical settings of Slovene poems were an effective way to strengthen national awareness. The oeuvres of the composers of that period mostly consist of vocal music, in particular choral music, which was performed by numerous newly established choral societies. The two of the most important Slovene composers of the second half of the nineteenth century were **Fran Gerbič** and **Benjamin Ipavec**. The programme proposes also Benjamin's nephew music, **Josip Ipavec**. Another important figure was Anton Foerster, one of the many musicians of Czech origin to have a significant influence on the development of musical life in Slovenia and who, particularly at the turn of the twentieth century, brought the creative achievements of musical culture in the Czech lands to Slovenian lands. Their number also included **Josip Procházka**, whose song *Kaj bi te vprašal* (What Would I Ask You) to a text by Anton Aškerc was published in the first issue of *Novi akordi*, music periodical with high editorial standards. Many Slovene musicians studied in Prague, among them the beforementioned Gerbič, **Marjan Kozina** and **Slavko Osterc**. For Osterc the period of his studies in Prague represented such an important turning point in his creative work that after his return he disowned the majority of his early works, including the songs included in the programme. The two songs by **Lucijan Marija Škerjanc** also belong to the composer's earliest period, in which the Lied played a central role. The last part of the programme presents music by contemporary composers with a particular affinity for vocal composition. **Ljubo Rančigaj** won the 2013 Kozina Prize both for his Lied and piano works oeuvre. Two representatives of the younger generation of composers are themselves singers: **Andrej Makor** was the winner of this year's Student Prešeren Prize of the Academy of Music for his compositions, most of which are for voice; **Katarina Pustinek Rakar** has for a number of years been passing on her knowledge and experience to younger generations through her teaching work and as a director of choirs.*

*The songs in the programme will be sung by the baritone **Matjaž Robavs**, accompanied on the piano by **Andreja Kosmač**. Robavs has performed numerous times at important festivals in Salzburg, Lucerne, Schwetzingen,*

*etc. and in opera houses in Klagenfurt, Schwerin, Vienna, Ljubljana, Antwerp, Wexford, Baden-Baden, Zürich, Frankfurt and Milan. He has made radio and television appearances in Europe and Japan and has recorded four solo albums. He also appears in recordings of three international opera productions. Robavs teaches at the Academy of Music in Ljubljana and gives seminars on Lied interpretation at various musical institutions and universities both at home and abroad.*

Vstop prost / Free entrance

.....  
V sodelovanju z / In cooperation with:





Nedelja, 17. april 2016, ob 19.00 / Sunday, 17 April 2016, 7.00 pm  
 Ptujski grad, Slavnostna dvorana / Ptuj Castle, Slavnostna Dvorana (Festival Hall)



Foto / Photo: Marko Zaplatnik

# GLASBA DEŽELE KRANJSKE V DRUGI POLOVICI 18. STOLETJA MUSIC OF THE DUCHY OF CARNIOLA IN THE SECOND HALF OF THE 18<sup>TH</sup> CENTURY

**Ansambel musica cubicularis / Ensemble Musica Cubicularis:**

**Bernarda Bobro**, sopran / soprano

**Bojan Čičić**, baročna violina / baroque violin

**James Toll**, baročna violina / baroque violin

**Domen Marinčič**, baročni violončelo / baroque cello

**Tomaz Sevšek**, čembalo, orgelski pozitiv / harpsichord, positive organ

**Na sporedu / Programme:**

**Johann Georg Zechner** (1716–1778): Koncert v F-duru za čembalo, dve violini in bas / Concerto in F major for harpsichord, two violins and bass

**Jakob Frančišek Zupan** (1734–1810): Ergieße, mein Mund / Napolni moja usta / Fill My Mouth (Aria Germanica de B. M. V. pro Adventu)

Sey gegrüßt, du Brunn der Gnaden / Bodi pozdravljen, vrelec milosti / Hail, Fountain of Grace (Aria Germanica de B. M. V.)

**Amandus Ivančič** (1727–1758): Sinfonia II v A-duru za dve violini in bas / *Symphony No II in A major for two violins and bass*

**Anton Tomaž Linhart** (1756–1795): Lied / *Pesem / Song* (Aria) *An Liebchen / Ljubici / To My Sweetheart* (Aria)

**Georg Christoph Wagenseil** (1715–1777): Koncert v B-duru za čembalo, dve violini in bas / *Concerto in B flat major for harpsichord, two violins and bass*

**Neznani skladatelj** (druga polovica 18. stoletja) / **Unknown composer** (*second half of the 18th century*): *Quando cessabis a malo / Kdaj se boš odvrnila od zla / When Will You Turn From Evil?* (Aria in F de Tempore)

**Mavricij Pöhm** (1749–1803): *Beata nobis gaudia / Blažene nam radosti / Blessed Joys To Us Again* (Aria de Immaculata)

Slovenski glasbeni dnevi s tem koncertom gostujejo na Ptuj, ki velja za najstarejše dokumentirano mesto v današnji Sloveniji. Nad njim stoji grad, v katerem je na ogled dragocena stalna zbirka več kot 300 glasbil. V slavnostni dvorani gradu bo ansambel **musica cubicularis** ponudil priložnost za spoznavanje manj poznane glasbe na Slovenskem iz druge polovice 18. stoletja. Na programu je bodisi glasba skladateljev slovenskega rodu bodisi avtorjev, ki so v 18. stoletju delovali na ozemlju današnje Slovenije. Večina skladb je shranjena tudi v rokopisih v dragocenih zbirkah na Ptuj in v Novem mestu. Ansambel *musica cubicularis* se tudi sicer posveča pretežno odkrivanju in interpretiranju starejšega glasbenega izročila na Slovenskem in ga izvaja na ustreznih zgodovinskih glasbilih. Glasbo, povezano s slovenskim prostorom, že šesto leto zapored predstavlja tudi v koncertnem ciklu HARMONIA CONCERTANS – Stara glasba na Novem trgu, ki ga prireja z Muzikološkim inštitutom ZRC SAZU. *Musica cubicularis* je dinamični sestav prilagodljive velikosti in zasedbe. Tokrat nastopa kot mednarodna vokalno-instrumentalna zasedba z izvrstno sopranistko **Bernardo Bobro**, ki poje na najimenitnejših opernih in festivalskih odrih. Zapela bo dve nemški in dve latinski duhovni ariji ter uglasbitvi dveh Linhartovih pesmi v nemškem jeziku. Izmenjaje z glasbenimi točkami z vokalom pa bo ansambel predstavil dva Koncerta za čembalo, dve violini in bas ter Sinfonio za dve violini in bas. Baročni violini bosta v rokah hrvaškega virtuozna **Bojana Čičića**, enega najbolj obetavnih baročnih violinistov, in angleškega violinista **Jamesa Tolla**, ki sodeluje s številnimi odličnimi orkestri v Veliki Britaniji. V sestavu sta še vodilna slovenska interpretata stare glasbe, **Domen Marinčič**, ki bo tokrat igral baročni violončelo, ter čembalist in organist **Tomaž Sevšek**.

*With this concert, Slovene Music Days visits Ptuj, the oldest documented town in present-day Slovenia. Above the town stands the castle, where a valuable permanent collection of more than 300 musical instruments is on view. In the magnificent setting of Ptuj Castle's Festival Hall, the ensemble **Musica Cubicularis** offers us the opportunity to discover some lesser known music from the Slovenia of the second half of*

*the eighteenth century. The programme consists of music by Slovene composers and by other composers who worked in what is today Slovenia in the eighteenth century. The majority of these compositions are also preserved in manuscript form in valuable collections in Ptuj and Novo Mesto. Musica Cubicularis is an ensemble largely dedicated to the discovery and interpretation of the older musical tradition in Slovenia and to its performance on historically authentic instruments. For the sixth year in a row the ensemble will be also presenting music connected with Slovenia as part of the "HARMONIA CONCERTANS – Early Music at New Square" concert series organised in conjunction with the Institute of Musicology, part of the Research Centre of the Slovene Academy of Sciences and Arts. Musica Cubicularis is a dynamic ensemble whose size and composition varies. This time it is appearing as an international vocal and instrumental ensemble featuring the outstanding soprano **Bernarda Bobro**, who has appeared on the most prestigious opera and festival stages. She will sing four religious arias – two in German and two in Latin – and settings of two German poems by Anton Tomaž Linhart. Alternating instrumental pieces with songs, the programme also includes two concertos for harpsichord, two violins and bass and a symphony for two violins and bass. The baroque violins are played by the Croatian virtuoso **Bojan Čičić**, one of the most promising baroque violinists, and the British violinist **James Toll**, who has worked with many leading orchestras in the United Kingdom. The ensemble also includes two leading Slovene interpreters of early music, **Domen Marinčič**, on this occasion playing the baroque cello, and the harpsichordist and organist **Tomaž Sevšek**.*

Vstop prost / Free entrance

.....  
V sodelovanju z / In cooperation with:



**MESTNA OBČINA PTUJ**

Ponedeljek, 18. april 2016, ob 19.30 / Monday, 18 April 2016, 7.30 pm  
Slovenska filharmonija, Dvorana Slavka Osterca / Slovenian Philharmonic, Slavko Osterc Hall



## MATEJ ŠARC, oboa / oboe URSULA AŠČIČ, harfa / harp

### Na sporedu / Programme:

**Luciano Berio** (1925 – 2003): Sekvenca II za harfo solo / *Sequenza II for Harp*

**Matej Bonin** (1986): Monolog za oboo solo\* / *Monologue for Oboe\**

**Heinz Holliger** (1939): Mobile za oboo in harfo / *Mobile for Oboe and Harp*

**Ivo Petrić** (1931): Pogovori oboe s harfo\* / *Conversations for Oboe and Harp\**

**Primož Ramovš** (1921–1999): Med G in H za oboo in harfo / *Between G and H for Oboe and Harp*

**Larisa Vrhunc** (1967): ... mirno trajajoče stvari ... za oboo in harfo\* / *... Calm Lasting Things ... for Oboe and Harp\**

\* krstna izvedba / *premiere performance*

Glasbeni večer bodo oblikovali zvoki nenavadne kombinacije oboe in harfe pod prsti in v interpretaciji odličnih glasbenikov. V umetniški dejavnosti oboista **Mateja Šarca** od nekdanj zaseda pomembno vlogo sodobna glasba. Že več kot dvajset let je član Orkestra Slovenske filharmonije in mednarodno uveljavljenega pihalnega kvinteta Slowind, posveča se tudi pedagoškemu delu in organizaciji glasbenih festivalov. Harfistka **Ursula Aščič** je po končanem študiju na ljubljanski glasbeni akademiji odšla še na izobraževanje v tujino. Z odliko je na Kraljevem konservatoriju v Bruslju končala podiplomski študij orkestrskega igranja in solo harfe. Dodatno se je izpopolnjevala še v Lyonu in sodelovala s številnimi orkestri.

Na programu so kar tri krstne izvedbe novih del priznanih slovenskih skladateljev. Kot prvega velja omeniti **Iva Petrića**, letošnjega prejemnika velike Prešernove nagrade za življenjsko delo, ki postavlja krono številnim Petrićevim pomembnim nagradam. Petinosemdesetletni skladatelj je zelo zaznamoval glasbeno življenje na Slovenskem, saj je poleg plodnega ustvarjanja z več kot 200 deli za najrazličnejše zasedbe deloval tudi kot ustanovitelj in vodja Ansambla Slavko Osterc, umetniški vodja Slovenske filharmonije, dolgoletni vodja založniške hiše Edicije DSS. Medtem ko se je Petrić odločil napisati za priložnost tega koncerta noviteto, v kateri se inštrumenta pogovarjata, pa je **Matej Bonin** ustvaril solistični monolog za oboo. 29-letni skladatelj že uživa zavidljivo prepoznavnost v domačem in mednarodnem prostoru. Njegova dela so bila izvedena na različnih uglednih festivalih, pisal je tudi že po naročilu enega najvidnejših ansamblov za sodobno glasbo, Ensemble Modern, Boninov simfonični prvenec *Cancro* pa je leta 2015 zmagal na mednarodni skladateljski tribuni Rostrum. Tudi skladateljica **Larisa Vrhunc** je večkrat prejela najvišje nagrade na mednarodnih kompozicijskih tekmovanjih. Deluje v Ljubljani in se posveča tudi pedagoškemu delu kot profesorica za teorijo glasbe na Oddelku za muzikologijo Filozofske fakultete v Ljubljani. Večer pretežno slovenske sodobne glasbe zajema še leta 1982 napisano delo *Med G in H* začetnika slovenske avantgarde **Primoža Ramovša**. Slišati pa bo še dve solistični deli - starejšo skladbo *Mobile* iz leta 1962 izvrstnega oboista in skladatelja **Heinza Holligerja** ter drugo iz znamenite serije *Sekvenc* **Luciana Beria**.

*This musical evening features the sounds of the unusual combination of oboe and harp, played by an outstanding pair of musicians. Contemporary music occupies an important place in the artistic activity of the oboist **Matej Šarc**. A member of the Slovenian Philharmonic Orchestra and the internationally renowned wind quintet Slowind for more than 20 years, he is also a teacher and an organiser of music festivals. Harpist **Ursula Aščič** graduated from the Ljubljana Academy of Music before going abroad to continue her training. She has since completed postgraduate courses in orchestral and solo playing at the Royal Conservatory of Brussels, graduating with distinction. She has also trained in Lyon and worked with numerous orchestras. The programme includes the premiere performances of three works by noted Slovene composers. First among them is **Ivo Petrić**, whose numerous important accolades were crowned this year by the Grand Prešeren Prize in recognition of his lifetime achievement. The 85-year-old composer has left a profound mark on musical life in Slovenia. In addition to a creative oeuvre consisting of more than 200 works for ensembles of many different kinds, he founded and led the Slavko Osterc Ensemble, served as the artistic director of Slovenian Philharmonic and was for many years the director of music publisher Edicije DSS. While Petrić has decided to compose for this occasion a new piece in which two instruments converse with each other, **Matej Bonin** has created a solo monologue for oboe. This 29-year-old*

composer is already garnering an enviable reputation both in Slovenia and internationally. His works have been performed at various prestigious festivals and he has already received a commission from one of the most prominent international ensembles dedicated to modern music, the Ensemble Modern. In 2015 Bonin's symphonic debut *Cancro* won the International Rostrum of Composers in the under 30 category. Composer **Larisa Vrhunc** has also been the recipient of first prizes at several international composition competitions. She works in Ljubljana, where she also teaches music theory in the Musicology Department of the University of Ljubljana's Faculty of Arts. This evening of predominantly Slovene contemporary music also includes the 1982 work *Med G in H* by the pioneer of the Slovene musical avant-garde **Primož Ramovš** and two solo works by non-Slovenes: an older composition, *Mobile*, written in 1962 by the celebrated oboist and composer **Heinz Holliger**, and the second of the famous *Sequenze* by **Luciano Berio**.

Vstop prost / Free entrance

.....  
V sodelovanju z / In cooperation with:

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

 **KONCERTNI ATELJE**  
DRUŠTVO SLOVENSkih SKLADATELJEV  
SOCIETY OF SLOVENE COMPOSERS

Torek, 19. april 2016, ob 19.30 / Tuesday, 19 April 2016, 7.30 pm  
 Slovenska filharmonija, Dvorana Marjana Kozine /  
 Slovenian Philharmonic, Marjan Kozina Hall

Zaključek 31. Slovenskih glasbenih dnevov  
 Closing of the 31<sup>st</sup> Slovenian Music Days



# SIMFONIČNI ORKESTER RTV SLOVENIJA

## RTV SLOVENIA SYMPHONY ORCHESTRA

Solistki / Soloists:

**Lovorka Nemeš Dular**, klavir / piano

**Karmen Pečar**, violončelo / cello

Dirigentka / Conductor: **Živa Ploj Peršuh**

### Na sporedu / Programme:

**Janez Matičič** (1926): Suita za godala / *Suite for Strings* (1955)

**J. Matičič**: Koncert za klavir in orkester št. 1 / *Concerto for Piano and Orchestra No. 1* (1965)

**J. Matičič**: Koncert za violončelo in orkester / *Concerto for Cello and Orchestra* (2003)

**J. Matičič**: Danses Grotesques / Groteskni plesi, verzija za orkester / *orchestra version* (1959/2016)

Koncert je poklon letošnjemu jubilantu **Janezu Matičiču**, ki bo junija dopolnil 90 let in je kljub častitljivi starosti poln živahnega in ustvarjalnega duha. Slišali bomo zaokrožen koncertni program v znamenju širokega razpona Matičičeve bogate in raznovrstne ustvarjalnosti, od ene prvih orkestralnih skladb do krstne izvedbe novoorkestriranega dela. Od nekdaj je bila Matičičeva velika ljubezen klavir in tudi uveljavil se je kot odličen pianist in eden najpomembnejših slovenskih skladateljev klavirske glasbe. *Klavirski koncert št. 1* je bil prvič izveden v Parizu, kjer je bil Matičič vse od leta 1959 dolgo dejaven: pri sloviti Nadii Boulanger se je izpopolnjeval v sodobnejšem kompozicijskem stilu, v Groupe de Recherches Musicales pod vodstvom Pierra Schaefferja je spoznal elektroakustično glasbo, tudi učil je na pariških konservatorijih itd. Štiristavčno *Suito za godala* je napisal pred odhodom v Pariz, a že po končanem študiju kompozicije in dirigiranja na ljubljanski glasbeni akademiji. Prvo njegovo v Parizu nastalo delo pa so *Groteskni plesi*. Napisani so bili za klavir, skladatelj pa jih je za priložnost tokratnega koncerta orkestriral za simfonično zasedbo, pri čemer je dosledno sledil klavirskemu originalu. Med Matičičevimi štirimi koncerti za solistični inštrument in orkester je najmlajši *Koncert za violončelo*, ki je bil krstno izveden leta 2004 prav s **Simfoničnim orkestrom RTV Slovenija**. Ta sestav v letošnji sezoni slavi visoko 60-letnico. Na dirigentskem podiju bo za Matičičev avtorski večer stala dirigentka **Živa Ploj Peršuh**, v koncertantnih delih se bosta predstavili prav tako mlajši in že z zrelemi izkušnjami bogati glasbenici, pianistka **Lovorka Nemeš Dular** in violončelistka **Karmen Pečar**, ki sta dejavni tako na koncertnih odrih kot tudi na pedagoškem področju.

*The concert is a tribute to **Janez Matičič**, who will celebrate his 90<sup>th</sup> birthday this June. Despite his advanced years, he brims with playful spirit and creativity. The well-rounded concert programme features a wide range of pieces from Matičič's prolific and diverse creative life: from one of his first orchestra compositions to a premiere of a newly orchestrated piece. Matičič has always had a great love for piano, and has established himself as an excellent pianist and one of the most prominent Slovenian piano composers. The Concerto for Piano No. 1 was first performed in Paris, where Matičič moved in 1959 and was active for several years: he perfected his modern composition skills under the tutelage of the renowned Nadia Boulanger, studied electroacoustic music at the Groupe de Recherches Musicales, led by Pierre Schaeffer, and also taught at several Parisian conservatories. After graduating from the Ljubljana Academy of Music in music composition and conducting, Matičič composed the four-movement Suite for Strings before he left for Paris. His first Parisian work was the Danses Grotesques. Although initially composed for the piano, Matičič arranged this piece of music for the symphonic orchestra specifically for this occasion, staying faithful to the piano original. The most recent of Matičič's solo*



concertos, the *Concerto for Cello*, was premiered in 2004 by **RTV Slovenia Symphony Orchestra**, which this season celebrates its 60<sup>th</sup> anniversary. This evening dedicated to Matičič will see the conductor **Živa Ploj Peršuh** on the podium, while the concertos will be soloed by the young yet seasoned musicians **Lovorka Nemeš Dular** on piano and **Karmen Pečar** on cello, both of whom are active performers and teachers.

Med odmorom koncerta bo v Dvorani Marjana Kozine potekal pogovor s skladateljem Janezom Matičičem. Moderator pogovora bo Primož Trdan. / *During the interval, a conversation with composer Janez Matičič will take place in the Marjan Kozina Hall. The conversation will be moderated by Primož Trdan.*

Vstop prost / Free entrance

Brezplačne vstopnice so na voljo pri Blagajni Križank.  
*Free tickets are available at the Križanke box office.*

.....  
V sodelovanju z / In cooperation with:



RTV  
SLO

SIMFONIČNI ORKESTER  
RTV SLOVENIJA  
60

Od 16. do 19. aprila 2016 / From 16 to 19 April 2016  
Viteška dvorana / Knight's Hall, Križanke

# MEDNARODNI MUZIKOLOŠKI SIMPOZIJ INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Tema / Theme:

## GLASBENE MIGRACIJE: STIČIŠČE EVROPSKE GLASBENE RAZNOLIKOSTI MUSICAL MIGRATIONS: CROSSROADS OF EUROPEAN MUSICAL DIVERSITY

Vodja simpozija / Head of Symposium: **Jernej Weiss**

Odprto za javnost / Open to the public

Sobota, 16. april / Saturday, 16 April

Ob 8.45 / At 8.45 am

Pozdravni nagovor / Welcome speech:

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

Ob 9.00 / At 9.00 am

Vodja / Chairman: **Primož Kuret**

**Jim Samson (London):** *There and back: Circassians in Anatolia*  
/ Tja in nazaj: Čerkezi v Anatoliji

**Hartmut Krones (Dunaj / Vienna):** *Orlando di Lassos weltliches Schaffen im Spiegel seiner Lebensstationen und stilistischen Interessen* / Posvetno delo Orlanda di Lassa z vidika njegove življenjske poti in stilističnih interesov / *Orlando di Lasso's secular composition from the point of view of his life's journey and his stylistic interests*

**Vladimir Gurevich (Sankt Peterburg / St. Petersburg):** *Antonio Lolli - auf der Route Bergamo-Stuttgart-St. Petersburg-Neapel*

/ Antonio Lolli – na poti: Bergamo–Stuttgart–Sankt Peterburg–Neapelj / Antonio Lolli – on the road: Bergamo – Stuttgart – St. Petersburg – Naples

Ob 10.30 / At 10.30 am

Vodja / Chairman: **Helmut Loos**

**Michael Walter (Gradec / Graz):** *Wandernde Operntruppen – Reisende, oder Migranten? / Potujoče operne skupine – popotniki ali migranti? / Wandering opera troupes – travellers or migrants?*

**Ingeborg Zechner (Salzburg):** *Opera in Nineteenth-Century London as a manifestation of operatic migration / Opera v Londonu v 19. stoletju kot posledica opernih migracij*

**Cristina Scuderi (Gradec / Graz):** *From the theatre to the church: some remarks on the censorship upon operatic style at the time of the Cecilian regimentation / Od gledališča do cerkve: nekaj komentarjev o cenzuri opernega stila v času cecilijanskega nadzora*

Ob 14.00 / At 2.00 pm

Vodja / Chairman: **Hartmut Krones**

**Helmut Loos (Leipzig):** *Leipzig und seine Musikverleger als Attraktion / Leipzig in njegovi glasbeni založniki kot atrakcija / Leipzig and its music publishers as an attraction*

**Luba Kijanovska (Lvov / Lviv):** *Lviv (Lemberg) in Galicia - a meeting place of national culture in the XIX. century / Lvov v Galiciji – zbirališče narodne kulture v 19. stoletju*

**Peter Andraschke (Giessen):** *Egon Wellesz in Wien und Oxford. Stationen eines Lebens / Egon Wellesz na Dunaju in v Oxfordu. Postaje življenja / Egon Wellesz in Vienna and Oxford. Stages of a life*

Ob 15.30 / At 3.30 pm

Vodja / Chairman: **Jim Samson**

**Niall O'Loughlin (Loughborough):** *Escape from Catalonia: the Composing Experience of Roberto Gerhard / Beg iz Katalonije: ustvarjalna izkušnja Roberta Gerharda*

**Philip Ross Bullock (Oxford):** *Arthur Lourié's Songs: Russian Origins and Exilic Afterlives / Samospevi Arthurja Louriéja: ruske korenine in kasnejša življenja v izgnanstvu*

**Katerina Levidou (Atene–London / Athens–London):** *In the Spirit of Exile: On Arthur Lourié's Interwar Spirituality / V duhu izgnanstva: o medvojni duhovnosti Arthurja Louriéja*

Ponedeljek, 18. april / Monday, 18 April

Ob 9.00 / At 9.00 am

**Glasbene migracije v zgodnjem novem veku: na sotočju evropskega vzhoda, zahoda in juga (projekt HERA) / Music migrations in the early modern age: the meeting of the European East, West and South (project HERA)**

Vodja / Chairman: **Vjera Katalinić**

**Katarina Trček (Ljubljana):** Glasbene migracije na Slovenskem v 17. in 18. stoletju / Musical migrations in 17th and 18th century Slovenian lands

**Metoda Kokole (Ljubljana):** Kavalirsko potovanje v Italijo – eden od povzročiteljev evropskih glasbenih migracij v 18. stoletju / Eighteenth-century Grand Tour of Italy as a vehicle for European music migrations

**Nataša Cigoj Krstulović (Ljubljana):** Gostovanje gledališke družbe Emanuela Schikanedra v Ljubljani / Emanuel Schikaneder's theatre troupe's stay in Ljubljana

Ob 10.30 / At 10.30 am

**Glasbene migracije v zgodnjem novem veku: na sotočju evropskega vzhoda, zahoda in juga (projekt HERA) / Music migrations in the early modern age: the meeting of the European East, West and South (project HERA)**

Vodja / Chairman: **Metoda Kokole**

**Vjera Katalinić (Zagreb):** Music Migrations in the 17th and 18th Centuries: Croatian Lands between Central Europe and the Mediterranean / Glasbene migracije v 17. in 18. stoletju: hrvaške dežele med Srednjo Evropo in Sredozemljem

**Gesa zur Nieden (Mainz):** Fortuna. Das Musikleben der Exulantenstadt Glückstadt im 17. und 18. Jahrhundert / Fortuna. Glasbeno življenje zatočiščnega mesta Glückstadt v 17. in 18. stoletju / Fortuna. The musical life of the „haven-city“ of Glückstadt in the 17th and 18th centuries

**Berthold Over (Mainz):** „Voyage à Paris“. Christian IV. von Zweibrücken zwischen Akkulturation und Kulturtransfer / „Voyage à Paris“. Christian IV. von Zweibrücken med akulturacijo in prenosom kulture / „Voyage à Paris“. Christian IV of Zweibrücken between acculturation and cultural transfer

Ob 14.00 / At 2.00 pm

Vodja / Chairman: **Jernej Weiss**

**Lubomír Spurný (Brno):** *Music and Migration: Contribution to the History of Czech Modern Music (1870–1945) / Glasba in migracije: prispevek k zgodovini češke moderne glasbe (1870–1945)*

**Lana Paćuka (Sarajevo):** *From "baggage culture" to universally accepted cultural commitment: the case of the musical life of Austro-Hungarian Sarajevo / Od »prtijažne kulture« do splošno sprejete kulturne obveze: primer glasbenega življenja v avstro-ogrskem Sarajevu*

**Fatima Hadžić (Sarajevo):** *The Musical Migration: Czech Musicians in Sarajevo / Glasbena migracija: češki glasbeniki v Sarajevu*

Ob 15.30 / At 3.30 pm

Vodja / Chairman: **Lubomír Spurný**

**Jernej Weiss (Ljubljana–Maribor):** *»Bankirji, zdravniki, učitelji, duhovniki, glasbeniki, vsi Čehi, ljubezniva gospoda, ki nas bratski ljubi« / "Bankers, medical doctors, teachers, priests, musicians, all Czechs, kind gentlefolk who show us brotherly love"*

**Irena Gantar Godina (Ljubljana):** *Jan Lego, utemeljitelj slovensko-češkega sodelovanja / Jan Lego, the father of Slovene-Czech cooperation*

**Maruša Zupančič (Ljubljana):** *Migracije praških violinistov po Evropi med letoma 1811 in 1919 / The migrations of Prague violinists throughout Europe between 1811 and 1919*

Torek, 19. april / Tuesday, 19 April

Ob 9.00 / At 9.00 am

Vodja / Chairman: **Darja Koter**

**Ivan Florjanc (Ljubljana):** Glasba: stičišče vsebinskih, časovnih in geografskih zidakov evropske glasbene identitete / *Music: the crossroads where the elements of Europe's musical identity meet: content, period and geography*

**Andrej Misson (Ljubljana):** Področje migracije glasbenih idej / *The migration of musical ideas*

**Luisa Antoni (Trst / Trieste):** Glasbene migracije jadranskih obal / *Musical migrations of the Adriatic coasts*

Ob 10.30 / At 10.30 am

Vodja / Chairman: **Leon Stefanija**

**Katarina Tomašević (Beograd / Belgrade):** *Davorin Jenko between Slovenian and Serbian Music. Case study on the Slavic music ideas migration at the turn of the 19th and 20th century / Davorin Jenko med slovensko in srbsko glasbo. Primer migracije glasbenih idej v slovanski glasbi na prelomu 19. in 20. stoletja.*

**Viktor Velek (Ostrava):** *Tamburitza-Musik in der Musikkultur der Wiener Slawen im 19. und am Anfang des 20. Jahrhundert / Tamburaška glasba v glasbeni kulturi dunajskih Slovanov v 19. in na začetku 20. stoletja / Tamburitza music in the musical culture of Viennese Slavs in the 19th and early 20th centuries*

**Melita Milin (Beograd / Belgrade):** *A Serbian Composer in France: National Identity and Cosmopolitanism in the Works of Alexandre Damnianovitch / Srbski skladatelj v Franciji: narodna identiteta in kozmopolitizem v delih Aleksandra Damnjanića*

Ob 11.35 / At 11.35 am

Vodja / Chairman: **Niall O'Loughlin**

**Darja Koter (Ljubljana):** Migracije v ljubljanski Operi v obdobju ravnatelja Friderika Rukavine (1918–1925) / *Migrations in the Ljubljana Opera under the leadership of Friderik Rukavina (1918–1925)*

**Leon Stefanija (Ljubljana):** Glasbene migracije v Sloveniji po letu 1918: koncepti »tujosti« v slovenski moderni glasbi / *Musical migrations in Slovenia after 1918: concepts of "foreignness" in Slovenian modern music*

## SPREMLJEVALNE PRIREDITVE ACCOMPANYING EVENTS

Torek, 19. april, ob 13.00 / Tuesday, 19 April, at 1.00 pm  
Viteška dvorana / Knight's Hall, Križanke



Foto / Photo: Marjan Zlobec

## MOJE IZRAZNO SREDSTVO SO ROKE. UMETNIŠKA POT MARKA MUNIHA / MY HANDS ARE MY MEANS OF EXPRESSION. THE ARTISTIC JOURNEY OF MARKO MUNIH

**Predstavitev strokovne monografije o  
dirigentu Marku Munihu / Presentation of  
the biography of conductor Marko Munih**

Avtorica monografije / Author of the biography: **Sonja Kralj  
Bervar**

Muzikologinja dr. Sonja Kralj Bervar in dirigent Marko Munih bosta v pogovoru predstavila monografijo *Moje izrazno sredstvo so roke. Umetniška pot Marka Muniha*, ki je izšla pri založbi Didakta ob maestrovem življenjskem jubileju.

Monografija, ki prinaša avtoričin pogled na umetniško pot Marka Muniha in njegov prispevek k bogatitvi slovenskega glasbenega življenja, je nastala v sodelovanju z urednikom Zdravkom Dušo in oblikovalcem vizualnih komunikacij Klemnom Kunaverjem.

Izdajo so podprli Javna agencija za knjigo Republike Slovenije, Festival Ljubljana, Riko, d. o. o., in Javni sklad za kulturne dejavnosti RS.

Knjigo bogatijo številna osebna pričevanja, spomini, življenjske izkušnje in človeška toplina. Tudi v risanju najglobljih vprašanj človekove eksistence, osmišljanju temeljnih bivanjskih dilem in razstavljanju estetsko-filozofskih dvomov ostaja besedilo neposredno, zgovorno in jasno. Avtorica monografije tako ohranja privlačen slog za najširši krog bralstva, strokovna neoporečnost besedila pa zagotavlja, da bo knjiga nespregledljiv vir tudi poznejšim glasbenim raziskovalcem.

Matjaž Barbo

*Musicologist Dr Sonja Kralj Bervar, in conversation with conductor Marko Munič, presents the monographic publication *Moje izrazno sredstvo so roke. Umetniška pot Marka Muniča (My Hands Are My Means of Expression. The Artistic Journey of Marko Munič)*, recently published by Didakta to mark the maestro's eightieth birthday.*

*The book, in which the author offers her view of Marko Munič's artistic career and his rich contribution to the musical life of Slovenia, is the result of a collaboration with editor Zdravko Duša and designer Klemen Kunaver.*

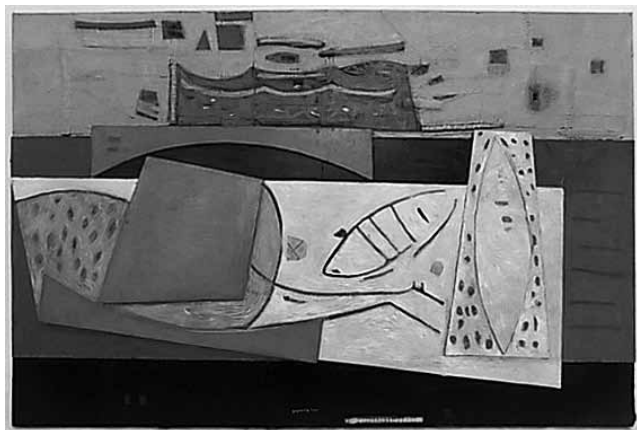
*Its publication has been supported by the Public Book Agency, Festival Ljubljana, Riko d.o.o. and the National Fund for Cultural Activities.*

*The book is enriched by numerous personal testimonies, memories, life experiences and human warmth. Even when dealing with the profoundest questions of human existence, probing fundamental existential dilemmas and discussing aesthetic and philosophical doubts, the text remains direct, eloquent and clear. The author maintains an attractive style that will appeal to a wide readership, but at the same time her impeccable scholarship means that the book is also destined to become an indispensable reference work for music researchers in the future.*

Matjaž Barbo



Od 31. marca do 13. julija, od 9.00 do 16.00 / *From 31 March to 13 July, 9.00 am-4.00 pm*  
 Viteška dvorana / *Knights' Hall, Križanke*



## **SUBTILNOST ISKANJ SUBTLETY OF SEARCHING**

### **RAZSTAVA DEL SLIKARJA BORISA ZAPLATILA THE EXHIBITION OF WORKS BY BORIS ZAPLATIL**

#### **Subtilnost iskanj: med formo in vsebino**

Akademski slikar Boris Zaplatil je v slovenski likovni prostor vstopil v začetku osemdesetih kot pripadnik generacije 82, ki je prodorno in odmevno vnašala številne novosti, pristope in poglede. Ti so se dopolnjevali s spoznanji, ki so jih v razvoj likovne misli prinesla leta proti koncu stoletja. Zaznati je prehod umetniškega dela od objekta k prostoru, situaciji, razmerju in v socialni prostor, velik pomen in novo vlogo tehnologij ter čutiti velik vpliv medijev in prevlado širokega zanimanja za medijske podobe in probleme percepcije. Pomembni postaneta Lacanova teorija pogleda in Merleau-Pontyjeva teorija percepcije, ki sta sooblikovali postmodernistično sliko. Slikarji zadnja desetletja vidijo in doživljajo slikarstvo in sliko zelo različno in pomembno je, da slika ni vezana ne na določeno formo ne na vsebino. Tako jo občuti tudi Boris Zaplatil, ki pove: »Vsebinske plati mojih slik so na robu literature. Moj motivni svet je kar precej raznolik.« In nadaljuje, da je njegov pogled

velikokrat »usmerjen v urbano ureditev prostora, torej v razmerje med naravo in geometrijo. Izražam se z močnimi živahnimi barvnimi toni in z drobnimi detajli, ravno v njih vidim najbolj svoj svet.«

Slikarstvo torej ponuja različne resnice in ni zavezano samo določenemu pogledu. Slika se ukvarja z različnimi vprašanji in velikokrat v širokem diapazonu raziskuje, upodablja in izraža, vse od poskusov razumevanja lastne ontologije, ideologij v slikarstvu, umetnosti in družbi, spraševanja o osebnem in intimnem, raziskovanja materialov in struktur in velikokrat tudi problemov družbenih prostorov. In v to postmedijsko sliko, ki ni vezana na določeno formo in vsebino, lahko umestimo tudi dela Borisa Zaplatila, vendar s poudarkom, da je izoblikoval svoj lastni pogled in odnos ter se s svojim izvirnim in kompleksnim likovnim izrazom zapisal med prepoznavne in na osebni noti temelječe ustvarjalce. Med tiste, ki jih odlikujeta nadarjenost za optični in taktilni izraz ter spoštovanje do črte, oblike, barve, snovi in prostora, ko se njegovo spogledovanje ne ustavi samo pri sliki, kipu in risbi, ampak se oplaja ter dopolnjuje z izzivi novih umetniških praks, ki pa ne posegajo v jedro njegovega izraza. Lahko bi izpostavili, da vztraja in gradi na spoznanjih, ki jih je Henri Focillon tako sporočilno zajel v besedah: »Umetnost se dela z rokami. Te so orodje ustvarjanja, najprej pa organ spoznavanja.« In njegove roke kreirajo in realizirajo tisto, kar je zapisano globoko v njem samem. Saj, kot je zapisal Merleau-Ponty, je v slikarjevem opravilu »neka nujnost, ki presega vse druge nujnosti«, slikar je »močan in šibak v življenju, vendar nesporno neodvisen v svojem tuhtanju o svetu«. In to nedvomno opredeljuje tudi slikarja Borisa Zaplatila.

Zaplatilovo umetniško izražanje se razpenja med sliko in kipom, ki mu ponujata številne možnosti večplastnega izražanja, nabitega z barvno živostjo, izjemnim občutkom za detajl in kompozicijo ob razgibani in v tretjo dimenzijo gravitirajoči površini, ki razpira mavrico sporočil in nagovorov: iz ptičje perspektive zazrt svet med naravo in arhitekturo, oplemeniten z zgodbami, ki jih ponujajo življenje in številni zapisi; doživetja in razmišljanja, ki se tkejo med ljudmi na potovanjih in srečevanjih, med ulicami in trgi; pogledi v daljavo, kjer se zlijeta morje in nebo, med travnike in drevesa; klepet za skupno mizo ali med pohajkovanjem po mestnih jedrih; igra v pšenici in pogled na luno. Zgodbe, ki jih je doživel v vsakdanjem življenju ali ob branju knjig.

Vsebinski namigi, ki burijo domišljijo, iščejo in ponujajo primerjave in asociacije. Ujeti v način, da površina vibrira v preiščljivi igri geometrijsko naglašanih elementov, zavrženih ali odpadnih, industrijsko predelanih ali odpisanih, ki pa jih slikarjeva roka uporabi, izbira, predela, prevrednoti, doda, polaga in zlepi v preiščljene in estetsko dodelane kompozicije, ki nagovorijo s teksturo in barvo. Barva je ob formi pomemben likovni element, ki sliko nadgradi v barvito, zanimivo in pestro manifestacijo slikarjevega videnja, ki da, kot bi rekel Merleau-Ponty, »vidno eksistenco tistemu, kar se v vsakdanjem gledanju

zdi nevidno«, saj je slikarjevo gledanje »nenehno porajanje«. Je ustvarjanje novega in vsakič drugačnega. A vselej porojenega iz globin umetnikove biti. Iz njega samega. Z videnjem prepleta različnih barv, ki so mu najljubše: modra za pomiritev, zelena, ker zna biti dolgočasna, rdeča, ker spominja na ogenj. Na ljubezen in strast. Zato nastajajo novi in novi cikli, nove in nove slike in kipi, ki zaokrožajo Zaplatilovo umetniško iskanje.

Za tokratno razstavo v Viteški dvorani smo izbrali dela, ki so nastajala v letih med 2012 in 2015 in jih je umetnik naslovil z zgovornimi naslovi: Neskončno morje, Požgano obrežje, Rdeče ribiške mreže, Rumena laguna, Zelena oaza, Geometrija svetlobe in morje ... Dela, ki s svojo igrivostjo in razgibanostjo nagovarjajo z optimizmom, srčnostjo in premišljeno urejenostjo, z nabojem barvnega žarenja in skladnostjo oblik. S sporočilom, ki ga umetnik zasleduje desetletja: biti izviren in v sebi vseobsegajoč. Da bi presegel sebe in svet spremenil v sliko.

Nelida Nemeč

Akademski slikar **Boris Zaplatil** se je rodil 23. aprila 1957 v Ljubljani. Po končani srednji šoli za oblikovanje v Ljubljani leta 1975 je sodeloval v ateljeju akademskega kiparja Janeza Boljke in v oblikovalskem studiu arhitekta Petra Skalarja. Leta 1978 je šolanje nadaljeval na ljubljanski Akademiji za likovno umetnost, kjer je leta 1982 diplomiral pri profesorju Gustavu Gnamušu. Leta 1984 je na isti akademiji ter pri istem profesorju končal tudi specialko. Leta 1981 je prejel študentsko Prešernovo nagrado. Samostojno razstavlja od leta 1979 in od tedaj je imel triinšedemdeset samostojnih razstav, sodeloval na sto trideset skupinskih predstavitev ter se udeležil štiriinštiridesetih mednarodnih likovnih kolonij doma in na tujem. Leta 2000 je sodeloval kot svetovalec pri pripravi likovne zbirke Hypo banke v Ljubljani, v letih 2000 in 2002 je deloval kot umetniški vodja galerije Imprima v Ljubljani. Za svoje delo je prejel enajst nagrad in priznanja. Živi in dela kot samostojni ustvarjalec v Ljubljani.

### **Subtlety of searching: between the form and content**

*The academic painter Boris Zaplatil entered the Slovenian art scene in the early eighties as a member of the Generation 82, which was successful in bringing many new features, approaches and views to the fore through its dynamism. These elements were enhanced with concepts generated by the development of artistic ideas in the years towards the end of the nineties. A shift in the work of art from the object to space, situation, ratio and to social space, and the importance and new role of technologies can be observed, and the huge impact of media and the dominating interest in media images and the problems of perception can be felt. Lacan's theory on the gaze and Merleau-Ponty's theory of perception, both of which had contributed to post-modern painting, became important. In recent years, painters have seen and experienced*

*painting and paintings very differently. It is important that a painting is no longer linked to a specific form or content. This view is shared by Boris Zaplatil who says: "The substantive aspects of my paintings are at the boundaries of literature. My world of motives is rather diverse." And he continues that his view is often "focused on urban spatial planning, and therefore the relationship between nature and geometry. I express myself through vivid shades of colours and tiny details as they are what I see the most in my world."*

*Painting, therefore, offers a variety of truths and is not committed to just a particular view. A painting addresses different issues, and it researches, depicts and frequently expresses with a wide range, from trying to understand its own ontology and ideologies in painting, art and in society, asking about the personal and intimate, to exploring materials and structures and often problems associated with social spaces. And Boris Zaplatil's works can be a part of this post-media image which is tied neither to a particular form nor content, but emphasising that he developed his own perspective and attitude and with his original and complex artistic expression he has been recognised as an artist with a personal note. He is one of the artists distinguished by a talent for optical and tactile expression and respect for a line, form, colour, substance and space and whose flirting is not stopped at a painting, sculpture or drawing but is also enriched with the challenges of new artistic practices which do not affect the core of his artistic expression, though. It could be pointed out that he persists and builds on the findings which are contained in the words of Henri Focillon: "Art is made by hands. They are a tool of creation but first they are an organ of getting familiar." And his hands create and manifest what has been written deep inside him. Since, as Merleau-Ponty stated, a painter's job is "some necessity exceeding all other necessities", and a painter is "strong and weak in life, yet indisputably dependent on his ruminating over the world". And this undoubtedly also defines painter Boris Zaplatil.*

*Zaplatil's artistic expression spans from painting to sculpture, which offers numerous possibilities for multi-layered manifestations filled with the vividness of colours, an exceptional sense for detail and composition along with diverse surface gravitating into the third dimension conveying a rainbow of messages and addresses: having a bird's eye of the world perceiving nature and architecture enriched with the stories offered by the life and many written records; experience and thoughts coming through between people travelling and meeting each other, between streets and squares; eyes gazing into the distance where the sea and the sky blends, into the meadows and trees; a chat at the table or during strolls in city centres; playing in a wheat field and gazing at the Moon. The stories which he has experienced in his daily life or read about in books.*

*Substantive hints stir our imagination, search for and offer comparisons and associations. The hints are trapped so that*

*the surface vibrates in a well-designed game of geometrically stressed elements which are discarded or wasted, industrially processed or written off but selected, used, remodelled, revaluated, added, positioned and glued by the painter's hand into well-thought and aesthetically perfected compositions which address us with their textures and colours. In addition to form, colour is an important element of art and enhances the painting to include a colourful, interesting and variegated manifestation of the painter's view which, as Merleau-Ponty would say, gives "visible existence to what seems to be invisible in everyday existence" as the painter's view is "continuous emergence". It is the creation of something new and different every time. But always rising from the depth of the artist's essence. From his inner self. His view is intertwined with his favourite colours: blue for consolation, green – because it can be dull, and red which is evocative of fire. And of love and passion. Therefore, recurring new cycles, new sculptures and paintings are created, which complete and complement Zaplatil's artistic quest.*

*The following eloquently titled works, which were created between 2012 and 2015, have been selected for the current exhibition held in the Knights' Hall: Endless Sea, Bank Burnt Down, Red Fishing Nets; Yellow Lagoon, Green Oasis, Geometry of Light and Sea ... works full of playfulness and diversity which address us with optimism, quaintness and well-thought organisation and with a pronounced character of colourful glow and proportionate forms. All this along with the message that the artist has been committed to for decades: to be original and all-embracing within himself. Striving to surpass himself and convert the world into a painting.*

Nelida Nemec

*The academic painter **Boris Zaplatil** was born on 23 April 1957 in Ljubljana. After graduating from the Ljubljana High School of Design in 1975, he worked at the academic painter Janez Boljka's studio and the design studio of the architect Peter Skalar. In 1978 he continued his education at the Academy of Fine Arts and Design in Ljubljana, receiving his diploma in 1982 under Professor Gustav Gramuš. He then completed a specialised course at the same academy and under the same professor. In 1981 he received the Prešeren Award for Students. Since 1979, he has held numerous solo exhibitions, which include: 73 individual exhibitions, as well as participation in 130 group presentations and 44 international fine arts colonies in Slovenia and abroad. In 2000 he provided consultancy services to Hypo Banka in Ljubljana for the selection of an art collection, and in 2000 and 2002 he served as the artistic director of the Imprima Gallery in Ljubljana. He has received eleven awards and accolades for his work. He lives and works as a freelance artist in Ljubljana.*

Vstop prost / Free entrance

**FESTIVAL LJUBLJANA****Trg francoske revolucije 1****1000 Ljubljana, Slovenija****Tel.: + 386 (0)1 241 60 00****Fax: + 386 (0)1 241 60 37****info@ljubljanafestival.si****www.ljubljanafestival.si****www.facebook.com/ljubljanafestival****twitter.com/FLjubljana****Blagajna Križank / Križanke Box Office****Tel.: + 386 (0)1 241 60 26, 241 60 28****Fax: +386 (0)1 241 60 35****blagajna@ljubljanafestival.si**

Vsak delavnik od 12. do 17. ure, ob sobotah od 10. do 13. ure ter uro pred začetkom na prizorišču. / *On weekdays from noon to 5 pm, Saturdays from 10 am to 1 pm. Tickets are also available at the venue one hour before the beginning of each performance.*

Brezplačne vstopnice za otvoritveni in zaključni koncert so na voljo pri Blagajni Križank. / *Free tickets for the opening and closing concerts are available at the Križanke box office.*

Izdal / *Published by:* **FESTIVAL LJUBLJANA**

Zanj / *For the publisher:* **Darko Brlek**, direktor in umetniški vodja Festivala Ljubljana ter predsednik Evropskega združenja festivalov / *General and Artistic Director of the Ljubljana Festival and President of the European Festivals Association*

Besedila / *Texts:* **Helena Filipčič Gardina**Uredila / *Edited by:* **Sanja Kejžar Kladnik**Prevod / *Translation:* **Amidas, d. o. o.**Jezikovni pregled / *Editing:* **Nataša Simončič**Foto / *Photo:* **arhiv Festivala Ljubljana / The Ljubljana Festival archive**Oblikovanje / *Design:* **Art design d. o. o., Ljubljana**Tisk / *Printing:* **Tiskarna Januš, Ljubljana**Izvodov / *Number of Copies:* **1500****Marec 2016 / March 2016**

Festival Ljubljana si pridržuje pravico do sprememb v programu in prizoriščih. / *The Ljubljana Festival reserves the right to alter the programme and venues.*



Glavni medijski sponzor / General media sponsor:

# DELO

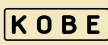
Medijski sponzorji / Media sponsors:



Največja slovenska radijska mreža  
**infonet**  
media



Partnerji / Partners:



**MALGAJ**  
love & tradicija!



[www.vrtahisamajgi.si](http://www.vrtahisamajgi.si)



**Avto Aktiv**



Železniški prevoznik / Railway transporter:



Uradna vina / Official wines:

