

34. SGD

LJUBLJANA FESTIVAL.SI



SLOVENSKI GLASBENI DNEVI

34 let Glasbe

SLOVENIAN MUSIC DAYS

34 years of Music

Ljubljana, 3.–12. 4. in 17. 4. 2019

PROGRAM SGD FINANČNO OMOGOČATA /
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GLASBENI DNEVI**
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MUSIC DAYS**
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prof. dr. Jernej Weiss

V zgolj kratkem času po koncu prve svetovne vojne je slovenska prestolnica z univerzo, državnim gledališčem in konservatorijem dobila vrsto dolgo pričakovanih poklicnih znanstvenih oziroma kulturnih ustanov osrednjega nacionalnega pomena. Te so pomenile odločilen korak Slovencev v krog kulturno razvitih nacij. Septembra 2019 bo tako minilo sto let od začetka delovanja Konservatorija pri ljubljanski Glasbeni matici. Za slovensko glasbeno kulturo ima ustanovitev Konservatorija, ki je bil leta 1926 podržavljen in dve desetletji kasneje reorganiziran v Glasbeno akademijo, zgodovinski pomen. Njegovo delovanje je namreč pomembno pospešilo profesionalizacijo in specializacijo glasbenega življenja Slovencev.

V središču raziskovalnega zanimanja mednarodnega muzikološkega simpozija 34. Slovenskih glasbenih dnevov z naslovom *Konservatoriji v procesu profesionalizacije in specializacije glasbenega dela: Ob stoti obletnici ustanovitve ljubljanskega Konservatorija in osemdesetletnici Glasbene akademije* bo torej delovanje ljubljanskega Konservatorija in njegove naslednice Glasbene akademije ter podobnih glasbenih ustanov v Evropi med obema vojnama. Namen znanstvenega srečanja v Viteški dvorani Križank, na katerem bo 4. in 5. aprila sodelovalo 23 referentov iz 13 držav, bo razmislek o idejnih, organizacijskih in vsebinskih vidikih glasbenega izobraževanja v srednjeevropskem in južnoslovanskem glasbenem prostoru po letu 1918, s posebnim poudarkom na pretoku znanja in nosilcev javnega glasbenega izobraževanja.

To ima na Slovenskem več kot dvestoletno zgodovino. Že leta 1816 je pri nas začela delovati prva javna glasbena šola in bila šest desetletij kasneje priključena ljubljanski Filharmonični družbi. To leta 1794 ustanovljeno meščansko glasbeno združenje je pogosto izvajalo skladbe Ludwiga van Beethovna, med njimi tudi njegovo *Pastoralno simfonijo*. Ob 200-letnici Beethovnovnega častnega članstva v ljubljanski Filharmonični družbi bo 3. aprila

na otvoritvenem koncertu v Gallusovi dvorani Cankarjevega doma skladateljeva *Simfonija št. 6 v F-duru* zazvenela pod dirigentskim vodstvom Simona Dvoršaka. Slavnostni koncertni program z deli še treh pomembnih slovenskih simfonikov bosta izvedla dva največja glasbena sestava ljubljanske Akademije za glasbo: mešani pevski zbor in simfonični orkester.

Sledil bo petkov koncert Simfoničnega orkestra RTV Slovenija v Slovenski filharmoniji. Na njem bodo pod dirigentsko taktirko dobitnice študentske Prešernove nagrade Akademije za glasbo v Ljubljani Mojce Lavrenčič zazvenela zgodnja orkestralna dela nekaterih pomembnih, že preminulih slovenskih avtorjev. Ti so se šolali na ljubljanskem Konservatoriju oziroma Akademiji in se nato izpopolnjevali v tujini. Sicer pa bo na koncertu mogoče prisluhniti tudi novitetam treh nadarjenih slovenskih skladateljev mlajše generacije.

V soboto se nato Slovenski glasbeni dnevi selijo v Piran. Oba solista, odličen poznavalec Tartinijeve glasbe Črtomir Šiškovič in obetavna mlada violinistka Nika Toškan, pogosto nastopata s Komornim godalnim orkestrom Slovenske filharmonije. Skupaj bodo občinstvu predstavili redko izvajana dela Pirančana Giuseppeja Tartinija in njegovih učencev.

7. in 8. aprila bosta sledila dva tradicionalna dogodka Slovenskih glasbenih dnevov v organizaciji Društva slovenskih skladateljev, na katerih bodo tudi tokrat prevladovali krstne izvedbe mladih slovenskih ustvarjalcev. *Noč slovenskih skladateljev* od sezone 2018/19 umetniško oblikuje priznani slovenski skladatelj in pedagog Črt Sojar Voglar, *Koncertni atelje DSS* pa ena mednarodno najprepoznavnejših slovenskih skladateljic Nina Šenk.

Torkov zborovski koncert (9. aprila) v veliki dvorani Konservatorija za glasbo in balet Ljubljana, na katerem bodo zazvenele skladbe nekaterih najpomembnejših slovenskih ustvarjalcev med obema vojnoma, ponuja v poslušanje večkrat nagrajene zborovske sestave treh slovenskih glasbenoizobraževalnih zavodov: Komornega pevskega zbora Akademije za glasbo Univerze v Ljubljani pod vodstvom Sebastjana Vrhovnika, Komornega zbora Konservatorija za glasbo in balet Ljubljana pod vodstvom Ambroža Čopija in Dekliškega zbora Pedagoške fakultete Univerze v Mariboru, ki ga vodi Tadeja Vulc.

Ustanovitev Konservatorija je bila sad dolgoletnega prizadevanja Slovencev za dvig ravni glasbenega izobraževanja. Pobudo za uresničitev načrta je po veliki vojni obudil tedaj gotovo eden najvplivnejših glasbenikov na Slovenskem Matej Hubad, sicer koncertni vodja ljubljanske Glasbene matice. Ta je finančno, personalno in organizacijsko podprla ustanovitev Konservatorija, ki se je bodo ob 100. obletnici spomnili s koncertom slovenskih samospევov. Program bodo poustvarili interpreti na različnih stopnjah šolanja, od gojencev pevske šole Glasbene matice Ljubljana do študentov solopetja v Ljubljani, Celovcu in na Dunaju.

Zaključek Slovenskih glasbenih dnevov bo tokrat pripadel nekaterim najuspešnejšim slovenskim poustvarjalcem mlajše generacije. Na odru Kozinove dvorane Slovenske filharmonije bodo 12. aprila med drugim poustvarili tri nonete nekdanjih študentov ljubljanske Akademije za glasbo: Nine Šenk, Tomaža Bajžlja in Nejca Bečana.

Vse bogatejši in raznovrstnejši program Slovenskih glasbenih dnevov bo tudi letos popestrila vrsta spremljevalnih prireditev. Med njimi bi veljalo poleg dneva Glasbene matice Ljubljana (7. aprila) izpostaviti predstavitev monografije *Orgle Slovenije*, ki je *magnum opus musicum* nestorja raziskav o orglah na Slovenskem Eda Škulja, kot tudi Velikonočni koncert pod dirigentskim vodstvom Uroša Lajovica. Več kot dovolj razlogov torej, da tudi letos obiščete katero izmed prireditev praznika slovenske Glasbe.

Jernej Weiss

In the years immediately following the First World War, Slovenia's capital gained several long-awaited professional academic and cultural institutions of key national importance, including a university, a national theatre and a conservatory of music. For the Slovenes, these represented a decisive step into the circle of culturally developed nations. The centenary of the founding of the Conservatory at the Glasbena matica music society in Ljubljana falls in September 2019. The establishment of the Conservatory, which was nationalised in 1926 and two decades later reorganised as the Music Academy, has historic significance for Slovene musical culture. Its activities in fact helped accelerate the professionalisation and specialisation of Slovene musical life.

The focus of research interest at the international musicological symposium of the 34th Slovenian Music Days, the theme of which is The conservatories in the process of professionalisation and specialisation of musical work: on the centenary of the founding of the Ljubljana Conservatory and the 80th anniversary of the Music Academy, will therefore be the work of the Ljubljana Conservatory and its successor, the Music Academy, and of similar musical institutions in Europe between the two world wars. The purpose of the academic conference taking place in the Knights' Hall of the Križanke complex on 4 and 5 April, with the participation of 23 contributors from 13 countries, will be to reflect on the conceptual, organisational and substantive aspects of music education in the Central European and South Slavic context after 1918, with a particular focus on the flow of knowledge and the providers of public music education.

The latter has more than two centuries of history in Slovenia, where the first public music school opened in 1816 and was incorporated, six decades later, into the Ljubljana Philharmonic Society. This institution, founded in Ljubljana in 1794 by a group of prominent citizens, frequently performed the works of Ludwig van Beethoven, including his Pastoral Symphony. The bicentenary of Beethoven's honorary membership of the Ljubljana Philharmonic Society will be marked by a performance of his already mentioned Symphony No 6 in F major conducted by Simon Dvoršak, at the opening concert in Cankarjev Dom's Gallus Hall on 3 April. The gala concert programme, which also includes works by three major Slovene symphonic composers, features the two largest ensembles of the Ljubljana Academy of Music: the mixed choir and the symphony orchestra.

It will be followed by Friday's concert by the RTV Slovenia Symphony Orchestra at the home of Slovenian Philharmonic, where Academy of Music Student Prešeren Prize winner Mojca Lavrenčič will conduct early orchestral works by some major Slovene composers, now deceased, who studied at the Conservatory or Academy in Ljubljana and then continued their training abroad. The programme will also include new works by three gifted Slovene composers of the younger generation.

The next day (Saturday), Slovenian Music Days moves to Piran. Both soloists – Tartini specialist Črtomir Šiškovič and the promising young violinist Nika Toškan – perform frequently with the Slovene Philharmonic String Chamber Orchestra. They will present a selection of rarely performed works by the Piran-born Giuseppe Tartini and his pupils.

Two traditional Slovenian Music Days events organised by the Society of Slovene Composers follow on 7 and 8 April and will once again be characterised by premiere performances of works by young Slovene composers. The Night of Slovene Composers cycle has been under the artistic direction of the noted Slovene composer and teacher Črt Sojar Voglar since the 2018/19 season, while the Concert Atelier of the Society Slovene Composers is curated by Nina Šenk, one of the most internationally prominent young Slovene composers.

Tuesday's choral concert (9 April) in the great hall of the Ljubljana Conservatory of Music and Ballet, with a programme featuring works by some of the most important Slovene composers of the interwar period, offers an opportunity to hear award-winning choirs from three Slovene music education institutions: the Academy of Music Chamber Choir conducted by Sebastjan Vrhovnik, the Chamber Choir of the Ljubljana Conservatory of Music and Ballet conducted by Ambrož Čopi and the Girls' Choir of the University of Maribor Faculty of Education's Music Department conducted by Tadeja Vulc.

The establishment of the Conservatory was the fruit of long years of efforts by Slovenes to raise the level of music education. These efforts were revived after the Great War by one of the most influential musicians of that period in Slovenia, Matej Hubad, who was also the concert director of the Glasbena matica. The latter provided financial and organisational support, as well as the necessary human resources, for the establishment of the Conservatory, the centenary of which will be commemorated by a concert of Slovene lieder. The programme will be interpreted by performers at various stages of their musical training, from the pupils of the Ljubljana Glasbena matica's School of Singing to solo voice students studying in Ljubljana, Klagenfurt and Vienna.

The closing of this year's Slovenian Music Days is entrusted to some of the most successful young Slovene musicians currently engaged in building an international career. On 12 April they will perform, among other works, three nonets by former students of Ljubljana Academy of Music – Nina Šenk, Tomaž Bajželj and Nejc Bečan – in the Slovenian Philharmonic's Marjan Kozina Hall.

The programme of this year's Slovenian Music Days is richer and more diverse than ever and includes also a wide range of accompanying events, such as the Ljubljana Glasbena matica Open Day on 7 April, the presentation of the monograph Pipe Organs of Slovenia – the magnum opus musicum of Edo Škulj, the doyen of pipe organ research in Slovenia – and the Easter Concert conducted by Uroš Lajovic. More than enough reasons, then, to attend one of the events of Slovenian Music Days also this year.

Jernej Weiss

Sreda, 3. april 2019, ob 19.30
 Wednesday, 3 April 2019, 7.30 pm
 Gallusova dvorana / Gallus Hall, Cankarjev dom

Otvoritev 34. Slovenskih glasbenih dnevov Opening of the 34th Slovenian Music Days



Simon Dvoršak, dirigent / conductor

KONCERT V POČASTITEV 80-LETNICE AKADEMIJE ZA GLASBO IN 100-LETNICE UNIVERZE V LJUBLJANI / CONCERT MARKING THE 80TH ANNIVERSARY OF THE ACADEMY OF MUSIC AND THE CENTENARY OF THE UNIVERSITY OF LJUBLJANA

Mešani pevski zbor Akademije za glasbo UL
Mixed Choir of the Academy of Music
 Alenka Podpečan, priprava zbora / *choirmaster*

Simfonični orkester Akademije za glasbo UL
Academy of Music Symphony Orchestra

Simon Dvoršak, dirigent / *conductor*

Na sporedu / Programme:

L. van Beethoven: Simfonija v F-duru št. 6, op. 68, »Pastoralna« / *Symphony No. 6 in F major, Op. 68, "Pastoral"*

M. Bravničar: Hymnus slavicus (za mešani zbor, orgle in simfonični orkester / *for mixed choir, organ and symphony orchestra*)

A. Lajovic: Pesem jeseni / *Autumn Song*

M. Kozina: Davnina / *Antiquity*

34. Slovenski glasbeni dnevi slavijo stoletnico ljubljanskega Konservatorija in osemdesetletnico Glasbene akademije ter osvetljujejo pomen in razsežnosti ustanovitve glasbenega izobraževanja v Ljubljani na stopnji, ki je omogočila profesionalizacijo. Prav v Ljubljani je bila leta 1816 ustanovljena prva javna glasbena šola na Slovenskem; leta 1875 je bila priključena ljubljanski Filharmonični družbi. To leta 1794 ustanovljeno meščansko glasbeno društvo je pogosto izvajalo dela **Ludwiga van Beethovna (1770–1827)**, tudi njegovo **Pastoralno simfonijo**. V arhivu Filharmonične družbe se je ohranil rokopis partiture omenjene Beethovnovе simfonije; danes ga hrani Glasbena zbirka NUK. Gre za prepis, narejen leta 1808 po izvornem avtografu, ki so ga uporabili tudi za krstno izvedbo – »veliko akademijo« na Dunaju 22. decembra 1808. Poleg avtentičnosti so dragocenost ljubljanske partiture Beethovnovе Šeste skladateljevi lastnoročni pripisi (npr. naslov »*Sinfonia pastorale*«) in korekture (večinoma v artikulaciji). Beethoven je tudi eden najimenoitnejših častnih članov ljubljanske Filharmonične družbe in se je za izvolitev – na diplomi je datum 15. marec 1819 – v pismu 4. maja istega leta prijazno zahvalil. Ob 200-letnici skladateljevega častnega članstva bo njegova *Pastoralna simfonija* zvenela pod dirigentsko taktirko **Simona Dvoršaka**, ki na Akademiji za glasbo v Ljubljani vodi projekt transkripcije v Ljubljani hranjene partiture. Koncertni program z deli še treh velikih simfonikov slovenskega rodu oblikujeta največja glasbena sestava Akademije za glasbo v Ljubljani, ki praznuje 80-letnico. **Pesem jeseni** je zadnje simfonično delo **Antona Lajovca (1878–1960)**. Filharmonično družbo mu je uspelo formalno priključiti Glasbeni matici – organizaciji, ki je celovito skrbela za glasbeno poustvarjanje, ustvarjanje, založništvo in glasbeno izobraževanje slovenskega življa. Z ustanovitvijo Konservatorija leta 1919 se je uresničilo dolgoletno prizadevanje za glasbeno šolstvo na visoki stopnji. Z njegovim preoblikovanjem v Akademijo leta 1939 pa je Ljubljana dobila visokošolsko glasbeno ustanovo. Med šolanjem na ljubljanskem Konservatoriju je leta 1931 **Matija Bravničar (1897–1977)** napisal svečano predigro za mešani zbor, orgle in simfonični orkester **Hymnus slavicus**; krstno je zazvenela ob 60-letnici Glasbene matice. Ljubljanski Konservatorij je obiskoval tudi **Marjan Kozina (1907–1966)**, avtor simfonične pesnitve **Davnina**. Skladatelj je bil dejaven tudi v Glasbeni matici

Maribor, ki je bila ustanovljena pred sto leti, kot dirigent zbora in orkestra ter vodja njene šole, profesor kompozicije na Akademiji za glasbo v Ljubljani in prvi direktor povojne Slovenske filharmonije, ki ga je v letu 2018 posthumno imenovala za častnega člana.

*The 34th Slovenian Music Days marks the centenary of the Conservatory of Music in Ljubljana and the eightieth anniversary of the Academy of Music. In doing so, it highlights the importance and scope of the establishment of musical education in Ljubljana at a level that enabled professionalisation. It was in Ljubljana that the first public music school in Slovenia was founded, in 1816. Later on, in 1875, this school incorporated into the city's Philharmonic Society (Philharmonische Gesellschaft). The latter institution, founded in Ljubljana in 1794 by a group of prominent citizens, frequently performed the works of **Ludwig van Beethoven (1770–1827)**, including his **Pastoral Symphony**. The Philharmonic Society archives contained a manuscript score of this symphony, today to be found in the Music Collection of the National and University Library. It is a copy made in 1808 of the original autograph score used for the Sixth Symphony's premiere performance – the so-called Große Akademie – in Vienna on 22 December 1808. What makes the Ljubljana score of Beethoven's Sixth so valuable, besides its authenticity, are the composer's own handwritten notes (for example the title "Sinfonia pastorale") and corrections (mainly regarding articulation). Beethoven is also one of the most eminent honorary members of Ljubljana's Philharmonic Society. On being appointed an honorary member – the date on the diploma conferring the appointment is 15 March 1819 – he wrote a friendly letter of acknowledgement, dated 4 May of the same year. The performance of his Pastoral Symphony to mark the bicentenary of his honorary membership will be conducted by **Simon Dvoršak**, who is leading the project of transcribing the Ljubljana score of the symphony at the Ljubljana Academy of Music. The concert programme, which also includes works by three major Slovene symphonic composers, features the two largest ensembles at the Ljubljana Academy of Music, which this year celebrates its eightieth anniversary. **Autumn Song (Pesem jeseni)** was the last symphonic work composed by **Anton Lajovic (1878–1960)**. It was he who succeeded in formally incorporating the Philharmonic Society into the Glasbena matica music society – an organisation involved in all aspects of musical performance and creation, music publishing and music education for the Slovene population. The establishment of the Conservatory in 1919 represented the realisation of long-held aspirations for music education at a higher level, while its transformation into an Academy in 1939 meant that Ljubljana at last gained an institution offering university-level education in music. It was while studying at the Conservatory in Ljubljana in 1931 that **Matija Bravničar (1897–1977)** composed his solemn prelude for mixed choir, organ and symphony orchestra **Hymnus slavicus**; its premiere performance was given to mark the*

60th anniversary of the Glasbena matica. Another student of the Ljubljana Conservatory was **Marjan Kozina (1907–1966)**, the composer of the symphonic poem **Antiquity (Davnina)**. He was also active at the Maribor Glasbena matica (founded in 1919), as the conductor of its choir and orchestra and the head of its school, as a professor of composition at the Academy of Music in Ljubljana, and as the first director of the post-war Slovenian Philharmonic, which in 2018 posthumously appointed him an honorary member.

Vstopnice / Tickets: 10, 7* €

* Cena za osnovnošolce, dijake, študente, upokojene, člane Kluba Festivala Ljubljana, abonente Cankarjevega doma / Ticket price for students, pensioners, Festival Ljubljana Club members, and Cankarjev dom season ticket holder.

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Cankarjev dom - Information Centre and Box Office
Prešernova cesta 10 – nahaja se v podhodu Maxija. / The CD Box
Office is located in the Maxi underpass.
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Koprodukcija / Co-production:



Univerza v Ljubljani
Akademija za glasbo

 **cankarjev dom**

Petek, 5. april 2019, ob 19.30
Friday, 5 April 2019, 7.30 pm
Dvorana Marjana Kozine, Slovenska filharmonija
Marjan Kozina Hall, Slovenian Philharmonic



Jože Kotar, klarinet / *clarinet*

SKLADATELJSKI ZAČETKI **COMPOSITIONAL** **BEGINNINGS**

Jože Kotar, klarinet / *clarinet*

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra

Mojca Lavrenčič, dirigentka / *conductor*

Na sporedu / Programme:**F. Lo Pinto:** Chi sono?***D. Škerl:** Serenada za godala / *Serenade for Strings***L. Firšt:** Simfonični plesi / *Symphonic Dances* *

P. Šivic: Suita za klarinet in orkester / *Suite for clarinet and orchestra*

D. Gnezda: Normal Week**P. Ramovš:** Momenti riflessivi, op. 27**M. Bonin:** Cancro* krstna izvedba / *premiere performance*

Na drugem koncertu bodo zazveneli zgodnja orkestralna dela nekaterih velikih preminulih slovenskih avtorjev, ki so se izobrazili na ljubljanskem Konservatoriju oziroma Akademiji, nato pa svoje izpopolnjevanje nadaljevali na tujem, ter novitete nadarjenih slovenskih ustvarjalcev mlajše generacije. **Dane Škerl (1931–2002)** je diplomiral na ljubljanski Akademiji za glasbo v razredu Lucijana Marije Škerjanca leta 1952 in v tem letu ustvaril šeststavčno **Serenado za godala**. Takoj se je priljubila in bila pogosto izvedena. Kasneje se je na Akademijo vrnil kot profesor kompozicije. **Pavel Šivic (1908–1995)** sodi med prve diplomante ljubljanskega Konservatorija; študij klavirja pri Janku Ravniku in kompozicije pri Slavku Ostercu je končal leta 1931. V svoji pestri karieri je bil več let z vmesnimi premori tudi pedagoško dejaven na Konservatoriju in Glasbeni akademiji v Ljubljani, na tej je leta 1966 ustanovil Oddelek za glasbeno pedagogiko. Med svojo profesuro je ustvaril tudi **Suito**, ki bo zvenela s solistom **Jožetom Kotarjem** na klarinetu. Zadnji Osterčev učenec je bil **Primož Ramovš (1921–1999)**, ki je s svojim ustvarjalnim delom nadaljeval mentorjevo izročilo. Prav med študijem pri njem je leta 1937 napisal eno svojih prvih simfoničnih del **Momenti riflessivi**. Ramovš je obiskoval srednjo in višjo stopnjo ljubljanskega Konservatorija in študij nadaljeval na novoustanovljeni Glasbeni akademiji v Ljubljani. Na tej ustanovi, od leta 1946 imenovani Akademija za glasbo, se danes izobražuje nov rod skladateljev. Na poti kompozicijske diplome v razredu Uroša Rojka sta **Federica Lo Pinto (1997)**, ki se predstavlja s svojim simfoničnim prvencem **Chi sono?**, z delom **Normal week** pa **Domen Gnezda (1982)**, ki je že dokončal študij jazz kitare v Celovcu in na ameriškem Berkleeju. Iz Rojkovega razreda izhaja tudi **Matej Bonin (1986)**, že dodobra uveljavljeni skladatelj v mednarodnem prostoru; leta 2015 je s skladbo **Cancro** zmagal v kategoriji do 30 let na 62. mednarodni skladateljski tribuni Rostrum v Talinu. Na podiplomskem študiju kompozicije pri Dušanu Bavdku se

na Akademiji za glasbo mojstri **Leon Firšt (1994)**, ki v svojem opusu šteje že več kot 70 del in tokrat predstavlja **Simfonične plese**. Na dirigentskem podiju pred **Simfoničnim orkestrom RTV Slovenija** bo **Mojca Lavrenčič**, ki je leta 2018 diplomirala iz orkestralnega dirigiranja na Akademiji za glasbo pod mentorstvom Marka Letonje in Simona Dvoršaka.

*The second concert will feature early orchestral works by several major Slovene composers, now deceased, who studied at the Conservatory or Academy in Ljubljana and then continued their training abroad, and new works by some gifted Slovene composers of the younger generation. **Dane Škerl (1931–2002)** graduated from Lucijan Marija Škerjanc's class at the Ljubljana Academy of Music in 1952 and composed his six-movement **Serenade for Strings** the same year. The work immediately found favour and was frequently performed. He later returned to the Academy as a professor of composition. **Pavel Šivic (1908–1995)** was one of the first graduates of the Ljubljana Conservatory, having completed piano studies with Janko Ravnik and composition with Slavko Osterc in 1931. Over the course of his varied career he taught for many years (with interruptions) at both the Conservatory and the Academy of Music in Ljubljana, and was responsible for founding the Music Education Department at the latter in 1966. It was during his professorship that he composed his **Suite**, performed here with **Jože Kotar** as the clarinet soloist. Osterc's last pupil was **Primož Ramovš (1921–1999)**, who continued his mentor's tradition through his own creative work. It was while still studying with Osterc that he composed one of his first symphonic works, **Momenti riflessivi**, in 1937. Ramovš completed the intermediate and advanced courses at the Ljubljana Conservatory and continued his studies at the newly founded Music Academy in Ljubljana. Today a new generation of composers is studying at this institution, which was renamed the Academy of Music in 1946. Two young composers on their way to a degree in composition in Uroš Rojko's class are **Federica Lo Pinto (b. 1997)**, represented here by her symphonic debut **Chi sono?**, and **Domen Gnezda (b. 1982)**, already a graduate of the jazz guitar programmes at the Conservatory in Klagenfurt, Austria and the Berklee College of Music in Boston, Massachusetts (USA), represented by his piece **Normal Week**. Another student from Rojko's class is **Matej Bonin (b. 1986)**, a leading young Slovene composer who is already well established in international circles. For this occasion he has reworked his 2015 piece **Cancro**. **Leon Firšt (b. 1994)** is currently pursuing postgraduate studies in composition with Dušan Bavdek at the Academy of Music. His oeuvre already includes more than 70 works and he is represented here by his **Symphonic Dances**. The **RTV Symphony Orchestra** will be conducted by **Mojca Lavrenčič**, who last year (2018) graduated in orchestral conducting from the Academy of Music, where she studied under the tutelage of Marko Letonja and Simon Dvoršak.*

Med odmorom koncerta bo v Dvorani Marjana Kozine potekal pogovor s skladatelji. Moderator pogovora bo Primož Trdan. *During a concert break, a conversation with the composers, will take place in Marjan Kozina Hall. Conversation will be moderated by Primož Trdan.*

Vstopnice / Tickets: 19,9 €*

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

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V sodelovanju z / *In cooperation with:*



RTV
SLO

SIMFONIČNI ORKESTER
RTV SLOVENIJA

Sobota, 6. april 2019, ob 19.30
 Saturday, 6 April 2019, 7.30 pm
 Cerkev sv. Jurija / St George's Church, Piran



Črtomir Šiškovič, violina / violin

ŠOLA NARODOV SCHOOL OF NATIONS

Črtomir Šiškovič, violina / violin

Nika Toškan, violina / violin

Komorni godalni orkester Slovenske filharmonije
Slovene Philharmonic String Chamber Orchestra

Na sporedu / Programme:

G. Tartini: Sonata v g-molu »Vražji trilček« / *Sonata in G minor*
"The Devil's Trill"

G. Tartini: Sonata a quattro v G-duru / *Sonata a quattro*
in G major

P. Nardini: Koncert za violino in orkester v e-molu /
Violin Concerto in E minor

G. M. Stratico: Sonata a quattro v C-duru / *Sonata a quattro*
in C major

A. Morigi: Koncert za violino in orkester v D-duru /
Violin Concerto in D major

S tretjim koncertom se Slovenski glasbeni dnevi selijo v Piran, nekdanj kraj v Beneški republiki. Med danes na slovenskih tleh rojenimi glasbeniki, ki so pomenljivo zaznamovali svetovno glasbeno zgodovino, je ime **Giuseppeja Tartinija (1692–1770)** zapisano z zlatimi črkami. Bil je »veliki mojster violinske umetnosti, znanstvenih razprav in učitelj slavnih učencev, ki mu ni bil nihče enak in mu morda tudi nikoli ne bo«, je v znamenitem posmrtnem govoru zapisal padovanski opat Francesco Fanzago. V Piranu rojeni Tartini je bil vrhunski violinski virtuoz, najslavnejši violinist Evrope svojega časa, plodovit skladatelj skoraj izključno glasbe za violino oziroma godala, avtor glasbenoteoretskih razprav ter cenjen pedagog violinske igre, ki je s svojimi inovativnimi pristopi pomembno vplival na razvoj violinske tehnike. Ustallil se je v Padovi, kjer je ustanovil svojo violinsko šolo. K imenitnemu profesorju so od leta 1727 prihajali najbolj nadarjeni violinisti iz vse Evrope, zato je Tartini dobil vzdevek »maestro narodov«. Najslavnejši učenec njegove »šole narodov« je bil **Pietro Nardini (1722–1793)**. Med učenci, ki so tudi ustvarjali pod vplivom mentorjevega kompozicijskega sloga, pa sta bila **Giuseppe Michele Stratico (1728–1783)** iz Zadra, tako kot Tartini izvrsten violinist v orkestru bazilike sv. Antona Padovanskega, ter **Angelo Morigi (1725–1801)**, ki je deloval v Londonu in na dvoru v Parmi. Med slovenskimi poznavalci Tartinijeve glasbe ima posebno vlogo violinist **Črtomir Šiškovič**, ki je posnel več zgoščenk z njegovimi deli, tudi vse skladateljeve solistične violinske sonate. Šolati se je začel na Glasbeni matici v rojstnem Trstu, končal tržaški Konservatorij Giuseppeja Tartinija in diplomiral tudi na Visoki šoli za glasbo v Kölnu ter se izpopolnjeval pri uglednih violinistih in komornih sestavih, kot so Igor Ozim, Franco Gulli, kvarteta Amadeus in Borodin idr. **Nika Toškan** je zelo nadarjena mlada violinistka, ki je končala Umetniško gimnazijo Koper in zdaj študira pri sloviitem violinistu Ilyi Grubertu na amsterdamskem Konservatoriju ter se dodatno izpopolnjuje na mojstrskih tečajih pri različnih profesorjih. Oba solista sta že večkrat sodelovala s **Komornim godalnim orkestrom Slovenske filharmonije**, uglednim godalnim ansamblom, ki ga sestavljajo člani Orkestra Slovenske filharmonije. Predstavili bodo bodisi poznana bodisi redko izvajana dela in obenem proslavili obletnico rojstva velikega Giuseppeja Tartinija, ki je bil krščen 8. aprila 1692, rojen pa zelo verjetno dan ali dva prej.

*For its third concert, Slovenian Music Days moves to Piran, a town that was once part of the Venetian Republic. Among the musicians born on what is today Slovene soil who have left a significant mark on world music history, the name of **Giuseppe Tartini (1692–1770)** is written in letters of gold. He was the "great master of the art of the violin, a writer of scholarly treatises and a teacher of famous pupils, who had no equal and probably never will," as Francesco Fanzago, Abbot of Padua, put it in his famous eulogy for the dead musician. A native of Piran, Tartini was the supreme violin virtuoso, the most famous violinist in the Europe of his day. He was also a prolific composer, writing almost exclusively for the violin and other stringed instruments, the author of treatises on music theory, and a highly esteemed violin teacher, whose innovative approaches significantly influenced the development of violin technique. He settled in Padua, where he founded his*

own violin school. From 1727 onwards, the most gifted violinists from all over Europe made their way to Padua to study with him, earning Tartini the nickname "master of nations". The most famous pupil of his "school of nations" was **Pietro Nardini (1722–1793)**. Other pupils whose own works showed the influence of their mentor's compositional style were **Giuseppe Michele Stratico (1728–1783)** of Zara (present-day Zadar), like Tartini an excellent violinist in the orchestra of the Basilica of St Anthony of Padua, and **Angelo Morigi (1725–1801)**, who worked in London and at the ducal court in Parma. Among Slovene connoisseurs of Tartini's music, violinist **Črtomir Šiškovič** plays a special role. He has recorded several albums of Tartini's works, including all his sonatas for solo violin. Having begun his musical training at the Glasbena matica in his native Trieste, he graduated with distinction from the city's Conservatorio "Giuseppe Tartini" and went on to complete a degree at the Cologne University of Music and to pursue further studies with such noted violinists and chamber ensembles as Igor Ozim, Franco Gulli, the Amadeus Quartet and the Borodin Quartet. **Nika Toškan** is a highly gifted young violinist. A graduate of the Arts Gymnasium in Koper, she is currently studying with the distinguished violinist Ilya Grubert at the Amsterdam Conservatory and has attended masterclasses with various teachers. Both soloists have collaborated frequently with the **Slovene Philharmonic String Chamber Orchestra**, a prestigious string ensemble consisting of members of the Slovenian Philharmonic Orchestra. They will perform a selection of works by Tartini, some well-known and others rarely performed, and at the same time celebrate the anniversary of the great composer's birth. Baptised on 8 April 1692, Giuseppe Tartini was very probably born a day or two before that.

Med odmorom koncerta bo v Cerkvi sv. Jurija potekal pogovor s Črtomirjem Šiškovičem. Moderatorica pogovora bo Helena Filipčič Gardina. / *During a concert break, a conversation with Črtomir Šiškovič will take place in St George's Church. Conversation will be moderated by Helena Filipčič Gardina.*

Vstop prost / Free Entrance

Koncert Šola narodov je spremljevalni dogodek 34. Slovenskih glasbenih dnevov in bo potekal v okviru projekta tARTini, ki je sofinanciran iz programa čezmejnega sodelovanja Italija-Slovenija. / *The "School of Nations" concert is accompanying event of the 34th Slovenian Music Days and takes place within context of the tARTini project, co-financed by the EU's Interreg Italy-Slovenia cross-border cooperation programme.*

V sodelovanju z / In cooperation with:

Interreg

ITALIA-SLOVENIJA



tARTini



UNIONE EUROPEA
EVROPSKA UNIJA



DRUŠTVO
PRIJATELJEV
GLASBE



komorni
godalni
orkester
slovenske
filharmonije

Nedelja, 7. april 2019, ob 19.00
Sunday, 7 April 2019, 7.00 pm
Viteška dvorana / *Knights' Hall*, Križanke



Izidor Erazem Grafenauer, kitara / *guitar*

NOČ SLOVENSKIH SKLADATELJEV NIGHT OF SLOVENE COMPOSERS

Lara Šalomon, flavta / *flute*

Jože Kotar, klarinet / *clarinet*

Oskar Laznik, saksofon / *saxophone*

Milan Nikolić, fagot / *bassoon*

Robert Petrič, rog / *horn*

Jure Gradišnik, trobenta / *trumpet*

Tina Žerdin, harfa / *harp*

Izidor Erazem Grafenauer, kitara / *guitar*

Na sporedu / Programme:

- B. Arnič Lemež:** Pastoralne skice / *Pastoral Sketches* (za harfo / *for harp*)*
- D. Beovič:** Pet plesov / *Five Dances* (za klarinet / *for clarinet*)*
- P. Dolenc:** Rojstvo - Smrt - Večnost? / *Birth - Death - Eternity?* (za rog / *for horn*)*
- T. Habe:** Igllice in listi / *Needles and Leaves* (za klarinet / *for clarinet*)*
- M. Korošec:** Stroj / *Machine* (za trobento / *for trumpet*)*
- N. Kuhar:** Dve etudi / *Two Etudes* (za klarinet / *for clarinet*)*
- I. Lunder:** Telegram (za saksofon / *for saxophone*)*
- M. Matić:** Gravitacija / *Gravity* (za kitaro / *for guitar*)*
- E. Spruk:** Ciklus 13 izročil - Spoznanje / *Cycle of 13 Traditions - Realisation* (za flavto / *for flute*)*
- A. Strajnar:** Dva selfija / *Two Selfies* (za kitaro / *for guitar*)*
- M. Strmčnik:** Dialogi / *Dialogues* (za fagot / *for bassoon*)*
- B. Zupančič:** Iluzija (Indijansko poletje) / *Illusion (Indian Summer)* (za harfo / *for harp*)*

* krstna izvedba / *premiere performance*

Danes za promocijo slovenskih skladateljev sistematično skrbi Društvo slovenskih skladateljev. Z ustanovitvijo 22. decembra 1945 je slovenskim glasbenim ustvarjalcem omogočilo redno izvajanje novonastalih del, od leta 1954 z založniško hišo Edicije DSS tudi izdajo glasbenih del, vseskozi pa to strokovno združenje skladateljev uresničuje svoje poslanstvo tudi s koncertno dejavnostjo. Cikel Noči slovenskih skladateljev, ki vselej prinaša krstne izvedbe slovenskih novitet, od sezone 2018/19 umetniško oblikuje priznani slovenski ustvarjalec in pedagog Črt Sojar Voglar. Tokrat bo svoje nove zvočne kreacije predstavilo dvanajst avtorjev, ki bodo obogatili solistični repertoar za osem inštrumentov. **Emil Spruk (1960)**, poznan zlasti kot pozavnist, aranžer in dirigent v Big Bandu RTV Slovenija, je ustvaril skladbo za flavto. Trije avtorji so novo delo napisali za klarinet: uveljavljeni skladatelj in pedagog **Tomaž Habe (1947)**, **David Beovič (1977)**, ki ustvarja tudi scensko glasbo, glasbo za film, prireditve idr., ter **Nejc Kuhar (1987)**, prvenstveno v mednarodnem prostoru dejaven kot skladatelj, kitarist in pedagog. Novo skladbo za saksofon je napisal **Igor Lunder (1969)**, tudi jazz kitarist, dirigent big bandov in pedagog. **Maksimiljan Strmčnik (1948)**, skladatelj in priznani koncertant na inštrumente s tipkami, je izbral fagot; v novi kompoziciji skladatelja, solopevca in glasbenega pedagoga **Pavla Dolenca (1968)** bo slišati rog; **Marijan Korošec (1939)** pa je svoj ustvarjalni vzgib namenil trobenti, saj kot nekdanji prvi trobentač osrednjih slovenskih orkestrov ter pedagog odlično pozna to glasbilo. Skladateljici **Blaženka Arnič Lemež (1947)** ter **Brina Zupančič (1953)**, sicer tudi pianistki in pedagoginji, sta se odločili napisati solistični kompoziciji za harfo, ki tudi uokvirjata koncertni program. Novi deli za kitaro pa sta skomponirala skladatelj in kitarist **Aleš Strajnar (1947)** ter **Maja Matić (1987)**, ki poleg komponiranja z vnašanjem jazzovskih prvin izraža svojo kreativnost tudi v razvijanju inovativnih pristopov poučevanja klavirja in kompozicije otrok ter odraslih. Interpretacije novitet so zaupane izvrstnim slovenskim glasbenikom mlajše in

srednje generacije, ki so se šolali na ljubljanskem Konservatoriju oziroma Akademiji za glasbo, nekateri pa so tudi danes na teh ustanovah dejavni kot mentorji novim generacijam.

*The Society of Slovene Composers is a professional association dedicated to the systematic promotion of Slovene composers. Since its foundation on 22 December 1945, it has enabled the regular performance of new works by Slovene composers and, since 1954, the publication of musical works via its publishing arm Edicije DSS. Concerts have also been a constant part of its activities. The Night of Slovene Composers cycle, which always includes premiere performances of new Slovene compositions, has been under the artistic direction of the noted Slovene composer and teacher Črt Sojar Voglar since the 2018/19 season. This year's programme includes new creations from twelve composers that enrich the solo repertoire for eight different instruments. **Emil Spruk (b. 1960)**, mainly known as a trombonist, arranger and conductor with the RTV Slovenia Big Band, has written a piece for the flute. Three composers have written new works for the clarinet: the established composer and teacher **Tomaž Habe (b. 1947)**, **David Beovič (b. 1977)**, who also writes music for the theatre, cinema, events, etc., and **Nejc Kuhar (b. 1987)**, who is active as a composer, guitarist and teacher, primarily outside Slovenia. **Igor Lunder (b. 1969)**, who is also a jazz guitarist, big band conductor and teacher, has written a new work for the saxophone. **Maksimiljan Strmčnik (b. 1948)**, a composer and renowned concert organist and harpsichordist, has chosen the bassoon. The new piece from composer, solo singer and music teacher **Pavel Dolenc (1968)** is for the horn. **Marijan Korošec (b. 1939)** has directed his creative impulses towards the trumpet, an instrument he knows intimately well, as the former first trumpet of the principal orchestras in Slovenia and professor of trumpet. **Blaženka Arnič Lemež (b. 1947)** and **Brina Zupančič (b. 1953)**, both of them composers, pianists and teachers, have opted to compose solo pieces for the harp, which serve to bookend the concert programme. New works for the guitar have been written by the composer and guitarist **Aleš Strajnar (b. 1947)** and **Maja Matić (b. 1987)**. In addition to composing works into which she inserts jazz elements, she expresses her creativity by developing innovative approaches to teaching the piano and composition for both children and adults. The interpretations of the new works are entrusted to outstanding Slovene musicians of the middle and younger generations, all of whom trained at the Conservatory or Academy of Music in Ljubljana and who are, in some cases, active today at these institutions as mentors to new generations of musicians.*

Brezplačne vstopnice za koncert si zagotovite pri blagajni Križank in na spletni strani www.ljubljanafestival.si / Free tickets for the concert are available at the Križanke Box Office and online at www.ljubljanafestival.si

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
Society of Slovene Composers



NOČ SLOVENSKIH
SKLADATELJEV
DRUŠTVO SLOVENSKIH SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS

Ponedeljek, 8. april 2019, ob 19.30
 Monday, 8 April 2019, 7.30 pm
 Viteška dvorana / Knight's Hall, Križanke



Maja Rome, viola

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

Maja Rome, viola

Anja Gaberc, harfa / harp

Simon Klavžar, tolkala / percussion

Na sporedu / Programme:

M. Bonin: Shimmer VII (za harfo, tolkala in violo / for harp, percussion and viola)*

H. Holliger: Arioso in Passacaglia / Arioso and Passacaglia (za solo harfo / for harp solo)

G. Ligeti: Sonata (za solo violo / for viola solo)

I. Majcen: Bits & Pieces* (za violo, harfo in tolkala / for viola, harp and percussion)

M. Matic: Between Eardrums (za harfo in tolkala / for harp and percussion)*

P. Šavli: Personae (za solo marimbo / for marimba solo)

L. Vrhunc: Gama (za violo in harfo / for viola and harp)

* krstna izvedba / premiere performance

Cikel Koncertni atelje Društva slovenskih skladateljev je najstarejša redna koncertna dejavnost tega stanovskega in strokovnega združenja, saj nepretrgano poteka od 1965. V zadnjih letih ga umetniško oblikuje mednarodno priznana skladateljica Nina Šenk, ki v programe izbranih slovenskih novitet kot tudi slovenskih glasbenih del polpretekle zgodovine uvršča še tehtna tuja sodobna dela. Tokrat sta to skladbi **Arioso in Passacaglia** za harfo uglednega švicarskega skladatelja, oboista in dirigenta **Heinza Holligerja (1939)**, ki bo letos dopolnil 80. življenjski jubilej, ter **Sonata za violo** inventivnega **Györgya Ligetija (1923–2003)**, enega najvplivnejših skladateljev 20. stoletja. Na marimbi bo zazvenelo leta 1997 nastalo delo **Personae** skladatelja **Petra Šavlija (1961)**. Avtor je po diplomii iz kompozicije na Akademiji za glasbo nadaljeval študij na univerzi Yale v ZDA, doktoriral pa na ameriški univerzi Cornell. Poznan je kot melodik, ki gradi strukturo glasbenih del na dodelani harmonski zasnovi. **Larisa Vrhunc (1967)** pri komponiranju v premišljen formalni plan vnaša zvočno gradivo v subtilnem glasbenem jeziku. Iz kompozicije se je izobrazovala na visokošolskih glasbenih ustanovah v Ljubljani, Ženevi in Lyonu ter na številnih mednarodnih mojstrskih tečajih. Kompozicijo **Gama** je napisala izvirno za violo in klavir leta 1998, klavirski part bo zvenel prirejen za harfo. Krstno bodo zazvenele tri novitete. **Shimmer VII** je sedma v nizu skladb **Mateja Bonina (1986)** s tem naslovom. Izvirni avtor, ki je končal Akademijo za glasbo v Ljubljani in se izpopolnjeval v tujini, sodi med prepoznavne slovenske skladatelje na mednarodnih festivalih sodobne glasbe. **Bits & Pieces** je delo na Nemškem živečega in delujočega skladatelja **Igorja Majcna (1952)**, ki je po diplomii na ljubljanski Akademiji za glasbo končal podiplomski študij v Freiburgu in se tam ustalil. **Between Eardrums** je skladba za harfo in tolkala **Maje Matić (1987)**, ki je po končanem Konservatoriju za glasbo in balet Ljubljana, smer jazz klavir, nadaljevala študij kompozicije in aranžiranja v Rotterdamu. Skladbe bodo poustvarili uveljavljeni koncertanti, ki so obenem dejavni kot pedagogii na dveh osrednjih glasbenih ustanovah, ki sta v središču tokratnih Slovenskih glasbenih dnevov: **Maja Rome** je docentka na Akademiji za glasbo Ljubljana, prav tako **Simon Klavžar**, ki je tudi profesor na Konservatoriju za glasbo in balet Ljubljana, kjer poučuje tudi **Anja Gaberc**.

*The Concert Atelier of the Society of Slovene Composers is the oldest regular concert activity of this professional association, since the cycle has been taking place without interruption since 1965. In recent years, the cycle's artistic director has been the internationally renowned composer Nina Šenk, whose programmes place select new Slovene works and Slovene pieces from the recent past alongside substantial contemporary works by foreign composers. On this occasion these are the works **Arioso and Passacaglia** for harp solo by the Swiss composer, oboist and conductor **Heinz Holliger (b. 1939)**, who celebrates his eightieth birthday this year, and the **Sonata for viola solo** by the ever-inventive **György Ligeti (1923–2003)**, one of the most influential composers of the twentieth century. The programme also includes **Personae**, a 1997 piece for marimba by composer **Peter Šavli (b. 1961)**. After graduating in composition from the Ljubljana Academy of Music, Šavli continued his studies at Yale University in the USA and*

earned his doctorate from Cornell University, likewise in the USA. He is known as a melodist who structures his compositions on a sophisticated harmonic foundation. **Larisa Vrhunc (b. 1967)** composes by inserting her chosen sonic material into carefully elaborated formal plan, thereby creating a subtle musical language. Trained in composition at music academies and universities in Ljubljana, Geneva and Lyon, she has participated in numerous international masterclasses. Although originally written for viola and piano, her 1998 composition **Gama** will be heard here in an arrangement for viola and harp. The programme also includes three premieres. **Shimmer VII** is the seventh in a series of works with this title by **Matej Bonin (b. 1986)**. This original composer, who pursued further studies abroad after graduating from the Ljubljana Academy of Music, is among the more prominent Slovene composers at international festivals of contemporary music. **Bits & Pieces** is a work by **Igor Majcen (b. 1952)**, a Slovene composer living and working in Germany who completed postgraduate studies in Freiburg after graduating from the Ljubljana Academy of Music and decided to settle there. After graduating from the Conservatory of Music and Ballet in Ljubljana, where she studied jazz piano, **Maja Matić (b. 1987)** undertook studies in composition and arrangement in Rotterdam. The pieces in the programme will be performed by established concert performers who are at the same time active as teachers at the two central music institutions that are the focus of this edition of Slovenian Music Days: **Maja Rome** is an assistant professor at the Ljubljana Academy of music, as is **Simon Klavžar**, who is also a teacher at the Ljubljana Conservatory of Music and Ballet, where **Anja Gaberc** likewise teaches.

Ob 19. uri bo v Viteški dvorani potekal pogovor s skladateljki in izvajalci. Moderatorica pogovora bo Nina Šenk.
At 7.00 pm, a conversation with the composers and performers, will take place in Knight's Hall. Conversation will be moderated by Nina Šenk.

Brezplačne vstopnice za koncert si zagotovite pri blagajni Križank in na spletni strani www.ljubljanafestival.si / Free tickets for the concert are available at the Križanke Box Office and online at www.ljubljanafestival.si

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
 Society of Slovene Composers



Torek, 9. april 2019, ob 19.30
 Tuesday, 9 April 2019, 7.30 pm
 Konservatorij za glasbo in balet Ljubljana
 Ljubljana Conservatory of Music and Ballet



*'Komorni zbor Konservatorija za glasbo in balet Ljubljana /
 Chamber Choir of the Ljubljana Conservatory of Music and Ballet*

IZ SLOVENSKE ZBOROVSKÉ ZAKLADNICE FROM THE TREASURY OF SLOVENE CHORAL MUSIC

Komorni pevski zbor Akademije za glasbo UL
Academy of Music Chamber Choir
Alma Oražem, Peter Barbo, klavirski duo / *piano duo*
Sebastjan Vrhovnik, dirigent / *conductor*

Komorni zbor Konservatorija za glasbo in balet Ljubljana
**Chamber Choir of the Ljubljana Conservatory of Music
 and Ballet**
Ambrož Čopi, dirigent / *conductor*

Dekliški zbor Pedagoške fakultete UM
**Girls' Choir of the Music Department of the Faculty
 of Education, University of Maribor**
Adriana Magdovski, klavir / *piano*
Tadeja Vulc, dirigentka / *conductor*

Na sporedu / Programme:

- A. Lajovic:** Ples kralja Matjaža št. 1 / *The Dance of King Matthias No. 1* (Oton Župančič)
Zeleni Jurij / *Green George* (Oton Župančič)
- E. Adamič:** Kresovala tri devojke / *Three Maidens* (Oton Župančič)
- S. Osterc:** Magnificat (Lk 1, 46b–55)
- A. Lajovic:** Kiša / *Rain* (Dragutin M. Domjanić)
Lan / *Flax* (Dragutin M. Domjanić)
- M. Kogoj:** Orel / *The Eagle* (Josip Murn)
Kupa življenja / *The Cup of Life* (Oton Župančič)
- P. Šivic:** Po dežju / *After the Rain* (Peter Levec)
- M. Kogoj:** Cicifuj (Fran Žgur)
Na saneh / *On the Sleigh* (Karel Širok)
Rajanje / *Merrymaking* (France Bevk)
Zvončki / *Snowdrops* (Franči Dolenčeva)
Trobentica / *Primrose* (Andrej Perne)
Holadrijo / *Happy-go-lucky* (Frančišek Ločniškar)
V gozdu / *In the Forrest* (Karel Širok)
Breza / *The Birch* (Karel Širok)
Mladinska / *Song of Youth* (Simon Gregorčič)
Kaj ne bi bila vesela / *Why Would I Not Be Happy* (Andrej Perne)

Temelji razvoja slovenske glasbene dejavnosti segajo v sredino 19. stoletja in so povezani s prebujo nacionalne zavesti, ki se je učinkovito krepila zlasti z literarnim in glasbenim udejstvovanjem. Slovenci so se organizirano družili v društva in narodnobudiljska politična ter kulturna žarišča – čitalnice (prve so nastale leta 1861 v Trstu, potem v Mariboru in Ljubljani); mnoge so imele pevske sestave. Glede na skromnejše koncertne in poustvarjalne zmožnosti ter prvenstveni namen utrjevanja slovenstva je razumljivo, da je bila večina tedanjih glasbenih teženj povezana z vokalno glasbo na slovenska besedila. Zbori in samospevi so bili zato močno priljubljen skladateljski vzgib, skladbe pa so se med pevce širile s pomočjo pesmarice Slovenska gerlica, glasbenih revij, kot so bili Cerkvni glasbenik, Novi akordi, Pevec in Zbori, ter z založniško dejavnostjo Glasbene matice. Ustanovitev glasbenega Konservatorija, kasneje Akademije v kulturnem središču Kranjske – Ljubljani z glasbenoteoretičnimi predmeti, zborovsko in operno šolo, Oddelkom za kompozicijo in dirigiranje idr. – je povečala glasbeno usposobljen slovenski kader v produkciji in reprodukciji, s posredovanjem kompozicijskega znanja pa razmahnila tudi ustvarjanje komorne in orkestralne glasbe. Avtorji skladb na tem koncertu **Anton Lajovic (1878–1960)**, **Emil Adamič (1877–1936)**, **Marij Kogoj (1892–1956)**, **Slavko Osterc (1895–1941)** in **Pavel Šivic (1908–1995)** so pomembno prispevali v slovensko zborovsko zakladnico z naprednejšimi kompozicijskimi prijemi. Organizirano petje je še danes posebno živ fenomen na Slovenskem, saj je najbolj množična

kulturno-umetniška društvena dejavnost. Zborovski koncert ponuja v poslušanje najbolj kakovostne zborovske sestave treh glasbenoizobraževalnih zavodov na Slovenskem, ki usmerjajo mlade glasbenike v glasbene poklice. **Komorni pevski zbor Akademije za glasbo Univerze v Ljubljani** pod vodstvom **Sebastjana Vrhovnika** združuje študente različnih študijskih smeri in posega po zahtevnejši zborovski literaturi ter dosega visoko pevsko poustvarjalno raven, ki je bila nagrajena tudi z drugim mestom na državnem zborovskem tekmovanju Naša pesem 2018. **Komorni zbor Konservatorija za glasbo in balet Ljubljana** pod vodstvom **Ambroža Čopija** je zmagovalec Naše pesmi 2016. Poleg najvišjih uvrstitev na državni ravni žanje odlične uspehe tudi na mednarodnih tekmovanjih in gostovanjih na tujem. Sestavlja ga približno 40 dijakov Konservatorija, ki si želijo večjih izzivov in poglobljanja znanja vokalne tehnike. **Dekliški zbor Pedagoške fakultete Univerze v Mariboru**, ki ga vodi **Tadeja Vulc**, v svojih vrstah združuje pevke Mešanega zbora Oddelka za glasbo mariborske Pedagoške fakultete, ki so prav tako željne prepevati zahtevnejšo literaturo in so svojo kakovost nedavno potrdile s tretjim mestom na Naši pesmi 2018.

*The roots of the development of specifically Slovene musical activity reach back to the mid-19th century and are connected to the awakening of national consciousness, which was effectively strengthened, above all, through engagement in literary and musical activities. Slovenes came together in an organised manner in societies and "reading rooms" – political and cultural focal points of the national awakening movement (the first of which appeared in Trieste in 1861, soon to be followed by others in Maribor and Ljubljana); many of them had choral ensembles. Given the modest opportunities for concerts and performances, and the primary purpose of consolidating a sense of belonging to the Slovene nation and culture, it is understandable that the majority of musical aspirations at that time related to vocal music set to texts in the Slovene language. Composers were therefore strongly motivated to write music for choirs and songs for solo voices, and their compositions circulated among singers with the help of the songbook Slovenska gerlica ("The Slovene Turtle Dove"), music periodicals such as Cerkevni glasbenik, Novi akordi, Pevec and Zbori, and the publishing activities of the Glasbena matica. The establishment of a conservatory of music and, later, an academy of music – offering music theory subjects, a choral and opera school, a composition and conducting department, and more besides – in the cultural centre of Carniola, which Ljubljana was, increased the number of musically qualified Slovenes able to produce and perform music, while the imparting of knowledge about composition boosted the creation of chamber music and orchestral works. The composers of the pieces included in this concert – **Anton Lajovic (1878–1960)**, **Emil Adamič (1877–1936)**, **Marij Kogoj (1892–1956)**, **Slavko Osterc (1895–1941)** and **Pavel Šivic (1908–1995)** made a significant contribution to the treasury of Slovene choral*

music through their advanced compositional approaches. Organised singing is a phenomenon that is still very much alive in Slovenia today, and is in fact the most popular cultural or artistic social activity in the country. This choral concert offers a chance to hear the finest choral ensembles from three of the music education institutions in Slovenia that are directing young musicians towards careers in music. The **Academy of Music Chamber Choir** directed by **Sebastjan Vrhovnik** brings together students from different disciplines to tackle some of the more demanding choral repertoire, and offers interpretations at a very high level, as evidenced by the choir's second place at the national choir competition *Naša pesem* ("Our Song") in 2018. The **Chamber Choir of the Ljubljana Conservatory of Music and Ballet**, directed by **Ambrož Čopi** was the winner of *Naša pesem* 2016. In addition to the highest rankings at the national level, the choir has scored excellent results at international competitions and in its guest performances abroad. It is made up of around 40 students of the Conservatory who enjoy the challenge that this kind of singing represents, as well as the opportunity to further their knowledge of vocal technique. The **Girls' Choir of the Music Department of the Faculty of Education at the University of Maribor**, which is led by **Tadeja Vulc**, is made up of singers from the Music Department's Mixed Choir who are interested in singing a more demanding repertoire and who recently confirmed their high quality with third place at *Naša pesem* 2018.

Vstopnice / Tickets: 4 €*

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

V sodelovanju z / In cooperation with:



Univerza v Ljubljani
Akademija za glasbo



KONSERVATORIJ ZA
GLASBO IN BALET
LJUBLJANA



Univerza v Mariboru

Pedagoška fakulteta

Četrtek, 11. april 2019, ob 19.30
Thursday, 11 April 2019, 7.30 pm
Viteška dvorana / *Knight's Hall, Križanke*



Anea Mercedes Anžlovar, sopran / soprano

**KONCERT SLOVENSKIH
SAMOSPEVOV**
ob 100. obletnici ustanovitve
Konservatorija pri ljubljanski
Glasbeni matici
CONCERT OF SLOVENE LIEDER
to mark the centenary
of the foundation of the
Conservatory at the
Ljubljana Glasbena matica

Emilia Štembal, otroški glas / *treble*
Elizabeta Čebular, otroški glas / *treble*
Neža Vasle, sopran / *soprano*
Anea Mercedes Anžlovar, sopran / *soprano*
Urška Plešivčnik, sopran / *soprano*
Rok Ferenčak, tenor
Krištof Koležnik, bariton / *baritone*
Tilen Udovič, bariton / *baritone*
Jaka Mihelač, bariton / *baritone*
Tadej Podobnik, klavir / *piano*

Na sporedu / Programme:

- B. Ipavec** Na poljani / *In the Field* (Oton Župančič)
H. Volarič: Dekliška tožba / *A Girl's Lament* (Ivan Pogačnik)
B. Ipavec: Mak žari / *The Poppy Glows* (Cvetko Golar)
 Ciganka Marija / *Gypsy Mary* (Dimitrij Ahasverov)
H. Volarič: Oj, rožmarin / *O, Rosemary* (Alojzij Pin)
L. M. Škerjanc: Pisma I / *Letters I* (Alojz Gradnik)
F. Gerbič: Sklepala roke si bele / *You Joined Your White Hands* (Gregor Krek)
Z. Prelovec: Dekliška pesem / *A Girl's Song* (Mirko Kunčič)
A. Lajovic: Svetla noč / *Nuit Blanche* (Paul Verlaine / Vladimir Levstik)
 Mesec v izbi / *Moonlight* (Li Tai Po / Otto Julius Bierbaum / Oton Župančič)
F. Gerbič: Kam? / *Whiter?* (France Prešeren)
K. Pustinek Rakar: Ribnik / *The Pond* (Oton Župančič)
B. Ipavec: V spominsko knjigo / *In a Memorial Book* (Vojeslav Molé)
L. M. Škerjanc: Krizantema poje / *The Chrysanthemum Sings* (Pavel Karlin)
M. Lipovšek: Meglice / *Mists* (Stana Vinšek)
P. Merkù: Kadar gre romar / *When the Pilgrim Goes* (Srečko Kosovel)
K. Pustinek Rakar: Uspavanka / *Lullaby* (Neža Maurer)
 Po prečuti noči / *After a Sleepless Night* (Mila Kačič)
I. Hudnik: Naprej / *Onwards* (Anea Mercedes Anžlovar)

Ko se je bogata čitalniška dejavnost na Slovenskem začela bolj specializirano razvijati v avtonomnih institucijah, je glasbeno področje prevzela Glasbena matica, ustanovljena leta 1872 v Ljubljani. Skrb Glasbene matice za celovit razvoj slovenskega glasbenega življenja od redne poustvarjalnosti, pri čemer je zavidljivo raven dosegel zlasti Mešani pevski zbor GM, prirejanja koncertov prek glasbenega izobraževanja (svojo glasbeno šolo je Matica ustanovila leta 1882) do zbiranja slovenskih ljudskih pesmi in spodbujanja nastanka novih slovenskih del z glasbeno založbo, je vseskozi težila k cilju, da bi vzpostavili glasbeno izobraževanje za poklicne glasbenike. Končno je leta 1919 dosegla ustanovitev konservatorija po vzoru praškega, dunajskega in zagrebškega, in

sicer z imenom Jugoslovanski konservatorij za glasbo in igralsko umetnost. Ob počastitvi stoletnice ustanovitve Konservatorija velja poudariti, da je omogočil strokovne temelje za poklicno glasbeno delo v domovini bodisi za poustvarjanje in ustvarjanje bodisi za poučevanje glasbe. Po podržavljenju leta 1926 je bil preimenovan v Državni konservatorij, ki je imel srednjo in visoko stopnjo izobraževanja (šola GM je nato delovala kot predstopnja Konservatorija); leta 1939 pa je bil reorganiziran v Glasbeno akademijo, ki je končno omogočila tudi izobraževanje instrumentalnih solistov virtuozov in skladateljev na najvišji stopnji; danes je Akademija za glasbo visokošolski zavod Univerze v Ljubljani.

Glasbena matica Ljubljana še zdaj postavlja v težišče svojega delovanja vokalno tradicijo z bogato zborovsko dejavnostjo, recitali samospjevov in od leta 2006 delujočo Pevsko šolo.

Na programu so samospevi avtorjev, ki so imeli pomembno vlogo pri razvoju slovenske glasbene identitete, začenši s skladatelji, ki so bili dejavno povezani z ljubljansko Glasbeno matico, kot so **Benjamin Ipavec (1829–1908)** in **Hrabroslav Volarič (1863–1895)**, oba z izjemnim smislom za vokal, prvi ravnatelj šole GM **Fran Gerbič (1840–1917)**, član zbora GM **Zorko Prelovec (1887–1939)**, eminenca kompozicijske šole na ljubljanskem Konservatoriju in Glasbeni akademiji **Lucijan Marija Škerjanc (1900–1973)**, mojstra samospeva **Anton Lajovic (1878–1960)** in **Marijan Lipovšek (1910–1995)**, občuteni avtor uglasbitev Kosovelovih treh sonetov in drugih poetovih pesmi **Pavle Merku (1927–2014)**, vse do sodobnih slovenskih ustvarjalcev **Katarine Pustinek Rakar (1979)** ter najmlajšega **Izaka Hudnika (1997)** na besedilo ene izmed pevskih solistk koncerta Anee Mercedes Anžlovar. Program slovenskega samospeva skozi čas bodo peli interpreti, ki se šolajo na različnih pevskih šolah oziroma pevskih oddelkih po Sloveniji in v sosednji Avstriji: Pevska šola Glasbene matice Ljubljana, Glasbena šola Logatec, Akademija za glasbo v Ljubljani, Konservatorij za glasbo in balet Ljubljana, Koroški deželni konservatorij v Celovcu ter Univerza za glasbo in upodabljaljočo umetnost na Dunaju.

When the flourishing activities of the "reading rooms" around Slovenia began to develop in a more specialised fashion in autonomous institutions, responsibility for the field of music was assumed by the Glasbena matica, founded in Ljubljana in 1872. The Glasbena matica's commitment to the overall development of Slovene musical life – from regular performance, in which an enviable level was attained by, in particular, the Glasbena matica Choir, via the organisation of concerts and music education (the Glasbena matica founded its own music school in 1882), to the collecting of Slovene folk songs and fostering the creation of new Slovene works through its publishing activities – always followed the goal of establishing music education for professional musicians. In 1919 it finally succeeded in founding a conservatory of music on the model of similar institutions in Prague, Vienna and Zagreb. This was originally known as the Yugoslav Conservatory of Music and Dramatic Art. As we mark the centenary of the Conservatory's foundation, it is worth underlining that it laid the technical foundations for professional musical activities in this

country: both performance/creation and music teaching. On being nationalised in 1926 it was renamed the State Conservatory and offered education at both the secondary and higher levels (the Glasbena matica school then functioned as a kind of pre-Conservatory level); in 1939 it was reorganised into the Music Academy (Glasbena akademija), which at last offered training for virtuoso instrumental soloists and composers at the highest level; today the Academy of Music is part of the University of Ljubljana. The vocal tradition is still a key focus of the Ljubljana Glasbena matica's work, with a rich programme of choral activity, lieder recitals and, since 2006, its own School of Singing (Pevska šola). The programme includes lieder by composers who played an important role in the development of Slovene musical identity, starting with composers who were actively connected to the Ljubljana Glasbena matica, such as **Benjamin Ipavec (1829–1908)** and **Hrabroslav Volarič (1863–1895)**, both with a remarkable sensibility for vocal music; the first head of the Glasbena matica school **Fran Gerbič (1840–1917)**; Glasbena matica choir member **Zorko Prelovec (1887–1939)**; the leading figure of the composition school at the Ljubljana Conservatory and Music Academy **Lucijan Marija Škerjanc (1900–1973)**; the masters of lieder **Anton Lajovic (1878–1960)** and **Marijan Lipovšek (1910–1995)**; the sensitive setter of three of Kosovel's sonnets and other works **Pavle Merkù (1927–2014)**; all the way up to contemporary composers **Katarina Pustinek Rakar (b. 1979)** and, the youngest, **Izak Hudnik (b. 1997)**, who contributes a setting of a text by one of the soloists at the concert, the soprano Anea Mercedes Anžlovar. The programme of Slovene lieder through history will be sung by interpreters who have trained at various singing schools or singing departments in Slovenia and Austria: the School of Singing of the Ljubljana Glasbena matica, Logatec Music School, the Ljubljana Academy of Music, the Ljubljana Conservatory of Music and Ballet, the Carinthian State Conservatory in Klagenfurt and the University of Music and Performing Arts in Vienna.

Vstopnice / Tickets: 5 €*

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

V sodelovanju z / In cooperation with:



Petek, 12. april 2019, ob 19.30

Friday, 12 April 2019, 7.30 pm

Dvorana Marjana Kozine, Slovenska filharmonija

Marjan Kozina Hall, Slovenian Philharmonic

Zaključek 34. Slovenskih glasbenih dnevov Closing of the 34th Slovenian Music Days



Matjaž Bogataj, violina / violin

SLOVENSKI GLASBENIKI V MEDNARODNEM PROSTORU SLOVENE MUSICIANS IN THE INTERNATIONAL ENVIRONMENT

Marko Zupan, flavta / flute

Tomaz Močilnik, klarinet / clarinet

Živa Loštrek, oboa / oboe

Tonko Huljev, fagot / bassoon

Andrej Žust, rog / horn

Matjaž Bogataj, violina / violin

Gea Pantner Volfand, viola

Jaka Stadler, violončelo / cello

Iztok Hrastnik, kontrabas / double bass

Na sporedu / Programme:

S. Osterc: Kvintet za pihala / *Quintet for wind instruments*

N. Šenk: Nonet

T. Bajželj: Nonet

N. Bečan: Nonet

S. Osterc: Nonet

V glasbenem poklicu sta dobrodošli lastnosti vedoželjnost in odprtost do novih spoznanj, ki jih omogoča mednarodni prostor z možnostjo glasbenega izpopolnjevanja, izmenjav ter rednega delovanja v svetovno priznanih glasbenih sestavih. Sklepni koncert 34. Slovenskih glasbenih dnevov izpostavlja nekatere najuspešnejše slovenske glasbenike mlajše generacije, ki ustvarjajo mednarodno kariero, in jih povezuje na skupnem odru. Flavtist **Marko Zupan** je po končani ljubljanski Akademiji za glasbo nadaljeval študij v Parizu in Salzburgu. Je komorni in orkestrski glasbenik z izkušnjami solo flavtista v orkestrih na Nemškem in v Salzburgu, aranžer in profesor na Akademiji za glasbo v Splitu. Klarinetist **Tomaž Močilnik** je solo klarinetist v orkestru Frankfurtskega radia. Študiral je v Celovcu in Gradcu ter se izpopolnjeval na orkestrski akademiji Berlinske državne opere. Oboistka **Živa Loštrek** je diplomirala na ljubljanski Akademiji za glasbo, nato je opravila podiplomski študij na Visoki šoli za glasbo in ples v Kölnu, kjer trenutno živi in igra v tamkajšnji Komorni operi. Fagotist **Tonko Huljev** je študij dokončal na Visoki šoli za glasbo in gledališče v Münchnu. Bil je solo fagotist Mladinskega orkestra Gustava Mahlerja (GMJO), dve leti član orkestrske akademije Simfoničnega orkestra Bavarskega radia, od leta 2011 je solo fagotist Simfoničnega orkestra iz Hofa. Rogist **Andrej Žust** je prvi in doslej edini Slovenec med slovitimi Berlinskimi filharmoniki. Prej je že med študijem na ljubljanski Akademiji za glasbo postal solo hornist Orkestra Slovenske filharmonije. Violinist **Matjaž Bogataj**, nekdanji član Opernega in muzejskega orkestra iz Frankfurta, je drugo sezono vodja drugih violin v orkestru Bavarske državne opere. Podiplomski študij je končal v Gradcu. Članica Simfoničnega orkestra RTV Slovenija **Gea Pantner Volfand** je igrala v uglednih mednarodnih mladinskih orkestrih Young Euro Classic, EUYO in GMJO. Podiplomski študij viole je končala na ljubljanski Akademiji za glasbo. **Jaka Stadler** je diplomiral v Ljubljani in podiplomski študij končal na Visoki šoli za glasbo v Münchnu. Nastopil je v priznanih orkestrih, kot so Orkester Bavarske državne opere, Bamberški simfoniki, Simfonični orkester Bavarskega radia, v katerem je redni član od leta 2010; prej je bil dve leti solo čelist filharmoničnega orkestra v Katarju. Kontrabasist **Iztok Hrastnik** je diplomiral na Akademiji za glasbo v Ljubljani, se sprva zaposlil kot prvi kontrabasist v orkestru slovenske radiotelevizije, leta 2011 je bil sprejet v znameniti orkester Dunajskih filharmonikov in je torej zaposlen v

orkestru Dunajske državne opere. V znamenju v mednarodnem prostoru prepoznavnih glasbenikov, nekdanjih študentov ljubljanske Akademije za glasbo, je tudi program nonetov **Nine Šenk (1982)**, **Tomaža Bajžlja (1979)** in **Nejca Bečana (1984)**. Uokvirjata ga **Kvintef** in **Nonet** začetnika modernistične kompozicijske šole na Slovenskem, **Slavka Osterca (1895–1941)**, ki ga je v sodobne glasbene tokove vpeljal prav študij na tujem, v Pragi.

*Curiosity and openness to the new insights offered by the international context, with its opportunities for advanced musical training, exchanges and the chance to work regularly with world-renowned ensembles, are desirable characteristics in anyone in a musical profession. The closing concert of the 34th Slovenian Music Days puts the spotlight on some of the most successful young Slovene musicians currently engaged in building an international career, and brings them together on the same stage. Flautist **Marko Zupan** continued his studies in Paris and Salzburg after graduating from the Ljubljana Academy of Music. He is a chamber and orchestral musician with experience as a principal flautist in orchestras in Germany and Austria, an arranger, and a teacher at the Split Academy of Music in Croatia. **Tomaž Močilnik** is principal clarinet in the Frankfurt Radio Symphony. He studied in Klagenfurt and Graz and trained in the orchestral academy programme of the Berlin State Opera. Oboist **Živa Loštrek** graduated from the Ljubljana Academy of Music and then pursued postgraduate studies at the Hochschule für Musik und Tanz in Cologne, where she currently lives and plays in the Kammeroper in Cologne. Bassoonist **Tonko Huljev** is a graduate of the Hochschule für Musik und Theater in Munich. He has been principal bassoon of the Gustav Mahler Jugendorchester (GMJO) and was for two years a member of the orchestral academy of the Bavarian Radio Symphony Orchestra. Since 2011 he has been principal bassoon of the Hof Symphony Orchestra. Horn player **Andrej Žust** is the first and – to date – the only Slovene to be a member of the famous Berlin Philharmonic. Before that he became principal horn of the Slovenian Philharmonic Orchestra while still a student at the Ljubljana Academy of Music. Violinist **Matjaž Bogataj**, a former member of the Frankfurt Opera and Museum Orchestra, is currently in his second season as leader of the second violins in the Bavarian State Orchestra. He completed postgraduate studies in Graz. Current RTV Slovenia Symphony Orchestra member **Gea Pantner Volfand** has played in the prestigious international youth orchestras Young Euro Classic, EUYO and GMJO. She completed postgraduate studies in viola at the Ljubljana Academy of Music. After graduating from the Ljubljana Academy of Music, **Jaka Stadler** completed postgraduate studies at the Hochschule für Musik und Theater in Munich. He has played with prestigious orchestras such as the Bavarian State Orchestra, the Bamberg Symphony Orchestra and the Bavarian Radio Symphony Orchestra – of which he has been a full-time member since 2010. Before that he spent two years as principal cellist of the Qatar Philharmonic*

Orchestra. Double bassist **Iztok Hrastnik** is another graduate of the Ljubljana Academy of Music. On graduating, he took up the position of first double bass of the RTV Slovenia Symphony Orchestra. In 2011 he joined the Vienna State Opera Orchestra and three years later became a member of the famous Vienna Philharmonic. The programme of nonets by **Nina Šenk (b. 1982)**, **Tomaž Bajželj (b. 1979)** and **Nejc Bečan (b. 1984)** also features internationally recognised musicians who are former students of the Ljubljana Academy of Music. The programme is bookended by the **Quintet** and **Nonet** by the originator of the modernist school of composition in Slovenia, **Slavko Osterc (1895–1941)**, who was himself introduced to contemporary musical currents during his time studying abroad, in Prague.

Ob 19. uri bo v Dvorani Marjana Kozine potekal pogovor s skladatelji. Moderatorica pogovora bo dr. Ana Vončina. At 7.00 pm, a conversation with the composers, will take place in Marjan Kozina Hall. Conversation will be moderated by dr. Ana Vončina.

Vstopnice / Tickets: 12, 8 €*

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

V sodelovanju z / In cooperation with:



VELEPOSLANIŠTVO REPUBLIKE SLOVENIJE BERLIN
 BOTSCHAFT DER REPUBLIK SLOWENIEN BERLIN
 Slovenski kulturni center Berlin
 Slowenisches Kulturzentrum Berlin

Sreda, 17. april 2019, ob 19.30
 Wednesday, 17 April 2019, 7.30 pm
 Dvorana Marjana Kozine, Slovenska filharmonija
 Marjan Kozina Hall, Slovenian Philharmonic

VELIKONOČNI KONCERT EASTER CONCERT



Uroš Lajovic,
 dirigent / conductor
 Foto / Photo: Uroš Abram

Marta Močnik Pirc, sopran / *soprano*
Dejan Maksimilijan Vrbančič, tenor
Jože Vidic, bariton / *baritone*
Lana Trotovšek, violina / *violin*
Gregor Klančič, orgle / *organ*

Komorni zbor Ave / Chamber Choir Ave
Alenka Podpečan, priprava zbora / *choirmaster*

**Simfonični orkester Akademije za glasbo Ljubljana
 (študentje in profesorji) / Academy of Music Symphony
 Orchestra (students and professors)**

Uroš Lajovic, dirigent / *conductor*

Na sporedu / *Programme:*

U. Krek: Inventiones ferales

U. Lajovic: Poglavlje iz Pasijona Andreja Schusterja Drabosnika /
 Chapter from Andrej Schuster Drabosnik's Passion*

* krstna izvedba / *premiere performance*

Dirigent **Uroš Lajovic (1944)** ima v svoji karieri več kot 1300 nastopov po svetu z več kot 70 orkestri ter dolgoletno profesuro na Univerzi za glasbo in upodabljaljočo umetnost na Dunaju. Manj znano je, da je tudi skladateljsko dejaven. Med študijem kompozicije na Akademiji za glasbo v Ljubljani pri Matiji Bravničarju je za svojo skladbo **Poglavje iz Pasijona Andreja Schusterja Drabosnika** prejel leta 1967 študentsko Prešernovo nagrado. Izvedena je bila zgolj v odlomkih, tokrat bo prvič zazvenela v celoti in v nedavno revidirani različici. Temelji na verzificiranem besedilu o Kristusovem trpljenju in smrti pesnika in dramatika Andreja Schusterja Drabosnika (1768–1825) in zajema intimen pogovor matere Marije in sina Jezusa na veliko sredo. Skladba se oblikovno opira na pasijone baročnega časa z recitativi, arijami, zbori, ansambli ter evangelistom kot komentatorjem dogajanja. Kompozicijsko se je skladatelj zgledoval pri Johannu Sebastianu Bachu, estetsko je nanj zelo vplival Dmitrij Šostakovič, v vokalnem delu skladbe pa Anton Heiller ter Hugo Distler. Oratorij bodo interpretirali ugledni slovenski pevski solisti – sopranistka **Marta Močnik Pirc**, tenorist **Dejan Maksimilijan Vrbančič** ter baritonist **Jože Vidic**, pri orglah bo **Gregor Klančič**, **Komornemu zboru Ave** in **Simfoničnemu orkestru Akademije za glasbo Ljubljana**, ki ga tokrat sestavljajo študentje in profesorji, bo dirigiral avtor dela. Uvaja ga znamenita kompozicija za violino in godala **Inventiones ferales**, ki kaže introvertirano ekspresionistično izraznost **Uroša Kreka (1922–2008)** na začetku šestdesetih let prejšnjega stoletja ter skladateljevo globoko povezanost z ljudskim izročilom; v solistični vlogi nastopa v mednarodnem prostoru uveljavljena violinistka **Lana Trotovšek**.

*Conductor **Uroš Lajovic (b. 1944)** has given more than 1,300 performances around the world with more than 70 orchestras over the course of his career and has also been a long-serving professor at the University of Music and Performing Arts in Vienna. Less well known is his activity as a composer. In 1967, when studying composition with Matija Bravničar at the Ljubljana Academy of Music, he won a student Prešeren Prize for his composition **Chapter from Andrej Schuster Drabosnik's Passion**. Extracts from the work have been performed before now, but on this occasion it will be performed in its entirety for the first time, in a recently revised version. The work is based on a versified text recounting Christ's Passion by the poet and dramatist Andrej Schuster Drabosnik (1768–1825) and includes an intimate conversation between the Virgin Mary and her Son on Holy Wednesday. In formal terms it takes as its basis the Passions of the Baroque period, with recitatives, arias, choruses, ensembles and an Evangelist as narrator. Lajovic took Johann Sebastian Bach as his compositional model, while aesthetically he was greatly influenced by Dmitri Shostakovich. The vocal part of the composition shows the influence of Anton Heiller and Hugo Distler. The oratorio will be interpreted by leading Slovene soloists – soprano **Marta Močnik Pirc**, tenor **Dejan Maksimilijan Vrbančič** and baritone **Jože Vidic**. The organ will be played by **Gregor Klančič**. The **Chamber Choir Ave** and the **Ljubljana Academy***

of Music Symphony Orchestra, on this occasion comprising both students and professors, will be conducted by the composer. Preceding the oratorio is a celebrated work for violin and strings, **Inventiones ferales**, illustrating the introverted expressionist style adopted by **Uroš Krek (1922–2008)** in the early 1960s and his deep connection to folk tradition. The solo part will be played by the internationally acclaimed violinist **Lana Trofovshek**.

Vstopnice / Tickets: 12, 8 €*

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

V sodelovanju z /
In cooperation with:



Univerza v Ljubljani
Akademija za glasbo

Od 4. do 5. aprila 2019
From 4 to 5 April 2019
Viteška dvorana / *Knights Hall, Križanke*

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Tema / *Theme:*

**KONSERVATORIJI V PROCESU
PROFESIONALIZACIJE IN
SPECIALIZACIJE GLASBENEGA DELA:
OB STOLETNICI USTANOVITVE
LJUBLJANSKEGA KONSERVATORIJA
IN OSEMDESETLETNICI GLASBENE
AKADEMIJE**

***THE CONSERVATORIES IN THE PROCESS
OF PROFESSIONALISATION AND
SPECIALISATION OF MUSICAL WORK:
ON THE CENTENARY OF THE FOUNDING
OF THE LJUBLJANA CONSERVATORY
AND THE 80TH ANNIVERSARY OF THE
MUSIC ACADEMY***

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

Odprto za javnost / *Open to the public*

Četrtek, 4. april / Thursday, 4 April

Ob 9.15 / At 9.15 am

Pozdravna nagovora / Welcome speeches:

Marko Vatovec (dekan Akademije za glasbo / dean of the Academy of Music)**Jernej Weiss** (vodja muzikološkega simpozija / Head of the Musicological Symposium)

Ob 9.30 / At 9.30 am

Vabljeno predavanje / Keynote lecture

Hartmut Krones (Dunaj/Vienna): *Paris (1784/1796) – Prag (1808/1811) – Wien (1812/1817): Zur frühen Entwicklung musikpädagogischer Konzepte / Pariz (1784/1796)– Praga (1808/1811)–Dunaj (1812/1817): O preteklem razvoju glasbenopedagoških konceptov / Paris (1784/1796) - Prague (1808/1811) - Vienna (1812/1817): On the early development of music-pedagogical concepts*

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Luba Kijanovska****Helmut Loos (Leipzig):** *Das Konservatorium der Musik zu Leipzig in der Zeit nach dem Ersten Weltkrieg / Konservatorij za glasbo v Leipzigu po prvi svetovni vojni / The Conservatory of Music of Leipzig in the period after World War I***Peter Andraschke (Giessen):** *Alte und Neue Musik in Praxis und Lehre an der Universität und Musikhochschule in Freiburg i.Br. / Stara in nova glasba v praksi ter poučevanje na Univerzi in Visoki šoli za glasbo v Freiburgu i. Br. / Old and New Music in practice and teaching at the University and University of Music Freiburg i. Br.***Friedhelm Brusniak (Würzburg):** *10 Jahre Internationale Leo-Kestenberg-Gesellschaft (IKG) / 10 let Mednarodnega združenja Lea Kestenberga (IKG) / 10 years of the International Leo Kestenberg Society (IKG)*

Ob 11.30 / At 11.30 am

Vodja / Chairman: **Helmut Loos****Jana Lengová (Bratislava):** *Das Konservatorium in Bratislava und die ersten drei Jahrzehnte seiner Tätigkeit (1919–1949): Persönlichkeiten, Struktur, Bedeutung / Konservatorij v Bratislavi in prva tri desetletja njegove dejavnosti (1919–1949): osebnosti, struktura, pomen / The Conservatoire in Bratislava and the first three decades of its work (1919–1949): people, structure, significance*

Luba Kijanovska, Zorjana Lastovetska-Solanska (Lvov/Lviv):

The Lviv Conservatory between the two world wars as a model of post-Habsburg musical education / Konservatorij v Lvovu med svetovnjima vojnama kot model pothabsburškega glasbenega izobraževanja

Ob 14.30 / At 2.30 pm

Vodja / Chairman: **Ivana Medić**

Niall O'Loughlin (Loughborough): *In the shadow of Parry, Mackenzie and Stanford—musical composition studies in the principal London conservatories from 1918 to 1945 / V senci Parryja, Mackenzieja in Stanforda – študij glasbene kompozicije na glavnih londonskih konservatorijih med letoma 1918 in 1945*

Wolfgang Marx (Dublin): *Irish conservatories during the interwar period / Irski konservatoriji v medvojnem obdobju*

Jacques Amblard (Aix-Marseille): *“The Messiaen’s progress” and the Conservatoire de Paris (1919–1945) / »Messiaenov napredek« in pariški Konservatorij (1919–1945)*

Ob 16.00 / At 4.00 pm

Vodja / Chairman: **Lana Paćuka**

Antigona Rădulescu (Bukarešta/Bucharest): *Towards a genuine university status: The National university of Music Bucharest between the two world wars (1918–1940) / Pravemu univerzitetnemu statusu naproti: Narodna univerza za glasbo Bukarešta med obema vojnama (1918–1940)*

Danutė Petrauskaitė (Klaipėda): *From courses to a conservatoire: Issues of institutionalisation of musical education in Lithuania (1919–1949) / Od tečajev do konservatorija: težave pri institucionalizaciji glasbenega izobraževanja v Litvi (1919–1949)*

Vita Gruodyte (Vilna/Vilnius): *The visions of Lithuanian music education / Vizije litovskega glasbenega izobraževanja*

Petek, 5. april / Friday, 5 April

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Branka Rotar Pance**

Jernej Weiss (Ljubljana–Maribor): *Prelom na glasbeni sceni po letu 1918 na Slovenskem / A turning point in musical life after 1918 in Slovenia*

Luisa Antoni (Trst/Trieste): *Trst in Gorica / Trieste and Gorizia*

Nada Bezić (Zagreb): *Konservatorij Hrvaškega glasbenega zavoda v Zagrebu in Konservatorij Glasbene matice v Ljubljani – primerjava / The conservatory of the Croatian Music Institute in Zagreb and the conservatory of the Glasbena matica in Ljubljana – a comparison*

Ob 11.30 / At 11.30 am

Vodja / Chairman: **Jernej Weiss**

Branka Rotar Pance (Ljubljana): Pouk glasbenih predmetov v obdobju od ustanovitve Konservatorija Glasbene matice do formiranja Glasbene akademije / *The teaching of musical subjects in the period from the establishment of the Conservatory of the Glasbena matica to the formation of the Academy of Music*

Darja Koter (Ljubljana): Proces ustanavljanja in prva leta delovanja Glasbene akademije v Ljubljani (1939–1945) / *The founding of the Ljubljana Academy of Music and its first years of activity (1939–1945)*

Ob 14.30 / At 2.30 pm

Vodja / Chairman: **Darja Koter**

Ivan Florjanc (Ljubljana): Glasbenoteoretski in kompozicijski prispevek Slavka Osterca med učiteljevanjem na Konservatoriju in Glasbeni akademiji v Ljubljani / *Slavko Osterc's contribution to music theory and composition at the Conservatory and Academy of Music in Ljubljana*

Primož Kuret (Ljubljana): Polemika o kompozicijski šoli / *The school of composition controversy*

Ob 15.45 / At 3.45 pm

Vodja / Chairman: **Nada Bezić**

Lana Paćuka (Sarajevo): *Socio-political discourses of the development of music education in Bosnia and Herzegovina before and between the two world wars / Družbenopolitični diskurz razvoja glasbenega izobraževanja v Bosni in Hercegovini pred svetovnjima vojnima in med njima*

Ivana Medić (Beograd/Belgrade): *Beginnings of the piano department at the Belgrade Music Academy / Začetki oddelka za klavir na Akademiji za glasbo v Beogradu*

Marjana Vajngerl (Maribor): Pomen Janka Ravnika v slovenski klavirski pedagogiki / *The importance of Janko Ravnik to piano teaching in Slovenia*

Vstop prost / Free Entrance

SPREMLJEVALNE PRIREDITVE ACCOMPANYING EVENTS

Torek, 12. marec 2019, ob 12.00
Tuesday, 12 March 2019, noon
Viteška dvorana / Knight's Hall, Križanke



MODRINA V BREZČASNOSTI

Razstava del slikarja Leona Zakrajška

Zadnja dela, ki nastajajo vse od lanskega poletja kot likovni odsev poletnih podoživetij brezmejnosti in brezčasnosti modrine neba in morja, nam s povsem novim pogledom in izvirno likovno govorico razgrinjajo veličino umetnikovega čutenja tega sveta v vsej veličastni razsežnosti razumevanja univerzuma v njegovih številnih pojavnostih. Kozmične brezprostornosti in brezčasnosti. S simboliko in čistostjo rokopisa, ki sta tisti umetnikovi spremljevalki, ki jima sledimo vse od začetkov v drugi polovici osemdesetih, ko se je po koncu šolanja na ljubljanski likovni akademiji in v španskem Centre Internacional de Recerca Gràfica napajal in izražal v tradiciji in z naslonitvijo na zahodni modernistični likovni jezik, filozofsko misel in številne aktualne likovne teorije tega časa in prostora, pa tudi v njegovem drugem obdobju od druge polovice devetdesetih po šolanju na japonski univerzi Tama Art in v ateljejih za grafiko Hanga Kobo, Seya-ku, ko je vstopil v svet japonske kulture in likovnih tehnik, ki jih do tedaj ni poznal. Z jasnostjo likovnega sporočila, ujetega v prepoznavnost lastnega zapisa na likovno podlago. V likovnih tehnikah, ki združujejo in nadgrajujejo. Kot spoj preteklosti in sedanjosti. Kot dvojnost v enosti in enost v dvojnosti. Tudi v dimenzijah simbola in znaka. Čeprav prikrito kot vidno v nevidnem ali nevidno v vidnem. Simbola, ki se pri njegovih dosedanjih delih prav toliko razkrije kot prikrije, ali z besedami Georgija Gurviča, odkriva skrivajoče in skriva odkrivajoče. In znakov, ki se pomembno razlikujejo od simbolov in so kot objekt ter subjekt drug drugemu tuji. Na način, da nam simbolov ni treba posebej klasificirati ali jih strpati bodisi med kozmološke, metafizične, etične, verske, tehnološke bodisi psihološke. Ne da bi nam bilo potrebno

razumevanje in primerjanje simboličnega ne po Lacanu, Freudu ali Lévi-Straussu, kot nam sicer predlaga poznavalec simbolov Jean Chevalier. Zakrajškova najnovejša dela nas preprosto nagovorijo. Prevzamejo. Se nas dotaknejo. V njih je sinteza vsega dosedanjega iskanja: občutenja abstrakcije, ki se je dotaknila geometrizma in minimalizma, abstraktnega ekspresionizma in gestualizma z reminiscencami na Hartunga in de Kooninga, narave kot navdiha in spodbude, pa tudi tehnik in pristopov Harumija Sonojame, Fumia Kitaoke, Jukija Reija in Seika Kovačija. Velikih japonskih ustvarjalcev, ki so mu odprli nove poglede in poti. In ob vsem tem s spoštovanjem do vsega tistega prelomnega, kar je v zahodno umetnost vnesla renesansa, še prej pa italijanski slikar in arhitekt poznega veka iz Firenc, ki ga poznamo kot Giotto, ki ga je fasciniral s svojim popolnim krogom iz anekdote, »da je papežu, ki je testiral njegovo znanje, narisal popoln krog v eni potezi«. Od tod njegova fascinacija s potezo v enem zamahu, ki je leta kasneje kulminirala s krogom v ciklu *Enso – Krog*, z naravo, simboliko, filozofijo in religijo. Od tod želja, da razišče več. In iz drugačnih korenin.

Leto 1997 je bilo zanj zagotovo prelomno: do tedaj se je izražal v slikarskih in grafičnih tehnikah, kot jih pozna zahodna likovna produkcija, in jih poglobljeno raziskoval, posebej klasične grafične tehnike, nato pa razvijal tudi starodavne tehnike, ki stoletja zaznamujejo kitajsko in japonsko likovno ustvarjalnost. S potrpežljivostjo in globoko predanostjo je srkal večšine kaligrafije in slikarske tehnike sumi, kjer je zelo pomembna vsaka poteza, odločilen vsak zamah in sta močni sooblikovalki belina in struktura papirja. Kjer sporočilo zariše dotik umetnikove roke ob prefinjeni kontroli čopiča, zamaha in nadziranega pritiska roke med hipnim potegom. Brez popravkov. Brez dopolnil. V iskanju popolnosti. Kjer so v ospredju razmislek, vživetje, odločitev in poteza. Predvsem pa notranji mir in navdih. Ponotranjenost ritualnega slikanja. Novi pogledi in duhovna globina.

Izpopolnjevanje na Japonskem je Leon Zakrajšek dojel kot način za »odkrivanje Duše Vzhoda skozi razumevanje tehnike tuša *sumi*«, kot je to lepo opredelil Igor Žic, dva tisoč let stare tehnike, ki vključuje črno barvo z izhodiščem v popolni črni »prve noči, ko so zasvetile zvezde, toni pa se pridobivajo z laviranjem«. Sumi-e, japonsko monokromatsko sliko s tušem, ki so jo razvili na Kitajskem v času dinastije Sung, so na Japonsko ponesli zen budistični menihi v sredini 14. stoletja in je danes kot umetniški izraz sprejeta po vsem svetu. Sumi-e je umetnost, ki je globoko ukoreninjena v zenu in združuje številna načela zen estetike, tudi enostavnost in idejo maksimalnega učinka, ustvarjenega iz minimuma. Sumi-e filozofija zajema tako nasprotje kot skladje, pa tudi izražanje enostavne lepote, elegance in kontemplacije, ko spregovori črna barva v različnih tonih in niansah; ko zaživi preplet praznega, belega prostora in monokromatskih potez čopiča, ki se raztezajo od svetlosive do črne; ko sliko gradi učinkovit izbor svetlih in temnih elementov; ko močne poteze predstavljajo preprostost umetniškega izražanja. In zajema tudi vez z duhovnim polom življenja in meditativno

kvaliteto procesa. V tem procesu je pomemben trenutek, ki je edinstven in neponovljiv. Je samo tukaj in zdaj. Kot metafora življenja: ni mogoče doseči popolnosti ali obvladati umetnosti življenja, saj je iskanje popolnosti potovanje, a samo potovanje je bit. Sumi-e je osvojeno bistvo. Je umetnost iskanja globokih občutij, ko umetnik išče ravnotežje, ritem, skladnost, da lahko tako razvija potrpljenje, samodisciplino in koncentracijo. Ne slika sedanjega trenutka, temveč prikazuje njegovo večnost. Simbolizira pomemben trenutek, ko se um osvobaja telesa in duša postaja kreativna sila. Leon Zakrajšek je vse to z desetletji predanega in ponižnega iskanja razumel, občutil, sprejel in ponotranjil. S poznavanjem japonske estetike, ki ga je, tako kot že sto let pred njim številne francoske pa tudi druge likovne umetnike, vse od Moneta, van Gogha do Vallottona in Marca, tudi močno prevzela in navdihnila, se ni razvil samo v mojstra japonskega slikanja in kaligrafije, temveč tudi v pronicljivega in subtilnega esteta, filozofa in umetnika. Pravzaprav v celovito osebnost, ki iskreno in tankočutno razkriva najgloblje plasti svoje notranjosti, oplemenitene s spoznanji tradicionalne azijske in modernistične zahodnoevropske ustvarjalnosti, in z impozantnim opusom štafelajnega slikarstva, olj in akrilov, grafik različnih tehnik (lesoreza, akvatinte, litografije, moku hanga) monotipij in risb (sumi-e) desetletja ponuja v užitek in presojo paleta razumevanj in podoživljanj, ki koreninijo v njegovem dojetju narave in ustvarjalnega procesa, pa tudi zahodne in vzhodne kulture in tradicije. Desetletja je iskal in tudi v najnovejšem opusu išče sinergijo. Išče simbiozo. Preplet starega in novega v trenutku navdiha. Še vedno je aktualen njegov zapis iz leta 2011, v katerem je poudaril: »Moja abstrakcija ima navdih v naravi in stalno iščem fascinantne znake iz narave, ki jih preoblikujem v abstraktni jezik. Odvisno od trenutne inspiracije. Svoja čustva izražam skozi enostavnost, harmonijo in minimalizem sumi risbe ali skozi moč, bogastvo in energijo barve, strukture v akrilnem in oljnem slikarstvu.« K temu lahko dodamo: barve, linije, poteza, prazen prostor. Natančnost. Stilizacija. Geometrijski liki. Gestualnost. Abstrakcija. Olje, akril, monotipija, sumi. Vse to Leona Zakrajška opredeljuje tudi danes. In še nekaj: njegov pogled je postal odprtejši, mehkejši. Drugačen. Njegova poteza bolj vehementna, sproščena in intuitivna. Barvna paleta poenotena. Zaživele so tri barve: črna, bela in modra. Rodila se je abstraktna krajina.

Lansko poletje je na Kornatih, ki so se bleščali v presunljivem prepletu svetlobe in vibracij, odneslo simbole, ki so zadnjih nekaj let polnili njegova platna in papir. Sklenilo je ciklus *Enso – Krog* v različnih tehnikah in barvnih prelivanjih široke palete ter s simbolnim pomenom, kot ga ponuja zen budizem: enso simbolizira vesolje, absolutno razsvetljenje, moč, izobilje, pa tudi praznino. Predstavlja trenutek, ko je um osvobojen telesa in duša postane ustvarjalna sila. In ta neusahljiva ustvarjalna sila je postopoma rušila meje, ki so sicer ustvarjalno zelo visoko postavljene, a vendarle dopuščajo možnosti rasti in razvoja: dale so poleta umetnikovi duši, ki je sprostila gestualnost zapisa v abstraktni formi in v barvni paleti morja in neba. Tudi zemlje. Poudarila beline in svetlobe, mehko in valovanje. Dala nov

ritem. In predvsem, razprla umetnikov pogled: slovensko-hrvaški slikar in grafik, ki je v prejšnjem ciklu govoril z močjo črne in bele, ki jima je dodal rdečo, rumeno in modro v številnih odtenkih, je v tem ciklu, ob beli in črni, močno izpostavil modro ter jo nadgradil tako z odtenki kot poudarki, tudi simbolnimi. Ciklus, ki je pred nami, izpostavlja stilizirane znake mehkih linij in kontur v črno-beli harmoniji in v modrem brezprostorju s simbolnim pridihom: med nebom in zemljo je samo modrina. Nebo, Hram in Zvezdnati svod. Modrina kot simbol lepote abstraktne krajine. Cikel *Otoki abstraktna krajina* je nov korak v razvoju ustvarjalca, ki nagovarja širok krog ljubiteljev in poznavalcev likovne umetnosti in aktualizira besede, ki jih je pred leti zapisal Igor Žic: »Prava mera tradicije in izkustva, lokalnega in občečloveškega, intimnega in javnega, ustvari velikega in pomembnega umetnika. Brez dvoma je Leon Zakrajšek pripadnik svetovne umetniške elite.« Tudi izbor del iz cikla *Otoki abstraktna krajina*, ki so predstavljena v Viteški dvorani, to izpričuje.

Nelida Nemeč

BLUE IN TIMELESSNESS

The exhibition of works by Leon Zakrajšek

Leon Zakrajšek's recent works, which he has been painting since last summer as an artistic reflection of the summertime experiences of the limitlessness and timelessness of the blue of sky and sea, reveal to us, through an entirely new gaze and an original artistic language, the magnitude of the artist's perception of this world in all the glorious dimension of understanding of the universe in all its manifestations. Of cosmic spacelessness and timelessness. With the symbolism and the purity of line that are constant characteristics of this artist, traceable since his beginnings in the second half of the 1980s, when after completing his training at the Ljubljana Academy of Art and the Centre Internacional de Recerca Gràfica in Calella (Spain) he drew on and expressed himself in the tradition of and with a reliance on the artistic language of Western modernism, philosophical thought and numerous current artistic theories of that time and space, but also in his second period beginning in the second half of the 1990s, after training at Tama Art University in Japan and a printmaking studio in Yokohama, where he took his first steps into the world of Japanese culture and artistic techniques previously unknown to him. With the clarity of an artistic message captured in the distinctiveness of his own drawing or painting on a background. In artistic techniques that combine and enhance. Like a fusion of past and present. Like duality in oneness and oneness in

duality. Including in the dimensions of the symbol and the sign. Yet surreptitiously, like the visible in the invisible or the visible in visible. Of the symbol that, in his works to date, reveals as much as it conceals or, as Georges Gurvitch puts it, "il cache en dévoilant et révèle en cachant." And of signs, which differ significantly from symbols and are, like object and subject, alien to one another. In such a way that there is no need for us to classify symbols separately or cram them into cosmological, metaphysical, ethical, religious, technological or psychological categories. No need to understand and compare the symbolic according to Lacan, Freud or Lévi-Strauss, as proposed by Jean Chevalier, an authority on symbols. Zakrajšek's most recent works simply speak to us. They possess us. They touch us. In them there is a synthesis of all his searching to date: the perception of an abstraction that has touched geometrism and minimalism, abstract expressionism and gesturalism with reminiscences of Hartung and De Kooning, nature as inspiration and incentive, but also the techniques and approaches of Harumi Sonoyama, Fumio Kitaoka, Yuki Rei and Seiko Kawachi. Great Japanese artists who opened new vistas and new paths to him. And with all this, a respect for all the groundbreaking innovations introduced to Western art by the Renaissance, and even earlier by the Florentine painter and architect of the Late Middle Ages whom we know as Giotto, who fascinated him with that perfect circle from the anecdote that tells how "he drew a perfect circle in a single stroke for the Pope, who wished to test his craftsmanship." This is the origin of his fascination with the stroke as a single flourish, which culminated years later in the cycle Enso–Krog, with nature, symbolism, philosophy and religion. This is the origin of his desire to investigate further. And from other roots.

An undoubted turning point came in 1997. Until then he had expressed himself through the painting and printmaking techniques familiar to Western art, exploring them in depth – particularly traditional printmaking techniques. He then began to develop the ancient techniques that have been part of Chinese and Japanese art for centuries. With patience and deep commitment, he absorbed the skills of the calligraphy and painting technique involving the use of sumi, or black ink, where every stroke is important, every flourish is decisive, and where the whiteness and structure of the paper also play an important role. Where the message is drawn by the touch of the artist's hand with refined control of the brush and its motion and the controlled pressure of the hand during the momentary pull. Without corrections. Without additions. In a search for perfection. Where reflection, empathy, decision and action are in the foreground. But above all inner peace and inspiration. The internalisation of ritual painting. New gazes and spiritual depth.

Leon Zakrajšek understood his training in Japan as a way of "discovering the Spirit of the East through understanding of the sumi technique," as Igor Žic so aptly put it. A two-thousand-year-old technique that includes black ink with a starting point in the total blackness of the "first night, when the stars began to shine,

where different gradations are obtained by means of washes". Sumi-e, a monochromatic Japanese art form using black ink, originally developed in the China of the Sung Dynasty, was brought to Japan by Zen Buddhist monks in the mid-fourteenth century. Today the term is recognised and used around the world. Sumi-e is an art that is deeply rooted in Zen and combines many of the principles of Zen aesthetics, including simplicity and the idea of the maximum effect created from the minimum. The philosophy of sumi-e encompasses both contrast and harmony, but also the expression of simple beauty, elegance and contemplation, where the black ink speaks in a variety of gradations and shades; where the interplay of empty, white space and monochromatic brushstrokes ranging from light grey to black comes to life; where the picture is constructed by an effective selection of light and dark elements; where powerful strokes represent the simplicity of artistic expression. It also encompasses a connection with the spiritual pole of life and the meditative quality of the process. In this process it is the moment – unique and unrepeatable – that is important. There is only the here and now. Like a metaphor of life: it is not possible to achieve perfection or to master the art of life, since the search for perfection is a journey, but the journey itself is being. Sumi-e is a captured essence. It is the art of searching for deep feelings, where the artist seeks balance, rhythm, harmony in order to be able to develop patience, self-discipline and concentration. It does not paint the present moment but rather shows its everlastingness. It symbolises the important moment when the mind frees itself from the body and the soul becomes a creative force. After decades of dedicated and humble searching, Leon Zakrajšek has understood, felt, accepted and internalised all this. With his knowledge of Japanese aesthetics – a subject that has enchanted and inspired him just as it did many French and other artists, from Monet and Van Gogh to Vallotton and Marc, more than a century before him – not only has he developed into a master of Japanese painting and calligraphy, but he has become a perspicacious and subtle aesthete, philosopher and artist. He has, in fact, become a fully rounded personality who reveals, with sincerity and sensitivity, the deepest layers of his own inner life, ennobled by his knowledge of traditional Asian and modernist Western European creativity, and who, with an impressive oeuvre of easel painting, oils and acrylics, prints in various techniques (woodcut, aquatint, lithograph, moku-hanga), monotypes and drawings (sumi-e), has for decades been offering, for our pleasure and judgement, a broad spectrum of understandings and experiences rooted in his comprehension of nature and the creative process, but also of Western and Eastern culture and tradition. For decades he has sought synergy, and he also seeks it in his latest works. He seeks symbiosis. An intertwining of the old and the new in the moment of inspiration. Writing about this process in 2011, he explained: "My abstraction has its inspiration in nature and I am constantly seeking fascinating signs from nature, which are transformed into abstract language. Depending on the inspiration of the moment. I express my feelings through the simplicity, harmony and minimalism of a sumi drawing or through the power, richness

and energy of colour and of structure in acrylic and oil painting." This description still applies today, although we can add: colours, lines, strokes, empty space. Precision. Stylisation. Geometric figures. Gesturality. Abstraction. Oil, acrylic, monotype, sumi. All of this continues to define Leon Zakrajšek today. There is something else too: his gaze has become more open, softer. Different. His brushstrokes are more vehement, relaxed and intuitive. His colour palette has unified. Three colours have come to the fore: black, white and blue. The abstract landscape has been born.

Last summer in the Kornati archipelago – the islands glittering in a soul-stirring blend of light and vibrations – carried off the symbols that for the last few years have filled his canvases and paper. It concluded the Enso-Krog cycle in various techniques and the shimmer of a broad palette of colours, and with a symbolic meaning offered by Zen Buddhism: enso symbolises the universe, absolute enlightenment, power, abundance, but also the void. It represents the moment when the mind is freed of the body and the soul becomes a creative force. And this unquenchable creative force has gradually broken down the boundaries that, though creatively set very high, nevertheless allow opportunities for growth and development: they gave flight to the artist's soul, setting free the gesturality of composition in abstract form and the colour palette of sea and sky. And of earth. Emphasised whiteness and light, softness and undulation. Gave a new rhythm. And above all, revealed the artist's gaze: in this cycle the Slovene-Croatian painter and printmaker, who in his previous cycle spoke with the power of black and white, to which he added red, yellow and numerous shades of blue, has focused strongly on blue, alongside black and white, enhancing it both with shades and with accents, including symbolic emphases. The cycle before us highlights the stylised signs of soft lines and contours in black-and-white harmony and blue spacelessness with a symbolic element: between sky and earth there is only blue. The Sky, the Temple and the Starry Vault. Blue as a symbol of the beauty of the abstract landscape. The Islands abstract landscape cycle is a new step in the development of an artist who speaks to a wide circle of art lovers and connoisseurs and brings up to date the words written years ago by Igor Žic: "The right measure of tradition and experience, the local and the universal, the intimate and the public, creates a great and important artist. There is no doubt that Leon Zakrajšek is a member of the world's artistic elite." The selection of works from the Islands abstract landscape cycle presented in the Knights' Hall is further proof of this.

Nelida Nemeč

Petek, 5. april 2019, ob 17.00
 Friday, 5 April 2019, 5.00 pm
 Kogojeva dvorana, Društvo slovenskih skladateljev
 Kogoj Hall, Society of Slovene Composers

POGOVORI S SKLADATELJI CONVERSATIONS WITH COMPOSERS

Matej Bonin, Leon Firšt, Anže Rozman, skladatelji / composers
Sonja Kralj Bervar, vodja pogovora / moderator

Društvo slovenskih skladateljev (DSS) pripravlja cikel Pogovori s skladatelji od leta 2012. Na najmanj petih pogovornih večerih med letom, so posamezni skladatelji predstavljeni kot celovite osebnosti, s premišljevanjem o njihovi glasbeni poti, ustvarjalnih dosežkih, vlogi v delovanju DSS in v širšem slovenskem kulturnem okolju. Poučena strokovna javnost je z delovanjem DSS dobro seznanjena, širša zainteresirana javnost pa ima premalo dostopa do »živega stika« z glasbenimi ustvarjalci, z njihovimi ustvarjalnimi dosežki in dilemami, njihovim osebnim doživljajskim svetom in prispevkom za razvoj nacionalnega glasbenega življenja. Pogovorni cikel poteka v Kogojevi dvorani Društva slovenskih skladateljev, pod vodstvom dr. Sonje Kralj Bervar. Gostje današnjega pogovora bodo skladatelji mlajše generacije: Matej Bonin, Leon Firšt in Anže Rozman.

The Society of Slovene Composers has been preparing the series entitled Conversations with Composers since 2012. Within the framework of at least five conversational evenings during the year, individual composers are presented as integral personalities, reflecting on their musical career and creative achievements, as well as on their role in the Society of Slovene Composers and the wider Slovene cultural environment. The educated professional public is well aware of the operation of the Society of Slovene Composers, but the wider public has too little access to »live contact« with composers and lacks insight into their creative achievements and dilemmas, their inner worlds and their contribution to the development of musical life in Slovenia. The cycle of conversations takes place at the Kogoj Hall of the Society of Slovene Composers and is led by Dr Sonja Kralj Bervar. The guests of today's conversation will be composers of the younger generation: Matej Bonin, Leon Firšt and Anže Rozman.

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
 Society of Slovene Composers



DRUŠTVO SLOVENSKIH SKLADATELJEV
 SOCIETY OF SLOVENE COMPOSERS

Sobota, 6. april 2019, ob 10.00
 Saturday, 6 April 2019, 10.00 am
 Viteška dvorana / Knight's Hall, Križanke



Edo Škulj, Jurij Dobravec: ORGLE SLOVENIJE / PIPE ORGANS OF SLOVENIA

PREDSTAVITEV MONOGRAFIJE / PRESENTATION OF MONOGRAPH

Ugledni slovenski muzikolog, glasbenik, pedagog in duhovnik dr. Edo Škulj ima več kot tisoč enot obsežno bibliografijo, ki zajema znanstvene monografije, referate, strokovne in poljudne članke, leksikone itd. Pri raziskovanju se je veliko usmerjal v življenje in delo Jakoba Gallusa, o njem napisal več knjig in sodeloval pri izdaji celotnega Gallusovega opusa v 20 zvezkih. Je izjemen poznavalec cerkvene glasbe ter vodilni slovenski organolog, nestor raziskav o slovenskih orglarskih delavnicah in orglah na Slovenskem, o katerih je izdal več monografij. Z Jurijem Dobravcem kot fotografom in podatkovnim analitikom sta svoje znanje in izkušnje združila v obsežno delo, v katerem predstavljata orgle v Sloveniji. Njihove lokacije, izdelovalce, dispozicije registrov, ključne dogodke in navedbo prevladujoče uporabe dopolnjujejo opisi in slike. Fotografije, posnete »v obraz«, gledalcu razkrijejo lepoto orgelskih pročelij, ki jih kot celoto le redko lahko vidimo. Po uvodnih poglavjih in kratki zgodovini orglarstva sledi katalog s 1094 glasbili. Na koncu je sinteza, iz katere je v besedni in grafični obliki razvidno bogastvo orgelske dediščine pri nas. Posebnost knjige so QR-kode, ki bralce vodijo na spletne strani *Ars organi Sloveniae* (www.orgle.si), kjer so o vsakih posameznih orglah na voljo še dodatne informacije. Tako je projekt klasične knjige povezan v digitalno prihodnost in multimedijo.

The extensive bibliography of the renowned Slovene musicologist, musician, teacher and clergyman Dr Edo Škulj runs to more than a thousand items and includes scholarly monographs, reports, technical and popular articles, lexicons, and so on. Much of his research has focused on the life and work of the late Renaissance composer Jacobus Gallus, on whom he has written several books. He was also closely involved in the publication of Gallus' entire oeuvre in 20 volumes. He is a noted expert on church music, Slovenia's leading organologist, and the doyen of research on Slovene organ builders and pipe organs in Slovenia, on which he has published several monographs. He and Jurij Dobravec (in the role of photographer and data analyst) have combined their knowledge and experience in an extensive work in which they present pipe organs in Slovenia. Information on the locations, builders, stop dispositions and predominant use of these organs, along with notable milestones in their history, is complemented by descriptions and photographs. "En face" photographs reveal to readers the beauty of organ facades, which we only rarely get the opportunity to see as a whole. The introductory chapters and a brief history of organ building are followed by a catalogue of 1,094 instruments. The book ends with a synthesis that reveals the wealth of organ heritage in Slovenia in words and pictures. The book also features QR codes that take readers to the Ars organi Sloveniae website (www.orgle.si), where additional information is available on individual organs. This innovative feature means that this traditional book project is also adapted to the digital future and offers a multimedia experience.

V sodelovanju z / In cooperation with:

ARS ORGANI SLOENIAE
Orgelbau und Orgelbau in Slowenien



Nedelja, 7. april 2019, 10.00–18.30
 Sunday, 7 April 2019, 10.00 am–6.30 pm
 Glasbena matica Ljubljana

DAN GLASBENE MATICE LJUBLJANA GLASBENA MATICA LJUBLJANA OPEN DAY

Glasbena matica Ljubljana na dnevu odprtih vrat vabi k spoznavanju svoje dejavnosti, bližnjih in daljnih načrtov in pregledu svoje skoraj poldrugo stoletje dolge zgodovine. Začelo se bo dopoldne z najmlajšimi pevci v društvenih prostorih. Pod vodstvom zborovodkinje Tatjane Dolenc bo Otroški pevski zbor GML odkrival pisani svet skladatelja in častnega člana Glasbene matice Ljubljana Jakoba Ježa, uspehe Mladinskega pevskega zbora, vodi ga zborovodkinja Irma Močnik, pa bodo obiskovalci lahko spoznali v dokumentarnem filmu, posvečenem nastajanju operne predstave *Všeč si mi* pesnika Milana Dekleve in skladatelja Damijana Močnika. Vsi ljubitelji filma si boste lahko poleg omenjenega dokumentarnega filma ogledali tudi dokumentarni film *Glasba naj živi: po sledih Glasbene matice*, ki je nastal na podlagi scenarija Nataše Cigoj Krstulović. Sprehod skozi zgodovino društva pod vodstvom Nataše Cigoj Krstulović in predsednice društva Veronike Brvar se bo začel ob 14. uri pred spomenikom Ilirskih provinc in zaokrožil z okroglo mizo v Lajovčevi dvorani ob 17. uri. Pri pogovoru na temo Glasbena matica včeraj, danes in jutri bodo sodelovali častni člani društva, raziskovalci ter mladi glasbeni in raziskovalni upi. Pevski pozdrav bodo z odprto vajo v prostorih ljubljanske Univerze pripravili pevci Mešanega zbora Glasbene matice Ljubljana z dirigentom Sebastjanom Vrhovnikom, člani Seniorskega pevskega zbora Glasbene matice Ljubljana, vodi ga Tomaž Tozon, pa bodo z izborom pesmi oživili spomin na glasbo iz obdobja ustvarjalcev v parku aleje slovenskih skladateljev. V letu obletnice ustanovitve Konservatorija bo zanimiva tudi predstavitev pevskega izobraževanja Pevske šole Glasbene matice in njenih gojencev.

*The Ljubljana Glasbena matica (GML) open day is an opportunity for visitors to learn about the society's activities and plans for the immediate and more distant future and look back at almost a century and a half of history. Activities begin in the morning with a performance by the Glasbena matica's youngest singers at the society's premises. The GML Children's Choir, conducted by Tatjana Dolenc, will reveal the colourful world of the composer Jakob Jež, an honorary member of the Ljubljana Glasbena matica. Visitors will learn about the achievements of the Youth Choir (directed by Irma Močnik) from a documentary film dedicated to the creation of the opera *Všeč si mi* by poet Milan Dekleva and composer Damijan Močnik. Film enthusiasts will also be able to see the documentary *Glasba naj živi: po sledih Glasbene matice* (Let music live: in the footsteps of the Glasbena matica) based on a script by Nataša Cigoj Krstulović. A stroll through the history of the society with guides Nataša*

Cigoj Krstulović and Glasbena matica president Veronika Brvar will begin at 2.00 p.m. in front of the Illyrian Provinces Monument in French Revolution Square (Trg francoske revolucije) and end with a round-table discussion in the Lajovic Hall at 5.00 p.m. Honorary members of the society, researchers, and promising young musicians and future researchers will take part in a discussion on the theme Glasbena matica yesterday, today and tomorrow. A choral greeting will be prepared in an open rehearsal by the singers of the Glasbena matica Ljubljana Mixed Choir, conducted by Sebastjan Vhrovnik, at the University of Ljubljana, while members of the Glasbena matica's Senior Choir, conducted by Tomaž Tozon, will perform a selection of songs to recall the music of the period of the composers whose busts may be seen in the park of the Avenue of Slovene Composers. A presentation of the work of the Glasbena matica's School of Singing and its pupils will be of particular interest in the year that marks the centenary of the foundation of the Conservatory.

V sodelovanju z / In cooperation with:



Sreda, 10. april 2019, ob 10.00
 Wednesday, 10 April 2019, 10.00 am
 Viteška dvorana / Knight's Hall, Križanke

PREDSTAVITEV KNJIGE / PRESENTATION OF THE BOOK

IVAN SIVEC: RADOVAN GOBEC – MATI SLOVENIJA, TVOJI SMO SINOVİ ...

Ivan Sivec je napisal biografijo še enega izmed pomembnih Slovencev, čigar 110. obletnica rojstva bo v letu 2019. V knjigi je orisal življenje in delo Radovana Gobca ter nam ponudil na ogled njegovo življenjsko zgodbo in obsežno delo v glasbi – od skladatelja, predavatelja, zborovodje do organizatorja slovenskega zborovstva, ki mu je posvetil skoraj vse življenje. Avtor v prologu, desetih poglavjih, ki nosijo naslove po najznačilnejših delih iz vsakega obdobja (od »Pomladnih cvetk« do »Minljiv si«), in sklepnem delu opiše poleg življenjske zgodbe in del tudi njegovo predanost glasbi in predvsem domovini, ki se vseskozi pojavlja v delovanju Radovana Gobca. Vsebinsko dopolnijo podatki o delu in vtisi znanih Slovencev o njem, popestrijo pa v besedilo vključene anekdote in zapisi družine.

Knjiga je nastala na podlagi gradiva, ki ga je zapustil Radovan Gobec (dnevniki, slikovno gradivo), ob pobudi in podpori njegove družine ter Mitja Gobca, sina Radovana Gobca, ki je sodeloval pri izboru gradiva in tudi sicer ureja in sistematizira očetovo bogato glasbeno zapuščino in skrbi zanjo.

Glede na pečat in pomen Radovana Gobca v slovenski glasbi v 20. stoletju ima knjiga nedvomno tudi poseben pomen pri ohranjanju tega dela slovenske zgodovine za prihodnje rodove. Vsem, ki so ga poznali, prepevali njegove skladbe, pa bo podala celovitejšo sliko o življenju in veličini dela tega velikega Slovenca.

S predstavitvijo monografije o skladatelju, ki je v bogatem opusu prispeval tudi k operetnemu repertoarju, se nakazuje tema, to je opereta, ki bo osvetljena na enih od prihodnjih Slovenskih glasbenih dnevov.

IVAN SIVEC: RADOVAN GOBEC – MOTHER SLOVENIA, WE ARE YOUR SONS ...

Ivan Sivec has written a biography of another important Slovene, the 110th anniversary of whose birth falls in 2019. The book presents the life and work of Radovan Gobec, offering us his life story and an account of his wide-ranging musical endeavours – as composer, lecturer, choral director and organiser of Slovene choral singing – to which he dedicated almost his entire life. Over the course of a Prologue, ten chapters bearing the titles of the works that best characterise each period, from Pomladne cvetke ("Spring Flowers") to Minljiv si ("Life Is But Fleeting"), and a concluding Coda, the author describes not only the composer's life and works but also the great commitment to music and, above all, to his homeland that was present in everything he did. Complementing the book's content are details about Gobec's work and the opinions of various notable Slovenes on it. The book is further enlivened by the anecdotes and family recollections included in the text.

The book is largely based on material left by Radovan Gobec (diaries, pictorial material) and has been written at the suggestion of and with the support of his family, in particular his son Mitja Gobec, who helped select the material and who also curates and organises his father's rich musical legacy.

Given the important mark left by Radovan Gobec on twentieth-century Slovene music, this biography is unquestionably an important contribution to preserving this part of Slovene history for future generations. For all those who knew him or who have sung his songs, it will provide a more complete picture of the life and important work of this great Slovene.

The presentation of a monograph on a composer whose rich oeuvre includes a contribution to the operetta repertoire serves to introduce a topic – operetta – that will be the focus of a future edition of Slovenian Music Days.

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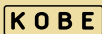
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