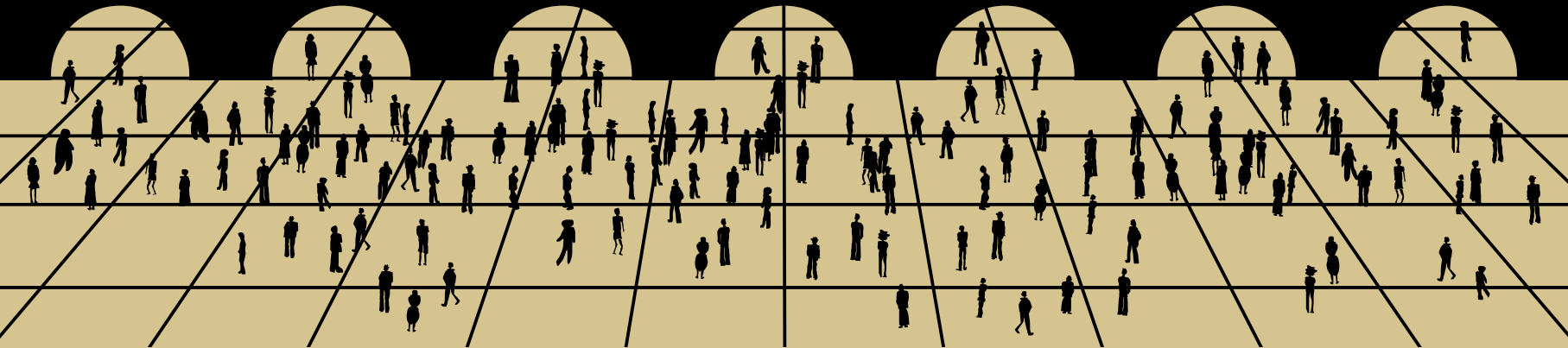




Ljubljana  
1.7. – 30.8.2020

# 68. LJUBLJANA FESTIVAL



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



Mestna občina  
Ljubljana



Častni pokrovitelj Ljubljana Festivala 2020 je župan Mestne občine Ljubljana Zoran Jankovič. / *The honorary patron of the Ljubljana Festival 2020 is the Mayor of Ljubljana Zoran Jankovič.*

# LJUBLJANA FESTIVAL

SREDIŠČE VAŠIH DOŽIVETIJ

*AT THE HEART OF YOUR EXPERIENCE*





## Dragi prijatelji Ljubljana Festivala!

Ljubljana bo tudi to poletje mesto kulture in umetnosti, v središču katerega bo zagotovo tradicionalni, že 68. Ljubljana Festival.

Priprave na letošnji Ljubljana Festival so drugačne kot kadarkoli doslej, saj smo se morali sredi ambicioznih načrtov, priprave najboljšega programa in dogovorov z velikimi umetniškimi imeni soočiti z izrednimi razmerami, ki jih ni pričakoval nihče izmed nas.

Epidemija koronavirusa, ki je zaustavila javno življenje po celem svetu, je korenito posegla tudi v pripravo Ljubljana Festivala. Nepredvidljive razmere so pod vprašaj postavile povečini že pripravljen program in ekipa Festivala Ljubljana pod vodstvom direktorja in umetniškega vodje Darka Brleka se je morala soočiti z novimi izzivi.

Teh so se lotili ekipno, strokovno ter polni pozitivne energije in odločenosti, zato bomo tudi to poletje lahko uživali v vrhunskih umetniških stvaritvah.

## Spoštovane obiskovalke, spoštovani obiskovalci Ljubljana Festivala!

Epidemija koronavirusa je prav brutalno zarezala v kulturno življenje. Čez noč smo ostali brez koncertov, predstav in drugih umetniških stvaritev na odrih. Smo pa kulturo v kriznih časih ljubiteljem približali tako, da smo jo virtualno, prek različnih kanalov, pripeljali v domove. Kljub temu sem prepričan, da tako umetniki kot obiskovalci komaj čakamo, da kultura zopet zaživi na odrih. Tam, kjer je najbolj doma. Prepričan sem, da bo tudi zato letošnji Ljubljana Festival zelo poseben, napolnjen s posebno energijo in umetniškimi presežki.

V Ljubljani smo v času izrednih razmer vsak dan dokazovali, da smo solidarni, tovariški, strpni in da spoštujemo sočloveka. Poleti pa bo čas, da v središče doživetij postavimo našo kulturno dušo in se prepustimo umetniškemu užitku.

Srečno!

**Zoran Janković**  
župan Mestne občine Ljubljana

.....

## Dear friends of the Ljubljana Festival,

*Ljubljana will be a city of culture and art once again this summer. At its centre will be the traditional Ljubljana Festival, now in its 68<sup>th</sup> edition.*

*The preparations for this year's Ljubljana Festival have been different from those in any year before now, since in the midst of ambitious plans, the preparation of the best possible programme and negotiations with major artists, we have had to deal with an emergency that none of us expected.*

*The coronavirus pandemic, which has brought public life to a halt around the world, has also had a profound impact on preparations for the Ljubljana Festival. The unpredictable conditions have placed a question mark over a programme that was for the most part already complete, and the festival Ljubljana team, led by general and artistic director Darko Brlek, have had to address new challenges.*

*They have tackled these as a team, with great professionalism, positive energy and decisiveness, as a result of which we will be able to enjoy the finest artistic creations once again this summer.*

## Dear visitors to the Ljubljana Festival,

*The coronavirus pandemic has had a brutal impact on cultural life. Overnight, we have found ourselves without concerts, plays and other types of stage performance. Yet in this time of crisis, we have brought culture closer to those who love it by bringing it into their homes in a virtual manner, via various channels. Nevertheless, I am sure that both artists and audiences can hardly wait for culture to return to the stage. Back to where it belongs. I am also sure that this will make this year's Ljubljana Festival a very special one: filled with a special energy and artistic superlatives.*

*During this emergency, we in Ljubljana have demonstrated day after day that we are capable of solidarity, fellowship and tolerance and that we respect our fellow human beings. Summer will be a time to place our cultural soul at the heart of our experience and give ourselves over to artistic pleasures.*

Best wishes!

**Zoran Janković**  
Mayor of the City of Ljubljana



## Neustavljiva moč umetnosti

Za nami je obdobje, kakršnega nihče od nas ne pomni. Čas, ko se je čez noč spremenilo naše življenje in po novem bolj spominjalo na znanstvenofantastični film kot na naš vsakdan. Vendar sta se v teh izrednih razmerah izrazili naša solidarnost in pripravljenost na sodelovanje. Vsi skupni naporji so se združili pri dosegu enega samega cilja, premagati epidemijo in ponovno normalno zaživeti. V krizi je prišla na dan velika domiselnost ljudi tako pri zagotavljanju sredstev za boj proti novemu koronavirusu kot pri načinih ohranjanja socialnih stikov. Pokazalo se je, da je kultura osnovna človekova potreba, ki je ne more nič ustaviti. Celó v najtežjih trenutkih si je utrla pot v naša življenja. Koncerti v živo so se preselili na televizijo, radio in celo v bolnišnice ter na balkone domačih bivališč. Tudi na spletu smo lahko spremljali številne predstave in glasbene dogodke. Na Festivalu Ljubljana smo vzpostavili cikel Festival online in na družbenem omrežju facebook predvajali nastope nadarjenih domačih in tujih glasbenikov ter tako ohranjali stik z našimi obiskovalci. Ob nenadni spremembi življenja smo to upoštevali tudi pri prenovi vizualne podobe, a hkrati ohranili prepoznavnost.

Končno je prišel čas, da se umetnost vrne tudi na odrske deske. Letos smo načrtovali velik festival, enega največjih doslej, na njem bi nastopili nekateri najboljši umetniki največjih svetovnih gospodarskih in kulturnih velesil. Pandemija je žal močno zamajala naše področje, zato smo se festivala lotili nekoliko drugače, z več gostovanji domačih umetnikov, kljub temu pa ne bo manjkalo izjemnih prireditev in nastopov velikih svetovnih zvezd. Posebno pozornost bomo posvetili Ludwigu van Beethovnu, ki je ob 250. obletnici rojstva v program uvrščen pogosteje kot sicer. **Koncert Beethovnov 9. simfonije in 3. klavirski koncert** v izvedbi Orkestra Slovenske filharmonije, ki je rezidenčni orkester Festivala Ljubljana 2020, Zbora Slovenske filharmonije ter Komornega zbora Megaron, skupaj z izjemno pianistko Dubravko Tomšič Srebotnjak ter izbranimi solisti pod taktirko maestra Charlesa Dutoita, bo slovesno začel 68. Ljubljana Festival. Izvedli bodo Beethovnov Koncert za klavir in orkester št. 3 v c-molu, op. 37, in Simfonijo št. 9, Koralno, v d-molu, op. 125. Na treh koncertnih večerih bo zazvenelo vseh deset Beethovnovih sonat za klavir in violino, s katerimi se bosta predstavili priznana slovenska violinistka Lana Trotošek in katalonska pianistka Maria Canyigueral ter kot del repertoarja številnih drugih.

Tudi letos ne bo manjkalo izjemnih baletnih, opernih in gle daliških predstav, Ljubljana Festivala na Ljubljani, XXIII. Mednarodne likovne akademije, mojstrskih tečajev, komornih koncertov ter otroških in mladinskih delavnic. Opera Slovenskega narodnega gledališča Ljubljana se bo predstavila z opero Nabucco, Slovensko narodno gledališče Maribor bo nastopilo z baletnim triptihom Falling Angels in opereto Netopir, Big Band in Simfonični orkester RTV Slovenija pa bosta zaigrala ob jubileju Mojmirja Sepeta. Prisluhnil bomo Mozartovi glasbi v izvedbi flavtistke Irene Grafenauer ter klarinetista in dirigenta Mateta Bekavca, Mini teater

se bo predstavil omaga premagati kakršnokoli stisko, ki je nastala med epidemijo.

Ljubljana Festival je izraz tega, kako pomembno je sodelovanje in kaj vse lahko skupaj dosežemo. Posebno zahvalo dolgujem Mestni občini Ljubljana z županom Zoranom Jankovičem na čelu, glavnemu pokrovitelju Zavarovalnici Sava ter vsem zvestim sponzorjem in vam, dragi obiskovalci. Hvala, ker niste z nami le, ko nam je lepo, ampak tudi, ko nam je najtežje. Naužite se varnega druženja in umetnosti v živo na prireditvah 68. Ljubljana Festivala.

Vljudno vabljeni.

**Darko Brlek**

Direktor in umetniški vodja Festivala Ljubljana  
Častni član Evropskega združenja festivalov

## *The unstoppable power of the arts*

*Behind us is a period like none that any of us can remember. A period in which our lives changed overnight and suddenly seemed more like a science fiction film than our usual everyday existence. Yet in these extraordinary conditions, our solidarity and willingness to cooperate found expression. All our joint efforts combined to achieve one single goal: overcoming the epidemic and returning to normal life.*

People showed remarkable imagination and resourcefulness during the crisis, whether in providing resources for the fight against the novel coronavirus or in inventing ways to maintain social contact. It turned out that culture is a basic human need that nothing can stop. Even in the most difficult moments, it found its way into our lives. Live concerts moved to television and radio, and even to hospitals and the balconies of people's homes. We were also able to follow numerous performances and musical events online. The Ljubljana Festival created the Festival Online cycle and streamed performances by talented domestic and foreign musicians on Facebook, as a way of staying in touch with our public. The sudden change in our way of life is also reflected in our revised branding, which nevertheless maintains our distinctive identity.

At last the time has come for art to return to the stage. We had planned a big festival this year, one of the biggest to date, with performances by some of the finest artists from the world's economic and cultural superpowers. Unfortunately, the pandemic has had a significant impact on the arts sector, so we have had to approach the festival slightly differently, with more performances by domestic artists. Even so, there will be no shortage of outstanding events and performances by major global stars. Particular attention will be devoted to Ludwig van Beethoven, who is even more present in this year's programme than usual as we mark the 250<sup>th</sup> anniversary of his birth. The 68<sup>th</sup> Ljubljana Festival will formally open with performances of Beethoven's Piano Concerto No. 3 in C minor, Op. 37 and Symphony No. 9 in D minor, Op. 125 ["Choral"] by the Slovenian Philharmonic Orchestra (the resident orchestra of the 2020 Ljubljana Festival), the Slovenian Philharmonic Choir and the Megaron Chamber Choir, together with the remarkable pianist Dubravka Tomšič Srebotnjak and selected soloists, conducted by Charles Dutoit. Acclaimed Slovene violinist Lana Trotovshek

and Catalan pianist Maria Canyigueral will perform all ten of Beethoven's sonatas for piano and violin over the course of three evenings. His works will also feature in the concert programmes of numerous other performers.

This year's festival programme also includes numerous notable ballet, opera and theatrical performances, the Ljubljana Festival on the Ljubljana, the 23<sup>rd</sup> International Fine Arts Colony, masterclasses, chamber concerts and workshops for children and young people. The Slovene National Theatre Opera in Ljubljana will perform Verdi's Nabucco. The Slovene National Theatre in Maribor will present the ballet triptych Falling Angels and the operetta Die Fledermaus. The RTV Slovenia Big Band and RTV Slovenia Symphony Orchestra will join forces for a jubilee concert to mark the 90<sup>th</sup> birthday of composer Mojmir Sepe. We will hear performances of Mozart by flautist Irena Grafenauer and clarinetist and conductor Mate Bekavac. Mini Theatre will premiere the drama Birds of a Kind. The traditional Summer Night concert will feature popular melodies performed by the RTV Slovenia Big Band and RTV Slovenia Symphony Orchestra. The consequences of the coronavirus pandemic have meant that uncertainty has been present right up until the last moment, so we are proud to be able to host this year the world-renowned opera singer Anna Netrebko, who together with tenor Yusif Eyvazov will sing timeless opera arias accompanied by the Slovenian Philharmonic Orchestra, and the outstanding tenor Jonas Kaufmann, who will thrill audiences in August. Other programme highlights include the operetta Countess Maritza performed by Zagreb's Komedija Theatre, the premiere of the musical Lolita by St Petersburg's LDM Novaya Scena theatre company, the Venetian chamber ensemble I Solisti Veneti and the Wrocław Baroque Ensemble. As in all previous editions of the festival, the programme will also include chamber concerts by acclaimed musicians from Slovenia and

abroad. The 68<sup>th</sup> Ljubljana Festival will be closed by the celebrated Filarmonica della Scala orchestra with pianist Alessandro Taverna and conductor Fabio Luisi.

Thousands of people are involved in putting the festival together, so we always say that change is our only constant. Be that as it may, from now on the word change will have a completely different meaning. In the history of the Ljubljana Festival, there has never been a factor that has impacted so powerfully on our plans, yet despite everything we have refused to give in. We have prepared and adapted for you a new programme that will in no way diminish the role of the 68<sup>th</sup> Ljubljana Festival and instead, following the announcement of the end of the epidemic, will be the biggest cultural event in Slovenia this year. This edition of the festival is thus even more important than all past editions, since its task is to bring us together again and help audiences overcome the pain and distress caused by the epidemic.

The Ljubljana Festival is a living expression of the importance of cooperation and of what we can achieve when we work together. My particular thanks are due to the City of Ljubljana and Mayor Zoran Janković, to our general sponsor Zavarovalnica Sava and all our loyal sponsors, and to you, dear festivalgoers. Thank you for being with us not only when times are good but also in the most difficult moments.

I wish you a safe and socially distanced experience of live arts at the events of the 68<sup>th</sup> Ljubljana Festival.

Do join us!

**Darko Brlek**

General and Artistic Director of the Festival Ljubljana  
Honorary Member of the European Festivals Association



## Lokacije / Locations

- 1** Križanke

---

- 2** Kongresni trg  
*Congress Square*

---

- 3** Slovenska filharmonija  
*Slovenian Philharmonic*

---

- 4** Cankarjev dom

---

- 5** Breg

---

- 6** Gallusovo nabrežje  
*Gallus Embankment*

---

- 7** Dvorni trg

---

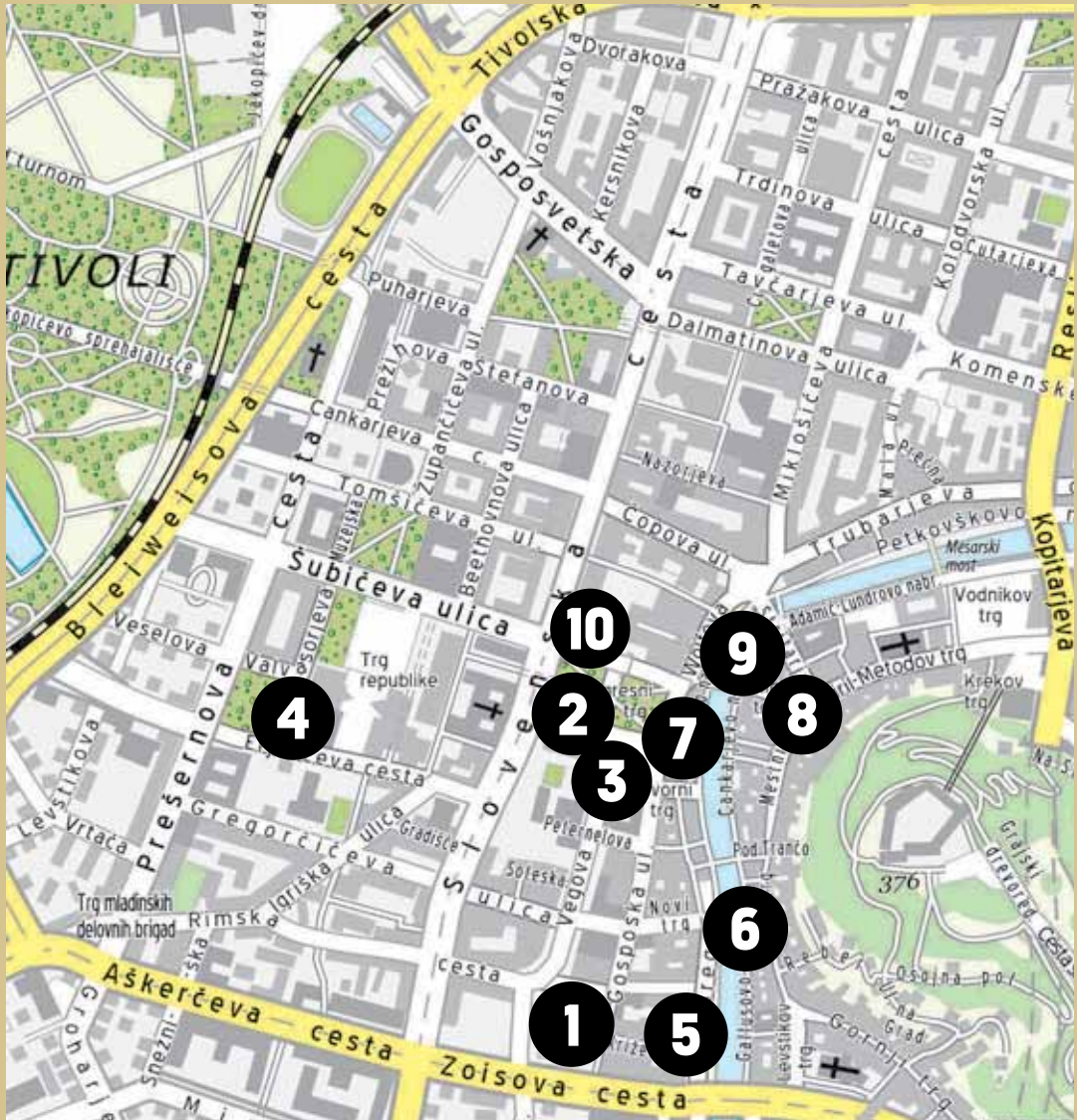
- 8** Ribji trg

---

- 9** Cankarjevo nabrežje  
*Cankar Embankment*

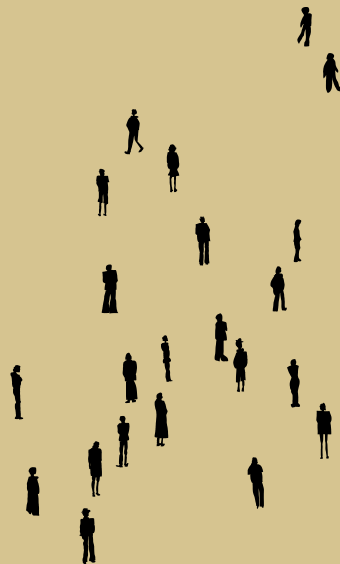
---

- 10** Kazinska dvorana  
*Kazina Hall*



# KAZALO / CONTENTS

- 09 **INTERVIJUJI / INTERVIEWS**
- 20 **LJUBLJANA FESTIVAL NA LJUBLJANICI**  
*LJUBLJANA FESTIVAL ON THE LJUBLJANICA*
- 22 **Otvoritev 68. Ljubljana Festivala / Opening of the 68<sup>th</sup> Ljubljana Festival**  
**BEETHOVNOVA 9. SIMFONIJA IN 3. KLAVIRSKI KONCERT**  
*BEETHOVEN'S 9<sup>TH</sup> SYMPHONY AND 3<sup>RD</sup> PIANO CONCERTO*
- 24 **PETA AKUSTIKA / FIFTH ACOUSTIC**
- 26 **Johann Strauss ml.: NETOPIR / THE BAT**
- 28 **MOJMIR SEPE 90 let / MOJMIR SEPE 90 Years**
- 30 **Paul Claudel – Jacques Lacan: TALKA / THE HOSTAGE**
- 32 **XXIII. MEDNARODNA LIKOVNA KOLONIJA**  
*XXIII INTERNATIONAL FINE ARTS COLONY*
- 34 **FALLING ANGELS**
- 36 **BAROČNI ANSAMBEL WROCLAW / WROCLAW BAROQUE ENSEMBLE**
- 38 **WE LOVE MOZART**
- 40 **ODSEVI TARTINIJA / REFLECTIONS OF TARTINI**
- 42 **SPEV MINLJIVOSTI / SONG OF IMPERMANENCE**
- 44 **MOJSTRSKI TEČAJI / MASTERCLASSES**
- 48 **GUY BEN-ZIONY, viola**  
**NAAMAR WAGNER, klavir / piano**
- 50 **ANSAMBEL GUSTAVA MAHLERJA / GUSTAV MAHLER ENSEMBLE**
- 52 **I SOLISTI VENETI**



- 54 **EPIFANIO COMIS**, klavir / *piano*  
**JENS-PETER MAINTZ**, violončelo / *cello*  
**KEIKO TAMURA**, klavir / *piano*
- 56 **BORIS BIZJAK**, flavta / *flute*  
**DOMEN MARINČIČ**, viola da gamba  
**TOMAŽ SEVŠEK ŠRAMEL**, čembalo / *harpsichord*
- 58 **FELIX RENGGLI**, flavta / *flute*  
**EMANUEL ABBÜHL**, oboa / *oboe*  
**KIMIKO IMANI**, klavir, čembalo / *piano, harpsichord*  
**THOMAS HABERLAH**, klavir / *piano*
- 60 **RICHARD GALLIANO**, harmonika / *accordion*  
**MASSIMO MERCELLI**, flavta / *flute*  
**ORKESTER I SOLISTI AQUILANI**  
**ORCHESTRA DE I SOLISTI AQUILANI**
- 62 **ANSAMBEL GOFFRILLER / GOFFRILLER ENSEMBLE**
- 64 **LANA TROTOVŠEK**, violina / *violin*  
**MARIA CANYIGUERAL**, klavir / *piano*
- 66 **KOMORNI ORKESTER ANIMA MUSICAE**  
**ANIMA MUSICAE CHAMBER ORCHESTRA**
- 68 **NUNE V AKCIJI! / NUNSENSE**
- 70 **KVARTET AĪGHETTA / AĪGHETTA QUARTET**
- 72 **DUO CLARIPIANO**
- 74 **BOŽO PARADŽIK**, kontrabas / *double bass*  
**HANSJACOB STAEMMLER**, klavir / *piano*
- 76 **ČRTOMIR ŠIŠKOVIČ**, klavir / *piano*
- 78 **KONCERT OPERNIH ARIJ / CONCERT OF OPERA ARIAS**
- 80 Giuseppe Verdi: **NABUCCO**
- 82 **LOLITA**
- 84 **JONAS KAUFMANN**, tenor
- 86 Evripid: **ALKESTIDA / Euripides: ALCESTIS**
- 88 **VLADO KRESLIN** z gosti / *with guests*
- 90 **VRTILJAK / CAROUSEL**
- 92 Zaključek 68. Ljubljana Festivala / *Closing of the 68<sup>th</sup> Ljubljana Festival*  
**FILHARMONIČNI ORKESTER MILANSKE SCALE**  
**LA SCALA PHILHARMONIC ORCHESTRA**
- 94 **VIOLETTA EGOROVA**, klavir / *piano*
- 96 Wajdi Mouawad: **VSI PTICE / BIRDS OF A KIND**
- 98 **POLETNA NOČ – 75 let Big Banda RTV Slovenija**  
**SUMMER NIGHT – 75 Years of RTV Slovenia Big Band**
- 100 Emmerich Kálmán: **GROFICA MARICA / COUNTESS MARITZA**
- 102 **SPREMLJEVALNE PRIREDITVE 68. LJUBLJANA FESTIVALA**  
**ACCOMPANYING EVENTS 68<sup>th</sup> LJUBLJANA FESTIVAL**



## INTERVJUJI / INTERVIEWS



### MATJAŽ BERGER

Režiser gledališke predstave *Talka*  
 Director of theatre performance *The Hostage*

**1. Ste ne le režiser, temveč tudi filozof in dramaturg. Kako kombinacija znanja z vseh teh področij vpliva na vaše ustvarjanje?**

*You are not only a director, you are also a philosopher and dramaturge. How does the combination of these three fields influence your creative process?*

Ne znam ali ne morem reflektirano odgovoriti na to vprašanje. Ko govorimo o analizi [dramskega ali teoretskega] besedila, o pisanju komentarija k besedilu, vsekakor v besedilno morje spustim vrše, ki lovijo protislovja, odtenke, pojav, ki deluje kot madež, ki osvetli kakšne rebuse ali skrivnosti; to početje

je kot epistemološka detektivka. Ko režiram, imam [dobesedno] pred očmi uprizoritev kot misel s sklepno lekcijo in uprizoritev kot bojišče silnic v dogodku, navzkrižje likov, z vsemi možnimi pravili in odkloni; sploh odkloni [od kurza] in jemanje madežev ali negacij nase me navdihujejo [npr. ne! Isabel Archer v Portretu neke gospe ali enak in drugačen ne! Kate Croy v Krilih golobice ali Jermanov problem v Hlapcih itd.]. *I'm not sure I can give a pondered answer to that question. When we talk about analysing a [dramatic or theoretical] text, about writing a commentary on a text, it is always like lowering traps into the textual sea to try and catch contradictions, nuances, a phenomenon that acts as a blemish, that sheds light on rebuses or mysteries; an action that is like an epistemological detective story. When I'm directing I have the scene [literally] before my eyes like a thought with a final lesson and the staging as a battleground of the forces in the event, a clash of characters, with all possible rules and deviations; deviations [from a course] and the acceptance of blemishes or negations are things that inspire me [for example Isabel Archer's "no!" in The Portrait of a Lady or Kate Croy's identical and different "no!" in The Wings of the Dove or Jerman's problem in [Cankar's] The Serfs].*

**2. Kako poteka vaš običajni delovni dan? What is your normal working day like?**

Če sem samo APT: zgodnje vstajanje, okoli petih, prebiranje besedil, okoli osmih prihod v gledališče, splošna koordinacijska dela, sestanki, pobude, ideje, predvsem pa spremljanje uprizoritev, ki takrat nastajajo v APT; popoldne branje, delanje zapiskov,

šport, plavanje ali tenis. Če sem APT plus nov projekt, kar mi je najbližje in kjer sem najbolj živ: strožji režim. Če so počitnice, ogromno branja, izdelava zapiskov, mediteranska početja in artikulacija kvalitetne časovne trodelne strukture.

*When I'm only doing APT work: up early, around five, reading texts, get to the theatre at around eight, general coordination work, meetings, suggestions, ideas, and – most of all – keeping tabs on the productions that APT is currently working on; the afternoon is for reading, making notes and sport: swimming or tennis. If it's APT plus a new project, which is what I like best and where I'm most alive: a stricter regime. When I'm on holiday: lots of reading, writing, Mediterranean activities and the articulation of a high-quality tripartite temporal structure.*

**3. Vaš ustvarjalni opus je zelo obsežen. Imate najljubše delo? Na kaj ste najbolj ponosni, kaj je v vas vzbudilo največ občutkov in zakaj? Your creative oeuvre is vast. Do you have a favourite work? What are you most proud of, what has stirred most feelings in you, and why?**

Ko sem bil član Slovenskega mladinskega gledališča, zanesljivo uprizoritev Nikoli me ne vidiš tam, kjer te jaz vidim [po motivih Lacana – Shakespeara in Nietzscheja – v jahalnici novomeške srednje kmetijske šole]; predstava je imela odmevni gostovanji v Nici in Nancyju. Zakaj mi je blizu? Ker smo bili avtorji divji, povsem mimo žargona pravdnosti ali klišeja. V Anton Podbevšek Teatru mnogo težje izbiram takšno »prvenstvo«; morda je zelo posebna uprizoritev Portret neke gospe Henryja Jamesa, ker je strast realnega z vrhunskimi nastopi igralr in igralcev, z odlično Jano



Zupančič v naslovnih vlogi, uprizoritvi dala odtenek moči negacije in drže v lepoti in milosti. *When I was a member of the Mladinsko Theatre, without a doubt the staging of You Never See Me Where I See You [a fusion of concepts from Lacan and Nietzsche and quotations from Shakespeare] in the riding school of the agricultural college in Novo Mesto; that production also had impactful performances in Nice and Nancy. Why this work? Because we were wild and totally ignored the jargon of what is right and what is cliché. With the Anton Podbevšek Theatre it is much more difficult for me to choose a "favourite"; perhaps Henry James's The Portrait of a Lady, because the passion of the real, with first-class performances from a cast headed by an excellent Jana Zupančič, gave the production a hint of the power of negation and poise in beauty and pity.*

**4. Ste eden pobudnikov za ustanovitev in konceptualno zasnovano Anton Podbevšek Teatra v svojem rodnem mestu ter ravnatelj že od ustanovitve. Ste si v mladih letih predstavljali, da boste danes tukaj, kjer ste?**

***You were one of the founders and conceptual architects of the Anton Podbevšek Theatre in your hometown and have been its manager since its inception. When you were younger did you imagine that you would be here, where you are today?***

Nikoli nisem razumel, kako je mogoče, da nekdanje Novo mesto s participacijo vrhunske klasične in avantgardne umetniške provenience ni imelo profesionalnega gledališča. Zato smo mnogi verjeli, da je vreden napor, da ga ex nihilo zgradimo. Da bom pa tukaj in v takšni vlogi, si seveda v preteklosti nisem mislil.

*I never understood how it was possible that Novo Mesto, once a "new town", with a classical and avant-garde artistic tradition of the highest level, did not have a professional theatre. That is why many of us believed*

*it was worth the effort to build one ex nihilo. But, of course, in the past I did not imagine that I would be here and in this role now.*

**5. Kako si, glede na razvoj, katerega del ste bili tudi sami, predstavljate prihodnost slovenskega gledališča?**

***In the light of the development of which you yourself have been part, how do you imagine the future of Slovene theatre?***

Ta prihodnjik vidim v množstvu odličnih avtorjev in razvijanju različnih in razlikovalnih žanrov. Vsekakor pa menim, da bi morali gledališki projekti bolj slediti organskim časovnim okvirom nastajanja predstav, z [interdisciplinarnim] raziskovanjem, ki je bil nekoč pogoj za nastanek številnih odličnih uprizoritev. *I see this future in the abundance of excellent authors and the development of different and differentiating genres. I do, however, feel that theatre projects ought to follow more closely the organic time frames of the creation of productions, with the [interdisciplinary] research that was once a condition for the creation of many excellent stagings.*



## IRINA AFANASJEVA

**Avtorica predstave in producentka muzikala Lolita  
Author and producer of the musical Lolita**

**1. Lani se je gledališče predstavilo z muzikaloma na podlagi klasične ruske književnosti (Mojster in Margareta ter Onjeginov demon). Kako to, da ste letos izbrali tako drzno vsebino?**

***Last year your theatre company presented two musicals based on classics of Russian literature (The Master and Margarita and Onegin's Demon). Why have you decided to present such ambitious musicals?***

»Lolita« je ljubezenska zgodba. Ljubezen je skrivnostna, prepovedana, hkrati je privlačna in odbijajoča.

»Lolita« je nerešena skrivnost človeških nagonov, ki so v vsakem od nas in ki – ko se prebudijo – zlahka pretrgajo »verigo« pravil in konvencij civilizirane družbe. »Lolita« je prekršen tabu. Muzikal »Lolita«

nudi občinstvu priložnost, da pokuka v svet strasti in prepovedanega užitka.

*"Lolita" is a love story. Love is mysterious, forbidden, and at the same time attractive and repulsive. "Lolita" is an unsolved mystery of human instincts that live in each of us, and once awakened easily break the "chain" of rules and conventionality of a civilized society. "Lolita" is a broken taboo. The musical "Lolita" gives the audience an opportunity to glimpse into the world of passion and forbidden pleasure.*

## **2. Kako bi opisali vlogo Lolite? Kakšen je njen lik in kaj predstavlja?**

**How would you describe the role of Lolita?**

**What is her character and what does it represent?**

Lolita je igriva nimfeta, ki privlači moške kot magnet. Je lik s tisoč obrazi; za svojega očeta je kopija mrtve matere, za Rasputina je njegova prva ljubezen Aglaja, čista in brezmadežna, za Raynerja je seksualna igrča in lutka za politični atentat. Lolita – razpuščena, seksi deklica postane igrča v rokah krutih in brezsrčnih ljudi. Lolita je utelešenje Rusije leta 1916, ko so vsi želeli rešiti cesarstvo, a ga je vsako dejanje potisnilo še bližje robu brezna.

*Lolita is a playful nymphet who attracts men like a magnet. She is a character with 1000 faces – for Lolita's father-she is a copy of the dead mother, for Rasputin - his first love Aglaia, pure and immaculate, for Rainer – a sexual toy and a puppet in terms of political assassination. Lolita-a loose, sexy child becomes a toy in the hands of cruel and heartless people. Lolita is the embodiment of Russia in 1916, when everyone wanted to save the Empire, but every action pushed it to the edge of the abyss.*

## **3. Poleg petja, plesa in igranja ste tudi letos vključili posebne 3D in video učinke. Koliko časa so dejansko potekale priprave za to predstavo?**

**As well as singing, dancing and acting, the performance has special 3D effects. How long have preparations for this musical taken?**

Produkcija muzikala je trajala leto in pol. Ustvarjanje posebnih video vsebin, izjemne scenografije, kostumov in osvetlitve je bilo za mednarodno ekipo strokovnjakov Makers Lab edinstvena izkušnja. Sodelovanje s plesno šolo Jagger Dance pod vodstvom Svjatoslava in Anastazije Melnikov je po mojem mnenju ustvarjalni preboj tega projekta. Edinstvena koreografija, ki so jo razvili, je omogočila kombiniranje ritmov in tolkal sodobnega uličnega plesa z estetiko velikih muzikalov. *Work on the musical was carried out for a year and a half. Creating exclusive video content, exquisite sets, costumes, and light scores was a unique experience of the international team of professionals "Makers Lab". I consider collaboration with the "Jagger Dance" dance school under the direction of Svjatoslav and Anastasia Melnikov to be the creative breakthrough of this project. The unique choreography developed by them made it possible to combine the rhythm and percussion of modern street dancing and the aesthetics of a large musical.*

## **4. Muzikal naj bi bil šokanten, neobičajen in hkrati nekaj novega. Kaj pa glasba v muzikalu? Bo tudi glasba taka?**

**The musical is supposed to be shocking, unusual and at the same time something new. what kind of music we may expect? Is it such unusual as a musical?**

Glasbeno estetiko muzikala lahko opišemo kot filmsko. Vsak gib in vsako besedo naših likov podpira glasba. Glasbeni producent projekta je znani ameriški producent Joel Seal. Skladbe »One Moment«, »Hourglass« in »Lullaby« so bile posnete v studiu v Los Angelesu. Celotna glasbena tekstura muzikala je stkana iz slutenj, skrivnih strahov in poželenja. *The musical aesthetic of this musical can be described as cinematographic. Every movement and word of our characters is supported by a musical score. The music producer of the project was a famous American producer-Joel Seal. the musical compositions "One Moment", "Hourglass", "Lullaby" were recorded in a Studio in Los Angeles. The entire musical fabric of the musical is woven from premonitions, secret fears and sexual longing.*





## LANA TROTOVŠEK

Violinistka / Violinist

### 1. V London ste odšli zaradi študija, kako to, da ste tam tudi ostali?

**You went to London to study, how come you decided to stay there?**

London me je že na začetku pritegnil. Kot študentka sem imela veliko priložnosti za nastopanje, ustanovili pa smo tudi Greenwich trio s čelistom Stjepanom Hauserjem in pianistko Joko Misumi. V glavnem se zato po študiju nisem hotela takoj vrniti v Slovenijo. Zdaj sem profesorica na konservatoriju za glasbo in ples Trinity Laban, ustanovila sem tudi festival v Blackheathu, kjer živim.

*I was immediately drawn to London. I had plenty of opportunities to perform during my studies and also formed the Greenwich Trio, with Stjepan Hauser on cello and Yoko Misumi on piano. These were the*

*main reasons I decided not to return to Slovenia after I concluded my studies. I currently teach at the Trinity Laban Conservatoire of Music and Dance, and I also established the International Chamber Music Festival in Blackheath, where I live.*

### 2. Ali se radi vračate v Slovenijo? Do you like returning to Slovenia?

V glavnem se vračam zaradi nastopov in poučevanja na Akademiji za glasbo v Ljubljani. *I mainly return to perform and teach at the Academy of Music in Ljubljana.*

### 3. Je kakšna razlika med nastopi doma in v tujini? Are there differences between performing home and abroad?

Včasih mi je bilo veliko težje nastopiti pred domačo publiko. Zdaj se zaradi pogostejših nastopov doma in v tujini ta občutek manjša.

*Earlier, I found it more difficult to perform for home audiences. This has become much easier now, following many performances at home and abroad.*

### 4. Vam je kateri od skladateljev še posebno pri srcu in zakaj?

**Which composers are you especially fond of?**

Bach, Beethoven ter Brahms me nenehno navdušujejo, vendar mi priraste k srcu skoraj vsaka skladba, ki se ji dovolj dobro posvetim.

*Bach, Beethoven, and Brahms never fail to inspire me. But I also grow to like almost every composition that I study closely.*

### 5. Ali poslušate samo klasično glasbo? Do you listen to classical music only?

V glavnem klasično, vendar imam rada tudi jazz in Queene.

*Mostly classical music, although I also like jazz and Queen.*

### 6. Kariera profesionalnega glasbenika je zagotovo zelo naporna, kako se sprostite, kaj počnete v prostem času?

**The career of a professional musician must be demanding – what do you do to relax and how do you spend your leisure time?**

Rada delam vsak dan, tudi počitnice in vikendi so delovni. Ni mi težko, ker v tem uživam. Seveda so nekateri projekti bolj stresni od drugih, zato se mi zdi pomembno, da si vzamem čas za razgibavanje; hodim na jogo ter sprehode v naravo (če je kje blizu). Poleti si vzamem vsaj pet dni za morje, pozimi pa vsaj en dan za smučanje.

*I like to work every day, including holidays and weekends. I don't find this difficult, because work gives me pleasure. It is true that some projects involve more stress than others, so I make time for activities like yoga or walks in nature, when I am close to it. In the summer, I spend at least five days at the seaside, and in the winter I try to find at least one day to ski.*



## IVICA BULJAN

Režiser gledališke predstave *Vsi Ptice*  
 Director of theatre performance *Birds of a kind*

**1. Študirali ste politične vede, kasneje tudi francoski jezik in književnost ter primerjalno književnost, ob študiju ste delali kot novinar. Kako to, da ste se nato podali v gledališke/režiserske vode?**

***You studied political science, followed by French language and literature and comparative literature, while working as a journalist. How did you come to enter the theatre and directing?***

Bil sem v Rennesu na štipendiji Théâtre National de Bretagne in tam sem spoznal prva imena francoskega gledališča. Tam so igrali Christian Colin, Stanislas Nordey, Joseph Nagy, Claude Régy. Odkril sem svojo strast, ki sem jo pozneje krepil s študijem na Académie Expérimentale des Théâtres pod vodstvom Michelle Kokosowski, ene najpomembnejših figur svetovnega gledališča. Svojo prvo predstavo »Ime na koncu

jezika« Pascala Quignarda sem režiral v predoru pod Ljubljanskim gradom.

*I was in Rennes on a scholarship from the Théâtre National de Bretagne and I got to meet the leading figures of French theatre there, such as Christian Colin, Stanislas Nordey, Joseph Nagy, Claude Régy. I discovered my passion, which I later cultivated by studying at the Académie Expérimentale des Théâtres led by Michelle Kokosowski, one of the most important names in the theatre. My first production, Pascal Quignard's *The Name on the Tip of the Tongue*, was performed in the tunnel under Ljubljana Castle hill.*

**2. Katera dela vas najbolj privlačijo in impresionirajo, so bila morda vaše izhodišče?**

***Which works attract and impress you the most? Are they the starting point of your work?***

Glede na svoje ozadje v književnosti izhajam iz besedila. Zanimali so me avtorji, kot so Bernard-Marie Koltès, Heiner Müller, Elfriede Jelinek, Marina Cvetajeva, Pier Paolo Pasolini, režiral pa sem tudi prazvedbe sodobnih avtorjev, kot so Julie Zeh, Anja Hilling, Édouard Louis. Privlačijo me kompleksna besedila, ki niso nujno dramska, režiral sem na primer poezijo Tomaža Šalamuna, znanstveno delo, kot je Kapital, ali antropološke študije Yuvala Noaha Hararija, na katerih je osnovana predstava »2020«.

*Given my background is in literature, my starting point is the text. I was interested in authors such as Bernard-Marie Koltès, Heiner Müller, Elfriede Jelinek, Marina Tsvetaeva, and Pier Paolo Pasolini, but I also directed premieres of plays by contemporary authors such as Julie Zeh, Anja Hilling, and Édouard Louis. I am drawn to complex texts that are not necessarily dramatic – for instance, I've staged poetry by Tomaž Šalamun, a scientific work like *Capital*, or the anthropological studies by Yuval Noah Harari, on which *2020* is based.*

**3. Ste soustanovitelj gledališča Mini Teater in tesno sodelujete z Robertom Waltlom. Kako bi opisali vajino (profesionalno) zvezo?**

***You founded the Mini Theatre together with Robert Waltl and you work together closely. How would you describe your professional relationship?***

Robert me je dobesedno prepričal, da sem začel režirati. Skupaj sva osnovala Mini teater. Igral je Hipolita v predstavi »Fedra«, ki smo jo z reško rock skupino Let 3 in Ano Karić uprizorili leta 1996 v zagrebškem Gledališču ITD, Migranta v Koltèsovem monologu »Noč čisto na robu gozdov«, ki je bil dolgo naš zaščitni znak, Kupca v predstavi »V samoti bombažnih polj«, in ne nazadnje nosilno vlogo v predstavi »Naj bo konec lep« avtorja Mohameda El Khatiba. Ko Robert režira, sem njegov dramaturg, ko je obratno, je on moj umetniški svetovalec.

*Robert literally persuaded me to direct. We founded the Mini Theatre together. He played Hippolytus in *Phaedra*, which we staged together with the rock band Let 3 from Rijeka and Ana Karić in 1996 at the ITD Theatre in Zagreb, the Migrant in Koltès' monologue *The Night Just Before the Forests*, which was our signature production for a while, the Buyer in Koltès' *In the Solitude of Cotton Fields*, and last but not least, the main role in *A Beautiful Ending* by Mohamed El Khatib. When Robert directs, I act as his playwright, and when I direct, he is my artistic adviser.*



**4. Ustvarjali ste že v številnih gledališčih, tako pri nas kot tudi drugje. Kaj je glavna razlika med ustvarjanjem v Sloveniji in drugje? Kakšna je vaša izkušnja?**

**You have worked in many theatres both in Slovenia and abroad. What is the main difference between the two, and what have your experiences been like?**

Zadnjih šest sezon sem ravnatelj Drame Hrvaškega narodnega gledališča v Zagrebu, vendar pa v Sloveniji režiram že od leta 1995, večinoma v Mini teatru, veliko pa tudi v Drami. Od »Ojdipa v Korintu« Iva Svetine in njegovega zadnjega dramskega teksta »V imenu matere« do predstav »Gospoda Glembajevi« Miroslava Krleža, »Še vedno vihar« Petra Handkeja, »Jugoslavija, moja dežela« Gorana Vojnovića, in »2020«. Delal sem v MGL, v Mladinskem, v Kranju, Mariboru. V Sloveniji imam širok krog prijateljev iz sveta gledališča, literature, novinarstva, filozofije. Vsako produkcijo v Sloveniji jemljem kot ustvarjalni eksperiment. Marko Mandić, Robert Waltl, Veronika Drolc, Olga Kacjan, Milena Zupančič, Niko Goršič, Ivo Ban, kakor tudi najmlajša generacija, v katero sodijo Petja Labović, Benjamin Krnetič, Saša Pavlin – vsi našeti so igralci in igralka, ki jih nisem usmerjal skozi proces, ampak sem se od njih veliko naučil in z njimi zgradil tisto, kar imenujejo moja poetika, v drugih gledališčih pa sem jo samo naprej razvijal.

*Although I've been Director of Drama at the Croatian National Theatre in Zagreb for six seasons now, I've also been directing in Slovenia since 1995, mostly at the Mini Theatre, but frequently also at the SNT Drama Ljubljana. Among the plays I produced in Slovenia are Ivo Svetina's Oedipus in Corinth, as well as his most recent work In the Name of the Mother, along with Messrs. Glembay by Miroslav Krleža, Storm Still by Peter Handke, Yugoslavia, My Fatherland by Goran Vojnović, and 2020. I worked at the Ljubljana City Theatre, the Mladinsko Theatre, as well as in Kranj and Maribor. I have a wide circle of friends from the worlds of theatre, literature, journalism,*

*and philosophy. I treat every production in Slovenia as a creative experiment. Marko Mandić, Robert Waltl, Veronika Drolc, Olga Kacjan, Milena Zupančič, Niko Goršič, Ivo Ban, as well as the new generation of actors such as Petja Labović, Benjamin Krnetič, Saša Pavlin – all are actors whom I did not direct through the process, but learned a great deal from; together, we have built what has come to be known as my poetics, which I have further developed at other theatres.*

**5. Ste prejemnik številnih mednarodnih nagrad in omemb. Kaj pomenijo vam osebno?**

**You have received many international awards and recognitions. What do they mean to you?**

Družba nas stalno sili v fetiš uspešnosti, merimo pa ga z nagradami. Veliko mi je pomenila prva Vjesnikova nagrada za režijo predstave »Fedra«, saj so jo pred mano osvojili Rade Šerbedžija, Mira Furlan, Paolo Magelli. Prav tako prva Borštnikova nagrada za »Ojdipa v Korintu« in pozneje Prešernova nagrada, saj sem bil prvi tujec, ki jo je dobil, čeprav se sam nikoli nisem počutil kot tujec. Vesel sem tudi francoskega odlikovanja viteza reda umetnosti in leposlovja ter medalje častnega meščana Havane. Danes sem najbolj zadovoljen, ko recimo predstavo »Cigan, ampak najlepši« vidi več kot 40 tisoč ljudi. Vsakič, ko režiram, se počutim, kot da sem dobil nekaj v dar, in dokler je tako, bom delal.

*Society constantly compels us to fetishise success, and it is measured by awards. The first Vjesnik Award for Phaedra meant a great deal to me, because it was previously won by names like Rade Šerbedžija, Mira Furlan, and Paolo Magelli. The first Borštnik Award for Oedipus in Corinth, and later the Prešeren Award, were likewise important, given that I was the first foreigner to receive it, even though I never felt like a foreigner. I was also happy to receive the French Order of Arts and Letters, and the City of Havana Award. Today, my greatest satisfaction is when a play like Gypsy, yet so Beautiful is seen by more than 40,000 people. Every time I direct, I feel like I've received a gift, and as long as that's the case, I'll continue working.*





## BRANIMIR SLOKAR

Umetniški vodja mojstrskih tečajev  
Artistic director of Masterclasses

### 1. Ste eden največjih mojstrov pozavne v svetovnem merilu. Zakaj ste se odločili ravno zanjo?

**You are one of the world's finest trombonists.**

**What made you choose the trombone?**

Do 17. leta sta zame obstajali samo šola in atletika. Leta 1962 sem bil v takratni Jugoslaviji četrti v mnogoboju. Bil sem v tretjem letniku gimnazije in začel sem razmišljati, kaj bo po maturi. Hotel sem študirati psihologijo, vendar sem vedel, da bo to zelo težko, ker me starši finančno niso mogli podpreti. Imel sem prijatelja, ki je igral trobento in ob sobotah in med počitnicami kar dobro zaslužil, zato sem začel razmišljati o glasbi. Zakaj ravno pozavna? Takrat sem po naključju videl film Zgodba o Glennu Millerju (Glenn Miller Story) in se čez noč zaljubil v pozavno.

*Up to the age of 17, my only interests were school and athletics. In 1962 I was ranked fourth in Yugoslavia in the decathlon. I was in the third year of upper secondary school and I was beginning to think about what I wanted to do after leaving school. I wanted to study psychology at university, but I knew it would be difficult because my parents weren't able to support me financially. I had a friend who played the trumpet and he used to earn pretty good money on Saturdays and during the holidays, so I started thinking about playing music. Why the trombone exactly? I happened to see The Glenn Miller Story in that period and fell in love with the trombone overnight.*

### 2. Živeli in delovali ste v različnih evropskih mestih, katero vas je najbolj zaznamovalo?

**You have lived and worked in various European cities.**

**Which has left the greatest mark on you?**

Vsekakor Pariz, kjer sem deloval dve leti in se skoraj že odločil tam tudi ostati. Na koncu sem se vseeno odločil za Švico, ker je bil Pariz predaleč od moje lepe Slovenije.

*Definitely Paris, where I worked for two years and almost decided to stay. In the end I chose Switzerland, because Paris was too far away from my beautiful Slovenia.*

### 3. Mojstrski tečaji Festivala Ljubljana potekajo že drugo leto. Udeleženci poglobljajo znanje solistične literature. Kako izberete profesorje, ki jih poučujejo?

**Festival Ljubljana Masterclasses are organised for the second year. Participants have an excellent opportunity to deepen their knowledge of solo literature. How do you choose the teachers for the masterclasses?**

Ne gre za veliko filozofijo, pomembno je, da je profesor znan kot solist in tudi kot dober pedagog – to pa ni samoumevno. Niso vsi solisti dobri pedagogi, tako kot pri športu; redko so vrhunski športniki tudi dobri trenerji. Sploh pa sem z vsemi temi profesorji že igral ali učil in zato je bila moja izbira še lažja.

*There's no great philosophy to it. The important thing is that they are well-known soloists who are also good teachers – the two things do not necessarily go together. Not all soloists are good teachers, just like in sport: top athletes rarely make good coaches. Generally speaking, I've already played or taught with all these teachers, which makes my choice even easier.*



#### 4. Bi lahko izpostavili inštrument, najbolj priljubljen med mladimi, ki šele vstopajo v glasbeni svet?

**What instrument is the most popular among youngsters entering the world of music for the first time?**

Mislím, da ni glasbila, ki bi bilo pri vseh enako priljubljeno. Najbolj pametno je otroka peljati na dan odprtih vrat v glasbeno šolo, kjer lahko sliši vse inštrumente in se odloči za tistega, ki mu je najbolj všeč. Skoraj vedno bo izbral pravega.

*I don't think there is an instrument that is equally popular with everyone. The best thing to do is to take children to an open day at a music school, where they can hear all the instruments and choose the one they like best. They almost always choose the right one.*

#### 5. Kaj bi svetovali mlademu glasbeniku, ki bi se glasbi rad profesionalno posvetil?

**What advice would you give to young musicians who would like to dedicate themselves to music professionally?**

Moje mnenje je, da glasbe ne moremo primerjati s športom. V športu je najboljši tisti, ki skoči najvišje ali teče najhitreje. V glasbi pa ni najboljši tisti glasbenik, ki igra najvišje ali najhitreje, temveč tisti, ki igra najlepše. Torej bi bil moj nasvet mladim glasbenikom, da se ne posvečajo samo tehniki, ampak tudi glasbi.

*My opinion is that we cannot compare music to sport. In sport it's the one who jumps highest or runs fastest that is the best. But in music it isn't the musician who plays highest or fastest that is the best, but the one who plays most beautifully. So my advice to young musicians would be not to dedicate themselves only to technique, but also to music.*



Foto / Photo: Aljoša Rebolj

## LIVIJA PANDUR

Režiserka gledališke predstave Alkestida  
Director of the theatre performance Alcestis

**1. Vsak od nas je imel v otroštvu željo in predstavo, kaj bo po poklicu, ko bo odrasel. Je bilo gledališče ta vaša otroška želja ali ste gledali v povsem drugo smer? Everyone dreams in childhood about what they're going to do when they grow up. Was theatre your childhood dream or were you drawn in a completely different direction?**

Zanimanje za gledališče oziroma umetnost se je pojavilo že zelo zgodaj, začelo se je s knjigami, slikarstvom, navduševanjem nad filmi in predvsem s sodobnim plesom, od tod pa je bil naraven korak h gledališču, ki me še vedno enako vznemirja. Mislím, da je gledališče še zdaj edina oaza kolektivnega in živega dialoga, mikrokozmos, kjer preizprašujemo

najpomembnejša eksistencialna vprašanja ter etična in moralna načela družbe, je prostor srečanja, povezovanja in prepoznavanja. Je prostor, kjer se brišejo meje, razlike med ljudmi. V naših življenjih srečamo nekatere ljudi z razlogom, nekatere naključno, nekateri ostanejo za vselej. Tudi ko odidejo za vedno. In prav o tem govori zgodba o Alkestidi.

*My interest in theatre or art appeared very early on. It began with books, painting, enthusiasm for films and, above all, modern dance. From there it was a natural step to the theatre, which still excites me now in the same way. I think that theatre is still now the only oasis of collective and living dialogue, a microcosm where we consider the most important existential questions and examine the ethical and moral principles of society, a place to meet, connect and recognise. It is a place where boundaries are blurred and differences between people are erased. In our lives we meet some people for a reason and others by chance, and some people stay with us forever. Even when they depart forever. This is exactly what the story of Alcestis is about.*

**2. Vse od začetka kariere ste dramaturško spremljali svojega brata, Tomaža Pandurja. Kaj je bila v vašem sodelovanju glavna vez, energija, motivacija za ustvarjanje?**

**From the very outset of your career, you dramaturgically accompanied your brother, Tomaž Pandur. What was the principal bond in your collaboration, what gave you the energy, the motivation to create?**

V štiridesetih letih skupnega ukvarjanja z gledališčem sva s Tomažem stala močno ustvarjalno navezo v nenehnem preizpraševanju gledališke materije, ki jo je vodila predvsem potreba po iskanju snovi, ki najbolj odslikavajo današnji trenutek. Predvsem pa procesiranje in mapiranje idej, prevajanje dramskih in literarnih svetov v prostor gledališča, vzpostavljanje in izzivanje dialoga



s časom, pretapljanje in prevajanje arhetipskih zgodb v celovito odrsko izkušnjo. Tomaž me je naučil, da se edino v medsebojnem angažmaju in povezovanju vseh sodelavcev lahko rodijo avtentična dela. Potem je v tem »čudežnem rudniku duš« vse mogoče.

*Over the course of forty years of working together in theatre, Tomaž and I wove a powerful creative connection in our continual investigation of the substance of theatre, which was guided above all by the need to find material that best reflected the present moment. More than anything else this means processing and mapping ideas, translating dramatic and literary worlds into the space of the theatre, establishing and provoking a dialogue with time, melding and translating archetypal stories into an integrated stage experience. Tomaž taught me that it is only in the reciprocal engagement and connection of all participants that authentic works can be born. Then everything is possible in this "deep uncanny mine of souls".*

### **3. Kako v večinsko moški gledališki režiji dojemate gledališče kot (ženska) režiserka?**

***In the predominantly male world of theatrical direction, how do you understand theatre as a (female) director?***

Nobene ustvarjalne zvrsti ne ločujem na moško ali žensko. Mislim, da umetnosti ne moremo ločiti po spolu. Danes je družba v veliki krizi, gospodarski, krizi vrednot, predvsem pa v etični in moralni. Skoraj nepredstavljivo je, da se borimo za ženske in osnovne človekove pravice, proti nasilju nad ženskami, proti izkoriščanju žensk in otrok, soočeni smo s tragedijami nešteto ljudi, ki se borijo proti brutalnemu nasilju, neodvisno od barve kože, veroizpovedi ali spolne usmerjenosti. Zato mislim, da je gledališče pomembno, da je njegovo poslanstvo govoriti resnico, govoriti proti grobosti, brutalnosti in vulgarnosti, ker velikokrat vsaka dovršena oblika vsebine izziva določeno

iracionalno averzijo, kot da bi se ljudje hote ali nehote bali izčiščenosti ali dramaturgije pogleda, ki odkriva lepoto.

*I don't separate any creative genre into male or female. I don't think we can divide art by gender. Today's society is facing a major crisis – an economic crisis, a crisis of values and, above all, an ethical and moral crisis. It's almost inconceivable that we are fighting for women's rights and basic human rights, combating violence against women, the exploitation of women and children, that we are faced with the tragedies of countless people who are fighting against brutal violence, irrespective of the colour of their skin, their religious beliefs or their sexual orientation. That is why I believe that theatre is important, that its mission is to speak the truth, to speak out against coarseness, brutality and vulgarity, since often every perfected form of content provokes a specific irrational aversion, as though people can't help being afraid of the purity or dramaturgy of a gaze that reveals beauty.*

### **4. Kakšna je vaša vizija za slovensko gledališče, kaj vas žene?**

***What is your vision for Slovene theatre?***

***What drives you?***

V teh časih sem vsak dan, vsako uro, vsako minuto ali, če hočete, nanosekundo bolj prepričana, da je umetnost vitalnega pomena za naše preživetje, za ohranjanje zdravega razuma, plemenitosti, resnice in predvsem lepote. Gledališka umetnost je diagnoza časa in prostora in je povsem neprimerljiva za duhovno nehigieno našega vsakdana, z moralno strahopetnostjo, nogometno ali katero drugo žogo, za katero se za ogromne denarje podijo razgreti posamezniki. Če bo družba negovala in podpirala najvišje vrednote in spoštovala imanentno poslanstvo umetnosti, je za ta svet in tudi za gledališče upanje, da nadaljuje svojo misijo, da združuje, nagovarja, opozarja,

razgalja – sebe in druge, da prodorno misli in hodi po nevarnem robu, izvajlja smeh in solze in nas vse dela boljše ljudi. Takšno gledališče me zanima.

*In this period in which we are living, I am every day, every hour, every minute – even every nanosecond – more and more convinced that art is of vital importance for our survival, for the preservation of common sense, nobility of mind, truth and, above all, beauty. Theatrical art is a diagnosis of time and space and bears no comparison whatsoever to the absence of spiritual hygiene in our everyday lives, the moral cowardice, the football or any other kind of ball that overexcited individuals chase after for huge sums of money. If society cultivates and supports the highest values and respects the inherent mission of art, then there is hope for this world, and for the theatre: the hope that it will continue its mission and bring together, address, warn, expose [itself and others], think perceptively and walk a fine line, provoke laughter and tears and make us all better people. That is the kind of theatre that interests me.*

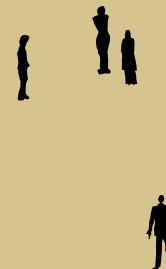




Foto / Photo: Novković

## OZREN PROHIĆ

Režiser operete Grofica Marica  
Director of operetta *Countess Maritza*

**1. Opereta Grofica Marica je ob Kneginji čardaša eno najbolj znanih del Emmericha Kálmána in eden od vrhuncev tega žanra. Kaj je glavno sporočilo, ki ste ga želeli dati s svojo interpretacijo?**

***The operetta Countess Maritza is one of Emmerich Kálmán's most famous works and, along with The Csárdás Princess, one of the highlights of the genre. What is the main message you wanted to give with your interpretation?***

Ne maram sporočati prek gledališča, mislim, da gledališče ni namenjeno temu, kot tudi ni namenjeno le zabavi. V smislu interpretacije žanra sem želel pokazati, da je lahko tudi opereta postavljena resno in da nam lahko z besedili in branjem glasbenih delov veliko pove o današnjem svetu, o trenutku, v katerem živimo. Opereta ni le zabaven žanr, ampak vedno nastaja takrat, ko želimo povedati nekaj resnega in družbeno

odgovornega, ko je osvojen nov prostor svobode. Spomnimo se na primer Offenbacha. Kálmán je pisal svoje operete v trenutku, ko je neki svet izginil in še ni bilo jasno, kaj bo prinesel novi svet. Grofica Marica je žalovanje za enim svetom, seveda radostno žalovanje. VESELA APOKALIPSA ... Kot kaže, doživljamo nekaj takega tudi danes.

*I don't like to give messages via theatre, in my opinion this is not what theatre is about, nor is it only meant to entertain. In terms of interpreting the genre, I wanted to show that an operetta can also be staged in a serious way, and can tell us a lot about the present-day world, our present moment, through its lyrics and music. Operetta is more than just light fun, it always emerges when we wish to express something serious and socially relevant, when a space of freedom is conquered. Think of Offenbach, for example. Kálmán was writing his operettas at a time when a certain world had disappeared and it was still unclear what the new world would bring. Countess Maritza is a mourning for a world, although of course a joyful mourning. A JOYFUL APOCALYPSE... It seems we are experiencing something similar today.*

**2. Kakšna je vaša različica operete Grofica Marica? What sets your version of Countess Maritza apart?**

Besedilo Grofice Marice se je skozi zgodovino uprizarjanja na Hrvaškem spreminjalo, prirejalo, prilagajalo. Z Lado Kaštelan, dramaturginjo in prirejevalko, sva najprej poskušala besedilo očistiti plasti, ki so mu ga nanesele prejšnje različice, trudila sva se čim bolj približati izvorniku ter ga brati skozi prizmo sodobnega gledališča in svojega avtorskega pristopa. Grofica Marica je izjemno delo, v katerem je ohranjen duh obdobja VESELE APOKALIPSE in v katerem žalujejo za lepotami starega, urejenega sveta, vendar ni jasno in ni mogoče ugotoviti, kaj bo prinesla prihodnost, kaj bo prinesel jutri. Grofica Marica govori o osiromašenem svetu, ki izgublja zaupanje vase. Bistveno je, da je

zgodba te operete pravzaprav melodramska zgodba, zgodba, ki ima izjemno intimistične dele, zgodba o strahu pred tem, da bi verjeli v ljubezen. Preveč stvari na tem svetu izgubimo, preveč se nam jih izmakne, preveč jih želimo nadzorovati, zato se zaupanje med dvema izgubi, izgubi se zaupanje v možnost ljubezni. To bi bil verjetno najnatančnejši opis naše različice Grofice Marice. Z opombo, da moramo ugotoviti, kaj lahko še pričakujemo od sveta v današnjem stanju in v današnjem trenutku.

*Throughout its history of being staged in Croatia, the text of Countess Maritza was changed, adapted, adjusted. With Lada Kaštelan, dramaturge and adaptation writer, we first tried to remove the layers of text added by previous versions, trying to get as close as possible to the source and read it through the prism of contemporary theatre and our authorial approach. Countess Maritza is a remarkable work that preserves the spirit of the JOYFUL APOCALYPSE, mourning the beauty of the old, ordered world, while it is unclear and impossible to tell what the future brings, what tomorrow will be like. The operetta portrays an impoverished world that is losing confidence in itself. Essentially, it is a melodramatic story, a story with parts that are very intimate, a story about fearing to believe in love. There are too many things in this world that we lose, too many that elude us, and too many that we wish to control, so trust between two people is lost, the belief in the possibility of love is lost. This is probably the most accurate description of our Countess Maritza. Having said that, we also have to figure out what we can still expect from the world today, in its present state.*

**3. Opereta je sestavljena iz bogatih melodij in plesnih točk. V čem se opereta razlikuje od opere? Režirali ste več oper – Tosco, Rigoletta, Turandot in druge.**

**The operetta features rich melodies and dances.**

**How is an operetta different from an opera? You also directed several operas – Tosca, Rigoletto, Turandot and others.**

Govoriti o razliki med režijo operete in opere je zapleteno in obsežno. Ena stvar je gotova: režiser mora v obeh primerih poznati note. Opera vse pove skozi spoj glasbe in besedila, opereta pa vključuje govorne dele. Za režijski pristop je ključno razmerje govornih delov, razmišljanje o strukturi posamezne operete in njeno razumevanje. Razmerje med tem, kar je peto, in tem, kar je govoreno, ima svoj smisel. Lep primer je Offenbachova opereta Orfej v podzemlju, kjer imata dve različici povsem drugačno strukturo, torej razporeditev govornega in petega besedila. Ob vsem tem bi lahko govorili še o operah z recitativi, ampak to je že druga zgodba. Veliko lahko teoretiziramo, najpomembnejše pa je, da razmerje besedila, razmerje med petjem in govorom, med besedilom in glasbo, temelji na poznavanju dela, vendar ga moramo brati tudi z vidika našega časa in trenutka. Vsako obdobje prinese specifično razmerje besedila in glasbe, opereta se po svojem pomenu in pristopu, po svoji zgodbi skozi leta in sloge spreminja, toda za glasbeno gledališče je najpomembnejše, da v sodobnosti uvidimo, kaj želimo povedati z besedilom in kaj s strukturo glasbe.

*The difference between directing an operetta and an opera is a complex and wide-ranging subject. One thing is certain: in both cases, the director must know the notes. An opera conveys its story through a blend of music and lyrics, whereas an operetta includes spoken passages. The key to directing an operetta is thus in the approach to its spoken parts, reflecting on its structure and understanding it. The relationship between what is sung and what is said holds a certain meaning.*

*A good example is Offenbach's operetta Orpheus in the*

*Underworld, where two versions can have a completely different structure, that is, the arrangement of spoken and sung parts. We could also talk about recitative operas... but that's a story for another day. We can theorise all we like, but the bottom line is that the relationship with the text, the relationship between the sung and spoken parts, between the lyrics and music, must be based on knowledge of the work, but also interpreted from the perspective of our time. Each period brings change to the specific relationship between text and music, the meaning and mode of the operetta shifts with years and styles, but the essential thing for musical theatre is to have an understanding, informed by the present, of what we wish to say with the text and the structure of the music.*

**4. V svoji bogati karieri ste sodelovali z mnogimi kulturnimi ustanovami tako v našem prostoru kot v tujini. Režirali ste številne predstave, opere in operete ter za svoje delo prejeli nagrade in priznanja. Kaj vam pomenijo vsa ta priznanja?**

**In your rich career, you have collaborated with many cultural institutions, both regionally and abroad. You have staged many performances, operas, and operettas and have received awards and honours for your work. What do these accolades mean to you?**

*Ne gre pozabiti, da sem režiral in še vedno režiram tudi drame. Rad delam v različnih okoljih, to je oblika stalne izmenjave in bogatenja. Vsak umetnik rad prejme nagrade in pohvale. Toda vsaki nagradi sledi še težje in napornejše delo. Uživanje v nagradah traja kratek čas. I should add that I directed and continue to direct stage plays. I like to work in different milieus, since this generates constant exchange and enrichment. Every artist likes to receive awards and recognition. But each award is followed by even more intensive and exhausting work. The enjoyment of awards is short-lived.*

**5. Poleg umetniške kariere ste redni profesor na Akademiji dramskih umetnosti v Zagrebu, opero pa predavate tudi na Glasbeni akademiji v Pulju. Kako vam uspe uskladiti vse obveznosti, imate kaj časa zase?**

**In addition to your artistic work, you are a professor at the Academy of Dramatic Arts in Zagreb and you also teach opera at the Academy of Music in Pula.**

**How do you manage to balance all these commitments, do you find time for yourself?**

*Tako kot pri vajah je pomembna dobra organizacija časa, ljubezen in strast, popolna predanost temu, kar počneš. Čas zase najpogosteje najdem skozi delo. Seveda pa moram včasih najti tudi čas za počitek. Najboljši navdih in najboljše ideje prihajajo v prostem času. As in rehearsals, the key is good time management, as well as love and passion, a total dedication to one's work. I usually find time for myself through my work. Of course, sometimes I also need time to rest. In leisure, one finds true inspiration and the best ideas.*





29. 6.–1. 7.

## LJUBLJANA FESTIVAL NA LJUBLJANICI LJUBLJANA FESTIVAL ON THE LJUBLJANICA

Ljubljana Festival z veseljem že peto leto zapored napoveduje atraktivne in priljubljene koncerte Ljubljana Festival na Ljubljani, med katerimi se na turističnih ladjah po reki predstavljajo najobetavnejši mladi glasbeniki Akademije za glasbo Ljubljana. Ti koncerti zagotovo spadajo med nepozabna glasbena doživetja, predvsem zaradi edinstvene izvedbe. Ob spremljavi navdahnjenih interpretacij najlepših umetnin iz svetovne glasbene zakladnice, posebnih redko slišanih del in zanimivih sodobnih skladb, ki so prežete z mladostniškim žarom, boste spoznavali razgibano zgodovino reke in odkrivali skrite kotičke slikovitega nabrežja starega mestnega jedra.

*The Ljubljana Festival is happy to announce, for the fifth successive year, the attractive and popular concerts that make up the Ljubljana Festival on the Ljubljana, where the most promising young musicians from the Ljubljana Academy of Music perform aboard pleasure boats on the Ljubljana, a unique setting that makes these concerts an unforgettable musical experience. Accompanied by inspired interpretations of the most beautiful works from the world treasury of music, rarely performed pieces and interesting modern compositions full of youthful fire, you will learn about the river's fascinating history and discover hidden corners of the picturesque embankments of Ljubljana's Old Town.*

### Vstopnice / Tickets:

Koncerti na ladjah so brezplačni. Cena enourne plovbe med festivalom je enotna za vse ladje in znaša 10 € za odrasle ter 5 € za otroke (3–12 let).

*Concerts on the boats are free. The cost of a one-hour boat trip during the festival is the same for all boats: €10 for adults and €5 for children (aged 3–12).*



Mestna občina  
Ljubljana



Sponzor / Sponsor:

**PETROL**

Energija za življenje

**Ponedeljek, 29. junija 2020**  
**Monday, 29 June 2020**

**12.00, Breg**

OTVORITEV LJUBLJANA FESTIVALA NA LJUBLJANICI  
 OPENING OF THE LJUBLJANA FESTIVAL ON THE LJUBLJANICA

**12.00–14.00, Barjanka (Dvorni trg)**

Kvartet saksofonov Akademije za glasbo v Ljubljani  
*Saxophone Quartet of Academy of Music*  
 Ita Nagode, sopran saksofon / *soprano saxophone*  
 Agata Živoder, alt saksofon / *alto saxophone*  
 Vida Vatovec, tenor saksofon / *tenor saxophone*  
 Nika Deželak, bariton saksofon / *baritone saxophone*

**14.00–16.00, Emonca**

**(Cankarjevo nabrežje / Cankar Embankment)**

Schaka kvintet / *Quintet Schaka*  
 Matej Kravcar, trobenta / *trumpet*  
 Lenart Zih, trobenta / *trumpet*  
 Blaž Ogrič, rog / *horn*  
 Tine Plahutnik, pozavna / *trombone*  
 Rok Grubelnik, tuba

**16.00–18.00, Lana Sulc**

**(Gallusovo nabrežje / Gallus Embankment)**

Duo Afrodita  
 Ana Gorjanc, kitara / *guitar*  
 Tinkara Majcen, kitara / *guitar*

**18.00–20.00, Ljubljana 1 (Ribji trg)**

Daniel Šimek, harmonika / *accordion*

**20.00–22.00, Lea**

**(Mesarski most / Butchers' Bridge)**

Kvartet flavt Con gaio  
*Flute quartet Con gaio*  
 Maruša Alegro, flavta / *flute*  
 Jana Rumpf, flavta / *flute*  
 Polona Šuligoj, flavta / *flute*  
 Annemarie Glavič, flavta / *flute*

**Torek, 30. junija 2020**  
**Tuesday, 30 June 2020**

**10.00–12.00, Barjanka (Dvorni trg)**

Gaja Ana Zvonar, viola  
 Anastazija Krenn, viola

**12.00–14.00, Mala Zala**

**(Gallusovo nabrežje / Gallus Embankment)**

Katarina Zvonar, flavta / *flute*  
 Jan Šoštarič, violina / *violin*  
 Tinkara Majcen, kitara / *guitar*

**14.00–16.00, Zeleni zmaj**

**(Mesarski most / Butchers' Bridge)**

Schaka kvintet / *Quintet Schaka*  
 Matej Kravcar, trobenta / *trumpet*  
 Dominik Rus, trobenta / *trumpet*  
 Blaž Ogrič, rog / *horn*  
 Tine Plahutnik, pozavna / *trombone*  
 Rok Grubelnik, tuba

**16.00–18.00, Ljubljana 1 (Ribji trg)**

Reberka Pregelj, glas / *voice*  
 Tilen Lancer, kitara / *guitar*

**18.00–20.00, Emonca**

**(Cankarjevo nabrežje / Cankar Embankment)**

Zala Eva Kocijančič, violina / *violin*  
 Peter Kaiser, violončelo / *cello*

**20.00–22.00, Lana Sulc**

**(Gallusovo nabrežje / Gallus Embankment)**

Natko Štiglič, kitara / *guitar*

**Sreda, 1. julija 2020**  
**Wednesday, 1 July 2020**

**10.00–12.00, Ljubljana 1 (Ribji trg)**

Anja Kralj, violina / *violin*  
 Teja Brenčič, violina / *violin*

**12.00–14.00, Emonca**

**(Cankarjevo nabrežje / Cankar Embankment)**

Katarina Zvonar, flavta / *flute*  
 Jan Šoštarič, violina / *violin*  
 Tinkara Majcen, kitara / *guitar*

**14.00–16.00, Lana Sulc**

**(Gallusovo nabrežje / Gallus Embankment)**

Meša Hadžimusič, kitara / *guitar*  
 Tinkara Majcen, kitara / *guitar*

**16.00–18.00, Lea**

**(Mesarski most / Butchers' Bridge)**

Andrej Omejc, saksofon / *saxophone*  
 Teja Udovič Kovačič, harmonika / *accordion*

**18.00–20.00, Zeleni zmaj**

**(Mesarski most / Butchers' Bridge)**

Trobilni kvintet Neobrass  
*Brass Quintet Neobrass*  
 Žan Kopše, pozavna / *trombone*  
 Marko Arh, rog / *horn*  
 Uroš Menegatti, tuba  
 Kristjan Zupan, trobenta / *trumpet*  
 Jernej Maček, trobenta / *trumpet*

**20.00–22.00, Mala Zala**

**(Gallusovo nabrežje / Gallus Embankment)**

Trio Morenita / *Morenita trio*  
 Ana Gorjanc, kitara / *guitar*  
 Anja Kravanja, flavta / *flute*  
 Teja Brenčič, violina / *violin*



**1. 7. ob 21.00 / at 9.00 pm**  
**Kongresni trg / Congress Square**

**Otvoritev 68. Ljubljana Festivala**  
*Opening of the 68<sup>th</sup> Ljubljana Festival*

## **BEETHOVNOVA** **9. SIMFONIJA IN** **3. KLAVIRSKI KONCERT**

### **BEETHOVEN'S** **9<sup>TH</sup> SYMPHONY AND** **3<sup>RD</sup> PIANO CONCERTO**

**Charles Dutoit**, dirigent / conductor

**Dubravka Tomšič Srebotnjak**, klavir / piano

**Sabina Cvilak**, sopran / soprano

**Monika Bohinec**, mezzosopran / mezzo-soprano

**Rodrigo Porras Garulo**, tenor

**Egils Silins**, basbariton / bass-baritone

**Orkester Slovenske filharmonije**  
**Slovenian Philharmonic Orchestra**

**Zbor Slovenske filharmonije**  
**Slovenian Philharmonic Choir**

**Komorni zbor Megaron / Megaron Chamber Choir**

Program / Programme:

**L. van Beethoven**: Koncert za klavir in orkester št. 3 v c-molu, op. 37 / *Piano Concerto No. 3 in C minor, Op. 37*

**L. van Beethoven**: Simfonija št. 9 v d-molu, op. 125 "Koralna" / *Symphony No. 9 in D minor, Op. 125 "Choral"*

Prvi od veličastnih poletnih koncertov, posvečenih 250. obletnici rojstva Ludwiga van Beethovna, bo vključeval dve monumentalni deli iz opusa tega velikana orkestrske glasbe. *Tretji klavirski koncert* in *9. simfonija* sta v več pogledih revolucionarna; simfonija v 4. stavku vključuje zbor s himnično *Odo radosti* Friedricha von Schillerja, ki opeva enotnost, bratstvo in ljubezen med narodi. Za vznemirljive izvedbe mojstrov in bodo poskrbeli domači in tuji solisti: prva dama slovenskega pianizma, *Dubravka Tomšič Srebotnjak*, domači pevski primadoni, *Sabina Cvilak* in *Monika Bohinec*, članica Dunajske državne opere, v Mehiki rojen tenorist *Rodrigo Porras Garulo* ter latvijski bas-baritonist *Egils Silins*. Dogodek *par excellence* z orkestrom *Slovenske filharmonije* in *Komornim zborom Megaron* bo vodil slavni švicarski dirigent, *Charles Dutoit*, ki je že dve sezoni angažiran pri Sanktpeterburškem filharmoničnem orkestru in je prejemnik častne nagrade na področju klasične glasbe, zlate medalje Kraljevega filharmoničnega združenja Velike Britanije.

*The first of the magnificent summer concerts dedicated to the 250<sup>th</sup> anniversary of the birth of Ludwig van Beethoven will include two monumental works by this giant of orchestral music. Beethoven's Third Piano Concerto and Ninth Symphony are in many respects revolutionary works. The fourth movement of the symphony includes a hymn-like setting of Friedrich von Schiller's Ode to Joy, a work extolling unity, brotherhood and love among nations. Stirring performances of these masterpieces are guaranteed, thanks in part to outstanding Slovene and international soloists: Slovenia's first lady of the piano, Dubravka Tomšič Srebotnjak, the Slovene prima donnas Sabina Cvilak and Monika Bohinec, Rodrigo Porras Garulo, born in Mexico and and the Latvian bass-baritone Egils Siliņš. This event par excellence, which also features the Slovenian Philharmonic Orchestra and the Megaron Chamber Choir, will take place under the baton of famed Swiss conductor Charles Dutoit, who has been the principal guest conductor of the St Petersburg Philharmonic for the past two seasons and was recently the recipient of the Royal Philharmonic Society Gold Medal, the Society's highest honour, awarded for the most outstanding musicianship.*

**Vstopnice / Tickets: 59, 39, 29, 19 €**



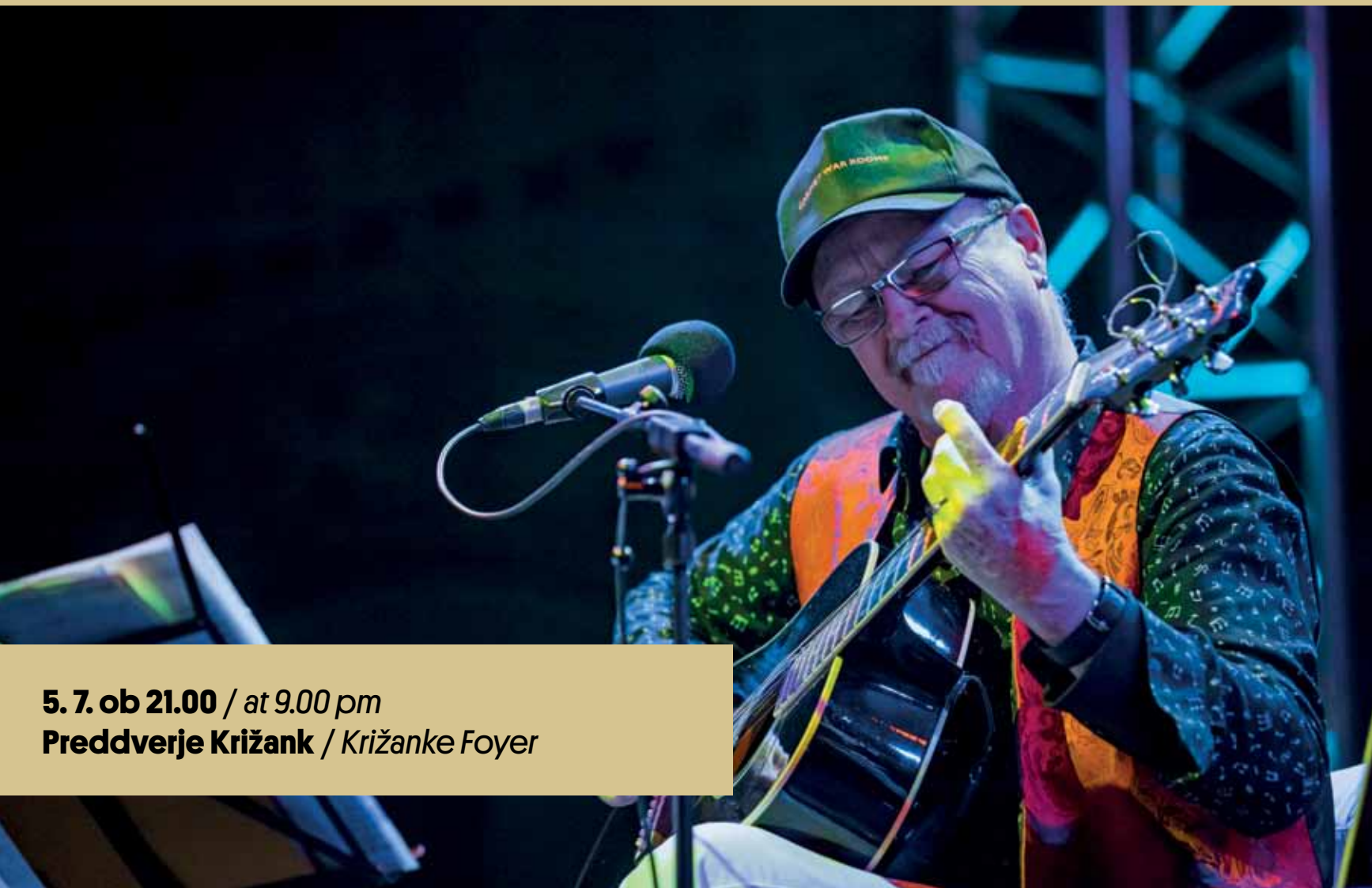
Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2020. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2020 Festival Ljubljana.*

Glavni sponzor / *General sponsor:*



Glavni medijski sponzor / *General media sponsor:*

**DELO**



**5. 7. ob 21.00 / at 9.00 pm**  
**Preddverje Križank / Križanke Foyer**



# PETA AKUSTIKA

## FIFTH ACOUSTIC

**Tomaž Domicelj**, kitara, vokal, orglice  
guitar, vocal, harmonica

Gost / Guest: **Jure Tori**, harmonika / accordion

Preddverje Križank bo s svojim magičnim okoljem prizorišče zdaj že tradicionalnega poletnega akustičnega Domiceljevega koncerta na ljubljanskem festivalu. Peta akustika bo resnično že peta tovrstna predstavitev začetnika slovenskega kantavtorstva, ikone *Tomaža Domicelja*. Nadaljevanje dosedanjih nastopov, imenovanih Čista akustika, bo tako nov povzetek njegovih najzanimivejših ubesedenih skladb kakor tudi svež pristop do nekaterih njegovih povsem instrumentalnih izvedb. K temu bo s svojo improvizatorsko ustvarjalnostjo zagotovo veliko prispeval tokratni Domiceljev gost, revirski harmonikar *JURE TORI*.

Tori je najširšemu občinstvu znan predvsem kot član folk rock skupine Orlek in je v svoji pisani karieri nastopal že na petih celinah, v številnih prestolnicah in na zelo pomembnih prizoriščih. Z lastnimi posnetimi projekti pa je harmoniko raztegnil od folklorne glasbe prek klasike in poezije do tanga. »Poleg tradicionalnih valčkov in polk nam pri harmoniki seveda najprej pride na misel tango,« pravi Domicelj. »Zato na koncertu Peta akustika ne bo manjkala 'tetralogija', ki sem jo pred leti napisal za primorsko 'radodajko' Meri - Marijo. To bo prva celotna izvedba štirih povezanih pesmi, v katerih se poleg rocka in boogieja pojavita še valček in tango.«

Na Peta akustiki ne bo manjkala tudi kakšna izvorna skladba izpod peresa Jureta Torija, ki je sicer lahko znana z njegovih albumov in nastopov, prvič pa bo zazvenela v duetu harmonika-akustična kitara.

*The magical atmosphere of the Križanke Foyer once again serves as the venue for the now traditional summer acoustic concert by Tomaž Domicelj at the Ljubljana Festival. Fifth Acoustic is in fact the fifth showcase by this pioneering Slovene singer-songwriter, a veritable icon of the genre. A continuation of his previous performances under the Pure Acoustic banner, this new spectacle will be both a summary of his most interesting compositions with lyrics and a fresh presentation of some of his purely instrumental compositions. This year's guest, whose improvisational creativity is certain to make a major contribution to Domicelj's vision, is accordionist JURE TORI from Slovenia's coal mining district.*

*Best known as a member of the folk-rock group Orlek, Tori has performed on five continents, in numerous capital cities and in countless major venues over the course of his colourful career. His own recording projects have brought the accordion from folk music via classical music and poetry to tango. "Alongside traditional waltzes and polkas, the first thing that comes to mind with the accordion is of course the tango," says Domicelj. "So Fifth Acoustic will include the 'tetralogy' I wrote years ago for Marija, aka Meri, a 'working girl' from the Slovenian coast. This will be the first complete performance of this sequence of four songs, in which rock and boogie are joined by waltz and tango rhythms."*

*Fifth Acoustic will also include some original compositions by Jure Tori. While these may be familiar from his albums and concerts, this will be the first time they are performed by an accordion and acoustic guitar duo.*

**Vstopnice / Tickets: 14 €**

.....



**7. 7. ob 21.00 / at 9.00 pm**  
**Kongresni trg / Congress Square**

Johann Strauss ml.:

## **NETOPIR**

### **THE BAT**

opereta / operetta

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

**Zbor Opere SNG Maribor / Slovenian National Theatre Maribor Chorus**

**Baletni ansambel SNG Maribor / Slovenian National Theatre Maribor Ballet**

Dirigent / Conductor: **Simon Robinson**

Režiser / Stage Director: **Stanislav Moša**

Zasedba / Cast:

Gabriel von Eisenstein: **Martin Sušnik**

Rosalinda, njegova žena / *Rosalinde, his wife:*

**Andreja Zakonjšek Krt**

Adela, Rosalindina sobarica / *Adele, Rosalinde's maid:*

**Petja Ivanova**

Frank, upravnik zapora / *a prison governor:*

**Sebastijan Čelofiga**

Alfred, učitelj petja / *a singer teacher:* **Tim Ribič**

Dr. Falke, notar / *notary:* **Jaki Jurgec**

Dr. Blind, odvetnik / *a lawyer:* **Dušan Topolovec**

Princ Orlovski / *Prince Orlofsky:* **Dada Kladenik**

Ida, Adelina sestra / *Adele's sister:* **Mojca Potrč**

Ivan, prinčev sluga / *Yvan, the prince's valet:*

**Bojan Hinteregger**

Frosch, ječar / *a jailer:* **Vojko Belšak**

*Netopir* ali *Die Fledermaus* je ena izmed najbolj znanih operetnih mojstrovina Johanna Straussa ml. iz slavne dunajske dinastije Strauss. Večplastna zgodba spletk, prepovedanih ljubezni, previsokih ambicij in lumparij vseh vrst je, zaradi svoje žgečkljivosti, ki nazorno prikazujejo dvojno moralo dunajskega meščanstva, očarljivih kostumov in dobro osnovane glasbe, doživela že na tisoče uspešnih uprizoritev. Sijajne odrske situacije sta po motivih Benedixove farse napisala libretista Karl Haffner in Richard Genée. V prepletu prepoznavno očarljive Straussove glasbe spoznamo nestanovitnega Eisensteina, razočarano soprogo Rosalindo, sobarico Adele z ambicijami igralko, v Rosalindo zaljubljenega Alfreda. To pa je le preludij k šokantnim razkritjem, ki se zgodijo na glamurozni plesni zabavi v vili kneza Orlovskega, kjer vsak dobi, kar si zasluži; streznitev v realnost, in to kar v zaporniških celicah. Tam pa naletimo na ječarja Froscha, velikega ljubitelja žlahtne kapljice. Odlični operni in baletni ansambel SNG Maribor v vratolomnem omnibusu zabave in neskončnih melodij Straussa ml.

Opereta se izvaja v slovenskem jeziku z angleškimi nadnapisi.

*Die Fledermaus* – “*The Bat*” – is the best-known stage work by Johann Strauss II, a member of Vienna’s famous Strauss dynasty. A many-layered story of intrigues, forbidden loves, vaulting ambition and shenanigans of every kind, the operetta has enjoyed countless of successful stagings thanks to a faintly scandalous plot that shines a light on the double standards of the Viennese bourgeoisie, enchanting costumes and solidly constructed music. The sparkling libretto by Karl Haffner and Richard Genée is based on an earlier farce by Julius Roderich Benedix. Against a background of Strauss’s distinctive and charming music, we are introduced to the fickle Eisenstein, his disappointed wife Rosalinde, her maid Adele, who has ambitions to become an actress, and Rosalinde’s old flame Alfred. But this is only the prelude to a series of shocking revelations at a glamorous ball in the house of Prince Orlofsky, where each character gets what they deserve, sobering up to reality in a prison cell. There we meet the jailer Frosch, who is rather too fond of the drink. The excellent opera and ballet companies of the Slovene National Theatre in Maribor offer us a fast-paced potpourri of fun and Strauss’s deathless melodies.

The operetta will be performed in Slovene with English surtitles.

**Vstopnice / Tickets: 39, 29, 25, 19 €**

Sponzor / Sponsor:



**OPERABALET  
MARIBOR**  
SLOVENSKO NARODNO BALETALISCE  
SLOVENE NATIONAL THEATRE  
www.sng-mb.si



**8. 7. ob 21.00 / at 9.00 pm**  
**Kongresni trg / Congress Square**

## **MOJMIR SEPE**

### **90 let**

## **MOJMIR SEPE**

### **90 Years**

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

**Big Band RTV Slovenija / RTV Slovenia Big Band**

**Patrik Greblo**, dirigent / *conductor*

*Solisti / Soloists:*

**Eva Hren**, vokal / *vocal*

**Nina Strnad**, vokal / *vocal*

**Klemen Golner**, klavir / *piano*

**Tomaž Gajšt**, krilni rog / *flugelhorn*

Ob visokem jubileju enega osrednjih skladateljev slovenske popevke, *Mojmirja Sepeta*, se *Simfonični orkester RTV Slovenija* s koncertom na dan po maestrovem rojstnem dnevu klanja Sepetovemu obsežnemu simfoničnemu in ritmosimfoničnemu repertoarju [Pogled z gradu, Poletni nokturno, Frnikule za Franeta, Janžev vrh, Ljubljanske razglednice], njegovi filmski glasbi in nekaj vsem znanim popevkam. Mojmir Sepe se je trajno zapisal v slovensko glasbeno zgodovino z večno lepimi skladbami, ki se nas še danes globoko dotaknejo. Ganljive so pesmi, ki jih je ustvaril s soprogo, eno največjih slovenskih šansonjerk, Majdo Sepe, hudomušno prikupne tiste, ki jih je ustvaril s Franetom Milčinskim Ježkom, če naštejemo samo dva izmed pevcev, s katerimi je Mojmir Sepe tesno sodeloval. Po študiju trobente je med letoma 1949 in 1970 igral v Plesnem orkestru Radia Ljubljana, vmes ustanovil Ansambel Mojmirja Sepeta in posnel eno prvih jazzovskih plošč v Jugoslaviji. Nato je postal urednik za zabavno glasbo na Radiu Ljubljana in bil aktiven tudi kot skladatelj. V šestdesetih in sedemdesetih letih je bil redni dirigent in avtor skladb na Slovenski popevki. Mojmirja Sepeta lahko upravičeno imenujemo za očeta slovenske popevke in šansona.

*The RTV Slovenia Symphony Orchestra marks an important milestone in the life one of the most important composers of Slovene popular music, Mojmir Sepe, with a concert on the day after his ninetieth birthday. The programme will focus on his symphonic and big band compositions (including View from the Castle, Summer Nocturne and Postcards from Ljubljana) and will also include selections from his film music and some of his best-known songs. Mojmir Sepe has earned himself a permanent place in the musical history of Slovenia with eternally beautiful compositions that still have the power to touch us deeply today. For example the moving songs he created with his wife Majda Sepe, one of Slovenia's greatest singers of popular song, or the humorously entertaining fruits of his collaboration with Frane Milčinski, aka Ježek, to mention but two of the many singers with whom Mojmir Sepe worked closely. A trained trumpeter, he played in the Radio Ljubljana Dance Orchestra from 1949 until 1970. During this period he also founded the Mojmir Sepe Ensemble and recorded one of the first jazz albums in what was then Yugoslavia. He later became a programme editor for popular music at Radio Ljubljana and was also active as a composer. In the 1960s and 1970s he was a regular presence at the Slovene Song Festival as a conductor and songwriter. Mojmir Sepe may legitimately be called the father of Slovene popular song and chanson.*

**Vstopnice / Tickets: 39, 29, 19, 9 €**

V sodelovanju z / In co-operation with:



SIMFONIČNI ORKESTER  
RTV SLOVENIJA



**10. 7. ob 21.00 / at 9.00 pm**  
**Preddverje Križank / Križanke Foyer**

Paul Claudel  
Jacques Lacan:

## TALKA THE HOSTAGE

**Anton Podbevšek Teater**  
**Anton Podbevšek Theatre**

Režija / Director: **Matjaž Berger**

Glasba / Music: **Duo Silence**  
Kostumografija / Costume design:

**Peter Movrin, Metod Črešnar**

Scenografija / Set design:

**Sara Slivnik, Dorian Šilec Petek**

Avtorstvo projekcij / Video:

**Iztok H. Šuc, Gašper Vovk**

Zasedba / Cast:

**Anuša Kodelja, Gregor Čušin, Pavle Ravnohrib,  
Janez Hočevar, Borut Doljšak, Lovro Zafred**

Dispozitiv za uprizoritev *Talka* Paula Claudela je vezan na ultimativno dejanje terorja v človekovi pokrajini, kjer moramo izb(i)irati, da bi skozi radikalno zavrnen okvir izbire lahko vzniknili z Ne! v novo singularnost ... Vprašanje terorja je v zgodbi, ki pritiče žanru melodrame, implicirano z ideološkimi nosilci: državo, Cerkvijo, razrednim bojem, ljubeznijo, ekonomijo in skozi vel – življenje ali denar, svoboda ali smrt, o katerem pravi Jacques Lacan, da je »edini dokaz svobode, ki ga lahko ponudite v okoliščinah, v katerih ste se znašli, prav to, da izberete smrt, saj s tem pokažete, da imate svobodo izbire«. V tej zelo posebni claudelovski pokrajini prevladuje njegov taktilni mojstrski slog – dolg, bogat in neriman verz, v teoriji aklamiran kot *verset claudélien*. Claudelova *Talka* je torej drama o paradoksu izsiljene izbire, v katerem se mora Sygne de Coûfontaine, osrednji lik, na ozadju brutalnosti dogodkov iz francoske revolucije odreči temu, kar predstavlja njeno bit samo, tja do »najintimnejših korenin« (Lacan). Drama so odvija med Sygnino izbiro in Sygninim ne-, v katerem talka besede z dejanjem svobode in nemo in smrtno grimaso Ne!{gacije} vznikne v novo singularnost.

Anton Podbevšek Teater

*The apparatus or dispositif for the staging of Paul Claudel's The Hostage is tied to the ultimate act of terror in the human landscape, where we must make a choice, in order to be able, via a radically rejected framework of choice, to emerge through No! into a new singularity... The question of terror, in a story that belongs to the genre of melodrama, is implied through the ideological pillars of State, Church, class struggle, love, economy, and through a veil – love or money, freedom or death – with regard to which Jacques Lacan says "the only proof of freedom that you can have in the conditions laid out before you is precisely to choose death, for there you show that you have freedom of choice." This very special Claudelian landscape is dominated by his tactile, masterful verse style consisting of long, luxuriant, unrhymed lines of free verse, acclaimed in literary theory as the verset claudélien. Claudel's The Hostage, set against the background of the brutality of the French Revolution, is thus a drama about the paradox of a forced choice, in which Sygne de Coûfontaine, the central figure of the drama, rejects that which represents her very essence, "down to its most intimate roots" [Lacan]. The drama unfolds between Sygne's choice and Sygne's No!, in which the hostage of the word, through an act of freedom and with the mute and deathly grimace of her negation, emerges into a new singularity.*

Anton Podbevšek Theatre

**Vstopnice / Tickets: 25 €**

.....



**12.–17. 7.  
Križanke**

## **XXIII. MEDNARODNA LIKOVNA KOLONIJA XXIII INTERNATIONAL FINE ARTS COLONY**

**Tomo Vran**, selektor / *Selector*

Udeleženci / *Participants:*

**Andrej Pavlič**, Slovenija / *Slovenia*

**Gianni Borta**, Italija / *Italy*

**Natalia Ignatyeva**, Rusija / *Russia*

**Kateryna Burlyna**, Ukrajina / *Ukraine*

**Milan Erič**, Slovenija / *Slovenia*

**Cvetka Hojnik**, Slovenija / *Slovenia*

**Rajmund Kocbek**, Slovenija / *Slovenia*

**Gregor Žitko**, Slovenija / *Slovenia*

Odprtje razstave / *Opening of the exhibition:*

17. 7. ob 12.00 / *at 12.00 pm*

Viteška dvorana Križank / *Knights' Hall Križanke*

Letošnja likovna kolonija, ki jo prireja Ljubljana Festival, je tako kot večina dejavnosti zapadla v zelo naporno obdobje covida-19, kakršnega si pred tem nihče od nas ni znal niti predstavljati. Priprave na kolonijo so potekale v popolni negotovosti z obilico sprememb in ugibanja, ali jo bo sploh mogoče izpeljati. Vse je bilo sicer zasnovano v prepričanju – saj bo še vse v redu, toda v ozadju je vedno tlel strah pred zaostrovanjem zdravstvenih razmer in posledično z možnostjo odpovedi. Za avtorje iz tujine, s katerimi sem bil dogovorjen še pred pojavom virusa, se tako rekoč do zadnjega ni vedelo, ali bo možna njihova udeležba. Zaprte meje, karantena, ustavljen letalski promet, vsi ti podatki, ključni za organizacijo kolonije, so se nenehno spreminjali. Mesta so se izolirala in zapirala – kolonija, ki je ena redkih tovrstnih ustvarjalnih srečanj za slikarje, pa poteka v izrazito urbanem okolju. A prav to okolje je pandemija najbolj prizadela. Mesece zaprti muzeji, galerije, koncertne dvorane: vse to bo pustilo svojo sled. Velike državne institucije bodo seveda preživele, vendar je veliko vprašanje, ali bo tudi plejada manjših, zasebnih, mogoče v tem mozaiku najpomembnejših za bogatenje likovne umetnosti, saj prav te so lepoto umetnosti naredile za družbeno socialno bogastvo in z njo prispevale k procesu oplemenitvenja vsega sveta. Nedvomno je čas pandemije pripomogel k povečanju želje po kulturi. V tem zgodovinskem trenutku, ko smo bili milijoni fizično ločeni, je bila prav kultura tista, ki je povezovala, pomagala, nudila uteho, navdih in upanje. De facto se je pokazalo, da konkretnega stika z umetniškim delom ne more nadomestiti prav noben virtualni surogat. Ljudje pač hočemo občutiti, otipati in s svojimi očmi videti izvorna umetniška dela. Držimo pesti, da nam bo uspelo in da bodo v čudovitem ambientu Plečnikovih Križank tudi letos nastajala umetniška dela in oznanjala joie de vivre. Je že tako, da vse besede, ki se vrtijo okoli



umetniškega dela, pomenijo zelo malo, kajti to, kar umetnik želi povedati, je znotraj njegovega slikanja. Samo umetniško delo daje nove impulze, nova čustva in nove ideje. In prav v tem trenutnem času, ki ga izpričuje naša boleča izkušnja, potrebujemo lepoto in umetnost, pozitivno naravnost in pogum, da verjamemo in gremo v prihodnost.

Letos se bo s tem izzivom tako kot vsako leto doslej spopadlo osem umetnikov. Iz Italije prihaja Gianni Borta, iz Rusije Natalija Ignatjeva, iz Ukrajine Katerina Burlina ter iz Slovenije Cvetka Hojnik, Milan Erič, Rajmund Kocbek, Andrej Pavlič ter Gregor Žitko. Tudi letos se nam bo pridružil znan multimedijski umetnik LADO JAKŠA, ki nas bo spremljal ves teden. Na otvoritvi razstave ob zaključku likovne kolonije pa bo skozi svoj glasbeno-vizualen umetniški pogled predstavil njihovo ustvarjanje.

Vsem udeležencem želim veliko ustvarjalnega navdiha in prijetnega druženja, kljub varni razdalji. Upam, da nam bo vreme tudi tokrat naklonjeno in da bo letošnje ustvarjalce Ljubljana očarala tako, kot je njihove predhodnike.

Tomo Vran,  
selektor

*This year's fine arts colony, organised by the Ljubljana Festival, has like the majority of other activities fallen into the extremely difficult COVID-19 period, the likes of which none of us could have imagined before now. Preparations for the event have proceeded in an atmosphere of the utmost uncertainty, with countless changes and much speculation over whether it would even be possible to go ahead. Although everything was conceived in the solid conviction that "everything will be all right", the fear of a worsening of epidemiological conditions and, consequently, the possibility of cancellations continued to simmer in the background. For the international artists with whom we had made agreements before the appearance of the virus, we did not know until practically the last minute whether their participation would even be possible. Border closures, quarantine regulations, the shutting down of air traffic – all this information indispensable for the organisation of the fine arts colony was constantly changing. Cities have gone into isolation and closed down – but this colony, one of the few creative gatherings for painters of its type, takes place in a distinctly urban environment. Yet this is the environment worst affected by the pandemic. Museums, art galleries and concert halls have been closed for months: the consequences of this will continue to be felt for a long time. Major national institutions will of course survive, but the big question is whether this will also be true of the galaxy of smaller, private institutions – perhaps the most essential for the enrichment of the fine arts, since it is they that create the beauty of art for the good of society and through it help enrich the entire world. There is no doubt that the time of the pandemic has contributed to increasing people's desire for culture. In this historic moment, in which millions of us have been physically separated from each other, it is culture that has connected us, helped us and offered us consolation, inspiration and*

*hope. It has turned out, in fact, that no virtual surrogates can take the place of actual contact with a work of art. We want to feel and touch original works of art and see them with our own eyes. So, we will keep our fingers crossed and hope we are successful, and that once again this year works of art will be created in the wonderful setting of Plečnik's Križanke and proclaim our joie de vivre. It is a fact that all the words that swirl round a work of art actually mean very little, since what the artist wishes to say is contained in his or her painting. Only a work of art gives new impulses, new emotions and new ideas. And it is now, in this current moment marked by our painful experience, that we need beauty and art, positivity and courage, in order to believe and continue on into the future. This year, just as in every previous year, it falls to eight artists to face these challenges. They are from Italy, Gianni Borta; from Russia, Natalia Ignatyeva; from Ukraine, Katerina Burlina; and from Slovenia, Cvetka Hojnik, Milan Erič, Rajmund Kocbek, Andrej Pavlič and Gregor Žitko. Once again, this year, we will be joined by the well-known multimedia artist LADO JAKŠA, who will be with us for the entire week. At the opening of the exhibition that concludes the fine arts colony, he will use his own artistic vision to provide a musical and visual presentation of the participating artists' work. I wish all the participants a great deal of creative inspiration and an enjoyable – if socially distanced – gathering. I hope that the weather is kind to us and that Ljubljana will enchant this year's artists as much as it has their predecessors.*

Tomo Vran,  
Selector



**13. 7. ob 21.00 / at 9.00 pm**  
**Kongresni trg / Congress Square**

## FALLING ANGELS

baletni triptih / *ballet triptych*

**Baletni ansambel SNG Maribor**  
*Slovenian National Theatre Maribor Ballet*

### I. LEFT RIGHT LEFT RIGHT

**Alexander Ekman**, koreografija, video,  
 kostumografija, scenarij / *choreography, video,*  
*costume design, scenario*

**Mikael Karlsson**, glasba / *music*

**Fernando Troya**, postavitve / *staging*

**Tom Visser**, oblikovanje luči / *lighting design*

**Sergiu Moga**, asistent koreografije SNG Maribor  
*assistant choreographer SNG Maribor*

**Matjaž Marin**, inšpicient / *stage manager*

Zasedba / *Cast:*

**Klavdija Stanišič** (Ženska v rdečem / *Woman in red*),

**Catarina de Meneses, Olesja Hartmann Marin,**

**Asami Nakašima, Tetiana Svetlična, Vanja Vitman,**

**Hristina Stojčeva, Ines Petek, Satomi Netsu,**

**Sytze Jan Luske, Filip Jurič, Yuya Omaki,**

**Alexandru Pilca, Mircea Golescu, Ionut Dinita,**

**Jan Trninič, Matteo Magalotti, Davide Buffone**

### II. HANDMAN

**Edward Clug**, koreografija, scenografija,  
 kostumografija / *choreography, set design,*  
*costume design*

**Milko Lazar**, glasba / *music:* Piano and Drums

**Justin Hurwitz & Tim Simonec**, glasba / *music:*

Dismissed; Drum & Drone

**Aya Misaki**, postavitvev / *staging*  
**Tom Visser**, oblikovanje luči / *lighting design*  
**Matjaž Marin**, asistent koreografije SNG Maribor,  
 inšpicient / *assistant choreographer SNG Maribor,*  
*stage manager*

Zasedba / *Cast:*

**Catarina de Meneses, Tijuana Križman Hudernik,**  
**Asami Nakašima, Ema Perič, Ionut Dinita, Yuya Omaki,**  
**Filip Jurič, Jan Trninič, Matteo Magalotti**

### III. FALLING ANGELS

**Jiří Kylián**, koreografija, koncept uprizoritve,  
 oblikovanje luči / *choreography, concept, light design*  
**Steve Reich**, glasba / *music: Drumming I.*  
**Roslyn Anderson**, postavitvev / *staging*  
**Michael de Roo**, vodja glasbene produkcije  
*music production*  
**Joke Visser**, kostumografija / *costume design*  
**Joop Caboort**, izvedba oblikovanja luči  
*lighting design realisation*  
**Joost Biegelaar**, tehnični vodja za sceno in luč  
*technical director for set and lighting*  
**Sergiu Moga**, asistent koreografije SNG Maribor  
*assistant choreographer SNG Maribor*  
**Matjaž Marin**, inšpicient / *stage manager*

Zasedba / *Cast:*

**Tajana Novak, Antonio Hojsak, Vid Ušeničnik /**  
**Marko Jurečič, Blaž Korez,** tolkala / *percussion*  
**Catarina de Meneses, Tijuana Križman Hudernik,**  
**Evgenija Koškina, Asami Nakašima, Olesja Hartmann**  
**Marin, Mirjana Šrot, Ema Perič, Satomi Netsu,**

Vse tri koreografije, zasnovane v zvrsti sodobnega baleta, so na zunaj igrive, vendar je notranji mehanizem, ki jih poganja, prefinjen in skorajda vojaško natančen. Izziv, s katerim se plesalci spoprijemajo pri izvedbi teh virtuoznih koreografij, dosega dih jemajoče sinhrono sodelovanje, ki ustvarja občutek lahkotne in privlačne igre. Vse tri koreografske stvaritve, ki so nastale v različnih obdobjih, so bile izvorno ustvarjene za Nizozemsko plesno gledališče [NDT].

Eden izmed najzanimivejših koreografov svoje generacije, Šved Alexander Ekman, se v svojih stvaritvah posveča vprašanjem bivanjskih simptomov današnjega človeka in tako je *Left Right Left Right* unikatna študija človeškega gibanja, prežeta s prefinjeno ironijo. Podoben vtis ustvarja *Handman* Edwarda Cluga, koreografija, ki mu je s humorno inovativnostjo in podrobno prečiščenostjo celotne gibalne konstelacije prinesla nominacijo za prestižno nagrado benois de la danse v letu 2017. Jiří Kylián je v *Falling Angels* uporabil minimalistično glasbo Steva Reicha, ki jo je ta ustvaril po lastnih vtisih ritualne glasbe iz Gane.

*All three of these contemporary ballet pieces are externally playful, yet the internal mechanism that drives them is sophisticated and functions with almost military precision. The challenge faced by the dancers when performing these virtuoso pieces demands a breathtaking level of synchronised cooperation that creates the sensation of a light and attractive game. All three pieces, created in different eras, were originally commissioned by the Netherlands Dance Theatre [NDT].*

*One of the most interesting choreographers of his generation, Swedish trailblazer Alexander Ekman likes to explore existential questions that are symptomatic of contemporary human life. Left Right Left Right is thus a unique study of human movement imbued with a refined irony. A similar impression is created by Edward Clug's Handman, a piece notable for its humorous innovativeness and detailed honing of the entire constellation of movement that earned him a nomination for the prestigious Prix Benois de la Danse in 2017. Jiří Kylián's piece Falling Angels uses minimalist music by Steve Reich, created on the basis of the composer's own impressions of ritual music from Ghana.*

**Vstopnice / Tickets: 35, 29, 25, 19 €**

.....

**OPERABALET  
 MARIBOR**  
 SLOVENSKO NARODNO GLEDALIŠČE  
 SLOVENE NATIONAL THEATRE  
 www.sng-mb.si



**14. 7. ob 20.00 / at 8.00 pm**  
**Župnijska cerkev svetega Jakoba**  
*St. James's Parish Church*

## **BAROČNI ANSAMBL WROCLAW WROCLAW BAROQUE ENSEMBLE**

**Andrzej Kosendiak**, dirigent / conductor

Program / Programme:

**Glasba s kraljevega dvora v Varšavi in kraljeve katedrale v Krakovu / Music from the Royal Castle in Warsaw and Royal Cathedral in Cracow**

**J. Różycki:** Magnificat

**J. Różycki:** Ave sanctissima Maria

**M. Mielczewski:** Canzona seconda a due

**M. Mielczewski:** Veni Domine

**B. Pękiel:** Magnum nomen Domini

**B. Pękiel:** Resonet in laudibus

**G. G. Gorczycki:** Illuxit sol iustitia

**G. G. Gorczycki:** Laetatus sum

**S. S. Szarzyński:** Sonata

**G. G. Gorczycki:** Completorium [Cum invocarem, In te, Domine, speravi, Qui habitat, Ecce nunc benedicte, Te lucis ante terminum, In manus tuas, Nunc dimittis]

*Baročni ansambel Wrocław* združuje uveljavljene glasbenike in pevce iz Poljske, Češke, Velike Britanije in Nemčije, ki so priznani specialisti za historično izvajalsko prakso. Zasedba, ki deluje od leta 2012, se osredotoča na raziskovanje manj poznane repertoarja srednje Evrope. Veliko pozornost posveča oživiljanju renesančne in baročne glasbe Poljske. Pohvali se lahko z impresivno diskografijo, z mnogo nagrajenimi albumi. Kraljevi dvor v Varšavi in kraljeva katedrala v Krakovu sta (bili) za Poljsko stoletja neizmernega pomena, saj se je v njiju odločala usoda naroda, se izoblikovala politična, nacionalna in kulturna identiteta države. Od 16. do 18. stoletja je bil na kraljevem gradu sedež skupnosti narodov Poljske in Litve. Nekatere na sredi tega obdobja, v 17. stoletju, so za ti dve ustanovi pisali glasbo Grzegorz Gerwazy Gorczycki, Bartłomiej Pękiel, Marcin Mielczewski in Stanisław Sylwester Szarzyński.

*Baročni ansambel Wrocław* največ in pogosto nastopa na Poljskem, poleg tega pa je gost mednarodnih festivalov. *Andrzej Kosendiak* je direktor Državnega foruma za glasbo Witolda Lutosławskega v Wrocławu, priznan profesor in eden najaktivnejših promotorjev glasbenega življenja na Poljskem, ki dirigira številnim filharmoničnim orkestrom Poljske in najpomembnejšim zasedbam Wrocława ter gostuje po Evropi, ZDA in Kitajski.

*The Wrocław Baroque Ensemble, which specialises in historically informed performance, brings together outstanding musicians and singers from Poland, Czech Republic, the United Kingdom and Germany. Founded in 2012, the ensemble focuses on the exploration of less well known repertoire from central Europe and devotes particular attention to Polish music from the Renaissance and Baroque periods. It boasts an impressive catalogue of recordings, including many award-winning albums. The Royal Castle in Warsaw and the Royal Cathedral in Cracow have for centuries been places of immeasurable importance for Poland: in them the fate of the Polish nation was decided and the country's political, national and cultural identity shaped. From the sixteenth century to the eighteenth, the Royal Castle was the seat of the Polish–Lithuanian Commonwealth. Around the middle of this period, in the seventeenth century, music was composed for the two institutions by Grzegorz Gerwazy Gorczycki, Bartłomiej Pękiel, Marcin Mielczewski and Stanisław Sylwester Szarzyński.*

*The Wrocław Baroque Ensemble performs regularly in Poland and is also a frequent guest at international festivals. Andrzej Kosendiak is the director of the Witold Lutosławski National Forum of Music in Wrocław, a distinguished educator and one of the most active promoters of musical life in Poland. As a conductor he works regularly with philharmonic orchestras from all over Poland and the most important ensembles in Wrocław and has toured Europe, the USA and China.*

**Vstopnice / Tickets: 19 €**

ADAM  
MICKIEWICZ  
INSTITUTE



POLSKA  
MUSIC



V sodelovanju z Inštitutom Adama Mickiewicza kot del Glasbenega programa Poljske. / Organised in collaboration with the Adam Mickiewicz Institute as part of the Polska Music Programme.



Polish Presidency  
of the Visegrad Group  
July 2020–June 2021

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



Veleposlaništvo  
Republike Poljske  
v Ljubljani

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

## WE LOVE MOZART

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

**Irena Grafenauer**, flavta / *flute*

**Mate Bekavac**, klarinet in dirigent  
*clarinet and conductor*

Program / *Programme:*

**W. A. Mozart:**

Uvertura k operi Figarova svatba, K. 492

*Overture to Le nozze di Figaro, K. 492*

Simfonija št. 41 v C-duru, K. 551 »Jupiter«

*Symphony No. 41 in C major, K. 551 »Jupiter«*

Koncert za flavto in orkester št. 2 v D-duru, K. 314 [285d]

*Flute concerto No. 2 in D major, K. 314 [285d]*

Koncertantna simfonija za violino, violo in orkester v  
 Es-duru, K. 364 [320d] / *Sinfonia concertante for violin,  
 viola and orchestra in E flat major, K. 364 [320d]*

**15. 7. ob 21.00 / at 9.00 pm**  
**Kongresni trg / Congress Square**

V letu, posvečenem Beethovnu, bo prefinjena in elegantna Mozartova glasba dobrodošla koncertna popestritev. Kaj pa je tisto, kar dela Mozarta tako velikega? »Življenjskost njegove glasbe ga dviga nad vse; njegova široka paleta govornice, univerzalnost, humor, igrivost, včasih otročja naivnost pomešana z globoko in široko duhovnostjo, kot bi bil bradati sivi modrec z mladostnim duhom ...« je zapisal *Mate Bekavac*, ki se izvajanju njegove glasbe posveča od 13. leta. Slovenski klarinetist, dirigent, umetniški vodja in skladatelj, mednarodno priznan koncertant, znan kot Paganini klarineta, je študiral v Gradcu pri Beli Kovacsu in pri rosnih 18 letih magistriral na Mozarteumu v Salzburgu, študij je nato nadaljeval na prestižnem Juilliard School v New Yorku in na Pariškem nacionalnem konservatoriju. Pogosto se na koncertnih odrih pojavlja z najznamenitejšo slovensko flautistko *Ireno Grafenauer*, prejemnico Prešernove nagrade za življenjsko delo v 2005, ki kot solistka nastopa z najboljšimi orkestri in dirigenti današnjega časa. Njena izjemna diskografija vključuje tudi sodelovanje pri obsežnem glasbeno-založniškem projektu pri izdaji Mozartovih zbranih del na 180 ploščah.

*In a year dedicated to Beethoven, the refined and elegant music of Mozart will add welcome variety to the festival programme. What is it that makes Mozart so great? "The vitality of his music lifts him above everyone; the broad palette of his musical language, his universality, humour, playfulness, occasionally childlike naïveté mixed with deep and broad spirituality, as though he were a wise old greybeard with a youthful soul ..." writes Mate Bekavac, who has been playing Mozart since the age of 13. The Slovene clarinetist, conductor, artistic director and composer, an internationally acclaimed concert performer who has been described as the "Paganini of the clarinet", studied with Béla Kovács in Graz and completed his MA at the Mozarteum in Salzburg at the tender age of 18, before going on to study at the prestigious Juilliard School in New York and the Conservatoire national supérieur de musique et de danse de Paris. He frequently shares the stage with Slovenia's most famous flautist, Irena Grafenauer, the winner of the 2005 Prešeren Prize in recognition of her lifetime achievements, who has performed as a soloist with the finest orchestras and conductors in the world today. Her remarkable discography also includes her participation in the mammoth Complete Mozart Edition project, which brings together Mozart's complete works on 180 discs.*

**Vstopnice / Tickets: 35, 29, 25, 19 €**

.....



RTV  
SLO

SIMFONIČNI ORKESTER  
RTV SLOVENIJA



**16. 7. ob 21.00 / at 9.00 pm**  
**Slovenska Filharmonija / Slovenian Philharmonic**

## **ODSEVI TARTINIJA**

### **REFLECTIONS OF TARTINI**

**Bernardo Brizani**, violončelo / cello

**Komorni godalni orkester Slovenske filharmonije**  
**Slovenian Philharmonic String Chamber Orchestra**

Program / Programme:

**G. Tartini:** Sinfonia za godala v A-duru, C. 538  
*Sinfonia for strings in A major, C. 538*

**F. J. Haydn:** Koncert za violončelo in orkester št. 1 v  
C-duru, , H. 7b/1 *Cello Concerto No. 1 in C major, H. 7b/1*

**G. Tartini:** Sinfonia za godala v G-duru  
*Sinfonia for strings in G major*

**U. Krek:** Sonatina za godala / *Sonatine for strings*

**G. Tartini:** Sinfonia v D-duru / *Sinfonia in D major*



Violončelist *Bernardo Brizani* je znana glasbena osebnost Ljubljana Festivala. Na Akademijo za glasbo v Ljubljani je bil sprejet pri petnajstih letih zaradi izredne glasbene nadarjenosti, v istem obdobju je končal šestletni študij na Konservatoriju za glasbo v Fiesolah. Študij je opravil tudi na uglednih evropskih akademijah pri slavni profesorjih violončela, kot so Igor Škerjanc [Ljubljana], Natalia Gutman [Firence], Claudio Bohórquez [Stuttgart] in Ksenija Jankovič [Detmold]. Bernardo Brizani, ki zadnji dve sezoni deluje kot akademik pri Bamberških simfonikih, je večkrat nagrajeni violončelist mednarodnih in domačih tekmovanj. Kot solist in v komornih zasedbah je nastopil na številnih najpomembnejših koncertnih prizoriščih doma pa tudi v Minnesoti [ZDA], Bruslju, Semmeringu, Baden Badnu ter znameniti newyorški dvorani Kosciuszko Foundation Auditorium kot prvi izmed treh nagrajencev tekmovanja The Alexander & Buono Competitions leta 2010. Leta 2012 je postal prejemnik študentske Prešernove nagrade. *Komorni orkester Slovenske filharmonije* je ansambel štirinajstih godalcev, sicer članov simfoničnega orkestra Slovenske filharmonije. Ustanovil ga je takratni direktor Slovenske filharmonije Boris Šinigoj, izjemen potencial ideje pa je podprlo tudi Ministrstvo za kulturo. V petindvajsetih letih delovanja je ansambel odigral več kot 400 koncertov doma in v tujini, redno nastopa tudi na ljubljanskem poletnem festivalu.

V letu 2020 obeležujemo 250. obletnico smrti sloviteta violinista, violinskega pedagoga, skladatelja in glasbenega teoretika Giuseppeja Tartinija [1692–1770], rojenega v Piranu. Koncert je spremljevalni dogodek 68. Ljubljana Festivala in bo potekal v okviru evropskega čezmejnega projekta tARTini, ki je sofinanciran iz programa čezmejnega delovanja Italija-Slovenija, z namenom spodbujanja kulturnega turizma in promocije kulturne dediščine povezuje institucije od Pirana prek Ljubljane in Trsta do Padove.

*Cellist Bernardo Brizani is a well-known figure at the Ljubljana Festival. Admitted to the Ljubljana Academy of Music at the age of just fifteen owing to his remarkable musical talent, he completed six years of study at the Scuola di Musica in Fiesole in the same period. He has also studied at prestigious European academies with famous cello teachers such as Igor Škerjanc [Ljubljana], Natalia Gutman [Florence], Claudio Bohórquez [Stuttgart] in Xenia Jankovič [Detmold]. Brizani, who this year is a member of the Orchestra Academy of the Bamberg Symphony Orchestra, has won prizes at numerous national and international competitions. As a soloist and chamber musician he has performed in many of the most important concert venues in Slovenia, and also in Minnesota [USA], Brussels, Semmering, Baden-Baden and at the Kosciuszko Foundation Auditorium in New York, as the first of the three winners of the Alexander & Buono Competitions in 2010. In 2012 he won a Student Prešeren Prize. The Slovenian Philharmonic String Chamber Orchestra is an ensemble of fourteen string players from the Slovenian Philharmonic Orchestra. It was founded in 1993 by Boris Šinigoj, who was then director of the Slovenian Philharmonic, with the support of the Ministry of Culture. Over the course of more than 25 years of activity, the ensemble has played over 400 concerts at home and abroad and is a regular guest at Ljubljana's summer festival.*

*In 2020 we mark the 250<sup>th</sup> anniversary of the death of the famous Piran-born violinist, violin teacher, composer and music theorist Giuseppe Tartini [1692–1770]. The concert is an accompanying event of the 68<sup>th</sup> Ljubljana Festival and will take place as part of the European cross-border project "tARTini", co-financed by the EU's Interreg Italy–Slovenia cross-border cooperation programme, which brings together institutions in Piran, Ljubljana, Trieste and Padua with the aim of stimulating cultural tourism and promoting cultural heritage.*

**Vstopnice / Tickets: 29, 19 €**

V sodelovanju z / In co-operation with:



komorni  
godalni  
orkester  
slovenske  
filharmonije



**17. 7. ob 21.00 / at 9.00 pm**  
**Preddverje Križank / Križanke Foyer**

## **SPEV MINLJIVOSTI**

### **SONG OF**

### **IMPERMANENCE**

**Komorni godalni orkester Slovenske filharmonije**  
**Slovenian Philharmonic String Chamber Orchestra**

**Mate Bekavac**, klarinet / *clarinet*

Program / *Programme*:

**G. Pelècis**: Vse v preteklosti [spominjanje na Oskarja Strocka] / *All in the past [remembering Oskar Strock]*

**D. Cimarosa**: Koncert za klarinet v C-duru  
*Clarinet Concerto in C major*

**G. Donizetti**: Andante

**G. Verdi**: Solo iz opere Moč usode  
*Solo from opera La forza del destino*

**H. J. Baermann**: Adagio za klarinet in godala  
*Adagio for clarinet and strings*

**A. Piazzolla**: Tango balet / *Tango ballet*

**G. Kanchelli**: Pisma prijateljem, izbor  
*Letters to friends, selected pieces*

**S. Tanejev**: Kancona za klarinet in godalni orkester v f-molu / *Canzona for clarinet and string orchestra in F minor*

**A. Šnitke**: Tango iz opere Življenje z idiotom  
*Tango from opera Life with an Idiot*

**A. Šnitke**: Ljubezenske izpovedi  
*Declarations of love*

**G. Kanchelli**: Pisma prijateljem, izbor  
*Letters to friends, selected pieces*

**S. Dreznin:** Cirkus – Fantazija na glasbo iz filma  
*Circus - Fantasy after the film music*

**G. Kanchelli:** Pisma prijateljem, izbor  
*Letters to friends, selected pieces*

**A. Šnitke:** Poslovilni valček / *Waltz of Farewell*

Klarinetist *Mate Bekavac* sodi med najizrazitejše pihalce svojega časa in nastopa v najuglednejših dvoranah sveta. Znan je po poglobljenih in polnokrvnih interpretacijah, prepoznavnem tonu in zavidljivi tehniki ter ekscentričnem glasbenem okusu, s katerim oblikuje svoje programe. Drzna radovednost ga sili k odkrivanju izraznih možnosti; poleg železnega repertoarja za klarinet od baroka naprej rad izvaja prodorna dela uveljavljenih in mladih sodobnih skladateljev kot tudi tehtna dela redko slišanih skladateljskih imen polpretekle zgodovine. Njegovi nastopi so domiselni, avtentični, posebni, vedno elegantno in prefinjeno povezani v homogeno celoto. *Spev minljivosti* je nostalgичno popotovanje v izgubljene čase. Koncertni program je posvečen pozabljenim čustvom, prijateljem in ljubljnim. Vsebuje zvočne zapise iz dnevnika glasbenika, ki so v kozmični povezanosti z zapisi skladateljev in s tem tudi s primarnimi človeškimi čustvi, ki jim skušamo pobegniti, jih preslepiti. *Spev izgubljenega* je upočasnitev, je ponovno srečanje samega s seboj in prebuditev vsega lepega v nas.

*Clarinetist Mate Bekavac is one of the most notable wind players of his generation and has performed in many of the world's most prestigious concert halls. He is known for his profound and full-blooded interpretations, distinctive tone and enviable technique, and for the unconventional musical taste with which he devises his concert programmes. His bold curiosity drives him to discover new expressive possibilities and, alongside the key clarinet repertoire from the Baroque onwards, he enjoys playing works by contemporary composers [both established names and newcomers] and tackling challenging works by rarely heard composers from the recent past. His performances are thoughtful, authentic and special, and always linked together in an elegant and refined manner to form a homogeneous whole. Song of Impermanence is a nostalgic journey into times past. The concert programme is dedicated to forgotten feelings, friends and loved ones. It contains aural entries from the diary of a musician that are cosmically connected to the notes written by composers, and thus also to the primary human emotions that we attempt to escape or deceive. The song of the lost is a slowing down, a new encounter with the self and an awakening of all that is beautiful in us.*

**Vstopnice / Tickets: 29, 19 €**

.....

 komorni  
godalni  
orkester  
slovenske  
filharmonije

# MOJSTRSKI TEČAJI MASTERCLASSES

21. 7. – 2. 8. 2020

**Akademija za glasbo v Ljubljani**  
*Ljubljana Academy of Music*

**BRANIMIR SLOKAR**  
umetniški vodja / *Artistic director*



**21. – 27. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

**23. – 28. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

**25. – 30. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

## **GUY BEN-ZIONY**

viola

Naaman Wagner, korepetitor / *répétiteur*

## **EMANUEL ABBÜHL**

oboa / oboe

Kimiko Imani, korepetitor / *répétiteur*

## **EPIFANIO COMIS**

klavir / *piano*



**27. 7. – 2. 8.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

## FELIX RENGGLI

flavta / *flute*

Thomas Haberlah, korepetitor / *répétiteur*



**28. 7. – 2. 8.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

## JENS-PETER MAINTZ

violončelo / *cello*

Keiko Tamura, korepetitor / *répétiteur*



## KONCERTI ŠTUDENTOV **STUDENT CONCERTS**

**26. 7. – 2. 8. 2020**

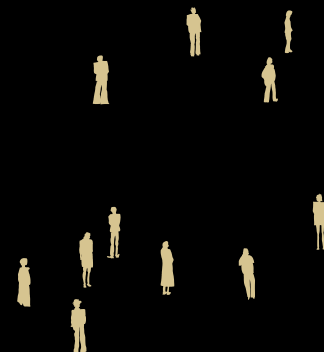
ob 18.00 / *at 6.00 pm*

**Kazinska dvorana**

*Kazina Hall*

Brezplačne vstopnice

*Free tickets*



ZAV-SAVA.SI

**VSE JE LAŽJE,  
KO TI NEKDO PRISKOČI NA POMOČ.**

**ZAVAROVALNICA SAVA JE PONOSNI GLAVNI SPONZOR  
PRIREDITEV FESTIVALA LJUBLJANA 2020.**

NIKOLI SAMI



**SAVA**  
ZAVAROVALNICA



## GUY BEN-ZIONY

viola

## NAAMAN WAGNER

klavir / piano

Program / Programme:

**S. Prokofjev:** Romeo in Julija, op. 64, izbor stavkov iz baleta v priredbi Vadima Borisovskega / *Romeo and Juliet, op. 64, selected pieces from the ballet arranged by Vadim Borisovsky*

**B. Britten:** Lacrymae, op. 48 – refleksije na temo pesmi Johna Dowlanda / *Lachrymae, op. 48 – Reflections on a song of Dowland*

**N. Rota:** Intermezzo za violo in klavir  
*Intermezzo for Viola and Piano*

**G. Enescu:** Koncertna skladba za violo in klavir  
*Concert Piece for Viola and Piano*

**20. 7. ob 20.00 / at 8.00 pm**

**Viteška dvorana Križank / Knights' Hall Križanke**



Koncert profesorja viole Guya Ben-Zionyja, ki v tej sezoni poučuje na mojstrskih tečajih Ljubljana Festivala, bo ob klavirski spremljavi Naamana Wagnerja v poslušanje ponudil štiri skladbe iz 20. stoletja. Izbrani stavki iz baleta Romeo in Julija, op. 64, ruskega skladatelja Sergeja Prokofjeva v priredbi Vadima Boriskovskega nas bodo popeljali v Verono k dvema mladima osebama, ki sta samo zaradi vzplamtele ljubezni morali umreti in tako postati žrtvi spora družin Montegov in Capuletov. Lachrymae, op. 48, niz refleksij na temo pesmi Johna Dowlanda, je Benjamin Britten napisal leta 1950 za znanega virtuozna violista Williama Primorsa in ustvaril eno večjih mojstrov in 20. stoletja za violo. V njej umetelno obdeluje Dowlandovo hrepenečo temo in se z njo poigrava do sladkega konca, ko jo zaslišimo v vsej njeni lepoti. Program bo obogatil romantični in očarljivi Intermezzo za violo in klavir Nina Rote, italijanskega skladatelja, znanega po filmski glasbi, ki jo je napisal za okrog 150 filmov. Sodeloval je z režiserji, kot so Fellini, Zeffirelli, Visconti, Coppola. Koncert se bo sklenil z virtuozno Koncertno skladbo za violo in klavir, ki jo je briljanti George Enescu napisal na pobudo Gabriela Fauréja za interno tekmovanje pariškega konservatorija. Zasnoval jo je tako, da je pomagala žirantom hitreje prepoznati nadarjene violiste. Še danes je priljubljena koncertna stalnica, s katero se predstavljajo najboljši violisti.

*For this concert, acclaimed violist Guy Ben-Ziony – one of the teachers at this season's Ljubljana Festival masterclasses – and pianist Naaman Wagner offer us a programme consisting of four works composed in the twentieth century. The selected movements from Russian composer Sergei Prokofiev's ballet Romeo and Juliet (Op. 64), arranged for viola and piano by Vadim Borisovsky, will transport us to Verona and the tale of the two young lovers fated to die as a result of the feud between the Montague and Capulet families. Benjamin Britten composed his Lachrymae – Reflections on a Song of Dowland (Op. 48) in 1950 for the famous viola virtuoso William Primrose, and in doing so created one of the masterpieces of the twentieth-century viola repertoire. The piece is a set of skilful variations on Dowland's yearning theme, which we finally hear in all its beauty in an ending of remarkable sweetness. Next on the programme is the romantic and enchanting Intermezzo for viola and piano by the Italian composer Nino Rota, who is best known for his film music, having scored around 150 films for directors such as Fellini, Zeffirelli, Visconti and Coppola. The concert will end with the George Enescu's brilliant Concert Piece for viola and piano, written at the suggestion of Gabriel Fauré for an internal competition at the Paris Conservatoire. Enescu designed the piece in such a way as to enable the members of the competition jury to identify gifted violists more quickly. It is still a popular standard of the concert repertoire today and serves as a showcase for the finest violists.*

**Vstopnice / Tickets: 19 €**

.....



**21. 7. ob 21.00 / at 9.00 pm**  
**Preddverje Križank / Križanke Foyer**

## **ANSAMBEL GUSTAVA MAHLERJA**

### **GUSTAV MAHLER ENSEMBLE**

**Aleksej Kornienko**, klavir in dirigent

*piano and conductor*

**Elena Denisova**, violina / violin

Program / Programme:

**L. van Beethoven:** Ariji iz opere Fidelio, op. 72, za violino in orkester, transkripcija F. Hummel  
*Two arias from opera Fidelio, op. 72, for violin and orchestra, transcriptions by F. Hummel \**

Marcelinina arija / *Marzelline Aria* „O wär' ich schon mit dir vereint“

Leonorin recitativ in arija / *Leonore Recitativo and Aria* „Abscheulicher! Wo eilst du hin?“

**L. van Beethoven:** Koncert za violino in orkester št. 2 v B-duru, transkripcija Koncerta za klavir in orkester št. 2 v B-duru, op. 19, F. Hummel / *Violin Concerto No. 2 in B-flat major, transcription of the Piano Concerto No. 2 in B-flat major, Op. 19, by F. Hummel\**

**F. Mendelssohn - Bartholdy:** Koncert za klavir, violino in godalni orkester v d-molu / *Concerto for piano, violin and strings in D minor*

\* svetovna premiera / world premiere

Pozornost v tem programu takoj pritegne *Koncert za violino št. 2* Ludwiga van Beethovna, ki ga je skladatelj Franz Hummel napisal na pobudo violinistke Elene Denisove, in to kot transkripcijo Koncerta za klavir št. 2, op. 19. Znano je, da je Beethoven naredil obraten korak; priljubljeni in umetelno zasnovani *Koncert za violino in orkester v D-duru, op. 61*, je na pobudo Muzia Clementija transkribiral v ne prav slavni *Koncert za klavir v D-duru, op. 61a*. Franz Hummel je sprejel izziv transkripcije iz dveh razlogov; prvi je ta, da ga je za to prosila nadarjena violinistka Elena Denisova, ki lahko zagotovi odlično izvedbo, in drugi, ker globoka in mojstrsko zasnovana Beethovnova glasba dopušča takšne ustvarjalne posege.

*Ansambl Gustava Mahlerja* sta leta 1996 ustanovila violinistka *Elena Denisova* in pianist *Aleksej Kornienko*. Sestavlja ga krog posebej izbranih solistov, ki zmorejo s svojimi brežhibnimi izvedbami ustvariti edinstvena glasbena doživetja, pa naj igrajo redko slišane ali najbolj znane skladbe iz repertoarja za komorne orkestre. Ansambel je reden gost Festivala Wörthensee Classics, pogosto nastopa v Konzerthausu na Dunaju in na drugih koncertnih prizoriščih v mestu. Odmevni so bili nastopi na Nizozemskem, Finskem in v Italiji.

*Attention is immediately drawn in this programme by Beethoven's Violin Concerto No. 2, which is in fact a transcription of the composer's Piano Concerto No. 2, Op. 19, written by composer Franz Hummel at the suggestion of violinist Elena Denisova. Beethoven himself did the same thing in reverse when, at the request of Muzio Clementi, he produced a transcription for piano and orchestra of his popular and brilliant Violin Concerto in D major, Op. 61, later published as the comparatively little known Piano Concerto in D major, Op. 61a. Franz Hummel accepted the challenge of transcribing the Op. 19 concerto for two reasons. The first is that he was asked to do so by the gifted violinist Elena Denisova, who is able to guarantee an excellent performance; the second is that Beethoven's profound and masterfully composed music permits such creative interventions.*

*The Gustav Mahler Ensemble was founded in 1996 by the violinist Elena Denisova and the pianist Alexei Kornienko. Its members are drawn from a select circle of soloists capable of creating unique musical experiences with faultless performances, whether playing rarely heard pieces or the best known works from the chamber orchestra repertoire. The ensemble is a regular guest at the Wörthersee Classics Festival and frequently performs at the Konzerthaus in Vienna and other concert venues in the city. The Gustav Mahler Ensemble has performed to great acclaim in the Netherlands, Finland and Italy.*

**Vstopnice / Tickets: 29, 19 €**

.....



## I SOLISTI VENETI

**Giuliano Carella**, dirigent / conductor

Program / Programme:

**A. Vivaldi:** Štirje letni časi / *The Four Seasons*

**T. Albinoni:** Koncert za oboo in godala v d-molu, op. 9, št. 2 / *Concerto for oboe and strings in D minor, Op. 9, No. 2*

**G. Tartini:** Koncert za violončelo in godala v A-duru [ob 250. obletnici Tartinijeve smrti] *Concerto for Cello and Strings in A major [on the 250<sup>th</sup> anniversary of Tartini's death]*

**A. Pasulli:** Simpatici ricordi della Traviata, za oboo in godala / *for oboe and strings*

**23. 7. ob 21.00 / at 9.00 pm**

**Slovenska filharmonija / Slovenian Philharmonic**

Legendarni beneški komorni ansambel *I Solisti Veneti* je v letu 2019 obeležil 60-letnico delovanja. Leta 1959 ga je ustanovil Claudio Scimone in slava ansambla je z vsakim koncertom, ki ga je izvedel bodisi doma bodisi v tujini, strmo naraščala. Danes našteje več kot 6000 koncertov, izvedenih po več kot 90 državah po svetu. Od tega je prek 30 koncertov odigral samo na Salzburškem festivalu. Ansambel *I Solisti Veneti* se tako uvršča med svetovne glasbene zvezde. Ugled so mu dodatno utrdile laskave nagrade, med temi grammy in častna plaketa Evropskega parlamenta. Ansambel, znan po svoji interpretativni prefinjenosti, ki iz vsakega koncerta naredi nepozabno doživetje, goji posebno vez z beneško glasbo in enim največjih tamkajšnjih baročnih glasbenih mojstrov, z *Antoniom Vivaldijem*, pa tudi s *Tomasom Albinonijem*. Iz njunih opusov bosta zazveneli dve najpomembnejši deli. *Tartini* in *Pasculli* sta manj znani imeni italijanskega baroka in romantike, zato pa toliko bolj mikavni.

*The legendary Venetian chamber orchestra I Solisti Veneti celebrated its 60<sup>th</sup> anniversary in 2019. Founded in 1959 by Claudio Scimone, the ensemble established itself rapidly and its reputation grew with every concert in Italy and abroad. To date it has performed more than 6,000 concerts in more than 90 countries around the world, including over 30 concerts at the Salzburg Festival alone, and is a recognised star of the classical music world. The many prestigious accolades and honours awarded to I Solisti Veneti include a Grammy Award and a special plaque from the European Parliament. Known for refined interpretations that make every concert an unforgettable experience, the ensemble has a special bond with Venetian music and one of the greatest masters of the Venetian Baroque, Antonio Vivaldi. It also has close ties with the music of Tomaso Albinoni. The Ljubljana concert by I Solisti Veneti will feature two of the most important works by these two composers. The names of the Italian Baroque and Romantic composers Tartini and Pasculli may be less well known, but this only makes them all the more fascinating.*

**Vstopnice / Tickets: 29, 19 €**

Sponzor / Sponsor:



Ambasciata d'Italia  
Lubiana

#VIVERE  
ALL'ITALIANA

Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. gospod Carlo Campanile. / *The honorary patron of the event is his excellency Carlo Campanile, Ambassador of the Italian Republic.*



**27. 7. ob 20.00 / at 8.00 pm**  
**Viteška dvorana Križank / Knights' Hall Križanke**



## EPIFANIO COMIS

klavir / *piano*

## JENS-PETER MAINTZ

violončelo / *cello*

## KEIKO TAMURA

klavir / *piano*

Program / Programme:

**M. Clementi:** Sonata v g-molu št. 3, op. 7.  
*Keyboard Sonata in G minor No. 3, Op. 7*

**F. Chopin:** Klavirska sonata št. 3 v h-molu, op. 58  
*Piano Sonata no. 3 in B minor, op. 58*

**J. S. Bach:** Suita za violončelo solo št. 4 v Es-duru, BWV 1010 / *Suite for solo cello No. 4 in E flat Major*

**L. van Beethoven:** Sonata za violončelo in klavir št. 5 v D-duru, op. 102/2 / *Sonata for cello and piano No. 5 in D major, op. 102/2*

Sicilijanski pianist *Epifanio Comis* je študij klavirja na Konservatoriju za glasbo Vincenzo Bellini opravil s summa cum laude in prejel nagrado ter častno omembo. Udeležil se je prek 30 klavirskih tekmovanj in na vsakem dosegel uspešne uvrstitve. Koncertira po raznih državah Evrope, v ZDA, po Tajske in Kitajskem. Poučuje klavir na Konservatoriju Vincenzo Bellini in na Sicilijanski klavirski akademiji. *Jens-Peter Maintz* je vsestranski solist, iskan komorni glasbenik in predan profesor violončela. Od leta 2004 je profesor na Univerzi za umetnost v Berlinu, od leta 2006 pa tudi prvi violončelist Orkestra Festivala v Luzernu. Kot solist in komorni glasbenik koncertira v Nemčiji, v Avstriji, Švici, Španiji, na Nizozemskem, Poljskem, v Južni Ameriki in ZDA. Igra s simfoničnimi orkestri iz Berlina, Leipziga, Stuttgarta, Haaga in Tokia. V preteklosti je večkrat sodeloval s Claudiem Abbodom, zdaj pa z dirigenti, kot so Vladimir Aškenazi, Herbert Blomstedt, Dennis Russell Davies, Marek Janowski, Bobby McFerrin, s triom Fontenay in s solisti Janine Jansen, Julian Rachlin in drugimi. Pri klavirju ga bo spremljala *Keiko Tamura*, japonska pianistka, diplomantka Lübeškega glasbenega kolidža in nagrajenka tekmovanja Čajkovski v Moskvi za najboljšo klavirsko spremljavo.

*Sicilian pianist Epifanio Comis graduated with the highest distinction (full marks, lode and special mention) from the Vincenzo Bellini Conservatory in Catania. He has taken part in more than 30 piano competitions, achieving excellent results at all of them. He has given concerts in various European countries, the USA, Thailand and China. He teaches piano at the Vincenzo Bellini Conservatory and the Accademia Pianistica Siciliana, both in Catania. Jens-Peter Maintz is a versatile soloist, a sought-after chamber musician and a dedicated cello teacher. He has been a professor at the University of the Arts in Berlin since 2004 and principal cello of the Lucerne Festival Orchestra since 2006. As a soloist and chamber musician, he has given concerts in Germany, Austria, Switzerland, Spain, the Netherlands, Poland, South America and the USA. He has performed with the symphony orchestras of Berlin, Leipzig, Stuttgart, The Hague and Tokyo. He worked with the late Claudio Abbado on several occasions and has also worked with conductors Vladimir Ashkenazy, Herbert Blomstedt, Dennis Russell Davies, Marek Janowski and Bobby McFerrin. He is a member of the Trio Fontenay and has collaborated with soloists Janine Jansen, Julian Rachlin and others. He will be accompanied by the Japanese pianist Keiko Tamura, a graduate of the Lübeck University of Music and a winner of the prize for best piano accompanist at the International Tchaikovsky Competition in Moscow.*

**Vstopnice / Tickets: 19 €**

.....



## **BORIS BIZJAK**

flavta traverso / *traverso flute*

## **DOMEN MARINČIČ**

viola da gamba

## **TOMAŽ SEVŠEK ŠRAMEL**

čembalo / *harpsichord*

Baročna glasba za traverso, gambo in  
čembalo / *Baroque music for traverso,  
viola da gamba and harpsichord*

Program / *Programme:*

**J. S. Bach:** Sonata za flavto in basso continuo v e-molu, BWV 1034 / *Flute Sonate in E major, BWV 1034*

**R. Marais:** Suita št. 2 v c-molu za violo da gamba in basso continuo / *Suite II in C minor for viola da gamba and basso continuo*

**G. Tartini:** Sonata za flavto in basso continuo v A-duru / *Flute Sonata in A major*

**J. M. Leclair:** Sonata za flavto in basso continuo št. 1 v e-molu, op. 2 / *Flute Sonata No. 1 in E minor, op. 2*

**G. Tartini**, prir. / *arr. L. Frischmuth:* Koncert št. 6 v F-duru / *Concerto VI in F major*

**J. S. Bach:** Sonata za flavto in obligatni čembalo v h-molu, BWV 1030 / *Flute Sonata in B minor, BWV 1030*

**28. 7. ob 21.00 / at 9.00 pm**

**Viteška dvorana Križank / Knights' Hall Križanke**



*Boris Bizjak* je mednarodno prepoznaven slovenski flavtist, ki živi in deluje v Londonu. Ugled si je zgradil kot virtuoz z izjemnim občutkom za glasbeno improvizacijo. Diplomiral je na École Normale de Musique v Parizu v razredu Pierra Yvesa Artauda. Poleg standardnega repertoarja za flavto pa se uveljavlja kot specialist za baročno glasbo z avtentičnimi glasbili. Poslušalcem evropskih, ameriških, japonskih in kitajskih dvoran je znan po očarljivih izvedbah, široki odrski percepciji in karizmatični prezenci. Spremljala ga bosta priznana domača interpreta baročne glasbe, ki se koncertno uveljavljata po vsem svetu. *Tomaž Sevšek Šramel* je docent za orgle na Akademiji za glasbo Ljubljana, kot organist in čembalist sodeluje z orkestroma Slovenske filharmonije in RTV Slovenija ter z zbori, komornimi zasedbami in znanimi solisti. *Domen Marinčič*, dolgoletni umetniški vodja Festivala Radovljica, je sodeloval pri snemanju petintridesetih zgoščenk za znane založbe. Kot gostujoči profesor predava na evropskih visokošolskih in na mednarodnih muzikoloških simpozijih, ki je za izvedbe in notne izdaje rekonstruiral izgubljene glasove nepopolno ohranjenih del 17. in 18. stoletja.

V letu 2020 obeležujemo 250. obletnico smrti slovitega violinista, violinskega pedagoga, skladatelja in glasbenega teoretika Giuseppeja Tartinija (1692–1770), rojenega v Piranu. Concert je spremljevalni dogodek 68. Ljubljana Festivala in bo potekal v okviru evropskega čezmejnega projekta tARTini, ki je sofinanciran iz programa čezmejnega delovanja Italija-Slovenija, z namenom spodbujanja kulturnega turizma in promocije kulturne dediščine povezuje institucije od Pirana prek Ljubljane in Trsta do Padove.

*Boris Bizjak is an internationally recognised London-based Slovene flautist who has built himself a reputation as a virtuoso musician with a remarkable sense for improvisation. He graduated from the École Normale de Musique in Paris in the class of Pierre-Yves Artaud. Alongside the standard flute repertoire, he specialises in Baroque music played on period instruments. He is known to European, American, Japanese and Chinese concertgoers for his captivating performances characterised by breadth of perception and a charismatic stage presence. He will be accompanied by two acclaimed Slovene interpreters of Baroque music who have performed throughout the world. Tomaž Sevšek Šramel is an assistant professor of organ at the Ljubljana Academy of Music. As an organist and harpsichordist, he works with the Slovenian Philharmonic Orchestra and the RTV Slovenia Symphony Orchestra, as well as with choirs, chamber ensembles and well-known soloists. Domen Marinčič, for many years the artistic director of the Radovljica Festival, has participated in the recording of 35 albums for well-known labels. He has been a visiting professor at European universities and a speaker at international musicological symposia and has reconstructed the missing parts of incompletely preserved seventeenth- and eighteenth-century works for performance and publication purposes.*

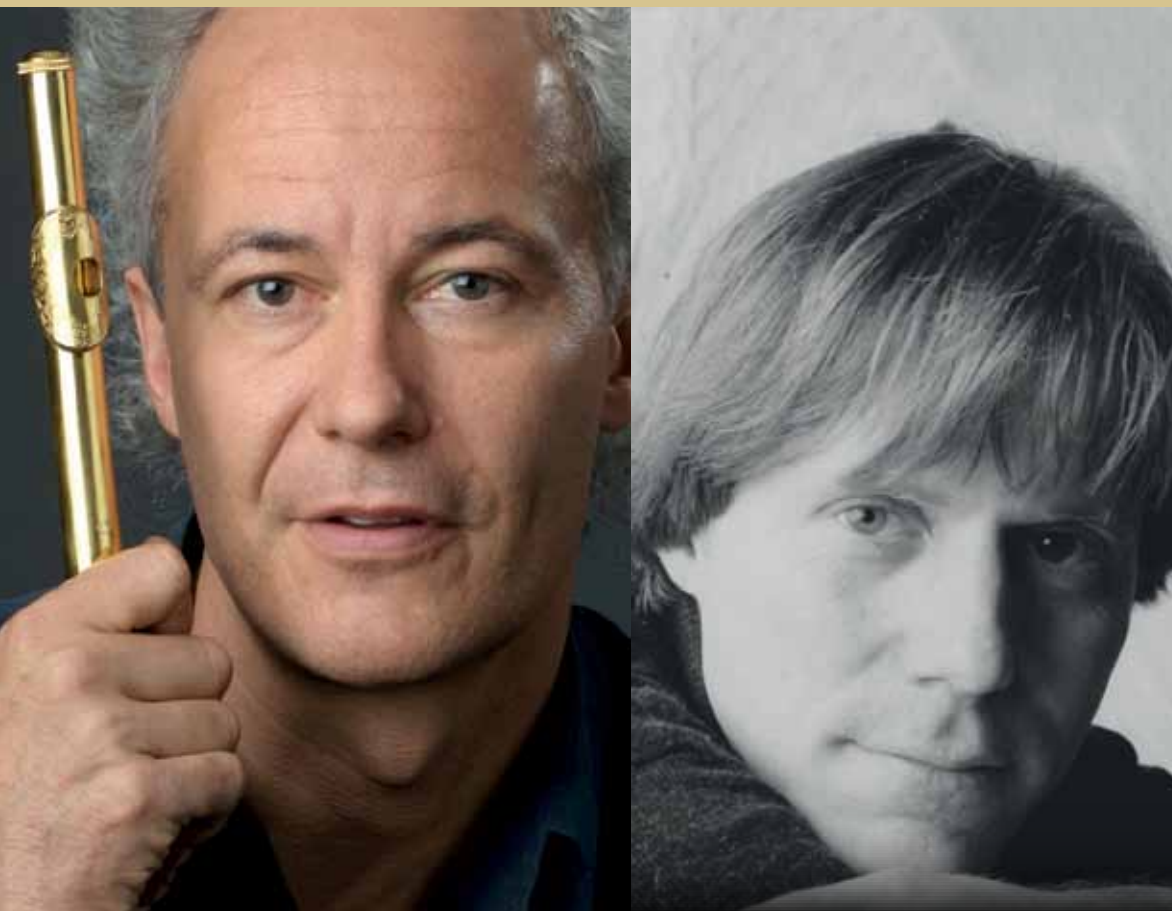
*In 2020 we mark the 250<sup>th</sup> anniversary of the death of the famous Piran-born violinist, violin teacher, composer and music theorist Giuseppe Tartini (1692–1770). The concert is an accompanying event of the 68<sup>th</sup> Ljubljana Festival and will take place as part of the European cross-border project "tARTini", co-financed by the EU's Interreg Italy-Slovenia cross-border cooperation programme, which brings together institutions in Piran, Ljubljana, Trieste and Padua with the aim of stimulating cultural tourism and promoting cultural heritage.*

**Vstopnice / Tickets: 19 €**

V sodelovanju z / In co-operation with:



Progetto finanziato dai Fondi Europei di Sviluppo Regionale  
Sostanziale progetto infrastrutturale Europei sfidati da regione slovena



**29. 7. ob 20.00 / at 8.00 pm**

**Viteška dvorana Križank / Knights' Hall Križanke**

## **FELIX RENGGLI**

flavta / *flute*

## **EMANUEL ABBÜHL**

oboa / *oboe*

## **KIMIKO IMANI**

klavir, čembalo

*piano, harpsichord*

## **THOMAS HABERLAH**

klavir / *piano*

Program / *Programme:*

**J. S. Bach:** Sonata za flavto, oboo in čembalo št. 3 v g-molu, BWV 1029 / *Sonata for flute, oboe and harpsichord No. 3 in G minor, BWV 1029*

**F. Liszt:** Leta romanja – Prvo leto: Švica, suita za klavir, S. 160

4. st. Ob izviru / *Années de pèlerinage – 1st Year: Suisse, suite for piano, S. 16 Mvt. 4 Au bord d'une source [Beside a spring]*

**B. A. Zimmermann:** Koncert za oboo in mali orkester *Concerto for oboe and small orchestra*

V spomin Stravinskemu / *Hommage à Stravinsky*

**M. Ravel:** Sonatina in klavir v fis-molu, M. 40 [priredba za flavto in klavir D. Waltherja] / *Sonatine for piano in F sharp minor, M. 40 [arrangement for flute and piano by D. Walther]*

**R. Schumann:** Adagio in Allegro za oboo in klavir, op. 70 / *Adagio and Allegro for oboe and piano, op. 70*

**A. Moeschinger:** Basni za flavto in oboo  
*Fables for flute and oboe*

**A. Dvorák:** Sonatina v G-duru, op. 100, za flavto in klavir  
[Indijanska žalostinka] / *Sonatina in G major, op. 100, for flute and piano [Indian Lament]*

Tako flavtist *Felix Renggli*, ki je docent na Konservatoriju za glasbo italijanske Švice v Luganu, kot tudi oboist *Emanuel Abbühl*, zaposlen na Univerzi za glasbo v Mannheimu in Akademiji za glasbo v Baslu, sta priznana koncertanta, uveljavljena solista in komorna glasbenika ter orkestraša. *Felix Renggli* je kot prva flavta igral v različnih orkestrih, kot so Orkester Festivala v Luzernu, Tonhalle v Zürichu, Simfonični orkester mesta St. Gallen, Evropski komorni orkester in Camerata Bern. Kot solist in komorni glasbenik pogosto koncertira po Evropi, Južni Ameriki, Združenih državah, na Japonskem, v Koreji in na Kitajskem. *Emanuel Abbühl*, ki je tudi častni član Kraljeve glasbene akademije v Londonu, je bil med letoma 2006 in 2015 vodilni oboist v Baselskem simfoničnem orkestru, Rotterdamskem filharmoničnem orkestru ter Londonskem simfoničnem orkestru in nastopal pod vodstvom sira Colina Davisa, Bernarda Haitinka in Valerija Gergijeva. Pianist *Thomas Haberalah* je profesor na Glasbeni akademiji v Hannoveru, poleg tega pa pogosto korepetira na mednarodnih glasbenih festivalih in mojstrskih tečajih z glasbeniki, kot so Hartmut Rohde, Karl-Heinz Steffens, Andrea Lieberknecht, *Felix Renggli* in drugi. Kot solist in član komornih zasedb nastopa doma in po Evropi, koncertna pot pa ga je popeljala tudi na turneje v Korejo in na Japonsko. Japonska pianistka *Kimiko Imani* je študij klavirja zaključila na Visoki šoli za glasbo v Detmoldu. Po študiju je začela sodelovati pri številnih projektih za komorno glasbo. Razvila so

se sodelovanja z renomiranimi solisti, kot so Emanuel Abbühl, Albrecht Mayer, Lucas Macias Navarro, Guillaume Santana in Aleksej Ogrinčuk. Trenutno poučuje na Univerzi za umetnost v Berlinu in Akademiji za glasbo Hanns Eisler v Berlinu.

*Flautist Felix Renggli, who teaches at the Conservatorio della Svizzera Italiana in Lugano (Switzerland), and oboist Emanuel Abbühl, a professor at the University of Music and Arts in Mannheim and at the City of Basel Music Academy, are both acclaimed concert musicians and established soloists, chamber musicians and orchestral players. Felix Renggli has played as principal flute in various orchestras including the Lucerne Festival Orchestra, the Tonhalle Orchestra in Zurich, the St Gallen Symphony Orchestra, the European Chamber Orchestra and the Camerata Bern. He gives frequent concerts as a soloist and chamber musician throughout Europe and in South America, the United States, Japan, Korea and China. Emanuel Abbühl, who is also an honorary member of the Royal Academy of music in London, has been principal oboe with the Basel Symphony Orchestra and the Rotterdam Philharmonic Orchestra and from 2006 to 2015 held the same position with the London Symphony Orchestra under Sir Colin Davis, Bernard Haitink and Valery Gergiev. Pianist Thomas Haberalah is a professor at the Hochschule für Musik in Hanover and frequently acts as accompanist at international music festivals and masterclasses with musicians such as Hartmut Rohde, Karl-Heinz Steffens, Andrea Lieberknecht and Felix Renggli, among others. As a soloist and a member of chamber ensembles, he performs both at home and around Europe, while his concert career has also taken him on tours of Korea and Japan. Japanese pianist Kimiko Imani graduated in piano from the Hochschule für Musik in Detmold. After*

*completing her studies, she became involved with numerous chamber music projects and developed collaborations with renowned soloists such as Emanuel Abbühl, Albrecht Mayer, Lucas Macías Navarro, Guillaume Santana and Alexei Ogrintchouk. She currently teaches at the University of the Arts in Berlin and the Hochschule für Musik Hanns Eisler, also in Berlin.*

**Vstopnice / Tickets: 19 €**

.....



**30. 7. ob 21.00 / at 9.00 pm**  
**Preddverje Križank / Križanke Foyer**

## **RICHARD GALLIANO**

harmonika / *accordion*

## **Massimo Mercelli**

flavta / *flute*

## **Orkester I Solisti Aquilani**

## **Orchestra de I Solisti Aquilani**

Program / *Programme:*

**G. Tartini:** Simfonija v D-duru / *Sinfonia in D major*

**G. Tartini:** Koncert za flavto in godala v G-duru št. 2  
*Flute Concerto in G major No. 2*

**J. S. Bach,** pripr. / *arr. R. Galliano:* Koncert za violino in  
 godala v a-molu, BWV 1041 / *Violin concerto in A minor,*  
*BWV 1041*

**A. Vivaldi,** pripr. / *arr. R. Galliano:* Koncert za violino in  
 godala in b. c. v g-molu »Poletje«, op. 8, št. 2, RV 315  
*Violin Concerto in G minor »Summer«, Op. 8, No. 2,*  
*RV 315*

**A. Piazzolla:** Oblivion [za harmoniko in godala  
*for accordion and string orchestra]*

**R. Galliano:** Jade [za flavto, harmoniko in godala  
*for flute, accordion and string orchestra]*

Francoski mojster harmonike in bandoneona *Richard Galliano* je eden najpomembnejših evropskih jazz glasbenikov, ki je znan tudi kot eden najbolj cenjenih interpretov Astorja Piazzolle in njegovega »novega tanga«. Izjemen tudi kot skladatelj je ena najvidnejših osebnosti, ki je popularizirala musette, francosko različico tanga. Vsestranski koncertni mag Richard Galliano poslušalcev nikoli ne pusti ravnodušnih, pa naj nastopa kot solist ali v družbi big bandov ter komornih in simfoničnih orkestrrov. Gallianovi koncerti so edinstveni, saj je za njegov glasbeni slog značilen nezmotljiv občutek za brisanje žanrskih meja in spajanje različnih vplivov od »klasike« do jazza v prepričljiv in zapeljiv glasbeni koktajl. Njegova osupljiva diskografija vsebuje več kot 50 albumov, posnetih tudi za najprestižnejše glasbene založbe, kot je Deutsche Grammophon. Z Gallianom bo nastopil priznani italijanski flautist *Massimo Mercelli*, ki ga zaradi impresivne tehnike, melodičnosti in karizme ne obožujejo samo poslušalci in kritika, temveč tudi največji sodobni skladatelji. Penderecky, Gubaidulina, Glass, Nyman, Bacalov, Morricone in Galliano so mu posvetili svoja dela. Vrhunska solista bo spremljal *Orkester I Solisti Aquilani*, ki ga je leta 1968 ambiciozno ustanovila skupina glasbenih sanjačev in vizionarjev. Najpomembnejši orkester iz dežele Abruci ima več kot petdesetletno tradicijo, obenem pa se uvršča med najuglednejše komorne orkestre Italije z dolgim seznamom obsežnih turnej po vsem svetu.

V letu 2020 obeležujemo 250. obletnico smrti slovitega violinista, violinskega pedagoga, skladatelja in glasbenega teoretika **Giuseppeja Tartinija** [1692–1770], rojenega v Piranu. Koncert je spremljevalni dogodek 68. Ljubljana Festivala in bo potekal v okviru evropskega čezmejnega projekta tARTini, ki je sofinanciran iz programa čezmejnega

delovanja Italija-Slovenija, z namenom spodbujanja kulturnega turizma in promocije kulturne dediščine povezuje institucije od Pirana prek Ljubljane in Trsta do Padove.

*French master accordionist and bandoneonist Richard Galliano is one of Europe's most important jazz musicians and one of the most respected interpreters of the "new tango" of Astor Piazzolla. He is also a remarkable composer and one of the leading proponents of the "musette", a French variant of the tango. A highly versatile concert musician, Richard Galliano never leaves listeners unmoved, whether performing as a soloist or with big bands and chamber and symphony orchestras. Galliano's concerts are unique, since he has an unerring knack for blurring the boundaries of musical genres and fusing diverse influences, from classical to jazz, creating a unique magic that is simultaneously seductive and enchanting. His remarkable discography runs to more than 50 albums, many of them recorded for the prestigious Deutsche Grammophon label. Appearing alongside Galliano will be acclaimed Italian flautist Massimo Mercelli, whose impressive technique, musicality and charisma are admired not only by audiences and critics, but also by some of the greatest contemporary composers. Penderecky, Gubaidulina, Glass, Nyman, Bacalov, Morricone and Galliano have all dedicated works to him. The two first-rate soloists will be accompanied by I Solisti Aquilani, a chamber orchestra founded in 1968 by an ambitious group of musical dreamers and visionaries. More than fifty years later, I Solisti Aquilani are not only the most important orchestra in Italy's Abruzzo region, they are among the most prestigious chamber orchestras in Italy, boasting*

*a long list of extensive tours around the world. In 2020 we mark the 250<sup>th</sup> anniversary of the death of the famous Piran-born violinist, violin teacher, composer and music theorist **Giuseppe Tartini** [1692–1770]. The concert is an accompanying event of the 68<sup>th</sup> Ljubljana Festival and will take place as part of the European cross-border project "tARTini", co-financed by the EU's Interreg Italy–Slovenia cross-border cooperation programme, which brings together institutions in Piran, Ljubljana, Trieste and Padua with the aim of stimulating cultural tourism and promoting cultural heritage.*

**Vstopnice / Tickets: 39, 29 €**

V sodelovanju z / In co-operation with:





**31. 7. ob 20.00 / at 8.00 pm**  
**Viteška dvorana Križank / Knights' Hall Križanke**

# ANSAMBEL GOFFRILLER GOFFRILLER ENSEMBLE

**Vito Imperato**, violina / *violin*  
**Giovanni Anastasio**, violina / *violin*  
**Alberto Salomon**, viola  
**Benedetto Munzone**, violončelo / *cello*  
**Epifanio Comis**, klavir / *piano*

Program / *Programme*:

**W. A. Mozart**: Klavirski kvartet št. 1 v g-molu, K. 478  
*Piano Quartet No. 1 in G minor, K. 478*

**G. Puccini**: Godalni kvartet v D-duru  
*String quartet in D major*

**R. Schumann**: Klavirski kvintet v Es-duru, op. 44  
*Piano Quintet in E-flat major, Op. 44*

*Ansambel Goffriller* je ustanovil pianist Epifanio Comis, ki je k sodelovanju povabil koncertante, zaposlene kot docente na Glasbenem inštitutu Vincenzo Bellini v Catanii (Sicilija). Ansambel spleta umetnost pristne godalne liričnosti in klavirskega barvnega spektra v idealno partnerstvo, ki v polnosti izraža vse najfinejše zvočne posebnosti takšne komorne zasedbe. Odličnost ansamblu zagotavljajo izkušeni glasbeniki, nagrajenci domačih in mednarodnih tekmovanj, ki prihajajo iz najuglednejših italijanskih akademij, kot sta Chigiana v Sieni in Akademija v Cremoni, in so aktivni v najpomembnejših simfoničnih ter komornih ansamblih Italije. Prožnost komorne zasedbe omogoča poustvarjanje raznolikega repertoarja od baroka do glasbe 20. stoletja. Ansambel vzdržuje tesne stike s sodobnimi skladatelji, ki jih spodbuja k pisanju novih, njemu posvečenih skladb, ustvarjenih z afiniteto do njegovega prepoznavnega subtilno-poetskega interpretativnega tona.

*Founded by pianist Epifanio Comis, the Ensemble Goffriller is made up of musicians who are members of the teaching staff at the Vincenzo Bellini Conservatory in Catania [Sicily]. The ensemble blends the pure lyricism of strings with the colour palette of the piano to form an ideal partnership that perfectly reflects all the refined characteristics of the sound of an ensemble of this type. The excellence of the ensemble is guaranteed by the experienced musicians who make it up, all of them prize winners at national and international competitions and trained at the most prestigious Italian music academies such as the Accademia Musicale Chigiana in Siena and the Accademia Walter Stauffer in Cremona, and active in the most important symphony orchestras and chamber orchestras in the country. The ensemble's flexible line-up allows it to cover a diverse repertoire ranging from the Baroque to the music of the twentieth century. It maintains close contacts with several contemporary composers, whose new works created specifically for the ensemble are an opportunity for it to further refine its distinctive and subtly poetic interpretive conception.*

**Vstopnice / Tickets: 19 €**

.....



**3. 8., 4. 8. in /and 6. 8. ob 20.00 / at 8.00 pm**  
**Viteška dvorana Križank / Knights' Hall Križanke**





# LANA TROTOVŠEK

violina / violin

# MARIA CANYIGUERAL

klavir / piano

Program / Programme:

## Koncert I / Concert I (3. 8.)

L. van Beethoven

Sonata za klavir in violino št. 1 v D-duru, op. 12  
*Violin Sonata No. 1 in D major, Op. 12*

Sonata za klavir in violino št. 3 v Es-duru, op. 12  
*Violin Sonata No. 3 in E major, Op. 12*

Sonata za klavir in violino št. 4 v a-molu, op. 23  
*Violin Sonata No. 4 in A minor, Op. 23*

Sonata za klavir in violino št. 5 v F-duru, op. 24  
*Violin Sonata No. 5 in F major, Op. 24*

## Koncert II / Concert II (4. 8.)

L. van Beethoven

Sonata za klavir in violino št. 2 v A-duru, op. 12  
*Violin Sonata No. 2 in A major, Op. 12*

Sonata za klavir in violino št. 6 v A-duru, op. 30/1  
*Violin Sonata No. 6 in A major, Op. 30/1*

Sonata za klavir in violino št. 9 v A-duru, op. 47  
*Violin Sonata No. 9 in A major, Op. 47*

## Koncert III / Concert III (6. 8.)

L. van Beethoven

Sonata za klavir in violino št. 8 v G-duru, op. 30/3  
*Violin Sonata No. 8 in G major, Op. 30/3*

Sonata za klavir in violino št. 7 v c-molu, op. 30/2  
*Violin Sonata No. 7 in c minor, Op. 30/2*

Sonata za klavir in violino št. 10 v G-duru, op. 96  
*Violin Sonata No. 10 in G major, Op. 96*

Violinistka *Lana Trotovshek*, ljubljenska poslušalstva, mednarodnih koncertnih odrov in svetovno uveljavljenih orkestrrov, in *Maria Canyigueral*, sijajna španska pianistka nove generacije, se bosta 250. obletnici rojstva Ludwiga van Beethovna poklonili z izvedbo vseh njegovih desetih *Sonat na klavir in violino*. Lepoto njegovih umetno zasnovanih violinskih sonat bosta predstavili na treh večerih. Glasbenici, ki ju vežejo prijateljstvo in odmevni projekti, živita in ustvarjata v Londonu. Spoznali sta se na študiju na kraljevem glasbenem kolidžu v Veliki Britaniji. Revija *Strad* je njun celovečerni koncert v Wigmore Hallu lani opisala kot "izjemen". Talent violinistke *Lane Trotovshek*, ki prihaja iz Ljubljane, je pri 17 letih odkril *Ruggiero Ricci* in jo nato sprejel v svoj razred na Akademiji Mozarteum v Salzburgu. Po študiju na ljubljanski Akademiji za glasbo je študij nadaljevala na kolidžu Trinity v Londonu. Leta 2012 je debitirala z Orkestrom Marijinega gledališča pod taktirko Valerija Gergijeva, od takrat jo kritika in poslušalci občudujejo kot »bleščečo« violinistko, ki poslušalstvo osvaja s »toplím zvokom, prefinjenim tonom in brezhibno tehniko«

*Violinist Lana Trotovshek, an audience favourite who has graced international concert platforms with world-famous orchestras, and Maria Canyigueral, a shining star of the new generation of Spanish pianists, will mark the 250<sup>th</sup> anniversary of the birth of Ludwig van Beethoven with a performance of all ten of his sonatas for piano and violin. The two musicians, who are linked by ties of friendship and successful past projects, will present the beauty of Beethoven's skilfully wrought violin sonatas over the course of three evenings. Both musicians live and work in London, where they met while studying at the Royal College of Music. The Strad magazine described their Wigmore Hall evening recital last year as "Remarkable". Ljubljana-born violinist Lana Trotovshek was discovered at the age of 17 by Ruggiero Ricci, who recognised her talent and admitted her to his class at the Mozarteum in Salzburg. After graduating from the Ljubljana Academy of Music she pursued postgraduate studies at the Trinity Laban Conservatoire of Music and Dance in London. In 2012 she debuted with the Mariinsky Theatre Orchestra under Valery Gergiev, and since then has been described by critics as a "radiant" musician who captivates audiences with her "warm sound", "refined tone", "impeccable intonation" and "formidable technique".*

**Vstopnice / Tickets: 19 €**

Sponzor / Sponsor:





**5. 8. ob 20.30 / at 8.30 pm**  
**Slovenska filharmonija / Slovenian Philharmonic**

# KOMORNI ORKESTER ANIMA MUSICAE

## ANIMA MUSICAE CHAMBER ORCHESTRA

**László G. Horváth**, koncertni mojster in solo violina  
*concertmaster and solo violin*

Program / Programme:

**E. Grieg:** Iz Holbergovih časov, op. 40  
*From Holberg's time, Op. 40*

**C. Saint-Saëns:** Introdukcija in rondo capriccioso za violino in komorni orkester, op. 28 / *Introduction and Rondo Capriccioso for violin and chamber orchestra, Op. 28*

**F. Kreisler:** Liebesleid in Schön Rosmarin za violino in komorni orkester / *Liebesleid and Schön Rosmarin for violin and chamber orchestra*

**P. I. Čajkovski:** Serenada za godala v C-duru, op. 48 / *Serenade for Strings in C major, Op. 48*

Komorni orkester *Anima Musicae* je z najboljšimi študenti Akademije za glasbo Ferenc Liszta v Budimpešti leta 2010 ustanovil violinist László G. Horváth, tudi sam perspektiven študent. László G. Horváth je zanimanje za komorno glasbo kazal zgodaj in kot dijak osvojil več prvih nagrad. Zgodba orkestra *Anima Musicae* se je začela z razprodanim debitantskim koncertom. Nase je dodatno opozoril leta 2011 z zmago na 5. mednarodnem glasbenem festivalu *Summa Cum Laude* v dunajskem Musikverein u nato z zmagami na madžarskih tekmovanjih ter v Parizu leta 2014. Poleg odmevnih koncertov na najsijajnejših madžarskih koncertnih prizoriščih *Anima Musicae* z velikim uspehom gostuje na evropskih koncertnih prizoriščih in festivalih od Francije do Avstrije, Italije, Španije, Nemčije in Srbije, v dvoranah, kot so Gledališče Verdi na Sardiniji, Avditorij v Zaragozi, Gewandhaus Leipzig, Musikverein Dunaj, Berlinska filharmonija. *Anima Musicae*, ki v prevodu pomeni *duša glasbe*, zrcali neizmerno ljubezen, ki jo orkester čuti do glasbe, in njegovo globoko željo deliti jo med poslušalce.

The *Anima Musicae* Chamber Orchestra, consisting of the best students at the Franz Liszt Academy of Music in Budapest, was founded in 2010 by the violinist László G. Horváth, himself a promising student at the Academy. Horváth showed his interest in chamber music from an early age and won several first prizes at chamber music competitions while still a student at secondary school. The story of *Anima Musicae* began with a sold-out debut concert. The orchestra attracted further attention in 2011 when it won the 5th *Summa Cum Laude International Youth Music Festival* at the Musikverein in Vienna, followed by victories at competitions in Hungary and in Paris in 2014. In addition to successful concerts at Hungary's most prestigious concert venues, *Anima Musicae* has appeared with great success at concert halls and festivals around Europe (in France, Austria, Italy, Spain, Germany and Serbia), in venues such as the Teatro Verdi in Sassari (Sardinia), the Auditorio in Saragossa, the Gewandhaus in Leipzig, the Musikverein in Vienna and the Philharmonie in Berlin. The name *Anima Musicae*, literally soul of music, reflects the orchestra members' boundless love of music and their deep desire to share it with listeners.

**Vstopnice / Tickets: 25, 19 €**

.....



**6. 8. ob 20.30 / at 8.30 pm**  
**Kongresni trg / Congress Square**

# NUNE V AKCIJI!

## NUNSENSE

muzikal / musical

Producent / Producer: **Jurij Franko**

Režija / Stage director: **Jaša Jamnik**

Prevod in priredba / Adaptation: **Drago Mislej - Mef, Marjan Bunič**

Koreografija / Choreographer: **Matevž Česen**

Scenografija / Scenography: **Jože Logar**

Kostumografija / Costume design: **Andrej Vrhovnik**

Oblikovanje luči / Lighting design: **Kristjan Vidner**

Oblikovanje zvoka / Sound design: **Damir Rapič, Primož Vozelj, Marko Turel**

Zasedba / Cast:

Mati prednica / Mother Superior: **Gojmir Lešnjak - Gojc**

Sestra Danica / Sister Danica: **Simona Vodopivec Franko**

Sestra Vida / Sister Vida: **Alenka Godec**

Sestra Amnezija / Sister Amnesia: **Marjan Bunič**

Sestra Lea / Sister Lea: **Tanja Pečenko**

Sestra Miranda, glasbeno vodstvo

Sister Miranda, music director: **Miran Juvan**

Plesalci / Dancers: **Anja Andoljšek, Matic Bizjak,**

**Miha Florjanc Lukan, Anja Jeršan, Simona Kočar,**

**Maj Žan Peršin, Matej Voušek, Tina Turk**

Producent muzikalov Mamma Mia! in Brillantina *Jurij Franko* je s svojo produkcijsko hišo Prospot za slovenske odrske deske pripravil uprizoritev še ene velike svetovne uspešnice – glasbeno komedijo *Nune v akciji*. Izjemno prodorno delo Dana Goggina je bilo leta 1985 premierno predstavljeno občinstvu v gledališču Cherry Lane. Število ponovitev je zaradi izjemne priljubljenosti strmo naraščalo in danes je to druga najdlje izvajana predstava neBroadwayske produkcije. Prevedena v več kot 26 jezikov je postala fenomen, ki je znan po vsem svetu. *Nune v akciji!* je domiselna zgodba o petih redovnicah, ki se znajdejo v denarnih težavah in se zato odločijo organizirati dobrodelno prireditev, v kateri hoče vsaka postati glavna zvezda. V nizu nenavadnih okoliščin pokažejo povsem drugačen obraz, kot smo ga vajeni. V soju reflektorjev, ob petju, plesu in smehu vsaka in vse skupaj zažarijo v novi, edinstveni luči. To je predstava, v kateri celotna ekipa diha kot eden in bo vsak našel nekaj zase ... ali celo odkril košček samega sebe.

*Jurij Franko, the producer of the hit musicals Mamma Mia! and Grease, and his production company Prospot have brought another global smash hit to Slovenia: the musical comedy Nunsense. Created by Dan Goggin, this wildly successful show premiered at New York's Cherry Lane Theatre in 1985. It was an immediate hit and ran for an incredible 3,672 performances, becoming the second longest running off-Broadway show in history. Translated into more than 26 languages, it has become a phenomenon that is known throughout the world. Nunsense is the ingenious story of five nuns who find themselves in financial difficulties and decide to hold a charity event to raise money – with each of them wanting to be the star of the show. Over the course of a series of unlikely situations, the nuns reveal a different side of themselves from the one we are used to seeing. In the glare of the stage lights, with singing, dancing and laughter, each of them shines in a new and unique light. This is a show in which the whole team breathes as one and everyone will find something for themselves ... or even discover a little piece of themselves.*

**Vstopnice / Tickets: 35, 25 €**

.....

V sodelovanju z / In co-operation with:



**PROSPOT**  
d.o.o. Radovljica



**10. 8. ob 20.00 / at 8.00 pm**

**Viteška dvorana Križank / Knights' Hall Križanke**

# KVARTET AÏGHETTA

## AÏGHETTA QUARTET

**François Szonyi, Alexandre Del Fa, Philippe Loli, Olivier Fautrat**, kitare / *guitars*

Program / *Programme*:

**F. Carulli**, prir. / *arr. H. Albert*: Sonata št. 1, op. 21  
*Sonata No. 1, Op. 21*

**P. Loli**: Tango del Mar

**G. Rossini** / prir. / *arr. P. Loli*: Uvertura k operi Seviljski brivec / *Overture to The Barber of Seville*

**O. Fautrat**: Granizado de limón

**K. Weill** / prir. / *arr. N. Nashir*: Pollyjina pesem in Balada Mackieja Noža iz Opere za tri groše  
*Polly's Song and The Ballad of Mack the Knife from The Threepenny Opera*

**O. Fautrat**: Senso

**Ph. Loli**: Fuego

**A. Del Fa**: Casa de la fuente

**G. Bizet** / prir. / *arr. P. Loli*: Chanson Bohème iz opere Carmen / *from Carmen*

*Kvartet Aïghetta* s sedežem v Monte Carlu že več kot tri desetletja navdušuje poslušalce po svetu s svojimi eklektičnimi koncertnimi programi, ki presegajo žanrske meje. Kvartet je debitiral leta 1982 z izvedbo Koncerta za štiri kitare Andaluz Joaquina Rodriga s Filharmoničnim orkestrom iz Monte Carla. Sledila je obsežna evropska turneja, na kateri si je Aïghetta utrdila sloves, kot zasedba z inovativnim, očarljivim zvokom, z uravnoveženimi glasovi, ki zvenijo kot en. Seznam koncertov in festivalov, na katerih je zasedba nastopila, je obsežen, vključuje pa dvorane, kot so La Fenice in Benetkah, Palau de la Musica Catalana v Barceloni, Salle Garnier v Monte Carlu. V Ljubljani se bo predstavila s programom, ki bo vključeval skladbe manj znanih avtorjev, kot je italijanski skladatelj zgodnjega 19. stoletja, Ferdinand Carulli, priredbe odlomkov iz Rossinijevega Seviljskega brivca, Bizetove Karmen in Opere za tri groše avantgardista Kurta Weilla. Program bodo dopolnjevale izvirne skladbe, ki jih člani Aïghette v zadnjih letih vse pogosteje ustvarjajo in so pod vplivi jaza, flamenka, tanga in klasične glasbe ...

*For more than three decades the Monte Carlo-based Aïghetta Quartet has been delighting audiences around the world with its eclectic concert programmes that transcend genre boundaries. The quartet debuted in 1982 with a performance of Joaquín Rodrigo's Concierto Andaluz for four guitars and orchestra with the Monte Carlo Philharmonic Orchestra. This debut was followed by an extensive European tour, through which Aïghetta cemented its reputation as an ensemble with an innovative and fascinating sound characterised by a balance of voices sounding as one. The extensive list of concert and festival venues at which the quartet has performed includes the Teatro La Fenice in Venice, the Palau de la Música Catalana in Barcelona and the Salle Garnier in Monte Carlo. For its Ljubljana concert, the quartet has prepared a programme that includes works by lesser-known names such as the early-nineteenth-century Italian composer Ferdinando Carulli alongside arrangements of extracts from Rossini's The Barber of Seville, Bizet's Carmen and Kurt Weill's The Threepenny Opera. The programme will also feature original compositions by members of the Aïghetta Quartet, who have become increasingly active as composers in recent years and whose works show the influences of jazz, flamenco, tango and classical music.*

**Vstopnice / Tickets: 19 €**

.....



**11. 8. ob 20.00 / at 8.00 pm**

**Viteška dvorana Križank / Knights' Hall Križanke**



# DUO CLARIPIANO

**Dušan Sodja**, klarinet / *clarinet*

**Tatjana Kaučič**, klavir / *piano*

Program / *Programme:*

**R. Schumann:** Fantazijske skladbe, op. 73

*Fantasy Pieces, Op. 73*

**G. Mahler**, pripr. / *arr. R. Kornfeil:* Ich bin der Welt  
abhanden gekommen

[štiri izbrane pesmi / *four selected songs*]

**A. Berg:** Štiri skladbe, op. 5 / *Four Pieces for clarinet  
and piano, Op. 5*

**M. Lipovšek:** Tri pravljice za klarinet in klavir  
*Three fairy-tales for clarinet and piano*

**L. Lebič:** Invokacija [In memoriam Primož Ramovš]  
*Invocation [In memoriam Primož Ramovš]*

**T. Vulc:** Oblaki so rudeči, Petelinček je zapieu  
[posvečeno Duo Claripiano]  
*The clouds are red, The little rooster crowed  
[dedicated to Duo Claripiano]*

*Duo Claripiano* sestavljata pianistka *Tatjana Kaučič* in klarinetist *Dušan Sodja*, ki ju ljubezen povezuje v glasbi in zasebno, kar se zrcali v njunih bleščečih izvedbah, polnih ljubezni in ponotranjene občutenosti. Glasbenika, zaposlena v Slovenski filharmoniji, sta *Claripiano* ustanovila leta 1994 in nanizala vrsto odmevnih koncertov doma in v tujini, uspešnih projektov ter ustvarila bogato diskografijo, v kateri izstopajo dela slovenskih skladateljev. Slovenski skladatelji so ju imenovali za ambasadorja slovenske glasbe. Z njimi se predstavljata po svetu, od Ljubljane do Beograda, Prage, Stockholma, Edinburga, Salzburga in Madrida vse do Erevana, Los Angelesa in Kitajske. Diplomirala sta na ljubljanski Akademiji za glasbo in magistrirala na Univerzi Mozarteum v Salzburgu. Posebno noto pa so njunemu ustvarjanju dodali: fagotist Božidar Tumpej, skladatelj Ivo Petrič in pianist Anthony Spiri na Visoki šoli za glasbo v Kölnu. Klarinet in klavir bosta ob tej priložnosti zazvenela v dveh vrhunskih stvaritvah *R. Schumanna* in *A. Berga* iz železnega repertoarja ter priredbi *Mahlerjevih* orkestriranih pesmi iz različnih opusov, ki so poseben izziv samo za dva izvajalca. Tri skladbe slovenskih skladateljev treh generacij *Lipovška*, *Lebiča* in *Vulčeve* zaznamujeta odličnost in pripadnost vokalu, ki ga tokrat prepuščajo klarinetu.

*Claripiano is a duo consisting of pianist Tatjana Kaučič and clarinetist Dušan Sodja, whom love has united not only in music but also in life. This intimate connection is reflected in brilliant performances full of love and feeling. The two musicians, both members of the Slovenian Philharmonic Orchestra, founded Claripiano in 1994, since which time they have performed numerous successful concerts both in Slovenia and abroad, worked on a range of successful projects and created an extensive discography in which works by Slovene composers have a prominent place. Slovene composers call them "ambassadors of Slovene music" because they perform their works throughout the world, from Ljubljana to Belgrade, Prague, Stockholm, Edinburgh, Salzburg and Madrid and all the way to Yerevan, Los Angeles and even China. Both members of the duo are graduates of the Ljubljana Academy of Music and completed postgraduate studies at the Mozarteum in Salzburg. Their creative journey has benefited in particular from their association with bassoonist Božidar Tumpej, composer Ivo Petrič and pianist Anthony Spiri at the Hochschule für Musik in Cologne. On this occasion the clarinet and piano will be heard in two masterful works by Schumann and Berg from the standard repertoire and arrangements of a selection of Mahler's orchestral songs, which represent a particular challenge for a duo. Three works by Slovene composers of three different generations – Lipovšek, Lebič and Vulc – share the same compositional excellence and affinity for the voice. The vocal part is taken here by the clarinet.*

**Vstopnice / Tickets: 19 €**

.....



**12. 8. ob 20.00 / at 8.00 pm**

**Viteška dvorana Križank / Knights' Hall Križanke**



# BOŽO PARADŽIK

kontrabas / *double bass*

# HANSJACOB STAEMMLER

klavir / *piano*

Program / *Programme:*

**A. Pärt:** Ogledalo v ogledalu / *Spiegel im Spiegel*

**J. Brahms:** Sonata za violončelo in klavir št. 1 v e-molu, op. 38 / *Cello Sonata No. 1 in E minor, Op. 38*

**L. van Beethoven:** Sonata za violončelo in klavir št. 2 v g-molu, op. 5/2 / *Cello Sonata No. 2 in G minor, Op. 5/2*

**M. Bonis:** Sonata za violončelo in klavir v F-duru, op. 67 / *Cello Sonata F major, Op. 67*

Božo Paradžik, rojen leta 1969 v Zagrebu, je diplomiral na Akademiji za glasbo v Pragi v razredu Jiříja Hudeca. Od leta 2000, ko je izdal solo debitantski CD pri založniški hiši EMI, je ustvaril impresivno solistično kariero in postal eden mednarodno najuglednejših in najbolj iskanih solo kontrabasistov. Kot komorni glasbenik sodeluje z najsijajnejšimi instrumentalisti našega časa; pred tem je kot član različnih orkestrov igral pod taktirko najpomembnejših dirigentov. Izjemno znanje predaja tudi na mlajše generacije. Od leta 2010 je docent za kontrabas na Visoki šoli za glasbo v Luzernu, poučeval je tudi na glasbenih akademijah v Amsterdamu, Detmoldu, Freiburgu im Breisgau in Lozani. Paradžikov široki repertoar sestavljajo predvsem dela od zgodnjega klasicizma do pozne romantike. Njegovi videi na spletni platformi youtube imajo skupaj več kot štiri milijone ogledov. Pri klavirju ga bo spremljal *Hansjacob Staemmler*, ki je bil še kot študent na Visoki šoli za glasbo Hannsa Eislerja v Berlinu pianist Ansambla solistov Berlinske filharmonije. Študij je v Berlinu opravil pod mentorstvom Georga Sava in ga zaokrožil na mojstrskih tečajih pri Danielu Barenboimu in Menahemu Presslerju. Danes spremlja številne znane glasbenike in solopевce po vsem svetu.

Božo Paradžik, born in Zagreb in 1969, studied the double bass with Jiri Hudec at the Academy of Music in Prague. Since 2000, when he released his debut CD on EMI, he has built an impressive career as a soloist and become one of the internationally most renowned and sought after double bassists in the world. As a chamber musician he works with the finest instrumentalists of our time; as a member of various orchestras, he has played under the baton of the most important conductors. He also enjoys passing on his great expertise to younger generations. He has been an assistant professor for double bass at the Lucerne University of Applied Sciences and Arts since 2010 and has also taught at the academies of music in Amsterdam, Detmold, Freiburg im Breisgau and Lausanne. His extensive repertoire mainly covers works from the early Classical to the late Romantic periods. His YouTube videos have been viewed more than 4 million times. He will be accompanied on the piano by Hansjacob Staemmler, who began playing with the Ensemble Berlin, consisting of soloists from the Berlin Philharmonic, while still a student at the Hochschule für Musik Hanns Eisler in Berlin. He completed his studies in Berlin under Georg Sava and has attended masterclasses with Daniel Barenboim and Menahem Pressler. Today he accompanies numerous well-known musicians and singers throughout the world.

**Vstopnice / Tickets: 19 €**

.....



## ČRTOMIR ŠIŠKOVIČ

violina / violin

Program / Programme:

**G. Tartini**

Sonata v d-molu, Br. d3  
*Sonata in D minor, B.d3*

Sonata VI v e-molu, Br. e1  
*Sonata VI in E minor, B. e1*

Sonata XXIV v D-duru, Br. D4  
*Sonata XXIV in D major, B.D*

Sonata XVII v D-duru, Br. D2  
*Sonata XVII in D major, B.D2*

Sonata VII v a-molu, Br. a1  
*Sonata VII in A minor, B.a1*

**13. 8. ob 20.30 / at 8.30 pm**

**Viteška dvorana Križank / Knights' Hall Križanke**

Tržaški violinist in violist Črtomir Šiškovič se več kot dve desetletji posveča izvajanju baročne glasbe; uporablja violino in lok iz tega obdobja. Središče njegovega repertoarja predstavlja Giuseppe Tartini in njegovi učenci, katerih skladbe skrbno preučuje in snema že vrsto let. Posebno velja omeniti njegov izvrstni posnetek vseh 31 Tartinijevih sonat za violino solo. Študij je opravljal na Konservatoriju Giuseppeja Tartinija v Trstu in na Visoki šoli za glasbo v Kölnu ter pri Francu Gulliju na univerzi v Bloomingtonu. Kot solist je nastopal s Simfoniki RTV Slovenija, A. Toscanini iz Parme in San Rema pa tudi s Slovensko, Sanktpeterburško in Rensko filharmonijo, komornimi orkestri iz Budimpešte in Cappelle Istropolitane iz Bratislave. Je profiliran komorni glasbenik, ki snema za domače in italijanske radijske ter televizijske hiše. Koncertiral je po vsej Evropi, v ZDA, na Japonskem, Kitajskem in v Mongoliji. Leta 2001 je kot član Godalnega kvarteta Tartini prejel nagrado Prešernovega sklada. V zadnjih letih se posveča tudi dirigiranju.

V letu 2020 obeležujemo 250. obletnico smrti slovitega violinista, violinskega pedagoga, skladatelja in glasbenega teoretika **Giuseppeja Tartinija** [1692–1770], rojenega v Piranu. Koncert je spremljevalni dogodek 68. Ljubljana Festivala in bo potekal v okviru evropskega čezmejnega projekta tARTini, ki je sofinanciran iz programa čezmejnega delovanja Italija-Slovenija, z namenom spodbujanja kulturnega turizma in promocije kulturne dediščine povezuje institucije od Pirana prek Ljubljane in Trsta do Padove.

*The Trieste-born violinist and violist Črtomir Šiškovič has been devoting himself exclusively to the performance of Baroque music for more than two decades, and uses a violin and bow from that period. His repertoire centres on the works of Giuseppe Tartini and his pupils, whose compositions he has been carefully studying and recording for a number of years. Particularly worth mentioning is his outstanding recording of all 31 of Tartini's sonatas for violin solo. A graduate of the Giuseppe Tartini Conservatory in Trieste and the Hochschule für Musik in Cologne, he also studied with Franco Gulli at Indiana University in Bloomington. He has performed as a soloist with the RTV Slovenia Symphony Orchestra, the Orchestra Sinfonica A. Toscanini di Parma, the Orchestra Sinfonica di Sanremo, the Slovenian Philharmonic, the St Petersburg Philharmonic and the Rheinische Philharmonie, and also with the Budapest Chamber Orchestra and the Cappella Istropolitana of Bratislava. He is an accomplished chamber musician who has recorded for both Slovene and Italian radio and television channels. He has performed concerts throughout Europe and in the USA, Japan, China and Mongolia. In 2001 he won a Prešeren Fund Prize as a member of the Tartini Quartet. In recent years he has also dedicated himself to conducting.*

*In 2020 we mark the 250<sup>th</sup> anniversary of the death of the famous Piran-born violinist, violin teacher, composer and music theorist **Giuseppe Tartini** [1692–1770]. The concert is an accompanying event of the 68<sup>th</sup> Ljubljana Festival and will take place as part of the European cross-border project "tARTini", co-financed by the EU's Interreg Italy–Slovenia cross-border cooperation programme, which brings together institutions in Piran, Ljubljana, Trieste and Padua with the aim of stimulating cultural tourism and promoting cultural heritage.*

**Vstopnice / Tickets: 19 €**

V sodelovanju z / In co-operation with:





**18. 8. ob 20.30 / at 8.30 pm**  
**Kongresni trg / Congress Square**

## KONCERT OPERNIH ARIJ CONCERT OF OPERA ARIAS

Solista / Soloists:

**Ana Netrebko**, sopran / soprano

**Jusif Ejvazov**, tenor

**Orkester Slovenske filharmonije / Slovenian Philharmonic Orchestra**

**Michelangelo Mazza**, dirigent / conductor

Program / Programme:

**G. Verdi:** Uvertura iz opere Nabucco/ *Overture from the opera Nabucco*

**G. Verdi:** "Tu che le vanità conoscesti del mondo" arija Elizabete iz opere Don Carlos  
*Aria of Elizabeth "Tu che le vanità conoscesti del mondo" from the opera Don Carlo*

**G. Verdi:** "La vita è inferno all'infelice ... O tu che in seno agli angeli" arija Alvara iz  
 opere Moč usode / *Aria of Alvaro "La vita è inferno all'infelice ... O tu che in seno  
 agli angeli" from the opera La forza del destino*

**A. Dvořák:** "Měsíčku na nebi hlubokém", arija Rusalka iz opere Rusalka  
*Aria of Rusalka "Mesicku na nebi hlubokem" from the opera Rusalka*

**P. Mascagni:** "Mamma, quell vino e generoso", arija Turrida iz opere Cavalleria Rusticana  
*Aria of Turiddu "Mamma, quell vino e generoso" from the opera Cavalleria Rusticana*

**G. Bizet:** Uvertura iz opere Carmen/ *Overture from the opera Carmen*

**E. Curtis:** Non ti scordar di me

**G. Puccini:** "Vissi d'arte", arija Florie Tosce iz opere Tosca  
*Aria of Floria Tosca "Vissi d'arte" from the opera Tosca*

**G. Puccini:** "E lucevan le stelle", arija Maria Cavaradossija iz opere Tosca  
*Aria of Mario Cavaradossi "E lucevan le stelle" from the opera Tosca*

**P. Mascagni:** Intermezzo iz opere Cavalleria Rusticana  
*Intermezzo from the opera Cavalleria Rusticana*

**G. Puccini:** "Vogliatemi bene", duet B. F. Pinkertona in Cio-Cio San iz opere  
 Madama Butterfly/ *Duet of B. F. Pinkerton and Cio-Cio San "Vogliatemi bene"  
 from the opera Madame Butterfly*

Nerazdružljivi par tako v zasebnem življenju kot tudi na odru, *Ana Netrebko* in *Yusif Eyvazov*, ustvarjata vse od prve skupne uprizoritve Puccinijeve opere *Manon Lescaut* v Rimu leta 2014. Očarljiva in karizmatična ruska sopranistka Ana Netrebko z občudujočimi glasovnimi sposobnostmi in vznemirljivim tonom ter prvovrstnim igralskim talentom velja za operni idol. Njej raznovrstni repertoar se v zadnjem času najpogosteje dotika del pozne romantike. Vokalna zrelost pa ji omogoča uprizoritve osrednjih vlog v operah Verdija in Wagnerja. Azerbajdžanski tenorist Jusif Eyvazov je svojo mednarodno kariero začel z odmevnim nastopom v vlogi Turrida v Mascagnijevi *Cavallerii rusticani* v veronski Areni ter z *Ottelom* na Festivalu Ravenna. Po tem je nizal uspeh za uspehom po vsem svetu in postal eden najbolj zaželenih tenoristov svoje generacije. Ikonski operni duo bo spremljal Orkester Slovenske filharmonije, ki ga bo vodil *Michelangelo Mazza*. Italijanski operni dirigent je debitiral z Verdijevim *Falstaffom* v Teatro Municipal São Paulo v Braziliji in si kmalu in kmalu pridobil mednarodni ugled, ki ga še dodatno utrjuje z rednim sodelovanjem z opernim zvezdnim duom in dirigira orkestrom na gala koncertih po najprestižnejših koncertnih dvoranah po svetu.

*Anna Netrebko and Yusif Eyvazov have been an inseparable couple both in life and on stage ever since their first performance together in Puccini's opera Manon Lescaut in Rome in 2014. The enchanting and charismatic Russian soprano Anna Netrebko, with her astonishing vocal abilities, thrilling tone and first-rate acting talent, is today an operatic idol. In recent years her varied repertoire has tended to focus on works from the late Romantic period, and her vocal maturity enables her to take on the central roles in the operas of Verdi. The Azerbaijani tenor Yusif Eyvazov began his international career with a sensational performance as Turiddu in Mascagni's Cavalleria rusticana in Arena di Verona and Otello at Ravenna Festival. This was followed by success after success around the world and he has become one of the most sought-after tenors of his generation. The iconic duo will be accompanied by the Slovenian Philharmonic Orchestra conducted by Michelangelo Mazza. The Italian conductor made his operatic debut with Verdi's Falstaff at the Teatro Municipal de São Paulo in Brazil and quickly built an international reputation, further enhanced by regular collaborations with the international opera stars Anna Netrebko and Yusif Eyvazov at gala concerts in the world's most prestigious concert halls.*

**Vstopnice / Tickets: 199, 149, 99, 69 €**

.....



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2020. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2020 Ljubljana Festival.*

Sponzor / Sponsor:



ПОСОЛСТВО  
РОССИЙСКОЙ ФЕДЕРАЦИИ  
В РЕСПУБЛИКЕ СЛОВЕНИИ



ВЕЛЕПОСЛАМСТВО  
РУССКОЙ ФЕДЕРАЦИИ  
В РЕСПУБЛИКЕ СЛОВЕНИИ

Častni pokrovitelj dogodka je veleposlanik Ruske federacije, nj. eksc. gospod Timur Ejvazov.  
*The honorary patron of the event is his excellency Timur Eyvazov, Ambassador of the Russian Federation.*



**20. 8. ob 20.30 / at 8.30 pm**  
**Kongresni trg / Congress Square**

Giuseppe Verdi:

## NABUCCO

opera

**Oporni ansambel SNG Opera in balet Ljubljana**  
*Opera ensemble of the Slovenian National Theatre*  
**Opera and Ballet Ljubljana**

**Orkester SNG Opera in balet Ljubljana**  
*SNG Opera and ballet Ljubljana Orchestra*  
**Zbor SNG Opera in balet Ljubljana**  
*SNG Opera and ballet Ljubljana Choir*

**Riccardo Zanellato**, bas  
**Gianluca Marcianò**, dirigent / conductor

Libreto: **Temistocle Solera**

Režiser in scenograf / Director and set design:

**Detlef Sölter**

Kostumografija / Costume design:

**Bernard Leistner in Leo Kulaš**

Oblikovalec luči / Lightning design: **Andrej Hajdinjak**

Dramaturginja / Dramaturge: **Tatjana Ažman**

Lektorica / Proofreader: **Marja Filipčič Redžić**

Zborovodja / Chorus master: **Željka Ulčnik Remic**

Koncertni mojster / Concert master: **Igor Grasselli**

Zasedba / Cast:

Nabucco: **Marko Kobal**

Ismaele: **Branko Robinšak**

Zaccaria: **Riccardo Zanellato k. g.**

Abigaille: **Dragana Radaković k. g.**



Fenena: **Elena Dobravec**  
 Veliki duhoven / *High priest*: **Zoran Potočan**  
 Abdallo: **Rusmir Redžić**  
 Anna: **Zala Hodnik k. g.**

Opera *Nabucco* je postala široko prepoznavna in priljubljena predvsem zaradi zbora sužnjev, Splavaj, misel [Va, pensiero]. Mladi italijanski skladatelj Giuseppe Verdi je s svojo tretjo opero, ki so jo izvedli v milanski Scali, dosegel triumf, s katerim si je tlakoval pot do svetovne slave in vpis v zgodovino glasbe. Lepota te opere temelji na ekspresivnih recitativih, ki se iztekajo v lirične arije in ansamble. Najvidnejšo vlogo v operi pa ima prav zbor.

Starozavezna biblijska zgodba o osvoboditvi Hebrejcev izpod babilonskega suženjstva je Verdija tako navdihnila, da je na besedilo Temistocla Solere ustvaril popolno prispodobo in takrat aktualno sliko o usodi svojega naroda, ki se je boril za osvoboditev izpod jarma habsburške monarhije. To je vplivalo, da je Verdi nehote [ali hote] postal simbol narodovega prebujenja in združevanja. Poleg tega Nabucco, ob boju asirskega voditelja Nabukadnezarja proti Izraelcem, vsebuje ljubezenski zaplet med Nabuccovima hčerama, Feneno in spletkarsko Abigailo, ki si prizadevata za ljubezen izraelskega voditelja Izmaela.

V SNG Opera in balet Ljubljana je bila opera *Nabucco* prvič uprizorjena leta 1959, ponovno pa ob stoti obletnici skladateljeve smrti, leta 2001.

Opera bo izvedena v italijanskem jeziku s slovenskimi nadnapisi. Avtorica slovenskega prevoda je Sonja Berce.

*Verdi's opera Nabucco owes much of its fame and popularity to the "Chorus of Hebrew Slaves", beginning with the words "Va, pensiero" ["Fly, thought"]. With his third opera, which debuted at La Scala in Milan, the young Italian composer Giuseppe Verdi achieved a triumph that paved his path to worldwide fame and permanently inscribed his name in the history of music. The beauty of this opera rests on its expressive recitatives that flow into lyrical arias and ensembles. The most prominent role in the opera, however, is that of the chorus.*

*The Old Testament story of the freeing of the Israelites from their Babylonian captivity inspired Verdi to such an extent that he used Temistocle Solera's libretto to create a perfect allegory of the fate of his own nation, which at that time was struggling to free itself from the yoke of the Habsburg Empire. One effect of this was that Verdi [willingly or otherwise] became a symbol of the Risorgimento. As well as Babylonian king Nebuchadnezzar's war with the Israelites, the plot of Nabucco includes a love story involving his daughters – Fenena and the scheming Abigaille – and Ismaele, leader of the Israelites.*

*Nabucco was first staged at the Ljubljana Opera in 1959 and was revived in 2001 to mark the centenary of Verdi's death.*

*The opera will be performed in Italian with Slovene surtitles. Author of the slovene translation is Sonja Berce.*

**Vstopnice / Tickets: 35, 29, 25, 19 €**





**24. in / and 25. 8. ob 20.00 / at 8.00 pm**  
**Gallusova dvorana / Gallus Hall, Cankarjev dom**

Rezervna lokacija v primeru lepega vremena je Kongresni trg ob 20.30. Končna lokacija bo določena na dan dogodka in objavljena na ljubljanafestival.si. / *The alternative location in case of a good weather is Congress Square. The definitive location will be decided on a day of the event and announced online at ljubljanafestival.si.*

## **LOLITA**

muzikal / *musical*

**Gledališče LDM Nova scena / LDM. Novaya Stsena**

**Ansambel Profesionalne plesne šole Jagger**  
**Dancers of the Jagger Professional Dance School**

Avtorica predstave in producentka

*Author and producer:* **Irina Afanasjeva**

Glasba, aranžmaji in zvok / *Music, arrangements and sound:* **Anton Tanonov**

Režiserja / *Directors:* **Irina Afanasjeva,**  
**Svjatoskav Meljnikov**

Avtorica koreografskega koncepta

*Choreographic concept:* **Anastasia Melnikova**

Koreograf / *Choreographer:* **Svjatoskav Meljnikov**

Scena in kostumografinja / *Set design and costume design:* **Irina Afanasjeva**

Scenografinja / *Set design:* **Sofia Tjuremnova**

Zasedba / *Cast:*

Lolita: **Evdokija Malevskaia**

Oswald Rayner (Humbert): **George Novitski**

Ana Virubova: **Natalia Faerman**

Duša Lolite / *The soul of Lolita:* **Darja Česnokova**

Gregorij / *Gregory:* **Vsevolod Makarov**

Mladi Gregorij / *Young Gregory:* **Anton Avdejev**

Madama Ju-Ju / *Madam Ju-Ju:* **Margarita Kolganova**

Felix: **Vasilij Turkin**

Hudič / *Demon:* **Sergej Hudjakov**

Baletni solisti / *Ballet soloists:* **Evgenij Česnokov,**

**Sofija Roždestvenskaia, Ariana Kabanova**

**Ansambel Profesionalne plesne šole Jagger**

**Dancing Troupe of the Jagger Professional Dance School**

Gledališče LDM Nova scena iz Sankt Peterburga znova prihaja v Slovenijo. Po odmevnem debiju iz preteklega poletja s spektakularnim *Mojstrom in Margareto* ter nekonvencionalnim *Evgenijem Onjeginom* se vrača z briljantno mojstrovino čutnosti, pogubne ljubezni in erotike. Muzikal *Lolita* ima le malo skupnega z romanom Vladimira Nobokova – z obskurno zgodbo, ki govori o sprevrženi in tragični romanci, da jo težko imenujemo romanca. Skupna ostaja le temačnost in groza, v katero nas lahko zapelje uničujoča ljubezen. Muzikal *Lolita* ustvarjata mednarodna koprodukcijska ekipa s pevskimi zvezdami ruskih muzikalov in razkošen baletni ansambel z impozantno koreografijo, mikavnimi kostumi in inovativno interaktivno kuliso s posebnimi vizualnimi učinki. *Lolita* prikazuje še poslednjih nekaj sončnih dni zlate dobe Rusije pred padcem v brezno, v krvavo leto 1916. *Lolita* je simbol čistosti, prepovedani sad, obljubljeni raj, nad katerim se pne svod peklenkega ognja. Ljubezen od nekdanj narekuje ženska, čeprav je ta nedolžna nimfeta še otrok ali pa hudičeva hči, ki prebudi v nas zver. *Lolita* je zastrašujoča ljubezen, ki vodi v smrt; je eros-tanatos.

Muzikal se izvaja delno v angleškem jeziku.

*St Petersburg's LDM Novaya Scena theatre company returns to Slovenia for this year's Ljubljana Festival. Following its stunning Ljubljana debut last summer with a spectacular The Master and Margarita and an unconventional Eugene Onegin, the company returns with a brilliant masterpiece of sensuality, fateful love and eroticism. The musical Lolita has little in common with Vladimir Nabokov's novel – the dark story of a perverse and tragic romance that can hardly be called a romance. All they have in common is the darkness and horror into which a destructive love can lead us. Lolita is the creation of an international co-production team with singing stars from Russian musical theatre and a magnificent corps de ballet, featuring stunning choreography, dazzling costumes and an innovative interactive backdrop with special visual effects. Lolita also portrays the last few sunny days of the golden age of Russia before the fall into the abyss in the bloody year of 1916. Lolita herself is a symbol of purity, a forbidden fruit, a promised paradise with a vault of hellfire rising above it. Love has always been dictated by woman, be she an innocent nymphet, still a child, or a devil's daughter who awakens the beast in us. Lolita is the frightening love that leads to death; she is Eros-Thanatos.*

*The musical is performed partly in English.*

**Vstopnice / Tickets: 49, 35, 29, 19 €**

Sponzor / Sponsor [24. 8.]:



Sponzor / Sponsor [25. 8.]:



ПОСОЛЬСТВО  
РОССИЙСКОЙ ФЕДЕРАЦИИ  
В РЕСПУБЛИКЕ СЛОВЕНИИ



VELEPOSANSTVO  
RUSKE FEDERACIJE  
V REPUBLIKI SLOVENIJI

Častni pokrovitelj dogodka je veleposlanik Ruske federacije, nj. eksc. gospod Timur Ejvazov.  
*The honorary patron of the event is his excellency Timur Eyvazov, Ambassador of the Russian Federation.*

# JONAS KAUFMANN

tenor

**Simfonični orkester RTV Slovenija**  
**RTV Slovenia Symphony Orchestra**  
**Jochen Rieder**, dirigent / conductor

Program / Programme:

**V. Bellini:** Uvertura k operi Norma / *Overture to Norma*

**G. Puccini:** »Recondita armonia«, arija Cavaradossija iz opere Tosca / *Cavaradossi's aria from Tosca*

**G. Bizet:** Danse Bohème iz Suite Carmen št. 2  
*from Carmen Suite No. 2*

**G. Bizet:** »La fleur que tu m'avais jetée«, arija Don Joséja iz opere Carmen / *Don José's aria from Carmen*

**P. Mascagni:** Intermezzo iz opere Cavalleria rusticana  
*from Cavalleria rusticana*

**P. Mascagni:** »Mamma, quel vino è generoso«, arija Turidduja iz opere Cavalleria rusticana  
*Turiddu's aria from Cavalleria rusticana*

**G. Verdi:** Uvertura k operi Moč usode  
*Overture to La forza del destino*

**J. Massenet:** »Ah! tout est bien fini ... O souverain!«, arija Rodriga iz opere Le Cid / *Rodrigue's aria from Le Cid*

**J. Massenet:** Le dernier sommeil de la Vierge iz oratorija Le Vierge / *from oratorio Le Vierge*

**U. Giordano:** »Un dì all'azzurro spazio«, arija Andrea Chénierja iz opere Andrea Chénier  
*Andrea Chénier's aria from Andrea Chénier*

**26. 8. ob 20.30 / at 8.30 pm**  
**Kongresni trg / Congress Square**

**G. Puccini:** Intermezzo iz opere Sestra Angelika  
from *Suor Angelica*

**G. Puccini:** »Nessun dorma«, arija Calafa iz opere  
Turandot / *Calaf's aria from Turandot*

Nemški tenorist *Jonas Kaufmann* je znan kot operni in koncertni pevec z izvrstno tehniko. Z izjemnimi karizmatičnimi uprizaritvami se enako dobro znajde v osrednjih vlogah nemškega, francoskega in italijanskega opernega repertoarja kot tudi v intimnih samospelih nemškega *lieda*. Že med študijem na Visoki šoli za glasbo v Münchnu je začel nastopati v manjših vlogah v dveh osrednjih opernih hišah v Münchnu, nato se je zaposlil v Državni operi v Saarbrücknu. Leta 1999 je prvič gostoval na Festivalu v Salzburgu, sledili so vrhunski nastopi v najsijajnejših operah in dvoranah po svetu; leta 2001 je debitiral v Čikagu, leta 2004 v londonski Kraljevi operi. Več let je bil angažiran v Operi v Zürichu, medtem je slavil uspeh v Metropolitanski operi. Operno zvezdo bo spremljal Simfonični orkester RTV Slovenija, ki ga bo vodil *Jochen Rieder*. Nemškega dirigenta je kariera vodila od Karlsruheja v Bremen in nato v Zürich. Z *Jonasom Kaufmannom* ju povezuje dolgoletno in intenzivno glasbeno prijateljstvo, ki ju je popeljalo na koncertno potovanje od Barbican Centra v Londonu do sydneyjske opere, Centra umetnosti v Seulu, v dvorano Carnegie v New Yorku in se še kar nadaljuje z bleščečimi mednarodnimi uspehi.

*German tenor Jonas Kaufmann is an opera singer and recitalist known for his outstanding technique and remarkably charismatic performances, who is equally at home in the leading roles of the German, French and Italian operatic repertoire and the intimate settings of German Lieder. He began appearing in minor roles at the two major opera houses in Munich while still a student at the city's Hochschule für Musik und Theater, after which he joined the Staatstheater in Saarbrücken. His Salzburg Festival debut in 1999 was followed by notable performances in the world's most prestigious opera theatres and concert halls. He made his US debut in Chicago in 2001 and debuted at the Royal Opera House in London in 2004. He was engaged at the Zürich Opera House for several years, during which time he also enjoyed success at the Metropolitan Opera in New York. He will be accompanied by the RTV Slovenia Symphony Orchestra under Jochen Rieder, a German conductor whose career has taken him from Karlsruhe via Bremen to the Zürich Opera House. He and Jonas Kaufmann enjoy a long-standing and intense musical friendship that has seen them perform together in venues ranging from the Barbican Centre in London to the Sydney Opera House in Australia and from the Seoul Arts Centre in South Korea to Carnegie Hall in New York, and continues to this day with one dazzling international success after another.*

**Vstopnice / Tickets: 149, 99, 69, 49 €**

.....



Sponzor / Sponsor:

**TRI  
MO**

**27. 8. ob 20.30 / at 8.30 pm**  
**Preddverje Križank / Križanke Foyer**



# Evripid: ALKESTIDA

## Euripides: ALCESTIS

Gledališče Marina Držića / Marin Držić Theatre

Režiserka / Stage director: **Livija Pandur**

Avtorica priredbe in dramaturginja

Adaption and dramaturgy: **Lada Kaštelan**

Scenograf / Set design: **Sven Jonke (Numen)**

Kostumografinja / Costume design: **Danica Dedijer**

Oblikovalka svetlobe / Light design: **Vesna Kolarec**

Avtorja glasbe / Composers: **Primož Hladnik,**

**Boris Benko (Duo Silence)**

Zasedba / Cast:

**Katarina Stegnar, Igor Kovač, Glorija Šoletić,**

**Zdeslav Čotić, Mirej Stanić, Bojan Beribaka,**

**Hrvoje Sebastijan, Nika Lasić / Marija Šegvić,**

**Vini Jurčić**

*Alkestida* je junakinja antične tragedije s srečnim koncem, ki jo je grški pisec Evripid napisal leta 438 p. n. št. Kljub starosti pa je presenetljivo aktualna, saj nam poskuša pretanjeno in dvoumno odgovoriti na temeljna eksistencialna vprašanja o smrti, izgubi in vlogi ženske v moški družbi. Alkestida žrtvuje svoje življenje za šibkega moža in namesto njega prostovoljno odide v Podzemlje, da ga reši smrti. Srboriti polbog Heraklej je z nepovabljenostjo gostjo nezadovoljen in jo odslovi iz hiše gorja ter vrne v življenje. Alkestida Lade Kaštelan, ki jo je priredila za Gledališče Marina Držića iz Dubrovnika, se je poglobila v esenco skrivnostnih Evripidovih sporočil in jih z občutkom odstirala, ne da bi podajala enostranske odgovore. Pod režijo je podpisana mednarodno uveljavljena slovenska režiserka *Livija Pandur*, prejemnica nagrade za življenjsko delo Združenja dramskih umetnikov Slovenije v 2018, ki je profesionalno razpeta med Slovenijo, Nemčijo, Španijo in Hrvaško.

*Alcestis is the heroine of a tragedy with a happy ending, written in 438 BC by the ancient Greek playwright Euripides. Despite its age, the work is still surprisingly relevant and attempts, in a subtle and ambiguous manner, to answer fundamental existential questions about death, loss and the role of women in a male-dominated society. Alcestis sacrifices her own life for her weak husband and voluntarily descends to the underworld in his place in order to save him from death. Dissatisfied with his uninvited guest, the irascible demigod Heracles dismisses her from the house of woe and restores her to life. This version of Alcestis, adapted by Lada Kaštelan for Dubrovnik's Marin Držić Theatre, plunges deeper into the essence of Euripides's mysterious messages and sensitively discloses them without proffering simple answers. The play is directed by the internationally acclaimed Slovene director Livija Pandur, the winner of the Slovenian Association of Dramatic Artists' lifetime achievement award in 2018, who divides her professional life among Slovenia, Germany, Spain and Croatia.*

Vstopnice / Tickets: 29, 25 €

Sponzor / Sponsor:

 **interEnergy**  
a kellog company  
NENEHNO V POGONU



**28. 8. ob 20.30 / at 8.30 pm**  
**Kongresni trg / Congress Square**

Rezervni termin v primeru slabega vremena je 1. 9.. Končni termin bo določen na dan dogodka in objavljen na [ljubljanafestival.si](http://ljubljanafestival.si). / *The alternative date in case of a bad weather is September 9. The definitive date will be decided on a day of the event and announced online at [ljubljanafestival.si](http://ljubljanafestival.si).*



# VLADO KRESLIN

z gosti / with guests

Žametni glas *Vlada Kreslina* in njegova neizmerna poetičnost ustvarjata že več desetletji posebno slovensko glasbeno zgodbo z razprodanimi koncerti in izjemno množico oboževalcev vseh starosti.

Mehkoba, ujeta v melodijo, in brezčasna sporočila o življenjskih modrostih, ki opredeljujejo glasbo *Vlada Kreslina*, so posneti na zavidljivo diskografijo z dolgim seznamom uspešnic. Čeprav izhaja iz rockerskih voda, iz skupin *Horizont* in *Martin Krpan*, s katerimi se je uveljavljal v mladosti, se je njegov talent najizraziteje razkril v osebnoizpovednem žanru; v oživljanju ljudske glasbe na presečišču kantavtorstva in šansona. Tukaj so mu ob strani stali *Beltinška banda* in *Mali bogovi*. Glasba *Vlada Kreslina* lahko priključuje solzo ganjenosti na obraz, stisne zaljubljene v objem in dvigne poslušalce na plesišče. *Vlado Kreslin* bo tudi letos zapel v *Križankah* poletju v slovo.

*Vlado Kreslin's velvet voice and endlessly poetic words have been creating a special Slovene musical story for decades, with sold-out concerts and a huge number of fans of all ages. The softness of the melodies and the timeless messages full of wisdom that define the music of Vlado Kreslin are captured in an impressive discography that includes a long list of hits. Although his background is in rock music, specifically the groups Horizont and Martin Krpan, with which he established his career as a young man, his talent has revealed itself most clearly in a personal, confessional genre, in a revival of folk music that lies at the intersection between the singer-songwriter genre and traditional chanson. He will be joined on stage in Ljubljana by Beltinška Banda and Mali Bogovi. Vlado Kreslin's music can move an audience to tears, join lovers in an embrace and get the crowd moving on the dancefloor. Once again this year, Kreslin will sing a farewell to summer at Križanke.*

**Vstopnice / Tickets: 29 €**

Sponzor / Sponsor:

 **UniCredit Bank**



# S A M O I P L A N E T



**29. 8. ob 20.30 / at 8.30 pm**  
**Kongresni trg / Congress Square**



## VRTILJAK CAROUSEL

**Slovenski nacionalni mladinski orkester**  
*Slovene National Youth Orchestra*

**Živa Ploj Peršuh**, dirigentka / *conductor*

**Balladero**, vokal, klavir / *vocal, piano*

**Jadranka Juras**, vokal / *vocal*

**Emkej**, vokal / *vocal*

Slovenski nacionalni mladinski orkester bo po lanskih izjemnih koncertih z Vladom Kreslinom tokrat v sodelovanju z dirigentko Živo Ploj Peršuh predstavil pester opus Dominika Bagole - Balladera, in to v novih bleščečih orkestrskih preoblekah. Prekmurski klavirski kantavtor mlajše generacije, ki je najbolj znan po uspešnici Zlati časi, pri svojem ustvarjanju ostaja zvest opisovanju panorame občutkov, njegove skladbe pa odzvanjajo pristno in predano. Poleg Balladerovih balad, romanc in poskočnic z obeh odličnih albumov bodo v zvočno pisanem večeru zazvenele mojstrovine iz zakladnice simfonične glasbe Nielsena, Larssona, Ravela, Debussyja in Šostakoviča. Na orkestrskem vrtljaku se bosta zavrtela tudi posebna gosta, izjemna in uveljavljena vsestranska slovenska vokalistka Jadranka Juras ter Emkej, mariborska vzhajajoča zvezda domače rap scene in danes eden bolj drznih, samosvojih in posebnih mladih glasbenikov. Slovenski nacionalni mladinski orkester projektno povezuje mlade glasbenike iz vse države, stare od 12 do 19 let. V njem z glasbo odpirajo sebe in razvijajo talent, njihova neizmerna ustvarjalna energija pa se nalezljivo širi na poslušalce.

*Following last year's remarkable concerts with Vlado Kreslin, the Slovene National Youth Orchestra with conductor Živa Ploj Peršuh will this year present the varied oeuvre of Dominik Bagola, aka Balladero, in splendid new orchestral arrangements. The preferred subject matter of the young pianist and singer-songwriter from Slovenia's north-eastern Prekmurje region, who is perhaps best known for his hit song Žlati časi ("Golden Times"), is the panorama of human emotions, with the result that his compositions sound genuine and heartfelt. As well as ballads, romances and dance tunes from Balladero's two excellent albums, the orchestra will also perform masterpieces from the treasury of symphonic music by Nielsen, Larsson, Ravel, Debussy and Shostakovich. Also climbing aboard the orchestral carousel will be two special guests: the versatile and highly acclaimed Slovene vocalist Jadranka Juras and the Maribor-based rapper Emkej, a rising star of Slovenia's rap scene and one of the boldest and most individual young musicians active today. The Slovene National Youth Orchestra is a project that brings together young musicians aged 12 to 19 from all over Slovenia. The orchestra offers them an opportunity to open themselves up through music and develop their talent, and this boundless creative energy is then transmitted to the audience.*

## Vstopnice / Tickets: 19, 9 €

.....

Projekt LIFE IP CARE4CLIMATE (LIFE17 IPC/SI/000007) je integralni projekt, sofinanciran s sredstvi evropskega programa LIFE, sredstvi Sklada za podnebne spremembe in sredstvi partnerjev projekta. Project LIFE IP CARE4CLIMATE (LIFE17 IPC/SI/000007) is an integral project, co-financed by the european programme LIFE, Fund for climate change and partners of the project.



CARE  
4 CLIMATE



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA OKOLJE IN PROSTOR



**30. 8. ob 20.30 / at 8.30 pm**  
**Kongresni trg / Congress Square**

Rezervna lokacija v primeru slabega vremena je Cankarjev dom ob 20.00. Končna lokacija bo določena na dan dogodka in objavljena na ljubljanafestival.si. / *The alternative location in case of a bad weather is Cankarjev dom at 8.00 pm. The definitive location will be decided on a day of the event and announced online at ljubljanafestival.si.*

**Zaključek 68. Ljubljana Festivala**  
*Closing of the 68<sup>th</sup> Ljubljana Festival*

## **FILHARMONIČNI ORKESTER MILANSKE SCALE**

### **LA SCALA PHILHARMONIC ORCHESTRA**

Solist / Soloist: **Alessandro Taverna**, klavir / piano  
**Fabio Luisi**, dirigent / conductor

Program / Programme:

**C. M. von Weber:** Uvertura Oberon / *Oberon Overture*

**L. van Beethoven:** Koncert za klavir in orkester  
 št. 4 v G-duru, op. 58 / *Piano Concerto No. 4 in G major, Op. 58*

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

Zaključni koncert Ljubljana Festivala označuje preplet vrhunskih italijanskih glasbenikov. *Filharmonični orkester milanske Scale* je leta 1982 ustanovil Claudio Abbado z glasbeniki iz tega gledališča s ciljem razvijati simfonični repertoar v kontekstu operne tradicije Scale. Prvi dirigent je bil Carlo Maria Giulini, Riccardo Muti pa njegov naslednik (med letoma 1987 in 2005). Filharmonija tesno sodeluje z dirigenti Scale: Riccardom Chaillyjem, Danielom Hardingom, Danielom Gattijem in Valerijem Gergijevim, ki je častni član skupaj z Georgesom Prêtrejem, Lorinom Maazelom in Wolfgangom Sawallischem. *Fabio Luisi* je umetniški vodja Simfoničnega orkestra v Dallasu in Züriške opere ter glavni dirigent Danskega državnega simfoničnega orkestra. Je prejemnik Brucknerjevega prstana, nagrade, ki jo podeljujejo Dunajski simfoniki, in častnega državnega naziva cavaliere [vitez] Republike Italije. *Alessandro Taverna*, lavreat klavirskih tekmovanj v Minessoti, Londonu, Leedsu in Busoni v Bolzanu, z interpretacijami navdušuje stroko po vsem

svetu. O njem pišejo, da je »naravni naslednik rojaka Artura Benedettija Michelangelija« in da njegova glasba »popelje naša občutja v njegove rodne Benetke« ter »vzbuja občudovanje«.

## Od koncerta do poletja

Koncert Filharmoničnega orkestra milanske Scale ob zaključku 68. Festivala Ljubljana je dogodek, ki vzporeja visoko umetniško vrednost z globokim simboličnim pomenom ter izpostavlja odlične kulturne odnose med našima državama in obenem potrjuje plodovito sodelovanje, ki se je v zadnjih letih razvilo med Festivalom, Italijanskim veleposlaništvom in Italijanskim inštitutom za kulturo v Sloveniji s podporo italijanskega Ministrstva za zunanje zadeve in mednarodno sodelovanje.

Letošnja umestitev gostovanja milanskega orkestra na spored je po izjemno težkih mesecih, ki so zaznamovali prvo polovico 2020, ter pandemiji SARS-CoV-2 še posebno pomenljiva in je rezultat predanosti in vztrajnosti vseh vpletenih strani, od direktorja Festivala do umetnikov in ekipe te ugledne italijanske glasbene ustanove, ki jim vsem gre pristoja zahvala. Milano je bilo eno od mest, ki jih je epidemija najhuje prizadela. Koncert v Ljubljani mi obenem ponuja priložnost, da vse povabim, da se spomnimo na žrtve in da izrazimo občudovanje njegovim prebivalcem za požrtvovalnost in željo po ponovnem zagonu. Upam, da bodo obiskovalci Festivala upoštevaajoč zaščitne ukrepe lahko na polno uživali v nepozabnem italijanskem glasbenem večeru kot tudi v celotnem in vedno mikavnem sporedu prireditev, ki nas bodo, kot smo jim bili že priča v preteklosti, spremljale čez poletje.

Carlo Campanile  
Italijanski veleposlanik v Sloveniji

*The closing concert of the Ljubljana Festival brings some of Italy's finest musicians to the Slovenian capital. The La Scala Philharmonic Orchestra was established in 1882 by Claudio Abbado and the musicians of the Teatro*

*alla Scala in Milan, with the objective of developing a symphonic repertoire in order to add a further dimension to La Scala's great operatic tradition. The orchestra's first conductor was Carlo Maria Giulini. He was succeeded by Riccardo Muti [principal conductor from 1987 to 2005]. The orchestra works closely with conductors from La Scala, including Riccardo Chailly, Daniel Harding, Daniele Gatti and Valery Gergiev, the last of whom is an honorary member along with Georges Prêtre, Lorin Maazel and Wolfgang Sawallisch. Fabio Luisi is music director of the Dallas Symphony Orchestra, general music director of the Zurich Opera and principal conductor of the Danish National Symphony Orchestra. He is a recipient of the Bruckner Ring [awarded by the Vienna Symphony Orchestra] and a Cavaliere Ufficiale [Knight Officer] of the Order of Merit of the Italian Republic. Alessandro Taverna has won major prizes at the Minnesota Piano-e-Competition, the London International Piano Competition, the Leeds International Piano Competition and the Busoni Piano Competition in Bolzano and his performances have impressed critics and audiences throughout the world. Critics have hailed him as the "natural successor to his great compatriot Arturo Benedetti Michelangeli" and have said of his music-making that it "stimulates the senses as does a visit to his native Venice" and "gives rise to a feeling of wonderment".*

## From the Concert to the Summer

*The concert of La Scala Philharmonic Orchestra, closing the 68<sup>th</sup> edition of the Ljubljana Festival, is an event that combines high artistic quality with a deep symbolic meaning, highlighting the excellent cultural relations between our countries, while at the same time reconfirming the fruitful collaboration that developed in recent years among the Festival, the Italian Embassy and the Italian Cultural Institute in Slovenia, with the support of the Italian Ministry of Foreign Affairs and International Cooperation.*

*This year, however, the inclusion of the Milanese orchestra in the programme takes on a special meaning, after the exceptionally difficult months*

*that marked the first half of 2020 and the SARS-CoV-2 pandemic. The concert is the result of the dedication and perseverance of all the partners involved, from the Festival Director to the artists and staff of this prestigious Italian musical institution, all of whom deserve warm thanks. Milan has been one of the cities most severely affected by the epidemic, therefore I would like to invite everyone to take this event in Ljubljana also as an opportunity to express heartfelt condolences for the victims and admiration for its citizens' spirit of sacrifice and desire for recovery.*

*While following all necessary sanitary precautions, I hope that festivalgoers can fully enjoy an unforgettable Italian musical evening, as well as the entire and always charming programme of events that, like in the past, will accompany us throughout the summer.*

Carlo Campanile  
Italian Ambassador to Slovenia

**Vstopnice / Tickets: 69, 49, 29, 19 €**

Glavni sponzor / General sponsor:



Sponzor orkestra / Sponsor of the orchestra:

**UniCredit Bank**



Ambasciata d'Italia  
Lubiana

#VIVERE  
**ALL'**  
ITALIANA

Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. gospod Carlo Campanile. / The honorary patron of the event is his excellency Carlo Campanile, Ambassador of the Italian Republic.



## VIOLETTA EGOROVA

klavir / *piano*

Program / Programme:

**L. van Beethoven:** Andante za klavir v F-duru, WoO 57 »Andante favori« / *Andante for piano in F major, WoO 57 "Andante favori"*

**L. van Beethoven:** Sonata za klavir št. 31 v As-duru, op. 110 / *Piano Sonata No. 31 in A-flat major, Op. 110*

**S. Rahmaninov:** Morceaux de fantaisie, Op. 3

**S. Rahmaninov:** Sonata v b-molu št. 2, op. 36  
*Piano Sonata in B flat minor No. 2, Op. 36*

**31. 8. ob 20.00 / at 8.00 pm**

**Viteška dvorana Križank / Knights' Hall Križanke**

*Violetta Egorova*, mednarodno uveljavljena koncertantka, je globoko predana ruska glasbenica in znana ambasadorica klasične ruske glasbene tradicije. Klavir je začela igrati kot štiriletni otrok in bila pri šestih letih sprejeta na moskovsko glasbeno šolo nadarjenih. Prvi recital je imela pri dvanajstih letih. Na Konservatoriju za glasbo P. I. Čajkovski si je pri »botru ruske klavirske šole« Levu Naumovu izoblikovala neprekosljivo klavirsko tehniko in poetično ekspresivnost. Že med študijem je snemala za različne diskografske hiše in zmagovala na klavirskih tekmovanjih, kot sta Gina Bachauer [Salt Lake City, ZDA] in Gian Battista Viotti [Vercelli, Italija]. Na Ljubljana Festivalu bo zaigrala Beethovnov *Andante favori*, ki ga je skladatelj sprva napisal kot počasni stavek Waldstein sonate. *Sonata op. 110*, ena od zadnjih v opusu, je popolna mojstrovina klavirske glasbe, ki s svojo umetelnostjo vzbuja začudenje. Pet stavkov iz *Morceaux de fantaisie* so samosvoje značajske skladbe, ki jih je Rahmaninov zasnoval na prehodu v zrelo obdobje, *Sonata št. 2* pa je večinoma ustvarjal v poletju na dači v Ivanovki v južni Rusiji, ko je dopolnil 40 let.

*Internationally acclaimed Russian concert pianist Violetta Egorova is a dedicated and deeply committed musician who is well known as an ambassador of her country's classical music tradition. She began playing the piano at the age of four and entered Moscow's Central Special Music School for Gifted Children at the age of six. She gave her first solo recital at the age of twelve. She developed her matchless piano technique and poetic expressiveness at Moscow's Tchaikovsky Conservatory under the guidance of Lev Naumov, the "godfather of the Russian piano school". While still a student she made recordings for various classical labels and won prizes at competitions such as the Gina Bachauer International Piano Competition in Salt Lake City, Utah (USA) and the Gian Battista Viotti International Music Competition in Vercelli (Italy). She will begin her Ljubljana Festival appearance with a performance of Beethoven's Andante favori, originally intended to be the second, slow movement of the composer's Waldstein piano sonata (Op. 53). Beethoven's Piano Sonata No. 31 in A-flat major (Op. 110), one of his last works in this genre, is an absolute masterpiece of piano music that makes enormous technical demands of the pianist. The five Morceaux de fantaisie are a set of solo piano pieces composed by Rachmaninov at the beginning of his mature period, while his Piano Sonata No. 2 was mostly composed in the summer of 1913, the year he turned 40, at his Ivanovka estate in southern Russia.*

**Vstopnice / Tickets: 19 €**

ПОСОЛСТВО  
РОССИЙСКОЙ ФЕДЕРАЦИИ  
В РЕСПУБЛИКЕ СЛОВЕНИИ



VELEPOSANSTVO  
RUSKE FEDERACIJE  
V REPUBLIKI SLOVENIJI

Častni pokrovitelj dogodka je veleposlanik Ruske federacije, nj. eksc. gospod Timur Ejevzov. *The honorary patron of the event is his excellency Timur Ejevzov, Ambassador of the Russian Federation.*



**2. 9., 4. 9., 5. 9., 6. 9. in 7. 9. ob 20.30 / at 8.30 pm**  
**Preddverje Križank / *Križanke Foyer***



# Wajdi Mouawad: VSI PTICE BIRDS OF A KIND

Režija / Director: **Ivica Buljan**

Dramaturgija / Dramaturgy: **Diana Koloini**

Producenta / Producers: **Branislav Cerović,**  
**Sandra Ristić**

Scenograf / Set design: **Aleksandar Denić**

Kostumograf / Costume design: **Alan Hranitelj**

Skladatelj / Composer: **Mitja Vrhovnik Smrekar**

Oblikovanje luči in video / Light and sound design:

**Sonda 13 in Toni Soprano Meneglejte**

Lektor / Language editor: **Jože Faganel**

Prevajalec v slovenščino / Translator: **Nace Fock**

Fotografinja / Photographer: **Barbara Čeferin**

Oblikovanje in fotografija programa ter plakata

Design and photo for the promo materials:

**Toni Soprano Meneglejte**

Asistentka dramaturgije / Dramaturgy assistant:

**Manca Majeršič Sevšek**

Asistentka kostumografije / Costume design assistant:

**Slavica Janošević**

Tehnično vodstvo / Technical management:

**Matej Primec**

Šepetalka / Prompter: **Nika Korenjak**

Garderoba / Clothing: **Elleke van Elde**

Zasedba / Cast:

**Milena Zupančič, Ivo Ban, Nataša Barbara Gračner,**

**Robert Waltl, Saša Pavlin Stošič, Aleksandra**

**Balmazović, Jose, Gal Oblak, Lina Akif**

Vznemirljiv dramski tekst *Wajdija Mouawada* Vsi ptice je po svetu zaslovel v prejšnji sezoni. Kanadski avtor libanonskega rodu, ki živi v Franciji, v družinski sagi o judovski družini z mednarodnimi koreninami izpostavlja Drugega kot absolutno idejo. Iz globine zgodovine vznikne lik muslimanskega diplomata, ki je ujet in izročen papežu kot darilo ter prisiljen preiti v katoličanstvo. Dogajanje v knjižnici univerze v New Yorku, kjer mladi raziskovalec genetike spozna doktorandko zgodovine, nas bliskovito popelje v teroristični napad v Jeruzalemu: Wahida raziskuje življenje arabskega diplomanta pred 500 leti, Eitan s svojo družino, s katero živi v Berlinu, išče izgubljeno babico. Vsi ptice je triler, aktualna politična uganka in čustveno nabita ljubezenska zgodba, ki v metaforični sliki človeštva kot planeta z vsemi pticami poskuša narediti korak dlje v izpraševanju vesti o vojni odgovornosti. Ivica Buljan se z gledališko režijo ukvarja od leta 1995 in režira tako v Sloveniji, rodni Hrvaški kot številnih evropskih državah. Za svoje delo je večkrat prejel mednarodne gledališke nagrade: je nagrajenec Borštnikovega srečanja, Prešernovega sklada in prejemnik francoskega viteza reda za umetnost in leposlovje. Od leta 2014 je direktor Hrvaškega narodnega gledališča v Zagrebu.

Wajdi Mouawad's drama *Birds of a Kind* (*Tous des oiseaux*) shot to international fame last year. In this family saga about a Jewish family with international roots, Lebanese-Canadian playwright Mouawad, who is currently based in France, focuses on the Other as an absolute idea. From the depths of history appears the figure of a Muslim diplomat who is kidnapped and given to the Pope as a gift, whereupon he is forced to convert to Catholicism. The action of the play opens in the library of New York's Columbia University, where a young genetics researcher meets a historian writing her doctoral thesis, and then jumps to a terrorist attack in Jerusalem. Wahida is researching the life of an Arab diplomat from 500 years ago, while Eitan, who lives with his family in Berlin, is searching for his lost grandmother. Part political thriller and part emotionally charged love story,

*Birds of a Kind* offers a metaphorical picture of humanity as a planet entirely populated by birds and attempts to go a step further in the examination of consciences with regard to responsibilities for war. Ivica Buljan has been a theatre director since 1995, working in Slovenia, his native Croatia and numerous European countries. He has won several international theatre awards for his work, including the Borštnik Ring at the Maribor Theatre Festival and a Prešeren Fund Prize. He is a Chevalier of the French Ordre des Arts et des Lettres. Since 2014 he has been the director of the Croatian National Theatre in Zagreb.

**Vstopnice / Tickets: 25 €**

Koprodukcija / Co-production:



Sponzor / Sponsor:



# POLETNA NOC<sup>®</sup>

75<sup>let</sup> Big Banda RTV Slovenija

**3. 9. ob 20.30 / at 8.30 pm**

**Kongresni trg / Congress Square**

Rezervni termin v primeru slabega vremena je 4. 9.. Končni termin bo določen na dan dogodka in objavljen na [ljubljanafestival.si](http://ljubljanafestival.si). / *The alternative date in case of a bad weather is September 4. The definitive date will be decided on a day of the event and announced online at [ljubljanafestival.si](http://ljubljanafestival.si).*

# POLETNA NOČ – 75 let Big Banda RTV Slovenija

## SUMMER NIGHT – 75 Years of RTV Slovenia Big Band

**Big Band RTV Slovenija in  
Simfonični orkester RTV Slovenija  
RTV Slovenia Big Band and  
RTV Slovenia Symphony Orchestra**

**Lojze Krajncan, Tadej Tomšič, Patrik Greblo,**  
dirigenti / conductors

Solisti / Soloists:

**Alenka Godec, Nuška Drašček, Eva Hren,  
Jadranka Juras, Mia Žnidarič, Nina Strnad,  
Anika Horvat, Saša Lešnjek, Janez Bončina Benč**  
in **Oto Pestner**

Tradicionalna Poletna noč bo tokrat pospremila poletje v jesen. Posvečena bo osrednjemu nosilcu nastanka in razvoja slovenske zabavne in jazzovske glasbe – nekoč Plesnemu orkestru Radia Ljubljana, danes *Big Banda RTV Slovenija*. Trdne umetniške temelje je zasedbi postavil prvi dirigent in skladatelj filmske glasbe Bojan Adamič. Orkester je glasbeno zgodbo o uspehu od šestdesetih let prejšnjega stoletja pisal z izjemnim dirigentom Jožetom Privšekom, ki mu je posvetil več kot 4000 priredb in skladb. Po Privškovi upokojitvi leta 1992 je dirigentsko vodstvo orkestra prevzel Lojze Krajncan, poleg njega pa še Petar Ugrin, Milko Lazar, Emil Spruk, Tadej Tomšič in drugi, umetniško pa ga je od leta 2002 do 2013 vodil dotedanji saksofonist Hugo Šekoranja. V zadnjih dveh desetletjih tako njegove vrste sestavljajo mladi glasbeniki, ki so študij opravljali na znanih jazzovskih akademijah v tujini in so virtuozni na svojih glasbilih. Delo orkestra danes koordinirata Patrik Greblo in Lenart Krečič, pri umetniškem vodstvu pa sodelujejo tudi člani orkestra: Adam Klemm, Tomaž Gajšt, Aleš Avbelj in Blaž Trček. Svojih prvih 75 let bo Big Band RTV Slovenija proslavil v družbi najvidnejših slovenskih pevcev in jazzovskih solistov, ki jih je zaznamoval ta edinstveni profesionalni glasbeni sestav.

*This years Summer night will escort summer in to autumn. The traditional concert will be dedicated to one of the pillars of popular music and big band jazz in Slovenia – the former radio Ljubljana Dance Orchestra, today's RTV Slovenia Big Band. The orchestra's solid artistic foundations were laid by its first conductor Bojan Adamič, himself a noted composer of film music. From the 1960s onwards the orchestra's musical success story continued under the extraordinary Jože Privšek, who dedicated more than 4,000 arrangements and compositions to it. Following Privšek's retirement in 1992, the chief conductor's position was taken over by Lojze Krajncan. Other conductors have included Petar*

*Ugrin, Milko Lazar, Emil Spruk and Tadej Tomšič. From 2002 until 2013 the artistic director was Hugo Šekoranja, previously a saxophonist with the ensemble. For the last two decades the Big Band's members have included prominent young musicians who have studied at well-known jazz academies around the world and are virtuoso performers on their instruments. Today the Big Band's work is coordinated by Patrik Greblo and Lenart Krečič, with the following members also involved in its artistic direction: Adam Klemm, Tomaž Gajšt, Aleš Avbelj and Blaž Trček. The RTV Slovenia Big Band will celebrate its first 75 years in the company of some of Slovenia's most prominent singers and jazz soloists, whose careers have been marked by this unique professional ensemble.*

**Vstopnice / Tickets: 49, 39, 19, 9 €**

V sodelovanju z / In co-operation with:



Koprodukcija / Co-production:



**SIMFONIČNI ORKESTER  
RTV SLOVENIJA**

Sponzor / Sponsor:





**8. 9. ob 20.30 / at 8.30 pm**  
**Kongresni trg / Congress Square**

Rezervni termin v primeru slabega vremena je 9. 9.. Končni termin bo določen na dan dogodka in objavljen na [ljubljanafestival.si](http://ljubljanafestival.si). / The alternative date in case of a bad weather is September 9. The definitive date will be decided on a day of the event and announced online at [ljubljanafestival.si](http://ljubljanafestival.si).

Emmerich Kálmán:  
**GROFICA MARICA**  
**COUNTESS MARITZA**  
 opereta / operetta

Režiser / Director: **Ozren Prohić**  
 Dirigenta / Conductors: **Krešimir Batinić / Davor Kelić**

**Orkester, zbor in balet Zagrebškega mestnega gledališča Komedija / Orchestra, chorus and ballet of Komedija Theatre, Zagreb**

Zasedba / Cast:

Grofica Marica / Countess Maritza:

**Sandra Bagarić / Darija Auguštan**

Knez / Prince Populescu: **Ervin Baučič**

Baron / Baron Kolomán Zsupán: **Dražen Bratulić / Goran Malus**

Grof / Count Tassilo Endrödy-Wittemburg:

**Filip Hozjak / Žiga Kasagić**

Liza, Tassilova sestra / Tassilo's sister:

**Danijela Pintarić / Lucija Jelušić**

Karl Stephan Liebenberg: **Zlatko Ožbolt**

Kneginja / Princess Božena Guddenstein Zu Chlumetz:

**Dubravka Ostojić**

Veliki knez / Grand Duke: **Damir Lončar / Vid Balog**

Manja: **Zorica Antonić, Kristina Habuš**

Tschekko: **Željko Duvnjak**

Penizek: **Antun Stašić / Leopold Stašić**

Zagrebsko mestno gledališče Komedija je Grofico Marico, operetni biser madžarskega skladatelja Emmericha Kálmána, postavilo na oder že četrtrič in je ena od njegovih najuspešnejših uprizoritev, ki si jo je od prve postavitve leta 1954 ogledalo več kot 150.000 gledalcev. Uspeh se po najnovejši izvedbi novembra 2019 ponavlja. Kritika piše: »Ohranja šaljivi ton zahvaljujoč izvrstnim protagonistom značajske komedije, ljubezenski zgodbi vdahne nostalgični ton nekdanjega hollywoodskega glamurja.« Ljubezenska komedija govori o svojejglavi, bogati, nadvse očarljivi vsiljivih snubcev, ki ji dvorijo zaradi njenega denarja, preprosto izmisli neobstoječega zaročenca. Stvari pa ne gredo po njenih načrtih ... Opereta je nastala med obema vojnama [leta 1924] in združuje dunajsko operetno tradicijo ter strastne madžarske ritme. Ob valčkih in čardašu pa zazvenita še foxtrot in druga glasba z ameriškim pridihom. Sto let po premieri čar Grofice Marice ni pojenjal, kvečjemu se je še povečal.

Zagreb's Komedija Theatre has brought Countess Maritza by Hungarian composer Emmerich Kálmán to the stage for the fourth time. This jewel of an operetta is one of Komedija's most successful productions and has been seen by a total audience of more than 150,000 since its first staging in 1954. In its latest incarnation, premiered in November 2019, it is enjoying similar success. Critics have written: "It maintains its jocular tone thanks to the first-rate protagonists of this comedy of manners and imbues the love story with the nostalgic air of old Hollywood glamour." The romantic comedy tells the story of a headstrong, rich and utterly charming Countess with a sense of humour, who, in a desire to rid herself of the importunate suitors paying court to her because of her fortune, simply invents a non-existent fiancé. Unfortunately matters do not go quite according to plan. The operetta was written between the world wars [in 1924] and combines the Viennese operetta tradition with passionate Hungarian rhythms. Alongside waltzes and csárdás, the score includes a foxtrot and other music with an American feel. Almost a century after its premiere, the charms of Countess Maritza have not waned and if anything have even grown.

**Vstopnice / Tickets: 35, 29 €**

Koprodukcija / Co-production:



HRVATSKO  
NARODNO  
KAZALIŠTE  
SPLIT

## SPREMLJEVALNE PRIREDITVE 68. LJUBLJANA FESTIVALA ACCOMPANYING EVENTS 68<sup>th</sup> LJUBLJANA FESTIVAL

### USTVARJALNE DELAVNICE ZA OTROKE / CREATIVE WORKSHOPS FOR CHILDREN

#### OTROŠKE IN MLADINSKE DELAVNICE CHILDREN'S AND YOUTH WORKSHOPS

V sklopu 68. Ljubljana Festivala bodo organizirane različne likovne delavnice, namenjene radovednim ustvarjalnim otrokom. V sodelovanju s strokovno usposobljenimi mentorji bomo prispevali k razvoju umetniškega talenta, spodbujali njihovo kreativnost in spontanost ter se seznanjali z različnimi umetniškimi zvrstmi. Naš cilj je spodbujati otrokovo spontanost. Poletnih kreativnih delavnic se bodo lahko udeležili vsi otroci z veliko željo po spoznavanju umetnosti. Vse delavnice bodo brezplačne.

*A range of art workshops for curious and creative children will take place under the aegis of the 68<sup>th</sup> Ljubljana Festival. In collaboration with professional art mentors, we will contribute to the development of their artistic talent, encourage their creativity and spontaneity and introduce them to a variety of artistic genres. Participation in the summer creative workshops will be open to all children who are interested in learning about art. All the workshops will be free of charge.*

#### POLETNE USTVARJALNICE SUMMER CREATIVE WORKSHOPS

##### Mala likovna kolonija Little Art Colony

13.–17. 7., Križanke

##### Izvajalki projekta / Providers:

**Rea Vogrinčič**, strokovna mentorica na področju likovne umetnosti / professional art mentor  
**Nastasja Kraljevska**, splošnovsebinski koncept concept and content

##### Kratka vsebina / Summary:

Na Ljubljana Festivalu bodo kot spremljevalni del programa organizirane različne vodene tematske delavnice, namenjene ustvarjalnim šolskim otrokom. V počitniški program se bodo lahko vključili otroci brez predznanja. V sodelovanju s strokovnimi pedagogi želimo pri njih spodbuditi lastno kreativnost ter jih seznaniti z različnimi umetniškimi teorijami in tehnikami. Predvsem pa jim želimo odpreti nova obzorja na ustvarjalni poti. Delavnice bodo potekale v sproščenem vzdušju Plečnikovih Križank. Vse bodo brezplačne.

*The activities accompanying the programme of the Ljubljana Festival will include a range of themed workshops led by mentors. These will be aimed at creative children of school age. No previous knowledge is necessary in order to take part in the workshops. The aim is to encourage children's creativity and familiarise them with different artistic theories and techniques, in collaboration with teachers specialised in individual fields. Above all, we wish to open new horizons for the children on their own creative journey. The workshops will take place in the relaxed atmosphere of Plečnik's Križanke complex. All the workshops will be free of charge.*

Sponzorja / Sponsors:



## Zgradimo svoje mesto *Build a city*

13. 7., 10.00–12.00



Mesto iz kartona – štiri kartonaste stranice in streha. Na delavnici bodo otroci iz kartona zgradili mesto. Podrobno si bomo na fotografijah ogledali različne zgradbe Ljubljane: Filharmonijo, Križanke in Nebotičnik ter jih s pomočjo kartona, lepenke in barv poskušali poustvariti. Oblepili in okrasili jih bomo z različnimi barvnimi papirji, porisali s flomastri in na koncu delavnice postavili čisto lastno mesto.

*Cardboard City – “four cardboard walls and a roof”. At this workshop children will “build” a city out of cardboard. We will study photographs of various buildings in Ljubljana [such as the concert hall of the Slovenian Philharmonic, the Križanke complex and the Nebotičnik skyscraper] and try to recreate them in cardboard. We will stick pieces of cardboard together, decorate them with coloured paper, paint them and draw on them with marker pens. By the end of the workshop we will have built our own city.*

## Gledališke maske *Theatrical masks*

14. 7., 10.00–12.00



Na delavnici bomo izdelovali papirnate maske, ki spominjajo na gledališke maske (tragedija, komedija), dalo se jih bo tudi nadeti. Otroci bodo z barvnim papirjem okrasili svojo masko, ki je lahko princesa ali princ iz katere od pravljic, ali pa naredili povsem svoj lik.

*At this workshop we will make paper masks that are reminiscent of theatrical masks [symbolising tragedy or comedy] and can also be worn. The children will use coloured paper to decorate their own masks, representing a princess or prince from a fairy tale or a character they have invented themselves.*

## Oblikovanje z das maso *DAS clay design*

15. 7., 10.00–12.00



Das masa je hitro sušeč se material, ki je enostaven za eksperimentiranje. Vsak od udeležencev bo naredil odtis svoje roke v das maso jo izrezal in potem pobarval, nato jo bomo posušili in nastala bo posodica. Potem se lahko vsak preizkusi v izdelovanju posodice iz kačic ali pa naredi kaj drugega.

*DAS modelling clay is a fast-drying material that is simple to experiment with. Each workshop participant will make an impression of their own hand in DAS clay, cut it out and paint it, and then leave it to dry. The resulting “cupped” hand will make a useful container. Participants can also have a go at making a simple coil pot or other product.*

## Viseča skulptura Hanging sculpture

16. 7., 10.00–12.00



Četrty dan bomo izdelovali viseče skulpture in se poigrali s prostorom ter ritmom obešanja različnih izdelkov, biserčkov, pisanega papirja na vrvice, izdelovali bomo okraske na temo glasbe, note različnih vrednosti, celinke, polovinke. Vsak posameznik jih bo potem obesil na svoje enostavno izdelano ogrodje in to bomo obesili na vrstico, tako da bo viselo v zraku.

*On the fourth day we will make hanging sculptures and experiment with space and rhythm by hanging different items [beads, coloured paper] on strings. We could also make music-themed decorations, with different musical notes [semibreves, minims, etc.], which each participant will then hang on a simple framework attached to a string so it can be hung in the air.*

17. 7. ob 10.00 / at 10.00 am  
Viteška dvorana / Knight's Hall

## RAZSTAVA VSEH DEL EXHIBITION OF ALL THE WORKS

Zaključno razstavo bomo pripravili zadnji dan tematskih delavnic. Vsem ljubiteljem kulture bomo predstavili inovativne in predvsem unikatne izdelke, ki jih bodo otroci ustvarili pod strokovnim pedagoškim vodstvom.

*We will organise a closing exhibition for the last day of the themed workshops. It will be an opportunity to present the innovative and unique products made by the children under expert guidance to everyone who loves culture.*

Festival Ljubljana si pridržuje pravico do spremembe programa. / Festival Ljubljana reserves the right to change the programme.





**PREIZKUSITE BRANJE  
TEDNIKA NEDELO  
4 TEDNE BREZPLAČNO**



Izpolnite spletni obrazec na  
[promo.delo.si/nedelo4](http://promo.delo.si/nedelo4)  
in 4 tedne zapored vam bomo  
pošiljali brezplačno  
Nedelo.

**INFO:**

**080 11 99**

**[narocnine@delo.si](mailto:narocnine@delo.si)**

**Odprite boljše strani tedna.**





17. 8.–30. 9., Atrij / Atrium

Razstava / Exhibition

## HOMMAGE JOŽETU POHLENU: PETNAJST LET KASNEJE HOMMAGE À JOŽE POHLEN: FIFTEEN YEARS LATER

JOŽE POHLEN  
kipar / sculptor

Akademski kipar Jože Pohlen (1926, Hrastovlje–2005, Gažon) pripada tisti povojni kiparski generaciji, ki se je na Akademijo upodablajočih umetnosti v Ljubljani vpisala v šolskem letu 1946/47 in se v slovenskem likovnem prostoru uveljavljala vse od začetka petdesetih let skupaj s svojimi profesorji, ki so korenito zaznamovali tedanja kiparska iskanja. Jože Pohlen, ki se je tik pred koncem druge svetovne vojne leta 1945 vrnil domov v rodno Hrastovlje iz Firenc, kamor se je po uspešno opravljenem sprejemnem izpitu na *Istituto d'arte* leta 1938 kot dvanajstleten fant tudi za več let preselil, je še posebej toplo vez spletel s profesorjem Franciškom Smerdujem, pri katerem je leta 1951 tudi diplomiral in v slovenskem okolju, z globoko ponotranjenim občutenjem kulturne dediščine toskanskega mesta kot pomembnega kulturnega središča, v krogu umetnikov in učiteljev (Boris Kalin, Zdenko Kalin,

Karel Putrih, Božidar Jakac, Francišek Smerduj), ki so ga sprejemali in razumevali s srčnostjo in odprtostjo, razvijal svoj dar in postavljaj temelje svojemu kiparskemu videnju. Tudi Jože se je po koncu študija tako kot še nekateri drugi primorski ustvarjalci vrnil v svoje rodno okolje in se v Kopru zaposlil kot profesor likovnega pouka ter tam leta 1953 svoja dela tudi prvič razstavljaj skupaj s sošolcem Orestom Dequelom in slikarjem Hermanom Pečaričem. Že leta 1955 je imel prvo samostojno razstavo v Mali galeriji v Ljubljani, likovni kritik Janez Mesesnel, ki ga je spremljal skozi njegovo celotno ustvarjalno obdobje, je o njegovih majhnih figurah solinarik v žgani glini napisal prvo likovno kritiko. Čez pet let, leta 1960, je za svoj kiparski opus prejel nagrado Prešernovega sklada. Njegova likovna pot je bila začrtana: ostati zvest samemu sebi in svojemu okolju je bila odločitev, ki je v njem spontano dozorela, kar je tudi zgovorno ujel v sledečih besedah, ki njegova ustvarjalna hotenja lepo zaokrožajo: »Moja umetnost je mediteranska, daleč od kontinentalne, pa vendar zgolj in samo istrska; rada pa bi bila samo hrastoveljska.« Temu prostoru je poklonil vsa svoja dela.

Povojna desetletja so slovenskim kiparjem omogočala ustvarjanje na področju javnih spomenikov, predvsem s spominsko tematiko, ki je glorificirala narodnoosvobodilni boj ter osvoboditev izpod fašizma in nacizma in tudi Pohlen je na to temo ustvaril nekaj prepoznavnih del, ki odsevajo njegov likovno formalni razvoj kot tudi njegovo intimno doživljanje ljudi in dogodkov, ki so se zapisali v zgodovino istrskega prostora. Med avtorsko prepoznavne javne spomenike, ki so postavljeni v različnih istrskih krajih, uvrščamo spomenike NOB v Šmarjah pri Kopru iz leta 1969 v istrskem kamnu, kjer je gradil iz figurativnega likovnega videnja, v Sv. Antonu iz leta 1970, v istem materialu, a v mnogo bolj abstrahiranem občutenju z značilnimi vrezji in

grebenjem, v Bertokih iz leta 1976, tudi v istrskem kamnu s ponovno vključitvijo figure v masivnem bloku in poudarjeno monumentalnostjo, kar je tudi sicer avtorjeva značilnost, ki opredeljuje njegova dela. Tudi njegova figura Istranke (*Šavrinke*) v istrskem kamnu v Hrastovljah, ki so jo postavili leta 1990 ob 500. obletnici nastanka znamenitih hrastoveljskih fresk v cerkvi Sv. Trojice, ki jih je kipar odkril leta 1949, govori o njegovi izjemni ljubezni do kamna kot materiala in do istrske ženske, ki jo je tudi v tem delu, tako kot v številnih delih majhnih dimenzij, torej v mali plastiki, modeliral na način, da je poudaril njene atribute in ji z mehko linij vdahnil svojo dušo. V Pohlenov opus javnih del sodijo, poleg nekaterih reliefov, od šestdesetih let naprej tudi portreti, katerih je več kot dvajset, primorskih znanih in pomembnih osebnosti, pri katerih je prepoznati realistično izhodišče in občutljivost pri izražanju portretirančevih fizičnih in psiholoških značilnosti glave, velikokrat tudi s poprsjem (Sergej Mašera leta 1966, Pinko Tomažič leta 1968, Srečko Vilhar leta 1979, Vojka Šmuc leta 1981 in mnogi drugi).

Čeprav je bil Jože Pohlen v prvi vrsti kipar z izjemnim občutenjem forme, volumnov, površine in prostora, je veliko ustvarjal tako v risbi, ki ni bila samo izhodišče za njegova kiparska iskanja, kot tudi v sliki. Obsežna je njegova zapuščina risb v različnih tehnikah, velikokrat v barvni laviranki v značilni vehementno izraženi liniji, ki se je na mokrem papirju razpršila. Tako za risbo kot za sliko, ki sta se tako tematsko kot strukturno vse bolj razvijali, je značilno, da je vanje vnašal vse več intenzivnega kolorita.

Akademski kipar Jože Pohlen, ki je v svojem petdesetletij dolgem ustvarjalnem obdobju, kot je zapisal Janez Mesesnel v katalogu ob njegovi retrospektivi Obalnih galerij Piran leta 1993, ustvaril nekaj sto skulptur, na tisoče risb, čez sto slik in

okrog trideset spomenikov in javnih obeležij, se je v zgodovino kiparstva dvajsetega stoletja na Slovenskem zapisal kot izjemno subtilen ustvarjalec, ki je v klasične kiparske materiale, kot so bron, kamen, glina, zelo rahločutno interpretiral čutenja istrskega človeka, predvsem ženske v najžlahtnejšem pomenu te besede, istrske pokrajine in živalskega sveta tega prostora, ter jih izrazil v prepoznavni kiparski govorici, ki je črpala v mnogo virih. Umetnik je črpal v italijanskem klasičnem in modernističnem kiparstvu ob močno prepoznanim proporciju mediteranske elegancije kot tudi volumenskem in prostorskem občutenju forme in motivike z rahlimi reminiscencami na upodobitve in podoživljanja svetovno prepoznanih kiparjev Henryja Moora in Marina Marinija, pa seveda tudi na dela svojih profesorjev, predvsem njemu izjemno ljubega Frančiška Smerduja in seveda posebej globoko in z močnim čustvom ter podoživetji v lepota in posebnostih istrskega sveta. Prav ta svet je globoko ponotrnil in ga občutil kot tisti najgloblji vir, ki ga je napajal, plemenitil in spodbujal skozi celotno ustvarjalno obdobje. Njegove *Kariatide* in *Šavrinke* so se zapisale kot sinonim istrske ženske.

Premišljen izbor del male plastike iz različnih obdobj, ki bo predstavljen v atriju ljubljanskih Križank, govori o vseh najbolj prepoznavnih likovnih elementih, ki odlikujejo njegov obsežni kiparski opus malih plastik, zajema vse njegove najbolj značilne teme in odseva njegovo globoko čustvo, pa tudi, kot je v monografiji ob kiparjevi 90. obletnici rojstva zapisal njegov poznavalec Janez Mesesnel, »njegovo neuničljivo voljo po oblikovanju, iskanju in novih prijemih, s katerimi bi bilo mogoče pomensko in izpovedno obogatiti te umetnine«, in prav tako tudi vso njegovo trajno čustveno navezanost na domači kraj in intimno spoštovanje njegove kulturne preteklosti, ki sta »porajala poskuse izkristalizirati to čustvo in to vedenje v strukturo obogatene simbolike«.

Umetnik se je vsa desetletja in najbolj srčno posvečal ženski figuri in jo spremenil v simbol istrske žene, v simbol *Šavrink*, čeprav jo je dojemal in interpretiral mnogo širše. Žensko telo in njena duša sta mu samo vir, ki mu ponuja široko možnost kiparskega dojetanja in oblikovanja, kjer se izlušči njegova čustvena in interpretativna širina v prepletu površin, volumnov in prostorov, v načinu stilizacije in gradnje figure ob pretanjenem upoštevanju proporcij in perforacij. Med najbolj prepoznavnimi so zagotovo njegove *Kariatide* in *Šavrinke* iz sedemdesetih let, čeprav je njegova figura ženske zaznamovala njegovo pot vse od začetkov v petdesetih. V ciklusih *Kariatid* in *Šavrink* se je oddaljil od naslonov na moorovsko občuteni preplet notranjega in zunanega prostora, načina stilizacije in volumensko občutenih delov telesa ter naredil še odločnejši korak v osebno videnje kiparskih vprašanj, ki doseže kulminacijo v ciklusu *Plavalka* iz začetka osemdesetih, kjer se telo splošči v amorfno horizontalo in ohranja poudarjeno stilizacijo ob reliefno občuteni površini ali koži, ki ponuja zelo svobodno občutenje in interpretiranje. Tu se človeška figura približa abstraktni formi, ki živi sama zase. Mnogo bolj realistično prepoznavna je njegova živalska plastika, v katero ujame figuro koze, istrskega bika in tudi konja, na katerega zelo pogosto posedi konjenika. Njegovo občutenje tega motiva v letih od 1970 do 1980, ki je med drugimi navdihoval mnogo kiparjev skozi celotno zgodovino umetnosti, tudi izjemnega modernističnega italijanskega kiparja Marina Marinija, je iskreno, izjemno primarno in poenostavljeno, čeprav je vrhunec kiparske interpretacije živali zaslutiti v izjemnih oblikovanjih figure koze in bika, ki jih razume kot izjemno izročilo mediteranskega prostora, ki mu omogoča poetično izpovedovanje primarnega, elementarnega istrskega sveta v vsej širini kulturnoetnoloških posebnosti in značilnosti. Istra in Hrastovlje ostajata skozi vsa ustvarjalna desetletja

motivno in vsebinsko izhodišče, ki mu je izkristaliziralo tudi lasten interpretacijski likovni in kiparski jezik. In Istra in Hrastovlje, kjer je njegova dela mogoče občudovati v njegovi galeriji, sta se tudi zaradi teh del zapisala na zemljevid pomembne kulturne dediščine.

Dr. Nelida Nemeč

*Jože Pohlen [Hrastovlje, 1926 – Gažon, 2005] belongs to the post-war generation of sculptors who enrolled at the Academy of Fine Arts in Ljubljana in the 1946/47 academic year and from the early 1950s onwards established themselves on the Slovene art scene alongside their teachers, who left a profound mark on the sculptural explorations of the period. Pohlen, who just before the end of the Second World War in 1945 had returned home to his native Hrastovlje from Florence, where he had lived for several years after passing the entrance exam to the Istituto d'arte in 1938 at the age of twelve, formed a particularly close bond with Frančišek Smerdu, in whose class he graduated from the Academy in 1951. Surrounded by artists and teachers [Boris Kalin, Zdenko Kalin, Karel Putrih, Božidar Jakac, Frančišek Smerdu] who accepted and understood him with frankness and sincerity, he developed his gift and laid the foundations of his sculptural vision within the Slovene environment while retaining a deeply internalised sense of the cultural heritage of the Tuscan city as an important cultural centre. After graduation Pohlen returned home, like a number of other artists from the Primorska region, and took up a position as an art teacher in Koper, where in 1953 he exhibited his works for the first time together with his classmate Oreste Dequel and the painter*

*Herman Pečarič. In 1955 he had his first solo exhibition at the Mala Galerija [“Little Gallery”] in Ljubljana and the art critic Janez Mesesnel, who followed him throughout his creative career, wrote the first review of his work, specifically of his little ceramic figures of female saltworkers. Five years later, in 1960, he was awarded a Prešeren Fund Prize for his sculptural oeuvre. His artistic path was now set: the decision to remain faithful to himself and his environment was one that had matured in him spontaneously. He described it eloquently in the following words, which neatly sum up his creative yearnings: “My art is Mediterranean, far from being continental, and yet exclusively Istrian; it would like to be an art that is purely of Hrastovlje.” He rendered homage to this area with all his works.*

*The post-war decades offered Slovene sculptors the opportunity to create public monuments, above all those of a commemorative nature that glorified the national liberation struggle and the country’s liberation from Fascism and Nazism. Pohlen, too, created a number of distinctive works on this theme that reflect his artistic and formal development and his intimate connection to the people and events that had shaped the history of the Istrian region. Among these distinctively individual public monuments situated in various parts of Istria are his monuments to the national liberation struggle in Šmarje near Koper [1969], in Istrian stone, where Pohlen built on a figural artistic vision; in Sveti Anton [1970], in the same material but with a much more abstracted feeling, with characteristic incisions and ridges; and in Bertoki [1976], also in Istrian stone and once again incorporating figures within a solid block, emphasising the work’s monumental nature – a characteristic that typically defines Pohlen’s works. The figure of an Istrian woman [Šavrinka, 1990] in Hrastovlje, another work in Istrian stone that was commissioned to mark the 500th anniversary of the creation of the famous Hrastovlje frescoes in*

*the Holy Trinity Church, which the sculptor himself had discovered in 1949, also speaks of Pohlen’s great love of stone as a material and of the figure of the Istrian woman, whom in this work, as in many of his small sculptures, he modelled in such a way as to emphasise her attributes, breathing his own spirit into her with the softness of the lines of the sculpture. Beginning in the 1960s, Pohlen’s public works also include, besides a number of reliefs, more than twenty portraits of prominent figures from the Primorska region. These are characterised both by a realistic starting point and by the sensitivity with which they express the physical and psychological characteristics of the subject’s head, in many cases together with the shoulders and chest in the form of a bust [Sergej Mašera, 1966; Pinko Tomažič, 1968; Srečko Vilhar, 1979; Vojka Šmuc, 1981; and several others].*

*Although Jože Pohlen was above all a sculptor with a remarkable sense of form, volume, surface and space, he also produced a large number of drawings – which were more than just starting points for his explorations in sculpture – and paintings. He left an extensive legacy of drawings in a range of techniques, often using coloured ink washes and a typically forceful line that would dissipate on the wet paper. Both his drawings and his paintings, which developed over time both thematically and structurally, are characterised by an increasingly intensive use of colour.*

*Over the course of a creative career lasting five decades, as noted by Janez Mesesnel in the catalogue accompanying the retrospective organised by the Obalne Galerije Piran/Gallerie Costiere Pirano in 1993, Academy-trained sculptor Jože Pohlen created several hundred sculptures, thousands of drawings, more than a hundred paintings and around thirty monuments and public memorials, and wrote himself into the history of twentieth-century sculpture in Slovenia as a remarkably*

subtle artist who, using traditional sculptural materials such as bronze, stone and clay, interpreted with enormous sensitivity and feeling the emotions of the people of Istria, particularly the Istrian woman in the noblest sense of the word, and also the Istrian landscape and the fauna of the region, expressing these things in a distinctive sculptural language that drew on multiple sources. Pohlen took inspiration from Italian classical and modernist sculpture, with highly distinctive proportions of Mediterranean elegance and a sense of form and theme that is based on volume and space, with slight reminiscences of the depictions and interpretations of the world-famous sculptors Henry Moore and Marino Marini and, naturally, of the works of his teachers, in particular Frančišek Smerdu, who was very dear to him. At the same time, of course, he drew particularly deep inspiration from the beauties and characteristics of the Istrian landscape, a world that filled him with powerful emotions. He deeply internalised this world, which for him became the most profound of all his inspirations, feeding him, enriching him and encouraging him throughout his creative career. His Caryatids and Šavrinke [the latter a term for women from inland Istria who carried eggs and other produce in baskets on their heads to sell in Trieste] have become practically a synonym for Istrian womanhood.

The careful selection of small works from different periods that will be presented in the atrium of the Križanke complex in Ljubljana include all the most distinctive artistic elements that characterise Pohlen's extensive oeuvre in the field of small sculpture, cover all the themes that are most typical of his work and reflect his deep emotion and, as Janez Mesesnel wrote in the monograph published to mark the sculptor's 90<sup>th</sup> birthday, "his indestructible desire to shape, to explore, to find new approaches with which to enrich these works of art in terms of both

meaning and message", and likewise all his lasting emotional connection to the place of his birth and his intimate respect for its cultural past, which "gave birth to attempts to crystallise this emotion and this knowledge in a structure of enriched symbolism." Throughout his career Pohlen dedicated himself most wholeheartedly to the female figure, converting it into a symbol of the Istrian woman, the symbol of the Šavrinke, although he understood and interpreted it far more broadly. The female body and soul are for him simply a source that offers him a broad opportunity for sculptural understanding and design, where his emotional and interpretative breadth are revealed in the interweaving of surfaces, volumes and spaces and in the manner of stylising and building the figure, with careful consideration of proportions and perforations. While his Caryatids and Šavrinke from the 1970s are unquestionably among his most recognised works, the female figure characterised his career from its beginnings in the 1950s. In his Caryatids and Šavrinke cycles he moved away from a reliance on a Moore-like interweaving of interior and exterior space, stylisation and perception of the parts of the body as separate volumes and took an even more decisive step towards a personal vision of sculptural questions that reaches its culmination in the Swimmer cycle of the early 1980s, where the body is flattened into an amorphous horizontal and retains an emphatic stylisation in the relief effect of the surface or skin that allows great freedom of perception and interpretation. Here the human figure approaches an abstract form that has its own existence. His animal sculptures, in which he captures the figure of a goat, an Istrian bull or a horse – the last of these often with a rider – are far more realistic and identifiable. In the decade from 1970 to 1980, his perception of this subject, one that has inspired many sculptors throughout the history of art, including the extraordinary Italian modernist sculptor Marino Marini, is sincere, primal and simplified,

although the culmination of his sculptural interpretation of animals can be sensed in the stunning designs of his goat and bull figures, which he understands as part of the remarkable Mediterranean heritage that allows him to express in a poetic manner the primal, elemental Istrian world with all its ethnocultural peculiarities and characteristics.

Istria and Hrastovlje remained a starting point in terms of subject matter and content throughout Pohlen's decades-long career, eventually crystallising his own interpretational artistic and sculptural language. And if Istria and Hrastovlje, where his works can be admired in his own gallery, have found a place on the map of important cultural heritage, it is in part due to these same works.

Dr. Nelida Nemeč

**Vstop prost / Free Entrance**



Foto: Tony Oursler: Phase Trans, 2019 [still] / Photo: Tony Oursler: Phase Trans, 2019 [still]

**9.–11. 9., Križevniška ulica, Trg francoske revolucije,  
Gosposka ulica, Novi trg, Breg, Salendrova ulica**

## **INDIGO FESTIVAL: Zdaj je prepozno / *Now is Too Late***

Festival Indigo, ki razmišlja o perečih problemih družbe in vzpostavlja kritičen razmislek o disonancah, ki nas obkrožajo, bo letos potekal pod naslovom *Zdaj je prepozno*. Peta edicija festivala bo namenjena premišljevanju o tem, kako razumemo sedanost, in o tem, da ni časa za svetlo prihodnost. Program – razstave, predstave, koncerti, delavnice, predavanja in strokovni pogovori, razprave s priznanimi domačimi in tujimi umetniki ter teoretiki – bo potekal v že tradicionalni »Indigo četrti« javnih institucij in nevladnih organizacij: na Trgu francoske revolucije in ulicah, ki ga obkrožajo.

[Razstava priznanega ameriškega umetnika Tonyja Ourslerja bo na ogled v Galeriji Vžigalica.]

*Indigo Festival, which focuses on current social issues and establishes critical reflection upon the dissonances that surround us, will be held this year under the title "It's Too Late Now". The fifth edition of the festival will thus be dedicated to the deliberation on how we understand the present, and how there is no time for a bright future. The programme – exhibitions, performances, concerts, workshops, lectures and expert talks with renowned Slovenian and international artists and theoreticians – will be held in the already traditional "Indigo Quarter" of public institutions and non-governmental organisations: on the French Revolution Square and the streets surrounding it.*

[The renowned American artist Tony Oursler will exhibit his works at the Match Gallery.]

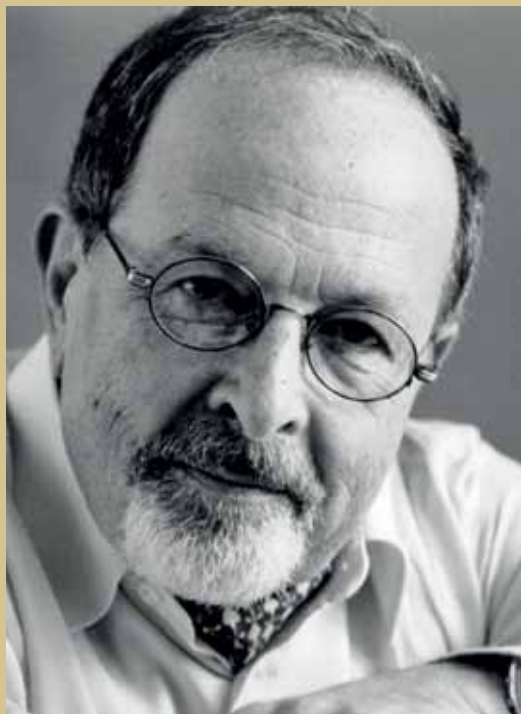
Produkcija / Production:



**MARSH.**  
CREATIVE PRODUCTION

3. 9. ob 19.00 / at 7.00 pm, Slovenska matica

## PRIMOŽ KURET: Iz parterja, nekaj spomina *From the Stalls.* *A Memoir*



Dr. Primož Kuret (1935), ena izmed osrednjih osebnosti muzikologije, je bil predsednik in ustanovitelj Slovenskega muzikološkega društva ter profesor in prodekan na Akademiji za glasbo, od leta 2005 pa tudi zaslužni profesor na Univerzi v Ljubljani in častni član Slovenske filharmonije. V slovenski kulturni javnosti je zagotovo najbolj poznan kot idejni oče muzikoloških simpozijev, ki so v našo državo pritegnili številna svetovno znana imena. Udeležil se je več kot 300 simpozijev po vsej Evropi in skrbel za ozaveščanje mednarodne javnosti o dosežkih slovenske muzikologije in glasbe. Pomagal je snovati tudi *Slovenske glasbene dneve*, ki že 35 let potekajo pod streho Festivala Ljubljana.

Dr. Primož Kuret je prejemnik veliko uglednih nagrad in priznanj, kot so Betettova listina, avstrijski častni križ za znanost in umetnost I. reda ter državna nagrada Republike Slovenije za življenjsko delo. Prav tako je avtor številnih monografij, tokrat pa se bo predstavil s svojo avtobiografijo, naslovljeno *Iz parterja, nekaj spomina*, iskrenim zapisom o življenju, ki je bilo kljub vsem oviram posvečeno lepoti glasbe. Predstavitve knjige bo 3. septembra ob 19.00 v atriju Slovenske matice, kjer se bo z avtorjem pogovarjal predsednik Slovenske matice, dr. Aleš Gabrič. Dogodek bo potekal v okviru cikla *Matica pod zvezdami*, ki ga financira Mestna občina Ljubljana.

*Dr Primož Kuret (b. 1935), a leading figure in the field of musicology, was president and founder of the Slovenian Musicological Society and a professor and vice-dean at the Academy of Music. Since 2005 he has held the titles of emeritus professor at the University of Ljubljana and honorary member of the Slovenian Philharmonic. He is best known to the cultural public in Slovenia as the spiritual father of the musicological symposia that have brought numerous world-famous names to Slovenia. He himself has attended more than 300 symposia throughout Europe and raised awareness of the achievements of Slovene musicology and music among the international public. He also helped devise the Slovenian Music Days, an event that has been taking place for 35 years under the auspices of the Ljubljana Festival.*

*Dr Kuret is the recipient of numerous prestigious awards and accolades, among them the Betetto Award, the Austrian Cross of Honour for Science and Art, First Class, and the Lifetime Achievement Award of the Republic of Slovenia. He is also the author of several monographs. On this occasion he will present his autobiography, entitled *Iz parterja, nekaj spomina* ("From the Stalls. A Memoir"), a sincere account of a life which, despite numerous obstacles, has been dedicated to the beauty of music. The presentation of the book will take place at 7.00 p.m. on 3 September in the atrium of the Slovenska Matica, where the president of that institution, Dr Aleš Gabrič, will converse with the author. The event forms part of the Matica Under the Stars cycle, which is financially supported by the City of Ljubljana.*





# Krzysztof Penderecki (1933–2020)

## V spomin

Krzysztof Penderecki je, tako kot Frédéric Chopin, eden od simbolov Poljske, skladatelj, ki je klasično glasbo pripeljal v 21. stoletje.

Bil je človek, ki je pustil močan pečat v duhovni krajini sveta, ki je ljubil glasbo in nestrpno pričakoval obiske. Bil je tudi velik graditelj, ki je za seboj pustil ne le dovršena dela, temveč tudi živahno simfonijo dreves v svojem arboretumu v Lutosławicach.

V središču arboretuma stoji čudovita stara poljska plemiška graščina, ki sta jo skrbno prenovila Krzysztof Penderecki in njegova žena Elizabeta in ki je umetniku predstavljala podporo ter vir moči. Na drugi strani ceste so zgradili Evropski glasbeni center, poimenovan po njem, z veliko koncertno dvorano in delovnimi prostori. Ustvarjen od glasbenika za glasbenike. Iz ljubezni do glasbe.

Ime Krzysztof Penderecki je v svetu povezano z dvema nasprotujočima si predstavama o skladatelju. Po eni strani je veljal za avantgardnega umetnika, ki je radikalno razširil meje sodobne glasbe. Njegova dela imajo ogromen čustven vpliv, na primer *Žalostinka* za žrtve Hirošime. Po drugi strani pa je veljal za izdajalca avantgarde, ki je izbral tradicijo in se kot poslednji Mohikanec sakralne glasbe s svojimi deli poskušal dotakniti skrivnosti obstoja, podobno kot njemu tako ljub Jan Sebastian Bach.

Pasijon po Luku iz leta 1966 ni pomenil preusmeritve Pendereckega k sakralnim delom, ampak je bil njegov način nasprotovanja komunizmu. Zahodni kritiki si niso mogli predstavljati, da bi politično nasprotovanje lahko izražali z verskimi skladbami, toda na Poljskem je »vsako sakralno delo izjava političnega pomena«. Sam Krzysztof Penderecki je to razložil takole: »Pasijon je zgodba o Kristusovem trpljenju in smrti, hkrati pa je tudi zgodba o trpljenju in smrti v Auschwitzu, tragični izkušnji človeštva sredi 20. stoletja.«

## In Memoriam

*Krzysztof Penderecki is, just like Frédéric Chopin, one of the symbols of Poland, but one who introduced classical music to the 21st century. He was a man who imprinted a strong mark on the spiritual landscape of the world, which loved his music and eagerly awaited his visits. He was also a great builder, who left behind him not only perfectly constructed compositions, but also a lively symphony of trees, his arboretum in Lutosławice. A beautiful old Polish manor house, renovated with great care by Penderecki and his wife Elizabeth, and which sits at the heart of the arboretum, was a source of support and strength for the Master. On the other side of the road, the European Music Centre named after him was built, including a great concert hall and working premises. Created by the Musician for musicians. From the love of music.*

*In the wider world the name of Krzysztof Penderecki is associated with two contradictory ideas about the man himself. On the one hand, he is an avant-garde artist who radically expanded the boundaries of music. His works have enormous emotional impact, as felt in his *Threnody to the Victims of Hiroshima*. On the other hand, however, he is perceived as traitor to the avant-garde who chose tradition and acted as “the last Mohican of sacred music”, trying to touch the mystery of existence with his works, just like his beloved Johann Sebastian Bach.*

*Premiered in 1966, St. Luke Passion shouldn't be seen as Penderecki's turn to religious works, but as his resistance to Communism. Western critics could not imagine that political resistance can be expressed through religious music. But in Poland “... every sacred work is a statement of political significance.” Krzysztof Penderecki himself explained it this way: “Passion is a story about the suffering and death of Christ, but it is also a story about suffering and death at Auschwitz, the tragic experience of mankind in the middle of the twentieth century.”*



## V slovo maestru Ennio Morriconeju (1928–2020)

S spoštovanjem in hvaležnostjo se poklanjamo izjemnemu skladatelju, aranžerju in dirigentu Enniu Morriconeju, rojenemu leta 1928. Veliki maestro je na glasbeno pot stopil v štiridesetih letih prejšnjega stoletja kot trobentač v jazzovskih zasedbah, v zavesti množic pa se je zapisal z glasbo za vesterne Sergia Leoneja. Poleg več kot 100 orkestrskih, vokalno-instrumentalnih in komornih del je ustvaril glasbo za več kot 500 filmov. Za dosežke v filmski glasbi je prejel vrsto nagrad, med drugim dva zlata globusa, nagrado grammy in evropsko filmsko nagrado, oskarja za življenjsko delo in oskarja za najboljšo izvirno filmsko podlago v filmu Podlih osem.

Med njegove najslavnejše stvaritve tako zagotovo sodi glasba za trilogijo Leonejevih vesternov, ki vključuje filme Za prgišče dolarjev, Za dolar več ter Dobri, umazani, zli. V svoji večdesetletni karieri je sodeloval s številnimi velikimi režiserji, kot so Martin Scorsese, Quentin Tarantino, Pedro Almodovar, Brian De Palma, Roman Polanski in Oliver Stone. S skladateljskimi imeni Henry Mancini, Andrew Lloyd Webber, Vangelis in Philip Glass nedvomno spada med najpomembnejše ustvarjalce glasbe za filme. Prav tako je skladal glasbo za izvajalce, kot so Paul Anka, Mina, Milva, Zucchero in Andrea Bocelli.

Ennio Morricone je pisal glasbo za številne filmske žanre, od vesternov, kriminalk, srhljivk do dram, romantičnih dram ter komedij. Znan je po spretni uporabi najrazličnejših glasbenih virov, kot so ljudski napevi, zabavne melodije, sakralna in klasična glasba, ki jih je pretvoril v dramatično zvočno spremljavo filmskega dogajanja. Njegova glasba vse od nekoč in do danes navdihuje glasbenike, pa naj gre za popularno, rock, metal, hiphop ali elektronsko glasbo.

Pri nas je leta 2008 na 56. Ljubljana Festivalu gostoval z orkestrom iz Rima. Na koncertnem večeru z naslovom Morricone, kjer je orkester ravno v Ljubljani prvič nastopil zunaj Italije, so izvedli novo kantato svetovno znanega skladatelja filmske glasbe. Stvaritve velikega maestra spremljajo repertoar Festivala Ljubljana že od leta 1997, s svojo edinstveno monumentalno vrednostjo pa nas bodo nedvomno bogatile tudi v prihodnje.

## Farewell to Ennio Morricone (1928–2020)

*It is with reverence and gratitude that we pay homage to the extraordinary composer, arranger and conductor Ennio Morricone, born in 1928. The great maestro embarked on his musical career in the 1940s as a trumpet player in jazz combos, but he composed his way into the consciousness of the masses through his music for the westerns of Sergio Leone. Alongside more than 100 orchestral, vocal/instrumental and chamber pieces, he created the scores for more than 500 films. He received a whole series of awards for his achievements in film music, including two Golden Globes, a Grammy and European Film Award, a lifetime achievement Oscar and an Oscar for best original score for the film The Hateful Eight.*

*Among his most lauded compositions are undoubtedly the scores for Sergio Leone's western trilogy A Fistful of Dollars, For a Few Dollars More and The Good, the Bad and the Ugly. In his career spanning multiple decades he collaborated with numerous major directors such as Martin Scorsese, Quentin Tarantino, Pedro Almodóvar, Brian De Palma, Roman Polanski and Oliver Stone. Along with composers such as Henry Mancini, Andrew Lloyd Webber, Vangelis and Philip Glass he undoubtedly ranks among the greatest composers of film music. He also composed music for performers such as Paul Anka, Mina, Milva, Zucchero and Andrea Bocelli.*



## V slovo profesorju Božidarju Tumpeju (1929–2020)

Fagotist *Božidar Tumpej*, rojen leta 1929, se je v svoji plodoviti karieri marsikomu vtisnil v srce. Glasbeno se je začel izobraževati že v mladosti na Ptuju, v Gradcu, Ljubljani in Beogradu, kjer je na Fakulteti za glasbeno umetnost leta 1954 diplomiral in leta 1970 tudi magistriral.

Že med izobraževanjem je Božidar Tumpej nastopal tako doma kot v tujini. Leta 1953 je na Festivalu moderne glasbe v Bayreuthu navdušil švicarskega dirigenta in profesorja Victorja Desarzensa, ki ga je povabil v Švico, kjer je Tumpej postal fagotist solist komornega orkestra v Lozani in profesor na tamkajšnjem konservatoriju. Leta 1958 mu je pripadla tudi čast, da je sodeloval na prvem izvajanju Okteta Paula Hindemitha, leta 1962 pa se je vrnil v Beograd, kjer je nastopal kot prvi fagotist beograjske filharmonije. Dvajset let kasneje se je preselil v Slovenijo in do upokojitve deloval kot prvi fagotist orkestra Slovenskega narodnega gledališča Opera in balet Ljubljana ter kot profesor na ljubljanski Akademiji za glasbo, kjer je poučeval fagot in komorno igro.

Na svoji umetniški poti je po vsej Evropi nastopal s številnimi svetovno znanimi umetniki, kot so Yehudi Menuhin, André Lardot, David Ojstrah, Paul Hindemith in Charles Dutoit. Kot solist je igral ob spremljavi orkestra Beograjske filharmonije, lozanskega komornega orkestra, komornega orkestra iz Mainza, simfoničnega orkestra iz Dubrovnika, Simfoničnega orkestra RTV Slovenija in številnih drugih. Za svoje delo je profesor Tumpej prejel veliko nagrad.

Že kot študent je leta 1954 dosegel drugo mesto na prestižnem mednarodnem tekmovanju ARD v Münchnu, leta 1970 je prejel posebno nagrado Društva glasbenih umetnikov Srbije za najboljšo izvedbo koncerta v sezoni 1969/1970, leta 1976 pa nagrado za najbolje izveden recital v sezoni. Leta 1981 ga je Beograjska filharmonija nagradila z zlatim emblemom.

Močan pečat je pustilo tudi Tumpejevo pedagoško delo – njegovi študenti so priznani komorni in orkestrski glasbeniki, ki delujejo v različnih simfoničnih, radijskih in opernih orkestrih tako v Sloveniji kot v tujini. Med drugim je bil prvi mentor članov mednarodno uveljavljenega dua Claripiano Dušana Sodje in Tatjane Kaučič ter fagotista Zorana Miteva. Njegovi nekdanji študenti so septembra v sodelovanju s Festivalom Ljubljana tudi oblikovali koncert, posvečen njegovi 90-letnici.

## **Farewell to Professor Božidar Tumpej (1929–2020)**

*Bassoonist Božidar Tumpej, who was born in 1929, touched many hearts over the course of a long and fruitful career. He began his musical training at a young age in Ptuj and went on to study in Graz, Ljubljana and Belgrade. He graduated from the Faculty of Music in Belgrade in 1954 and received his master's degree there in 1970.*

*He began performing both at home and abroad while still a student. He so impressed the Swiss conductor and teacher Victor Desarzens at the Festival of Modern Music in Bayreuth in 1953 that the latter invited him to Switzerland, where he became solo bassoon of the Lausanne Chamber Orchestra and began teaching at the city's conservatory of music. In 1958 he had the honour of taking part in the first performance of Paul Hindemith's Octet. He returned to Belgrade in 1962 and took up the position of first bassoon of the Belgrade Philharmonic. Twenty years later, he moved to Slovenia and was employed until his retirement as first bassoon in the orchestra of the Slovene National Theatre [SNG] Opera and Ballet in Ljubljana and as a professor at the Ljubljana Academy of Music, where he taught bassoon and chamber music.*

*Over the course of his artistic career, he performed with many world-famous artists, including Yehudi Menuhin, André Lardrot, David Oistrakh, Paul Hindemith and Charles Dutoit. He performed as a soloist with the Belgrade Philharmonic, the Lausanne Chamber Orchestra, the Mainz Chamber Orchestra, the Dubrovnik Symphony Orchestra, the RTV Slovenia Symphony Orchestra and many others. He received numerous accolades for his work. In 1954, while still a student, he came second at the prestigious ARD International Music Competition in Munich. In 1970 he received a special prize from the Society of Musical Artists of Serbia for the best concerto performance in the 1969/70 season, while in 1976 he won the prize for the best recital of the season. In 1981 the Belgrade Philharmonic awarded him its golden emblem.*

*Božidar Tumpej also left a significant mark through his teaching. His students are acclaimed chamber and orchestral musicians who are active in a variety of symphony orchestras, radio orchestras and opera orchestras both in Slovenia and abroad. He was mentor to, among others, Dušan Sodja and Tatjana Kaučič of the internationally known duo Claripiano and bassoonist Zoran Mitev. In September his former students organised a concert for his ninetieth birthday in conjunction with the Ljubljana Festival.*

## INFORMACIJE / INFORMATION

• [ljubljanafestival.si](http://ljubljanafestival.si)



### Blagajna Križank / Križanke Box Office

- V poletnem času [1. maj – 30. september] je odprta vsak delavnik od 10. do 20. ure, v sobotah med 10. in 14. uro ter uro pred začetkom prireditve na prizorišču. *During the summer season [1 May - 30 September] the Križanke Box Office is open every working day from 10.00 am to 8.00 pm, and on Saturdays from 10.00 am to 2.00 pm, as well as one hour prior to the commencement of the event at the venue.*
- V zimskem času [1. oktober – 30. april] je odprta vsak delavnik od 12. do 20. ure, v sobotah med 10. in 14. uro ter uro pred začetkom prireditve na prizorišču. *During the winter season [1 October - 30 April] the Križanke Box Office is open every working day from 12.00 am to 8.00 pm, and on Saturdays from 10.00 am to 2.00 pm, as well as one hour prior to the commencement of the event at the venue.*

Tel.: +386 [0]1/241 60 26, 241 60 28  
 blagajna@ljubljanafestival.si

### Druga prodajna mesta / Other sales points

- [ljubljanafestival.si](http://ljubljanafestival.si)
- **Po telefonu / By telephone:** +386 [0]41 662 002, pon-pet / *Mon-Fri:* 10:00 - 18:00 [možen nakup e-vstopnice, nakup s priporočeno pošto ter po povzetju / *for e-tickets, tickets sent out via recorded delivery and tickets for payment on collection.*
- **Petrolovi servisi** po Sloveniji / *Petrol service stations throughout Slovenia*
- **Spletna stran mojekarte.si ter ostala prodajna mesta v mreži mojekarte.si** [OMV bencinski servisi z Multi točko, prodajna mesta Big Bang, turistične poslovalnice Kompas, Mholidays, Nomago, trafike 3dva ter [K]kisok-i Delo prodaje ter posamezna prodajna mesta. / *mojekarte.si website and other ticket outlets in the mojekarte.si network [Petrol service stations, OMV service stations with Multi Point, Big Bang outlets, Kompas tourism offices, Mholidays, Nomago, 3Dva kiosks, Delo Prodaja [K] kiosks and individual outlets.*
- **Prodajna mesta Slovenskih železnic v Ljubljani, Mariboru, Celju in Kopru** [pri nakupu vstopnic za prireditve Festivala Ljubljana je vožnja z vlakom cenejša za 50 odstotkov] / *Slovenian Railways ticket offices in Ljubljana, Maribor, Celje and Koper [50% discount on train tickets with the purchase of tickets for Ljubljana Festival events]*
- V Trstu / *In Trieste:* Multimedia-Radioattività, via Campo Marzio 6, tel.: 040 304444, [www.radioattivita.com](http://www.radioattivita.com); Ticketpoint, Corso Italia 6, tel.: 040 3498276

### Spletni nakup vstopnic / Online Ticket Purchase

Nakup vstopnic je možen na [ljubljanafestival.si](http://ljubljanafestival.si). Plačilo je možno s kreditnimi in plačilnimi karticami [Eurocard/ Mastercard, Visa-Electron, Activa, Activa Maestro, Activa Mastercard, Diners], VALÚ, PayPal, mBills ter plačilnim nalogom UPN. *Tickets can be purchased online at ljubljanafestival.si. Payment is possible by credit and debit card [Eurocard/ Mastercard, Visa Electron, Activa, Activa Maestro, Activa Mastercard, Diners], VALÚ, PayPal, mBills and UPN payment orders.*



## Darilni boni in darilne kartice / Gift Vouchers

- Nakup: ljubjanafestival.si, blagajna Križank ter prodajna mesta v mreži mojekarte.si. / *Purchase: ljubjanafestival.si, Križanke box office and mojekarte.si ticket outlets.*
- Na voljo so darilni boni ter darilna kartica [kartica dobroimetja]. / *Gift vouchers and stored-value gift cards are available.*
- Vrednost darilnih bonov: 20 €, 40 € in 60 €. *Voucher value: €20, €40 and €60.*
- Veljavnost bona: eno leta od datuma nakupa. *Voucher validity: one year from the date of purchase.*
- Menjava darilnih bonov za gotovino ni mogoča. *Vouchers cannot be exchanged for cash.*
- Darilni boni in kartica so novčljivi pri blagajni Križank. Darilno kartico lahko novčite tudi na ljubjanafestival.si. *Gift vouchers and cards can be redeemed at the Križanke box office. Gift cards can also be redeemed online at ljubjanafestival.si.*

## POPUSTI / DISCOUNTS

- Posebni popusti za člane Kluba Festivala Ljubljana [20 odstotkov v predprodaji in 10 odstotkov v redni prodaji] / *Special discounts for members of the Festival Ljubljana Club [20% pre-sale and 10% regular sale]*
- 40 odstotkov za otroke, dijake in študente\* *40% for children and students\**
- 10 odstotkov za upokojence\* *10% for pensioners\**
- 10 odstotkov za skupine nad 30 oseb *10% for groups of more than 30 persons*
- 10 odstotkov z vstopnico festivala Seviqč Brežice *10% with a ticket from the Seviqč Brežice festival*
- 10 odstotkov z vstopnico za Mestni muzej Ljubljana *10% with a ticket from the City Museum of Ljubljana*
- 10 odstotkov z vstopnico za Narodno galerijo *10% with a ticket from the National Gallery*
- 10 odstotkov za člane društva Richarda Wagnerja *10% for members of the Richard Wagner Society*
- 10 odstotkov za imetnike kartice Spar plus *10% for Spar Plus cardholders*
- 10 odstotkov za imetnike kartice Mercator Pika *10% for Mercator Pika cardholders*
- 10 odstotkov za imetnike kartice Petrol *10% for Petrol cardholders*
- 10 odstotkov za imetnike kartic Diners Cluba *10% for Diners Club cardholders*
- 10 odstotkov za imetnike kartice zvestobe Lekarne Ljubljana / *10% for Lekarna Ljubljana loyalty card holders*
- 10 odstotkov za zavarovance Zavarovalnice Sava *10% for customers of Zavarovalnica Sava*

- 10 odstotkov za naročnike storitev Telekom Slovenije *10% for Telekom Slovenija services subscribers*
- 10 odstotkov z vstopnico Postojnske jame *10% with a ticket from Postojna Cave*
- 10 odstotkov z vstopnico za vožnjo s turistično ladjico, v času Festivala na Ljubljani, ki poteka od 29. 6. do 1. 7. 2020 *10% with a ticket for a boat trip during the Festival on the Ljubljana [29. 6. – 1. 7. 2020].*

\* popust velja ob predložitvi dokumenta in velja za 1 vstopnico (vstopnica ni prenosljiva) *Discount applied on presentation of identity document and valid for 1 ticket (not transferable)*

Popust velja za dve vstopnici na prireditve ter ga je možno uveljaviti pri blagajni Križank po koncu predprodaje. Popusti se ne seštevajo in ne veljajo na dan prireditve. *Discounts are valid for two tickets per event and can be claimed at the Križanke box office after the advance ticket sales period has finished. Discounts are not cumulative and are not valid on the day of the event.*

**Popusti ne veljajo za koncerta Vlada Kreslina in Vrtiljak ter za muzikal Nune v akciji.** *Discounts do not apply to the concerts Vlado Kreslin, Carousel and for musical Nonsense.*



## PREDPRODAJA / PRE-SALE

- 20 odstotkov za člane Kluba Festivala Ljubljana  
*20% for members of the Festival Ljubljana Club*
- 10 odstotkov za vse obiskovalce / *10% for all visitors*

Termin predprodaje ni enoten za vse prireditve, predprodaja poteka en mesec od začetka prodaje vstopnic za posamezno prireditev.  
*The advance ticket sales period is not the same for all events. Advance tickets are available for one month from the date tickets go on sale for an individual event.*

V Klub Festivala Ljubljana se lahko vpišete na:  
[www.ljubljanafestival.si/klub/](http://www.ljubljanafestival.si/klub/)  
*Join Festival Ljubljana [ljubljanafestival.si/klub/](http://www.ljubljanafestival.si/klub/)*

## POMEMBNO / IMPORTANT

Za dogodke, ki smo jih odpovedali, ste upravičeni do vračila kupnine.

Navodila za povračilo kupnine za vse nakupe, opravljene **do vključno 31.5.2020 (Eventim):**

- Vljudno prosimo, da kupci, ki ste nakup opravili **na spletu**, na [info@eventim.si](mailto:info@eventim.si) posredujete številko naročila ali fotografijo kupljenih vstopnic (vidna naj bo črna koda).
- Kupci, ki ste kupili vstopnice pri **blagajni Križank**, na naslov [info@eventim.si](mailto:info@eventim.si) pošljite fotografijo kupljenih vstopnic (vidna naj bo črna koda) ter dodatno sporočite svoje podatke, ime, priimek, naslov ter vaš TRR, da lahko uredimo nakazilo.
- Vljudno prosimo, da se kupci vstopnic na **drugih prodajnih mestih Eventima** oglasite na prodajnem mestu, kjer ste kupili vstopnice. S seboj prinesite originalne vstopnice in dobili boste povrnjeno kupnino – ta je možna samo na prodajnih mestih, kjer ste opravili nakup [z izjemo Petrola, saj lahko obiščete najbližji Petrol].

Navodila za povračilo kupnine za vse nakupe, opravljene **opravljene po 1. 6. 2020 (mojekarte.si):**

- Vljudno prosimo, da se kupci vstopnic oglasite na **prodajnem mestu**, kjer ste jih kupili. S seboj prinesite originalne vstopnice in dobili boste povrnjeno kupnino.
- Če ste vstopnice kupili **na spletu**, prejmete kupnino avtomatsko na plačilno sredstvo, s katerim ste opravili nakup.

Če je prireditev prekinjena zaradi vremena ali prekinitve električne energije oziroma motena zaradi hrupa ali drugega zunanega dejavnika, denarja za kupljene vstopnice ne vrnemo.

## SPLOŠNI POGOJI FESTIVALA LJUBLJANA

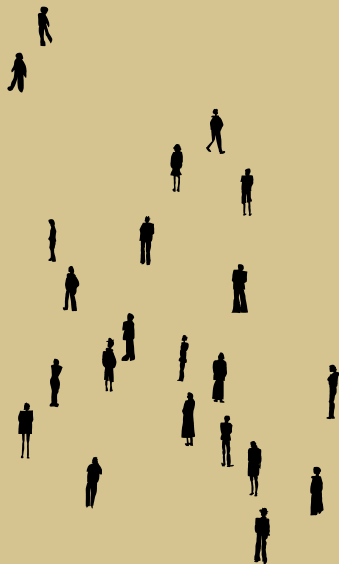
### POMEMBNO OBVESTILO OBISKOVALCEM

- Zaradi koronavirusa je začasno omejeno zbiranje na javnih površinah. Vse kupce vstopnic obveščamo, da je skladno s prvim odstavkom 3. Člena trenutno veljavnega Odloka o začasni splošni omejitvi oziroma prepovedi zbiranja ljudi v Republiki Sloveniji (v nadaljevanju: odlok) število obiskovalcev na organiziranih prireditvah omejeno na 500 obiskovalcev.
- Zaradi zagotavljanja varnosti obiskovalcev in nastopajočih bomo v skladu z veljavnim odlokom vstop na vse prireditve do nadaljnega omejili na 500 obiskovalcev. V primeru udeležbe večjega števila ljudi, vsi nadaljnji obiskovalci do prizorišča žal ne boste mogli dostopati.
- Zaradi nenehnega spreminjanja okoliščin in različnih informacij je bilo v zvezi s posamičnimi dogodki izjemoma prodanih več kot 500 vstopnic.
- Vsi obiskovalci, ki se izbrane prireditve zaradi omejitev števila obiskovalcev v odloku ne boste mogli udeležiti, boste upravičeni do povračila celotne kupnine v skladu s postopkom, kot je naveden na spletni strani. Izrecno vas opozarjamo, da vam preostalih stroškov (npr., vendar ne izključno, prihoda v Ljubljano) ne bomo povrnili.
- Ker se epidemiološka slika nenehno spreminja, vse obiskovalce naprošamo, da za aktualne informacije v zvezi z izvedbo prireditev spremljajo objave na spletni strani.

Obvestilo vsem obiskovalcem prireditev v zaprtih javnih prostorih:

Skladno z Odlokom o časovnih ukrepih za zmanjšanje tveganja okužbe in širjenja okužbe z virusom SARS-CoV-2, sta v zaprtih javnih prostorih obvezna uporaba zaščitne maske ali druge oblike zaščite ustnega in nosnega predela obraza (šal, ruta ali podobna oblika zaščite, ki prekrije nos in usta) ter razkuževanje rok.

Več informacij na: <https://ljubljanafestival.si/aktualne-informacije-in-vracilo-kupnine-vstopnic/>





*For canceled events, you are entitled to a refund.*

*If your purchase was made until 31<sup>st</sup> May 2020 (on Eventim), please follow the instructions:*

- *We kindly ask all the customers, who made a purchase online, to send the order number or a photo of the tickets (the bar code needs to be visible) to an email [info@eventim.si](mailto:info@eventim.si).*
- *We kindly ask all the customers, who bought their tickets at the Križanke Box Office to add their bank account number at [info@eventim.si](mailto:info@eventim.si). The refund is going to be arranged in the same way as the purchase was made (the same way of payment).*
- *We kindly ask all the ticket holders to bring the original tickets to the Eventim sale point where you bought them so you could get a full refund of the purchase price. This is only possible at the same sale point where you made the purchase (the only exception is Petrol, in this case you can visit the nearest Petrol).*

*If your purchase was made from 1st June 2020 (mojekarte.si), please follow the instructions:*

- *We kindly ask all the ticket holders to bring the original tickets to the sale point where you bought them so you could get a full refund of the purchase price.*
- *If you bought tickets online, you will automatically receive the purchase price back to the type of payment with which you made the purchase.*

*If an event is cancelled due to weather or a power failure, or is disrupted by noise or other external factors, ticket purchases cannot be refunded.*

## **GENERAL TERMS AND CONDITIONS**

### **IMPORTANT NOTICE FOR ALL VISITORS**

- *Owing to the coronavirus pandemic, a temporary limit on the size of public gatherings is currently in force. We inform all ticket buyers that in accordance with Article 3(1) of the Ordinance on the temporary limitation or prohibition of public gatherings in the Republic of Slovenia [“the Ordinance”] currently in force, the number of attendees at organised events is limited to 500.*
- *In order to ensure the safety of audiences and performers, we will be limiting access to all events to a maximum of 500 people until further notice, in accordance with the above Ordinance. Once this number is reached, it will unfortunately not be possible to allow anyone else into the venue.*
- *Owing to the constantly changing circumstances and the different information available, in a small number of cases more than 500 tickets have been sold for an individual event.*
- *All ticket holders who are unable to attend their chosen event because of the limit on the number of attendees as per the Ordinance will be entitled to a full refund under the procedure detailed on the Festival website. Please note that other costs (including but not limited to the cost of travel to Ljubljana) will not be refunded.*
- *Since the epidemiological situation is constantly changing, all ticket holders are advised to keep an eye on the website for the latest information regarding Festival events.*

*Notice to all visitors to indoor events:*

*Please be advised that in accordance with the Ordinance on temporary measures to reduce the risk of infection with the SARS-CoV-2 virus and contain the spread of infection, the use of a protective face mask or other form of protection for the mouth and nose area [scarf, bandana or similar form of protection covering the*

*nose and mouth] and the disinfection of hands are compulsory in enclosed public spaces.*

*More information at: <https://ljubljanafestival.si/en/events-cancellation-notice/>*

*Za vse neprijetnosti se vam opravičujemo in se vam zahvaljujemo za razumevanje.  
We apologise for any inconvenience and thank you for your understanding.*

## **FESTIVAL LJUBLJANA**

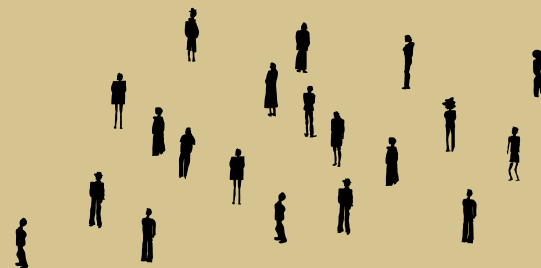
Trg francoske revolucije 1  
1000 Ljubljana, Slovenija  
Tel.: + 386 [0]1 241 60 00  
[info@ljubljanafestival.si](mailto:info@ljubljanafestival.si)

**[ljubljanafestival.si](http://ljubljanafestival.si)**

**[www.facebook.com/ljubljanafestival](https://www.facebook.com/ljubljanafestival)**

**[www.instagram.com/festival\\_ljubljana/](https://www.instagram.com/festival_ljubljana/)**

**[www.youtube.com/user/TheFestivalLjubljana](https://www.youtube.com/user/TheFestivalLjubljana)**



**Blagajna Križank / Križanke Box Office**

Tel.: + 386 (0)1 241 60 26, 241 60 28

Fax: +386 (0)1 241 60 35

blagajna@ljubljanafestival.si

**Darko Brlek**

Direktor in umetniški vodja

*General and Artistic Director*

Tel.: + 386 (0)1/241 60 00

**Nina Tertnik**Trženje / *Marketing*

Tel.: + 386 (0)1/241 60 14

**Nuša Ferkulj**Trženje / *Marketing*

Tel.: + 386 (0)1/241 60 12

**Kaja Kovič**Trženje / *Marketing*

Tel.: + 386 (0)1/241 60 12

**Maruša Šinkovič**Odnosi z javnostmi / *Public Relations*

Tel.: + 386 (0)1/241 60 18

**Vesna Ovčak**Organizacija programa / *Programme Organisation*

Tel.: + 386 (0)1/ 241 60 10

**Adam Muzafirovič**Tehnika / *Technical Department*

Tel.: + 386 (0)1/281 14 92

**Janez Bizjak**Tehnika / *Technical Department*

Tel.: + 386 (0)1/281 14 98

**Špela Draksler**

Pravne, kadrovske in splošne zadeve

*Legal, Personnel and General Affairs*

Tel.: + 386 (0)1/241 60 06

**Polona Žvan**Finance, računovodstvo / *Finance and Accounting*

Tel.: + 386 (0)1/281 15 91

Izdal / *Published by*: Festival LjubljanaZanj / *For the Publisher*: Darko Brlek, direktor in umetniški vodja ter častni član Evropskega združenja festivalov / *General and Artistic Director of the Ljubljana Festival and Honorary member of the European Festivals Association*Besedila / *Texts*: Metka SuličUredili / *Edited by*: Živa Steiner, Maruša ŠinkovičFoto / *Photo*: arhiv Festivala Ljubljana*Ljubljana Festival Archive*Prevod / *Translation*: Amidas, d. o. o.Oblikovanje / *Design*: Art design, d. o. o.Tisk / *Printing*: Bucik, d.o.o

Ljubljana, 2020

Festival Ljubljana si pridržuje pravico do sprememb v programu in prizoriščih.

*The Festival Ljubljana reserves the right to alter the programme and the venues.*

Ustanoviteljica zavoda Festival Ljubljana je Mestna občina Ljubljana, ki ga tudi finančno omogoča.

*The Festival Ljubljana was founded and is financially supported by the City of Ljubljana.*

## PRISTOPNA IZJAVA ZA BREZPLAČNO ČLANSTVO V KLUBU FESTIVALA LJUBLJANA

Ime: .....

Priimek: .....

Naslov: .....

Telefon: .....

E-naslov: .....

Status:

- a) študent, dijak
- b) upokojenec
- c) zaposlen

Datum: ..... Podpis .....

[zakonitega zastopnika ali skrbnika]:

Izjavljam, da so vpisani podatki resnični, in sprejemam Splošna določila članstva Kluba Festivala Ljubljana.  
Prijavnico pošljite na: Festival Ljubljana, Trg francoske revolucije 1, 1000 Ljubljana.

## APPLICATION FORM FOR FREE MEMBERSHIP OF THE LJUBLJANA FESTIVAL CLUB

First name(s): .....

Surname: .....

Address: .....

Telephone: .....

Email: .....

Status:

- a) student
- b) retired
- c) employed

Date: ..... Signature .....

[of legal representative or guardian]

I confirm that the information given is true, and I accept the General Terms and Conditions of membership of the Ljubljana Festival Club.  
Send your registration to: Ljubljana Festival, Trg francoske revolucije 1, 1000 Ljubljana.



## ADMISSION TO THE LJUBLJANA FESTIVAL CLUB

**Always be the centre of our attention. Become a member of the Ljubljana Festival Club and treat yourself to world-class culture for exceptional prices.**

*General Terms and Conditions of the Ljubljana Festival Club*

- *Members of the Ljubljana Festival Club are entitled to a 20% discount on all pre-ordered tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question.*
- *Members of the Ljubljana Festival Club are entitled to a 10% discount on all regular sale tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question..*
- *The loyalty of our Ljubljana Festival Club members is rewarded with special benefits such as invitations to exclusive events, free programmes, etc.*
- *Upon purchasing tickets to Ljubljana Festival events, club members must present their club card or another form of ID to confirm their membership. Discounts may not be redeemed retroactively.*
- *Membership of the Ljubljana Festival Club is non-transferrable.s*
- *Membership of the Ljubljana Festival Club is valid until written termination and upon the desire of the club member.*
- *Ljubljana Festival undertakes to protect the information submitted, in accordance with the Personal Data Protection Act [ZVOP-1]. By signing this application form, the new Ljubljana Festival Club member agrees to the issuer using the information submitted for the purposes of the Ljubljana Festival.*
- *The Ljubljana Festival reserves the right to change these General Terms and Conditions at any time. All changes are published online at [ljubljanafestival.si](http://ljubljanafestival.si)..*
- *This application form may also be completed at [ljubljanafestival.si](http://ljubljanafestival.si), where you can also find the General Terms and Conditions.*

## PRISTOPNICA ZA KLUB FESTIVALA LJUBLJANA

**Bodite vedno v središču naše pozornosti. Postanite član Kluba Festivala Ljubljana in si vrhunsko kulturo privoščite po izjemnih cenah.**

Splošna določila Kluba Festivala Ljubljana

- Člani Kluba Festivala Ljubljana so v predprodaji upravičeni do 20-odstotnega popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Člani Kluba Festivala Ljubljana so v redni prodaji upravičeni do 10-odstotnega popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Za svojo zvestobo bodo člani Kluba Festivala Ljubljana nagrajeni še s posebnimi ugodnostmi, kot so vabila na izbrane dogodke, brezplačne programske knjižice itd.
- Ob nakupu vstopnic za prireditve Festivala Ljubljana mora član Kluba Festivala Ljubljana predložiti člansko izkaznico ali osebni dokument, da s tem izkaže članstvo v klubu. Poznejše uveljavljanje popusta ni mogoče.
- Članstvo v Klubu Festivala Ljubljana ni prenosljivo.
- Članstvo v Klubu Festivala velja do pisnega preklica in po želji člana Kluba.
- Festival Ljubljana se obvezuje, da bo pridobljene osebne podatke varoval v skladu z določili Zakona o varstvu osebnih podatkov. Član Kluba Festivala Ljubljana s podpisom pristopne izjave dovoljuje, da izdajatelj uporablja izpolnjene podatke za potrebe izvajanja neposrednega trženja (obveščanja o novostih in posebnih ponudbah Festivala Ljubljana) z uporabo e-pošte, SMS in MMS sporočil, potisnih sporočil.
- Festival Ljubljana si pridržuje pravico do spreminjanja Splošnih pogojev. Vse spremembe so javno objavljene na spletni strani [ljubljanafestival.si](http://ljubljanafestival.si).
- Pristopno izjavo je mogoče izpolniti tudi na spletni strani [ljubljanafestival.si](http://ljubljanafestival.si), kjer so objavljeni tudi Splošni pogoji.



Glavni sponzor / General sponsor:



Sponzorji 68. Ljubljana Festivala / Sponsors of the 68th Ljubljana Festival:



Glavni medijski sponzor  
General media sponsor:



Sponzorji posameznih prireditev / Sponsors of the individual events:



Medijski sponzorji / Media sponsors:



Partnerji Ljubljana Festivala / Ljubljana Festival partners:



Prijatelji Festivala Ljubljana / Friends of Ljubljana Festival:



Uradna vina / Official wines:



Uradni prevozniki / Transport partners:



Železniški prevoznik / Event rail partner:

