



Ljubljana
1. 7. – 11. 9. 2021

69. 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 2021 je župan Mestne občine Ljubljana Zoran Jankovič. / *The honorary patron of the Ljubljana Festival 2021 is the Mayor of Ljubljana Zoran Jankovič.*

LJUBLJANA FESTIVAL

SREDIŠČE VAŠIH DOŽIVETIJ

AT THE HEART OF YOUR EXPERIENCE





Kultura živi!

Pred nami je težko pričakovano poletje, ki ga bo v Ljubljani pomembno zaznamoval Ljubljana Festival, že 69. po vrsti. Nestrpno čakamo umetniške poslastice in vrhunske izvajalce, ki bodo zagotovo poskrbeli za neprecenljiva kulturna doživetja.

V časih, ki umetnosti zaradi epidemije niso ravno naklonjeni, je Ljubljana Festival svetla točka, ki dokazuje, da se z močno voljo, strokovnostjo in predanostjo da kljubovati vsem oviram, ki jih pred nas postavljajo trenutne razmere.

Direktor in umetniški vodja Festivala Ljubljana Darko Brlek je skupaj s svojo ekipo lani dobesedno premikal meje. V času največje negotovosti se ni ustrašil niti največjih izzivov in z upoštevanjem vseh takratnih omejitvenih ukrepov pripeljal v Ljubljano številna največja imena svetovne umetnosti, ki so navdušila občinstvo.

Prepričan sem, da bo na podlagi lanskih izkušenj letošnji festival popeljal še korak naprej in znova poskrbel za sijajna doživetja, o katerih bomo govorili še vse leto.

Kot je že v navadi, bomo Ljubljana Festival odprli na Kongresnem trgu, tokrat s koncertom Orkestra Marijinega gledališča iz Sankt Peterburga pod vodstvom imenitnega dirigenta in prijatelja Ljubljane Valerija Gergijeva. Obeta sem nam izjemen dogodek, ki ga ljubitelji umetnosti ne smemo zamuditi! Ljubljana je mesto kulture, v katerem vsak dan dokazujemo, da smo solidarno, tovariško in strpno mesto, v katerem različni živimo skupaj v medsebojnem spoštovanju.

Veselim se poletja, ko bomo lahko uživali v izvrstnih predstavah, ki bodo napolnile našo dušo. Srečno, Ljubljana Festival! Naj se kulturno poletje začne!

Zoran Janković
župan Mestne občine Ljubljana

Culture lives!

The long-awaited summer is just around the corner. As ever, the most notable event of the summer season in Ljubljana will be the Ljubljana Festival, now in its 69th edition. We eagerly await the many artistic treats and the first-rate performers who are certain to provide us with precious cultural experiences.

In a period that is not exactly favourable for the arts, because of the pandemic, the Ljubljana Festival is a

bright spot which proves that with determination, professionalism and commitment it is possible to surmount all the obstacles placed in front of us by the present conditions.

Last year, Festival Ljubljana's general and artistic director Darko Brlek and his team really pushed the boundaries. At a time of the greatest uncertainty, they were undaunted by the scale of the challenge and, while scrupulously observing all the restrictions in force at the time, succeeded in bringing many of the biggest names from the world of the arts to Ljubljana, where they delighted audiences.

I am convinced that the lessons learned last year will help this year's Festival take yet another step forward and once again provide us with remarkable experiences that we will continue to talk about all year. As is now traditional, we will open the Ljubljana Festival in Congress Square, this year with a concert by the Mariinsky Theatre Orchestra from St Petersburg, under the direction of the eminent conductor Valery Gergiev, who is a great friend to Ljubljana. This promises to be an extraordinary event that no lover of the arts should miss!

Ljubljana is a city of culture in which, day after day, we demonstrate the values of solidarity, comradeship and tolerance, a city where people – all of us different – live alongside one another in mutual respect.

Let us look forward to a summer in which we will be able to enjoy wonderful performances that bring joy to our souls. Welcome back, Ljubljana Festival! Let the summer of culture begin!

Zoran Janković
Mayor of the City of Ljubljana



Kulturno obarvani poletni večeri

V obdobju, ko so se številne ustanove po svetu zaprle in so se festivali znašli v vrtincu sprememb, Plečnikove Križanke, Kongresni trg in prizorišča Festivala Ljubljana na široko odpirajo svoja vrata. Pred nami je pestro poletno obdobje, ki slovenski in tuji javnosti zagotavlja kulturno-umetniške vsebine mednarodno priznanih umetnikov vrhunske kakovosti. To je, vse od prve izvedbe ljubljanskega poletnega festivala leta 1953, tudi naše osrednje vodilo.

Letošnji 69. Ljubljana Festival bomo odprli z nastopom Orkestra Marijinega gledališča iz Sankt Peterburga pod taktirko maestra Valerija Gergijeva, ki se po nekajletnem premoru vračata v slovensko prestolnico. Zaigrali bodo simfonično pesnitev *Bela krajina* Marjana Kozine, eno najbolj izvajanih slovenskih

del, in *Fantastično simfonijo*, mojstrovino Hectorja Berlioz. Poletni festival bo letos festival vrhuncev. Prisluhnil bomo mezzosopranistki Elini Garanča v koncertni izvedbi opere *Carmen*, koncertnemu večeru filmske glasbe Nicole Piovonija, ki se bo poklonil 700-letnici smrti Danteja Alighierija, Plácido Domingu ob spremstvu sopranistk Saioe Hernández in Sabine Cvilak, pianistki Marthi Argerich in maestru Charlesu Dutoitu ter Zboru dunajskih dečkov. Sledili bodo nastopi izjemne operne zvezde Sonje Jončeve skupaj s tenoristom Brankom Robinšakom in koncert pianista Arkadija Volodosa, na oder Kongresnega trga se vračajo operna diva Ana Netrebko ob spremstvu Jusifa Ejvazova ter tenorist Jonas Kaufmann, tenorist José Cura pa se bo tokrat predstavil tudi kot skladatelj s svojim *Oratorijem*. Program se bo nadaljeval še v začetek septembra s Kraljevim orkestrom Concertgebouw, nastopom Irene Grafenauer in Mateta Bekavca, predstavila se bosta Filharmonični orkester Baltskega morja in Zbor Furlanije - Julijske krajine. Vsekakor ne bo manjkalo številnih izvrstnih predstav, kot so balet *Peer Gynt* Edwarda Cluga in Puccinijeva *Madama Butterfly* v izvedbi Slovenskega narodnega gledališča Maribor, muzikala mednarodnih razsežnosti, *Chicago* in *Lolita*, ter številne druge. Kot vsako leto bodo na programu tudi Ljubljana Festival na Ljubljani, XXIV. Mednarodna likovna akademija selektorja Toma Vrana, mojstrski tečajji pod umetniškim vodstvom Branimirja Slokarja, komorni koncerti ter otroške in mladinske delavnice.

Zagotovo je Ljubljana Festival dodana vrednost za slovensko prestolnico, pomeni pa tudi pomemben prispevek za javno kulturno dobro na področju različnih umetniških zvrsti. Ponosni smo, da privabljamo domače obiskovalce, hkrati pa vsako

leto tudi ogromno turistov. Vse države razmišljajo o ponovnem zagonu in ne bi smeli pozabiti, da je kultura izjemen dejavnik tudi v turizmu. Ljubljana postaja vse bolj priljubljena destinacija in kljub trenutni situaciji vsak dan srečujem turiste na ulicah naše prestolnice, ki obiskujejo kavarne in restavracije, občudujejo arhitekturo, pot pa jih ponese tudi v naše Križanke; stari del ob Ljubljani je zagotovo eden najlepših kotičkov v Evropi.

Naj se posebej zahvalim še Mestni občini Ljubljana in njenemu županu Zoranu Jankoviču, našemu glavnemu pokrovitelju Zavarovalnici Sava, glavnemu medijskemu sponzorju Delu in številnim drugim pokroviteljem ter obiskovalcem, ki nam že vrsto let ostajajo zvesti.

Vljudno vas vabimo, da prelistate programsko knjižico 69. Ljubljana Festivala, in iskreno upamo, da v njej najdete kulturno obarvani večer po vašem okusu.

Naj festivalski utrip postane središče vaših doživetij!

Darko Brlek

Direktor in umetniški vodja Festivala Ljubljana
Častni član Evropskega združenja festivalov

Summer Nights Alive with Culture

At a time when many institutions around the world remain closed and festivals around the world find themselves at a crossroad, Plečnik's Križanke, Congress Square and other Ljubljana Festival venues are opening their doors. An exciting summer lies ahead for Slovenian and international audiences, with culture and arts offerings which will feature internationally renowned artists of the highest order. This has been our guiding principle since the first edition of the Ljubljana Summer Festival in 1953.

This year's 69th Ljubljana Festival will open with a performance by the Orchestra of the Mariinsky Theatre from St Petersburg led by maestro Valery Gergiev who are returning to the Slovenian capital after a break of a few years. They will perform the symphonic poem *Bela krajina* by Marjan Kozina, one of the most frequently performed Slovenian compositions, and the *Symphonie Fantastique*, a masterpiece by Hector Berlioz. This year's festival will be a festival of highlights. These will include mezzo-soprano Elina Garanča in a concert performance of *Carmen*, an evening of film music by Nicola Piovani in tribute to the 700th anniversary of the death of Dante Alighieri, Plácido Domingo accompanied by sopranos Saïoa Hernández and Sabina Cvilak, pianist Martha Argerich with maestro Charles Dutoit, and the Vienna Boys' Choir. This will be followed by performances by the outstanding opera star Sonya Yoncheva alongside tenor Branko Robinšak and a concert by pianist Arcadi Volodos. The opera star Ana Netrebko will again take to the stage at Congress Square alongside Yusif Eyvazov and tenor Jonas Kaufmann, while tenor José Cura returns as a composer for his Oratorio. The programme will

continue in early September with performances by the Royal Concertgebouw Orchestra, Irena Grafenauer and Mate Bekavac, the Baltic Sea Philharmonic, and the Friuli Venezia Giulia Choir. There will certainly be no dearth of excellent stage productions, such as Edward Clug's ballet *Peer Gynt*, Puccini's *Madama Butterfly* performed by the Slovene National Theatre in Maribor, the internationally renowned musicals *Chicago* and *Lolita*, and many more. Like every year, the accompanying programme will include the Ljubljana Festival on the Ljubljana, the XXIV. International Fine Arts Colony led by selector Tomo Vran, masterclasses under the artistic direction of Branimir Slokar, chamber concerts, and children's and youth workshops.

The Ljubljana Festival undoubtedly brings great value to the cultural life of the Slovenian capital and contributes significantly to the cultural commons in a variety of artistic genres. We are proud of the fact that the Festival attracts both domestic visitors and large numbers of tourists. As countries consider reopening, we should not forget that culture is a vital factor of tourism. Ljubljana is becoming an increasingly popular destination and despite the current situation, I meet tourists every day, visiting cafés and restaurants, admiring the architecture, including our Križanke, and exploring the old part of the city along the Ljubljana, without a doubt one of the most beautiful corners of Europe.

I would like to express my gratitude to the City of Ljubljana and Mayor Zoran Jankovič, our general sponsor Zavarovalnica Sava, our main media sponsor Delo, as well as many other sponsors and our loyal visitors.

We invite you to browse the programme booklet of the 69th Ljubljana Festival and we are sure you will find an event to your liking.

Let the festival be at the centre of your experiences!

Darko Brlek

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

Lokacije / Locations

- 1** Križanke in Križevniška cerkev
Križanke and Križevniška Church

- 2** Kongresni trg
Congress Square

- 3** Slovenska filharmonija
Slovenian Philharmonic

- 4** Cankarjev dom

- 5** Breg

- 6** Gallusovo nabrežje
Gallus Embankment

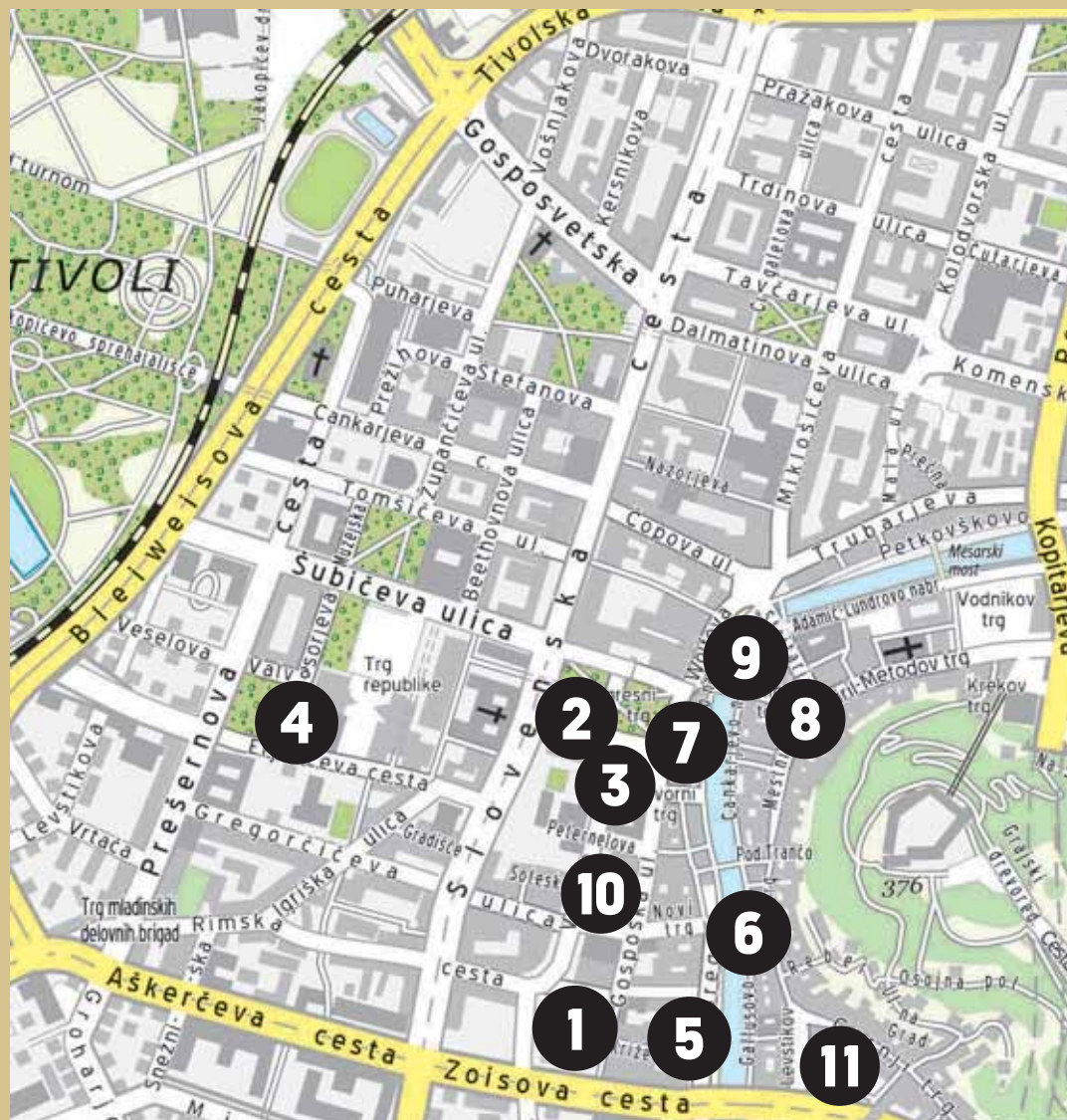
- 7** Dvorni trg

- 8** Ribji trg

- 9** Cankarjevo nabrežje
Cankar Embankment

- 10** Akademija za glasbo
Academy of Music

- 11** Župnijska cerkev sv. Jakoba
St. James's Parish Church



KAZALO / CONTENTS

- 09 **INTERVIJUJI / INTERVIEWS**
- 22 **POLETNA NOČ – Poklon Tadeju Hrušovarju**
SUMMER NIGHT – A Homage to Tadej Hrušovar
- 24 **LJUBLJANA FESTIVAL NA LJUBLJANICI**
LJUBLJANA FESTIVAL ON THE LJUBLJANICA
- 26 **GODALNI KVARTET FLORIS / FLORIS STRING QUARTET**
- 28 **Otvoritev 69. Ljubljana Festivala / Opening of the 69th Ljubljana Festival**
ORKESTER MARIJINEGA GLEDALIŠČA IZ SANKT PETERBURGA
MARIINSKY THEATRE ORCHESTRA
- 32 **G. Bizet: CARMEN**
- 34 **TOMAŽ DOMICELJ – SKORAJ AKUSTIKA / ALMOST ACOUSTIC**
- 36 **DINAMITKE / DYNAMOS**
- 38 **DANTEJEVIH 700 IN FILMSKA GLASBA NICOLE PIOVANIIA**
DANTE'S 700 AND FILM MUSIC OF NICOLA PIOVANI
- 40 **PLÁCIDO DOMINGO**
- 42 **A. Inkret: IN STOLETJE BO ZARDELO. PRIMER KOCBEK**
AND THE CENTURY WILL BLUSH. THE KOCBEK CASE
- 44 **XXIV. MEDNARODNA LIKOVNA KOLONIJA**
XXIV. INTERNATIONAL FINE ARTS COLONY
- 46 **PEER GYNT**, balet / *ballet*
- 48 **Wajdi Mouawad: VSI PTICE / BIRDS OF A KIND**
- 50 **G. Puccini: MADAMA BUTTERFLY**
- 52 **MARTHA ARGERICH**, klavir / *piano*
- 54 **SLOKAR KVARTET POZAVN**
SLOKAR TROMBONE QUARTET



- 56 **WIENER SÄNGERKNABEN**
ZBOR DUNAJSKIH DEČKOV / VIENNA BOYS' CHOIR
- 58 **MAHLER V LJUBLJANI / MAHLER IN LJUBLJANA**
- 60 **MARKO HATLAK**, harmonika / *accordion*
- 62 **MOSKOVSKI KOMORNI ORKESTER MUSICA VIVA**
MUSICA VIVA MOSCOW CHAMBER ORCHESTRA
- 64 **VIOLETTA EGOROVA**, klavir / *piano*
- 66 **MOJSTRSKI TEČAJI / MASTERCLASSES**
- 72 **REINHOLD FRIEDRICH**, trobenta / *trumpet*
EPIFANIO COMIS, klavir / *piano*
- 74 **SONJA JONČEVA**, sopran / *soprano*
- 76 **LATICA HONDA ROSENBERG**, violina / *violin*
BOŽO PARADŽIK, kontrabas / *double bass*
- 78 **RUSI PRIHAJAJO! / THE RUSSIANS ARE COMING!**
- 80 **TANGO STORY**
- 82 **EMMANUEL ABBÜHL**, oboa / *oboe*
FELIX RENGGLI, flavta / *flute*
- 84 **CLAUDI ARIMANY**, flavta / *flute*
PEDRO JOSÉ RODRÍGUEZ, klavir / *piano*
- 86 **FRANÇOIS BENDA**, klarinet / *clarinet*
OLE KRISTIAN DAHL, fagot / *bassoon*
ELINA GOTSOULIAK, klavir / *piano*
- 88 **GUY BEN-ZIONY**, viola
JENS-PETER MAINTZ, violončelo / *cello*
- 90 **ANA NETREBKO**, sopran / *soprano*
JUSIF EJVAZOV, tenor
- 92 **MOJCA ZLOBKO VAJGL**, harfa / *harp*
EVA-NINA KOZMUS, flavta / *flute*
KARMEN PEČAR KORITNIK, violončelo / *cello*
- 94 **KREUTZER SONATA**
- 96 **JONAS KAUFMANN**, tenor
- 98 **ARKADIJ VOLODOS**, klavir / *piano*
- 100 **CHICAGO**, muzikal / *musical*
- 102 **LOLITA**, muzikal / *musical*
- 104 **JOSÉ CURA**, tenor in dirigent / *and conductor*
- 106 **SAMOPLANET / ONLYPLANET**
- 108 **VLADO KRESLIN in /and MALI BOGOVI & BELTINŠKA BANDA**
- 110 P. Mihelčič: **ZORA IN ČRIČEK / AURORA AND THE CRICKET**
- 112 **KRALJEVI ORKESTER CONCERTGEBOUW / ROYAL CONCERTGEBOUWORKEST**
- 114 **IRENA GRAFENAUER**, flavta / *flute*
- 116 **FILHARMONIČNI ORKESTER BALTSKEGA MORJA / BALTIC SEA PHILHARMONIC**
- 118 **ZBOR FURLANIJE - JULIJSKE KRAJINE / FRIULI VENEZIA GIULIA CHOIR**
- 120 **Zaključek 69. Ljubljana Festivala / Closing of the 69th Ljubljana Festival**
SIMFONIČNI ORKESTER RADIA ORF Z DUNAJA
ORF VIENNA RADIO SYMPHONY ORCHESTRA
- 122 **SPREMLJEVALNE PRIREDITVE 69. LJUBLJANA FESTIVALA**
ACCOMPANYING EVENTS 69th LJUBLJANA FESTIVAL

INTERVJUJI / INTERVIEWS



KRISTJAN JÄRVI

Dirigent Filharmoničnega orkestra Baltskega morja
Conductor of the Baltic Sea Philharmonic

1. Odraščali ste v ZDA. Se vidite toliko Američan kot Estonec? Kam segajo vaše korenine?

You grew up in the US. Do you see yourself as equally American and Estonian? Where are your roots?

Zagotovo sem Estonec, sem pa zelo hvaležen za vse izkušnje v ZDA. V Ameriki sem odrasel. Tam sem bil prvič član glasbene skupine, tam sem našel svojo prvo zaposlitev, zato se v ZDA vedno počutim kot doma. Zdaj pa prebivam v Estoniji in večino časa preživim v Evropi.

I'm definitely Estonian, but I'm very thankful for my experiences in the US. When I go there I feel at home,

because America is where I grew up, and it's where I had my first ensembles and first jobs. But now I live in Estonia and spend most of my time in Europe.

2. Sodelovali ste s številnimi izjemnimi ustvarjalci iz sveta glasbe in kinematografije. Se vam je katero izmed teh sodelovanj še posebej vtisnilo v spomin?

You have been involved in many international collaborations with outstanding creative figures from the world of music and cinema. Has any one of these collaborations left a particularly lasting impression on you?

Najbolj mi je ostalo v spominu sodelovanje z Joejem Zawinulom, ki je bilo zame tudi najpomembnejše. Bil je moj mentor, bil mi je kot oče. Naučil me je gledati širše, uzreti življenje v drugačni luči. Zaradi njega sem boljši glasbenik. Veliko mu dolgujem in ga močno pogrešam.

My most memorable and most important collaboration was with Joe Zawinul. He was a mentor and like a father figure for me, because he taught me to look at the bigger picture, and made me look at life in a different way. He also made me a better musician. I owe him a lot and I miss him very much.

3. Niste »tipičen«, tradicionalen dirigent. Vaši projekti presegajo meje klasične glasbe. Od kod črpate ideje in navdih za svoje programe?

You are not a "typical", traditional conductor, since your projects go beyond the bounds of classical music. Where do you get the ideas and inspiration for your programmes?

Ideje in navdih najdem v tem, kar mi je všeč, in ne tistem, kar bi mi moralo biti. Zato sem deležen številnih kritik. Pripombe se vrstijo tudi na račun tega, kako bi se moral vesti in kako govoriti. Treba pa se je odmakniti od vnaprejšnjih predstav, da bi se morali prilegati začrtanemu okviru. Čim radovednejši ste, tem bolj domiselni boste in tako boste postali tudi samozavestnejši umetnik. Že v šolskih dneh me je vedno zanimalo, kako združiti različne zamisli. New York me je gotovo močno spodbudil, da sem se tega tudi zares lotil.

The ideas and inspiration come from what I like, not what I'm supposed to like. I get a lot of criticism for that, and also for how I'm supposed to act and how I'm supposed to talk. But we need to get away from preconceived notions of fitting into a certain box. I think that the more curiosity you have, then the more ideas you get, and the more confident you become as an artist. From my school days I was always interested in combining different ideas. New York surely was a big trigger for actually making that happen.

4. V središču programa, ki ga boste izvedli v Ljubljani, je labod. Zakaj ste se odločili za takšno »kraljevsko« ptico?

The programme you will perform in Ljubljana has the swan as its focal point. What made you choose this "royal" bird?

Labod je simbol nedotaknjenosti, čistosti in svetosti. Je tudi nordijski simbol in simbol veličastnega občutka neskončnosti. Prav ta občutek poskušam vdihniti ljudem s svojim delom – da se v svojih mislih dotaknejo neskončnosti. Sibelius je dejal, da ga je

za Peto simfonijo navdihnili šestnajst labodov, ki jih je opazoval leteti v formaciji. To je bil eden najlepših prizorov, kar jih je kdaj videl, in tako je nastal mogočen konec omenjene simfonije.

The swan is a symbol of purity, cleanliness and holiness. It's also a Nordic symbol. And it is the symbol of a majestic feeling of infinity. This is what I try to instil in people with everything that I do – to think with a sense of the infinite. Sibelius said about his Fifth Symphony that he was inspired by watching 16 swans flying in formation. It was one of the most beautiful things he'd ever seen, and that's why we have the majestic ending of that symphony.

5. Filharmonični orkester Baltskega morja združuje glasbenike iz desetih nordijskih držav. Politične meje teh držav so se v preteklosti seveda spreminjale, toda njihove prepoznavne kulture so preživele. Kako ohranjate kulturno dediščino nordijskih držav?

The Baltic Sea Philharmonic brings together musicians from ten Nordic countries. The political borders of these countries have, of course, changed over time, but their distinct cultures survive. What do you do to preserve the cultural heritage of these countries?

Kulturna dediščina se ohranja tako, da jo nenehno obnavljamo, in ne tako, da jo zapremo za steklo in nanjo poveznemo pokrov. Ostati mora živ organizem, ki diha in se obnavlja. Primer za to je *Labodje jezero* Čajkovskega, ki sem mu vdihnil novo obliko ter ga pisno in glasbeno priredil v dramatično simfonijo. Glasbo tako ohranjamo živo in jo približamo mlajšim generacijam ter prilagodimo času, v katerem živimo.

The cultural heritage is preserved by constantly renewing it, and not by placing it in a jar and putting a lid on it. But to keep it a living, breathing organism that rejuvenates itself. You can see this with a work like Tchaikovsky's Swan

Lake, which I made it into a new format, rewriting and re-orchestrating it as a dramatic symphony. This approach keeps the music alive for younger generations and sets it for the time that we live in.

6. Imate v mislih že kakšne nove projekte? Do you have any new projects on the horizon?

Da, precej jih je že in vse skupaj je še toliko bolj razburljivo, ko se bliža konec pandemije in razmišljamo o obdobju, ki prihaja. Čaka nas filmski projekt, česar se izjemno veselim, saj bo to moj prvi film. Ustanovil sem novo podjetje, NEscapes, ki je sestavljeno iz dveh delov: glasbene založbe NEscapes Records in NEscapes Lounges, v katerem pripravljamo in ustvarjamo avdiovizualne izkušnje, ki jih poslušalec zaznava z vsemi čuti. Seveda pa bom tudi v prihodnje nastopal kot dirigent z različnimi orkestri in ansambli. V moji produkcijski hiši Sunbeam Productions načrtujemo nekaj turnej: nekatere v sodelovanju s Filharmoničnim orkestrom Baltskega morja, nekatere pa kot koprodukcije z glasbeno skupino Nordic Pulse, ki je ansambel naše produkcijske hiše. V prihodnosti nas čaka še marsikaj, zato spremljajte, kaj se dogaja!

Yes, there are many projects, and looking now beyond the pandemic, it's even more exciting. There's a film project coming up, which is very exciting for me as it is my first film. I have a new company, NEscapes, which in addition to being a record label – NEscapes Records – also curates and produces audiovisual sensory experiences, called NEscapes Lounges. Naturally, I will still be conducting different orchestras and ensembles. And with Sunbeam Productions, my production company, we're planning tours, some in collaboration with the Baltic Sea Philharmonic and also co-productions with the Nordic Pulse Ensemble, which is our in-house ensemble. There are lots of other things that you'll hear about in the future, so stay tuned!

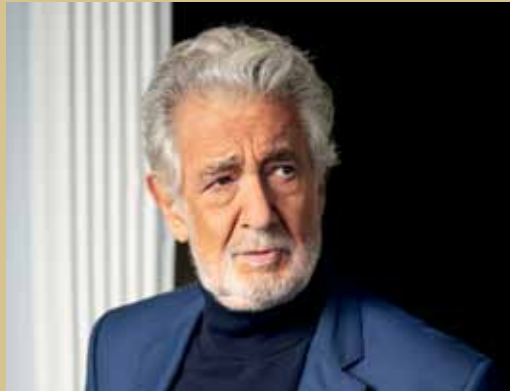
7. V vašem delu s Filharmoničnim orkestrom Baltskega morja se izrisuje nov model sodobnega orkestra. Kako se vaš orkester razlikuje od drugih simfoničnih orkestrrov? Kaj ga čaka v prihodnosti?

Your work with the Baltic Sea Philharmonic points to a new model of the modern orchestra. What makes your orchestra different from other symphony orchestras? Where do you see it in the future?

Filharmonični orkester Baltskega morja se je od svojega nastanka že večkrat spremenil. Nastal je kot mladinski orkester in nato zrasel v pravi simfonični orkester. Ko se je razvijal, je ustvaril svoj slog, ki ne temelji le na glasbeni izvrstnosti, temveč tudi na pripovedovanju zgodb s koreografijo in vizualizacijo. To smo dosegli tako, da smo odpravili tradicionalno postavitev orkestra in ne igramo več po notnem zapisu, temveč samo še po spominu. Lotili pa smo se tudi lastne produkcije – ustvarjanja svojih, izvernih del, kar je za nas novost. Prvič sem se tega lotil na svojem prvem samostojnem albumu Nordic Escapes, na katerega sem uvrstil lastne kompozicije elektroakustične glasbe. Pri nekaterih sta sodelovala tudi Filharmonični orkester Baltskega morja in Londonski simfonični orkester. Album je pravzaprav zgled tega, česar bi si želel od članov našega orkestra, ki bi se radi lotili produkcije in postali glasbeni ustvarjalci. Svet kar vrvi od idej, zato bi s Filharmoničnim orkestrom Baltskega morja radi postali takšna produkcijska hiša, ki podpira tovrstne ideje v prid našim glasbenikom.

The Baltic Sea Philharmonic has been through many changes since its inception. It started out as a youth orchestra, before becoming a fully fledged symphony orchestra, and then adopting a performance style that is rooted in not just being at the highest level musically, but also in telling stories through choreography and visualisation. To achieve this we did away with the traditional orchestra seating and we don't use sheet

music – we play everything from memory. And besides that, we have now incorporated a completely new production aspect where we are creating our own original material. I've pioneered that with Nordic Escapes, the first solo album of my own compositions – electroacoustic music, with the Baltic Sea Philharmonic and London Symphony Orchestra featured on some tracks. This album is almost like an example of what I would like to see from members of our orchestra who want to go into production and want to be music creators. The world is full of ideas, and with the Baltic Sea Philharmonic we're aiming to become a kind of production house that supports those ideas for our musicians.



PLÁCIDO DOMINGO

Operni pevec / Opera singer

1. Na glasbeno pot ste stopili že med odraščanjem v Mehiki. Kako je to obdobje vplivalo na vas kot na pevca in umetnika?

Your musical career began while you were growing up in Mexico. How did this period influence you as a singer and artist?

Leta, ki sem jih preživel v Mehiki, so nedvomno vplivala na mojo strokovno rast. Rodil sem se v Madridu in kot otrok sem se pridružil staršem, ki so se preselili v Mehiko, kjer so ustanovili svojo gledališko skupino, ki se je posvečala izvajanju zarzuel. Tako sem v resnici odraščal v gledališču in imam čudovite spomine na otroštvo. V nacionalnem konservatoriju za glasbo v Ciudadu de México so se mi kot mlademu glasbeniku ponudile edinstvene priložnosti, saj so tam delovali izjemni umetniki, resnične legende, ki so bili v polnem teku svoje kariere, ko sem sam začel svojo pot, in z nekaterimi sem celo pel – Lily Pons, Giuseppe Di Stefano, Renata Tebaldi, Cesare Valletti, Cesare

Siepi, Virginia Zeani, Hans Hotter, Fernando Corena, Jon Vickers, Régine Crespin. Da sploh ne omenjam velikih dirigentov orkestra: poslušal sem koncerte Celibidacheja in celo pel v zboru konservatorija, ko je Maazel vodil izvedbo Berliozovega *Rekviema*. Kot slušatelj sem se udeleževal predavanj Igorja Markevitča, Carlosa Cháveza, Blas Galinda in Pabla Moncaya. To so bila dragocena leta, v istem večeru je na primer Di Stefano pel v *Cavallerii rusticani*, Marta [moja žena] pa je pela v *Gianniju Schicchiju* s Coreno. Sam sem nastopil kot francoski gizdalin, »Incrovable«, v operi *Andrea Chénier* skupaj z Di Stefanom, pa tudi kot Remendado v *Carmen*, Marta pa je nastopila v *Figarovi svatbi* s Siepijem. Preizkusil sem se tudi kot Gaston v *La traviati* skupaj z Giuseppejem Camporo. Skratka, čudovitih spominov res ne manjka in tista leta so pomembno oblikovala mojo karierno pot!

There is no question that my years in Mexico had a major influence on my professional growth. I was born in Madrid and at the age of eight went out to Mexico to join my parents, who had moved there and started their own zarzuela company. So I literally grew up in the theatre and I have wonderful memories of my childhood. When studying at the Conservatorio Nacional de Música in Mexico City, I enjoyed unique opportunities for a young musician, because there were extraordinary artists, true legends still performing when I started, and I even had the chance to sing with some of them ... Lily Pons, Giuseppe Di Stefano, Renata Tebaldi, Cesare Valletti, Cesare Siepi, Virginia Zeani, Hans Hotter, Fernando Corena, Jon Vickers, Régine Crespin ... Not to mention the conductors: I saw concerts by Celibidache and, in the case of Maazel, I even sang in the Conservatorio choir when he conducted the Berlioz Requiem. I also had the chance to observe masterclasses by Igor Markevitch, Carlos Chávez, Blas Galindo and Pablo Moncayo. They were precious years. I remember, for example, hearing Di Stefano in Cavalleria

rusticana and Marta (my wife) in Gianni Schicchi with Corena in the same evening. I sang The Incredible in Andrea Chénier with Di Stefano, and also Le Remendado in Carmen, and Marta sang in The Marriage of Figaro with Siepi. And then I was Gastone in La traviata with Giuseppe Campora ... so there is certainly no shortage of wonderful memories and the influence of those years was extremely formative for my future career!

2. V svoji karieri ste nastopili v več kot 150 vlogah. Kako se pripravite na posamezno vlogo?

You have sung more than 150 different roles over the course of your career. How do you prepare for an individual role?

Moje navdušenje nad odkrivanjem novih vlog, ki jih lahko interpretiram, zagotovo olajša to ne ravno lahko delo. Mislim, da imam srečo, ker imam možnost samostojno preučevati nove vloge. Sam se namreč spremljam na klavirju in tako manj naprezam glas. To mi je vsekakor olajšalo pomnjenje. Kar pa absolutno najbolj šteje, sta disciplina in čas za študij, tudi ponoči in na dolgih letih.

The enthusiasm of discovering new roles to interpret is definitely something that makes this difficult job easier. I consider myself fortunate to have the possibility of studying new roles on my own, accompanying myself on the piano and in this way saving my voice. This has certainly helped with the process of memorisation. The most important thing of all is to be disciplined and to find the time to study, especially at night and during long flights.

3. Posebno slavo ste si pridobili z vlogami Cavaradossija, Hoffmanna, Don Joséja in Cania, z Otellom pa ste poželi največje priznanje v svoji generaciji. Ali ste na katero vlogo še posebej ponosni?

You have won particular fame in the roles of Cavaradossi, Hoffmann, Don José and Canio, and as the most acclaimed Otello of your generation. Is there any one role of which you are particularly proud?

Nedvomno je to vloga Otella, saj predstavlja cilj v življenju tenorja, hkrati pa je nikoli zares ne odkriješ do dna. Ni dovolj, da jo preučiš – moraš jo zares dojeti. Glasba in besede so eno, nič ni naključno. Nikoli se ne moreš niti za trenutek ločiti od lika, celo v vokalno najnapornejših trenutkih, saj moraš biti takrat prepričljiv bolj kot kadarkoli. In takrat mora biti tvoja koncentracija na višku: ta vloga je resnični preizkus za tistega, ki jo igra. Poleg tega mora tenor na interpretativni ravni tekrovati z baritonom, ki igra Jaga, saj v njem Verdi ustvari še en neverjeten lik s hudobijo pošastne veličine. Vendar to ni dovolj: Otello mora na koncu pridobiti, ne bom rekel odpuščanje, ampak vsaj razumevanje občinstva za na videz nerazumne grozote, ki jih stori Desdemoni. Otello ni človek skrajnosti, ampak je bistvo človeka, pripeljano do skrajne meje. V sebi nosi najhujše more, ki se jim pridruži še prepričanje, da ne bo nikoli mogel doseči miru in sreče. Zato je lahek plen Jaga, ki ga potisne v prepad, poln duhov iz njegovih mislih, dokler ga ne zaslepi noro ljubosumje, zaradi katerega ubije »tisti sončni žarek«, ki ga napolnjuje z življenjem.

Otello, without a doubt, because this role represents a milestone in the life of a tenor, although at the same time you never quite get to the bottom of it, there's always something new to discover ... it's not enough to study it: you have to really understand it. Music and words are one, and nothing is there by chance. You can't drop out of character even for a second, even in the most

vocally challenging moments, because that is when you have to be more credible than ever. Which means that your concentration has to be at a really high level: it's the ultimate test for the performer. And then the tenor has to be able to compete with the performance of the baritone singing Iago, because here Verdi has created another incredible role, where there is a shocking grandeur in the character's wickedness. And that still isn't enough: by the end of the opera, Otello has to obtain – I won't say forgiveness – but at least the comprehension of the audience for the seemingly senseless atrocities he commits against Desdemona. Otello is not a man of excesses, rather he is the essence of a man brought to the limit. He is tormented by terrible nightmares, added to which is his conviction that he will never be able to find happiness and peace. This makes him easy prey for Iago, who thrusts him into the abyss, full of the spectres that haunt his mind, until he succumbs to the blind madness of jealousy that leads him to kill "that single ray of light" that makes him live.

4. Nastopili ste tudi v številnih filmih, posnetih po opernih delih. Kako primerjate priprave na igranje v filmu z igranjem v operni hiši?

You have also appeared in several opera films. How would you compare preparing for and appearing in a film to performing in an opera house?

Igranje v filmu je popolnoma drugačno od gledališke igre. Ni občinstva, ni adrenalina, igranje traja dalj časa, snemanje prizorov je treba prilagajati sončni svetlobi in vremenu in vsak dan veliko ur preživiš v maski. V gledališču se nedvomno počutim bolj domače, vse se zgodi v tistem trenutku pred stotinami ljudi in občutki so vsakič drugačni. Vendar imam tudi zelo lepe filmske izkušnje: s Francom Zeffirellijem sem snemal *La traviata*, Otella, *Cavallerio rusticano* in film *I Pagliacci*, s Francescom Rosijem *Carmen*, z Gianfrancom De Bosiem pa *Tosco*. Izvrstni režiserji: ničesar ni bilo, kar

ne bi zmogli mojstrsko razrešiti. Nikoli ne bom pozabil tistih dni, veliko sem se naučil od njih! Poleg tega sem v *Tosca* in *Rigolettu* igral »na krajih in ob urah«, v katerih se dogajata operi, torej v Rimu in Mantovi. Oba filma sta bila predvajana v živo po televiziji in posneta po genialni ideji producenta Andrea Andermanna, na katero se je občinstvo pozitivno odzvalo. Direktor fotografije pri obeh filmih je bil Vittorio Storaro, *Tosca* je režiral Giuseppe Patroni Griffi, *Rigoletta* pa Marco Bellocchio. Pri obeh snemanjih seveda ni manjkalo adrenalina, saj je filma v živo pred televizijskimi ekrani spremljalo na milijone gledalcev.

The cinema is a completely different world from the theatre. There's no audience, there's no adrenaline, everything takes much longer, filming the scenes depends on daylight and the weather, and you spend long hours in make-up every day. I definitely feel more at ease in the theatre. Everything happens in that instant in front of hundreds of people and it's a new emotion every time. But I've had some wonderful experiences doing cinema: La traviata, Otello, Cavalleria rusticana and Pagliacci with Franco Zeffirelli, Carmen with Francesco Rosi and Tosca with Gianfranco De Bosio. Extraordinary directors all. There was nothing their skill could not resolve. I'll never forget those times – I learnt a lot from them! And then I also appeared in versions of Tosca and Rigoletto that were filmed "nei luoghi e nelle ore", in other words in the original settings – Rome and Mantua – and at the original times of day in which the action takes place: essentially these were films but broadcast live on TV – a brilliant idea by Andrea Andermann. They were very well received by viewers. The director of photography was Vittorio Storaro and they were directed, respectively, by Giuseppe Patroni Griffi and Marco Bellocchio. In this case there was certainly no lack of adrenaline, because millions of people tuned in to watch them.

5. Od 70. let ste tudi dirigent. Kakšen je vaš pristop do glasbenikov?

You have also been a conductor since the 1970s. What is your approach to musicians like?

Ker sem sam pevec, nisem nikoli hotel na odru na vsak način uveljaviti svoje vizije, saj dobro razumem vokalne težave, s katerimi se lahko sreča tisti, ki poje, zato naredim vse, kar je v moji moči, da mu pomagam. Mislim, da dober dirigent orkestra čuti težo svoje odgovornosti in zmore ohraniti v mislih idejo, ki jo želi posredovati, hkrati pa zna prisluhniti vsem in zazna potrebe tistih, ki so na odru, ter si skupaj z njimi v ekipnem duhu prizadeva za najboljši rezultat. Dirigiranje mi je pomagalo pri petju in obratno. Gre za dva trenutka, ki sta med seboj povezana.

As a singer myself, I've never tried to impose my vision on the podium at all costs, because I know very well what kind of vocal problems there can be on stage, so I do everything possible to help the person singing. In my view, a good conductor is one who feels the weight of his responsibility and has in mind his own idea that he wishes to transmit, but who is also capable of listening to everyone and recognising the needs of, above all, the performers onstage, in order to work together to achieve the best result, like a team. Conducting has helped me with singing, and vice versa. They are two different moments that integrate with each other.

6. Tekmovanje Operalia, ki ste ga ustanovili leta 1993, je bilo odskočna deska za številne operne pevce in pevke. Med preteklimi zmagovalci tekmovanja najdemo imena, kot so Joyce DiDonato, Rolando Villazón, Sonya Yoncheva in José Cura. Ali se čutite zaslužnega za uspeh, ki so ga ti pevci dosegli po zmagi na tekmovanju?

The Operalia competition, which you founded in 1993, has been a springboard for many opera singers. The competition's past winners include Joyce DiDonato,

Rolando Villazón, Sonya Yoncheva and José Cura, among many others. Do you feel responsible for the success these singers have achieved after winning the competition?

Zame je res čudovito zadovoljstvo, ko na potovanjih po svetu na sporedih najbolj prestižnih gledališč zasledim imena zmagovalcev Operalie. Operalia je izložbena vitrina za številne mlade pevce in pevke in nekateri med njimi so danes velika imena. Vsak umetnik je edinstven in neponovljiv, in čeprav nas bolj kakor sodniki na tekmovanjih vedno presoja občinstvo, pa vsak od nas ustvarja svojo karierno pot. Mislim, da imamo kot sodniki na Operalii zelo težko nalogo, saj moramo poiskati talent, ki se skriva v vsakem mladem človeku, in izbrati najboljše v manj kot enem tednu. Imam zaupanje v mlade in rad se pustim presenetiti, ko poslušam nove glasove. Prihodnost opere je v njihovih rokah in mislim, da bi morali tisti, ki nam je bila podarjena tako dolga kariera, kot je moja, tem mladim prenesti vsaj navdušenje nad glasbo, poleg kakšnega dobrega nasveta.

It is a source of great satisfaction for me as I travel around the world to see the names of Operalia winners in the programmes of the most prestigious theatres. Operalia is a showcase for many youngsters, and some of them are now big names in their own right. But every artist is unique and unrepeatable and, given that the most important judge, more important than any competition, is always the audience, each one of us is the architect of our own career. I believe that our job as Operalia judges is a very difficult one because we have to seek out the talent hidden in every young singer and choose the best ones in less than a week. I have a lot of confidence in young people and I like to be amazed when I hear new voices. The future of opera is in their hands and I believe that someone like me, who has received the gift of such a long career, has at the very least a duty to transmit to these youngsters a sense of enthusiasm for music, as well as some good advice.



MYKAL RAND

Režiser in koreograf muzikala *Chicago*

Director and choreographer of the musical Chicago

1. Na Ljubljana Festivalu ste že sodelovali. Kakšen je bil vaš vtis?

This is not your first appearance at the Ljubljana Festival. What are your impressions of the festival?

Ljubljana Festival preprosto obožujem. Ko smo leta 2011 z uprizoritvijo muzikala *Lasje* na festivalu sodelovali prvič, smo bili zares prijetno presenečeni. Mesto je prelepo, arhitektura je osupljiva. Vse pa še bolj pride do izraza ob zabavnih prireditvah in dogodkih, ki se odvijajo na vsakem koraku. Občinstvo je čudovito, številni dogodki pa brezhibno organizirani. Doživeti poletje v Ljubljani je vedno vrhunska izkušnja. Izjemno sem vesel in počaščen, da so me povabili na tako prestižno prireditev, ki slavi umetnost in kulturo.

I absolutely love everything about the Ljubljana Festival. The first time we came with our production of Hair back in 2011, it was such a wonderful surprise.

First of all, the city is beautiful. The architecture is stunning. This is only emphasised by the incredible entertainment happening wherever you go. The audiences are wonderful and the organisation of the many events happening is impeccable. Summer in Ljubljana is always a highlight, I feel extremely lucky and honoured to be invited to such a prestigious celebration of art and culture.

2. Se veselite vrnitve v slovensko prestolnico?

Are you looking forward to returning to Slovenia's capital city?

Sedem let je že, odkar sem bil nazadnje v Ljubljani. Tokrat bom na festivalu sodeloval petič, česar se zares veselim. Obožujem utrip tega mesta. Tu imam tudi nekaj krasnih prijateljev in komaj čakam, da jih spet vidim. V Ljubljani je tudi ena mojih najljubših restavracij in prepričan sem, da se nas bo nekaj zbralo tam, takoj ko bo mogoče. Veselim se že sprehoda po mestu, ko se bom lahko naužil njegove energije. Ljubljana je res čudovita.

It's been 7 years since I was last in Ljubljana, this will be my 5th time at the festival and I'm really looking forward to returning. I love the vibe of the city. I've made some great friends there, who I can't wait to see. One of my favourite restaurants is in Ljubljana, I'm sure a few of us will be heading there as soon as possible. I'm looking forward to taking a walk around and just soaking up the energy. It really is a wonderful city.

3. Sodelovali ste pri pripravi številnih muzikalov. Je kateri izmed njih vaš najljubši? Imate morda kakšne spomine, ki so vam najbolj pri srcu?

You have worked on numerous musicals. Do you have a favourite? Any favourite memories?

Eden mojih najljubših muzikalov, ki sem ga režiral, je muzikal *Lasje*, ki sem ga omenil že prej. Ko sem ga pripravljal, sem moral raziskati ogromno snovi. Ko

režirate, želite biti seveda čim bolj pristni. Ta muzikal je sestavljen iz številnih plasti, poleg tega pa nosi v sebi neverjetno globino. Izjemno veliko sem se naučil, kar me navdušuje.

Vse življenje se bom spominjal, kako se je končala naša otvoritvena predstava *Las* na Ljubljana Festivalu. Ko se je končala zadnja pesem, je občinstvo kar izbruhnilo. Igralci so se priklonili, izvedli dodatno pesem, se še nekajkrat priklonili in nato odšli z odra. Med gledalci pa je vrelo od navdušenja in energije. Vsi so stali in tako dolgo vzklikali ter ploskali, da se je morala igralska zasedba večkrat vrniti na oder in znova priklanjati. Vsi smo bili presenečeni, nihče ni pričakoval takšnega odziva. Improvizirali smo in spontano izvedli še eno pesem, občinstvo pa je plesalo z nami na odru in prehodih v parterju. To je bilo čarobno doživetje. Prav to so naše sanje: želimo si združiti ljudi.

One of my favourite musicals to work on was actually the production of Hair I mentioned earlier. I had to do so much research for that show.

As a director, you obviously want to be as authentic as possible... and there are many layers to that show and it's incredibly deep. I get to learn so much and I love that. One memory that will always stick in my head is the end of our opening night of Hair at the festival here. The last song finished and the whole place just erupted. The cast took their bows, they did an encore and they took more bows and left the stage. The audience was so charged and alive, they all just stood there and kept chanting and clapping for so long, the cast had to keep coming back to the stage and take more bows. Obviously we were all caught by surprise, we never imagined such a reception. We did another impromptu encore as the audience danced with us on stage and in the aisles. That was magical. That's what we dream of, bringing people together.

4. Tokrat boste na festivalu uprizorili Chicago, klasiko z odrov Broadwaya in West Enda. Boste uporabili koreografijo Ann Reinking?

This time you are bringing the Broadway and West End classic Chicago to the festival. Will you be following Ann Reinking's choreography?

Za začetek moram povedati, kako navdušen sem, da lahko za tokratni festival režiram in pripravljam koreografijo za *Chicago*. Gre za še eno kulturno predstavo, ki jo imamo priložnost poustvariti. Glasba je izvrstna, scenarij tako zelo zabaven, sporočilo je še vedno aktualno in res lahko zaplešemo!

Imeni *Chicago* in Bob Fosse bosta vedno šli z roko v roki, čeprav je koreografijo za obuditev na odrskih deskah Broadwaya in West Enda poustvarila Ann Reinking. To je priznal celo Rob Marshall, ki je pripravljal koreografijo za film. Dodal pa je tudi, da si nikoli ne želiš zgolj prevzeti prejšnje različice, če ustvarjaš novo uprizoritev. Tako kot Marshall si tudi sam vedno prizadevam biti pristen. *Chicago* ima svoj slog, tega se ne da zanikati, to je pač Fosse. Koreografija pa bo moja. Takšen je moj pristop. Delo naj te navdihne, ni pa ti ga treba posnemati!

First of all, I'm so excited to be directing and choreographing Chicago for the festival. It's another great iconic show we get to reimagine. The music is great, the script is so much fun, the message is still relevant today and we get to really dance! The names Chicago and Bob Fosse, who's choreography Ann Reinking recreated for the Broadway and West End revivals, will always go hand in hand, even Rob Marshall, who choreographed the movie recognised this, but as he also said, as a creator, you never want to copy. Like him, I always strive to be authentic. There's an undeniable style to the show, that's Fosse... the choreography will be mine. That's how I always work. Be inspired, don't imitate!



ANA NETREBKO

Opera pevk / Opera singer

1. Lani ste se po nastopu na Ljubljana Festivalu podali tudi na raziskovanje naše prestolnice. Vam je kakšen kotiček Ljubljane morda ostal v posebnem spominu?

During the 68th Ljubljana Festival you had the opportunity to get to know our capital quite well. Which part of Ljubljana do you remember the most?

V Ljubljani smo se imeli fantastično! Uživali smo v sprehodu po mestu in ogledu muzeja, odpravili smo se na grad in se peljali z ladjico. Celó v gore smo šli. Ljubljana je prekrasno mesto s prijetnimi ljudmi. Tu smo se imeli čudovito.

We absolutely loved our time in Ljubljana! It was wonderful to walk in the city where we enjoyed the museum, went to the Castle, and took a boat ride. We even climbed in the hills. Ljubljana is such a beautiful city with lovely people, and we were so very happy to spend time there.

2. Ste mati in operna diva. Kako se spoprijemate z izzivom usklajevanja obeh vlog?

You are a mother and an opera diva. How do you manage to combine both roles?

Kar uspe nam! Res imamo srečo, da smo obdani s čudovito družino, poleg tega pa nam pomaga tudi ekipa, da vse teče brez težav. Z Jusifom morava pogosto odpotovati v različne smeri, Tiago pa z veseljem ostane v šoli s prijatelji. Seveda poskušamo čim več časa preživeti skupaj in vedno najdemo način, da ostanemo povezani.

We just do! We're very lucky to have a wonderful family and team around us who help make everything work seamlessly. Yusif and I often travel in different directions, and Tiago loves being at school with his friends.

Of course, we aim to be together as much as possible, but we always find a way to stay connected.

3. V vaših zgodbah in objavah na Instagramu je moč opaziti, da se odlično znajdete tudi v kuhinji. Katero jed ali obrok v dnevu najraje pripravljate? Imate svoj recept zanjo?

Looking at your posts and Instagram stories, we can see that you are also fond of cooking. What dish do you like to cook most of all? Do you have your own recipe or cooking secrets?

Kuhanje obožujem! Pogosto združim različne recepte in improviziram s svežimi sestavinami, ki jih najdem v trgovini ali svoji shrambi. Tako vedno nastane »skrivni recept«, ki ga včasih še sama ne znam več poustvariti!

I love to cook! I often combine several recipes and improvise with ingredients based on what's fresh at the market or in my pantry. This always makes for a "secret recipe" that, sometimes, I can't even replicate!

4. Že nekaj let glasbeno sodelujete tudi s partnerjem, možem Jusifom Ejvazovom. Kaj je vajina glavna vez, energija, motivacija za ustvarjanje?

Your musical and family partnership with Yusif Eyvazov has been going for many years now. How does your relationship work? What do you draw your energy and motivation from?

Najin odnos temelji na globoki ljubezni in spoštovanju. Srečo imava, da je glasba ena tistih stvari, ki so nama skupne. Ponosna sva na uspehe drug drugega in se podpirava pri vsem, kar počneva. To nama daje energijo.

Our relationship is rooted in deep love and respect. We're fortunate that music is also something we share. We take pride in each other's successes and support one another in every endeavour. This is what invigorates us.

5. Kaj bi počeli, če ne bi bili operna pevka?

What would you be doing if you hadn't become an opera singer?

Zagotovo kaj umetniškega – morda bi bila vizualna umetnica, igralka ali plesalka. Umetniško izražanje je zame povsem naravno.

I know I'd do something artistic—perhaps I'd be a visual artist or actor or dancer. This kind of expression comes very naturally to me.



OLIVER STECH

zborovodja Zbora dunajskih dečkov
Choir master of the the Vienna Boys Choir

1. Osnovanje Zbora dunajskih dečkov sega v dobo cesarja Maksimilijana I. v 15. stoletju. Kako se počutite kot del bogate zgodovine tega zbora?

The Vienna Boys' Choir was founded during the reign of the Holy Roman Emperor Maximilian I in the 15th century. How does it feel to be part of the rich history of this choir?

Počaščen sem in obenem ponižen. Osupljivo je pomisliti, da pojemo v prostoru, kjer je Maksimilijan molil, kjer je sedela Marija Terezija in kjer so sprejemali pomembne politične in zgodovinske odločitve. Vemo tudi, da je pred cesarskim dvorom v tej kapeli nastopilo nešteto izjemno slavni glasbenikov. Tu sta pela Haydn in Schubert, ko sta bila še dečka, tu so bili skladatelji Heinrich Isaac, Philippe de Monte, Johann

Joseph Fux, Antonio Caldara, Salieri, Bruckner – vsi so sodelovali v dogodkih na dvoru. Izjemna čast je nadaljevati takšno tradicijo. Zdi se, kot bi lahko občutili njihovo DNK.

First of all, I feel honoured as well as humbled. It is amazing to think that we get to sing in a space where Maximilian went to pray, where Maria Theresa would have been sitting, where they may have made important political and historic decisions. And to know that in that chapel a whole host of incredibly famous musicians performed as part of the Imperial Court; Haydn and Schubert sang there as boys, and composers like Heinrich Isaac, Philippe de Monte, Johann Joseph Fux, Antonio Caldara, Salieri, Bruckner – they were all part of it. It is a privilege to carry on such a tradition, as if their DNA is there.

2. Zborovodja ste od leta 2011. Kakšne so vaše naloge?

You have been choirmaster since 2011. What do your duties actually entail?

Dečke predvsem učim glasbe in tega, kaj pomeni. Repertoar pripraviva skupaj z našim umetniškim vodjem, profesorjem Wirthom, tako da ustreza prireditvi. Ko pojemo pri maši v dvorni kapeli, je repertoar del dolgoletne tradicije – pojemo vse od maš iz 16. stoletja do stalnih mašnih spevov, ki so del današnjih maš. V ospredju tovrstnega repertoarja so Haydn, Mozart, Schubert, Beethoven in Bruckner, vendar tudi skladatelji, kot je Jakob Petelin Gallus, ki je bil iz Ribnice. Ko se pripravljamo na turnejo, izberem širok nabor del, ki jih združuje skupna tematika. Za Ljubljana Festival sem izbral dela, ki so primerna za poletje – program se imenuje »Sen kresne noči«. Občinstvo bi radi začarali.

Vedno iščem dela, ki ustrezajo glasovom dečkov. V tokratnem programu se pojavi tudi poudarjen vložek za solista – kot bi bil napisan za dečka, ki ga bo pel.

Mostly to teach the boys the music and what it means. I select the repertoire in collaboration with our artistic director, Professor Wirth, and we select it to suit the occasion. When we are performing Mass at the Imperial Chapel, the repertoire is part of our long tradition - we sing masses from the 1500s to contemporary settings of the mass ordinary. The focus there is on Haydn, Mozart, Schubert, Beethoven, and Bruckner, as well as on a composer like Jacobus Gallus, who came from Ribnica.

When we are preparing for a tour, I select a broad range of repertoire on a theme. For the Ljubljana Festival, I chose pieces to suit midsummer – the programme is called “A Midsummer Night’s Dream”. We want to enchant the audience.

I am always looking for pieces to suit the boys’ voices. In this programme, there is a piece with an exposed solo – as if it was written for the boy who sings it.

3. Kako se vaša vloga razlikuje od vloge zborovodje iz, na primer, 19. stoletja?

How does your role today differ from that of a choirmaster in, say, the 19th century?

Najbrž ne prav dosti – dečke poskušam navdihniti in jim pokazati, kako ceniti glasbo, v njej uživati, kako ustvarjati glasbo in jo deliti z drugimi. Največja razlika se po mojem skriva v repertoarju. Zborovodja v 19. stoletju bi verjetno vključil več sodobne glasbe tistega časa – takratne pop glasbe – kot jo izvajamo danes. Danes izvajamo klasično glasbo, ki sega od srednjega veka do sodobnosti, glasbo iz obdobja renesanse, baroka, klasicizma in romantike, pa tudi aranžmaje svetovne glasbe, folka, popa, jazza in včasih celo rocka.

Probably not very much – it is about inspiring the boys, giving them the tools to appreciate, to enjoy, to make music and share it with others. I’d guess the biggest difference lies in the repertoire. Although a

choirmaster in the 19th century would probably have done more contemporary music – the pop music of the day – than we do today. Nowadays, we perform classical music from the Middle Ages to modern contemporary, music from the Renaissance, the Baroque, Classical, and Romantic periods; and also arrangements of world music, folk, pop, jazz, and sometimes even rock.

3. Kakšne so prednosti sodelovanja z mladimi dečki v primerjavi z odraslim pevskim zborom?

What are the advantages of working with young singers compared to an adult choir?

Mladi se z veseljem učijo – vsega novega, pravzaprav. Želijo si rasti in nimajo vnaprejšnjih predstav, prav tako se radi spopadajo z izzivi – če jim rečete, da je skladba težka, se je bodo želeli lotiti in dobro opraviti svoje delo. Kot spužve so – vsrkajo vse, kar jim ponudite.

Young singers are very happy to learn – anything new, really. They want to grow and they have no preconceptions, and they actually like to rise to a challenge – if you tell them a piece is difficult, they will want to do it, and well. They are like sponges – absorbing what you give them.

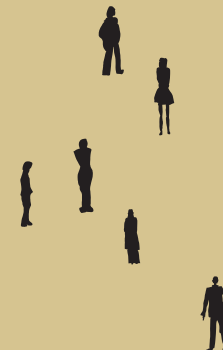
4. Kako se je pričela vaša dirigentska in pevška kariera?

How did you begin your conducting and singing career?

S petjem sem se začel resno ukvarjati v najstniških letih, ko sem pel v šolskem zboru. Moja glasbena učiteljica – dirigentka – me je povabila, naj se pridružim njenemu cerkvenemu zboru. To je bil zbor, ki se je loteval dokaj zahtevnih del. Prvo večje delo, ki sem ga pel v zboru, je bil Bachov *Pasijon po Janezu*. Povsem me je očaral in v tistem trenutku sem vedel,

da je moja pot povezana z zborom in zborovskim petjem. Imel sem srečo, da sem takrat lahko začel tudi dirigitirati. Na dunajski Univerzi za glasbo sem nato vpisal študij klavirja, petja in zborovskega dirigitiranja; osredotočil sem se zlasti na pedagoški vidik. Takšna kombinacija študijskih smeri mi je omogočila uresničiti svoje sanje: delam kot zborovodja Dunajskih dečkov, poučujem glasbo in jo tudi poklicno ustvarjam.

I started singing seriously as a teenager, in my school choir. My music teacher – the conductor – invited me to join her church choir. This was a choir that tackled reasonably difficult pieces. My first major choral work was Bach’s St John Passion, and I was absolutely hooked. I knew then that the choir, choral singing would be my calling. I was fortunate to be able to begin conducting at that time. I went on to study piano, voice and choral conducting at Vienna’s Music University, focussing on pedagogy. This combination enabled me to realise my dream of working with the Vienna Boys Choir, of teaching music, and making music at a professional level.





VLADO KRESLIN

1. Letos praznujete 30 let gostovanja na Ljubljana Festivalu. Kako boste proslavili to okroglo obletnico?

This year you are celebrating 30 years of appearances at the Ljubljana Festival. How are you planning to mark this important anniversary?

Res kar ne morem verjeti, da bo že 30. leto koncertov na Ljubljana Festivalu. Glede na vremena, ki se šele zadnjih nekaj dni počasi jasniijo, še ni bilo mogoče načrtovati kaj prav posebnega, ampak lanski koncert na istem prizoriščju je bil velik dogodek in verjamem, da bo letos prav tako. Morda pa me bo presenetil Festival Ljubljana, direktor ima vedno dobre ideje.

I can't believe this is really going to be my thirtieth year of concerts at the Ljubljana Festival. Given the weather, which has only started to clear up a bit these last few days, it hasn't been possible to plan anything really special yet, but last year's concert at the same venue was a great event and I'm sure that this year will be no different. Perhaps Festival Ljubljana are going to surprise me: the director always has good ideas.

2. Imate kakšno anekdoto s svojih koncertov v Križankah?

Do you have any anecdotes you can share with us from your concerts at Križanke?

Mogoče je bilo še najbolj napeto takrat, ko je med nastopom Beltinške bande violinistu Janezu Kocipru med igranjem razpadla violina. Dobesedno se je sesula vase. Bliskovito in neopazno sem zamenjal vrstni red pesmi, misleč, da violine danes pač ne bomo več slišali. Medtem se je v zaodrju dogajala prava drama. Klaviaturist Jure, ki ima urarno dvesto metrov stran od Križank in je tudi odličen restavrator, je stekel po nekakšno specialno lepilo in čez dvajset minut se je spet zasllišal pretresljivi jok Kociprove violine. Če ne bi tega nekdo posnel s kamero, ne bi verjel.

Zgodilo se je tudi, da sem se pred koncertom v Križankah počutil zelo slabo. Seveda pa niti pomislil nisem na to, da bi ga odpovedali. Sedeč na stolu sem skoraj odšepetal vse pesmi, fantje in gospodje iz Beltinške bande pa so se samo čudno spogledovali in igrali potihno kot še nikdar. Zvečer po nastopu sem dobil SMS-sporočilo Mance Košir: »Odkar romam na tvoje koncerte, je bil ta najlepši in najtišji, vendar, kaj ti je ležalo na duši, zakaj je bilo tvoje telo tako težko?« Naslednje jutro sem se odvrlekel v bolnišnico, zasadili so mi injekcijo v hrbet in rekli: "Ulezite se, meningitis!" Čez štirinajst dni, ko sem prišel domov, sem odpisal Manci: »Manca, ne skrbi, duša je v redu, samo meningitis je!«

Perhaps the most nerve-wracking time was during a performance with Beltinška Banda, when Janez Kociper's violin fell apart as he was playing it. It literally collapsed. I quickly made a few subtle changes to the setlist, since I assumed we wouldn't be hearing any more violin that day. Meanwhile, a real drama was taking place backstage. Our keyboard player Jure, who has a watchmaker's shop two hundred metres from Križanke and is also an excellent restorer, ran off to get some special glue, and twenty minutes later Kociper's heart-

wrenching violin was crying out once again. If someone hadn't filmed it, I wouldn't have believed it. Another time I was feeling really ill before going onstage at Križanke. Naturally, the idea of cancelling the show never even crossed my mind. I spent the concert sitting on a chair and practically whispering the songs. The lads and the gentlemen of Beltinška Banda just looked at each other in surprise and played more quietly than ever before. The evening after the concert I got a text message from Manca Košir: "Of all the concerts of yours that I've seen, that was the most beautiful and the quietest, but what was weighing on your soul, why was your body so heavy?" The next morning I dragged myself off to the hospital, where they stuck a needle in my back and told me to lie down: meningitis! Two weeks later, after I got back home, I wrote to Manca: "Don't worry, the soul's fine, it's just meningitis!"

3. V bogati karieri ste nastopili tudi s številnimi uspešnimi domačimi in tujimi glasbeniki ter skupinami, kot so R. E. M., Bob Dylan, Rade Šerbedžija, Siddharta ... Vam je kateri od nastopov še posebno ostal v spominu?

Over the course of your rich career you have performed with countless successful musicians and groups from Slovenia and abroad, including such big names as R.E.M., Bob Dylan, Rade Šerbedžija and Siddharta. Is there any performance that particularly sticks in your memory?

Vsak je nekaj posebnega; z R.E.M. v Hali Tivoli, s pihalno godbo v Kidričevem, z Beltinško bando v Križankah ali Blek Panters na splavu na Adi Ciganliji. Kar precej je takih, ki so se mi zapisali v spomin za vse večne čase.

Every performance is something special. Being onstage with R.E.M. at Tivoli Hall, performing with a brass band in Kidričevo, playing with Beltinška Banda at Križanke or with Blek Panters on a raft on Ada Ciganlija in Belgrade. Lots of moments that I will remember forever.

4. Profesionalno glasbeno pot ste začeli v rock glasbi, nato pa ste se preusmerili v ljudsko in etno glasbo. Kaj je prispevalo k tej odločitvi?

You began your professional music career as a rock musician but then switched to folk and world music. What prompted that decision?

Skupina Beltinška banda izvira iz Beltincev, bratje Kociper pa so igrali v gostilni mojega deda že med obema vojnama, zato bi bilo skoraj čudno, če se naše glasbene poti ne bi križale.

Beltinška Banda are a group from Beltinci [in Slovenia's north-eastern Prekmurje region] and the Kociper brothers were playing at my grandfather's inn as long ago as the interwar period, so it would have been strange if our musical paths hadn't crossed.

5. Takrat se je začelo sodelovanje z Beltinško bando, v kateri je tudi vaš oče Milan. Glede na to, da uspešno sodelujeta že tako dolgo, kako vam uspeva vzdrževati ravnotežje med družinskim in poslovnim?

That's when you started working with Beltinška Banda, of which your father Milan is also a member. Given that you've been collaborating successfully for so long, how do you manage to keep a balance between family and business?

Morda pomaga to, da ne živiva več na istem naslovu. Sicer pa se kar dobro dopolnjujeva, moj oče je bil sicer vso kariero računovodja, ampak kot sam pravi: "Šovbiznis je šovbiznis."

Perhaps the fact that we no longer live at the same address helps. Otherwise, we complement each other pretty well. My father was an accountant his whole career, but as he himself says – show business is show business.

6. Kako se počutite, ko občinstvo z vami prepeva vaše pesmi, ki veljajo že za ponarodele?

How does it feel when the audience sings along to songs you've written that have now become popular standards?

Dober občutek je, ko vidiš, da se tvoje misli dotaknejo še koga drugega. Včasih sem presenečen, katere pesmi poje starejša publika in katere mlajša.

It's a good feeling when you see that your thoughts have managed to touch someone else. Sometimes I'm surprised to see which songs are sung by the older members of the audience and which by the younger.

7. Lani ste prejeli Ježkovo nagrado. Ste bili veseli te časti?

Last year you won the Ježek Prize. Were you happy to receive this honour?

Seveda, saj zelo cenim delo in osebnost Franeta Milčinskega Ježka kakor tudi vrsto kolegov, ki so dobili nagrado pred mano.

Of course. I have enormous esteem for the work and figure of Frane Milčinski, better known as Ježek, and for all the fellow artists and performers who have received this award before me.



ELĪNA GARANČA

Operna pevka / Opera singer

1. Po štirih letih se vračate v Ljubljano. Česa se najbolj veselite pri vnovičnem gostovanju v Sloveniji?

You are returning to Ljubljana after an absence of four years. What are you most looking forward to on your return to Slovenia

Ljubljana je tako sproščujoč in vabljev kraj! Očarljive, pastelno obarvane hiše, lepa arhitektura, zelenje, fantastična kuhinja ... vsakič, ko sem v Ljubljani, dobim občutek, da mesto resnično poskrbi za posameznika. To je zelo edinstveno, saj je mesto lahko dobro organizirano in prijazno obiskovalcem, vendar je treba delati s srcem, da obiskovalci dobijo občutek topline in sprejetosti. Ko stojim na odru, čutim, da občinstvo ni le odraščalo sredi prvovrstne kulture in glasbe ter z njo ne le živi, temveč ju tudi ljubi in razume. Meni kot umetnici pomeni zelo veliko, da lahko pojem za ljudi, ki so željni kulture in v njej uživajo.

Ljubljana is such a relaxing and inviting place! Charming pastel-coloured houses, beautiful architecture, greenery, fantastic food... every time I'm in Ljubljana, I get the feeling that the city really cares about the individual. This is really unique, because a city can be well organised and visitor-friendly, but for it to feel warm and welcoming it also has to put its heart into it. When I'm standing on the stage, I can tell that the audience hasn't just grown up surrounded by first-rate culture and music, that it doesn't just live with them, but that it also loves and understands them. To me as an artist, it really means a lot that I can sing for people who are hungry for culture and who enjoy it.

2. Tokrat boste skupaj s Simfoničnim orkestrom RTV Slovenija in drugimi solisti nastopili kot Carmen v koncertni verziji ene najpomembnejših Bizetovih oper. Kako bi opisali svojo vlogo Carmen? Kakšen je njen lik in kaj predstavlja, če izznamemo vse stereotipe in klišeje, ki so z njo povezani?

This year you will be appearing as Carmen in a concert version of one of Bizet's most important operas together with the RTV Slovenia Symphony Orchestra and other soloists. How would you describe your role of Carmen? What is her character and what does it represent, if we leave out all the stereotypes and clichés associated with her?

Kot Carmen sem preživela vrsto srečnih let, najin odnos je bil strasten in imel je veliko stopenj in obrazov ter nikoli ni bil dolgočasen. Imeli sva temne lase, bili sva tudi blondinki, bili sva mladi in poživljajoče uporniški, vendar tudi preračunljivi. Najina strast je bila pod strogim nadzorom. Nasploh velja Carmen za femme fatale, usodno žensko, izjemno neodvisno bitje, ki se mu ni mogoče upreti. Zagotovo je odvisno tudi od tega, kakšnega Don Joseja mi izberejo, vendar si želim, da bi bila moja naslednja Carmen še bistrejša in obenem tudi bolj nepredvidljiva. V nekaterih sezonah

je postala moja druga koža in po dolgi vrsti uprizoritev so se njene lastnosti ohranile tudi v mojem zasebnem življenju. Spomnim se, da sem se nekoč po pogovoru s soprogom v zvezi z neko osnovno družinsko zadevo, prav tako temperamentno odzvala, kot bi to storila Carmen. Takrat mi je rekel, da bi zares rad govoril s svojo ženo in naj mu sporočim, ko se bo vrnila. [smeh] Človeku vsekakor zleze pod kožo.

I've spent many happy years as Carmen. Our relationship has been passionate and has gone through many stages and faces, and it's never been dull. We've had dark hair and we've been blonde. We've been young and refreshingly rebellious, but we've also been calculating, with our passion kept under strict control. Carmen is generally seen as a femme fatale, an incredibly independent creature who is impossible to resist. Of course, it also depends on what kind of Don José they pair me with, but I definitely want my next Carmen to be smarter and even more unpredictable. In some seasons she has become like a second skin, and after a long series of performances some of her characteristics have carried over into my private life. I remember one time my husband and I were discussing some ordinary family matter and I reacted as spiritedly as Carmen would have done. He said that he was actually hoping to talk to his wife and would I let him know when she was back! [laughing] Carmen certainly gets under your skin.

3. Lani ste kot solistka nastopili z orkestrom Berlinska filharmonija in dirigentom Lorenzom Viottijem z izvedbo enega najbolj čutnih in poglobljenih del - Mahlerjeve tretje simfonije. Kaj vam je bližje: nastopi v koncertnih izvedbah in operah ali dela iz simfoničnega repertoarja?

Last year you appeared as a soloist with the Berlin Philharmonic and conductor Lorenzo Viotti in a

performance of Mahler's Third Symphony, one of the most sensuous and profound works ever written. Do you prefer opera and concert performances or works from the symphonic repertoire?

Zame ni velike razlike med solističnimi koncerti, opero, simfoničnim repertoarjem ali recitali. Po nekaj dolgih opernih produkcijah mi je vedno v veselje peti na kakšnem recitalu ali na koncertu na prostem in obratno.

Moja tehnična izobrazba ustreza velikim gledališkim prostorom in koncertnim dvoranam, svoje tehnike ne morem spremeniti samo zato, ker pojem na prostem in poskušam najti druge barve. Ni pomembno, ali pojem v državni ali v metropolitanski operi, na kakšnem recitalu ali na koncertu na prostem, priprava je zmeraj enaka. Kondicija, vzdržljivost, zbranost. Gre za nego glasu, ki jo je treba opraviti pred nastopom. Poskušam ne razmišljati o tem, kaj vse se lahko zgodi, in se pripraviti po svojih najboljših močeh. Zmorem le toliko, kot je dejansko mogoče, in potek večera potem prepustim strokovnjakom. Seveda so tudi nekateri dejavniki, na katere nimamo vpliva, vendar so prav zato nastopi v živo tako vznemirljivi!

For me there's not much of a difference between solo concerts, opera, the symphonic repertoire or recitals. After a long opera production it's always a pleasure to sing a few recitals or at an open-air concert, and vice versa.

My technical training is suited to big theatres and concert halls, and I can't change my technique just because I'm singing outdoors and then try to find different colours. It doesn't matter whether I'm singing at the Staatsoper or at the Met, at a recital or at an open-air concert, my preparations are always the same. Physical fitness, endurance, concentration. It's about taking care of your voice, which is something you can and should do before the performance. I try not to think about all the things that can go wrong and make sure I am as well

prepared as I can be. I can only carry so much on my own shoulders and then it's up to all the professionals involved to make sure the evening goes well. Of course, there are also some factors we have no influence over, but that's what makes live performances so exciting!

4. Ko že govorimo o nastopih, na odru ste že več kot dve desetletji. Se danes počutite drugače kot takrat, ko ste bili na začetku svoje poklicne poti?

Since we're talking about performances, you have been appearing on stage for more than two decades. Do you feel different today from when you first began your professional career?

Da in ne. Seveda sem si v vseh teh letih nabrala izkušnje, ki mi zelo olajšujejo življenje. Spomnim se, kako sem na začetku svoje poklicne poti v Meiningenu z nemškimi slovarjem v roki besedo za besedo prevajala operni libreto in resnično sem vesela, da mi tega ni več treba početi. [smeh]

Zdaj vem, da se bodo stvari, na katere nihče ne računa, zagotovo zgodile, da čudeži ne obstajajo in da ni bližnjic, ko gre za spanec. Rekla bi, da sem preprosto veliko bolje pripravljena na nepričakovano. Vznemirjenje in razburjenje, da stojim na odru, ko na tisoče ljudi čaka, da odprem usta, sta pa po vseh teh letih še vedno enaka, kar mi je nadvse ljubo. Včasih se mi še vedno potijo roke v upanju, da me spomin ne bo pustil na cedilu, vendar je užitek ob tem, ko se prepustiš glasbi in deliš čustva z občinstvom, večja nagrada kot majhne »tehnične« pomanjkljivosti.

Yes and no. Of course, I've accumulated a lot of experience in all these years, which makes my life a lot easier. I remember how at the start of my professional career, in Meiningen, I would sit there with a German dictionary in my hand translating opera libretti word by word – and I'm really happy I no longer have to do that! [laughing]

Now I know that the things that nobody expects are sure to happen, that miracles don't exist and that there are no shortcuts when it comes to sleep. I guess I'm just a lot better prepared for the unexpected. The excitement and thrill of standing on stage in front of thousands of people who are waiting for me to open my mouth and start singing are still exactly the same after all these years, and I love it more than anything. I might sometimes still get sweaty palms as I stand there hoping that my memory isn't going to let me down, but the pleasure you feel when you surrender yourself to the music and share your emotions with the audience more than makes up for any minor "technical" downsides.

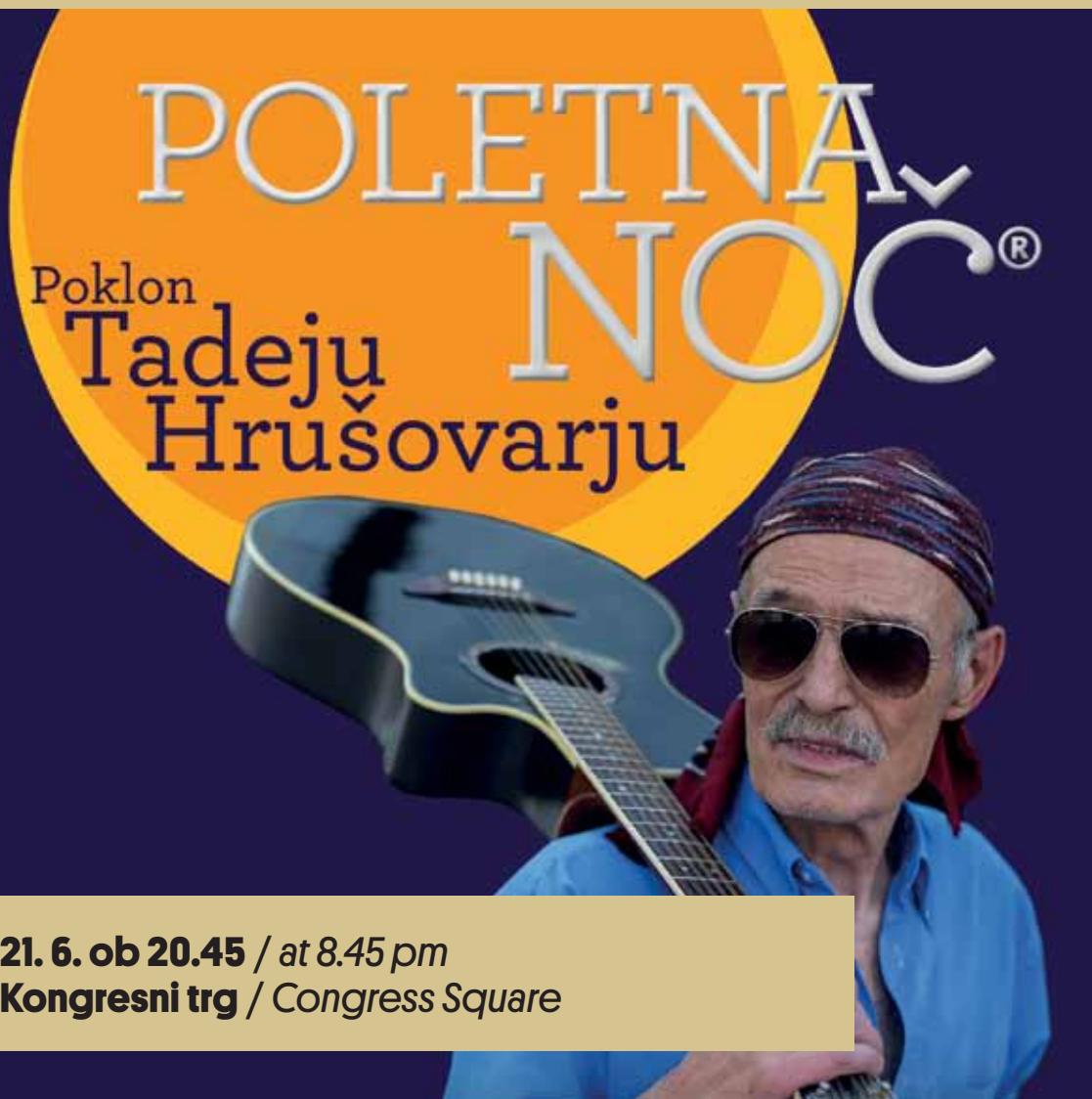
5. Kaj vas v življenju poleg glasbe še navdihuje? Kje najdete svojo »oazo miru«?

What are your other inspirations besides music? Where do you find your "oasis of peace"?

Zelo velik navdih lahko seveda najdemo v knjigah, umetnosti in glasbi, vendar mene zelo zanimajo tudi pogovori z ljudmi. Nikoli se ne ve, kaj se lahko pri tem naučimo. Živimo v času, ko smo preobremenjeni s podatki, in res je zanimivo slišati od ljudi, kaj razumejo in o čem razmišljajo. In seveda, odkar sem postala mama, sta moji hčerki zame neskončen vir navdiha in tako bo verjetno tudi za vedno ostalo. Njun enkrat in nepokvarjen pogled na svet okoli nas ... včasih mislim, da bi morali vsi bolj poslušati otroke. Tisti, ki me poznajo, vedo, da mi je zares ljubo tudi vrtnarjenje in da pogosto izgubim občutek za čas, ko sem obdana z zelenjem. Sama pridelam vso zelenjavo za svojo družino, na kar sem zelo ponosna. Na našem vrtu so sadna drevesa, zeliščne in cvetlične gredice. Nikoli ni dolgčas, ko si povezan z naravo, počutim se živo in zame je to čudovito telesno in duševno zatočišče.

I find a great deal of inspiration in books, in art and in music, of course, but I also love talking to people. You

never know what you might learn from them. We live in an age in which we are overloaded with information, and it's really interesting to hear people's views on things and what they're thinking about. And, of course, since becoming a mother, my two daughters are an endless source of inspiration to me, and I'm sure they always will be. Their unique and unspoiled way of looking at the world around us ... sometimes I think we should all listen to children more. People who know me know that I absolutely love gardening and that I often lose all sense of time when I'm surrounded by greenery. I grow all our family's vegetables myself, and that's something I'm very proud of. In our garden we have fruit trees, a herb garden and flower beds. You never get bored. Being in contact with nature makes me feel alive, for me it's a wonderful physical and mental refuge.



21. 6. ob 20.45 / at 8.45 pm
Kongresni trg / Congress Square

POLETNA NOČ –
Poklon Tadeju Hrušovarju
SUMMER NIGHT –
A Homage to
Tadej Hrušovar

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

Patrik Greblo, dirigent / conductor
Bernarda Žarn, voditeljica / host

Solisti / Soloists:

Nuša Derenda, Helena Blagne, Alenka Godec,
Damjana Golavšek, Simona Vodopivec Franko,
Ana Dežman, Saša Lešnjek, Pepel in kri, Eroika,
Oto Pestner, Miran Rudan, Bernard Hrušovar,
Alex Volasko, Bojan Cvjetičanin, Teja Leskovšek

Mladinski pevski zbor RTV Slovenija
RTV Slovenia Youth Singing Choir

Posebna gostja / Special guest: **Ditka Haberl**

Program / Programme:

Poletna noč [M. Sepe / J. Privšek - L. Krajčan]
 Dan ljubezni [T. Hrušovar / M. Sepe]
 Enakonočje [T. Hrušovar / D. Velkaverh / D. Žgur]
 Ljudje pomladi [T. Hrušovar / D. Velkaverh / J. Privšek]
 Ljubljanski grad [T. Hrušovar / D. Velkaverh / D. Žgur]
 Maček v žaklju [J. Privšek / M. Košuta / J. Privšek]

Dekle iz zlate ladjice [T. Hrušovar / D. Velkaverh / D. Žgur]
 Po bitki so generali vsi [T. Hrušovar / D. Velkaverh / L. Krajncan]
 Nekoč bom zbral pogum [T. Hrušovar / B. Jovanovič Vunjak / L. Krajncan]
 Navaden majski dan [T. Hrušovar / D. Velkaverh / P. Greblo]
 Insieme - Evropa 92 [T. Cotugno / G. Madonini - D. Velkaverh / P. Greblo]
 Na vrhu nebotačnika [J. Robežnik / G. Strniša / J. Robežnik]
 Zaljubljena [T. Hrušovar / D. Velkaverh / J. Gregorc - P. Greblo]
 Vsak je sam [T. Hrušovar / D. Velkaverh / J. Hace - J. Pucihar]
 Brez ljubezni mi živeti ni [T. Hrušovar / D. Velkaverh / D. Žgur]
 Presenečenja [J. Robežnik / D. Velkaverh / P. Greblo]
 V meni živ je smeh [T. Hrušovar / D. Levski / D. Žgur]
 Mati Tereza [T. Hrušovar / D. Velkaverh / J. Privšek]
 Kot nekdo, ki imel me bo rad [N. Kipner / D. Velkaverh / T. Hrušovar - L. Krajncan]
 Kdo [T. Hrušovar / D. Velkaverh / J. Privšek - P. Greblo]
 Najlepše pesmi [T. Hrušovar / D. Velkaverh / B. Doblekar - L. Krajncan]
 Za naju pojejo jutra [T. Hrušovar / M. Doležal - R. Lunaček - Bernard Hrušovar / J. Golob - L. Krajncan]
 Kam si namenjen, dragi moj [J. Goodison / D. Velkaverh / D. Žgur - P. Greblo]
 Pesem za dinar [T. Hrušovar / D. Velkaverh / D. Žgur]
 Dan ljubezni [T. Hrušovar / D. Velkaverh / D. Žgur]
 Poletna noč [M. Sepe / E. Budau / M. Sepe]
 Budau / Mojmir Sepe]


Tradicionalni gala koncert, posvečen vstopu v poletje, bo letos v znamenju izjemnega slovenskega glasbenika, skladatelja in pevcata Tadeja Hrušovarja. Svojo glasbeno pot je začel v priljubljenem celjskem ansamblu The Fellows, leta 1966 se je pridružil skupini Bele vrane. Po njihovem razpadu je leta 1975 ustanovil Pepel in kri; že prvo leto je zastopala Jugoslavijo na Evroviziji z eno največjih uspešnic slovenske glasbe, pesmijo *Dan ljubezni*. Bil je prvi urednik oddaje Pop delavnice, ki je odkrivala nove talente in spodbujala

slovensko glasbeno ustvarjalnost, v zadnjih letih pa je deloval kot producent v glasbenem programu Radia Slovenija. Tadej Hrušovar, za prijatelje Dejvi, je zapustil obsežen glasbeni opus. Napisal je več kot štiristo skladb, pesmi izpod njegovega peresa pa so se trajno zapisale v slovensko glasbeno zgodovino. Med najbolj znane spadajo *Pesem za dinar*, *Dekle iz Zlate ladjice*, *Po bitki so generali vsi*, *Enakonočje*, *Ljudje pomladi*, *Ljubljanski grad*, *Sonce pomladi*, *Dan ljubezni* in številne druge. Na koncertu bomo lahko prisluhnili tudi Hrušovarjevimi uspešnicam za druge – za skupini Hazard in Pop Design, Ditko Haberl, Heleno Blagne, Moni Kovačič in Ota Pestnerja. RTV Slovenija je poletno prireditev Poletna noč prvič organizirala na pobudo Jureta Robežnika, in sicer v posvetilo ob smrti Majde Sepe, nadaljevala pa z obeleževanjem obletnic velikih imen slovenske popevke – skladateljev, tekstopiscev, pevcev. Gala koncert Poletna noč, ki vsako leto nastane v koprodukciji RTV Slovenija in Festivala Ljubljana, je postal že tradicionalna prireditev, ki obuja spomin na bisere iz zakladnice slovenske zabavne glasbe.

The traditional gala concert dedicated to the start of summer will this year revolve around the remarkable Slovene musician, composer and singer Tadej Hrušovar. After beginning his career with the popular Celje ensemble The Fellows, he joined the group Bele Vrane ["The White Crows"] in 1966. When they broke up, he formed Pepel in Kri ["Ashes and Blood"] in 1975. That same year, the group represented Yugoslavia at the Eurovision Song Contest with a song that became one of the biggest hits in the history of Slovene popular music: Dan ljubezni [A Day of Love]. He was the first editor of the television show Pop delavnica ["Pop Workshop"], which sought out new talents and aimed to encourage musical creativity in Slovenia. In his last years he worked as a producer in Radio Slovenia's music programming department. Tadej Hrušovar,

"Dejvi" to his friends, left behind an extensive musical legacy. He penned more than 400 compositions and his songs have won themselves a permanent place in Slovene musical history. His best known songs include Pesem za dinar [Song for a Dinar], Dekle iz zlate ladjice [The Girl from the Golden Boat], Po bitki so generali vsi [Everyone's a General After the Battle], Enakonočje [Equinox], Ljudje pomladi [People in Springtime], Ljubljanski grad [Ljubljana Castle], Sonce pomladi [Spring Sunshine] and, of course, Dan ljubezni [A Day of Love]. The programme will also include some of the hit songs written by Hrušovar for other artists: the groups Hazard and Pop Design and the singers Ditka Haberl, Helene Blagne, Moni Kovačič and Ota Pestner. RTV Slovenia held the first Summer Night event in 2006 as a homage to the popular singer Majda Sepe, who had died that year. The original idea for the event came from fellow musician Jure Robežnik. Subsequent editions have marked significant anniversaries of major figures from the world of Slovene popular song – composers, lyricists and singers. The Summer Night gala concert, co-produced by RTV Slovenia and Festival Ljubljana, is now a traditional annual event that revives some of the choicest pearls from the treasury of Slovene popular music.

Vstopnice / Tickets: 49, 39, 19 €

V sodelovanju z /
 In co-operation with: 

Koprodukcija / Co-production:





LJUBLJANA FESTIVAL NA LJUBLJANICI LJUBLJANA FESTIVAL ON THE LJUBLJANICA

Konec junija se bo v okviru Ljubljana Festivala že šestič zapored na turističnih ladjicah na reki Ljubljanici oglasila glasba v izvedbi perspektivnih dijakov Konservatorija za glasbo in balet Ljubljana in študentov Akademije za glasbo Ljubljana. Odkrivanje skritih kotičkov slikovitega mestnega nabrežja ni nikoli bolj doživeto in nepozabno kot te štiri dni, ko Festival Ljubljana prireja komorne koncerte na Ljubljanici. Vkrcajte se z nami na ladjico in spoznavajte razgibano zgodovino reke ob posebej izbrani glasbi in navdušujočih izvedbah, prežetih z mladostniškim žarom.

At the end of June, as part of the events of the Ljubljana Festival, talented students from the Ljubljana Conservatory of Music and Ballet and the Ljubljana Academy of Music will perform on pleasure boats on the river Ljubljanica for the sixth year in a row. Discovering the hidden corners of the city's picturesque embankments will never be as unforgettable as during these four days in which Festival Ljubljana hosts chamber music concerts on the river. Come on board with us and discover the rich history of the river to the accompaniment of a select programme of music and inspiring performances full of youthful fire.

Vstopnice / Tickets:

Koncerti na ladjicah so brezplačni. Cena enourne plovbe med festivalom je enotna za vse ladjice 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



Organizacija Združenih
narodov za izobraževanje,
znanost in kulturo

LJUBLJANA:
MESTO/CITY
OF/LITERA-
TURE

Unescovo
kreativno mesto
od 2016

28. 6. – 1. 7. 2021

Sponzor / Sponsor:

PETROL

Energija za življenje

Ponedeljek, 28. junija 2021
Monday, 28 June 2021

12.00, Breg

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

12.00–14.00, Barjanka (Dvorni trg)

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

14.00–16.00, Ljubljana 1 (Ribji trg)

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

16.00–18.00, Lana Sulc

(Gallusovo nabrežje / Gallus Embankment)
 Kvartet pozavn Akademije za glasbo
 Trombone Quartet of Academy of Music
 Žan Kopše, pozavna / trombone
 Tine Plahutnik, pozavna / trombone
 Toni Sotošek, pozavna / trombone
 Niko Mir, pozavna / trombone

18.00–20.00, Emonca

(Cankarjevo nabrežje / Cankar Embankment)
 Anja Kralj, violina / violin
 Teja Brenčič, violina / violin

Torek, 29. junija 2021
Tuesday, 29 June 2021

12.00–14.00, Mala Zala

(Gallusovo nabrežje / Gallus Embankment)
 Rebeka Pregelj, sopran / soprano
 Tilen Lancner, kitara / guitar

14.00–16.00, Barjanka (Dvorni trg)

Godalni kvartet Akademije za glasbo
 String Quartet of Academy of Music
 Urška Gutnik, violina / violin
 Nuša Rejc, violina / violin
 Manica Slapšak, viola
 Urša Roš, violončelo / cello

16.00–18.00, Ljubljana 1 (Ribji trg)

Natko Štiglič, kitara / guitar

18.00–20.00, Zeleni zmaj

(Mesarski most / Butchers' Bridge)
 Štefan Kosirnik, harmonika / accordion

20.00–22.00, Lana Sulc

(Gallusovo nabrežje / Gallus Embankment)
 BARVE LJUBEZNI / THE COLORS OF LOVE:
 Tajda Lekše, recital poezije / poetry recital
 Godalni kvartet Emona / Emona String Quartet
 Tim Skalar Demšar, violina / violin
 Neža Capuder, violina / violin
 Tilen Udovič, viola
 Katarina Kozjek, violončelo / cello

Sreda, 30. junija 2021
Wednesday, 30 June 2021

12.00–14.00, Emonca

(Cankarjevo nabrežje / Cankar Embankment)
 Marko Erzar, bariton / baritone
 Tilen Lancner, kitara / guitar

14.00–16.00, Barjanka (Dvorni trg)

Blaž Fir, harmonika / accordion

16.00–18.00, Lea

(Mesarski most / Butchers' Bridge)
 Anja Kralj, violina / violin
 Miha Kralj, kitara / guitar

18.00–20.00, Mala Zala

(Gallusovo nabrežje / Gallus Embankment)
 Trobilni kvintet Neobrass / Neobrass Brass Quintet
 Žan Kopše, pozavna / trombone
 Marko Arh, rog / horn
 Uroš Menegatti, tuba
 Kristjan Zupan, trobenta / trumpet
 Jernej Maček, trobenta / trumpet

Četrtek, 1. julija 2021
Thursday, 1 July 2021

12.00–14.00, Emonca

(Cankarjevo nabrežje / Cankar Embankment)
 Eva Pišek, kitara / guitar

14.00–16.00, Lana Sulc

(Gallusovo nabrežje / Gallus Embankment)
 Kvartet Accentus / Accentus Quartet
 Jan Ulaga, klarinet / clarinet
 Nina Tomič, klarinet / clarinet
 Lara Ramšak, klarinet / clarinet
 Benjamin Burger, bas klarinet / bass clarinet

16.00–18.00, Lea

(Mesarski most / Butchers' Bridge)
 Kvartet flavt / Flute Quartet
 Zala Gvardjančič, flavta / flute
 Manja Pančur, flavta / flute
 Monika Volarič, flavta / flute
 Katarina Zvonar, flavta / flute

18.00–20.00, Mala Zala

(Gallusovo nabrežje / Gallus Embankment)
 Tinkara Zupan, harmonika / accordion

20.00–22.00, Zeleni zmaj

(Mesarski most / Butchers' Bridge)
 Jošt Fister, tolkala / percussion



30. 6. ob 18.00 / at 6.00 pm
Križevniška cerkev / Križevniška church

GODALNI KVARTET FLORIS FLORIS STRING QUARTET

Barbara Domiter, violina / *violin*
Katjuša Majcenič, violina / *violin*
Andrej Feguš, viola
Sebastian Bertoncelj, violončelo / *cello*

Program / *Programme*:

I. Zeljenka: Slovaška glasba / *Musica Slovaca*

A. Dvořák: Godalni kvartet št. 12 v F-duru, op. 96 »Ameriški«
String quartet no. 12 in F major, Op. 96 »American«

H. Wieniawski prir. / *arr. N. in / and D. Frankiewiczowie*:
 Kujavjak, mazurka v a-molu / *Kujawiak a-moll*

H. Wieniawski prir. / *arr. N. in / and D. Frankiewiczowie*:
 Legenda v g-molu, op. 17 / *Légende in G minor, Op. 17*

H. Wieniawski prir. / *arr. N. in / and D. Frankiewiczowie*:
 Obertas, značajska mazurka v G-duru, op. 19/1
Obertas, mazourka caractéristique n G major, Op. 19/1

L. Weiner: Divertimento za godala št. 1, op. 20
Divertimento for strings no. 1, Op. 20

Zgodba Godalnega kvarteta Floris se je začela leta 2017 na Poljskem in nadaljevala v Sloveniji, ko je poljska violinistka Barbara Domiter začela sodelovati z orkestrom Opere in baleta SNG Maribor. Kot v vsaki kakovostni zasedbi je v Florisu temelj odlična glasbena izobrazba, temu pa sledi prijateljstvo. Prav to je leta 2019 člane kvarteta, ki so vsi nagrajenci številnih tekmovanj, popeljalo na koncertni oder, kjer so spoznali, da je zanje komorna igra poslanstvo. Floris bo predstavil program s skladatelji iz Vzhodne Evrope iz obdobja pozne romantike in 20. stoletja. Čeh Antonín Dvořák je *Godalni kvartet, op. 96*, napisal leta 1893 v ZDA, ko je vodil novoustanovljeni Konservatorij za glasbo v New Yorku. V kvartetu je prepletal dediščino Češke z barvitostjo indijske in afro-ameriške glasbe. Nekoliko starejši sodobnik Dvořáka Henryk Wieniawski, briljantni violinski virtuoz, je na Poljskem pisal skladbe, s katerimi je lahko razkazoval svoje velike talente. Ilja Zeljenka velja za enega najpomembnejših skladateljev 20. stoletja na Slovaškem. Leó Weiner pa je v *Divertimento*, ki je tako kot ves njegov opus očarljiv in nekoliko konservativen v slogu, vključil ljudske plesne Madžarske. Weiner se je po vzoru nekoliko starejših madžarskih skladateljev Bartók in Kodály navduševal nad ljudsko glasbo svoje dežele.

The story of the Floris String Quartet began in 2017 in Poland and continued in Slovenia when Polish violinist Barbara Domiter began working with the orchestra of the SNG Maribor – Drama, Opera, Ballet. As in all the best music groups, the members of Floris have undergone outstanding musical training. Friendship is also of key importance as it is the reason why the four musicians, who have all individually won many prizes, came together on the concert stage in 2019 and saw that chamber music is their calling. Floris will play a programme of Eastern European composers from the late Romantic period and the 20th century. The Czech Antonín Dvořák wrote String Quartet, Op. 96, in 1893 in the USA when he was director of the newly founded National Conservatory of Music in New York. In the quartet he combined his Czech heritage with the colourfulness of Indian and Afro-American music. Meanwhile in Poland, Dvořák's older contemporary Henryk Wieniawski, a brilliant violin virtuoso, wrote compositions with which he could show off his great talent. Ilja Zeljenka is considered one of the most significant 20th century Slovak composers. Leó Weiner incorporated Hungarian folk dances into his Divertimento, which is charming and somewhat conservative like all his works. Weiner followed the example of the slightly earlier Hungarian composers Bartók and Kodály in his enthusiasm for his country's folk music.

.....

Polish Presidency
of the Visegrad Group
July 2020–June 2021



Koncert ob koncu predsedovanja Poljske in začetku predsedovanja Madžarske Višegrajski skupini – V4. /
Concert on the occasion of Poland ending and Hungary 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*



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

Otvoritev 69. Ljubljana Festivala
Opening of the 69th Ljubljana Festival

**ORKESTER
MARIJINEGA
GLEDALIŠČA IZ
SANKT PETERBURGA
MARIINSKY THEATRE
ORCHESTRA**

Dirigent / *Conductor*: **VALERIJ GERGIJEV**

Program / Programme:

M. Kozina: Bela krajina, simfonični scherzo
White Carniola, symphonic scherzo

H. Berlioz: Fantastična simfonija, H 48, op. 14
Symphonie fantastique, H 48, Op. 14

Dve simfonični pesnitvi bosta zaznamovali večer, na katerem bo nastopil znameniti Orkester Marijinega gledališča iz Sankt Peterburga pod taktirko Valerija Gergijeva, dirigenta, ki se redno vrača na Ljubljana Festival in s svojimi karizmatičnimi izvedbami navdušuje poslušalstvo. Simfonični scherzo *Bela krajina* Marjana Kozina je tretji stavek simfonične pesnitve *Simfonija – skladbe*, ki je nastala v povojnem času in slika poetičen ali celo idealiziran pogled na idilo sredi vojnih strahot, kot jih je skladatelj iskreno doživel. Kozina kot skladatelj tradicije je v svojih delih izpričal izvirnost in svojevrstno muzikalno živost, kar ga uvršča med najpomembnejše slovenske skladatelje simfonične glasbe. *Fantastična simfonija, op. 14*, Hectorja Berlioz s podnaslovom *Prizori iz umetnikovega življenja* je posebna vrsta glasbene drame, ki sledi jasno zasnovanemu programu. Ognjevita romantična umetnina se izmika ustaljenim glasbenim formam. V celoto jo povezuje *idée fixe*, prepoznavna značajska melodija, ki ponazarja neuresničeno ljubezensko hrepenenje – nedostopno dekle, v katero je umetnik brezupno zaljubljen. Pet stavkov nosi programske naslove: *Sanje – strasti*, *Ples*, *Prizor na polju*, *Pohod na morišče* in *Sanje o sabatu čarovnic* in se sklene z vrtoglavimi bakanalijami.

Two symphonic works form the programme of a concert evening featuring the famous Mariinsky Theatre Orchestra under Valery Gergiev, a conductor who is a regular presence at the Ljubljana Festival and whose charismatic interpretations always find an appreciative audience. Marjan Kozina's "symphonic scherzo" White Carniola is actually the third movement of his monumental Symphony – conceived as a cycle of four symphonic poems. Composed in the years following the Second World War, the work offers a poetic or even idealised view of an idyll in the midst of the horrors of war, which the composer himself experienced. Though a traditionalist, Kozina infused his works with originality and a unique vitality that places him among the most important Slovene composers of symphonic music. Hector Berlioz's Symphonie fantastique [Op. 14], subtitled Episode in the Life of an Artist, is a special kind of musical drama that follows a clearly designed programme. It is a fiery, romantic work that defies categorisation. Running through the work and connecting it into a single whole is an idée fixe, a recurring theme representing the artist's unrequited yearning for the unattainable girl with whom he is hopelessly in love. The five movements have titles that reflect the programme of the work: "Reveries – Passions", "A Ball", "Scene in the Fields", "March to the Scaffold" and "Dream of a Witches' Sabbath". The last movement ends in a dizzying bacchanalia.

Vstopnice / Tickets: 69, 59, 49 €

Glavni sponzor / General sponsor:



Glavni medijski sponzor / General media sponsor:

DELO

Globalni partnerji Marijinega gledališča iz Sankt Peterburga
Global Partners of Mariinsky Theatre:



**Yoko
Ceschina**





Zavarovalnica Sava je ponosni glavni sponzor prireditev Festivala Ljubljana 2021.

NIKOLI SAMI



SAVA
ZAVAROVALNICA

DOBER MEDIJ SPOZNAŠ V KRIZI.

*Naročite se na tiskani ali
digitalni časopis Delo.*



Vedeti več pomeni imeti moč.

NAROČILA: 080 11 99 • narocnine@delo.si • info.delo.si/etrafika



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

G. Bizet:

CARMEN

koncertna izvedba opere
concert performance of the opera

ELĪNA GARANČA

mezzosopran / *mezzo-soprano*

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra

Dirigent / *Conductor*: **KAREL MARK CHICHON**

Asistent dirigenta / *Assistant conductor*:

Rafael Sánchez-Araña

Zasedba / *Cast*:

Carmen: **Elina Garanča**, mezzosopran / *mezzo-soprano*

Don José: **Jonathan Tetelman**, tenor

Escamillo: **Kostas Smoriginas**, basbariton / *bass-baritone*

Micaëla: **Marija Jelić**, sopran / *soprano*

Georges Bizet (1838–1875) je eksotično opero o privlačni in neustrašni Carmen ustvaril v letih 1873 in 1874 po istoimenski literarni predlogi Prosperja Mériméja (libreto sta prispevala Henri Meilhac in Ludovic Halévy). Pri ustvarjanju glasbe za opero, ki govori o pasteh ljubezenskih igric in se tragično konča, je izhajal iz španskega melosa, od koder prihaja tudi Carmen. Bizet je z veliko spretnostjo izoblikoval značaje in psihološka ozadja likov. Glasbo, prežeto tudi s cigansko melodiko, je podrobno dodelal, poigraval se je s konvencijami žanra in v operi izrazil ekspresivnost, ki je ni bilo mogoče preseči. V vlogi vročekrvne Carmen bo v koncertni izvedbi Bizetove najpomembnejše opere zapela slovita latvijska mezzosopranistka Elīna Garanča. Čeprav je seznam njenih vlog dolg in z vsako vedno znova utrdi svoj ugled, pa najbolj slovi prav po vlogi Carmen; v časopisu New York Times so jo celo proglasili za najboljšo Carmen vseh časov. Mezzosopranistko in odlične pevce bo spremljal Simfonični orkester RTV Slovenija pod vodstvom Karla Marka Chichona, uglednega britanskega dirigenta, ki mu je kraljica Elizabeta II. podelila visoko državno častno odlikovanje za zasluge na področju kulture [odlikovanje OBE].

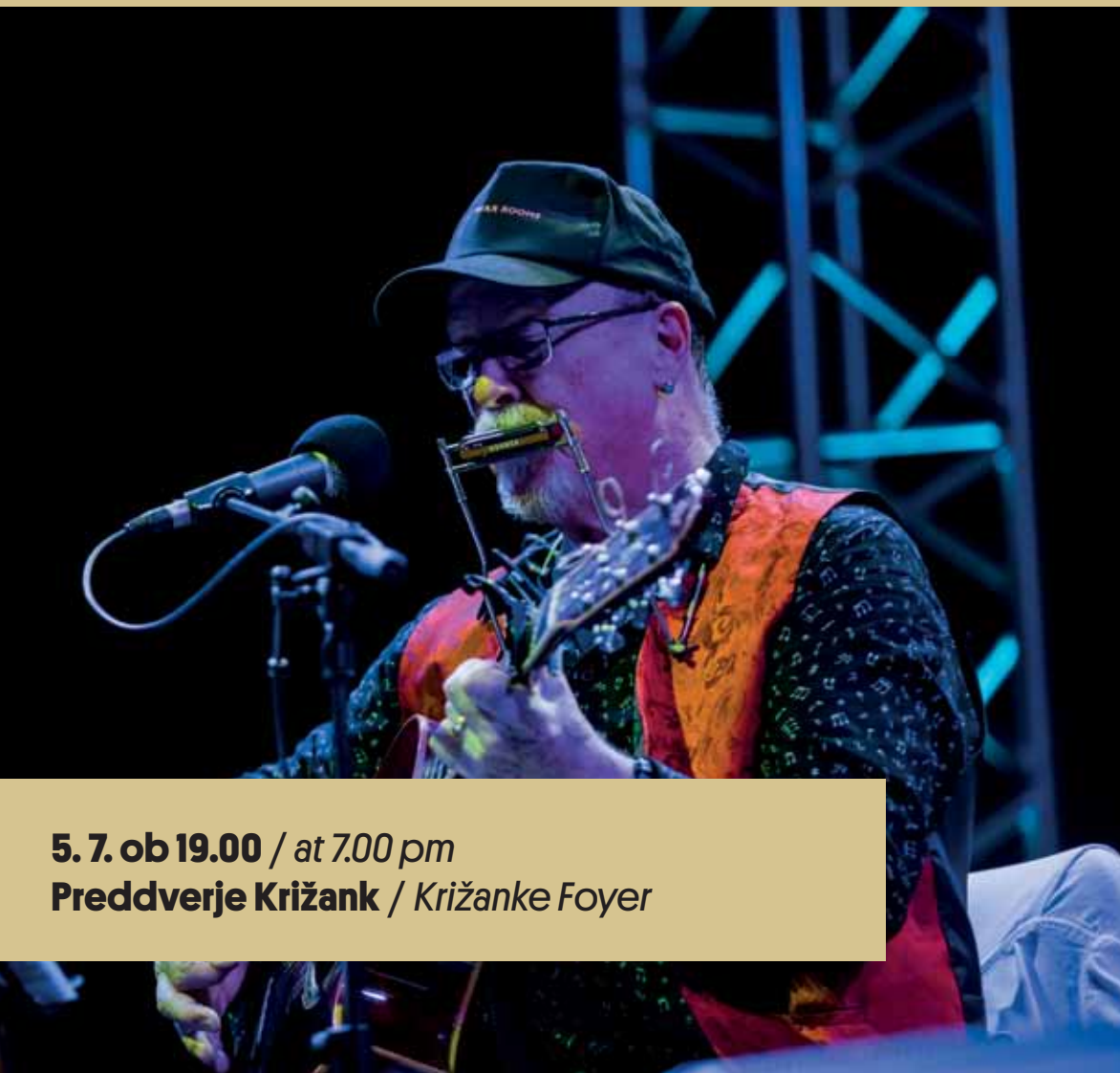
Georges Bizet (1838–1875) wrote his exotic opera about the alluring and fearless Carmen between 1873 and 1874. Based on the novella of the same title by Prosper Mérimée, the libretto was written by Henri Meilhac and Ludovic Halévy. In creating the music for the opera, which tells of the pitfalls of toying with hearts and ends in tragedy, Bizet took as his model the melodies of Spain, where Carmen herself comes from. He shaped the characters and their psychological backgrounds with enormous skill. The music, infused with gypsy melodies, is refined down to the last detail. Bizet also played with the conventions of the genre and gave the work an unmatched and unsurpassable expressiveness. Famed Latvian mezzo-soprano Elīna Garanča appears in the role of the hot-blooded Carmen in this concert performance of Bizet's most important opera. Although she has sung many roles, further consolidating her reputation with each new part she tackles, she is most famous for her interpretation of Carmen, with The New York Times even calling her "the best Carmen of all time". The mezzo-soprano and other excellent singers will be accompanied by the RTV Slovenia Symphony Orchestra under the distinguished British conductor Karel Mark Chichon, whom Her Majesty Queen Elizabeth II has made an Officer of the Most Excellent Order of the British Empire (OBE) in recognition of his services to music.

Vstopnice / Tickets: 69, 59, 49 €

.....



**SIMFONIČNI ORKESTER
RTV SLOVENIJA**



5. 7. ob 19.00 / at 7.00 pm
Preddverje Križank / Križanke Foyer

SKORAJ AKUSTIKA ALMOST ACOUSTIC

TOMAŽ DOMICELJ

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

Gost / Guest: **Primož Grašič**, kitara / guitar

Tomaž Domicelj na svojem tradicionalnem butičnem koncertu vsakič preseneti tudi s povabilom gosta ali dveh in tokrat ne bo nič drugače. Primož Grašič, dve desetletji mlajši od Tomaža, bo s svojim virtuosnim kitarским muziciranjem in improviziranjem dodal Domiceljevimi skladbam in interpretacijam prav posebno razpoloženje, izhajajoče iz več tisoč Grašičevih preigranih koncertov v Evropi in Ameriki. Tomaž sicer ne sodi v sam vrh jazzovskih izvajalcev, s katerimi Primož še vedno kroji svojo glasbeno pot, sta pa radoživa glasbenika osebna in družinska prijatelja še iz časov, ko je Grašič šele začel resno brenkati. Tudi sodelovanja v širšem konceptu jima niso tuja, naj bodo to najrazličnejši mali radijski koncertni utrinki ali snemanja in nastopi z Big Bandom in drugimi orkestri RTV Slovenija.

Skoraj akustika bo prvo uradno nekajurno sodelovanje dveh slovenskih glasbenih ikon: kantavtorja, tekstopisca, prevajalca, kitarista in orgličarja Tomaža Domicelja ter kitarista, aranžerja, komponista, producenta in studijskega mačka Primoža Grašiča. Mirne romantično tekoče vode in občasni burni ognjemeti ter vsemogoči vmesni z

glasbo primerljivi naravni in spontani koncertni odtenki bodo zazveneli iz najmanj pol ducata akustičnih in letos tudi električnih kitar obeh mojstrov. Domiceljeva besedila, tako pevska kot govorna, pa vedno še dodatno aktualizirajo in popestrijo domače in svetovne dogodke in odmeve.

Tomaž Domicelj always surprises us at his traditional boutique concert with his choice of guest or guests, and this year will be no different. With his virtuoso guitar playing and improvisation, Primož Grašič, two decades younger than Tomaž, will add a special flavour and feel – honed at thousands of concerts in Europe and America – to Domicelj's compositions and interpretations. Although Tomaž does not belong to the circle of top jazz performers with whom Primož continues to forge his musical career, the two jovial musicians have been personal and family friends since the days when Grašič was only just starting to play seriously. Both are also comfortable working in a broader setting, be this in brief concert features for the radio or in the context of recordings and performances with the Big Band and other orchestras of RTV Slovenia.

Almost Acoustic will be the first official lengthier collaboration between these two Slovene musical icons: the singer-songwriter, lyricist, translator, guitarist and harmonica player Tomaž Domicelj, and guitarist (and arranger, composer, producer and session musician) Primož Grašič. Calm, romantically flowing waters and occasional spectacular fireworks, plus every imaginable intervening shade of natural and spontaneous live music-making, will issue forth from at least half a dozen acoustic and – this year – electric guitars played by the two master musicians. Domicelj's texts, both sung and spoken, always give additional focus and insight to events at home and around the world, and to their repercussions.

Vstopnice / Tickets: 19 €

.....

160 LET

oskrbe s plinom

60 LET

oskrbe s toploto



www.bivanjudajemoutrip.si



6. 7. ob 21.00 / at 9.00 pm
in / and 4. 8. ob 20.30 / at 8.30 pm
Preddverje Križank / Križanke Foyer

DINAMITKE DYNAMOS

Eksplozivni koncert s humorjem *Explosive concert with humor*

Dinamitke / *Dynamos*: **Simona Vodopivec Frako,**
Alenka Godec in **Damjana Golavšek**
Moški ton / *Male voice*: **Marjan Bunič**

Vsebinska in oblikovna zasnova / *Content and design*:
Jaša Jamnik
Producent / *Producer*: **Jurij Franko**
Produkcija / *Production*: **Prospot d. o. o.**

Neuničljive Dinamitke iz muzikala *Mamma Mia!* so energično stopile na svojo pot. Po petih sezonah nastopanja v najuspešnejšem slovenskem muzikalu vseh časov ter letu in pol popolnega zaprtja je prišel čas za nove izzive. Na odru ljubljanskih Križank se nam tokrat predstavljajo v še svetlejšem soju žarometov, ki neizogibno ponuja tudi to, kar jih je še posebej zaznamovalo in odlikovalo na odru muzikala: prijateljstvo, igriva radost in nezaustavljiva življenjska energija. Ljubezen do petja in glasbe jih je združila že v študentskih letih in jih potem vodila po samostojnih poteh do razvpitega terceta Dinamitke, v katerem so ugotovile to, kar so že veseskozi vedele: »Skupaj smo trikrat močnejše ... ne trikrat ... devetkrat!« Neukrotljive Alenka Godec, Simona Vodopivec Franko in Damjana Golavšek se vam bodo z barvitim izborom pesmi predstavile v vsem svojem glasbenem sijaju. Moški ton bo koncertu dodal Marjan Bunič, ki je skupaj z Dinamitkami prav tako zablestel v muzikalu *Mamma Mia!*

The indestructible Dynamos from the musical Mamma Mia! strike out on their own with their usual mix of energy and enthusiasm. After five seasons appearing in the most successful Slovene musical of all time, and following a year and half of lockdowns, the moment is right for new challenges. This time round, they will shine even brighter in the Super Trouper beams that light the Križanke stage in Ljubljana, as they demonstrate all the qualities they showed when performing in the musical: friendship, fun and unstoppable energy. A love of singing and music brought them together when they were still students and then led each of them along their own paths until they reunited as the notorious trio The Dynamos, an experience that confirmed something they'd known all along: "Together we're three times stronger ... not three times ... nine times!" The irrepressible Alenka Godec, Simona Vodopivec Franko and Damjana Golavšek will appear in all their musical splendour with a colourful selection of songs. Bringing a male note to proceedings will be Marjan Bunič, who shone in Mamma Mia! alongside The Dynamos.

Vstopnice / Tickets: 25 €

.....

V sodelovanju s / *In collaboration with:*

PROSPOT
d.o.o. Radovljica



7.7. ob 21.00 / at 9.00 pm
Kongresni trg / Congress Square

DANTEJEVIH 700 IN FILMSKA GLASBA NICOLE PIOVANIJA

DANTE'S 700 AND FILM MUSIC OF NICOLA PIOVANI

Dirigent / conductor: **NICOLA PIOVANI**

Annamaria Dell'Oste, sopran / *soprano*

**Simfonični orkester Furlanije - Julijske krajine
FVG Orchestra**

Program / Programme:

N. Piovani: Tavianijeva suita / *Suite Taviani*

N. Piovani: Balada iz Novega življenja
Ballad from La Vita nuova

N. Piovani: Suita iz filma Življenje je lepo
Suite from original movie soundtrack La vita è bella

N. Piovani: Fellinijeva suita / *Suite Fellini*

V Ljubljano prihaja slavni italijanski filmski skladatelj, pianist in dirigent Nicola Piovani, ki je ustvaril glasbo za kar 150 filmov, med katerimi so tudi zadnji trije slavnega režiserja Federica Fellinija [*Ginger in Fred*, 1986, *Intervju*, 1987, in *Glas lune*, 1990] in filmska klasika Roberta Benignija *Življenje je lepo* [*La Vita è Bella*] iz leta 1997, za katero je prejel nagrado oskar. Piovani piše glasbo za film vse od leta 1968 in je leta 2008 za svoje umetniške zasluge prejel francoski viteški red za umetnost in leposlovje. Na festivalskem odru bomo v prvem delu koncerta prisluhnili skladbi, s katero se bomo skupaj poklonili letošnji 700. obletnici smrti enega najpomembnejših italijanskih pesnikov, Danteja Alighierija. Delo poskuša v okvirih glasbene partiture ujeti žarek svetlobe, ki jo človek tretjega tisočletja lahko občuti med prebiranjem Dantejevih vrstic. Piovani je za izhodišče te skladbe postavil mladega Danteja, ki nam je tako oddaljen, a hkrati zaradi svoje brezčasne poezije še vedno blizu današnjemu človeku. V drugem delu bo za dodatno koncertno doživetje poskrbela glasba iz filma *Življenje je lepo* in filmov, ki so jih režirali Fellini in brata Taviani. Pod Piovanijevo taktirko bo nastopil na novo ustanovljeni Simfonični orkester Furlanije – Julijske krajine, ki deluje pod okriljem italijanske dežele Furlanije – Julijske krajine, da ohranja glasbeno dediščino tega območja. Kot solistka bo zapela sopranistka Annamaria Dell'Oste, ki redno gostuje na svetovnih opernih odrih in sodeluje s priznanimi dirigenti, kot so Roberto Abbado, Zubin Mehta, Riccardo Muti.

Ljubljana welcomes the celebrated Italian film score composer, pianist and conductor Nicola Piovani, the creator of music for more than 150 films, including the last three films by the great director Federico Fellini [Ginger and Fred, 1986, Intervista 1987 and The Voice of the Moon, 1990] and Roberto Benigni's classic La vita è bella (Life Is Beautiful), for which he won the 1998

Academy Award for Original Dramatic Score. Piovani has been writing music for films since 1968. In 2008 he was made a Chevalier of the French Ordre des Arts et des Lettres in recognition of his artistic achievements. In the first part of the concert on the Festival stage, we will hear a ballad written by Piovani to mark the 700th anniversary of the death of one of Italy's most important poets, Dante Alighieri, which falls this year. This work attempts to capture, in the staves of its score, a splinter of that light that continues to illuminate the mind of the reader of Dante's immortal lines in the third millennium. When writing the piece, Piovani conjured up an image of the young Dante, so distant from us in time yet still in some sense our contemporary, thanks to the power of his timeless poetry. The second part of the concert will consist of music from La vita è bella and the films of Fellini and the Taviani brothers. Piovani will conduct the recently founded FVG Orchestra, a symphony orchestra established by Italy's Friuli Venezia Giulia region with the mission of bringing together the many strands of the region's orchestral heritage. Joining the orchestra as soloist will be the soprano Annamaria Dell'Oste, a regular performer on the world's opera stages who has worked with notable conductors such as Roberto Abbado, Zubin Mehta and Riccardo Muti.

Vstopnice / Tickets: 59, 49, 39 €

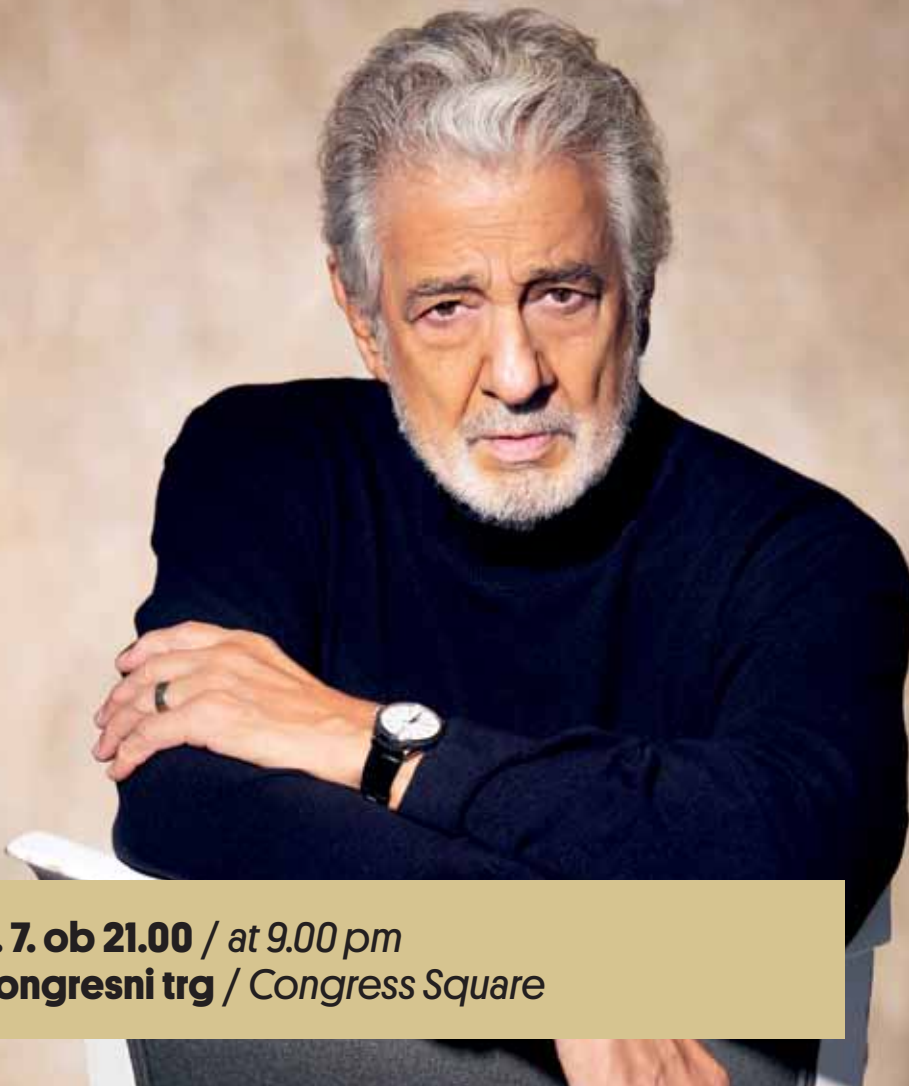
.....



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.*



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

PLÁCIDO DOMINGO

bariton / *baritone*

SAIOA HERNÁNDEZ, sopran / *soprano*

SABINA CVILAK, sopran / *soprano*

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra

Dirigent / *Conductor*: **JORDI BERNÀCER**

Program / *Programme*:

G. Verdi: Uvertura k operi Sicilijanske večernice
Overture to I vespri siciliani

U. Giordano: »Nemico della patria« arija Carla Gérard
 iz opere Andrea Chénier / *Carlo Gérard's aria from*
Andrea Chénier

G. Verdi: »Tacea la notte placida« arija Leonore iz
 opere Trubadur / *Leonora's aria from Il trovatore*

G. Puccini: »Si, mi chiamano Mimì« arija Mimì iz opere
 La Bohème / *Mimì's aria from La bohème*

G. Verdi: »Madamigella Valéry?« duet Giorgia
 Germonta in Violetta Valéry iz opere La traviata
Giorgio Germont and Violetta Valéry's duet from
La traviata

U. Giordano: Intermezzo k operi Fedora / *to Fedora*

A. Thomas: »Ô vin, dissipe la tristesse« arija Hamleta
 iz opere Hamlet / *Hamlet's aria from Hamlet*

U. Giordano: »La mamma morta« arija Maddalene de
 Coigny iz opere Andrea Chénier / *Maddalena de*
Coigny's aria from Andrea Chénier

G. Puccini: »Un bel dì, vedremo« arija Čo-čo-san iz opere *Madama Butterfly* / *Cio-Cio San's aria from Madama Butterfly*

G. Verdi: »Udiste?... Mira, d'acerbe« duet Leonore in grofa Lune iz opere *Trubadur* / *Leonora and Count di Luna's duet from Il trovatore*

Legendarni Plácido Domingo, ki je na 67. Ljubljana Festivalu blestel kot dirigent, v letošnjem poletju ponovno stopa na festivalski oder, tokrat pa bo postregel z repertoarjem opernih arij. Španski glasbenik se ponaša z izjemnim dosežkom upodobitve več kot 150 vlog, kar ni uspelo še nobenemu drugemu opernemu pevcu. Je prejemnik številnih častnih doktoratov, priznanj, nagrad grammy, kot dolgoletni član zasedbe Trije tenorji pa je z Lucianom Pavarottijem in Joséjem Carrerasom približal operno glasbo množicam. Poleg tega je leta 1993 ustanovil mednarodno pevsko tekmovanje Operalia, na katerem so nagrade osvojili vrhunski operni pevci, kot so Joseph Calleja, José Cura, Erwin Schrott, Joyce DiDonato, Sonja Jončeva in številni drugi, ki jim je zmaga na tekmovanju odprla vrata v svet opere. Domingo je tudi uspešen dirigent, vodil je več kot 500 opernih nastopov in koncertov z nekaterimi najboljšimi orkestri, kot pevec pa se v zadnjih letih posveča predvsem vlogam za bariton. Na 69. Ljubljana Festivalu se mu bosta pridružili v Madridu rojena mednarodno priznana sopranistka Saïoa Hernández, ki je zaslovela po debiju v milanski Scali in londonski Kraljevi operni hiši ter nekdanja članica dunajske Državne opere Sabina Cvilak, njenemu ameriškemu debiju leta 2007 v Operni hiši v Washingtonu pa so sledili nastopi v številnih priznanih opernih hišah po svetu. Operne zvezde bo spremljal

Simfonični orkester RTV Slovenija pod taktirko španskega dirigenta Jordija Bernàcerja, vzhajajoča zvezda, ki se je med drugim izpopolnjeval kot asistent Lorina Maazela in Zubina Mehte.

The legendary Plácido Domingo, who shone as a conductor at the 67th Ljubljana Festival, returns to the Festival stage this summer, this time with a selection of opera arias. The Spanish musician has sung an astonishing 150 different roles over the course of his career, an achievement not matched by any other opera singer. He is the recipient of numerous honorary doctorates, Grammy Awards and other accolades, and as one of the Three Tenors alongside Luciano Pavarotti and José Carreras, brought opera closer to the masses. Not only that, but in 1993 he founded the world opera competition Operalia, at which prizes have been won by top opera singers such as Joseph Calleja, José Cura, Erwin Schrott, Joyce DiDonato and Sonya Yoncheva, and many others for whom victory at this competition has opened the doors into the world of opera. Domingo is also a successful conductor and to date has conducted more than 500 operas and concerts by some of the world's finest orchestras. As a singer, in recent years he has mainly sung baritone roles. He will be joined at the 69th Ljubljana Festival by Saïoa Hernández internationally renowned soprano born in Madrid that recently debuted at Teatro alla Scala and London Royal Opera House and the Slovene soprano Sabina Cvilak, a former member of the Vienna State Opera, whose US debut at the Washington National Opera in 2007 has been followed by performances in many of the world's most prestigious opera houses. The three singers will be accompanied by the RTV Slovenia Symphony Orchestra conducted by Jordi Bernàcer, young conductor in great ascent who has been assisting Lorin Maazel and Zubin Mehta.

Vstopnice / Tickets: 199, 149, 99, 49 €

.....



**SIMFONIČNI ORKESTER
RTVSLOVENIJA**

Sponzor / Sponsor:



SAVA
ZAVAROVALNICA



9. 7. in /and 10. 7. ob 21.00 / at 9.00 pm
Pergola Križank / Križanke Pergola

**A. Inkret:
 IN STOLETJE BO
 ZARDELO.
 PRIMER KOCBEK
 AND THE CENTURY
 WILL BLUSH.
 THE KOCBEK CASE**

Anton Podbevšek Teater / Anton Podbevšek Theatre
 Režiser / Director: **MATJAŽ BERGER**

Adaptacija besedila / Text adaptation: **Eva Mahkovic,**
Matjaž Berger

Glasba / Music: **Duo Silence**

Koreograf / Choreographer: **Gregor Luštek**

Scenografa / Set designers: **Simon Žižek,**
Matjaž Berger

Oblikovanje videa / Video design: **Iztok H. Šuc,**
Gašper Vovk, Gašper Brezovar

Kostumografa / Costume designers: **Peter Movrin,**
Metod Črešnar

Lektura / Text revision: **Živa Čebulj**

Asistentka kostumografije / Assistant costume designer:
Nataša Recer

Produksijska ekipa Anton Podbevšek Teatra
Anton Podbevšek Theatre production team

Zasedba / Cast:

Borut Doljšak, Peter Harl, Barbara Ribnikar [zamenjava za **Anušo Kodelja** / *alternation for Anuša Kodelja*], **Matija Rupel, Mario Dragojevič, Vitorija Zdovc, Timotej Novakovič, Gregor Podričnik, Lovro Zafred, Gregor Čušin, Pavle Ravnohrib, Janez Hočevar, Gal Žižek**

Koprodukcija / *Co-production*: **Anton Podbevšek Teater, SNG Nova Gorica**; v sodelovanju s / *in collaboration with*: **Cankarjev dom, Ljubljana** in / *and Galerija Božidar Jakac / Božidar Jakac Gallery, Kostanjevica na Krki*

Uprizoritev *In stoletje bo zardelo*, ki temelji na monografiji Andreja Inkreta, zamejuje obdobje Kocbekovega življenja med letoma 1928 in 1952. Je kompleksna biografija, socialistični primer melodramatske zgodbe o soustreljenju gibanja, ki je odporniško in hkrati državotvorno. V anticipaciji novonastalega družbenega in razrednega konteksta ga njegovi soborci – tovariši dojemajo in obsodijo kot prekršek, kot nekaj, kar štrli ven, kot nazorskega in etičnega *troublemakerja, outsiderja* ... Zgodba se zaplete, ko glavni junak ob nominalno visokih državnih funkcijah, ki jih opravlja [minister za Slovenijo v vladi DFJ, podpredsednik Prezidija Ljudske skupščine LR Slovenije in član Glavnega odbora OF Slovenije], nastopi kot umetnik, ki z umetnostjo artikulira etične dileme herojskega vojnega obdobja – tudi vprašanja vojnih obračunov, vključno z likvidacijami. Vprašanja so etična, religiozna in predvsem politična. Izvrstni mladi igralci izvedejo dokumentarno rekonstrukcijo dela dogodkov iz Kocbekovega predvojnega časa, partizanstva in tovarišije ter anateme, ki jo je sprožila zbirka novel *Strah in pogum*.

V uprizoritvi nastopa ekspedicija mladih igralcev: Kocbeka do leta 1945 uprizarja Borut Doljšak, poznejšega Peter Harl, ženo Zdravko Barbara Ribnikar kot zamenjava za Anušo Kodelja, Borisa Kidriča Matija Rupel, Edvarda Kardelja Gregor Podričnik, Josipa Vidmarja Timotej Novakovič, žurnalista Lovro Zafred, naratorja sta Tori Zdovc in Mario Dragojevič. Uprizoritev o zvestobi in držbi, gesti in uporu v sklepnem delu preide v interpretacijo Kocbekovih pesmi v izvedbi Gregorja Čušina, Pavleta Ravnohriba, Tori Zdovc, Barbare Ribnikar in Dua Silence ter v kratek manifest Alaina Badiouja o etiki v izvedbi Janeza Hočevarja. Uprizoritev je nastajala kot študij z ekskurzijami po Kočevskem rogu, s predavanji o času in obdobju Edvarda Kocbeka [Aleš Gabrič], z glasbo Dua Silence, koreografijo Gregorja Luška in režijo Matjaža Bergerja.

And the Century Will Blush is a play based on a monograph by Andrej Inkret that covers the life of poet and politician Edvard Kocbek between 1928 and 1952. It is a complex biography, a socialist example of the melodramatic story of the co-founding of a movement that was simultaneously a resistance movement and an attempt to construct a state. In anticipation of the newly emerging social and class context, his fellow fighters – his comrades – see and condemn him as a transgression, as something that sticks out, as an ideological and ethical troublemaker, as an outsider. The story becomes more complicated when the protagonist, who nominally occupies high state functions [Minister for Slovenia in the Provisional Government of Democratic Federal Yugoslavia, Vice President of the Praesidium of the People's Assembly of the People's Republic of Slovenia and member of the Executive Committee of the Liberation Front of Slovenia], acts as an artist and articulates through art the ethical dilemmas of the heroic wartime period – not least the question of settling wartime scores, including

liquidations. The questions are ethical, religious and, above all, political. An outstanding cast of young actors offer a documentary-style reconstruction of incidents from Kocbek's life in the pre-war years, his time with the Partisans and his war diary Comradeship, and also the anathemas triggered by his collection of stories Fear and Courage. The play features a cast of young actors: Kocbek up to 1945 is played by Borut Doljšak, while the older Kocbek is played by Peter Harl. His wife Zdravka is played by Barbara Ribnikar as alternation for Anuša Kodelja, while Matija Rupel plays Boris Kidrič. Gregor Podričnik is Edvard Kardelj and Timotej Novakovič is Josip Vidmar. Lovro Zafred plays the journalist and the two narrators are Tori Zdovc and Mario Dragojevič. The final part of this play about loyalty and bearing, gesture and resistance consists of an interpretation of Kocbek's poems performed by Gregor Čušin, Pavle Ravnohrib, Tori Zdovc, Barbara Ribnikar and Duo Silence and a brief manifesto on ethics by Alain Badiou performed by Janez Hočevar. The play came into being as a study with excursions through the forest of Kočevski Rog, with talks on Edvard Kocbek's time [Aleš Gabrič], with music by electronic duo Silence and choreography by Gregor Lušek. The director is Matjaž Berger.

Vstopnice / Tickets: 19 €

.....



Anton Podbevšek Teater
No15



**11. – 16. 7.
Križanke**

XXIV. MEDNARODNA LIKOVNA KOLONIJA XXIV. INTERNATIONAL ARTS COLONY

Tomo Vran, selektor / *Selector*

Udeleženci / *Participants:*

Lea Čeč, Hrvaška / *Croatia*

Franz Josef Berger, Avstrija / *Austria*

Arianna Ellero, Italija / *Italy*

Francisco Tomsich, Urugvaj / *Uruguay*

Miha Erič, Slovenija / *Slovenia*

Ana Sluga, Slovenija / *Slovenia*

Martin Zelenko Poles, Slovenija / *Slovenia*

Alja Košar, Slovenija / *Slovenia*

Odprtje razstave / *Opening of the exhibition:*

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

Viteška dvorana Križank / *Knights' Hall Križanke*

V sedanjih časih je organizacija kakršne koli kulturne prireditve zelo težavna in podvržena stalnemu prilagajanju. Lansko kolonijo nam je uspelo izvesti, ker je bilo poletno obdobje ugodnejše in nas koronakriza ni popolnoma zaprla.

Priprave na letošnjo, ki jo prireja Festival Ljubljana, so potekale v prepričanju »vse bo še v redu«, vendar je bila glede na dejansko stanje pandemije negotovost stalna, z obilico sprememb in ugibanja, ali se jo bo dalo izvesti. Problem je bil predvsem, ker avtorji, povabljeni iz tujine, do zadnjega niso vedeli, pod kakšnimi pogoji bodo lahko odpotovali v Slovenijo oziroma ali jim bo sploh dovoljeno. Zaprte meje, karantena, nedelujoč letalski promet, vsi ti podatki, ki so nujni za organizacijo, so se nenehno spreminjali. Mesta so se izolirala in zapirala, kar je prispevalo k težavam, saj dogajanje na tej koloniji, ki je ena redkih tovrstnih oblik ustvarjalnih srečanj za slikarje, poteka v izrazito urbanem okolju in prav to je pandemija najbolj prizadela. Mesece zaprti muzeji, galerije, koncertne dvorane, vse to bo še dolgo pustilo svojo sled. Velike državne institucije bodo seveda preživele, vendar pa je veliko vprašanje, ali bo to uspelo tudi plejadi manjših, zasebnih, ki so ogromno pripomogle k bogatjenju sveta likovne umetnosti in so s svojim delovanjem naredile lepoto umetnosti za družbeno socialno bogastvo in z njo oplemenitile ves svet. Nedvomno je čas pandemije pripomogel k povečanju želje po kulturi. V tem zgodovinskem trenutku, ko smo bili milijoni ljudi fizično ločeni, je bila prav kultura tista, ki je povezovala, pomagala, nudila uteho, navdih in upanje. Prav tako se je izkazalo, da umetniškega dela noben virtualni surogat ne more nadomestiti. Ljudje pač hočemo otipati in s svojimi očmi videti, čutiti, doživeti originalna umetniška dela. Seveda upamo, 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 samo daje nove impulze, nova čustva in nove ideje. In prav v tem času, ki ga izpričuje naša boleča izkušnja, potrebujemo lepoto in umetnost, pozitivnost in pogum, da verjamemo in gremo v prihodnost.

Letos se bo s tem izzivom tako kot vsako leto doslej spopadlo osem umetnikov. Iz Hrvaške prihaja Lea Čeč, iz Italije Arianna Ellero, iz Avstrije Franz Josef Berger, iz Urugvaja Francisco Tomsich, iz Slovenije pa Ana Sluga, Alja Košar, Miha Erič in Martin Zelenko Poles.

Tudi letos se nam bo pridružil znani multimedijški umetnik Lado Jakša in nas spremljal ves teden. Na odprtju razstave ob koncu likovne kolonije pa bo s svojim glasbeno-vizualnim umetniškim pogledom predstavil njihovo ustvarjanje.

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

Tomo Vran,
selektor

In the present circumstances, organising any kind of cultural event is very difficult and subject to constant adaptation. Last year's colony took place successfully thanks to the more favourable situation in the summer months, when the coronavirus crisis had not imposed a complete lockdown.

The preparations for this year's art colony, organised as always by Festival Ljubljana, have been characterised by the belief that "everything will be okay", although, given the current state of the pandemic, uncertainty has been constantly present and there have been numerous changes and much speculation as to whether the event would actually go ahead. The biggest problem has been that the invited foreign artists were unable to know until the last minute under what conditions they would be allowed to travel to Slovenia, if at all. Essential information on border closures, quarantine regulations, the shutting down of air traffic, and so on, has changed constantly. Cities have gone into isolation and closed down, which has created additional problems because this colony, one of the few creative gatherings for painters of its type, takes place in a distinctly urban environment – precisely the type 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 that have contributed much to the enrichment of the fine arts and, through their work, made the beauty of art something that benefits all of society and enriches 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 also become apparent that no virtual surrogate can take the place of a genuine work of art. We want to feel and touch original works of art and see and experience them with our own eyes. We sincerely hope this will happen, 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 the work of art itself 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: Lea Čeč from Croatia, Arianna Ellero from Italy, Franz Josef Berger from Austria, Francisco Tomsich from Uruguay and Ana Sluga, Alja Košar, Miha Erič and Martin Zelenko Poles from Slovenia.

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 again this year and that Ljubljana will enchant this year's artists as much as it has their predecessors.

Tomo Vran,
Selector



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

PEER GYNT

sodobni balet v dveh dejanjih
contemporary ballet in two acts

Libreto [po istoimenski dramski pesnitvi
 Henrika Ibsena] in koreografija
Libretto [after Henrik Ibsen's play in verse]
 and Choreography:

EDWARD CLUG

Glasba / Music: **Edward Grieg**

Baletni ansambel SNG Maribor
SNG Maribor Ballet ensemble

Zbor Opere SNG Maribor
Opera choir of SNG Maribor

Zborovodikinja / Chorus master:
Zsuzsa Budavari Novak

Maja Gombač, solo klavir / piano

Simfonični Orkester SNG Maribor
SNG Maribor Symphony Orchestra

Dirigent / Conductor: **Simon Robinson**

Kostumograf / Costume design: **Leo Kulaš**
 Scenograf / Set design: **Marko Japelj**
 Oblikovanje luči / Lighting design: **Tomaž Premzl**
 Kiparska dela / Sculptures: **Ivo Nemeč,**
Milena Greifoner
 Asistenta koreografa / Assistant choreographers:
Matjaž Marin, Miloš Isailović

Zasedba / Cast:

Peer Gynt: **Miloš Isailović k. g. / a. g.**

Solveig: **Evgenija Koškina**

Smrt / Death: **Gaj Žmavc**

Ase, Peerova mati / *Peer's mother*: **Tanja Baronik**

Jelen / *The Deer*: **Sytze Jan Luske**

Ingrid, nevesta / *bride*: **Tijana Križman Hudernik**

Kovač Aslak / *Aslak the blacksmith*: **Sergiu Moga**

Zelena / *The woman in green*: **Tetiana Svetlična**

Mads Moen, ženin / *groom*: **Lucio Mautone**

Anitra, hči beduinskega poglavarja / *daughter of a Bedouin's chief*: **Monja Obrul**

Mala Helga / *Little Helga*: **Emā Perić**

Begriffenfeldt, zdravnik / *doctor*: **Sergiu Moga**

Štirje norci / *Four lunatics*: **Tetiana Svetlična, Mirjana**

Šrot, Davide Buffone, Tiberiu Marta

Tri Gorjanke / *Three dairymaids*: **Klavdija Stanišić,**

Olesja Hartmann Marin, Hristina Stojčeva

Poglarar trollov / *A troll chief*: **Vadim Kurgajev**

Svatinje, svatje, trolke, troli, ženske, moški, vaščanke,

vaščani / *Wedding guests, trolls, women, men,*

villagers: **Catarina De Meneses, Mirjana Šrot,**

Monja Obrul, Tea Bajc, Mina Radaković,

Alexandru Pilca, Davide Buffone, Matteo Magalotti,

Jan Trninič, Tomaž Golub, Satomi Netsu,

Metka Masten, Pia Clug, Adriana Cioata,

Ines Urošević, Tiberiu Marta, Mircea Golescu,

Vasilij Kuzkin, Cristian Popovici, Hristina Stojčeva,

Olesja Hartmann Marin, Emā Perić, Ines Urošević

Zapeljivi in predrzni norveški sanjač Peer Gynt, ki ga je v svoji dramski pesnitvi upodobil Henrik Ibsen, glasbo za uprizoritev pa je ustvaril Edward Grieg, je protagonist sodobnega baleta, pod katerega se podpisuje Edward Clug. *Peer Gynt* je leta 1879 na premieri v Oslu doživel velik uspeh tudi zaradi glasbe, ki je do v popolnosti ujela temeljna psihološka dogajanja glavnega lika in pripetljaje, v katere se je zapletal. Peer Gynt se s svojimi dejanji lahko primerja z znamenitimi junaki, kot so Don Kihot, Faust, Hamlet, Don Juan, in prikazuje posameznika kot neustrašnega iskalca resnice, ljubezen pa kot edino človeško vezivo. Edward Clug je ustvaril novo interpretacijo te kompleksne zgodbe in jo preoblikoval v balet, ki sledi Ibsenovemu kronološkemu zaporedju; od ugrabitve mlade neveste, Gyntovega pobega z drugo žensko do nevarnih zapletov s troli. Vključuje pustolovščine z Arabci, ki ga proglasijo za preroka, skrivno poroko z arabsko princeso, njeno ukano in junakovo vrnitev na Norveško, kjer ga polna ljubezni sprejme zvesta Solveig. Poleg priložnostne glasbe iz uprizoritve so v Clugovem baletu še Griegov *Godalni kvartet v g-molu, op. 27, Koncert za klavir in orkester v a-molu, op. 16*, in *Iz Holbergovega časa, op. 40*, s katerimi je dosegel dinamičen in koherenten razvoj plesne pripovedi ter jih združil v edinstveno glasbeno-plesno pokrajino za novo gledališko doživetje.

The seductive and bold Norwegian dreamer Peer Gynt – depicted in a dramatic poem by Henrik Ibsen that was subsequently converted into a play with original music by Edward Grieg – is the protagonist of the contemporary ballet by Edward Clug. Peer Gynt enjoyed great success when it premiered in Oslo in 1879, thanks in great part to the music, which perfectly matches the psychological states of the play's main protagonist and the adventures into which he falls. Through his actions, Peer Gynt is comparable to other famous heroes such as Don Quixote, Faust, Hamlet and Don Juan, and represents the individual as a fearless seeker of truth in a world where love is the only thing that binds human beings together. Edward Clug has created a new interpretation of this complex story and transformed it into a ballet that follows Ibsen's chronological sequence of events: from the kidnapping of a young bride, to his flight with another woman, to dangerous entanglements with trolls. It includes adventures with Bedouins, who hail him as a prophet, a secret wedding to an Arab princess, her deception of him and his return to Norway, where the faithful Solveig welcomes him full of love. As well as the movements originally composed as incidental music for the drama, Clug's ballet uses Grieg's String Quartet No. 1 in G minor [Op. 27], Piano Concerto in A minor [Op. 16] and Holberg Suite [Op. 40] to achieve a dynamic and coherent development of the narrative expressed through dance and combine them into a unique landscape of music and dance that offers a new theatrical experience.

Vstopnice / Tickets: 39, 29, 19 €

.....

**OPERABALET
MARIBOR**

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE



12. – 15. 7. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church

Wajdi Mouawad: VSI PTICE BIRDS OF A KIND

Režiser / Director: **IVICA BULJAN**

Dramaturginja / Dramaturge: **Diana Koloini**

Producenta / Producers: **Branislav Cerović,**

Sandra Ristić

Scenograf / Set designer: **Aleksandar Denić**

Kostumograf / Costume designer: **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

Dramski tekst Wajdija Mouawada *Vsi ptice* je pred dvema letoma postal mednarodna senzacija, dobro sprejeta tako med stroko kot gledalci. Uprizarjala so ga številna gledališča po vsem svetu. 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 became an international sensation two years ago, acclaimed by critics and audiences alike. It has been staged in numerous theatres around the world. 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:



Sponsor / Sponsor:





14. 7. ob 21.00 / at 9.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

G. Puccini: **MADAMA BUTTERFLY** opera

Simfonični orkester SNG Maribor
SNG Maribor Symphony Orchestra

Zbor Opere SNG Maribor
SNG Maribor Chorus

Dirigent / *Conductor*: **STEFANO ROMANI**
 Režiser / *Director*: **PIER FRANCESCO MAESTRINI**

Glasba / *Music*: **Giacomo Puccini**
 Libreto / *Libretto*: **Luigi Illica, Giuseppe Giacosa**

Asistent režiserja / *Assistant director*: **Tim Ribič**
 Scenograf / *Set designer*: **Nicolas Boni**
 Kostumograf / *Costume designer*: **Luca Dall'Alpi**
 Asistentki kostumografa / *Costume design assistants*:
Suzana Rengeo, Simona Toš
 Slovenski prevod za nadnapise
Translation in slovene for the surtitles: **Božo Hadler**
 Zborovodkinja / *Chorus master*:
Zsuzsa Budavari Novak
 Oblikovanje luči / *Lighting design*: **Bruno Ciulli**

Zasedba / *Cast*:
 Čo-čo-san [Madama Butterfly]: **Rebeka Lokar**
 Suzuki, njena služabnica / *her servant*: **Irena Petkova**
 B. F. Pinkerton, poročnik ameriške mornarice
Lieutenant in the US Navy: **Renzo Zulian**
 Sharpless, ameriški konzul v Nagasakiju
US Consul at Nagasaki: **Jaki Jurgec**

Goro, ženitni posrednik / *a matchmaker*:

Dušan Topolovec

Princ Jamadori: **Bogdan Stopar**

Bonec, stric / *uncle*: **Valentin Pivovarov**

Jakuside, stric / *uncle*: **Jernej Luketič**

Kate Pinkerton: **Klavdija Kuzkin**

Cesarski komisar / *the Imperial Commissioner*:

Sebastijan Čelofiga

Matičar / *the Official Registrar*: **Bojan Hinteregger**

Mati / *mother*: **Dada Kladenik**

Sestrična / *cousin*: **Lucija Krašovec**

Giacomo Puccini je leta 1904, ko je ustvaril eno najbolj znanih oper na svetu, *Madama Butterfly*, užival ugled najpomembnejšega italijanskega opernega skladatelja poznega 19. in zgodnjega 20. stoletja. Čeprav je opera po premieri doživela nekaj popravkov v partituri, jo je skladatelj štel za svoje najboljše in najsodobnejše delo. V njem je mojster verizma spretno pa pretil romantičnost in eksotizem, svoje srce in dušo izlil v glasbo v tolikšni meri kot nikoli prej in potem. Opera temelji na tragični ljubezenski zgodbi iz Japonske, ki je nastala na podlagi londonske gledališke uprizoritve na besedilo Davida Belasca. Puccini je opero napisal skupaj z nadarjenima libretistoma Giuseppejem Giacoso in Luigijem Illico, s katerima je pred tem ustvaril še *Manon Lescaut*, *La Bohème* in *Tosca*. V operi je ustvaril morda najpopularnejšo sopransko arijo *Un bel dì vedremo* [*Nekoč se bo vrnil*], ki jo zapoje Čo-Čo-san. Japonska mladenka se je zavoljo ljubezni do ameriškega pomorskega poročnika Pinkertona odpovedala svojemu ljudstvu in religiji ter prešla v krščanstvo, da bi se z njim poročila. Po treh letih čakanja s sinkom na vrnitev svoje ljubezni je spoznala, da je bila prevarana in izdana. Po več kot desetletnem premoru je *Madama Butterfly* doživela novo uprizoritev v produkciji SNG Opere in baleta Maribor in režiji italijanskega režiserja ter gledališkega ustvarjalca Piera Francesca Maestrinija.

By 1904, the year Madama Butterfly was created, which went on to become one of the world's best-known operas, Giacomo Puccini was recognised as the most important Italian opera composer of the late nineteenth/early twentieth century. Although a number of corrections were made to the score following the premiere, the composer considered the opera to be his best and most modern work. In it, the master of verismo skilfully blended romanticism and exoticism,

pouring his heart and soul into the music in a way he had never done before and never would again. The essence of the opera is a tragic love story set in Japan, based on David Belasco's dramatisation of the short story Madame Butterfly, which Puccini saw at a London theatre. Puccini worked on the opera with the acclaimed librettists Giuseppe Giacosa and Luigi Illica, both of whom he had previously collaborated with on Manon Lescaut, La bohème and Tosca. The opera includes one of perhaps most popular arias in the soprano repertoire, "Un bel dì, vedremo" ["One fine day we'll see"], sung by Cio-cio-san. The young Japanese woman's love for Pinkerton, a US naval officer, has prompted her to forsake her people and her religion and convert to Christianity in order to marry him. After waiting for three years for her love to return, her infant son by her side, she finally understands that she has been deceived and betrayed. After an absence of more than ten years, Madama Butterfly returns in a new production by the SNG Opera and Ballet Maribor, directed by the Italian opera director Pier Francesco Maestrini.

Vstopnice / Tickets: 39, 29, 19 €

OPERABALET MARIBOR

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

Sponzor / Sponsor:

ie interEnergO

a kolag company



15. 7. ob 21.00 / at 9.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

MARTHA ARGERICH

klavir / piano

Orkester Slovenske filharmonije Slovenian Philharmonic Orchestra

Dirigent / Conductor:

CHARLES DUTOIT

Program / Programme:

I. Stravinski: Ognjemet, op. 4 / *Fireworks*, Op. 4

S. Prokofjev: Koncert za klavir in orkester št. 3 v C-duru, op. 26 / *Piano Concerto No. 3 in C Major*, Op. 26

I. Stravinski: Pomladno obredje / *The Rite of Spring**

Ruska glasbena bravuroznost z začetka 20. stoletja bo osrednja glasbena nit koncerta, na katerem bomo prisluhnili nekoč čudežni deklici, danes prejemnici najprestižnejših nagrad ter eni izmed najbolj spoštovanih pianistk stoletja, Marthi Argerich. V njeni izvedbi bo zazvenel Koncert za klavir in orkester št. 3 v C-duru Sergeja Prokofjeva. Klasično zasnovani koncert odlikuje harmonska živahnost z nenadnimi menjavami tonaliteta in kromatiko, ki ju je skladatelj prefinjeno začinil s humorjem in ironijo, da se je delo uvrstilo ob bok najbolj priljubljenih klavirskih koncertov, kot sta klavirska koncerta Čajkovskega in Rahmaninova. Orkester Slovenske filharmonije bo pod vodstvom švicarskega dirigenta Charlesa Dutoita, prejemnika častne nagrade na področju klasične glasbe, zaigral še dve vrhunski mojstrovinini iz opusa Igorja Stravinskega; kratki, briljantni in zvočno učinkoviti Ognjemet, ki je utrdil skladateljski ugled Stravinskega, ter glasbo iz baleta *Pomladno obredje*. S tem kromatično barvitim in ritmično bleščečim delom je vplival na takrat že zastarele romantične ideale, in to tako prepričljivo, da je ustvarjal novo pojmovanje glasbene estetike. V obeh delih je Stravinski z glasbo raziskoval tako človeško prvinskost kot tudi prvobitnost narave in to ponazoril z rituali poganške Rusije.

Russian musical brilliance from the early twentieth century will be the central musical thread of this concert by Martha Argerich, a former child prodigy who is today the recipient of the world's most prestigious awards and one of the most respected and eminent pianists of the past century. She will perform Prokofiev's Piano Concerto No. 3 in C major. This concerto of classical design boasts an exuberant harmonic structure with sudden changes of key and chromatic elements, to which the composer also adds a sophisticated dose of humour and irony. Together, these elements elevate the work to the level of the most popular piano concertos by Tchaikovsky and Rachmaninov. The Slovenian Philharmonic Orchestra under conductor Charles Dutoit, a recent recipient of the Royal Philharmonic Society Gold Medal, will also perform two masterpieces by Igor Stravinsky: the brief, brilliant and highly effective Fireworks, which consolidated Stravinsky's reputation as a composer, and the music from the ballet The Rite of Spring, a chromatically colourful and rhythmically dazzling work that had such a powerful impact on already outdated Romantic ideals that it gave birth to an entirely new conception of musical aesthetics. In both works Stravinsky explores human nature and the elemental forces of nature, illustrating the latter through the rituals of pagan Russia.

Vstopnice / Tickets: 59, 49, 39 €



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2021. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2021 Ljubljana Festival.*

*ob 50-letnici skladateljeve smrti
on the 50th anniversary of the composer's death



16. 7. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church

SLOKAR KVARTET POZAVN SLOKAR TROMBONE QUARTET

Branimir Slokar, György Gyivicsán, Wassil Christov, Edgar Manyak, pozavne / trombones

Gost / Guest: **Kristijan Kranjčan**, tolkala / percussion

Program / Programme:

S. Candotto: Salpinks fanfara / *Salpinx Fanfare*

J. F. Michel: Jubilejna uvertura / *Jubilee Overture*

F. Sponga, prir. / **arr. K. Sturzenegger:**
Druga francoska arija / *Aria francese seconda*

H. Schütz: Sakralna simfonija »Fili mi, Absalon«
"Fili mi, Absalon" from *Symphoniae sacrae*

L. van Beethoven: »Equale« za štiri pozavne, WoO 30
Three Equals for four trombones, WoO 30

S. Candotto: Sekvence / *Sequences**

G. Rossini: Uvertura k operi Viljem Tell
William Tell Overture

J. G. Mortimer: Pariška suita / *Paris Suite*

N. Rota, prir. / **arr. J. G. Mortimer:**
Izbor iz filmske glasbe / *Selection of film music*

L. Kranjčan: Latinska Suita / *Latin Suite*

* prva izvedba / *first performance*

Zasedbo je leta 1973 ustanovil slovenski pozavnist Branimir Slokar. Kvartet je na uspešni, več desetletij dolgi koncertni poti po vsem svetu ustvaril zavidljiv repertoar, ki obsega skladbe od zgodnjega baroka do novitet sodobnih skladateljev. Štirje glasbi predani pozavnisti, poleg Branimirja Slokarja še György Gyivicsán, profesor na Akademiji Franz Liszt v Budimpešti, Wassil Christov, pozavnist solist v Bernskem Simfoničnem orkestru in učitelj na Glasbenem konservatoriju v Bernu, in nemški pozavnist Edgar Manyak, pozavnist solist v Simfoničnem radijskemu orkestru iz Berlina in profesor na Visoki glasbeni šoli v Baslu, navdušujejo poslušalstvo s homogenim zvokom, tehnično brezhibnostjo in muzikalnostjo. Številna koncertna povabila, navdušujoče kritike, razkošna diskografija, radijska in televizijska snemanja dokazujejo njihovo neizmerno ustvarjalno moč. Zasedbi se bo pridružil Kristijan Kranjčan, večkrat nagrajeni tolkalec, violončelist, skladatelj in režiser. Glasbenik, ki prihaja iz slavne slovenske glasbene družine, je sodeloval pri 25 zgoščenkah in koncertiral v več kot 25 državah. Glasbeniki nas bodo popeljali na odkrivanje pozavne: od njenih začetkov v renesansi do današnjih dni, s skladbami, ki so jih povzdignile na pedestal enega najzanimivejših kvartetov pozavn tega časa.

This quartet of four trombonists was founded in 1973 by the Slovene trombonist Branimir Slokar. Over the course of a successful concert career spanning several decades, the quartet has built an enviable repertoire that ranges from works of the early Baroque period to new pieces by contemporary composers. Branimir Slokar is joined in the quartet by György Gyivicsán, professor at the Academy F. Liszt in Budapest, Wassil Christov, solo trombonist in Berner Symphonieorchester and teacher at Musikkonservatorium Bern, and Edgar Manyak, solo trombonist in Rundfunk Sinfonieorchester Berlin and Professor at Musikhochschule Basel. Together, the four trombonists enthral audiences with their homogeneous sound, technical mastery and musicality. A multitude of concert invitations, rapturous reviews, an impressive discography and numerous radio and television recordings are proof of the boundless creative power of the quartet. For this concert, the quartet will be joined by Kristijan Kranjčan, a multi-award-winning percussionist, cellist, composer and director. A member of a famous Slovene musical family, he has collaborated on 25 CD recordings and performed concerts in more than 25 different countries. With this concert, the quartet will take us on a journey of discovery from the trombone's beginnings in the Renaissance to the present day, with works that have raised the ensemble onto the pedestal of one the most interesting trombone quartets currently active.

Vstopnice / Tickets: 19 €

.....



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

WIENER SÄNGERKNABEN ZBOR DUNAJSKIH DEČKOV VIENNA BOYS' CHOIR

SEN KRESNE NOČI A MIDSUMMER NIGHT'S DREAM

OLIVER STECH, zborovodja / *Choir master*

Program / Programme:

W. A. Mozart, prir. / *arr. G. Wirth*: »Godiam la pace« iz opere *Idomenej*, kralj Krete / *from Idomeneo, rè di Creta*

F. Mendelssohn-Bartholdy: »Bunte Schlangen, zweigezüngt« iz priložnostne glasbe *Sen kresne noči* from *A Midsummer Night's Dream*, Op. 61/4

J. Brahms: *Vrelec mladosti*, op. 44 [izbor]
The Fountain of Youth, Op. 44 [selection]

A. Bruckner: *Um Mitternacht*, WAB 89

F. Schubert: *Nachthelle*, D. 892

F. Schubert, prir. / *arr. O. Gies*: *Vilinski kralj*, pesem za glas in klavir, D. 328 / *Erlking*, song for voice and piano, D. 328

R. Schumann: *Mondnacht*, op. 39/5

E. Humperdinck: »Abendsegen« iz opere *Janko in Metka* / *from Hansel and Gretel*

G. Gershwin: »Summertime« iz opere *Porgy in Bess* from *Porgy and Bess*

M. Fujisawa: »Kimi wo nose te« iz filma *Tenkū no Shiro Rapyuta* / *from the movie Tenkū no Shiro Rapyuta*

Duhovna / Spritual, prir. / arr. **M. Hogan**:
Music Down in My Soul

Maorska pesem slovesa / Maori farewell song,
prir. / arr. **G. Wirth**: Po atarau

F. Bertolini, prir. / arr. **G. Wirth**: Músle, gang ga

G. Wirth: Tradigist Yodel

J. Strauss ml. / Il., prir. / arr. **G. Wirth**: Trič-trač polka,
op. 214 / *Tritsch Tratsch Polka, Op. 214*

J. Strauss: Mornarjeva polka, op. 52
Sailor's Polka, Op. 52

J. Strauss ml. / Il.: Wo die Zitronen blüh'n, op. 364

Zbor dunajskih dečkov s svojo 500-letno zborovsko in izobraževalno tradicijo sestavlja okoli sto pevcev, starih od deset do štirinajst let, ki so razdeljeni v štiri skupine. Temelje je leta 1498 položil cesar Maksimilijan I., do leta 1918 so peli izključno za cesarski dvor, na mašah, ob zasebnih priložnostih ter na državnih prireditvah. Zanje so delali številni glasbeniki, kot so Heinrich Isaac, Johann Joseph Fux, Wolfgang Amadeus Mozart, Antonio Salieri in Anton Bruckner, skladatelja Jakob Petelin Gallus in Franz Schubert pa sta bila tudi sama člana zbora. Nastopijo na približno tristo koncertih letno, pred skoraj polmilijonskim občinstvom v Evropi, Aziji in obeh Amerikah. Repertoar zbora vsebuje izjemno širok razpon glasbe, od srednjeveške do sodobne in eksperimentalne. Še danes skupaj s člani Dunajskih filharmonikov in zborom Dunajske državne opere ohranjajo tradicijo dvornih glasbenikov ter izvajajo glasbo za nedeljsko mašo v Dunajski dvorni kapeli. Koncert bo ponudil vpogled v sijajno pevsko tehniko mladih pevcev. V prvem delu bo obsegal arije, tehtna zborovska dela in umetelne pesmi iz ciklov

najpomembnejših avstrijskih in nemških skladateljev klasicizma in romantike z rahlim odklonom v italijanski belkanto. Programska os se bo zasukala tudi v druga glasbena izročila, slišali bomo pesmi v japonsščini in maorskem jeziku, ter v bolj sproščene, a nič manj zahtevne žanre, kot so priredbe zvočno uspešnih polk skladateljev družine Strauss.

The Vienna Boys' Choir, which boasts a 500-year musical and educational tradition, numbers around a hundred choristers aged nine to fourteen, divided into four touring choirs. The foundations of the choir were laid in 1498 by Holy Roman Emperor Maximilian I. Until 1918, the boys sang exclusively for the imperial court, at Masses, and private occasions and at state events. Many musicians have worked for the choir, among them Heinrich Isaac, Johann Joseph Fux, Wolfgang Amadeus Mozart, Antonio Salieri and Anton Bruckner. The composers Jacobus Gallus and Franz Schubert were themselves members of the choir. The Vienna Boys' Choir gives around 300 concerts each year, to an audience of almost half a million people in Europe, Asia and the Americas. The choir's repertoire includes everything from medieval music to contemporary and experimental music. Along with members of the Vienna Philharmonic Orchestra and the Vienna State Opera Chorus, the choir maintains the tradition of court musicians and performs music for Sunday Mass in Vienna's Imperial Chapel. The concert will offer an excellent insight into the brilliant technique of the young singers. The first part will consist of arias, substantial choral works and art songs by the most important Austrian and German composers of the Classical, Romantic periods, with a slight detour into Italian bel canto. The programme will also take in other musical traditions, including songs in Japanese and Maori, and lighter yet no less demanding genres such as arrangements of polkas by members of the Strauss family.

Vstopnice / Tickets: 59, 49, 39 €

WIENER
SÄNGER
KNABEN

Sponsor zbora
Choir sponsor: PALAIS
COBURG



.....
SUPERIOR

Sponzor / Sponsor:

BTC

Častna pokroviteljica dogodka je veleposlanica Republika Avstrije nj. ekselencija gospa mag. iur. Elisabeth Ellison-Kramer. The honorary patron of the event is her excellency mag. iur. Elisabeth Ellison - Kramer, Ambassador of the Republic of Austria.

Avstrijsko
veleposlaništvo
Ljubljana

avstrijski kulturni forum^{lj}



20. 7. ob 19.00 / at 7.00 pm

Križevniška cerkev / Križevniška Church

MAHLER V LJUBLJANI MAHLER IN LJUBLJANA

Ensemble Dissonance

Solistka: **Nika Gorič**, sopran / *soprano*

Dirigent / *Conductor*: **MARKO LETONJA**

Program / *Programme*:

Hugo Wolf, prir. / *arr. K. Hvala*: »Nebeško življenje«, izbor pesmi v priredbi za sopran in komorni ansambel "Heavenly life", selection of songs arranged for soprano and chamber ensemble

V senci mojih kodrov / In dem Schatten meiner Locken [Spanisches Liederbuch: Weltliche Lieder]

Spancu / An den Schlaf [Mörike-Lieder]

Anakreontov grob / Anakreons Grab [Goethe-Lieder]

Molitev / Gebet [Mörike-Lieder]

Pomisli, duša / Denk' es, o Seele! [Mörike-Lieder]

Gozdna deklica / Waldmädchen [Gedichte von Joseph von Eichendorff]

Duhovi z Mummelsekega jezera / Die geister am Mummelsee [Mörike-Lieder]

Weylin spev / Gesang Weylas [Mörike-Lieder]

Ona je / Er ist's [Mörike-Lieder]

G. Mahler, prir. / *arr. K. Simon*: Simfonija št. 4 v G-duru
Symphony No. 4 in G Major

Program koncerta Mahler v Ljubljani povezuje dela skladateljev Huga Wolfa in Gustava Mahlerja, ki sta skupaj študirala glasbo na Dunaju in si tam celo delila študentsko sobo. Izbor pesmi na besedila Edouarda Mörikeja, Johanna Wolfganga von Goetheja in Josepha von Eichendorfa, ki jih je uglasbil Hugo Wolf, se vsebinsko nanaša na idejo zaključnega stavka *Simfonije št. 4* Gustava Mahlerja, ki govori o »nebeškem življenju«. Ensemble Dissonance združuje uspešne glasbenike iz vodilnih slovenskih glasbenih ustanov, ki nastopajo tako doma kot tudi v tujini. V tokratni reducirani zasedbi za komorni ansambel z 22 glasbeniki, ki jih je leta 2007 povezal Klaus Simon, bo skupaj z v tujini živečimi vrhunskimi slovenskimi izvajalci pod vodstvom mednarodno priznanega dirigenta Marka Letonje izvedel *Simfonijo št. 4*. V solistični vlogi bo nastopila sopranistka Nika Gorič, ki je diplomirala na Univerzi za glasbo in gledališko umetnost v Gradcu. Študij je nadaljevala na Kraljevi akademiji za glasbo v Londonu, kjer je magistrirala in lani naredila umetniški doktorat. V začetku julija 2017 je prejela najprestižnejše priznanje te ugledne londonske akademije, in sicer kraljičino nagrado kot študentka leta.

The programme of the “Mahler in Ljubljana” concert links the works of the composers Hugo Wolf and Gustav Mahler, who studied music together in Vienna and even shared a room as students. The selection of Wolf’s settings of texts by Mörike, Goethe and Eichendorff connects, in thematic terms, to the idea of the last movement of Mahler’s Fourth Symphony, which talks about “the heavenly life”. The Ensemble Dissonance, which brings together musicians from Slovenia’s leading musical institutions, who perform both at home and abroad, will perform Mahler’s Fourth Symphony in the reduction for 22-piece chamber orchestra created by Klaus Simon in 2007 together with excellent slovenian performers living abroad, under the direction of internationally acclaimed conductor Marko Letonja. The soloist is the soprano Nika Gorič, who trained at the University of Music and Performing Arts in Graz before going on to study at the Royal Academy of Music in London, where she completed a master’s degree and, last year, a doctorate. In June 2017 she received the Royal Academy of Music’s most prestigious honour, the Queen’s Commendation for Excellence, awarded to the best all-round student of the year.

Vstopnice / Tickets: 19 €

.....



21. 7. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church

MARKO HATLAK

harmonika / *accordion*

Program / *Programme:*

J. S. Bach: Francoska suita št. 6 v E-duru, BWV 817
French Suite No. 6 in E major, BWV 817

M. Hatlak: Harmagong 2017

J. S. Bach: Angleška suita št. 5 v e-molu, BWV 810
English Suite No. 5 in E minor, BWV 810

M. Hatlak: Menihi 2021 / *Monks 2021**

J. S. Bach: Partita št. 2 v c-molu, BWV 826
Partita No. 2 in C minor, BWV 826

**prva izvedba / first performance*

Marko Hatlak, virtuoz na harmoniki, je znan kot solist in član raznih zasedb, ki poustvarja repertoar od baroka in klasike do tanga in etna. Študij je opravljal na znameniti Visoki šoli za glasbo Franza Liszta v Weimarju in leta 2008 končal podiplomski študij v Würzburgu. Na začetku kariere, ko je koncertiral solistično z resnimi repertoarji z baročnimi in sodobnimi skladbami, sta bila zanj tako folk kot tango ustvarjalna protiutež [Terrafolk, FUNtango]. Zdaj svojo ustvarjalno energijo vse bolj postavlja v ospredje. V skupini Marko Hatlak BAND, ki izvaja funk, latino in rok glasbo, stopa tudi v vlogo pevcu in skladatelja. Vsak njegov projekt, pa naj nastopa s Stefanom Milenkovichem, Vlatkom Stefanovskim, Iztokom Mlakarjem, Sabino Cvilak, Nuško Drašček ali Markom Črnčecem, je nekaj edinstvenega in enkratnega. Na solo koncertih poskuša predstaviti različne žanre; od baroka do Mozarta, vmes doda svoje avtorske skladbe, in če priložnost dopušča, tudi druge žanre. Leta 2019 je napisal *Živo srebro za harmoniko in orkester* in jo izvedel s Simfoničnim orkestrom RTV Slovenija. Kot solist je nastopal tudi z Moskovsko in Jensko filharmonijo.

Accordion virtuoso Marko Hatlak is well known as a soloist and as a member of various ensembles and performs a repertoire ranging from baroque and classical to tango and world music. After graduating from the famous Franz Liszt University of Music in Weimar, he completed postgraduate studies in Würzburg in 2008. In the early part of his career, in which he gave solo concerts featuring a repertoire of serious music ranging from baroque to contemporary, folk music and tango (with the groups Terrafolk and FUNtango) acted as a kind of creative counterweight. These days he is increasingly placing his creative energies in the foreground. The Marko Hatlak Band, in which he is also the singer and composer, performs a blend of funk, Latin and rock music. Each of his projects – be it with Stefan Milenkovich, Vlatko Stefanovski, Iztok Mlakar, Sabina Cvilak, Nuška Drašček or Marko Črnčec – is something unique and special. At his solo concerts he enjoys presenting a range of genres, from baroque to Mozart, while interweaving his own original compositions and, if the occasion allows it, other genres as well. In 2019 he composed Quicksilver, a piece for accordion and orchestra, and performed it with the RTV Slovenia Symphony Orchestra. He has also performed as a soloist with the Moscow Philharmonic and the Jenaer Philharmonie.

Vstopnice / Tickets: 19 €



.....



RESTAURANT APERITIVO

Knaflijev prehod,
Ljubljana

www.asaperitivo.com | +386 1 425 41 68
www.gostilnaas.si | +386 1 425 88 22

 As Aperitivo
 As_Aperitivo



22. 7. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church

MOSKOVSKI KOMORNI ORKESTER MUSICA VIVA MUSICA VIVA MOSCOW CHAMBER ORCHESTRA

ALEKSANDER RUDIN, solist in dirigent
soloist and conductor

Gost / Guest: **Bernardo Brizani**, violončelo / cello

Program / Programme:

M. Vielgorski: Variacije na ruske teme za violončelo in orkester / *Variations on Russian themes for cello and orchestra*

P. I. Čajkovski: Elegija v spomin na Ivana Samarina za godalni orkester v G-duru / *Elegie in memory of Ivan Samarine for strings orchestra in G major*

K. Davidov: Fantazija na ruske teme za violončelo in orkester / *Fantasy on Russian themes for cello and orchestra*

M. Bruch: Kol Nidrei za violončelo in godalni orkester, op. 47 / *Kol Nidrei, for cello and string orchestra, Op. 47*

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

Moskovski komorni orkester Musica Viva je leta 1978 ustanovilo devet mladih glasbenikov, sveže diplomiranih na moskovskih akademijah, pod idejno zasnovo dirigenta in violinista Viktorja Kornačeva. Po desetih letih entuziastičnega dela in profesionalnega zorenja je vodstvo prevzel Aleksander Rudin, mednarodno uveljavljeni violončelist. Orkester je pod Rudinom prerasel v imeniten sestav in se uvrstil med najzlahtnejše ruske komorne zasedbe tega časa. Za koncert na Festivalu Ljubljana je izbral tehtno premišljen program, ki povezuje štiri skladateljska imena ruske romantike. Grof Mikhail Vielgorski je bil ruski uradnik, violončelist in skladatelj, ki je v 19. stoletju z organizacijo salonskih koncertov pomembno vplival na razvoj komorne in glasbe za godalne kvartete v Rusiji. Karla Davidova, ki je bil tudi izvrsten violončelist, je odkrito občudoval Čajkovski. Kot kontrast ruskim glasbenim biserom bo na koncertu tudi priljubljena skladba za violončelo in orkester nemškega skladatelja Maxa Brucha, *Kol Nidrei*, ki jo bo z orkestrom kot poseben gost izvedel Bernardo Brizani. Slovenski violončelist, ki se z velikim uspehom predstavlja doma in v tujini, je po končanem magisteriju na Akademiji za glasbo v Ljubljani postal akademik pri Bamberških simfonikih.

The Musica Viva Moscow Chamber Orchestra was founded in 1978 by the violinist and conductor Viktor Kornachev, who brought together nine young musicians freshly graduated from Moscow's music academies. After ten years of enthusiastic work and professional growth, the leadership of the ensemble was taken over by internationally acclaimed violinist Alexander Rudin. Under Rudin, Musica Viva has grown into a first-class ensemble and one of the most notable Russian chamber orchestras currently active. For this concert at the Ljubljana Festival, the orchestra has chosen a carefully considered programme that brings together four composers of the Romantic era. Count Mikhail Vielgorsky was a Russian official, cellist and composer, whose salons had a significant impact on the development of chamber music and the string quartet in Russia during the nineteenth century. Karl Davydov, who was also an excellent cellist, was openly admired by Tchaikovsky. As a contrast to these Russian musical pearls, the concert will also include Kol Nidrei, the popular composition for cello and orchestra by the German composer Max Bruch, featuring special guest Bernardo Brizani, a Slovene cellist who is building a successful performing career both in Slovenia and internationally, having joined the Joseph Keilberth Orchestra Academy of the Bamberg Symphony Orchestra after completing his master's degree at the Ljubljana Academy of Music.

Vstopnice / Tickets: 19 €

Sponzor / Sponsor:





25. 7. ob 19.00 / at 7.00 pm

Križevniška cerkev / Križevniška Church

VIOLETTA EGOROVA

klavir / piano

Program / Programme:

F. Schubert: Sonata za klavir št. 19 v c-molu, D. 958
Piano sonata No. 19 in C minor, D. 958

F. Liszt: Benetke in Neapelj za klavir, Leta romanja II, dodatek, S. 162 / *Venezia e Napoli for piano, Years of Pilgrimage II, supplement, S. 162*

F. Liszt: Ljubezenske sanje št. 3 v As-duru, S. 541
Liebesträume No. 3 in A flat major, S. 541 "Love Dream"

F. Liszt: Mefistov valček št. 1 v A-duru, S. 514
Mephisto Waltz No. 1 in A major, S. 514

Ruska pianistka Violetta Egorova s svojim delom in glasbenim poslanstvom, ki ga širokosrčno opravlja, daleč presega veličino glasbila, na katero igra. Uveljavila se je kot ambasadorica ruske klasične glasbe, ki skrbi, da je slišana, spoštovana in cenjena, kjerkoli nastopa. Na Konservatoriju za glasbo P. I. Čajkovskega je pri "botru ruske klavirske šole" Levu Naumovu izoblikovala neprekosljivo klavirsko tehniko in poetično ekspresivnost. Igra z vsemi izstopajočimi ruskimi simfoničnimi in drugimi mednarodno uveljavljenimi orkestri. Recitale je imela v najpomembnejših dvoranah v Rusiji, Monaku, Švici, Franciji, Italiji, Avstriji, Turčiji, na Kitajskem, Japonskem in v ZDA.

V Ljubljani se bo poklonila skladateljema, ki sta zaznamovala zgodovino klavirske glasbe. Njuna ustvarjalnost je vsaka po svoje bravurozna; Schubertovo mojstrstvo se izraža v izrazito ponotranjeni glasbi, ki se globoko dotakne poslušalčevega notranjega sveta, Lisztovo "klavirsko nastopaštvo" pa očara in osupne z neposredno briljanco in vehementno virtuoznostjo. Schubertova Sonata je delikaten spev, prežet s številnimi inventivnimi kompozicijskimi rešitvami. Lisztove skladbe bodo v dramaturškem loku stopnjevale virtuoznost, ki bo sprva bolj umirjena z italijanskim pridihom, prešla pa bo v sentimentalno strastnost in se sklenila z Mefistovo ognjevitostjo, navdihnjeno pri Paganinijevem mojstrstvu.

Through her work and her generous commitment to her musical mission, Russian pianist Violetta Egorova transcends the magnificent instrument on which she plays. She has become an ambassador of Russian classical music and ensures that it is heard, respected and appreciated wherever she performs. 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". She performs with all the leading Russian symphony orchestras and other internationally acclaimed ensembles. She has given recitals in the most important concert halls in Russia, Monaco, Switzerland, France, Italy, Austria, Turkey, China, Japan and the USA. In Ljubljana she will pay homage to two composers who made history with their piano music. Each was brilliant in his own way. Schubert's mastery finds expression in deeply personal music that speaks profoundly to the listener's inner world. Liszt's musical showmanship, on the other hand, dazzles and astonishes with its direct brilliance and spirited virtuosity. The Schubert Piano Sonata is a delicate song interlaced with numerous inventive compositional solutions. The Liszt pieces gradually increase in intensity in a dramatic arc that begins serenely with an Italian air, then passes into passionate sentimentality before ending with the fieriness of Mephisto, inspired by the mastery of Paganini.

Vstopnice / Tickets: 19 €

.....

MOJSTRSKI TEČAJI MASTERCLASSES

24. 7. – 7. 8. 2021

Akademija za glasbo v Ljubljani
Ljubljana Academy of Music

BRANIMIR SLOKAR
umetniški vodja / *Artistic director*



24. 7. – 29. 7.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

1. 8. – 6. 8.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

1. 8. – 6. 8.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

LATICA HONDA-ROSENBERG

violina / *violin*

Zuzanna Basinska, korepetitorica / *répétiteur*



GUY BEN-ZIONY

viola

Naaman Wagner, korepetitor / *répétiteur*



JENS-PETER MAINTZ

violončelo / *cello*

Keiko Tamura, korepetitorica / *répétiteur*



26. 7. – 30. 7.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

BOŽO PARADŽIK

kontrabas / *double bass*

Annalisa Orlando, korepetitorica / *répétiteur*



30. 7. – 3. 8.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

EMANUEL ABBÜHL

oboa / *oboe*

Kimiko Imani, korepetitorica / *répétiteur*



29. 7. – 3. 8.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

FELIX RENGGLI

flavta / *flute*

Thomas Haberlah, korepetitor / *répétiteur*



1. 8. – 7. 8.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

1. 8. – 7. 8.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

26. 7. – 31. 7.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

FRANÇOIS BENDA

klarinet / *clarinet*

Elina Gotsouliak, korepetitorka / *répétiteur*

OLE KRISTIAN DAHL

fagot / *bassoon*

Jelena Boljubaš, korepetitorka / *répétiteur*

REINHOLD FRIEDRICH

trobenta / *trumpet*

Eriko Takezawa, korepetitorka / *répétiteur*



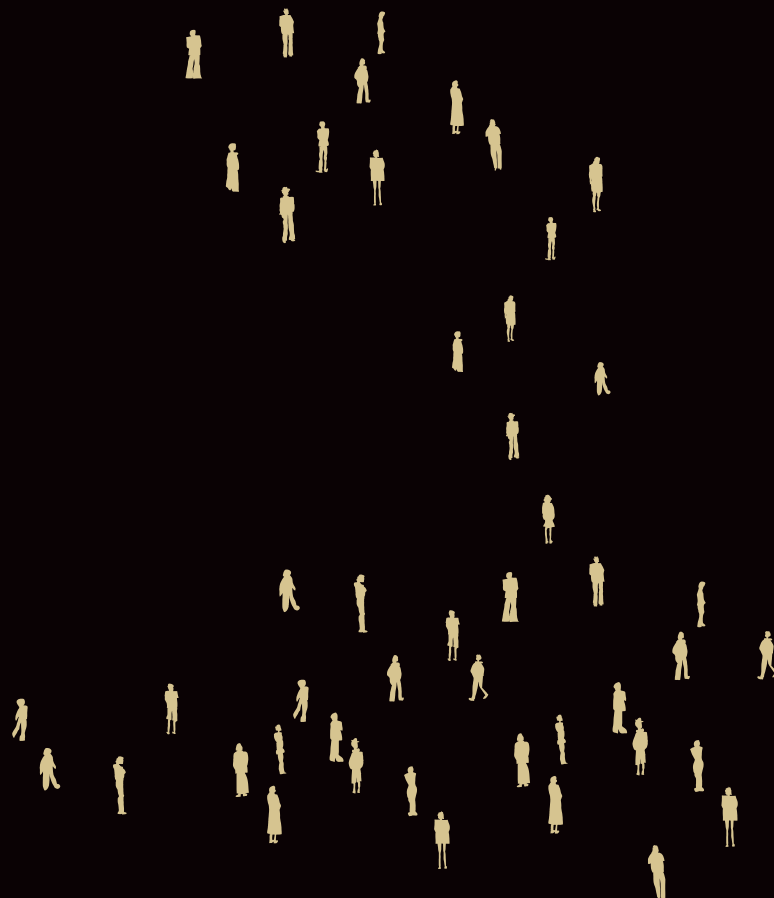
25. 7. – 1. 8.

**Akademija za glasbo
v Ljubljani**

Ljubljana Academy of Music

EPIFANIO COMIS

klavir / *piano*





**KONCERTI
ŠTUDENTOV
STUDENT CONCERTS**

29. 7. – 7. 8. 2021
ob 17.00 / at. 5.00 pm

Univerza v Ljubljani
University of Ljubljana

Brezplačne vstopnice
Free tickets

1. 8. 2021

KLAVIR / PIANO

3. 8. 2021

**OBOA, FLAVTA
OBOE, FLUTE**

29. 7. 2021

**VIOLINA, KONTRABAS
VIOLIN, DOUBLE BASS**

30. 7. 2021

TROBENTA / TRUMPET

5. 8. 2021

**VIOLONČELO, VIOLA
CELLO, VIOLA**

7. 8. 2021

**KLARINET, FAGOT
CLARINET, BASSOON**



26. 7. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church



REINHOLD FRIEDRICH

trobenta / trumpet

ERIKO TAKEZAWA, klavir / piano

EPIFANIO COMIS

klavir / piano

Program / Programme:

G. Enescu: Legenda za trobento in klavir
Legend for trumpet and piano

T. Takemitsu: Deževno drevo skica II za klavir solo
Rain Tree Sketch II for piano solo

T. Hosokawa: V megli [po Hermannu Hesseju] za trobento in klavir / *In the Fog [after Hermann Hesse] for trumpet and piano*

C. Debussy: Clair de Lune iz Suite Bergamasque za klavir / *Clair de lune from Suite Bergamasque for piano*

G. Gershwin, prir. / arr. T. Dokshidser / E. H. Tarr / R. Friedrich: Rapsodija v modrem za trobento in klavir
Rhapsody in blue for trumpet and piano

F. Liszt: Sonata v h-molu, S. 178 / *Piano Sonata in B minor, S. 178*

Nemški trobentač in profesor na Visoki šoli za glasbo v Karlsruheju, Reinhold Friedrich, od ustanovitve Festivalskega orkestra Luzern pod Claudio di Abbado deluje kot prvi trobentač v tem orkestru in umetniški vodja Trobilnega ansambla Festivalskega orkestra Luzern. Za klavirsko spremljavo bo poskrbela japonska pianistka Eriko Takezawa, ki je študirala v Nemčiji in je zaposlena na Visoki šoli za glasbo v Karlsruheju. Friedrichu se pridružuje sicilijanski pianist Epifanio Comis, ki je študij na Konservatoriju za glasbo Vincenza Bellinija opravil s *summa cum laude*. Zdaj poučuje klavir na Konservatoriju Vincenza Bellinija in Sicilijanski klavirski akademiji. Oba izvrstna glasbenika sta prejela več nagrad, koncertirata po Evropi, ZDA in Aziji pod taktirko proslavljenih dirigentov na znamenitih prizoriščih. Reinhold Friedrich bo predstavil kratko in izvedbeno izredno zapleteno skladbo *Legenda enega od najpomembnejših romunskih skladateljev* prve polovice 20. stoletja Georgea Enescuja. Sodobno japonsko skladateljsko ustvarjanje za trobento bo prikazano skozi skladbo Tošia Hosokave. Posebno mesto na programu zaseda *Mysteries of the Macabre*, priredba na opero *La grand macabre* Györgya Ligetija, kot jo je napisal Elgar Howarth, ki je prežeta s humorjem in nenadnimi zvočnimi preobraty. Program Epifania Comisa bodo sestavljali poetična skladba *Deževno drevo* japonskega skladatelja Toruja Takemitsuja in dve deli iz železnega repertoarja za klavir, romantična in briljantno koncipirana *Sonata v h-molu* Franza Liszta.

The German trumpeter Reinhold Friedrich, a professor at the Hochschule für Musik in Karlsruhe, has been principal trumpet of the Lucerne Festival Orchestra since it was founded by Claudio Abbado. He is also the artistic director of the Lucerne Festival Orchestra Brass Ensemble. Piano accompaniment will be provided by the Japanese pianist Eriko Takezawa, who trained in Germany and teaches at the Hochschule für Musik in Karlsruhe. Friedrich is joined by the Sicilian pianist Epifanio Comis, who teaches piano at the Vincenzo Bellini Conservatory in Catania [where he himself graduated *summa cum laude*] and at the Accademia Pianistica Siciliana. Both musicians are the recipients of numerous prizes and have performed throughout Europe, the USA and Asia under celebrated conductors in prestigious concert venues. Reinhold Friedrich will play a short but very demanding composition called *Légende* by one of Romania's most important composers from the first half of the 20th century, George Enescu. Contemporary Japanese composing for trumpets will be presented through a composition by Toshio Hosokawa. A special place in the programme is reserved for *Mysteries of the Macabre*, an adaptation from the opera *Le Grand Macabre* by György Ligeti, written by Elgar Howarth, which is full of humour and sudden sound changes. The programme performed by Epifanio Comis will consist of the poetic composition *Rain Tree* by Japanese composer Tōru Takemitsu and two works from the standard repertoire for piano, the romantic and dreamy *Clair de Lune* by Claude Debussy and the virtuosically and brilliantly conceived *Sonata in B minor* by Franz Liszt.

Vstopnice / Tickets: 19 €

.....



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

SONJA JONČEVA

sopran / soprano

BRANKO ROBINŠAK, tenor

Orkester SNG Opera in balet Ljubljana
SNG Opera and ballet Ljubljana Orchestra

Dirigent / Conductor: **FRANCESCO IVAN CIAMPA**

Program / Programme:

G. Puccini: Intermezzo »La Tregenda« iz opere Le Villi
from *Le Villi*

G. Puccini: »Se come voi piccina« arija Anne iz opere
Le Villi / *Anne's aria from Le Villi*

G. Puccini: »Che gelida manina« arija Rodolfa iz opere
La Bohème / *Rodolfo's from La bohème*

G. Puccini: »Si, mi chiamano Mimi« arija Mimi iz opere
La Bohème / *Mimi's aria from La bohème*

G. Puccini: »Oh soave fanciulla« duet Rodolfa in Mimi
iz opere La Bohème / *Rodolfo's and Mimi's duet from La bohème*

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

G. Puccini: »Mario! Mario! Mario!... Quale occhio al
mondo« duet Tosce in Cavaradossija iz opere Tosca
Tosca's and Cavaradossi's duet and from Tosca

G. Puccini: »E lucevan le stelle« arija Cavaradossija iz
opere Tosca / *Cavaradossi's aria from Tosca*

G. Puccini: »Vissi d'arte« arije Tosce iz opere Tosca
Tosca's aria from Tosca

G. Puccini: Intermezzo iz opere Manon Lescaut
from *Manon Lescaut*

G. Puccini: »Donde lieta usci« arija Mimi iz opere
La Bohème / *Mimi's aria from La bohème*

U. Giordano: Intermezzo iz opere Fedora
from *Fedora*

G. Puccini: »Un bel di vedremo« arija Čo-čo-san iz
opere Madama Butterfly / *Cio-Cio San's aria from Madama Butterfly*

Z opernimi arijami bosta občinstvo navduševala sopranistka Sonja Jončeva in tenorist Branko Robinšak. Pod vodstvom v Italiji rojenega dirigenta Francesca Ivana Ciampo bo z njima nastopil Orkester SNG Opera in balet Ljubljana. Sopranistka bolgarskih korenin Sonja Jončeva k nam prihaja prvič. Po seriji spektakularnih prvencev v največjih svetovnih opernih hišah je danes ena najbolj iskanih pevk svoje generacije in mednarodno poznana po vodilnih opernih vlogah. V preteklih letih je zmagala na številnih glasbenih tekmovanjih, vključno z Operalio Plácida Dominga leta 2010, predlani pa je pod taktirko Zubina Mehte debitirala z orkestrom Berlinske filharmonije. Poleg vznemirljivega glasu jo odlikuje tudi dobrodelna nota, lani je denimo v sodelovanju s prestižno znamko Rolex izvedla koncertno serijo dogodkov, katere izkupiček je bil namenjen glasbenikom, ki jih je prizadela pandemija covid-19. Z uspešno kariero se ponaša tudi tenorist Branko Robinšak, prvak SNG Opera in balet Ljubljana. Slovenski umetnik je v bogati solistični karieri nanizal veliko uglednih nastopov in vlog ter gostoval na različnih opernih in koncertnih odrih po svetu. Leta 2011 je za svoje delo prejel nagrado Prešernovega sklada.

Soprano Sonya Yoncheva and tenor Branko Robinšak perform a selection of opera arias with the SNG Opera and ballet Ljubljana Orchestra, under Italian conductor Francesco Ivan Ciampa. This is Bulgarian soprano Sonya Yoncheva's first visit to Slovenia. Following a series of spectacular debuts at the world's leading opera houses, she is today one of the most sought-after singers of her generation, internationally acclaimed for performances in some of opera's most iconic roles. The winner of numerous music competitions, including Plácido Domingo's Operalia in 2010, she made her debut with the Berlin Philharmonic under Zubin Mehta the year before last. The possessor of a thrilling voice, she is also known for her charitable activities. Last year, for example, she teamed up with Swiss luxury watchmaker Rolex for a series of concert events designed to raise money for musicians affected by the COVID-19 pandemic. Tenor Branko Robinšak, a principal of the SNG Opera and Ballet Ljubljana, has enjoyed a rich career marked by numerous notable concert performances and operatic roles and appearances in opera houses and concert halls around the world. In 2011 he received a Prešeren Fund Prize in recognition of his work.

Vstopnice / Tickets: 59, 49, 39 €



Sponzor / Sponsor:

Technobell
Technology



28. 7. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church



LATICA HONDA-ROSENBERG

violina / *violin*

ZUZANNA BASINSKA

klavir / *piano*

BOŽO PARADŽIK

kontrabas / *double bass*

ANNALISA ORLANDO

klavir / *piano*

Program / *Programme*:

F. Kreisler: Tema in variacije za violino in klavir
Theme and variations for violin and piano

E. Bloch: Suita št. 1 za violino solo
Suite no. 1 for violin solo

E. Ysaie: Poème élégiaque v d-molu, op. 12
Poème élégiaque in D minor, Op. 12

A. Piazzolla: Oblivion

S. Lancen: Sonata za kontrabas in klavir
Sonata for double bass and piano

F. Hertl: 30 miniaturn za kontrabas in klavir
*30 miniatures for double bass and pianos**

Latica Honda-Rosenberg se je v koncertnem svetu uveljavila zelo zgodaj, kot ena najmlajših iz svoje generacije. Študij je opravljala na Visoki šoli za glasbo v Detmoldu, na madridski Glasbeni šoli Reina Sofía in Univerzi za glasbo v Lübecku. Srebrna medalja na tekmovanju Čajkovskega v Moskvi leta 1998 ji je tlakovala pot do mednarodne kariere. Poleg koncertiranja po vsem svetu od leta 2003 poučuje violino na Univerzi za glasbo v Freiburgu, od leta 2009 tudi na Umetniški univerzi v Berlinu. Spremljala jo bo Zuzanna Basinska, poljska pianistka, lavreatka številnih mednarodnih klavirskih tekmovanj in prejemnica državnih častnih nagrad na Poljskem, ki poučuje na Umetniški univerzi v Berlinu in Szczecinu.

Božo Paradžik je diplomiral na Akademiji za glasbo v Pragi. Po študiju je igral na vodilnih mestih v različnih uveljavljenih orkestrih pod taktirko najpomembnejših dirigentov. Po letu 2000, ko je izdal solo debitantski album pri založniški hiši EMI, je ustvaril impresivno solistično kariero. Od leta 2003 je docent za kontrabas na Visoki šoli za glasbo v Freiburgu, od leta 2010 pa še na Visoki šoli za glasbo v Luzernu, svojem rezidenčnem mestu. Njegovi videi na youtube imajo skupaj več kot 3,5 milijona ogledov. Z Božom Paradžikom bo nastopila Annalisa Orlando, pianistka italijanskega rodu, ki je še prav posebno naklonjena komorni glasbi. Večkrat nagrajena pianistka, ki je študij opravila s *summa cum laude*, od leta 2019 deluje kot korepetitorica na oddelku za violino na Visoki šoli za glasbo v Freiburgu.

Latica Honda-Rosenberg established herself in the concert world at a very young age, as one of the first members of her generation to do so. She studied at the Hochschule für Musik in Detmold, the Reina Sofía School of Music in Madrid and the University of Music Lübeck. Winning the silver medal at the Tchaikovsky Competition in Moscow in 1998 paved the way for an international career. Complementing her worldwide activities on the concert platform, she has taught violin at the Hochschule für Musik in Freiburg since 2003 and at the Berlin University of the Arts since 2009. She will be accompanied by the Polish pianist Zuzanna Basinska, a laureate of numerous international piano competitions and a recipient of prestigious state prizes in Poland, who currently teaches at the Berlin University of the Arts and in Szczecin.

Božo Paradžik is a graduate of the Academy of Music in Prague. After his studies he went on to hold principal positions with various leading orchestras. Since 2000, when he released his debut album on EMI, he has built an impressive career as a soloist. He has taught double bass at the Hochschule für Musik in Freiburg since 2003 and at the School of Music of the University of Applied Sciences and Arts in Lucerne – where he lives – since 2010. His YouTube videos have been viewed more than 3.5 million times. Appearing alongside Božo Paradžik will be Annalisa Orlando, an Italian pianist with a particular affinity for chamber music. The winner of numerous prizes who completed her musical studies with the highest honours, she has been employed as an accompanist in the Strings Department at the Hochschule für Musik in Freiburg since 2019.

*prva izvedba v Sloveniji / *first performance in Slovenia*

Vstopnice / Tickets: 19 €

.....



29. 7. ob 19.00 / at 7.00 pm
Slovenska filharmonija / Slovenian Philharmonic

RUSI PRIHAJAJO! THE RUSSIANS ARE COMING!

DIMITRIJ SITKOVECKI, violina in dirigent
violin and conductor

Lana Trotovšek, violina / *violin*

Ensemble Dissonance

Posebna gosta / *Special guests:*

Tomaž Sevšek, čembalo / *harpsichord*

Jože Bogolin, tolkala / *percussion*

Program / *Programme:*

I. Stravinski: Koncert v D za godalni orkester
Concerto in D for string orchestra

A. Šnitke: Sonata št. 1 za solo violino, čembalo in godala
Sonata No. 1 for solo violin, harpsichord and strings

S. Prokofjev, prir. / *arr. R. Baršaj:* »Visions Fugitives« za godala, op. 22 [izbor] / «*Visions Fugitives*» for strings, Op. 22 [selection]

A. Raskatov: 5' iz življenja W.A.M. za solo violino, godala in tolkala / *5 Minutes from the Life of W.A.M. for solo violin, strings and percussion*

L. Desjatnikov, prir. / *arr. D. Sitkovecki:*
Sedem preludijev iz Pesmi iz Bukovine za godala
Seven Preludes from Songs of Bukovina for strings

D. Šostakovič: Preludij in Scherzo, op. 11
Prelude and Scherzo, Op. 11

Program "The Russians are coming!" ali Rusi prihajajo! zajema tako skladbe ruskih skladateljev 20. stoletja, ki so del železnega repertoarja komornih ansamblov po vsem svetu, kot tudi priredbe nekaterih izjemno zanimivih, v izvirniku za klavir napisanih skladb. Koncert, ki je naslov dobil po znameniti ameriški vojni komediji s srečnim koncem, se bo začel s *Koncertom v D*, eno izmed mojstrov in iz opusa Igorja Stravinskega za godalni ansambel. Dimitrij Sitkovecki, glavni protagonist večera, s svojim renesančnim duhom in karizmatično ustvarjalno silo pomembno vpliva na prav vsa glasbena področja in že več kot štiri desetletja uspešno deluje kot violinist, dirigent, in akademski profesor. Pridružili se mu bodo odlični glasbeniki zasedbe Ensemble Dissonance, ki ga sestavljajo člani istoimenskega godalnega kvarteta ter glasbeniki iz orkestrov Slovenske filharmonije in RTV Slovenija.

Na programu bosta skladbi dveh ruskih skladateljskih velikanov: Sergeja Prokofjeva (v priredbi Rudolfa Baršaja) in Dmitrija Šostakoviča, doživetje pa bodo obogatili tudi preludiji iz *Pesmi iz Bukovine* Leonida Desjatnikova (v priredbi Dimitrija Sitkoveckega). Koncert bo dopolnila mednarodno uveljavljena violinska zvezda Lana Trotovšek s Šnitkejevo *Sonato št. 1 za solo violino, čembalo in godala*.

The programme of "The Russians are coming!" includes works by twentieth-century Russian composers that are part of the standard repertoire of chamber ensembles throughout the world, alongside arrangements of some very interesting pieces originally composed for piano. The concert, which takes its title from a well-known Cold War comedy film with a happy ending, will begin with the performance of Igor Stravinsky's string orchestra masterpiece Concerto in D. Dmitry Sitkovetsky, the main protagonist of the evening, is a renaissance man and a magnetic creative force. He has a significant influence on all areas of music and is for more than four decades recognized throughout the world for his versatility as a violinist, conductor, creator, recording artist, transcriber, and facilitator. He will be joined by excellent musicians from the Ensemble Dissonance, consisting of members of the Dissonance String Quartet and musicians from the Slovenian Philharmonic Orchestra and the RTV Slovenia Symphony Orchestra. The concert will also include works by two giants of Russian music: Sergei Prokofiev (in an arrangement by Rudolf Barshai) and Dmitri Shostakovich. Completing the experience will be the Preludes from Songs of Bukovina by Leonid Desyatnikov (arranged by Dmitry Sitkovetsky). The concert will be complemented by the internationally acclaimed violinist Lana Trotovšek with Schnittke's Sonata no. 1 for solo violin, harpsichord, and strings.

Vstopnice / Tickets: 29, 25 €

.....



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

TANGO STORY

V OBJEMU VIRTUOZNE STRASTI AN EMBRACE OF VIRTUOSIC PASSION

Irena Yebuah Tiran, mezzosopran / *mezzosoprano*

Tango kvintet / *Tango Quintett*:

Borut Zagoranski, harmonika / *accordion*

Matija Krečič, violina / *violin*

Marko Korošec, kitara / *guitar*

Žiga Golob, kontrabas / *double bass*

Mladen Delin, klavir / *piano*

Andreja Podlogar & Blaž Bertoncclj

svetovna plesna prvaka v tangu
world champion tango dancers

Posebna gosta / *Special guests*:

Nino Mureškić, tolkala / *percussion*

Pavle Ravnohrib, recitator / *reciter*

Tango story je nastal leta 2012 v okviru Evropske prestolnice kulture Maribor 2012 – Ptuj v sodelovanju s svetovno znanim violinistom Stefanom Milenkovičem. Neverjetno osebna in čarobno virtuozna glasbeno-plesna zgodba o tangu je po Evropi in na ameriških tleh doživela velik uspeh. Pripoved o čutnem argentinskem plesu, ki so ga iz temin pristaniških nočnih lokalov, gostiln in bordelov v umetnost povzdignili skladatelj Ástor Piazzolla in številni drugi jazzovski mojstri, kot je Carlos Gardel, bosta pripovedovala karizmatična mezzosopranistka Irena Yebuah Tiran in priznani dramski igralec Pavle Ravnohrib. Tokrat se vrača v hipnotični igri mednarodno uveljavljenih glasbenikov Tango kvinteta, ki se mu bo pridružil izvrstni tolkalist Nino Mureškić. Mnogoteri odtenki tanga, od starega vieja pa vse do moderno klasičnega tanga nueva, se bodo razkrili v plesnem performansu Andreje Podlogar in Blaža Bertoncclja. Najvidnejša slovenska plesalca in koreografa argentinskega tanga, ki sta si leta 1998 priborila naslov svetovnih prvakov, nas bosta povlekla v vrtinec intenzivne čutnosti.

Tango Story was born in 2012 as a project of the European Capital of Culture Maribor 2012 – Ptuj, in collaboration with the world-famous violinist Stefan Milenkovich. Incredibly personal and dazzlingly virtuosic, this music- and dance-based story of the tango found great success throughout Europe and in America. The tale of this sensual Argentinian dance, born in the dark night clubs, bars and bordellos of the port area of Buenos Aires and elevated into art by composer Ástor Piazzolla and other important authors such as Carlos Gardel will be told by charismatic mezzo-soprano Irena Yebuah Tiran and the renowned dramatic actor Pavle Ravnohrib. Tango story returns on this occasion in the hypnotic playing of the internationally acclaimed musicians of the Tango Quintet, joined by the splendid percussionist Nino Mureškić. The numerous variants of tango, from the original tango viejo to the modern classic tango nuevo will be revealed in a dance performance by Andreja Podlogar and Blaž Bertoncclj. Slovenia's two highest-profile dancers and choreographers of Argentine tango, who in 1998 were crowned world champions, will draw the audience into a whirlwind of intense sensuality.

Vstopnice / Tickets: 29, 25 €

.....



31. 7. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church

EMMANUEL ABBÜHL

oboa / oboe

KIMIKO IMANI, klavir / piano

FELIX RENGGLI

flavta / flute

THOMAS HABERLAH, klavir / piano

Program / Programme:

C. Ph. E. Bach: Trio sonata v d-molu za flavto, oboo in basso continuo / *Trio Sonata in D minor for flute, oboe and basso continuo*

R. Schumann: Tri romance za oboo in klavir, op 94
Three Romances for oboe and piano, Op. 94

B. Maderna: Dialodia za flavto in oboo
Dialodia for flute and oboe

A. Moeschinger: 7 pripovedk za flavto in oboo (izbor)
Seven fables for flute and oboe [selection]

I. Albeniz, prir. / arr. D. Walter: Sevilla [iz Španske suite, op. 47 / *from Suite Espagnole, Op. 47*]

Ph. Gaubert: Sonata za flavto in klavir št. 2
Sonata for flute and piano No. 2

Felix Renggli je po študiju na Akademiji za glasbo v Baslu zasedal mesta solo flavtista pri različnih orkestrih (Festivala v Luzernu, Tonhalle v Zürichu, mesta St. Gallen, Evropski komorni orkester in Camerata Bern). Kot solist in komorni glasbenik nastopa po Evropi, Južni Ameriki in ZDA in v Aziji. Zaposlen je kot docent na Konservatoriju za glasbo italijanske Švice v Luganu. Spremljal ga bo pianist Thomas Haberlah, ki je profesor na Glasbeni akademiji v Hannoveru, poleg tega pa pogosto korepetira na mednarodnih festivalih in mojstrskih tečajih. Udeleži se kot solist in član komornih zasedb v Evropi in Aziji.

Emanuel Abbühl je profesor na Univerzi za glasbo v Mannheimu in Akademiji za glasbo v Baslu. Nosi pa tudi naziv častnega člana Kraljeve glasbene akademije v Londonu. Več let je bil zaposlen kot prvi oboist v Baselskem simfoničnem orkestru, Rotterdamskem filharmoničnem orkestru ter Simfoničnem orkestru v Londonu. Koncertna pot ga je peljala po številnih mednarodno uglednih koncertnih prizoriščih. Ob njem bo nastopila japonska pianistka Kimiko Imani, ki je študij klavirja končala na Visoki šoli za glasbo v Detmoldu. Po študiju je začela sodelovati s priznanimi solisti in postala iskana pianistka na področju komorne igre. Poučuje na Univerzi za umetnost v Berlinu in Akademiji za glasbo Hannsa Eislerja v Berlinu.

After completing his studies at the City of Basel Music Academy, Felix Renggli occupied the solo flute chair with various orchestras [Lucerne Festival Orchestra, Tonhalle Zürich, St Gallen Symphony Orchestra, European Chamber Orchestra and Camerata Bern]. As a soloist and chamber musician he has performed across Europe, South America and the USA, as well as in several Asian countries. He currently teaches at the Conservatorio della Svizzera Italiana in Lugano [Switzerland]. He will be accompanied on the piano by Thomas Haberlah, who teaches at the Hochschule für Musik in Hanover and regularly serves as an accompanist at international music festivals and masterclasses. He is also active as a soloist and as a member of chamber ensembles in Europe and Asia. Emanuel Abbühl is a professor at the University of Music and Arts in Mannheim and at the City of Basel Music Academy. He is also an honorary member of the Royal Academy of Music in London. He has been principal oboe of the Basel Symphony Orchestra and the Rotterdam Philharmonic and held the same position with the London Symphony Orchestra. Appearing alongside him will be the Japanese pianist Kimiko Imani, a graduate of the Hochschule für Musik in Detmold. After graduation she began working with acclaimed soloists and is much in demand as a chamber musician. She currently teaches at the University of the Arts in Berlin and the Hochschule für Musik Hanns Eisler, also in Berlin.

Vstopnice / Tickets: 19 €

.....



1. 8. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church



CLAUDI ARIMANY

flavta / *flute*

PEDRO JOSÉ RODRÍGUEZ

klavir / *piano*

Program / *Programme*:

R. Schumann: Adagio in Allegro za flavto in klavir v As-duru, op. 70 / *Adagio and Allegro for flute and piano in A-flat major, Op. 70*

F. Doppler: Fantazija na pesem »Mutterseelenallein«, za flavto in klavir, op. 41 / *Fantasy on "Mutterseelenallein" for flute and piano, Op. 41*

J. N. Hummel: Veliki briljantni rondo v G-duru, op. 126
Grand Rondeau Brilliant in G major, Op. 126

F. Kuhlau: Introdukcija in rondo na »Le Colporteur d'Onslow«, op. 98 a / *Introduction and Rondo on "Le Colporteur" by Onslow, Op. 98a*

C. Czerny: Koncertantni duo za flavto in klavir, op. 129
Duo Concertante for flute and piano, Op. 129

Claudi Arimany velja za najuglednejšega katalonskega flavtista z mednarodnim slovesom. Pomembno vez je zgradil s francoskim flavtistom Jean-Pierrom Rampalom, s katerim sta nastopala v številnih državah sveta in veliko skupaj tudi snemala. Legendarni francoski flavtist je v Claudiju Arimanyju videl izjemnega glasbenika in o njem zapisal, da je eden najfinjših flavtistov te generacije. Občudoval je njegovo muzikalnost, izjemno umetniško občutljivost in izostren občutek za lepoto. Kot solist je Arimany nastopal z najpomembnejšimi evropskimi in ameriškimi orkestri, med njimi so Angleški komorni orkester, Komorni orkester Berlinske filharmonije, z Virtuosi Newyorške filharmonije, pa z violončelistom Mišo Majskim in drugimi. V njegovi diskografiji je okrog 40 albumov, posnetih za različne založbe (Sony Classical ...). S Pedrom Joséjem Rodríguezom, ki je eden najvidnejših pianistov Baskovske dežele vpet v glasbeno življenje Pamplone, se bosta predstavila s redko slišanimi skladbami za flavto iz obdobja romantike. Med katerimi je nekaj prav posebej virtuoznih, ki zahtevajo avtentičnost, strast in tehnično bravuroznost, kar posedujeta oba glasbenika.

Acclaimed Catalan flautist Claudi Arimany is a musician of international fame. Earlier in his career, he enjoyed a close rapport with the great French flautist Jean-Pierre Rampal, with whom he performed in many countries around the world. The two also made several recordings together. The late French flute legend considered Arimany to be a remarkable musician and once wrote of him that he was among the finest flautists of his generation. He admired his musicality, his remarkable artistic sensitivity and his refined sense of beauty. As a soloist, Arimany has performed with many of the most important European and American orchestras, including the English Chamber Orchestra, the Berlin Philharmonic Chamber Orchestra and the Philharmonia Virtuosi of New York, and with notable musicians such as cellist Mischa Maisky, among many others. His extensive discography consists of around 40 albums recorded for various labels, including Sony Classical. Together with Pedro José Rodríguez, one of the most prominent pianists of the Basque Country and a leading figure in the musical life of the city of Pamplona, he will perform a programme of rarely heard compositions for flute from the Romantic era, some of them requiring virtuosic ability and demanding all the authenticity, passion and bravura that the two musicians undoubtedly possess.

Vstopnice / Tickets: 19 €

.....



2. 8. ob 19.00 / at 7.00 pm

Križevniška cerkev / Križevniška Church

FRANÇOIS BENDA

klarinet / *clarinet*

OLE KRISTIAN DAHL

fagot / *bassoon*

ELINA GOTSOULIAK

klavir / *piano*

Program / *Programme:*

F. Mendelssohn-Bartholdy: Koncertna skladba za klarinet, basetni rog in klavir št. 2 v d-molu, op. 114
Concert Piece for clarinet, basset horn and piano No. 2 in D minor, Op. 114

M. Ravel: Skladba v obliki habanere za klarinet in klavir
Piece in the form of Habanera for clarinet and piano

G. Gershwin: Trije preludiji za klarinet in klavir
Three Preludes for clarinet and piano

B. Kovács: V spomin na Feidmana za klarinet in klavir
Hommage à Feidman for clarinet and piano

C. Saint-Saëns: Sonata za fagot in klavir v G-duru, op. 168
Sonata for basson and piano in G major, Op. 168

M. Glinka: Patetični trio za klarinet, fagot in klavir v d-molu / *Trio Pathétique for clarinet, basson and piano in D minor*

Klarinetist François Benda prihaja iz glasbene družine v Braziliji. Klarinet, kompozicijo in dirigiranje je študiral v Gradcu in Ženevi, kjer je kot solist leta 1988 tudi debitiral. Leta 1991 je v Rimu prejel mednarodno nagrado za uprizoritveno umetnost, danes pa koncertira v najprestižnejših svetovnih dvoranah, kot so Berlinska filharmonija, Musikverein na Dunaju in Concertgebouw v Amsterdamu, ter kot solist nastopa z vodilnimi orkestri. Zaposlen je na Univerzi za umetnost v Berlinu, poučuje pa tudi na Akademiji za glasbo v Baslu.

Norveški fagotist Ole Kristian Dahl je začel študij fagota pri šestnajstih letih na Univerzi v Stavangerju na Norveškem. Od leta 2008 je docent za fagot na Visoki šoli za glasbo v Mannheimu. Kot gostujoči profesor od leta 2017 poučuje na Kraljevem kolidžu v Londonu. Od leta 2016 je prvi fagotist v Švedskem nacionalnem simfoničnem orkestru v Göteborgu. Prvič se je kot solo fagotist zaposlil leta 1998 v Malezijski filharmoniji v Kuala Lumpurju; takrat je še študiral na Konservatoriju za glasbo v Švici. Ko je končal ta študij, je nadaljeval na Visoki šoli za glasbo v Hannoveru.

Latvijska pianistka Elina Gotsouliak, prepoznavna kot ena najobetavnejših in vsestranskih pianist njene generacije, je študij opravljala na Akademiji za glasbo v Rigi, in ga nadaljevala v Baslu pri Rudolfu Bachbinderju. Večkrat nagrajena pianistka, ki je izvrstna tudi kot čembalistka, poučuje na Akademiji za glasbo v Baslu od leta 2010.

François Benda was born in Brazil to a musical family. He studied clarinet, composition and conducting in Graz and Geneva, debuting as a soloist in the latter city in 1988. In 1991 he was awarded the Premio Internazionale Gino Tani per le Arti dello Spettacolo in Rome. Today he performs in the world's most prestigious concert halls, including the Philharmonie in Berlin, the Musikverein in Vienna and the Concertgebouw in Amsterdam, and appears as a soloist with leading orchestras. Alongside his activities as a soloist and conductor, he is a professor at the University of the Arts in Berlin and also teaches at the City of Basel Music Academy. Norwegian bassoonist Ole Kristian Dahl began playing the bassoon at twelve and commenced his studies at the University of Stavanger in Norway at the age of just sixteen. He has taught bassoon at the Mannheim University of Music and Performing Arts since 2008 and has been Visiting Bassoon Professor at the Royal College of Music in London since 2017. He has been principal bassoon of the Gothenburg Symphony Orchestra [National Orchestra of Sweden] since 2016. His first job as solo bassoon was with the Malaysian Philharmonic in Kuala Lumpur in 1998, while he was still a student at the Conservatoire Supérieur de Musique in Geneva. After completing his studies in Switzerland, he enrolled at the University of Music in Hanover. The Latvian pianist Elina Gotsouliak has been described as one of the most promising and versatile pianists of her generation. After graduating from the Academy of Music in Riga, she went on to study with Rudolf Bachbinder in Basel. The winner of multiple prizes, she is also an outstanding harpsichordist. She has been teaching at Basel Academy of Music since 2010.

Vstopnice / Tickets: 19 €

.....



6. 8. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church

GUY BEN-ZIONY, viola NAMAAN WAGNER, klavir / piano

JENS-PETER MAINTZ violončelo / cello

KEIKO TAMURA, klavir / piano

Program / Programme:

L. van Beethoven: Duet za violo in violončelo v Es-duru, WoO 32 [Duet za dvoje obveznih očal]
Duet for viola and cello in Es major, WoO 32
[Duet "With Two Eyeglasses Obligato"]

R. Schumann: Pravljične slike za violo in klavir, op. 113
Fairy tale Pictures for viola and piano, Op. 113

L. van Beethoven: Sonata za violončelo in klavir št. 4 v C-duru, op. 102/1 / Sonata for cello and piano No. 4 in C major, Op. 102/1

J. Brahms: Trio za violo, violončelo in klavir v a-molu, op. 114 / Trio for viola, cello and piano in A minor, Op. 114

Izraelski violist Guy Ben-Ziony je študiral na Univerzi za glasbo in gledališče v Leipzigu in diplomu opravil z odliko. Po srečanju z Gidonom Kremerjem na Akademiji Kronberg je začel nastopati po festivalih po vsej Evropi, in to z glasbeniki, kot so Lisa Batiashvili, Christian Tetzlaff, Alexander Lonquich in Menachem Pressler. 12 let je poučeval na Univerzi za glasbo in gledališče v Leipzigu. V sezoni 2017/18 je bil gostujoči profesor na glasbeni šoli Jacobs v Bloomingtonu v Indiani. Poleg solističnega udejstvovanja pogosto koncertira kot prva viola znanih orkestrov. Ob njem bo nastopil pianist Naaman Wagner, ki kot solist ali komorni glasbenik intenzivno koncertira po Izraelu, pa tudi Evropi in Aziji. Goreči poustvarjalec sodobne glasbe je član 21st Century Ensemble.

Nemški violončelist Jens-Peter Maintz uživa ugled kot solist, komorni glasbenik in predan profesor. Kot solist je igral pod taktirko Vladimirja Aškenazija, Herberta Blomstedta, Dmitrija Kitajenka, in to z Nemškim simfoničnim orkestrom Berlin, simfoničnim orkestrom Stuttgartskega radia in iz Tokia ter številnimi drugimi uglednimi orkestri. Od leta 2006 je glavni violončelist Festivalnega orkestra v Lucernu. Od leta 2004 je profesor na Univerzi za umetnost Berlin, od 2017 pa še na Visoki šoli za glasbo Reina Sofia v Madridu. Pri klavirju ga bo spremljala Keiko Tamura, japonska pianistka, diplomantka Lübeškega glasbenega kolidža in nagrajenka tekmovanja Čajkovski v Moskvi za najboljšo klavirsko spremljavo.

Israeli violist player Guy Ben-Ziony studied at the University of Music and Theatre in Leipzig, where he graduated with distinction. Following an encounter with Gidon Kremer at the Kronberg Academy he began performing at festivals around Europe with musicians such as Lisa Batiashvili, Christian Tetzlaff, Alexander Lonquich and Menachem Pressler. From 2006 to 2017 he taught at the University of Music and Theatre in Leipzig. In the 2017/18 season he was a visiting professor at the Jacobs School of Music in Bloomington, Indiana. Alongside his work as a soloist, he frequently performs as first viola with prestigious orchestras. Appearing alongside him will be the pianist Naaman Wagner, an active recitalist and chamber musician who performs extensively in Israel, Europe and Asia. A champion of contemporary music, he is a member of the 21st Century Ensemble.

German cellist Jens-Peter Maintz is a versatile soloist, a sought-after chamber musician and a dedicated cello teacher. As a soloist he has performed under conductors such as Vladimir Ashkenazy, Herbert Blomstedt and Dmitri Kitayenko, with the Deutsches Symphonie-Orchester Berlin, the Stuttgart Radio Symphony Orchestra, the Tokyo Symphony Orchestra and other prestigious ensembles. He has been principal cello of the Lucerne Festival Orchestra since 2006. Together with Wolfgang Emanuel Schmidt he founded the cello duo Cello Duello. He has been a professor at the University of the Arts in Berlin since 2004 and has taught at the Reina Sofía School of Music in Madrid since 2017. 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 €

.....



8. 8. ob 20.30 / at 8.30 pm

Gallusova dvorana / Gallus Hall, Cankarjev dom

ANA NETREBKO

sopran / soprano

JUSIF EJVAZOV

tenor

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra

Dirigent / Conductor: **MICHELANGELO MAZZA**

Program / Programme:

G. Verdi: »Gia nella notte densa« duet Otella in
Desdemone iz opere Otello
Otello and Desdemona's duet from Otello

G. Puccini: »In questa reggia« arija princese Turandot iz
opere Turandot / *Princess Turandot's aria from Turandot*

U. Giordano: »Colpito qui m'avete« arija z recitativom
Adrea Chenierja iz opere Andrea Chenier / *Andrea
Chenier's aria with recitative from Andrea Chenier*

R. Leoncavallo: Intermezzo k operi Glumači
Intermezzo to I Pagliacci

R. Leoncavallo: »Stridono lassu« arija Nedde iz opere
Glumači / *Nedda's aria from I Pagliacci*

R. Leoncavallo: »Vesti la giubba« arija Cania iz opere
Glumači / *Canio's aria from of Pagliacci*

R. Leoncavallo: »Mattinata« pesem za glas in orkester
song for voice and orchestra

G. Verdi: »La donna è mobile« arija Vojvode iz Mantove
iz opere Rigoletto / *Duke of Mantua's aria from Rigoletto*

G. Giménez: Intermezzo iz zarzuele »La boda de Luis Alonso« / from »La boda de Luis Alonso«

E. Curtis: Tu, Ca Nun Chiagne

E. Kálmán: »Heia heia in den Bergen ist mein Heimatland« arija Sylve iz operete Kneginja čardaša *Sylva's aria from The Gypsy Princess*

A. Lara: Granada

G. Puccini: »O soave fanciulla« duet Rodolfa in Mimi iz opere La Bohème / *Rodolfo and Mimi's duet from La bohème*

Ruska sopranistka Ana Netrebko kraljuje na opernih in koncertnih odrih po vsem svetu, vse odkar jo je odkril dirigent Valerij Gergijev. Njena vokalna zrelost ji omogoča umetniško neprekosljive interpretacije Verdijevih in Wagnerjevih junakinj ter vodilnih vlog v delih pozne romantike. Skupaj z odrskim partnerjem, azerbajdžanskim tenoristom Jusifom Ejvazovom, ki je eden najbolj iskanih tenoristov svoje generacije, sta postala zvezdniški operni par *par excellence*. Karizmatični pevec je reden gost vseh najuglednejših opernih hiš in festivalov po svetu, kot so Kraljeva operna hiša v Londonu, Državna bavarska opera v Münchnu, Dunajska državna opera, La Scala v Milanu, Državna operna hiša v Parizu in Metropolitanska opera v New Yorku. Program bo italijansko obarvan z najbolj znanimi sopranskimi in tenorskimi arijami ter dueti iz izbranih oper. Ko je Giuseppe Verdi začel ustvarjati opere, sta bili javnost in stroka trdno prepričani, da učinkovitosti Rossinijevih oper ne more preseči. Verdi je z novimi pristopi v dramtizaciji in inventivno melodičnostjo v glasbeni ekspresiji kmalu dokazal, da se motijo. Postal je najpomembnejši operni ustvarjalec

v Italiji in širše v Evropi. Po Verdiju je prišel čas za Giacomina Puccinija, ki je predhodniku sledil po vplivu in ugledu. Ustvarjal je v slogu verizma, ki je glasbeni odgovor na takrat razširjeni literarni realizem. Isti slog sta v svojih operah uporabljala Leoncavallo in Giordano.

Simfoničnemu orkestru RTV Slovenija bo dirigiral Michelangelo Mazza, ki z znanima pevcema tesno sodeluje že več let.

Russian soprano Ana Netrebko has reigned supreme on opera and concert stages across the world, ever since being discovered by conductor Valery Gergiev. Her vocal maturity enables her to create unparalleled interpretations of Verdi and Wagner heroines, as well as in leading roles in works of the later Romantic period. Ana and her stage partner, the Azerbaijani tenor Yusif Eyvazov, who is one of the most sought-after tenors of his generation, have become an operatic star couple par excellence. The charismatic singer is a regular guest at the most prestigious opera houses and festivals around the world, such as the Royal Opera House in London, the Bavarian State Opera in Munich, the Vienna State Opera, La Scala in Milan, the Paris Opera and the Metropolitan Opera in New York. The programme will have an Italian flavour, featuring some of the best-known soprano and tenor arias and duets from selected operas. When Giuseppe Verdi started writing operas, the public and professional circles were firmly convinced that the effectiveness of Rossini's operas could not be exceeded. Yet Verdi's new approaches in dramatisation and inventive melodic dimension in his musical expression soon showed them that they were wrong. He became the most important opera composer in Italy and in the wider European arena. After Verdi, the time came for Giacomo Puccini, who followed up on his predecessor in influence and distinction. He worked in the verismo style,

which is a musical response to the then widespread literary realism. This same style was used in operas by Leoncavallo and Giordano.

The RTV Slovenija Symphony Orchestra will be conducted by Michelangelo Mazza, who has worked closely with outstanding singers for a number of years.

Vstopnice / Tickets: 199, 149, 99, 49 €

.....



**SIMFONIČNI ORKESTER
RTVSLOVENIJA**

Sponsor / Sponsor:





9. 8. ob 19.00 / at 7.00 pm

Križevniška cerkev / Križevniška Church

MOJCA ZLOBKO VAJGL

harfa / harp

EVA-NINA KOZMUS

flavta / flute

KARMEN PEČAR KORITNIK

violončelo / cello

Program / Programme:

J. Ibert: Dva interludija za flavto, violončelo in harfo
Deux Interludes for flute, cello and harp

M. Glinka, prir. / arr. **E. Herrmann:** Tri ruske pesmi
Three Russian Songs

C. Debussy, prir. / arr. **F. Carman:** Arabeska št. 1 v E-duru
za flavto, violončelo in harfo / *Première Arabesque in
E major for flute, cello and harp*

M. Glinka: Nokturno v Es-duru za harfo solo
Nocturne in E-flat Major for solo harp

A. Piazzolla, prir. / arr. **K. Vehmanen:** Cafe 1930, iz suite
from "Histoire du Tango"

N. Paganini, prir. / arr. **L. Silva:** Variacije na Mojzesovo
molitev iz Rossinijeve opere »Mojzes v Egiptu«,
za violončelo in harfo / *Variations on a theme from
Rossini's opera "Moses in Egypt" for cello and harp*

N. M. Mostler: Harfenständchen, Op. 20

M. Ravel, prir. / arr. **C. Salzedo:** Sonatina za flavto,
violončelo in harfo / *Sonatine en trio*

Vsako glasbilo iz tria, ki ga sestavljajo harfa, flavta in violončelo, je nekaj običajnega v kontekstu orkestrske elementarnosti. Če pa jih združimo v komorno zasedbo, ugotovimo, da izvirne literature zanjo ni na pretek. Tri uveljavljene slovenske glasbenice so se leta 2014 povezale in začele skupaj ustvarjati. Njihove glasbene sinergije se dopolnjujejo v zvočnost, ki je v svoji posebnosti ekskluzivna, kot so tudi članice. Njihov program sestavljajo miniature, ki so večinoma prepoznavna komorna dela iz opusov izbranih skladateljev. Z deli Jacquesa Iberta, Claudea Debussyja in Mauricea Ravela bodo predstavile zvočno estetiko, ki povezuje izpovednost pozne romantike in impresionizma – glasbenega sloga, ki ga je s svojo edinstveno govorico utrdil Claude Debussy. Kot protiutež francoski prefinjeni zvočnosti bo zazvenela ruska glasbena izraznost 19. stoletja očeta ruske klasične glasbe, Mihaila Glinke, ter italijanskega violinskega virtuozu Niccolòja Paganinija. Glasbenice bodo naredile tudi hommage Astorju Piazzolli ob njegovi stoti obletnici rojstva in izvedle delo pri nas redko slišane nemškega skladatelja iz 20. stoletja, Nikolausa Moritza Mostlerja.

Each of the instruments in this trio, comprising harp, flute and cello, is a perfectly normal elemental component in an orchestral context. Yet if we put them together in a chamber ensemble, we find that there are practically no original compositions for this combination of instruments. The three acclaimed Slovene musicians who make up the trio began working together in 2014. Their musical synergies complement each other in a sound that is unique and distinctive, just like the members of the trio. Their programme comprises miniatures, which are for the most part recognisable chamber pieces from the works of selected composers. Through the works of Jacques Ibert, Claude Debussy and Maurice Ravel they will present a sound aesthetic that links together the expressiveness of late Romanticism and Impressionism – a musical style consolidated by Claude Debussy with his unique idiom. As a counterweight to that French sonorous refinement, we will be treated to the forthright Russian musical expressiveness of the 19th century, from the father of Russian classical music, Mikhail Glinka, and to the Italian violin virtuoso Niccolò Paganini. These three musicians will also pay homage to Astor Piazzolla to mark the centenary of his birth and will perform a work rarely heard in Slovenia by the German 20th century composer Nikolaus Moritz Mostler.

Vstopnice / Tickets: 19 €

.....



10. 8. ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church

KREUTZER SONATA

LANA TROTOVŠEK, violina / *violin*
ALJA MANDIČ FAGANEL
 violončelo / *cello*

GODALNI KVARTET DISSONANCE DISSONANCE STRING QUARTET

Program / *Programme*:

H. Wolf: Italijanska serenada za godalni kvartet
Italian Serenade

H. Wolf, prir. / *arr. K. Hvala*: Koncert za violino in
 godalni ansambel v d-molu, op. 6 / *Concerto for violin
 and strings in D minor, Op. 6*

H. Wolf: Intermezzo v Es-duru / *Intermezzo in E-flat major*

L. van Beethoven: Kvintet za godala v A-duru po
 Sonati za violino in klavir, op. 47 »Kreutzer«
*String Quintet in A major after Violin Sonata No. 9,
 Op.47 [“Kreutzer”]*

Koncert z naslovom Kreutzer sonata je reminiscenca na leto 2020, jubilejno leto Ludwiga van Beethovna in Huga Wolfa, ki je bilo zaradi pandemije koncertno skromnejše in manj slavnostno. S tem programom želi Godalni kvartet Dissonance še enkrat poudariti zgodovinski pomen in veličino teh pomembnih skladateljev iz romantike. Poleg dveh izvirnih skladb Huga Wolfa za godalni kvartet bodo glasbeniki izvedli še *Koncert za violino in godalni kvartet*, ki je v izvirniku napisan za violino in klavir. V drugem delu večera pa bo zazvenela znamenita Kreutzerjeva sonata, ki je bolj znana v različici za violino in klavir. Manj pa je znano, da je Beethoven sam napisal to skladbo tudi za godalni kvintet. Članom zasedbe Dissonance se bo pri Kreutzerjevi sonati, tako kot v izvedbi *Koncerta za violino* Huga Wolfa, pridružila violinistka Lana Trotovshek, letošnja nagrajenka Prešernovega sklada. Izvrstna violinistka je preteklo sezono na Ljubljana Festivalu skupaj s pianistko Mario Canyigueral navdušila poslušalstvo na treh zaporednih večerih, na katerih sta z briljanco izvedli vseh deset Beethovnovih sonat za violino in klavir.

The concert entitled “Kreutzer Sonata” harks back to 2020, a jubilee year for Ludwig van Beethoven and Hugo Wolf, which, owing to the pandemic, was celebrated on a more modest scale than originally planned. With the programme of this concert, the Dissonance String Quartet wishes to emphasise once again the historic importance and greatness of these two important composers of the Romantic era. In addition to two original compositions for string quartet by Hugo Wolf, the musicians will perform an arrangement for violin and string quartet of a work originally composed for violin and piano. The second part of the evening will feature the famous Kreutzer Sonata, better known in its version for violin and piano. Perhaps less well known is the fact that Beethoven himself also wrote a version of the work for string quintet. For the performance of the Kreutzer Sonata and Hugo Wolf’s Violin Concerto, the Dissonance String Quartet will be joined by violinist Lana Trotovshek, who is among this year’s Prešeren Fund Prize winners. Together with pianist Maria Canyigueral, she gave brilliant performances of all ten of Beethoven’s violin sonatas over three successive evenings at last year’s Ljubljana Festival.

Vstopnice / Tickets: 19 €

.....



11. 8. ob 20.30 / at 8.30 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

JONAS KAUFMANN

tenor

Simfonični orkester RTV Slovenija
RTV Slovenia Symphony Orchestra

Dirigent / *Conductor*: **JOCHEN RIEDER**

Program / Programme:

G. Verdi: Uvertura k operi Sicilijanske večernice
Overture to I vespri siciliani

G. Verdi: »La vita inferno« arija Don Alvara iz opere
 Moč usode / *Don Alvaro's aria from La forza del destino*

A. Ponchielli: Ples ur iz opere Gioconda
Dance of the Hours from La Gioconda

A. Ponchielli: »Cielo e mar« arija Enza Grimalda iz opere
 Gioconda / *Enzo Grimaldi's aria from La Gioconda*

R. Leoncavallo: Intermezzo iz opere Glumači
from I Pagliacci

R. Leoncavallo: »Vesti la giubba« arija Cania iz opere
 Glumači / *Canio's aria from I Pagliacci*

R. Wagner: Let Valkir iz tretjega dejanja opere Valkira
Ride of the Valkyries from Act III of The Valkyrie

R. Wagner: »Ein Schwert verhiess mir der Vater«
 Siegmundov monolog iz opere Valkira
Siegmond's sword monologue from The Valkyrie

R. Wagner: Preludij k prvemu dejanju v operi
 Mojstri pevci Nürnberški / *Prelude to Act I of Die
 Meistersinger von Nürnberg*

R. Wagner: »Morgenlich leuchtend im rosigen Schein« Waltherjeva pesem zahvale iz opere Mojstri pevci Nürnberški / *Walter's prize song from Die Meistersinger von Nürnberg*

R. Wagner: Preludij k prvemu dejanju v operi Lohengrin / *Prelude to Act I of Lohengrin*

R. Wagner: »In fernem Land « Lohengrinova gralova glasnica iz opere Lohengrin / *Lohengrin's Grail narration from Lohengrin*

Šarmantni tenorist Jonas Kaufmann se po lanskem debiju na Ljubljana Festivalu, s katerim je osupnil občinstvo, vrača v slovensko prestolnico. Nemški pevec, ki slovi po izvrstni tehniki in ga pogosto omenjajo kot kralja tenorjev, je izredno cenjen zaradi sposobnosti popolnega vživljanja v katerikoli lik, ki ga upodablja. Večer opernih arij bo temeljil na dveh osrednjih opernih smereh 19. stoletja: italijanski in nemški. Verdi in Wagner sta rojena istega leta. Oba sta uživala ugled in bila vplivna. Od tukaj pa med njima ni več vzporednic. Verdijeve opere prežemajo lahkotnost, ekstravertiranost, prelepe melodije in privlačne, večinoma ljubezenske zgodbe. Za Wagnerjeve glasbene drame so značilne dolge fraze, ki prehajajo druga v drugo. Znan je tudi po lajtmotivu, zvočni prvini, s katero psihološko označuje vlogo. Izhodišče najpogosteje črpa iz germanske mitologije. Amilcare Ponchielli je bil druga najpomembnejša operna osebnost v Italiji za Verdijem, Ruggiero Leoncavallo pa je eden od predstavnikov italijanskega verizma. Tenorista bo spremljal Simfonični orkester RTV Slovenija, ki ga bo vodil nemški dirigent Jochen Rieder, ki ga s Kaufmannom povezuje dolgoletno uspešno in intenzivno glasbeno sodelovanje.

Charming tenor Jonas Kaufmann returns to the Slovene capital following last year's astonishing Ljubljana Festival debut. The German singer, who is distinguished for his superlative technique and is frequently referred to as the "king of tenors", is very highly regarded due to his ability to enter fully into whatever character he is portraying. The evening of opera arias will be based on the two main operatic orientations of the 19th century – Italian and German. Verdi and Wagner were born in the same year. They both enjoyed distinction and were influential. But from there on they had little in common. Verdi's operas are infused with a lightness, they are extroverted with gorgeous melodies and appealing, for the most part, love stories. Wagner's musical dramas are characterised by long phrases merging one into another. He is also known for his leitmotif, a sound element that he uses to psychologically mark the role. He most commonly draws his inspirations from German mythology. Amilcare Ponchielli was the other main opera figure in Italy after Verdi, while Ruggiero Leoncavallo was one of the exponents of Italian verismo. The tenor will be accompanied by the RTV Slovenia Symphony Orchestra under the German conductor Jochen Rieder, who has been linked to Kaufmann through many years of outstanding and intensive musical collaboration.

Vstopnice / Tickets: 199, 149, 99, 49 €

.....



**SIMFONIČNI ORKESTER
RTV SLOVENIJA**

Sponsor / Sponsor:

**TRI
MO**



13. 8. ob 19.00 / at 7.00 pm
Slovenska filharmonija / Slovenian Philharmonic

ARKADIJ VOLODOS

klavir / piano

Program / Programme:

J. Brahms: Šest klavirskih skladb, op. 118 / *Six Piano Pieces, Op. 118*

F. Schubert: Sonata v A-duru, D. 959 / *Sonata in A major, D. 959*

Neomejena virtuoznost v kombinaciji z neverjetnim občutkom za ritem, barvo in poezijo naredi ruskega umetnika Arkadija Volodosa pripovedovalca intenzivnih zgodb in neskončnih svetov. Po študiju na konservatoriju v rojstnem Sankt Peterburgu in na Moskovskem konservatoriju ter na izpopolnjevanjih v Parizu in Madridu je leta 1996 debitiral v New Yorku in od tedaj nastopa po vsem svetu na recitalih in v vlogi solista z najiminenitnejšimi svetovnimi orkestri.

Program recitala bosta sestavljali deli Johanna Brahmsa in Franza Schuberta. Šest klavirskih skladb, opus 118, Johanna Brahmsa sestavljajo štiri intermezzi, ena balada in ena romanca, to so vrhunske miniature, polne romantičnega naboja, melanholije in nežne sentimentalnosti. Skladbe so prefinjeno povezane v niz in se zvočno dopolnjujejo. Kot je značilno za njegov poznejši slog in klavirske miniature iz tega časa, so te skladbe tridelne oblike, kompleksne in polne goste motivike. *Sonata za klavir, D. 959*, Franza Schuberta je njegova predzadnja sonata, ki jo je dokončal le tri mesece pred smrtjo. Schubert do svoje smrti ni uspel prepričati nobenega založnika, da bi sonato izdal. Danes velja za ena izmed najbolj poznanih in priljubljenih Schubertovih sonat. Pogosto je vključena na programe klavirskih recitalov in tudi posneta na mnogih albumih z najboljšimi pianisti.

Limitless virtuosity, combined with a unique sense of rhythm, colour and poetry, make Russian pianist Arcadi Volodos the narrator of intense stories and infinite worlds. After studying at the Conservatory in his birthplace of St. Petersburg and then at the Moscow Conservatory, he went on to study in Paris and Madrid, and in 1996 he debuted in New York. Since then, he has appeared all over the world at recitals and in the role of soloist with the most prominent world orchestras.

The recital programme will feature works by Johannes Brahms and Franz Schubert. Johannes Brahms's Six Pieces for Piano, Op. 118, include four intermezzi, one ballad and one romance, which are superlative miniatures, full of Romantic charge, melancholy and tender sentimentality. The compositions are subtly linked and complement each other. As is typical of his later style and piano miniatures of the time, these are tripartite compositions, complex and dense with motifs. The Piano Sonata in A major, D.959, is Franz Schubert's penultimate sonata, completed three months before his death. Schubert failed to find a publisher for the sonata while he was alive. Today it is one of Schubert's best known and most popular sonatas. It is often included in piano recitals, and has been recorded many times by some of the best pianists.

Vstopnice / Tickets: 39, 29 €

.....



**BEST SHOPPING
IN LJUBLJANA**

**NAJBOLJŠI SHOPPING
V LJUBLJANI**



CHICAGO
THE MUSICAL

16. – 20. 8. ob 20.30 / at 8.30 pm
Kongresni trg / Congress Square

CHICAGO

muzikal / *musical*

Režiser in koreograf / *Director and choreographer:*
MYKAL RAND

Glasbeni vodja / *Musical director:* **Alex Parker**
Producentka, managerka, direktorica kastinga
Producer, general manager, casting director:

Danielle Tarento

Scenograf / *Set designer:* **Jason Denvir**

Kostumograf / *Costume designer:*

James Maciver

Oblikovalec zvoka / *Sound designer:* **Chris Whybrow**

Oblikovalec luči / *Lighting designer:* **David Howe**

Zasedba / *Cast:*

Roxie Hart: **Ceili O'Connor**

Velma Kelly: **Madalena Alberto**

Billy Flynn: **Gregory Haney**

"Mama" Morton: **Johnnie Fiori**

Amos Hart: **Alastair Brookshaw**

Mary Sunshine: **Jordan Lee Davies**

Ansambel / *Ensemble:* **Aubrianna Majewski, Becky Anderson, Charlie Johnson, Erica-Jayne Alden, Louis Clarke-Clare, Lucy Cowie, Luke Jackson, Luka Fraser Yates, Matthew Sweet, Oliver Ramsdale**

Chicago je eden najuspešnejših broadwayskih muzikalov, ki je po premieri leta 1975 v Gledališču 46th Street doživel nešteto ponovitev in novih produkcij. Nastal je po istoimenski drami novinarko Maurine Dallas Watkins, ki so jo navdihnile zgodbe zločink, o katerih je poročala v svoji kolumni. Glasbo in besedilo sta napisala John Kander in Fred Ebb, pod režijo in koreografijo prvotne izvedbe pa se je podpisal Bob Fosse, slavni broadwayski koreograf, ki ga poznamo po muzikalih, kot so *Sweet Charity*, *Kabaret*, *Ta vražji jazz*. Današnje uprizoritve temeljijo na obuditvi muzikala leta 1996 s koreografijo Ann Reinking po Fossejevem zgledu. Zgodba je sijajen spektakel o jazzovskem Chicagu, polnem intrig, ljubezni, prevar, izdaj, rivalstva in prijateljstva. Glavni junakinji sta naivna Roxie Hart, ki si ne želi nič drugega, kot da bi zaslovela kot plesalka, in že uveljavljena zvezda kabareta Velma Kelly, ki se znajdetata pred sodiščem zaradi umora svojih ljubimcev. S pomočjo prebrisanega odvetnika Billyja Flynnja skušata ubežati smrtni kazni, od aretacije do konca sojenja pa postrežeta s številnimi zabavnimi pevskimi in plesnimi točkami, kot so *All that Jazz*, *Hot Honey Rag*, *Razzle Dazzle*.

Chicago is one of the most successful Broadway musicals of all time and has seen countless revivals and new productions since its premiere at the 46th Street Theatre in 1975. With music by John Kander, lyrics by Fred Ebb and book by Ebb and John Fosse, Chicago is based on the 1926 play of the same name by the journalist Maurine Dallas Watkins, who took her inspiration from the crime stories she reported on in her newspaper column. The original production was directed and choreographed by Bob Fosse, a famous Broadway choreographer also known for musicals such as Sweet Charity, Cabaret and All That Jazz. Today's stagings of the musical are based on the 1996 revival with choreography by Ann Reinking "in the style of Bob Fosse". The musical is a brilliant spectacle set in the Chicago of the jazz age, a tale full of intrigue, love, deception, betrayal, rivalry and friendship. The two main characters are the naïve Roxie Hart, who wants nothing more than to become a famous dancer, and the established cabaret star Velma Kelly, both of whom find themselves in court accused of murdering their lovers. With the help of cunning lawyer Billy Flynn, they try to escape a death sentence and, between their arrest and the end of the trial perform, numerous entertaining song-and-dance numbers such as "All That Jazz", "Hot Honey Rag" and "Razzle Dazzle".

Vstopnice / Tickets: 49 €, 39 €, 29 €

Sponzor / Sponsor [16. 8.]:



Sponzor / Sponsor [17. 8.]:



Sponzor / Sponsor [19. 8.]:



Sponzor / Sponsor [20. 8.]:



Energija za življenje



23. in /and 24. 8. ob 20.30 / at 8.30 pm
Kongresni trg / Congress Square

LOLITA

muzikal / *musical*

Gledališče LDM Nova Scena / LDM Novaya Stsena

Režiserka / *Director*: **IRINA ZJUZINA**

Avtorica predstave in producentka

Author and producer: **Irina Afanasjeva**

Glasba, aranžmaji in zvok / *Music, arrangements and*

sound: **Anton Tanonov**

Režiserka / *Director*: **Irina Zjuzina**

Avtorica koreografskega koncepta

Choreographic concept: **Anastasia Melnikova**

Koreograf / *Choreographer*: **Svjatoslav Meljnikov**

Scena in kostumografinja / *Set design and costume*

design: **Irina Afanasjeva**

Scenografinja / *Set design*: **Sofia Tjurenova**

Zasedba / *Cast*:

Lolita: **Evdokija Malevskaja**

Oswald Rayner (Humbert): **Denis Kiriakov**

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: **Nikolaj Soldatkin**

Hudič / *Demon*: **Sergej Hudjakov**

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

Sofija Roždestvenskaja, Ariana Kabanova

Ansambel Profesionalne plesne šole Jagger

Dancing Troupe of the Jagger Professional Dance School

Gledališče LDM Nova Scena iz Sankt Peterburga se po odmevnem debiju s spektakularnim *Mojstrom in Margareto* ter nekonvencionalnim *Evgenijem Onjeginom* vrača v Slovenijo z briljantno mojstrovino čutnosti, pogubne ljubezni in erotike. Muzikal *Lolita* ima malo skupnega z istoimenskim kontroverznim romanom Vladimirja Nabokova, ki govori o sprevrženi in tragični romanci med moškimi srednjih let in njegovo mladoletno pastorko. Skupna originalni zgodbi ostaja le ljubezen, ki nas lahko pogubi in zapelje v temačnost in grozo. Muzikal je plod mednarodne koprodukcije, ki jo sestavljajo pevske zvezde ruskih muzikalov, razkošen baletni ansambel z impozantno koreografijo, mikavnimi kostumi in inovativno interaktivno kuliso s posebnimi vizualnimi učinki. Zgodba je postavljena v zadnje sončne dni zlate dobe Rusije pred izbruhom revolucije, ki je povzročila razpad ruske monarhije. *Lolita* je simbol čistosti, prepovedani sad, obljubljeni raj, nad katerim se pne svod peklenkega ognja. Je zastrašujoča ljubezen, ki vodi v smrt.

Following its stunning Ljubljana debut with a spectacular The Master and Margarita and an unconventional Eugene Onegin St Petersburg's LDM Novaya Stsena theatre returns to Slovenia with a brilliant masterpiece of sensuality, fateful love and eroticism. The musical Lolita has little in common with the eponymous Vladimir Nabokov's novel about a perverse and tragic romance between a middleaged man and his juvenile stepdaughter. All they have in common is the destructive love, which can ruin us and lead into darkness and horror. The musical is a 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. The story is set in the last few sunny days of the golden age of Russia before the outbreak of the revolution that led to the disintegration of the monarchy. Lolita is a symbol of purity, a forbidden fruit, a promised paradise with a vault of hellfire rising above it. It is a frightening love that leads to death.

Vstopnice / Tickets: 49 €, 39 €, 29 €

Sponzor / Sponsor [23. 8.]:

 **Mercator**

Sponzor / Sponsor [24. 8.]:

 **triglav**



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

JOSÉ CURA

tenor in skladatelj / *and composer*

Elisa Balbo, sopran / *soprano*

Nuška Drašček, mezzosopran / *mezzo-soprano*

Péter Balczó, tenor

Marcell Bakonyi, bas / *bass*

Simfonični orkester RTV Slovenija

RTV Slovenia Symphony Orchestra

Zbor Slovenske filharmonije

Slovenian Philharmonic Choir

Mladinski pevski zbor RTV Slovenija

RTV Slovenia Youth Singing Choir

Dirigent / *Conductor*: **MARIO DE ROSE**

Program / *Programme*:

G. Verdi: Uvertura k operi Moč usode

Overture to the opera La forza del destino

G. Verdi: »La Vergine degli angeli« iz opere Moč

usode / *"La Vergine degli angeli" from the opera*

La Forza del destino

P. Mascagni: Intermezzo iz opere Cavalleria Rusticana

Intermezzo from the opera Cavalleria Rusticana

P. Mascagni: »Innegiamo al Signor« iz opere

Cavalleria Rusticana / *"Innegiamo al Signor" from the*

opera Cavalleria Rusticana

C. Saint-Saëns: »Vois ma misère, hélas!« Samsonov

monolog iz opere Samson in Dalila

Samson's monologue from Samson et Dalila

J. Cura: Oratorij Ecce Homo / *Oratorio Ecce Homo*

José Cura se je po študiju kompozicije in dirigiranja preselil v Buenos Aires in v Gledališču Colón tako izpopolnil svoj glas, da se je uveljavil kot mednarodno priznan tenorist. Navdušuje tako na izvrstnih koncertnih nastopih kot tudi z interpretacijami opernih likov, predvsem Verdijevih oper. Poleg tega je uspešen kot skladatelj in dirigent. Na Ljubljana Festivalu bo nastopil s Simfoničnim orkestrom in Mladinskim zborom RTV Slovenija, Zborom Slovenske filharmonije pod taktirko argentinskega dirigenta Maria De Rosa. Z mednarodno zasedbo solistov Elisa Balbo, Nuško Drašček, Péтром Balczóm in Marcellom Bakonyijem bodo izvajali glasbo, ki je tako ali drugače povezana z religijo. Tako odlomki iz oper italijanskih skladateljev Giuseppeja Verdija in Pietra Mascagnija kot tudi iz opere *Samsom in Dalila* francoskega romantičnega skladatelja Camilla Saint-Saënsa bodo osvetljevali trenutke, ko so se junaki obračali z molitvijo k bogu. Tudi sklepna skladba *Oratorij Ecce Homo* Joséja Cure bo prinesla zgodbo Jezusovega zasmehovanja, izdajstva, križeve poti in križanja. Oratorij, ki nosi naslov po besedah Poncija Pilata *Glejte, človek*, je Cura premierno izvedel s Praškim simfoničnim orkestrom leta 2017.

After studying composition and conducting, José Cura moved to Buenos Aires to hone his skills at the Teatro Colón, becoming a tenor of international acclaim. He enthralled audiences both in outstanding concert appearances and in his portrayal of opera characters, principally from the works of Verdi. Moreover, he has also found success as a composer and conductor. At the Ljubljana Festival he will appear together with the RTV Slovenia Symphony Orchestra and Youth Choir, and the Slovene Philharmonic Choir under the baton of Argentinian conductor Mario De Rose. With an international ensemble of soloists Elisa Balbo, Nuška Drašček, Péter Balczó and Marcell Bakonyi the programme will feature music that is in one way or another tied to religion. Sections from the operas of Italian composers Giuseppe Verdi and Pietro Mascagni, as well as from the opera Samson et Dalila by the French Romantic composer Camille Saint-Saëns, will highlight the moments when the heroes turned to prayer. Then the concluding composition, the Oratorio Ecce Homo by José Cura, will offer the story of the mockery and betrayal of Jesus, the Stations of the Cross and his crucifixion. The Oratorio, titled after the words of Pontius Pilate "Behold the Man", was first performed in public by Cura with the Prague Symphony Orchestra in 2017.

Vstopnice / Tickets: 49, 39, 29 €

.....



SIMFONIČNI ORKESTER
RTV SLOVENIJA

Sponzor / *Sponsor*:





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

SAMO PLANET ONLY PLANET

SLOVENSKI NACIONALNI MLADINSKI ORKESTER SLOVENE NATIONAL YOUTH ORCHESTRA

Gosti / Guests: **KATALENA**

Dirigentka / Conductor:
ŽIVA PLOJ PERŠUH

Program / Programme:

Katalena, prir. / arr. **M. Krečič**:

Shod / Meeting

Zagovor / Defence

Ko bo fantič na vojsko šel / *When I Go To Fight In The War*

Rad imel bi jabolko / *I Would like to Have an Apple*

Enci benci / *Enci Benci*

Mrzle so njive / *The Fields Are Cold*

Pehtina pesem / *Pehta's Song*

Inferno / *Inferno*

Križ kraž / *Criss Cross*

Nore gobe / *Magic Mushrooms*

Zvezde / *Stars*

Mojčina pesem / *Mojca's Song*

P. Ramovš: Sinfonietta

D. Bučar: Ob Kolpi [iz suite Belokranjske pisanice]

By the Kolpa River [from Suite White Carniola Easter Eggs]

C. Debussy, prir. / arr. **A. Caplet**: Clair de lune za orkester

[iz suite Bergamasque] / *Clair de lune, for orchestra*

[from Suite Bergamasque]

Slovenski nacionalni mladinski orkester je projekt, prostor in zgodba, ki povezuje vso Slovenijo. V njem se imajo mladi glasbeniki, stari od 12 do 22 let, možnost razvijati ter krepiti glasbene in kulturne mostove. Orkester je namenjen druženju in ustvarjanju v glasbi, navduševanju za glasbeno umetnost in umetnost sploh, tkanju prijateljskih vezi in napredovanju. Pod vodstvom dirigentke Žive Ploj Peršuh in v aranžmaji preobleki Matije Krečiča bodo v sodelovanju z zasedbo Katalena poskrbeli, da slovenska glasbena dediščina zaživi v sveži energiji. Katalena je skupina ustvarjalnih posameznikov, ki so kot kolektiv, pa tudi samostojno in v različnih drugih kreativnih navezah, posneli kopico albumov, sodelovali pri številnih gledaliških in plesnih predstavah, filmih, literarnih večerih, državnih in občinskih proslavah ter nastopili na nešteto koncertih. Skupina se zvrstno sprehaja med popularno in ljudsko glasbo in že vrsto let sodi med bolj prepoznavne etno bende pri nas. Navdih črpa iz zapuščine slovenskih ljudskih pesmi, jih s svežimi pristopi prikaže v popolnoma novi luči in prepriča še tako zahtevnega poslušalca. Prav katalenska odprtost, drznost in prostor za igrivo improvizacijo so navdih za sodelovanje s Slovenskim nacionalnim mladinskim orkestrom, ki se bo zgodilo na prav posebno leto, v letu 2021 skupina Katalena namreč praznuje dvajset let delovanja.

The Slovene National Youth Orchestra is a project, a space and a story that connects the whole of Slovenia. It gives young musicians aged 12 to 22 the chance to develop their skills and build musical and cultural bridges. The orchestra is also about being together and creating music, about enthusiasm for music and the arts in general, about forming friendships and making progress. At this concert, directed by conductor Živa Ploj Peršuh, with arrangements by Matija Krečič and featuring the group Katalena, it will help Slovenia's musical heritage come to life with a fresh

energy. Katalena are a group of creative individuals who – collectively, individually and in various other creative combinations – have recorded multiple albums, collaborated on numerous theatre and dance productions, films, literary evenings and national and local celebrations, and performed countless concerts. As a group, they blur the boundaries between pop and folk and have for a number of years been among Slovenia's most prominent performers of world music. They draw their inspiration from the tradition of Slovene folk songs, which they show in a new light through fresh approaches that offer something to even the most demanding listener. Their openness, boldness and willingness to improvise are the qualities that have inspired this collaboration with the Slovene National Youth Orchestra, which takes place in a very special year for the group, since 2021 sees Katalena celebrate twenty years of activity.

Vstopnice / Tickets: 19 €

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 eu's programme LIFE, fund for climate change and partners of the project.*



CARE
4 CLIMATE



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA OKOLJE IN PROSTOR





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

VLADO KRESLIN in /and MALI BOGOVI & BELTIŃŠKA BANDA

30 LET NA LJUBLJANA FESTIVALU / 30 YEARS AT THE LJUBLJANA FESTIVAL

Zgodba z Vladom Kreslinom in Ljubljana Festivalom se z razprodanimi koncerti in raznovrstno paletu gostov piše že 30 let. Prvič je na letni oder Festivala v Križankah stopil s prekmurskimi muzikanti legendarne godčevske Beltinške bande 1991.

Vlado Kreslin je ljubljeneec občinstva. Velja za enega najbolj priljubljenih in najbolj plodovitih slovenskih glasbenih ustvarjalcev. S predanostjo glasbi, igrivim prepletanjem zvrsti, verzi, ki se spogledujejo s poezijo, in sodelovanjem z različnimi glasbeniki je pustil viden pečat v zgodovini slovenske glasbe, njegova svojevrstna pojavnost pa je segla tudi onkraj meja. Z izrednim razumevanjem, še posebno ljudske glasbe, je z Beltinško bando in številnimi raznovrstnimi sodelovanji povzročil pravi preporod slovenske etno glasbe, saj jo je z osebno noto približal vsem generacijam. Številne njegove pesmi so ponarodele, mnoge pa navdih drugim ustvarjalcem.

Vlado Kreslin's relationship with the Ljubljana Festival – a story of sold-out concerts and a bewildering array of guests – dates back 30 years. Kreslin first appeared on the Festival's Summer Stage in the Križanke complex in 1991 alongside the legendary musicians of the Prekmurje region's Beltinška Banda.

Vlado Kreslin is an audience favourite and one of the most popular and prolific Slovene musicians currently active. His commitment to his music, his playful interweaving of various musical genres, lyrics that flirt with poetry, and collaborations with many different musicians have left a visible mark on the history of Slovene music. He is a unique phenomenon whose influence has also crossed borders. He displays remarkable musical understanding, of folk music in particular, and through his work with Beltinška Banda and numerous other collaborators has brought about something of a renaissance in Slovene traditional music, while his personal approach has brought the genre closer to different generations. Several of his songs have become standards, part of the national tradition, while many have inspired other artists.

Vstopnice / Tickets: 35 €

Sponzor / Sponsor:

 UniCredit Bank



30. in /and 31. 8 ob 19.00 / at 7.00 pm
Križevniška cerkev / Križevniška Church

P. Mihelčič: ZORA IN ČRIČEK AURORA AND THE CRICKET

Lirična opera za dva glasova in komorni ansambel / *Lyric opera for two voices and chamber ensemble**

* krstna izvedba / *premiere performance*

Režiserka / *Stage director*: **EVA HRIBERNIK**
Dirigent / *Conductor*: **SIMON KREČIČ**

Libreto / *Libretto*: **Milan Dekleva**
Glasba / *Music*: **Pavel Mihelčič**

Scenograf in kostumograf / *Set and costume designer*:

Jaro Ješe

Performerja / *Performers*: **Simona Kočar** in / *and*
Matej Voušek

Vizualna podoba predstave / *Visual image of the performance*: **Anjana Pavlič** in / *and* **Jaro Ješe**

Zasedba / *cast*:

Eos: **Nuška Drašček**, mezzosopran / *mezzo-soprano*

Titon: **Martin Sušnik**, tenor

Komorni ansambel / *Chamber ensemble*:

Matej Zupan, flavta / *flute*

Jože Kotar, klarinet / *clarinet*

Janez Podlesek, violina / *violin*

Igor Mitrović, violončelo / *cello*

Jože Rošar, rog / *horn*

Luca Ferrini, čembalo / *harpsichord*

Franci Krevh, tolkala / *percussion*

Glasbo za lirično opero za dva glasova in komorni ansambel *Zora in čriček* je na besedilo priznanega slovenskega pesnika Milana Dekleve napisal priznani slovenski skladatelj, esejist, glasbeni kritik in upokojeni zaslužni profesor Akademije za glasbo Ljubljana, Pavel Mihelčič. Opera *Zora in čriček* temelji na grški mitološki zgodbi o ljubezni med boginjo Eos in trojanskim princem Titanom, ki na poetičen način odpira večna vprašanja o nesmrtnosti in minevanju, v prispodobni pa tudi o izvoru in titanski moči glasbe. Glasba v operi je subtilna, kot da bi bistrila prostor, v katerem se zvok zgošča in redči. Boginjo Eos, božansko personifikacijo Zarje, ponazarja prešeren, mestoma solistični rog, ki se približuje mezzosopranu. Droben zvok flavte ali pikola pa odslikava pojemajoči tenor, Titona, ki se komaj zmore uveljaviti v primerjavi s samozavestnim ženskim glasom. Čeprav se zdi, da ona obvladuje moško osebnost, pa on v njej občuduje njeno ženstvenost. Glasba je vodnica dogajanja, pogosto ogrnjena v temperamentno erotičnost, včasih pa nežna in občutljivo spевна. Na nebu je Zora – hrepenenje, stvarnost, božanskost. Na zemlji je človek Titon močna osebnost, ki pa se stara. Zora ga iskreno ljubi in občuduje, a ugašajočemu starcu ne preostane drugega kot usoda drobnega, posušenega črička, edino, kar mu lahko omogoči boginja.

The score for the lyric opera for two voices and chamber ensemble Aurora and the Cricket sets to music the text by the well-known Slovene poet Milan Dekleva, and was composed by Pavel Mihelčič, the acclaimed Slovene composer, essayist, music critic and professor emeritus of the Ljubljana Academy of Music. Aurora and the Cricket is based on a story from Greek mythology that tells of the love of the goddess Eos for Tithonus, a prince of Troy, and poetically addresses the eternal questions of immortality and transience, while commenting allegorically on the origin and titanic power of music. The music of the opera is subtle, as though aiming to clarify the space in which sound alternately grows denser and attenuates. Eos, the divine personification of the dawn, is characterised by an imperious horn, sometimes solo, that approaches the mezzo-soprano of the goddess. The tiny sound of the flute or piccolo reflects the dwindling tenor, Tithonus, who can barely make himself heard against the confident female voice. Although she seems to dominate the male personality, he admires the femininity in her. The music is the guide to the events, frequently wrapped in fiery eroticism but sometimes tender and delicately melodious. In the sky there is Aurora – a symbol of longing, reality, divinity. Down on earth remains the man, Tithonus, once strong and vigorous but now growing old. Aurora sincerely loves and admires him, but all that is left to the withered old man is the fate of a tiny, dried-up cricket, the only thing the goddess can afford him.

Vstopnice / Tickets: 19 €

.....



1. 9. ob 19.00 / at 7.00 pm
Kongresni trg / Congress Square

**KRALJEVI ORKESTER
 CONCERTGEBOUW
 ROYAL
 CONCERTGEBOUW-
 ORKEST**

Solist / Soloist:
YEFIM BRONFMAN
 klavir / piano

Dirigent / Conductor:
DANIEL HARDING

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*

A. Bruckner: Simfonija št. 7 v E-duru, WAB107
Symphony No. 7 in E Major, WAB107

Na Ljubljana Festival se Kraljevi orkester Concertgebouw iz Amsterdama vrača že četrtrič, tokrat pod taktirko priznanega britanskega dirigenta Daniela Hardinga, ki je svojo kariero začel kot asistent sira Simona Rattla in Claudia Abbada. Orkester, ki deluje že 133 let, danes sestavlja 120 glasbenikov iz več kot 25 držav. Kot solist se mu bo pridružil rezidenčni glasbenik orkestra v sezoni 2021/ 2022, pianist Jefim Bronfman, ki je leta 1975 začel mednarodno kariero v Montrealu pod vodstvom Zubina Mehte, tri leta kasneje pa so sledili prvi koncerti z Newyorško filharmonijo in od takrat nastopa z vodilnimi orkestri in številnimi uglednimi umetniki. Skupaj bodo izvedli tretji Beethovnov *Koncert za klavir*, v katerem se je veliki talent skladatelja že jasno izrazil, saj je iz najpreprostejših v klasicizmu zazrtih elementov ustvaril veličastno in navdihnjeno delo, s katerim je vnovič vzbudil veliko spoštovanje javnosti. To je bilo eno od prvih del, s katerim je skladatelj klavirju povrnil čast in ga iz salona ponese v blišč koncertnih dvoran. Veličastna je tudi Brucknerjeva *Simfonija št. 7 v E-duru*. Po izvedbi dela leta 1884 z Dunajskimi filharmoniki pod taktirko Hansa Richterja je Johann Strauss ml. poslal avstrijskemu skladatelju telegram, v katerem je pisalo: "Sem globoko ganjen. To je bilo glasbeno doživetje mojega življenja."

Amsterdam's Royal Concertgebouw Orchestra returns to the Ljubljana Festival for the fourth time, on this occasion with acclaimed British conductor Daniel Harding, whose career began as an assistant to Sir Simon Rattle and Claudio Abbado. Founded 133 years ago, the orchestra today comprises 120 musicians from more than 25 different countries. The orchestra will be joined by the artist in residence for season 2021/ 2022 piano soloist Yefim Bronfman, who began his international career in Montreal in 1975 under conductor Zubin Mehta. His first concerts with the New York Philharmonic came three years later, and since then he has appeared with leading orchestras and numerous outstanding artistes. Together they will perform Beethoven's Third Piano Concerto, in which the composer's great talent was already prominent, since he crafted out of the simplest, classicism-focused elements a magnificent and inspired work with which he once again aroused great public respect. This was one of the first works in which the composer restored honour to the piano, bringing it out of salons and into the spotlights of concert halls. Bruckner's Symphony No. 7 in E major is another magnificent work. After a performance of the work in 1884 with the Vienna Philharmonic conducted by Hans Richter, Johann Strauss the Younger sent the Austrian composer a telegram saying: "I am deeply moved. This was the musical experience of my life."

Vstopnice / Tickets: 69, 49, 39 €

Sponzor / Sponsor:



IRENA GRAFENAUER

flavta / *flute*

Štefica Stipančević, sopran / *soprano*

Nuška Drašček, mezzosopran / *mezzo-soprano*

Blaž Šef, igralec / *actor*

Komorni zbor Dekor / *Dekor chamber choir*

Simfonični orkester RTV Slovenija

RTV Slovenia Symphony Orchestra

Dirigent / *Conductor*: **MATE BEKAVAC**

Program / *Programme*:

W. A. Mozart: Uvertura k operi Beg iz Seraja
Overture to the opera Die Entführung aus dem Serail

W. A. Mozart: Koncert za flavto št. 1 v G-duru, K. 313
Flute Concerto No. 1 in G Major, K. 313

F. Mendelssohn-Bartholdy: Sen kresne noči, op. 61
A Midsummer Night's Dream, Op. 61

2. 9. ob 19.00 / *at 7.00 pm*
Kongresni trg / *Congress Square*



Flavtistka Irena Grafenauer je že pri 20 letih dosegla izjemen uspeh: kot prva ženska v zgodovini je postala solistka Simfoničnega orkestra Bavarskega radia. Z njim je koncertirala 10 let, nato pa zaradi vedno pogostejših solističnih in komornih nastopov nadaljevala samostojno umetniško pot. Tokrat bomo slavno flavtistko občudovali pri izvedbi Mozartovega *Koncerta za flavto št. 1*, ki ga je 22-letni skladatelj napisal v Mannheimu po naročilu nizozemskega poslovneža De Jeana. Nastopila bo pod taktirko Mateta Bekavca, vrhunskega klarinetista, dirigenta, umetniškega vodje in skladatelja, ki bo vodil Simfonični orkester RTV Slovenija. Sopranistka Štefica Stipančević, mezzosopranistka Nuška Drašček in in Komorni zbor Dekor ter igralec Blaž Šef se bodo orkestru pridružili pri izvedbi Mendelssohnove priložnostne glasbe k dramski igri Williama Shakespeara *Sen kresne noči*. Kresna noč je za številne narode najpomembnejši praznik v letu, ki slavi svetlobo. Na to čarobno noč naj bi tako mrtve duše, ulete na zemlji, kot tudi živeče gnala k nerazsodnim dejanjem nadnaravna sila. Vsebina igre *Sen kresne noči* ima mitološko in pravljичno vsebino: atenski vojvoda Tezej se pripravlja na poroko s kraljico amazonk Hipolito.

At the age of just 20, the flautist Irena Grafenauer became the first ever female soloist with the Bavarian Radio Symphony Orchestra, a remarkable achievement. She performed concerts with the Munich-based orchestra for ten years, after which her increasingly frequent solo and chamber performances persuaded her to pursue a solo career. Now the audience has the chance to admire this celebrated flautist as she performs Mozart's Flute Concerto No. 1, which the then 22-year-old composer wrote in Mannheim under a commission from the Dutch businessman De Jean. She will appear alongside the top clarinetist, conductor, artistic director and composer Mate Bekavac, who will conduct the RTV Slovenia Symphony Orchestra. The soprano Štefica Stipančević, mezzosoprano Nuška Drašček and the Dekor Chamber Choir, along with actor Blaž Šef, will join the orchestra in performing Mendelssohn's incidental music for Shakespeare's play A Midsummer Night's Dream. For many peoples, Midsummer Night is the most important holiday in the year, celebrating light. On that magical night, both dead souls trapped on Earth as well as the living are supposedly driven to irrational acts by supernatural forces. The essential components of the play A Midsummer Night's Dream have a basis in mythology and fairy-tales: the Athenian Duke Theseus is preparing for his nuptials with the Queen of the Amazons, Hyppolita.

Vstopnice / Tickets: 49, 39, 29 €

.....



**SIMFONIČNI ORKESTER
RTV SLOVENIJA**

Sponzor / Sponsor:



— SINCE 1403 —
TERME DOBRNA
HOTELS, SPA & MEDICAL CENTRE



6. 9. ob 19.00 / at 7.00 pm
Kongresni trg / Congress Square

FILHARMONIČNI ORKESTER BALTSKEGA MORJA BALTIC SEA PHILHARMONIC

Nordijski labodi / *Nordic Swans*

Dirigent / *Conductor:*
KRISTJAN JÄRVI

Program / *Programme:*

A. Pärt: Labodja pesem za orkester
Swansong, for orchestra

J. Sibelius: Labod iz Tuonele, tonska pesnitev za
orkester, op. 22/3 / *The Swan of Tuonela, tone poem*
for orchestra, Op. 22/3

P. I. Čajkovski, prir. / arr. K. Järvi:
Labodje jezero, dramatična simfonija
Swan Lake, dramatic symphony

Filharmonični orkester Baltskega morja združuje glasbenike iz desetih nordijskih držav. Vsak njihov koncert je edinstven spektakel zvoka, luči, vizualne umetnosti in koreografije. Pod vodstvom estonskega glasbenega vodje in ustanovitvenega dirigenta Kristjana Järvija z inovativnimi zamislimi vsak koncert preobrazijo v unikatno glasbeno potovanje. Program Nordijski labodi se osredotoča na veličastno bitje, ki simbolizira čistost, nedotaknjenost in plemenitost. Labodi poseljujejo obalo Baltskega morja in se pojavljajo v kulturah vseh nordijskih držav že od davnine. Tudi Arva Pärta navdihujejo. Šestinosemdesetletni estonski skladatelj, eden najvplivnejših našega časa, daje velik poudarek na spiritualnost, zakone narave in krog življenja. Vse to izraža v glasbi, ki je hipnotična in meditativna. Jean Sibelius je ustvaril štiri legende iz Kalevale – štiri simfonične pesnitve – na podlagi zbirke ljudske poezije severovzhodne Finske in Karelje [danes Rusije]. Tretja iz niza nosi naslov *Labod iz Tuonele* in temelji na zgodbi o nordijskem mitološkem bitju iz podzemnega kraljestva mrtvih. Peter Iljič Čajkovski je simbol laboda uporabil v svojem najslavnejšem baletu *Labodje jezero*.

The Baltic Sea Philharmonic brings together musicians from ten Nordic countries. Each of their concerts is a unique spectacle of sound, light, visual art and choreography. Under the leadership of its Estonian Music Director and Founding Conductor, Kristjan Järvi, the orchestra employs innovative inspirations to transform each concert into a unique musical journey. The programme Nordic Swans focuses on a magnificent creature that symbolises purity, inviolability and nobility. Swans populate the Baltic coast and have appeared in the cultures of all Nordic states since prehistoric times. Arvo Pärt is also inspired by swans. The 86-year-old Estonian composer, one of the most influential composers of our time, places great emphasis on spirituality, the laws of nature and the cycle of life. All of this he expresses in his music, which is hypnotic and meditative. Jean Sibelius created his Four Legends from the Kalevala – a four-movement symphonic poem – based on a collection of folk poetry from the northeast of Finland and Karelia [today part of Russia]. The third in the series bears the title Swan of Tuonela and is based on the story of a Nordic mythological creature from the underground kingdom of the dead. Tchaikovsky also used the symbol of the swan in his most famous ballet Swan Lake.

Vstopnice / Tickets: 59, 49, 39 €

.....



Sponsor / *Sponsor:*  Slovenske železnice



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

ZBOR FURLANIJE - JULIJSKE KRAJINE FRIULI VENEZIA GIULIA CHOIR

Boris Bizjak, flavta / flute

Dirigent / *Conductor*: **ERNEST HOETZL**

Program / *Programme*:

J. S. Bach: »Singet dem Herrn ein neues Lied«, motet za zbor, BWV 225 / *motet for chorus, BWV 225*

»Komm, Jesu, komm«, motet za zbor in continuo, BWV 229
motet for chorus and continuo, BWV 229

»Der Geist hilft unser Schwachheit auf«, motet za dvojni zbor in continuo, BWV 226 / *motet for double chorus and continuo, BWV 226*

C. Carrara: O Somma Luce, za a cappella zbor in flavto, po navdihu Nebes Danteja Alighierija / *for a cappella choir and flute, inspired by Dante Alighieri's Paradiso*

F. Mendelssohn-Bartholdy: Trije psalmi za mešani pevski zbor a cappella / *Three psalms for mixed choir a cappella*

Psalm 2 »Warum toben die Heiden«, za soliste in dvojni zbor v g-molu, op. 78/1 / *for soloists and double choir in G minor, Op. 78/1*

Psalm 43 »Richte mich, Gott«, za dvojni zbor v d-molu, op. 78/2 / *for double choir in D minor, Op. 78/2*

Psalm 22 »Mein Gott, warum hast du mich verlassen?«, za soliste in dvojni zbor v e-molu, op. 78/3 / *for soloists and double choir in E minor, Op. 78/3*

Zbor Furlanije - Julijske krajine se po 20 letih delovanja lahko pohvali z več kot 400 koncerti na najprestižnejših koncertnih prizoriščih in festivalih po Italiji in Evropi. Med drugim je sodeloval s sopranistko Emmo Kirkby, jazz trobentač Kenny Wheeler mu je posvetil oratorij ter ga izvedel z njim, odmeven je bil koncert s tenoristom Andreom Bocellijem. Od ustanovitve ga vodi Cristiano Dell'Oste, na Ljubljana Festivalu pa bo zapel pod taktirko Ernesta Hoetzla, priznanega avstrijskega dirigenta in prejemnika avstrijskega častnega križa ter medalj za zasluge. Program bo vključeval zlasti skladbe s cerkveno vsebino. Pri izvedbi motetov Johanna Sebastiana Bacha bo zbor spremljal umetniški vodja Cristiano Dell'Oste, ki bo tokrat sedel za orgle. Bach naj bi svoje motete v celoti ustvaril okrog leta 1723 za zbor, ki ga je takrat vodil v Lepzigu. Dobrih 120 let kasneje je Felix Mendelssohn-Bartholdy v duhu romantike in tonskega barvanja ustvaril niz treh psalmov ter jih povezal v op. 78. Kot gost večera bo nastopil uveljavljeni slovenski flautist Boris Bizjak in z zborom izvedel skladbo sodobnega italijanskega skladatelja Cristiana Carrare – delo, posvečeno 700. obletnici smrti najvplivnejšega italijanskega pesnika Danteja Alighierija.

In 20 years of activity the Friuli Venezia Giulia Choir has given more than 400 concerts at the most prestigious venues and festivals across Italy and Europe. It has collaborated with soprano Emma Kirkby and has performed with jazz trumpeter Kenny Wheeler, who composed and performed an oratorio expressly for it, and with popular tenor Andrea Bocelli. Since its founding it has been led by Cristiano Dell'Oste, and at the Ljubljana Festival the choir will sing under conductor Ernest Hoetzl, the famous Austrian composer and recipient of the Austrian Cross and Medal for Merit. The programme will include in particular compositions with church content. In performing the motets of Johann Sebastian Bach, the choir will be accompanied by artistic director Cristiano Dell'Oste, who will for this occasion play the organ. Bach supposedly composed his motets in their entirety in around 1723 for the choir he then led in Leipzig. Just over 120 years later, in the spirit of Romanticism and tonal inflection, Felix Mendelssohn-Batholdy composed a series of three psalms and compiled them into Op. 78. The guest for the evening will be the highly regarded Slovene flautist Boris Bizjak, who will perform with the choir a composition by the contemporary Italian composer Cristian Carrara – a work dedicated to the 700th anniversary of the death of the most influential Italian poet Dante Alighieri.

Vstopnice / Tickets: 19 €

Sponsor / Sponsor:

 **Mercator**



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.*



11. 9. ob 19.00 / at 7.00 pm

Gallusova dvorana / Gallus Hall, Cankarjev dom

Zaključek 69. Ljubljana Festivala Closing of the 69th Ljubljana Festival

SIMFONIČNI ORKESTER RADIA ORF Z DUNAJA ORF VIENNA RADIO SYMPHONY ORCHESTRA

Solist / Soloist:

**JEAN-GUIHEN
QUEYRAS**
violončelo / cello

KEREM HASAN
dirigent / conductor

Program / Programme:

J. Purgina: Zbogom, gospa, zbogom
*Farewell, lady, farewell**

V. Žuraj: "Razkrito", koncert za violončelo in orkester
*"Unveiled", Concerto for Cello and Orchestra***

N. Rimski-Korsakov: Šeherezada, simfonična pesnitev
za orkester, op. 35 / *Scheherazade, symphonic suite
for orchestra, Op. 35*

* slovenska premiera / slovenian premiere

** svetovna premiera (delo naročila Koncertna hiša iz Berlina,
Simfonični orkester Radia ORF z Dunaja, Festival Ljubljana in
Orkester Gürzenich iz Kölna) / world premiere [commissioned
by Konzerthaus Berlin, ORF Vienna Radio Symphony Orchestra,
Festival Ljubljana and Gürzenich Orchester Köln]

Simfonični orkester radia ORF z Dunaja bo 69. Ljubljana Festival zaokrožil s premierama dveh novitet in izvedbo *Šeherezade* Nikolaja Rimskega - Korsakova. *Zgodba 1001 noči* je osnova te pravljичne simfonične suite, ki je eno najslavnejših del ruskega skladatelja. Prav to zvočno barvito delo je najboljši primer prefinjene orkestracije, po kateri je slovel. Prvič v Sloveniji bo zazvenelo delo *Zbogom, gospa*, zbogom avstrijske skladateljice Julie Purgina, za slog katere je značilno izmikanje abstraktnemu konceptu. Pri ustvarjanju največkrat izhaja iz lastne zvočne domišljije. Premierno pa bo izvedena skladba "Razkrito", koncert za violončelo in orkester večkrat nagrajenega slovenskega skladatelja Vita Žuraja, ki ga odlikujeta vrhunsko obvladovanje kompozicijskega stavka in intelektualna širina. Za navdušujoče interpretacije bo poskrbel avstrijski orkester, ki uživa sloves orkestra zlate dunajske glasbene tradicije. Vodil ga bo britanski dirigent Kerem Hasan, ki je mednarodno pozornost pritegnil leta 2017 z lovoriko na dirigentskem tekmovanju Nestlé in nagrado mladih dirigentov Salzburg. Kot solist se bo predstavil mednarodno uveljavljeni in iskani francoski violončelist Jean-Guihen Queyras, ki trenutno veliko koncertira z najimenitnejšimi orkestri iz Evrope in ZDA.

The ORF Vienna Radio Symphony Orchestra will close the 69th Ljubljana Festival with premiere performances of two new pieces and a performance of Scheherazade by Nikolai Rimsky-Korsakov. This fairy-tale symphony suite, one of the most famous works by the Russian composer, is based on One Thousand and One Nights. This highly colourful work is one of the best examples of the refined orchestration for which he was famous. For the first time in Slovenia we will hear the work Farewell, lady, farewell by Austrian composer Julia Purgina, whose style is characterised by an avoidance of abstract concepts. She bases her compositions most frequently on her

own imagination. There will also be a world premiere of "Unveiled", Concerto for Cello and Orchestra by the multiple award-winning Slovene composer Vito Žuraj, who is distinguished by a superlative mastery of the compositional phrase and by intellectual breadth. Inspirational interpretations will be provided by this Austrian orchestra, which enjoys a reputation as an orchestra of the golden Viennese music tradition. It will be led by the British conductor Kerem Hasan, who came to international attention in 2017 when he won the prestigious Nestlé conducting competition and Salzburg Festival Young Conductors Award. The soloist for the performance will be the internationally acclaimed and sought-after French cellist Jean-Guihen Queyras, who currently has a busy performance schedule with the most prominent orchestras in Europe and the USA.

Vstopnice / Tickets: 59, 49, 39 €

RSO
ORF RADIO SYMPHONIE
ORCHESTER WIEN

Sponzor / Sponsor:



Častna pokroviteljica dogodka je veleposlanica Republika Avstrije nj. ekselenca gospa mag. iur. Elisabeth Ellison-Kramer. The honorary patron of the event is her excellency mag. iur. Elisabeth Ellison - Kramer, Ambassador of the Republic of Austria.

Avstrijsko
veleposlaništvo
Ljubljana

avstrijski kulturni forum^{lj}

SPREMLJEVALNE PRIREDITVE 69. LJUBLJANA FESTIVALA ACCOMPANYING EVENTS OF THE 69th LJUBLJANA FESTIVAL

USTVARJALNE DELAVNICE ZA OTROKE / CREATIVE WORKSHOPS FOR CHILDREN

OTROŠKE IN MLADINSKE DELAVNICE CHILDREN'S AND YOUTH WORKSHOPS

V sklopu 69. 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 69th 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

12.–16. 7., Križanke

Izvajalki projekta / Providers:

Strokovni mentorji na področju likovne umetnosti
Qualified fine arts mentors:

Rea Vogrinčič, mentorica in koordinatorica delavnic
mentor and workshop coordinator:

Tea Ferjančič, organizacija / organisation

Kratka vsebina / Summary:

Spremljevalni program letošnjega 69. Ljubljana Festivala bo že tradicionalno vseboval tudi tematske likovne delavnice za otroke, ki so stari od šest do štirinajst let. Tako imenovana Mala likovna kolonija bo, kot vsako leto, brezplačna, otroci pa jo lahko obiščejo brez kakršnega koli predznanja, saj jih bodo skozi celoten ustvarjalni proces vodili primerno usposobljeni strokovni pedagogi. Kreativne počitnice Festivala Ljubljana bodo potekale v navdihujočem okolju – varnem zavetju Plečnikovih Križank, ki s svojo veličastnostjo otrokom ponujajo še dodatno mero navdiha za ustvarjanje.

As is now traditional, the accompanying programme of this year's 69th Ljubljana Festival will include themed creative art workshops for children aged six to fourteen. Like every year, the "Little Art Colony" will be free of charge and participation does not require any specific prior knowledge, since the children will be guided throughout the creative process by suitably qualified instructors. Festival Ljubljana's "creative holiday" will take place in an inspiring environment – the safe shelter of Plečnik's Križanke complex, where the magnificence of the setting is certain to give the children additional inspiration for their creative endeavours.

Sponzorja / Sponsors:



DEKORACIJE / DECORATIONS

12. 7., 10.00–12.00
Križanke, Pergola

V naši okolici nas nenehno spremljajo takšni in drugačni ornamenti in vzorci. Navdih lahko najdemo v listih, drevesih ali kar v arhitekturi, ki nas obdaja. Ker otroška domišljija ne pozna meja, si bomo pozorno ogledali našo okolico, gotovo nas bo navdihnili za ustvarjanje zanimivih in inovativnih dekorativnih izdelkov.

The environment we live in is filled with a vast variety of decorations and patterns. We can find inspiration in leaves, in trees, or in the architecture that surrounds us. Since there is no limit to children's imaginations, we will look carefully at our surroundings and try and find inspiration to create our own interesting and innovative decorations.

PORTRET / PORTRAITS

13. 7., 10.00–12.00
Križanke, Pergola

Drugi dan delavnic bo posvečen avtoportretom. Pred začetkom ustvarjanja lastnih podob pa se bomo seznanili z osnovami tehnike portreta, kot so kompozicija, postavitev, senčenje, nato pa se prepustili ustvarjalnemu toku.

The second day will be dedicated to self-portraits. Before they begin creating their own images, the children will learn about the basics of portraiture, such as composition, posing and shadow, after which they will be left to their own creative process.

MODELIRNA MASA / MODELLING CLAY

14. 7., 10.00–12.00
Križanke, Pergola

Tretji dan bodo mladi umetniki izdelali posodico iz modelirne mase in jo kasneje tudi poslikali. Vanjo bodo lahko shranili vse svoje dragocenosti.

On the third day, the young artists will use modelling clay to make a bowl, which they will later paint. They can use it to keep all their valuables in.

KOLAŽ – IZDELAVA LAMPIJONČKOV IZ PAPIRJA / COLLAGE – MAKING PAPER LANTERNS

15. 7., 10.00–12.00
Križanke, Pergola

Iz barvnega papirja bo vsak otrok naredil svoje lampijončke, nato jih bomo pritrdili na vrvice in razobesili po razstavnem prostoru.

Each participant will make their own lanterns from coloured paper. We will then attach them to strings and hang them across the exhibition space.

RAZSTAVA VSEH DEL EXHIBITION OF ALL THE WORKS

16. 7. ob 10.00 / at 10.00 am
Peklensko dvorišče / Hell's Courtyard

Mala likovna kolonija se bo sklenila v velikem slogu – z zaključno razstavo likovnih del, ki bodo čez teden nastajala pod rokami mladih ustvarjalcev.

The Little Art Colony will end in grand style – with a closing exhibition of the works of art that the young artists have created with their own hands over the course of the week.

Glasbeno-plesna delavnica Music and dance workshop

PRDANI KORAKOM COMMITTED TO STEPS

Predani po srcu / Committed by heart

Tea Ferjančič, koordinatorka Festivala Ljubljana
coordinator of Festival Ljubljana

Tanja Babnik, koordinatorka in vodja URI - Soča
coordinator and manager of URI - Soča

Miha Podrepšek, režiser / director

23. – 31. avgust / August

V glasbeno-plesni delavnici bodo otroci združili petje in plesno tehniko improvizacije. Glasbo bodo predstavili z lastnim glasom in telesom kot inštrumentom. Ples pa bodo izražali z različnimi plesnimi stili.

In this music and dance workshop, the children will combine singing and improvised dance. They will perform the music using their own voices and their bodies as instruments and express themselves in dance through various dance techniques.

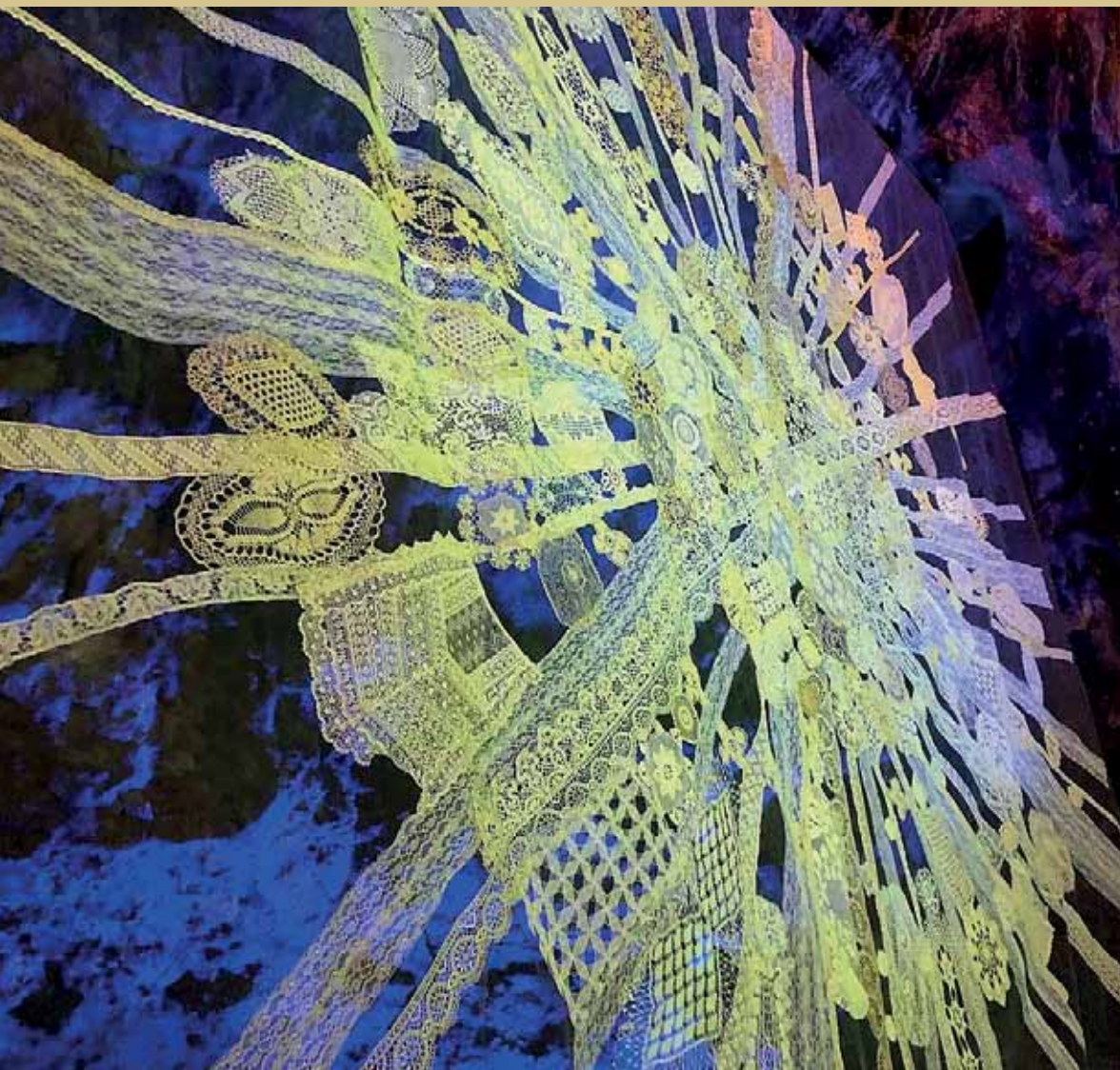
Sponzorja / Sponsors:



SAVA
ZAVAROVALNICA



Univerzitetni rehabilitacijski inštitut
Republike Slovenije - Soča



2. – 29. 6.

Križevniška cerkev / *Križevniška Church*

Razstava in performans
Exhibition and performance

EVA PETRIČ: POSTKORONSKO SONCE, V NIHANJU POST-CORONA SUN, PENDULUMING

Večmedijska prostoru prilagojena instalacija (asemblaž recikliranih najdenih čipk, pleksi skulptura, zvok, svetloba) / *Site-specific multimedia installation (assemblage of recycled found lace, plexiglass sculpture, sound, light)*

Križevniška cerkev v Ljubljani bo junija prizorišče transmedijske instalacije Eve Petrič z naslovom *Postkoronsko sonce, v nihanju*. Ambientalna instalacija, ki jo sestavljajo asemblaž najdenih in recikliranih čipk, pleksi skulptura, zvok in svetloba, reflektira umetnično dožemanje sveta in človeštva, ki se je znašlo na križišču prehoda v pokoronski čas. *Postkoronsko sonce*, ki ga sestavlja 350 podarjenih ali na boljših trgih po svetu najdenih in zdaj recikliranih ročno narejenih čipk, in figura *Zemljana* na nihalu pred njim, prepletene v zavoje in zanke idrijske čipke, ponazarjata prepletenost in soodvisnost vseh in vsakogar na tem planetu. Črno-bele vijuge idrijske čipke, ki oblikujejo pleksi skulpturo *Zemljana*, ponazarjajo prepletenost čustev v vsakem posamezniku in povezanost posameznikov v

širšo družbo, v celoto, v kateri je vsak posamezen del odvisen od celote in celota odvisna od posameznih delov.

»Bolj smo povezani in soodvisni, kot se zavedamo,« je prepričana umetnica. »Ko se ena nit pretрга, zavibrirajo vse druge.«

»Figura Zemljana, ki kot nihalo visi pred postkoronskim soncem na križiščni točki prostora Križevniške cerkve, nakazuje naš sedanji položaj sredi koronavirusne krize, ko moramo izbrati pot naprej. V nihanje ga kot prošnjo, naj pokaže pravo smer, ziblje zvok *Dotik*, ki poudarja pomembnost dotika za ohranjanje človečnosti. Prav vrednosti dotika, ki ga v nasprotju s sliko in zvokom še ne moremo digitalizirati in virtualno prenašati na daljavo, se verjetno prav zavedamo šele zdaj, ko se nam pogosto izmika,« pove umetnica Eva Petrič. Eva Petrič, na Dunaju, v New Yorku in Ljubljani delujoča transmedijska umetnica, je bila najprej znana po kreativni uporabi fotografije, s katero je raziskovala jezik senc in naš obstoj na efemerni ravni (primer je njena stalna instalacija *Rubikova kocka recikliranih senc&e@mocij* na Muzejski ploščadi v Ljubljani). Motivacija za ustvarjanje prostorov na različnih ravneh, ki jih opredeljuje vzdušje, jo vodi k uporabi transmedijskega pristopa v svoji umetnosti. Rezultat je več kot 30 velikih prostorsko specifičnih instalacij na osnovi asemblažev najdenih in recikliranih čipk, prepletenih z videom, zvokom, performansom in gibanjem, ki so bili razstavljeni na različnih, večinoma javnih prostorih po svetu. Njen transmedijski projekt *Eden, Transplanted* je leta 2017 prejel nagrado za najboljši umetniški performans na festivalu United Solo v New Yorku, lani pa je bil ob deseti obletnici tega festivala izpostavljen s priznanjem Best of Ten Years. Leta 2016 je bila prva umetnica iz Slovenije, ki je gostovala s svojima instalacijama v znameniti gotski katedrali sv. Štefana na Dunaju, prav zdaj pa tam znova gostuje, tokrat z najnovejšim delom *Kolektivna koronavirusna*.

Throughout June, the former church of the Teutonic Knights in Ljubljana, part of the Križanke complex, will be the venue for a transmedia installation by Eva Petrič entitled Post-Corona Sun, Penduluming. The ambient installation, consisting of an assemblage of found and recycled lace, plexiglass sculpture, sound and light, reflects the artist's perception of the world and humanity at a crossroads as it transitions into the post-coronavirus age. The Post-Corona Sun, which consists of 350 pieces of handmade lace, either donated or found at flea markets around the world and now recycled, and the figure of the Earthman on a Pendulum that hangs in front of it, wrapped in twists and loops of Idrija lace, illustrate the intertwined and interdependent nature of everything and everyone on this planet. The monochrome coils of Idrija lace that form the plexiglass sculpture of the Earthman illustrate the interweaving of emotions in every individual and the connection of individuals to wider society, to the whole, where each individual part is dependent on the whole and the whole is dependent on its individual parts.

"We are more connected and interdependent than we realise," believes the artist. "When one thread breaks, all the others vibrate."

"The figure of the Earthman, which hangs like a pendulum in front of the Post-Corona Sun in the crossing of the church, indicates our current position in the midst of the coronavirus crisis, when we have to choose a way forward. It is set into oscillating motion, like a request to indicate the right direction, by the sound Touch, which emphasises the importance of touch for the preservation of our humanity. The value of touch, which unlike images and sounds cannot be digitalised and transmitted virtually, is something we are probably only really becoming aware of now that we are all too frequently deprived of it."

Eva Petrič, a transmedia artist based in Vienna, New York and Ljubljana, first came to attention through her creative use of photography to research the language

of shadows and our existence at the ephemeral level [one example is her permanent installation Rubik's Cube of Recycled Shadows&E@Motion on the Museum Plaza in Ljubljana]. Her motivation to create spaces at multiple levels defined by atmosphere has led her to adopt a transmedia approach in her art. The result is more than 30 large site-specific installations based on assemblages of found and recycled lace combined with video, sound, performance and movement, which have been exhibited in a range of mainly public spaces around the world. Her transmedia project Eden, Transplanted won the award for Best Performance Art at the United Solo festival in New York in 2017 and last year was included in THE BEST OF category, created to recognise the greatest artistic achievements of United Solo's first decade. In 2016 she became the first artist from Slovenia to have an installation [actually two] in the Stephansdom, Vienna's famous Gothic cathedral, which is also where her latest work, Collective Corona Rose, currently hangs.

Vstop prost / Free Entrance



8. – 30. 9.

Križevniška cerkev / Križevniška church

Razstava / Exhibition

HOMMAGE À VASJA ŽBONA: Osem let kasneje

HOMMAGE À VASJA ŽBONA: Eight years later

Kustostinja / Curator: **dr. Nelida Nemec**

S kiparskim opusom slovenskega umetnika Vasje [Vasilija] Žbone, ki je vse od leta 1965 živel in ustvarjal v Parizu, smo se v slovenskem likovnem prostoru seznanili najprej na prvi samostojni razstavi leta 2005, ki mu jo je organizirala Galerija Miklova hiša v Ribnici, obširneje čez pet let, na razstavi, ki jo je organizirala Pilonova galerija v Ajdovščini, najbolj celovito pa na razstavi na Gradu Kromberk, ki je bila odprta od novembra 2019 do junija 2020 in jo je pripravil Goriški muzej iz Nove Gorice. Vse tri razstave so spremljali katalogi z reprodukcijami del in predstavitenimi teksti izpod peresa dr. Jureta Mikuža, ki ga je dobro poznal in dolgo spremljal njegov kiparski razvoj. Tako je dr. Mikuž v katalogu, ki so ga skupaj z razstavo posthumno pripravili v Goriškem muzeju, zapisal, da Žbonovo delo »obeležuje smer modernizma, imenovano biomorfizem, ki v Sloveniji ni nikoli imela vidnejšega predstavnika« (Mikuž, 2019). Po Žbonovi smrti je namreč družina dela, ki so ostala v umetnikovem ateljeju v Parizu, darovala Goriškemu muzeju, ki je pristojen za zbiranje in hranjenje likovnih del primorskih umetnikov. Na razstavi v Križevniški cerkvi, ki jo pripravlja Festival Ljubljana v okviru letošnjega programa, bosta prikazana izbor del iz donacije Goriškemu muzeju in izbor del iz umetniške zbirke podjetja Riko iz Ribnice.

Vasja Žbona (1945, Miren–2013, Pariz) se je iz rojstnega kraja, kjer ga je na osnovni šoli učil risanja slikar Silvester Komel, preselil v Pariz z veliko željo po ustvarjanju in se zato naselil na Montparnassu, kjer se je lahko družil s širokim krogom umetnikov, ki so v Francijo prišli »iz drugih dežel, od koder so s seboj prinašali spomine, legende in mite ter specifično imaginacijo. Ta se je v Parizu soočila z novimi, tedaj modernimi izraznimi načini, in ustvarjalci so iz tega srečanja zasnovali svoje osebne umetniške poti, največkrat na robu med figuraliko in abstrakcijo« (Mikuž, 2005). Sčasoma se je pričel vse bolj družiti in prijateljevati predvsem s kubanskim kiparjem afriških korenin Augustínom Cárdenasom in postal tudi njegov učenec. Cárdenas, izvrsten in prodoren kipar tako v francoskem kot tudi mednarodnem prostoru, je bil zelo blizu Andréju Bretonu in pariškemu nadrealističnemu gibanju in njegov osebni tajnik José Pierre je bil prvi, ki je leta 1979 napisal besedilo o Žbonovem kiparstvu in mu dal naslov *Vasilij Žbona in vitalni dinamizem*. Žbona, ki se je kiparstva izučil v Cárdenasovem ateljeju v kraju Nogent-sur-Marne, je sčasoma postal tudi njegov asistent in dolgoletni prijatelj. Najraje je ustvarjal v lesu, čeprav je imel rad tudi kamen in marmor. Obdelave marmorja se je izučil predvsem v Carrari, kjer je s Cárdenasom, mojstrom »izvabljanja duše na način nadrealističnega biomorfizma iz vseh kiparskih materialov, naj so bili to navadni ali žgani les, vse vrste kamna ali bron«, kot je zapisal dr. Mikuž (2005), vrsto let kiparil, se učil in z njim delovno in ustvarjalno preživljal poletne mesece. Vsa ustvarjalna leta je ustvarjal kipe in asemblaže. Pisal je tudi pesmi. Kot je zapisal dr. Mikuž (2005), je Žbona »najboljše kipe naredil iz lesa, kar ne začudi nikogar, ki ga je kdaj slišal zavzeto pripovedovati o naravi, gozdovih in o posameznih drevesih, njihovih lastnostih, plemenitostih in značaju. V njegovih skulpturah lahko občudujemo čistost in natančnost

izvedbe, jasnost oblik in njihovo estetiko. Toda duhovno avro jim podeljuje umetnikovo nezmotljivo občutenje lesa. Tega obdeluje z veliko strastjo, v kateri začitimo celotno zgodovino kiparstva v lesu.« Enako zgovorni in povedni so bili njegovi asemblaži, ki prav tako kot skulpture govorijo o kiparjevem »spoštljivem odnosu in instinktivnem občutju do materiala, posebej lesa. V majhnem kosu debla, korenine, obdelane deske, v navadnem žeblju in vijaku, v odlomljeni školjčni lupini, skratka v ostankih, drobcih, okruških, zavržkih in odpadkih, ki jih hitro spregledamo, pohodimo ali celo brcnemo spod nog, zna Žbona odkriti posebno kvaliteto.« (dr. Mikuž, 2010)

Čeprav se je Vasja Žbona šele šestdesetleten prvič predstavil v svoji domovini (Ribnica, Ajdovščina, Kromberk), je v Parizu vse od leta 1974 sodeloval na skupinskih in samostojnih razstavah, zadnjič leta 2007 v Galerie Vallois. Razstavljal je tudi v Carrari, Stockholmu in Luksemburgu. V Parizu je leta 1979 prejel tudi odlikovanje v kategoriji dekorativnih umetnosti in monumentalne umetnosti francoskega umetniškega salona.

Izbor za tokratno prvo predstavitev v Ljubljani zajema dela med letoma 1994 in 2009. Izdelana so tako v njegovem najljubšem materialu lesu, ki mu je ponujal široke možnosti pri pristopu in izdelavi, kot tudi v marmorju in bronu. Če naštejemo le nekatera: *Elle (Ona)*, 1994, les; *Oiseau (Ptič)*, 2005, bron; *Dentée (Zobata)*, 2005, marmor; *Liane (Vzpenjavka)*, 2007, les; *Exotique (Eksotična)*, 2008, les; *Le Secret (Skrivnost)*, 2009, les; *Chêne (Hrast)*, les; *Le Roy (Kralj)*, 2009, les. Žbona je bil kipar, ki je ljubil čiste harmonične linije, zgovorno igro s konveksno in konkavno upodobitvijo, preplet votlega in polnega, dialog med abstrakcijo in metaforiko. Ljubil je stilizacijo. Pri ustvarjanju se je naslanjal na pristna sporočila, vrednote in načine vrste kiparjev, ki so ustvarjali v 20. stoletju (od Hansa

Arpa, ki je navdihujoče zajel pojem organske rasti v abstraktnih oblikah v raznih tehnikah do Barbare Hepworth, Joana, Mirója, Henryja Moora, Constantina Brancussija in drugih) in v začetku 21. stoletja (od svojih sodobnikov predvsem pri prijatelju Augustínu Cárdenasu, ki ga je vpeljal v kiparski svet tako po tehnični, vsebinski kot oblikovni plati). S pomočjo njihovih del in dognanj je gradil svoj likovni jezik, svojo vizijo in lastno sporočilo. Zato tudi Žbonove skulpture sevajo harmonijo in kličejo k dotiku. K površini, ki je pogosto gladka. Da pride do izraza haptična kakovost, o kateri je pisal že José Pierre, pesnik, pisatelj in dober organizator, ki je veliko prispeval, da je umetniška smer nadrealizma ostala živa in zanimiva še dolgo. Zato tako zgovorno zaživi njegova želja po stiliziranju naravnih, človeških, živalskih in rastlinskih oblik, po preobrazbi v abstraktne in geometrijske forme. Po iskanju hibridnih form, ki odražajo predstavi svet »sanjskega, fantastičnega, bajeslovnega, skratka vsega, kar navdihuje in zaznamuje ustvarjalčevo in gledalčevo zavestno in še bolj njuno nezavedno« (dr. Mikuž, 2019).

Čeprav je Vasja Žbona ustvarjal v Parizu in tam v sebi odkril kiparja in tudi restavratorja, je prvi ustvarjalni vzgib zaslutil že doma, v rojstnem Mirnu, kjer je odkrival skrivnostno lepoto narave, kraške, suhe in kamnite, ob reki Vipavi bujne in valovite. Tu je spoznaval les in kamen. Zaslutil moč narave, ki naj bi jo ujel v svoje forme: abstrahirane, biomorfne. Žive. V pariškem okolju je vsa svoja čutenja, doživljanja in iskanja nadgradil, jih povezal z vsemi tistimi likovnimi zapovedmi, ki so še živele v krogu nadrealistov in jih je vse do svoje smrti konec stoletja spodbujal José Pierre, in udejanjal v delih, ki so izražala vitalni dinamizem. Z njimi se je Vasja Žbona zapisal tudi v primorsko in slovensko likovno zakladnico.

The Slovene art world's first introduction to the sculptures of the Slovene artist Vasilij ["Vasja"] Žbona, who from 1965 onwards lived and worked in Paris, came in 2005 with his first solo exhibition in Slovenia, organised for him by the Mikl House Gallery in Ribnica. This was followed five years later by a more extensive exhibition organised by the Pilon Gallery in Ajdovščina. The most complete presentation of his work to date has been the exhibition put on by the Goriška Museum at Kromberk Castle, which remained on display from November 2019 until June 2020. All three exhibitions were accompanied by catalogues containing reproductions of his works and introductory texts written by the art historian Jure Mikuž, who knew the artist well and had long followed his development as a sculptor. Writing in the catalogue for the posthumous exhibition at the Goriška Museum, Dr Mikuž commented that Žbona's work is "characterised by a strand of modernism known as biomorphism, which has never had a prominent representative in Slovenia" [Mikuž, 2019]. Following Žbona's death, his family donated the works that had remained in his Paris studio to the Goriška Museum, an institution whose mission includes collecting and storing works by artists of the Primorska region. The exhibition in the Križanke church organised by Festival Ljubljana as part of this year's programme will include a selection of works from the donation to the Goriška Museum and a selection from the art collection of the Riko Group in Ribnica.

Vasja Žbona [born 1945, Miren; died 2013, Paris] left the place of his birth, where he was taught drawing at the local primary school by the painter Silvester Komel, and moved to Paris with a great desire to create art. He settled in Montparnasse, where he was able to associate with the wide circle of artists who had come to France "from other lands, bringing with

them memories, legends and myths and a specific imagination. In Paris this imagination encountered new, then modern forms of expression, and from this encounter artists plotted their own personal artistic paths, in most cases on the border between figurative art and abstraction" [Mikuž, 2005]. Prominent among the artists in the circle that Žbona began to frequent was Augustín Cárdenas, a Cuban sculptor of African heritage, whom Žbona befriended and whose pupil he became. Cárdenas, an excellent sculptor acclaimed both in France and internationally, was very close to André Breton and the Surrealist movement in Paris. It was José Pierre – once Breton's right-hand man and the unofficial historian of the Surrealist movement – who wrote the first article about Žbona's work, under the title *Vasilij Žbona et le dynamisme vital*, in 1979. Žbona, who perfected his skills in Cárdenas's studio in Nogent-sur-Marne, in the eastern suburbs of Paris, eventually became the older artist's assistant and they remained lifelong friends. Žbona's favourite medium was wood, but he also loved stone and marble. He learnt to work marble above all in Carrara, where for several years he spent the summer months sculpting and studying with Cárdenas, a master of "drawing out the soul in a Surrealist biomorphic manner from all sculptural materials, whether ordinary or burnt wood, stone of all types, or bronze" [Mikuž, 2005]. Throughout his active years as an artist, he created both sculptures and assemblages. He also wrote poetry. As Dr Mikuž [2005] puts it, Žbona "made his best sculptures from wood, which would not surprise anyone who has ever heard him talking enthusiastically about nature and forests, or about individual trees – their properties, virtues and character. In his sculptures we can admire the purity and precision of the execution, the clarity of the forms and the aesthetics they embody. But their spiritual aura is given to them by the artist's unerring feeling for the wood. This he works with a great

passion in which we can sense the entire history of wooden sculpture." Also eloquent and telling are his assemblages, which, like his sculptures, talk of the sculptor's "respectful attitude and instinctive feeling for the material, particularly wood. In a small piece of trunk, root or sawn plank, an ordinary nail or screw, in a broken shell, in short in the debris, fragments, scraps, discards and rubbish that we are quick to overlook, tread on or even kick away beneath our feet, Žbona is capable of discovering a special quality" [Mikuž, 2010].

Although Vasja Žbona did not exhibit his work in his native country until he was sixty [in Ribnica, Ajdovščina, Kromberk], he had been taking part in group exhibitions and showing his work in solo exhibitions in Paris ever since 1974. The last time was at the Galerie Vallois in 2007. He also exhibited in Carrara, Stockholm and Luxembourg. In 1979 he won a medal in the Arts Décoratifs et Art Monumental category of the Salon des Artistes Français in Paris.

The works chosen for this first exhibition in Ljubljana come from the period between 1994 and 2009. They include works in his favourite material, wood, which offered him numerous possibilities in terms of approach and technique, and also works in marble and bronze. To list a few of them: *Elle [She]*, 1994, wood; *Oiseau [Bird]*, 2005, bronze; *Dentée [Toothed]*, 2005, marble; *Liane [Creeper]*, 2007, wood; *Exotique [Exotic]*, 2008, wood; *Le Secret [The Secret]*, 2009, wood; *Chêne [Oak]*, wood; *Le Roi [The King]*, 2009, wood. Žbona was a sculptor who loved pure harmonious lines, the eloquent interplay of the convex and concave, the blend of the hollow and the full, the dialogue between abstraction and metaphor. He loved stylisation. In his creative process he drew on the authentic messages, values and methods of a number of sculptors working in the twentieth

century [from Jean Arp, whose capture of organic growth in abstract forms in various techniques was an inspiration, to Barbara Hepworth, Joan Miró, Henry Moore, Constantin Brâncuși and others] and early twenty-first century [among his contemporaries, particularly his friend Augustín Cárdenas, who introduced him to the world of sculpture both in terms of technique and content and in terms of form]. With the help of their works and discoveries, he built his own artistic language, his own vision and his own message. This is also why his sculptures radiate harmony and call out to be touched. To touch the often smooth surfaces of Žbona's sculptures is to experience that haptic quality already mentioned by José Pierre – a poet, writer and effective organiser who did much to ensure that Surrealism remained alive and interesting for a long time. These works are the eloquent expression of Žbona's desire to stylise natural, human, animal and plant forms, to transform them into abstract and geometric forms. To seek hybrid forms that reflect the conceptual world of "the dreamlike, the fantastic, the mythological, in short everything that inspires and marks the artist's and the viewer's conscious mind and, even more importantly, their unconscious" [Mikuž, 2019].

Although Vasja Žbona worked in Paris, which is where he found the sculptor [and restorer] in himself, he felt his first creative impulses at home, in his native Miren, where he discovered the mysterious beauty of nature – dry and rocky in the Karst, lush and undulating by the river Vipava. Here he got to know wood and stone. Felt the power of nature, which he then tried to capture in his forms: abstracted, biomorphic. Alive. In Paris he built on all his feelings, experiences and searchings, linked them to all those artistic commandments that still applied in the circle of the Surrealists and continued to be encouraged by José Pierre right up until his death at the end of the century, and realised them in works which expressed a vital dynamism. With them, Vasja Žbona also took his place in the artistic treasury of the Primorska region and of Slovenia.

dr. Nelida Nemeč

Vstop prost / Free entrance

**HOTEL
LJUBLJANA ****S**

**NEW, MODERN
& SPACIOUS.**

Our newly renovated Executive Rooms offer everything to make you feel comfortable.



Three Times new:
New summer festival.
New possibilities. New rooms.

Start here.

Austria Trend Hotel Ljubljana **S**
Dunajska cesta 154, 1000 Ljubljana
Tel.: +386 (1) 588 25 00
reservations.ljubljana@austria-trend.at
austria-trend.at

**AUSTRIA
TREND**
HOTELS





V SLOVO DOLGOLETNEMU SODELAVCU IN PRIJATELJU FAREWELL TO OUR COLLEAGUE AND FRIEND OF MANY YEARS

BRANKO "PAJO" PANIČ (1960 - 2021)

Dragi Pajo,

ob žalostni novici smo ostali brez besed, s solzo v očeh in polni prijetnih spominov nate. Težko se poslovimo v nekaj besedah, ko pa si niti še zares ne predstavljamo, da si odšel. V zaodrju Cankarjevega doma, Poletnega gledališča v Križankah ter Kongresnega trga ostaja neizmerno veliko spominov nate. Spominov na dobronamerne nasvete, priklone, objeme, čestitke in spodbudne vzklike "toi toi toi", s katerimi si podal umetnikom najlepšo popotnico na oder. Spominov na tvojo radoživost in veselje do dela ter največje strasti, ki povezuje nas vse – ljubezni do glasbe.

Tudi sam si bil odličen glasbenik, prvi pozavnist opernega orkestra. Naš kolektiv si 27 let bogatil tudi kot izjemen človek, prvovrsten prijatelj, predan in sočuten sodelavec ter glasbeni producent Festivala Ljubljana. Zelo smo ponosni na tvojo hrabrost in železno voljo, ki te je v zadnjih letih spremljala vse do konca. Hvaležni smo za vsa leta, ki smo jih preživeli skupaj.

Tebi v slovo smo se poklonili na komornem koncertu v Križevniški cerkvi, za katerega upamo, da si ga slišal. Želeli smo si, da bi te zadnji stavek *Pesmi o nebeškem veselju* Mahlerjeve 4. simfonije spremlil skozi vrata

v tisti višji svet, tja gor med zvezde, kjer se paleta najrazličnejših zvočnih odtenkov nikoli ne konča. Z bolečino v naših srcih in zavedanjem, da smo izgubili ljubo in dragoceno osebo, smo hvaležni, da smo bili del tvojega življenja.

Dragi prijatelj, ne bomo te pozabili!
Tvoji sodelavci Festivala Ljubljana

Dear Pajo,

The sad news of your passing left us without words, with a tear in our eye and a heart full of pleasant memories of you. It is hard for us to say farewell in just a few words when we can't even comprehend that you have gone. Backstage at Cankarjev Dom, the Križanke Summer Theatre and Congress Square so many memories of you live on. Memories of well-intentioned advice, bows, hugs, congratulations and encouraging exclamations of "toi toi toi", with which you gave artists the best possible encouragement before they stepped on the stage. Memories of your cheery disposition and enthusiasm for work and the greatest passion that unites us all – a love for music.

You were an excellent musician, too, as first trombone of the opera orchestra. You enriched our team for 27 years as an exceptional person, first-rate friend, devoted and sympathetic colleague, and producer for the Ljubljana Festival. We are very proud of your courage and will of iron, which in recent years accompanied you to the very end. We are grateful for all the years we spent together.

We honoured your memory with a chamber concert in the church at Križanke and hope you heard it. Our hope was that the final movement of the Ode

to Heavenly Joy from Mahler's Symphony No. 4 would accompany you through the doors that lead into that higher world, up there amongst the stars, where the palette of most diverse tones will never end. With pain in our hearts and the awareness that we have lost a dear and precious person we are grateful to have been part of your life.

*Dear friend, we will not forget you!
Your colleagues at Ljubljana Festival*



V SLOVO PANONSKEMU MORNARJU / FAREWELL TO THE PANNONIAN SAILOR

ĐORĐE BALAŠEVIĆ (1953 – 2021)

V 68. letu se je poslovil legendarni srbski glasbenik in kantavtor Đorđe Balašević, ki se nam bo za vedno vtisnil v spomin s svojimi avtorskimi skladbami, kot so *Svirajte mi*, *Jesen stiže Dunjo moja*, *Neki novi klinci*, *Prva ljubav*, *Priča o Vasi Ladačkom*, *Lepa protina kći*, *Portret života mog* in *Odlazi cirkus*.

V svoji bogati karieri, ki ni obsegala le glasbe, temveč se je posvečal tudi pisanju, igri in režiji, je izdal petnajst albumov, na katerih se prepletajo misli o ljubezni in družbeno-političnih temah. Začetek njegove glasbene poti sega v leto 1977, ko je postal član glasbene skupine Žetva, kasneje pa je ustanovil skupino Rani mraz, ki je leta 1979 zmagala na splitskem festivalu s pesmijo *Panonski mornar*. S skupino Rani mraz je ustvaril še uspešnice, kot so *Priča o Vasi Ladačkom*, *Život je more* in *Računajte na nas*, kljub temu pa ta žal razpadla že po dveh mesecih.

Balašević je leta 1982 začel samostojno karierno pot, še istega leta izdal album *Pub* in se podal na jugoslovansko turnejo. Njegov prvi album sestavljajo uspešnice, kot so *Boža zvani Pub*, *Pesma o jednom petlu*, *Lepa protina kći* in *Ratnik paorskog srca*. Že naslednje leto je sledil drugi album *Celovečernji The Kid* in nato *003*, ki je prav tako prinesel niz uspešnic – *Slovenska*, *Al' se nekad dobro jelo*, *Badnje večje*, *Olivera*.

V državah nekdanje Jugoslavije je vrsto let polnil prizorišča, pogosto je nastopal tudi v Sloveniji. Njegov prvi koncert v Ljubljani sega v leto 1979, sledila je vrnitev leta 1994 z nastopom v Hali Tivoli. Nastopil je tudi leta 2008 v Lendavi, v letih 1999 in 2018 na Festivalu Lent v Mariboru in leta 2018 v Centru Stožice. Še posebej blizu mu je bilo Poletno gledališče Križank, kjer je z razprodanima koncertoma nastopil leta 2011 in leta 2017, zadnjič pa je v Ljubljani ob 40. letnici svojega delovanja gostoval leta 2019 v Cankarjevem domu.

V tem težkem trenutku izrekamo iskreno sožalje družini Balašević in se s težkim srcem poslavljamo od ene izmed legend jugoslovanske pop scene.

Legendary Serbian musician and singer-songwriter Đorđe Balašević has died at the age of 67. We will remember him for his original compositions such as Svirajte mi, jesen stiže Dunjo moja, Neki novi klinci, Prva ljubav, Priča o Vasi Ladačkom, Lepa protina kći, Portret života mog and Odlazi cirkus.

Over the course of his rich career, which did not only cover music but also included writing, acting and directing, he released 15 albums on which love songs alternated with songs on social and political themes. He began his musical career in 1977 when he joined the group Žetva. Later he formed his own group, Rani Mraz, which won the 1979 Split Festival with the song Panonski mornar [Pannonian Sailor]. Rani Mraz enjoyed other hits such as Priča o Vasi Ladačkom, Život je more and Računajte na nas, but sadly the group broke up after just two years.

In 1982 Balašević embarked on a solo career, releasing the album Pub the same year and setting off on a tour of Yugoslavia. His first album included the hits Boža zvani

Pub, Pesma o jednom petlu, Lepa protina kći and Ratnik paorskog srca. His second album Celovečernji The Kid was released a year later, and then came third album 003, which included the hits Slovenska, Al' se nekad dobro jelo, Badnje večje and Olivera.

For many years he filled venues throughout the former Yugoslavia and frequently appeared in Slovenia. His first concert in Ljubljana was in 1979, followed by his return in 1994 with a performance at the Tivoli Hall. He also performed in Lendava in 2008, at Festival Lent in Maribor in 1999 and 2018 and in Arena Stožice in 2018. He enjoyed performing at the Križanke Summer Theatre in Ljubljana, with notable appearances there including a concert in 2011 and a sold-out show in 2017. The last time he visited Ljubljana was in 2019 at Cankarjev dom on the occasion of the 40th anniversary of his musical career.

In this difficult moment we offer our sincere condolences to the Balašević family and, with a heavy heart, bid farewell to a legend of the Yugoslav popular music scene.



POSLAVLJAMO SE OD OČETA SLOVENSKE POPEVKE / FAREWELL TO THE FATHER OF SLOVENE POPULAR MUSIC

MOJMIR SEPE (1930 – 2020)

V četrtek, 24. decembra, nas je v enaindevetdesetem letu zapustila legenda slovenske zabavne glasbe, Mojmir Sepe. Bil je dirigent in skladatelj različnih zvrsti, kot so šanson, popevke, gledališke pesmi in filmska glasba, uveljavil se je tudi kot aranžer, predvsem za dela z velikimi orkestri. Mojmir Sepe je v slovensko glasbo vtisnil neizbrisen pečat, predan ji je bil z vsem srcem. V zakladnico slovenskih zimzelenih melodij je prispeval znane skladbe, kot so *Zemlja pleše*, *Brez besed*, *Malokdaj se srečava*, *S teboj*, *Pridi, dala ti bom cvet*, *Medved Bojan*, *Ribič, ribič me je ujel*, *Ljubi, ljubi, ljubi* in *Pismo za Mary Brown*.

Leta 1962 je bil med ustanovitelji festivala Slovenska popevka, na katerem je med drugim leta 1964 zmagal s *Poletno nočjo* v izvedbi Marjane Deržaj, kar dvakrat je zmagal tudi s soprogo Majda Sepe – leta 1973 s skladbo *Med iskrenimi ljudmi* in naslednje leto z *Uspavanko za mrtve vagabunde*. Od leta 1970 do upokojitve leta 1991 je bil urednik za zabavno glasbo na Radiu Ljubljana. V bogati in plodoviti karieri je ustvarjal s številnimi slovenskimi glasbenimi ikonami, kot so Marjana Deržaj, Stane Mancini, Elda Viler, Lado Leskovar, Jože Privšek, Bojan Adamič, Jure Robežnik,

Dušan Velkaverh in Elza Budau, s katerimi je skupaj oblikoval zlato obdobje slovenske popevke. Tesno je sodeloval s svojo življenjsko sopotnico Majda Sepe, eno največjih slovenskih šansonjerk, in pesnikom Franetom Milčinskim – Ježkom, ter v tandemih z najboljšimi avtorji besedil, kot so Gregor Strniša, Branko Šömen, Miroslav Košuta in Ivan Minatti.

Po njegovi popevki *Poletna noč* smo poimenovali koncert, s katerim Festival Ljubljana že vrsto let v sodelovanju z RTV Slovenija na najdaljši dan v letu, 21. junija, pozdravi poletje, njegova dela pa so stalnica na repertoarju prireditelj. V minulem letu smo se mu v okviru 68. Ljubljana Festivala ob njegovem častitljivem jubileju poklonili tudi s posebnim koncertom Mojmir Sepe – 90 let.

S svojimi nepozabnimi zimzelenimi skladbami se je Mojmir Sepe za vedno zapisal v slovensko glasbeno zgodovino in ima nedvomno posebno mesto v srcih vseh ljubiteljev zabavne glasbe.

Mojmir Sepe, who died on Thursday, 24 December, in his ninety-first year, was a legend of Slovene popular music. A conductor and composer working in various genres including chanson, popular song, theatrical song and film music, he was also an accomplished arranger, particularly of works for large orchestras. Mojmir Sepe was utterly committed to music, with every fibre of his being, and has left an indelible mark on Slovene music. His contribution to the treasury of evergreen Slovene melodies includes such famous compositions as Zemlja pleše, Brez besed, Malokdaj se srečava, S teboj, Pridi, dala ti bom cvet, Medved Bojan, Ribič, ribič me je ujel, Ljubi, ljubi, ljubi and Pismo za Mary Brown.

In 1962 he was among the founders of the Slovene Song Festival [Slovenska popevka], winning the competition in 1964 with the song Poletna noč, performed by Marjana Deržaj, and twice more with his wife Majda Sepe – in 1973 with Med iskrenimi ljudmi and the following year with Uspavanka za mrtve vagabunde. From 1970 until his retirement in 1991 he was a programme editor for popular music at Radio Ljubljana. Over the course of his rich and fruitful career he worked with numerous icons of Slovene music, including Marjana Deržaj, Stane Mancini, Elda Viler, Lado Leskovar, Jože Privšek, Bojan Adamič, Jure Robežnik, Dušan Velkaverh and Elza Budau. With them, he helped create the golden age of Slovene popular song. He collaborated closely with his life companion Majda Sepe, one of the greatest interpreters of Slovene chanson, and with the poet Frane Milčinski, aka Ježek. He composed songs in tandem with some of the country's finest lyric writers, including Gregor Strniša, Branko Šömen, Miroslav Košuta and Ivan Minatti.

The title of his song Poletna noč ["Summer Night"] serves as the name of the concert that for a number of years now Festival Ljubljana has been organising in conjunction with RTV Slovenia on 21 June, the longest day of the year, to greet the summer. His works figure constantly in the repertoire of events organised by Festival Ljubljana. His ninetieth birthday last year was marked by a special concert entitled "Mojmir Sepe – 90 Years" during the 68th Ljubljana Festival.

With his unforgettable evergreen compositions, Mojmir Sepe has written himself permanently into Slovene musical history and occupies a special place in the hearts of all lovers of popular music.

INFORMACIJE / INFORMATION

• 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. / *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.*
- V zimskem času (1. oktober–30. april) je odprta vsak delavnik od 10. do 16. ure, ter uro pred začetkom prireditve na prizorišču in na Blagajni Križank. *During the winter season (1 October - 30 April) the Križanke Box Office is open every working day from 10.00 pm to 4.00 pm, as well as one hour prior to the commencement of the event at the venue and at Box office Križanke.*

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

Druga prodajna mesta / Other sales points

- ljubljanafestival.si, eventim.si
- Po tel. / *By telephone*: +386 (03) 426 76 01 (Eventim)
- Hiše vstopnic Eventim Si (Tivoli, Citypark, Kino Šiška, Ljubljana; Europark, Maribor) / Eventim.si ticket outlets (Tivoli, Citypark, Kino Šiška, Ljubljana; Europark, Maribor)
- **Petrolovi servisi** po Sloveniji / *Petrol service stations throughout Slovenia*
- **Poslovalnice Pošte Slovenije** / *Pošta Slovenije branches (post offices)*
- Poslovalnice Kompassa po Sloveniji, trgovine Big Bang, 3DVA Trafika, [K] kiosk, turistična agencija Palma / *Kompas branches throughout Slovenia, Big Bang shops, 3DVA Trafika kiosks, [K] kiosks, Palma travel agency*
- **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-Radioattivit, via Campo Marzio 6, tel.: 040 304444, www.radioattivita.com; Ticketpoint, Corso Italia 6, tel.: 040 3498276
- V Avstriji / *In Austria*: prodajna mesta v sistemu Oeticket.com / *Oeticket.com outlets*
- Na Hrvaškem / *In Croatia*: prodajna mesta v sistemu Eventim.hr / *Eventim.hr ticket outlets*

Spletni nakup vstopnic / Online Ticket Purchase

Nakup vstopnic je možen na ljubljanafestival.si. Plačilo je možno s kreditnimi in plačilnimi karticami (Euro-/Mastercard, Visa-Electron), VALÚ in plačilnim nalogom UPN. *Tickets can be purchased online at ljubljanafestival.si. Payment is possible by credit and debit card (Euro-/Mastercard, Visa-Electron), VALÚ and UPN payment orders.*



Darilni boni / Gift Vouchers

- Nakup: ljubjanafestival.si, blagajna Križank in eventim.si.
Purchase: ljubjanafestival.si, Križanke box office and eventim.si.
- 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 so unovčljivi na blagajni Križank, ljubjanafestival.si in eventim.si.
Gift vouchers can be redeemed at the Križanke box office, ljubjanafestival.si and eventim.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]*
- 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 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 Telekoma Slovenije / 10% for Telekom Slovenija services subscribers
- 10 odstotkov z vstopnico za vožnjo s turistično ladjico, v času Ljubljana Festivala na Ljubljani, ki poteka od 28. 6.–1. 7. 2021 / 10% with a ticket for a boat trip during the Ljubljana Festival on the Ljubljana [28. 6.–1. 7. 2021].

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 Dinamitke in koncert Vlada Kreslina. / The discounts do not apply to the Dynamos concert and the concert of Vlado Kreslin.



PREDPRODAJA / PRE-SALE

- 20 odstotkov za člane Kluba Festivala Ljubljana
20% for members of the Festival Ljubljana Club
- 10 odstotkov za vse obiskovalce, ki imajo katero od kartic za popust, navedenih na prejšnji strani
10% for all visitors who hold any of the discount cards listed on the previous page

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/
Join Festival Ljubljana [ljubljanafestival.si/klub/](http://www.ljubljanafestival.si/klub/)

POMEMBNO / IMPORTANT

Za dogodke, ki so odpovedani, ste upravičeni do vračila kupnine.

SPLOŠNI POGOJI FESTIVALA LJUBLJANA

Z nakupom vstopnice sprejmete splošne pogoje poslovanja Festivala Ljubljana, ki so objavljeni na spletni strani <https://ljubljanafestival.si/o-nas/pomembne-informacije/> [v nadaljevanju: Splošni pogoji].

1. Ob nakupu vstopnice je kupec dolžan takoj preveriti ustreznost datuma, časa in lokacije prireditve ter ustreznost izbranega sedeža. Morebitne napake na izpisu vstopnice je kupec dolžan nemudoma sporočiti prodajalcu na prodajnem mestu, na katerem je kupil vstopnico.
2. Vstopnica je do plačila kupnine v lasti Festivala Ljubljana. Vsaka zloraba vstopnice se kaznuje.
3. Vstopnica izgubi svojo vrednost, ko kupec zapusti prostor prireditve.
4. Festival Ljubljana si pridržuje pravico do sprememb programa, izvajalcev, prizorišč in ure začetka prireditve, in sicer v primerih, kot so, vendar ne izključno: bolezen izvajalcev, vremenske razmere, ki onemogočajo izvedbo dogodka, druga višja sila, dejanje obiskovalcev v nasprotju s Splošnimi pogoji.
5. V primeru, da je prireditev prekinjena ali da prireditev ni izvedena zaradi izpada električne energije, hrupa, vremena ali kakšnega drugega zunanega dejavnika ali višje sile, obiskovalec oziroma kupec ni upravičen do vračila kupnine, menjave vstopnice ali kakršnegakoli drugega nadomestila za kupljeno vstopnico.
6. V primeru odpovedi prireditve, razen iz razlogov iz prejšnje točke, ima obiskovalec oziroma kupec skladno s Splošnimi pogoji ob predložitvi vstopnice in računa pravico do povrnitve kupnine ali pravico do menjave

vstopnice za vstopnico za katerokoli drugo prireditev Festivala Ljubljana.

7. Menjava vstopnice skladno s prejšnjo točko je mogoča zgolj v primeru plačljivih vstopnic, pod pogojem, da so za izbrano prireditev še na voljo proste vstopnice in da obiskovalec oziroma kupec doplača morebitno razliko v ceni vstopnice.
8. Menjava oziroma vračilo kupnine za plačljive vstopnice je možna v roku 30 dni od dneva odpovedane prireditve. Obiskovalcu oziroma kupcu se kupnina vrne v višini zneska, ki ga je obiskovalec oziroma kupec dejansko plačal za nakup vstopnice. V primeru menjave vstopnice se za menjalno razmerje upošteva vrednost vstopnice, ki jo je obiskovalec oziroma kupec dejansko plačal. Festival Ljubljana v nobenem primeru obiskovalcu oziroma kupcu, ki se je odločil za menjavo vstopnice, ne povrne morebitne razlike v ceni med prvotno kupljeno vstopnico in vstopnico za drugo prireditev. Z vračilom kupnine vstopnice postanejo neveljavne.
9. Menjava vstopnic ni mogoča za prireditve, ki so organizirane v koprodukciji z drugimi organizatorji.
10. Obiskovalec oziroma kupec lahko pravico do povrnitve kupnine za plačljivo vstopnico uveljavi na prodajnem mestu, kjer je bila vstopnica kupljena.
11. V primeru izgubljenih ali ukradenih vstopnic kupec ni upravičen do povračila stroškov, zamenjav ali nadomestnih vstopnic. Izgubo, krajo ali uničenje vstopnice je treba čim prej sporočiti Festivalu Ljubljana.
12. Obiskovalci se z udeležbo na prireditvi strinjajo, da pri prenosu slike in zvoka na prireditvi lahko pojavijo na posnetku. Obiskovalci v takšnem primeru niso upravičeni do odškodnine oziroma kakršnegakoli drugega nadomestila, prav tako se obiskovalci izrecno odpovedujejo uveljavljanju kakršnihkoli drugih in/ali drugačnih zahtevkov v zvezi s tem.
13. Na prizorišče ni dovoljen vnos steklenic, kozarcev, palic, orožja in drugih nevarnih predmetov.



POMEMBNO OBVESTILO OBISKOVALCEM

[1] V primeru omejitve zbiranja na javnih površinah zaradi koronavirusa v času prireditev Festivala Ljubljana bomo v skladu z veljavnimi ukrepi na organiziranih prireditvah prilagodili število obiskovalcev.

[2] Zaradi zagotavljanja varnosti obiskovalcev in nastopajočih bomo v skladu z veljavnim odlokom o začasni splošni omejitvi oziroma prepovedi zbiranja ljudi v Republiki Sloveniji [v nadaljevanju: odlok] vstop na vse prireditve omejili skladno z določbami odloka. V primeru udeležbe večjega števila ljudi kot bo to določal odlok, vsi nadaljnji obiskovalci do prizorišča žal ne boste mogli dostopati.

[3] Vsi obiskovalci, ki se izbrane prireditve zaradi omejitve števila obiskovalcev, ki bo določena 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.

Vse obiskovalce obveščamo, da se v skladu z Odlokom o začasni omejitvi ponujanja kulturnih storitev končnim uporabnikom v Republiki Sloveniji lahko javne kulturne prireditve udeležijo le končni uporabniki, ki bodo izpolnjevali z odlokom predpisane pogoje.

Ker se epidemiološka slika nenehno spreminja, vse obiskovalce naprošamo, da za novosti in aktualne informacije v zvezi z izvedbo prireditev spremljajo objave na spletni strani in družbenih omrežjih Festivala Ljubljana.

Vse obiskovalce vljudno prosimo, da se obveznih in priporočenih preventivnih ukrepov za omejevanje širjenja virusa SARS-CoV-2 dosledno držijo ter s tem poskrbijo za svoje zdravje in zdravje drugih.

Zahvaljujemo se vam za razumevanje.

GENERAL TERMS AND CONDITIONS

By buying a ticket, you agree to the general terms and conditions of business of Festival Ljubljana, which are published online at <https://ljubljanafestival.si/o-nas/pomembne-informacije/> [hereinafter: General terms and conditions].

- 1. When purchasing a ticket, the purchaser shall immediately check whether the event date, time, location and seat indicated on the ticket are correct. The purchaser shall immediately report to the seller any errors on the ticket at the sales point at which the purchase was made.*
- 2. The ticket remains the property of Festival Ljubljana until it is paid for. Ticket misuse shall be punishable.*
- 3. A ticket shall lose its value once the ticket-holder leaves the venue.*
- 4. Festival Ljubljana reserves the right to change the programme, performers, venues and scheduled start times in cases including [but not limited to] illness, weather conditions preventing an event from taking place, other force majeure events, and actions by audience members in breach of these general terms and conditions.*
- 5. If an event is interrupted or not held due to a power cut, noise, adverse weather or any other external factor or force majeure, audience members or ticket-holders will not be entitled to a refund of the purchase price, exchange of the ticket or any compensation for a purchased ticket.*

6. If an event is cancelled other than for the reasons referred to in the preceding point, audience members or ticket-holders will, in accordance with these general terms and conditions, be entitled to a refund of the purchase price or to exchange their ticket for a ticket to any other Festival Ljubljana event upon submission of the ticket and the invoice.

7. The exchange of a ticket under the preceding point shall only be possible in the case of tickets that have been purchased, provided that there are still tickets available for the chosen event and that any difference in price between the original ticket and the new ticket is paid by the audience member or ticket-holder.

8. Tickets can be exchanged or the purchase price refunded within 30 days of the cancelled event.

Audience members or ticket-holders shall be reimbursed the amount that they actually paid for the ticket. Where a ticket is exchanged for another ticket, the price actually paid for the ticket by the audience member or ticket-holder shall be taken as the basis for determining the exchange. Under no circumstances shall Festival Ljubljana reimburse the difference in price between the original ticket purchased and the ticket to another event in the event that the audience member or ticket-holder opts for ticket exchange. Once the purchase price of a ticket has been refunded, the ticket becomes invalid.

9. Exchange of tickets shall not be possible for events organised as co-productions with other organisers.

10. Audience members or ticket-holders may claim a refund of the purchase price for a purchased ticket at the sales point at which they purchased the ticket.

11. In the event of lost or stolen tickets, the ticket-holder will not be entitled to a reimbursement of costs, exchange or replacement of the tickets. Lost, stolen or destroyed tickets should be reported to Festival Ljubljana as soon as possible.

12. By attending an event, audience members understand and agree that their likeness may appear in a video and audio broadcast of the event. In such cases, audience members shall not be entitled to any form of compensation, and they expressly waive any other and/or different claims in this regard.

13. Audience members are not allowed to bring umbrellas, bottles, glasses, sticks, weapons and other dangerous items into the venue.

IMPORTANT NOTICE FOR ALL VISITORS

[1] In the event of restrictions on public assembly due to COVID-19 during the period of the Ljubljana Festival, we will adapt the number of attendees permitted at events in accordance with the measures in force.

[2] In order to ensure the safety of audiences and performers, we will be limiting access to all events in accordance with the provisions of the Ordinance on the temporary limitation or prohibition of public gatherings in the Republic of Slovenia ["the Ordinance"]. Once the number specified by this Ordinance is reached, it will unfortunately not be possible to allow anyone else into the venue.

[3] 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.

We would like to inform all visitors that, in keeping with the Ordinance on the temporary restriction of provision of cultural services to final users in the Republic of Slovenia, public cultural events can only be attended by final users who will meet the conditions set by the Ordinance.

Since the epidemiological situation is constantly changing, all visitors are advised to keep an eye on the website for the changes and latest information regarding Festival events.

All visitors are requested to consistently observe the compulsory and recommended preventive measures to limit the spread of the SARS-CoV-2 virus and in this way ensure the protection of their own health and that of others.

Thank you for your understanding.

FESTIVAL LJUBLJANA

Trg francoske revolucije 1

1000 Ljubljana, Slovenija

Tel.: + 386 (0)1 241 60 00

info@ljubljanafestival.si

ljubljanafestival.si

www.facebook.com/ljubljanafestival

www.instagram.com/festival_ljubljana/

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

Špela Draksler

Kadrovske in splošne zadeve

Personnel and General Affairs

Tel.: + 386 (0)1/241 60 06

Nina Tertnik

Trženje / *Marketing*

Tel.: + 386 (0)1/241 60 14

Nuša Ferkulj

Trženje / *Marketing*

Tel.: + 386 (0)1/241 60 30

Anja Biščak

Trženje / *Marketing*

Tel.: + 386 (0)1/241 60 12

Vanda Veingerl

Trženje / *Marketing*

Tel.: +386 (0)1/241 60 26

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)1/28114 92

Nina Gregorič

Tehnika / *Technical Department*

Tel.: + 386 (0)1/28114 98

Polona Žvan

Finance, računovodstvo / *Finance and Accounting*

Tel.: + 386 (0)1/28115 91

Jana Logar

Finance in računovodstvo / *Finance and Accounting*

Tel.: + 386 (0)1/28115 91



Izdal / *Published by*: Festival Ljubljana
 Zanj / *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*

Uredile / *Edited by*: Tina Berk, Evelin Frčec,
 Samantha Reich, Maruša Šinkovič

Besedila / *Texts*: Metka Sulič, Tina Berk, Evelin Frčec,
 Samantha Reich

Foto / *Photo*: arhiv Festivala Ljubljana
Ljubljana Festival Archive

Prevod / *Translation*: Amidas, d. o. o.

Oblikovanje / *Design*: Art design, d. o. o.

Tisk / *Printing*: page5

Ljubljana, 2021

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.*



Mestna občina
 Ljubljana



LIUBLJANA:
 MESTO/CITY
 OF/FÜR...
 Organizacija Zinčurjev - Ustrojno
 narodov za izobraževanje, - književno mesto
 znanosti in kulturo - od 2010



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..*
- *This application form may also be completed at 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.
- Pristopno izjavo je mogoče izpolniti tudi na spletni strani ljubljanafestival.si, kjer so objavljeni tudi Splošni pogoji.



Glavni sponzor
General sponsor:



Sponzorji 69. Ljubljana Festivala / Sponsors of the 69th Ljubljana Festival:



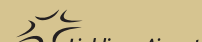
Sponzorji posameznih prireditev / Sponsors of the individual events:



Glavni medijski sponzor / General media sponsor:



Medijski sponzorji / Media sponsors:



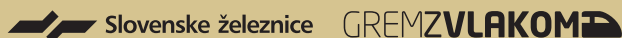
Partnerji Ljubljana Festivala / Ljubljana Festival partners:



Univerza v Ljubljani
Akademija za glasbo



Uradni prevozniki / Transport partners:



Prijatelji Festivala Ljubljana / Friends of Ljubljana Festival:



Uradna vina /
Official wines:

