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SLOVENSKI GLASBENI DNEVI

36 let Glasbe

SLOVENIAN MUSIC DAYS

36 years of Music

Ljubljana, 19.–24. 4. 2022

Program finančno omogoča / The programme is supported by:



Mestna občina
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Organizacija študentskih
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**SLOVENSKI
GLASBENI DNEVI**
36 let Glasbe

**SLOVENIAN
MUSIC DAYS**
36 years of Music

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Society of Slovene Composers



prof. dr. Jernej Weiss

V središču zanimanja tokratnih, že 36. Slovenskih glasbenih dnevo je ena izmed osrednjih slovenskih glasbenih ustanov, Glasbena matica Ljubljana, ki letos praznuje častitljivi 150. jubilej. Društvo je vse od ustanovitve leta 1872 razvilo pomembne silnice glasbenega življenja Slovencev: imelo je največjo slovensko glasbeno založbo in koncertno poslovalnico, odbor je spodbudil ustanovitev prvega civilnega koncertnega orkestra (prve Slovenske filharmonije; 1908), glasbenega konservatorija in Folklornega inštituta. Matica je v svojih vrstah združevala ljubiteljske in poklicne glasbenike, med društvene člane so že ob ustanovitvi pristopile pomembne osebe slovenskega javnega življenja, ugledni ljubljanski meščani, pa tudi kulturniki iz drugih slovenskih krajev. Z njimi in še bolj s svojimi dejanji je Glasbena matica tako nekoč kot danes pomembno sooblikovala ne le glasbeno, temveč tudi širšo kulturno podobo Slovencev.

Mednarodni muzikološki simpozij [21.–22. aprila] z naslovom *Glasbena društva v dolgem 19. stoletju: med ljubiteljsko in profesionalno kulturo*, ki se ga letos udeležuje 23 priznanih domačih in tujih simpozistov iz enajstih držav, pozornost namenja primerljivemu mednarodnemu društvenemu delovanju v 19. in na začetku 20. stoletja. V ospredje raziskovalnega zanimanja postavlja odnos med ljubiteljsko in profesionalno kulturo, predstavi delovanje nekaterih sočasnih glasbenih društev doma in po svetu ter njihove dosežke na ustvarjalnem, poustvarjalnem in glasbeno-pedagoškem področju.

Programsko podobo otvoritvenega koncerta [19. aprila] je navdihnili prvo odmevno gostovanje zbora ljubljanske Glasbene matice v tujini. 23. marca 1896 je 189 pevcev in pevk v narodnih nošah pod dirigentskim vodstvom Mateja Hubada s programom navdušilo sicer izjemno zahtevno dunajsko občinstvo. Dva dni kasneje pa se je ob spremljavi orkestra cesarsko-kraljeve dvorne opere, ki ga je vodil sam Antonín Dvořák, zbor v dunajskem Musikvereinu predstavil še s skladateljevo kantato *Mrtvaški ženin*. Program zgodovinskih potez bosta na tokratnem otvoritvenem koncertu dopolnili noviteti dveh skladateljic mlajše generacije: Nane Forte in

Klare Mlakar. Veličastnost koncertnega programa bodo poustvarili priznani slovenski solisti, Mešani pevski zbor Glasbene matice Ljubljana in dva zbora ter orkester Akademije za glasbo v Ljubljani pod vodstvom Sebastjana Vrhovnika, Alenke Podpečan in Simona Dvoršaka.

Eden nepogrešljivih sopotnikov Slovenskih glasbenih dnevoev je tudi Društvo slovenskih skladateljev, ki v repertoar Slovenskih glasbenih dnevoev tudi tokrat tradicionalno prispeva dva koncertna dogodka: Koncertni atelje [20. aprila] in Noč slovenskih skladateljev [21. aprila]. Koncertni atelje vselej pomeni izziv interpretom pri poustvarjanju novih zvočnih rešitev: tokrat sta ga sprejela mednarodno uveljavljena virtuozca: trobentač Franc Kosem in tolkalist Jože Bogolin. Letošnjo Noč slovenskih skladateljev pa kot vselej zaznamujejo številne skladateljske novitete. Na njej bodo krstno zazvene skladbe kar petnajstih ustvarjalcev, v ospredje pa bodo stopila trobila in v družbi klavirja pokazala svoje solistične odlike.

Tradicionalni dogodek Slovenskih glasbenih dnevoev je tudi koncert samospevoev v produkciji Glasbene matice Ljubljana. Koncert je del Matičinega *Ciklusa samospevoev*, ki iz sezone v sezono razkriva neskončno bogastvo slovenske zakladnice samospevoev in poudarja pomen, ki ga je imela oblika na razvoj širše slovenske glasbene ustvarjalnosti. Na tokratnem koncertnem večeru [22. aprila] bosta z nekaterimi samospevi, ki so vse do ukinitve dotlej izredno vsestranskega Matičinega delovanja po drugi svetovni vojni pogosto zveneli na Matičinih koncertih, nastopila mednarodno uveljavljeni baritonist Jaka Mihelač in priznana slovenska pianistka Andreja Kosmač. Program zaokrožajo skladbe Katarine Pustinek Rakar in Tineta Beca, ki dokazujejo, da z mlado in najmlajšo skladateljsko generacijo izvorni slovenski samospev tudi danes nadaljuje pomembno poslanstvo ene izmed osrednjih glasbenih oblik.

Z zgodovinskimi referencami na koncertno delovanje Glasbene matice Ljubljana med obema svetovnjima vojnama postreže tudi koncertni program zasedbe Ensemble Dissonance [23. aprila], ki se mu bo pridružila sopranistka Nika Gorič, vse bolj vzhajajoča zvezda koncertnih in opernih odrov. Na sporedu koncerta bodo skladbe dveh izjemnih glasbenih osebnosti, izvrstnega violinista in pedagoga Karla Jeraja ter njegovega zeta, skladatelja, profesorja in nekdanjega rektorja Akademije za glasbo Lucijana Marije Škerjanca. Skladbe, ki bodo zazvene na tokratnem koncertu, je v sodobno glasbeno preobleko postavil ustanovitelj in umetniški vodja zasedbe Ensemble Dissonance Klemen Hvala. Tako Jeraj kot Škerjanc sta s svojim koncertnim, glasbeno-pedagoškim in organizacijskim delom odločilno zaznamovala delovanje dveh osrednjih glasbenih ustanov med obema svetovnjima vojnoma: Orkestralnega društva Glasbene matice in Konservatorija Glasbene matice.

Tokratni izredno homogeni koncertni program 36. Slovenskih glasbenih dnevoev z jasno izraženo rdečo nitjo delovanja ljubljanske Glasbene matice zaokroža sklepni koncert [24. aprila] Zbora Slovenske filharmonije pod vodstvom Gregorja Klančiča. Na njem bo mogoče prisluhniti nekaterim redkeje slišanim skladbam velikana

renesančne glasbe Jacobusa Handla Gallusa. Prav izjemno uspešen koncert Gallusovih del 9. junija leta 1892 v Redutni dvorani, na katerem je nastopil zbor Glasbene matice pod vodstvom Mateja Hubada, je pri nas spodbudil renesanso Gallusovih del. Manj znano je, da je za pripravo notnega gradiva tedanji odbor Glasbene matice prosil tajnika zgodovinskega oddelka na dunajski univerzi in začetnika muzikologije na Slovenskem Josipa Mantuanija, ki je tedaj že intenzivno raziskoval Gallusovo skladateljsko zapuščino.

Tako so z oživitvijo Gallusove dediščine, na zgodovinskem koncertu, ki je sledil ob 300. obletnici Gallusove smrti vzbudili zavest o tradiciji in kontinuiteti slovenske umetniške glasbe, ki jo vseskozi negujejo tudi Slovenski glasbeni dnevi. Kljub profesionalizaciji glasbenih ustanov, ki smo ji priča v današnjem času in posledično vse višji ravni glasbene kulture pri nas, se zdi tako poslanstvo požrtvovalnega uresničevanja skupnih umetniških in drugih humanističnih idealov, značilno za matičarsko ljubiteljsko kulturo, nadvse pomembno in vse bolj potrebno tudi v današnjem času.

Jernej Weiss

The main focus of these 36th Slovenian Music Days is one of Slovenia's main musical institutions, the Glasbena Matica Ljubljana, which is celebrating its 150th jubilee this year. Since it was founded in 1872, the institution has developed important forces for the musical life of Slovenes, it being the largest Slovene musical publishing house and concert organiser. Its organising committee encouraged the founding of the first civil concert orchestra [the first Slovene Philharmonic; 1908], musical conservatory and Folklore Institute. The Glasbena Matica brought together amateur and professional musicians alike. Important figures in Slovene public life and distinguished citizens of Ljubljana became members as soon as it was founded, as well as people active in cultural fields from other Slovene towns. Together with these people and even more so through its activities, past and present, the Glasbena Matica played an important part in shaping not only the musical but also the broader culture of the Slovenes.

The international musicological symposium [21–22 April] entitled Musical associations in the long 19th century: between amateur and professional culture, which will be attended this year by 23 distinguished Slovene and foreign participants from 11 countries, will focus on comparable international societal activity in the 19th and early 20th century. At the forefront of research interest will be the relationship between amateur and professional culture, and there will be presentations of the operation of some contemporary musical associations in Slovenia and around the world, and their achievements in the fields of composition, performance and music teaching.

The opening concert programme [19 April] has been inspired by the first high-profile concert of Ljubljana's Glasbena Matica Choir abroad. On 23 March 1896, 189 male and female singers dressed in national costume and conducted by Matej Hubad, performed a programme that delighted the notoriously demanding Viennese audience. Two days later they performed Dvořák's cantata The Spectre's Bride in Vienna's Musikverein, accompanied by the orchestra of the Vienna Court Opera conducted by Antonín Dvořák himself. The retrospective programme of this year's opening concert will also include new works by two composers from the younger generation, Nana Forte and Klara Mlakar. The magnificence of the concert programme will be recreated by renowned Slovene soloists, the Mixed Choir of Glasbena Matica Ljubljana and two choirs and the orchestra of the Ljubljana Academy of Music directed by Sebastjan Vrhovnik, Alenka Podpečan and Simon Dvoršak.

Another essential element of the Slovenian Music Days is the Society of Slovene Composers, which will again contribute two traditional concert events to the repertoire of the Slovenian Music Days: the Concert Workshop [20 April] and the Night of Slovene Composers [21 April]. The Concert Workshop always presents a challenge to musicians who want to find new sound solutions: this year it has been taken on by two internationally acclaimed virtuosos: trumpet player Franc Kosem and percussionist Jože Bogolin. This year's Night of Slovene Composers will as always be marked by numerous new compositions. It will include premieres of compositions by fifteen composers, with brass instruments taking pride of place in solo performances accompanied by piano.

Another traditional event during the Slovenian Music Days is the concert of lieder produced by Glasbena Matica Ljubljana. The concert is part of the Matica's Cycle of Lieder, which in each season reveals the infinite wealth of the Slovene treasure trove of lieder, emphasising the important influence they had on the development of other forms of Slovene musical creativity. This year's concert evening [22 April] will feature some songs, which were heard often in the Glasbena Matica's concerts until its extremely wide-ranging activities were abolished after World War II. They will be performed by the internationally acclaimed baritone Jaka Mihelač and the reputed Slovene pianist Andreja Kosmač. The programme will be rounded off by compositions from Katarina Pustinek Rakar and Tine Bec, which prove that with the young and youngest generation of composers, original Slovene song continues to have a special mission as one of the main musical forms.

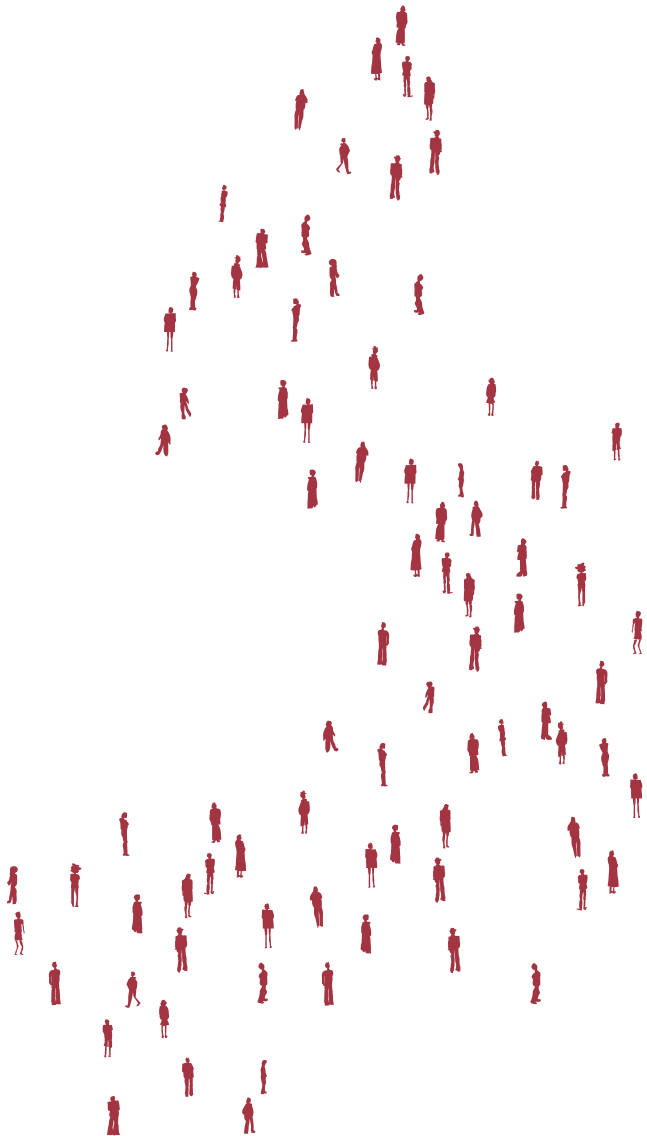
Further historical references to the concerts performed by Glasbena Matica Ljubljana in the interwar period will be provided by the Ensemble Dissonance concert programme [23 April], which will be joined by soprano Nika Gorič, a rising star of concert hall and opera stages. The programme will include compositions by two exceptional musical figures, the outstanding violinist and teacher Karel Jeraj, and his son-in-law the composer, professor and former rector of the Academy of Music, Lucijan Marija Škerjanc. The compositions that will be performed at this year's concert have

been given a contemporary musical makeover by the founder and artistic director of Ensemble Dissonance Klemen Hvala. Thanks to their concerts, music teaching and organisational work, Jeraj and Škerjanc left an indelible mark on the operations of the two main musical institutions in the interwar period, the Glasbena Matica Orchestral Society and the Conservatory of the Glasbena Matica.

The very homogeneous programme of this year's 36th Slovenian Music Days, with its clearly expressed focus on the Ljubljana Glasbena Matica's operation, concludes with a final concert (24 April) by the Slovenian Philharmonic Choir directed by Gregor Klančič. The concert will include some rarely performed compositions by the master of Renaissance music, Iacobus Handl Gallus. It was actually an extremely successful concert of Gallus's works in 1892 in the Redutna dvorana hall, performed by the Glasbena Matica Choir under the direction of Matej Hubad, that triggered a renaissance of Gallus's works. It is a less well known fact that to acquire the sheet music, the Glasbena Matica's committee turned to the secretary of the history department at the University of Vienna and the pioneer of musicology in Slovenia Josip Mantuani, who was carrying out intensive research into Gallus's compositional legacy in Vienna at the time.

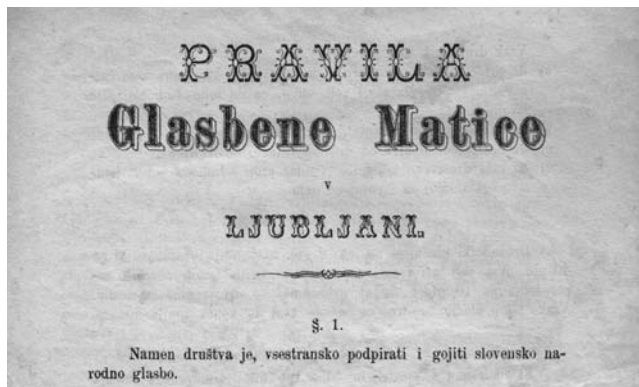
Thus it was through the revival of the Gallus legacy, with the historical concert marking the 300th anniversary of his death, that awareness of the tradition and continuity of Slovene music was raised, something that has been promoted throughout by the Slovenian Music Days. Despite the professionalisation of musical institutions and the increasingly high level of musical culture in Slovenia, it seems that the mission of tirelessly realising artistic and broader cultural ideals typical of the Glasbena Matica's pre-war amateur culture, is very important and increasingly necessary in present times.

Jernej Weiss



Torek, 19. april 2022, ob 19.30
 Tuesday, 19 April 2022, 7.30 pm
 Gallusova dvorana / Gallus Hall, Cankarjev dom

Otvoritev 36. Slovenskih glasbenih dnevov Opening of the 36th Slovenian Music Days



OB 150-LETNICI USTANOVITVE GLASBENE MATICE LJUBLJANA MARKING THE 150TH ANNIVERSARY OF THE FOUNDING OF GLASBENA MATICA LJUBLJANA

Mojca Bitenc Križaj, sopran / soprano

Nuška Drašček Rojko, mezzosopran / mezzo-soprano

Martin Sušnik, tenor

Peter Martinčič, bas / bass

**Mešani pevski zbor Glasbene matice Ljubljana in
 Komorni zbor Akademije za glasbo Univerze v Ljubljani
 Mixed Choir of the Glasbena matica Ljubljana and
 Chamber Choir of the University of Ljubljana Academy
 of Music**

Sebastjan Vrhovnik, dirigent / conductor

Mešani pevski zbor Akademije za glasbo Univerze v Ljubljani / *Mixed Choir of the University of Ljubljana Academy of Music*

Alenka Podpečan, dirigentka / *conductor*

Simfonični orkester Akademije za glasbo Univerze v Ljubljani / *Music Symphony Orchestra of the University of Ljubljana Academy of Music*

Simon Dvoršak, dirigent / *conductor*

Na sporedu / *Programme:*

J. Gallus: *Musica noster amor* (NN)

Sodelujejo / *With guests:* **Ansambel kljunastih flavt Akademije za glasbo Univerze v Ljubljani pod vodstvom Mateje Bajt. Recorder Ensemble of the University of Ljubljana Academy of Music led by Mateja Bajt.**

M. Hubad: *Je pa davi slan'ca pala* / *The frost fell this morning* (ljudska / *traditional*)

Ljub'ca povej, povej / *Darling do tell me* (ljudska / *traditional*)

K. Mlakar: *Mlini življenja* / *The mills of life*, hommage à Krek (T. Rovšek Witzemann)*

U. Krek: *Škrinja orehova* / *Walnut chest* (ljudska / *traditional*)

M. Hubad: *Škrjanček poje* / *The lark sings* (ljudska / *traditional*)

N. Forte: *Sanje leta* / *Seasonal dreams* (G. Strniša), kantata za zbor in godala / *cantata for choir and strings**

A. Bruckner: *Te Deum* v C-duru, WAB 45 / *Te Deum in C major*, WAB 45

* krstna izvedba / *premiere performance*

Leto 2022 je jubilejno leto kulturnega društva Glasbena matica Ljubljana, ki praznuje že častitljivih 150 let delovanja. Uspehi društva, nekoč središča slovenskega glasbenega življenja, so bistveno prispevali k ugledu slovenskega naroda in njegovi uveljavitvi ter umetnosti. Za dokončno uveljavitev Glasbene matice, ki je v prvih dveh desetletjih obstoja že dodobra vzpostavila sistem glasbenega šolstva in lastno založniško dejavnost, pa je bila ključna ustanovitev mešanega pevskega zbora leta 1891. Ta je prevzel vodilno vlogo ne le v delovanju društva, pač pa tudi v razvoju slovenske glasbene kulture in razmahu slovenskega zborovskega petja.

Prav matični zbor je bil tisti, ki je slovensko pesem ponesel prek meja domovine; njegovo prvo odmevno gostovanje na tujem pa je navdihnilo programsko podobo otvoritvenega koncerta letošnjih,

že 36. Slovenskih glasbenih dnevov: z delom programa se spomniti začetnih uspehov. Po rušilnem potresu v Ljubljani leta 1895 so namreč matični pevci v znak zahvale za pomoč z Dunaja v prestolnici monarhije pripravili dva veličastna dogodka – v znameniti dvorani Musikverein so nastopili 23. in 25. marca 1896. Zahtevno dunajsko publiko je še posebej navdušil prvi koncertni večer: 189 pevcev in pevk v narodnih nošah je občinstvo ogrelo med drugim z danes priljubljenim madrigalom **Jacobusa Gallusa**, zapelo več ljudskih pesmi v glasbeni preobleki zborovega dolgoletnega vodje **Mateja Hubada** ter izkazalo svojo vokalno širino s svoj čas eno najmogočnejših vokalno-instrumentalnih skladb, radostno hvalnico **Antona Brucknerja**.

Program zgodovinskih potez v duhu sedanosti preiščljeno dopolnjujeta po naročilu ustvarjeni noviteti dveh skladateljic mlajše generacije. Mednarodno uveljavljena **Nana Forte** z odločnim peresom širi svoj opus s preverjenega polja zborovske glasbe tudi na področje vokalno-instrumentalne kompozicije, študentka kompozicije **Klara Mlakar**, zmagovalka mednarodnega mladinskega zborovskega natečaja Aegis carminis 2021, pa se bo s svojim novim delom poklonila spominu na **Uroša Kreka**, nekoč enega najtehtnejših slovenskih skladateljev, ki je izvirni spoj neoklasicistične objektivnosti in ekspresionističnega subjektivizma zgovorno prepletel z ljudsko glasbeno ustvarjalnostjo.

Veličastnost koncertnega programa bodo poustvarili nekdanji študenti ljubljanske Akademije za glasbo, danes pa priznani slovenski solisti **Mojca Bitenc Križaj**, **Nuška Drašček Rojko**, **Martin Sušnik** in **Peter Martinčič**, zbori Glasbene matice in Akademije za glasbo pod vodstvom **Sebastjana Vrhovnika** in **Alenke Podpečan** ter simfonični orkester Akademije za glasbo pod taktirko vsestranskega **Simona Dvoršaka**.

The year 2022 is a jubilee year for the Glasbena Matica cultural association, which is celebrating 150 years of tradition. The association's achievements – it was once the centre of Slovene musical life – contributed much to the reputation of the Slovene nation and its recognition and art. The formation of a mixed choir in 1891 was key for the definitive recognition of the Glasbena Matica, which, in its first two decades, had a well-established system of music education and its own publishing house. In addition to assuming the leading role in the association, the mixed choir led the way in the development of Slovene musical culture and the blossoming of Slovene choral singing.

It was the Matica choir that took Slovene songs beyond the homeland's boundaries. Its first high-profile concert abroad serves as inspiration for the programme of the opening concert of this year's 36th Slovenian Music Days: part of the programme will remind us of the early successes. Following the devastating earthquake in Ljubljana in 1895, Matica's singers prepared two magnificent events in the monarchy's capital as a gesture of thanks for the help received from Vienna – they performed in the famous Musikverein concert hall on 23 and 25 March 1896. The demanding Viennese audience was particularly delighted by the first concert evening: the 189 singers dressed in national costume

moved the audience with what is nowadays a popular madrigal by **Jacobus Gallus**, sung many folk songs adapted by the long-serving choirmaster **Matej Hubad** and displayed their vocal breadth by performing what used to be one of the grandest vocal-instrumental compositions, a joyful hymn by **Anton Bruckner**.

The retrospective programme will be appropriately complemented in the spirit of the present day by two new works commissioned from two composers of the younger generation. The internationally recognised **Nana Forte** is boldly expanding her opus from her already mastered field of choir music to vocal-instrumental composition, while composition student **Klara Mlakar**, winner of the international youth choir competition Aegis Carminis 2021, will pay tribute with her new work to **Uroš Krek**, once one of Slovenia's best composers, who eloquently combined the original mixture of neo-classicist objectivity and expressionist subjectivism with the creativity of folk music.

The concert programme's grandeur will be re-enacted by former students of Ljubljana's Academy of Music who are now the distinguished Slovenian soloists **Mojca Bitenc Križaj**, **Nuška Drašček Rojko**, **Martin Sušnik** and **Peter Martinčič**, the Glasbena Matica and Academy of Music choirs directed by **Sebastjan Vrhovnik** and **Alenka Podpečan**, and the Academy's Symphony Orchestra under the baton of the versatile **Simon Dvoršak**.

Vstopnice / Tickets: 12 €, 10 €, 8 €, 6 €

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Vsak delavnik od 10. do 16. ure ter uro pred začetkom prireditve na prizorišču.
On weekdays from 10.00 am to 4.00 pm. Tickets are also available at the venue one hour before the beginning of each performance.

Vstopnice so na voljo tudi na ljubljanafestival.si, Petrolovih bencinskih servisirih po Sloveniji in na drugih prodajnih mestih Eventima po Sloveniji, vključno z www.eventim.si. / Tickets are also available from ljubljanafestival.si, Petrol service stations across Slovenia and other Eventim outlets. including www.eventim.si.

V sodelovanju z / In cooperation with:

Univerza v Ljubljani
Akademija za glasbo



Sreda, 20. april 2022, ob 19.30
 Wednesday, 20 April 2022, 7.30 pm
 Viteška dvorana / Knights' Hall, Križanke



Jože Bogolin, tolkala / percussion

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

Franc Kosem, trobenta / trumpet

Jože Bogolin, tolkala / percussion

Na sporedu / Programme:

M. Bonin: Eppur si muove III [za tolkala / for percussion]

B. Dean: The Scene of the Crime [za trobento in tolkala
 for trumpet and percussion]

L. Firšt: Hit it! [za trobento in tolkala / for trumpet and percussion]*

T. Lebar: Limen III [za trobento in tolkala / for trumpet and
 percussion]*

G. Scelsi: Quattro Pezzi [za trobento solo / for solo trumpet]

D. Škerl: Tri skice / Three sketches [za trobento in tolkala
 for trumpet and percussion]

T. Vulc: Utrinki / Shooting stars [za trobento in tolkala / for trumpet
 and percussion]*

* krstna izvedba / premiere performance

Eden nepogrešljivih sopotnikov Slovenskih glasbenih dnevov je zagotovo Društvo slovenskih skladateljev, ki vse od konca druge svetovne vojne skrbi za ustvarjanje sodobne slovenske glasbe in promocijo domačih skladateljev ter s tem ohranja kakovost in ugled slovenske glasbe doma in na tujem. Kot viden sooblikovalec slovenskega glasbenega življenja, kulturne politike in nacionalne glasbene identitete uresničuje svoje poslanstvo ne le na področju glasbenega založništva, temveč tudi z izvirno koncertno dejavnostjo.

Najstarejši društveni dogodek je komorni cikel **Koncertni atelje**, že skoraj pol stoletja stičišče sodobne glasbene ustvarjalnosti in poustvarjalnosti, ki ga že vrsto let umetniško vodi uveljavljena slovenska skladateljica Nina Šenk. Prepoznavno programsko vodilo je oblikovano kot preplet domačih novitet s slovensko in tujo sodobnostjo. Tokrat bo platforma za predstavitev novih del, nastalih pod ustvarjalnim peresom avtorjev mlade generacije: **Leona Firšta**, čigar razvejen skladateljski opus vedno najde pot do občinstva; nekonvencionalnega **Tilna Lebarja**, ki sledi razsvetljenski ideji invencije in odprtega uma; ter **Tadeje Vulc**, ki je enako prepričljiva na polju vokalne in instrumentalne glasbe.

Iz zakladnice slovenske komorne glasbe je Šenkova tokrat izbrala skladbi dveh generacij: **Mateja Bonina**, skladatelja izjemne širine in odprtosti do povezovanja klasične kompozicijske prakse s plesno, improvizatorsko in elektroakustično sfero, ter **Daneta Škerla**, čigar močna vez s tradicijo izkazuje formalno dognanost in muzikalno svežino.

Izvirnost programa zaokrožata deli na slovenskih koncertnih odrih redkeje slišanih avtorjev: Avstralec **Brett Dean** išče navdih zdaj v preteklosti, zdaj v prihodnosti, v naravnem svetu ali vsakdanu 21. stoletja, skladba samosvojega **Giancinta Scelsija** pa bo razgrnila poteze skladateljevega drugega ustvarjalnega obdobja, kot so vpliv Vzhoda, navdušenje nad improvizacijo in uporaba mikrotonov. Koncertni atelje je vedno znova izziv interpretom pri poustvarjanju novih zvočnih rešitev: tokrat sta ga sprejela mednarodno uveljavljena virtuoza, **Franc Kosem** na trobenti in **Jože Bogolin**, član odmevnega tolkalnega dua *Drumartica*.

One of the essential elements of the Slovenian Music Days is undoubtedly the Society of Slovene Composers, which ever since the end of World War II has ensured the production of modern Slovenian music and the promotion of Slovenian composers, thereby preserving the quality and reputation of Slovenian music both at home and abroad. As a prominent co-creator of Slovenian musical life, cultural politics and national musical identity, it realises its mission not only in music publishing, but also with its original concerts.

*The oldest society event is the chamber series **Concert Atelier**, which for almost half a century has been a meeting place for modern musical creativity, and whose art director has been for a number of years the distinguished Slovenian composer Nina Šenk. The recognisable thematic focus consists of a combination of new Slovenian works and contemporary Slovenian and foreign music. This year it will*

serve as a platform for the presentation of new works composed by creative representatives of the young generation: **Leon Firšt**, whose diverse opus of compositions always finds a way to an audience, the unconventional **Tilen Lebar**, who follows the Enlightenment principle of invention and an open mind, and **Tadeja Vulc**, who is equally convincing in both vocal and instrumental music.

Delving into the treasure trove of Slovenian chamber music, Šenk has chosen composers from two generations: two compositions by **Matej Bonin**, a composer of exceptional breadth and openness to connecting classical compositional practice with the worlds of dance, improvisation and electroacoustic music, and **Dane Škerl**, whose strong connection with tradition demonstrates a formal perfection and musical freshness.

The programme's originality is rounded off with works by composers who are rarely heard on Slovenian concert stages: The Australian **Brett Dean** finds inspiration in the past, the future, in the natural world or everyday 21st century life, while the work of the unique **Giacinto Scelsi** will reveal the traits of the composer's second creative period, such as the influence of the east, enthusiasm for improvisation and the use of microtones.

The Concert Atelier always presents a challenge to musicians who want to find new sound solutions: this year it has been taken on by the internationally acclaimed virtuoso trumpet player **Franc Kosem**, and the member of the renowned percussion duo Drumartica, **Jože Bogolin**.

Ob 19.00 bo potekal predkoncertni pogovor z avtorji in izvajalci. Moderatorica pogovora bo Nina Šenk. / A discussion with artists and performers will take place before the concert, beginning at 7.00 pm. Conversation will be moderated by Nina Šenk.

Vstop prost / Free Entrance

Brezplačne vstopnice si zagotovite pri blagajni Križank vsak delavnik od 10. do 16. ure ter uro pred začetkom prireditve na prizorišču. / Free tickets for the concert are available at the Križanke Box Office on weekdays from 10.00 am to 4.00 pm. Tickets are also available at the venue one hour before the beginning of each performance.

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
Society of Slovene Composers



21. in 22. april 2022
 21 and 22 April 2022
 Viteška dvorana / *Knights' Hall*, Križanke

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Tema / Theme:

**GLASBENA DRUŠTVA V DOLGEM 19. STOLETIJU:
 MED LJUBITELJSKO IN PROFESIONALNO KULTURO
 MUSICAL ASSOCIATIONS IN THE LONG 19TH CENTURY:
 BETWEEN AMATEUR AND PROFESSIONAL CULTURE**

Vodja muzikološkega simpozija
 Head of the Musicological Symposium: **Jernej Weiss**

Odprto za javnost / *Open to the public*

Program / Programme:

Četrtek, 21. april / Thursday, 21 April

9.15 / 9.15 am

Pozdravna nagovora / *Welcome speeches:*

Veronika Brvar (predsednica Glasbene matice Ljubljana
President of the Glasbena matica Ljubljana)

Jernej Weiss (vodja Muzikološkega simpozija
Head of the Musicological Symposium)

9.30–10.00 / 9.30–10.00 am

Vabljeno predavanje / *Keynote lecture*

Friedhelm Brusniak (Würzburg): Ustanovitev nemške zborovske zveze leta 1862 in "avstrijska težava": razmislek o novih težnjah v zgodovinskih raziskavah zborovskega petja / *Die Gründung des Deutschen Sängerbundes 1862 und das „Österreich-Problem“: Anmerkungen zu neuen Tendenzen in der historischen Chorforschung*
The foundation of the German Association of Choral Singers in 1862 and the "Austrian problem": Notes on new trends in the study of the history of choral singing

10.00–10.50 / 10.00–10.50 amVodja / *Chairman*: **Wolfgang Marx**

Helmut Loos (Leipzig): O kulturnem in političnem pomenu nemških moških pevskih zborov / *Zur kulturellen und politischen Bedeutung der deutschen Männergesangsvereine / The cultural and political significance of German men's choral singing association*

Hartmut Krones (Dunaj / Vienna): "Levi" in "desni" amaterski zbori in njihovi politični cilji na Dunaju v 19. stoletju / „Linke“ und „rechte“ *Amateurchöre im Wien des 19. Jahrhunderts und ihre politischen Zielsetzungen / "Left-wing" and "right-wing" amateur choirs in 19th century Vienna and their political goal*

11.00–11.50 / 11.00–11.50 amVodja / *Chairman*: **Hartmut Krones**

Luba Kijanovska, Teresa Mazepa (Lvov in Rzeszów / Lviv and Rzeszów): Funkcije glasbenih društev v večnacionalnem družbeno kulturnem okolju (na primeru galicijskega glasbenega društva) *Funktionen der Musikvereine in einem multinationalen soziokulturellen Umfeld [am Beispiel des Galicischen Musikvereines] / The roles of musical associations in a multinational sociocultural environment [using the example of the Galician Music Society]*

Viktor Velek (Ostrava): Matej Hubad v okviru glasbenega življenja slovanskih društev na Dunaju / *Matej Hubad in the context of the musical life of Slavic societies in Vienna*

14.00–14.50 / 2.00–2.50 pmVodja / *Chairman*: **Helmut Loos**

Niall O'Loughlin (Loughborough): Londonska Filharmonična družba in njen prispevek k vnovični obuditvi britanskih skladateljev v 19. stoletju / *The Philharmonic Society of London and its Nineteenth-Century Contribution to the Rehabilitation of British Composers*

Wolfgang Marx (Dublin): Glasbena kultura in raziskave na Irskem v 19. stoletju / *Musical Culture and Research in 19th century Ireland*

15.00–15.50 / 3.00–3.50 pmVodja / *Chairman*: **Viktor Velek**

Michal Ščepán (Bratislava): Vloga glasbenih društev v glasbenem življenju Bratislave 19. stoletja / *The role of music associations in musical life of Bratislava during the 19th century*

Danute Petrauskaite (Vilna / Vilnius): Pomen litovskih društev za razvoj nacionalne glasbene kulture in državnosti *The significance of Lithuanian societies for the development of national musical culture and statehood*

16.00–16.50 / 4.00–4.50 pmVodja / *Chairman*: **Niall O'Loughlin**

Lana Šehovič (Sarajevo): Obiski dunajskih pevskih društev v Sarajevu – priložnost za preoblikovanje koncertne dejavnosti, za katero so skrbela lokalna društva konec 19. stoletja? / *Vienna choral societies' visits to Sarajevo - an opportunity for redefining concert activities by local societies of the end of the 19th century?*

Nada Bezić (Zagreb): Podobnosti in razlike: primerjava Glasbene matice Ljubljana in glasbenih društev v Zagrebu (Hrvaški glasbeni zavod in Hrvaško pevsko društvo »Kolo«) v obdobju do prve svetovne vojne / *Similarities and differences: comparison of the Ljubljana Glasbena Matica and music societies in Zagreb (Hrvatski Glazbeni Zavod and Hrvatsko Pjevačko Društvo "Kolo") in the period up to WWI*

Petek, 22. April / Friday, 22 April**9.00–9.30 / 9.00–9.30 am**Vabljeni predavanju / *Keynote lecture*

Katja Škrubej (Ljubljana): Temelj svobodne države je svobodno društvo? Kontinuitete in prelomi po letu 1849 / *The foundation of a free state is a free association? Continuity and change after 1849*

9.30–10.45 / 9.30–10.45 amVodja / *Chairman*: **Luisa Antoni**

Maruša Zupančič (Ljubljana): Vloga in prispevek tujih glasbenikov v glasbeni kulturi in glasbenih društvih na Slovenskem do leta 1919 / *The Role and Contribution of Foreign-born Musicians to Musical Culture and the Music Societies in the Slovene lands until 1919*

Jernej Weiss (Ljubljana – Maribor): Prispevek čeških glasbenikov k oživitvi glasbene dediščine Jacobusa Handla Gallusa na Slovenskem / *The contribution made by Czech musicians to reviving the musical legacy of Iacobus Handl Gallus in Slovene lands*

Matjaž Barbo (Ljubljana): Alfred Khom, prizadevni zborovodja, spretni skladatelj in izkušeni glasbenik, razpet med pevskimi omizji in filharmoničnimi prizadevanji / *Alfred Khom, a diligent choirmaster, skilful composer and experienced musician, torn between choral and philharmonic endeavours*

11.00–11.50 / 11.00–11.50 amVodja / *Chairman*: **Matjaž Barbo**

Luisa Antoni (Trst / Trieste): Delovanje slovenskih, italijanskih in avstrijsko-nemških društev v Trstu v 19. stoletju / *Activity of Slovenian, Italian and Austrian-German societies in Trieste in the 19th century*

Darja Koter (Ljubljana): Družbenopolitična vloga in kulturno-izobraževalno poslanstvo ptujskih glasbenih društev druge polovice 19. stoletja ter njihov vpliv na Glasbeno matico Ptuj
The social-political role and cultural-educational mission of Ptuj music societies in the second half of the 19th century, and their influence on the Ptuj Glasbena Matica

14.00–14.50 / 2.00–2.50 pm

Vodja / *Chairman:* **Darja Koter**

Vlasta Stavbar (Maribor): Doba čitalniškega rodoljubja: Slovanska čitalnica v Mariboru / *The age of reading society patriotism: the Slavonic reading society in Maribor*

Manja Flisar Šauperi (Maribor): Glasbena matica Maribor (1919–1948)
The Glasbena matica Maribor (1919–1948)

15.00–16.15 / 3.00–4.15 pm

Vodja / *Chairman:* **Jernej Weiss**

Špela Lah (Ljubljana): Pevski zbor Glasbene matice in zlato obdobje slovenske zborovske poustvarjalnosti / *The Glasbena matica choir and the golden age of Slovene choral singing*

Katarina Zadnik (Ljubljana): Harmonija, kontrapunkt in oblikoslovje od ustanovitve Glasbene matice do Akademije za glasbo
Harmony, counterpoint and musical form from the founding of Glasbena Matica to the Academy of Music

Mojca Kovačič (Ljubljana): Pretekla zvočnost Glasbene matice Ljubljana: etnomuzikološka raziskava posnetkov na gramofonskih ploščah / *The past sonority of Glasbena Matica Ljubljana: An ethnomusicological research of gramophone recordings*

Vstop prost / *Free Entrance*



Četrtek, 21. april 2022, ob 19.00
 Thursday, 21 April 2022, 7.00 pm
 Viteška dvorana / Knights' Hall, Križanke



NOČ SLOVENSKIH SKLADATELJEV NIGHT OF SLOVENE COMPOSERS

Jože Rošar, rog / horn

Luka Logar, pozavna / trombone

Nejc Merc, evfonij / euphonium

Uroš Vogelj, tuba

Lovorka Nemeš Dular, klavir / piano

Urška Vidic, klavir / piano

Žiga Stanič, klavir / piano

Na sporedu / Programme:

B. Arnič Lemež: Promenadna suita / Promenade suite (za rog in klavir / for horn and piano)*

D. Beovič: Pisces (za evfonij in klavir / for euphonium and piano)*

I. T. Brizani: Jesen v Ljubljani / Autumn in Ljubljana (za rog in klavir / for horn and piano)*

P. Dolenc: Dialogi / *Dialogue* [za evfonij in klavir / *for euphonium and piano*]

N. Firšt: Drugi dan / *The day after* [za rog in klavir / *for horn and piano*]*

B. Glavina: Pet skic / *Five sketches* [za rog in klavir / *for horn and piano*]*

U. Jašovec: Nič na kvadrat / *Zero squared* [za tubo in klavir / *for tuba and piano*]*

M. Krečič: Capriccio [za pozavno in klavir / *for trombone and piano*]*

D. Novak: Podoba / *Image* [za pozavno in klavir / *for trombone and piano*]*

U. Orešič Šantavec: Trombiano [za pozavno in klavir / *for trombone and piano*]*

A. Pivko Knežević: Ghosts Before Breakfast [za tubo in klavir / *for tuba and piano*]*

T. Slakan: Tromboness [za pozavno in klavir / *for trombone and piano*]*

E. Spruk: Čutnost / *Sensuality* [za pozavno in klavir / *for trombone and piano*]*

Ž. Stanič: Sub [za tubo in klavir / *for tuba and piano*]*

T. Svete: Lux aeterna [za rog in klavir / *for horn and piano*]*

* krstna izvedba / *premiere performance*

Po vzoru dunajske prireditve *Lange Nacht der Musik* se je pod okriljem Društva slovenskih skladateljev izoblikovala še ena manifestacija slovenske glasbene sodobnosti, **Noč slovenskih skladateljev**, in postala nepretrgana koncertno-ustvarjalna dejavnost, namenjena izključno krstnim izvedbam slovenskih skladateljev različnih generacij, šol in slogovnih usmeritev. Kot tak je dogodek vedno znova pisana mešanica raznolikih oblikovnih in kompozicijsko-tehničnih rešitev ter estetskih premis aktualnih slovenskih ustvarjalcev.

Kot vsa leta doslej bodo slovenske novitete sooblikovale tudi 36. Slovenske glasbene dneve. V interpretaciji uveljavljenih domačih instrumentalistov bodo zazvene zvočne umetnine petnajstih avtorjev, v ospredje pa bodo stopila trobila in v družbi klavirja pokazala svoje solistične odlike. Navdih v instrumentalnem duu rog in klavir so našli priznani domači skladatelji: na Dunaju živeča pianistka in pedagoginja **Blaženka Arnič Lemež**, multiinstrumentalni virtuoz in eden najustvarjalnejših romskih glasbenikov pri nas **Imer Traja Brizani**, dirigent in violinist ter dolgoletni predsednik Društva slovenskih skladateljev **Nenad Firšt** in **Tomaž Svete**, vodilni sodobni slovenski operni ustvarjalec. Skladbe za evfonij in klavir so nastale pod peresom doma in na tujem priljubljenega skladatelja in glasbenega

pedagoga **David Beoviča**, pevca in pedagoga **Pavla Dolenca**, posebej naklonjenega vokalni in komorni glasbi, ter plodovitega skladatelja **Bojana Glavine**. Pozavna je pritegnila vsestranskega in med domačimi poustvarjalci izjemno priljubljenega **Matijo Krečiča**, avtorico pretežno sakralnega opusa **Diano Novak**, žanrsko vsestransko pevko in pianistko **Urško Orešič Šantavec**, trobentača in doktorskega študenta kompozicije na ljubljanski Akademiji za glasbo **Tilna Slakana** ter pozavnista in dirigenta **Emila Spruka**. Nova dela za tubo in klavir pa so napisali vsestranska glasbenica **Urška Jašovec**, prodorna skladateljica mlajše generacije **Alenja Pivko Kneževič** ter **Žiga Stanič**, pianist in avtor obsežnega, zvrstno razvejenega skladateljskega opusa.

*Following the example of the Viennese Lange Nacht der Musik, another manifestation of Slovenian musical modernity has taken shape under the auspices of the Society of Slovene Composers in the form of the **Night of Slovene Composers**, which has become a regular event in performative creativity, intended exclusively for the first performances of Slovenian composers from different generations, schools and styles. The event as such is always a colourful mixture of different formal and compositional-technical solutions, and aesthetic principles of contemporary Slovenian composers.*

*As in all past years, new Slovenian works will also make up the 36th Slovenian Music Days. The acoustic artworks of fifteen composers will be performed by acknowledged Slovenian musicians, while brass instruments will take pride of place in solo performances accompanied by piano. Acclaimed Slovenian composers have found inspiration in the instrumental duo consisting of French horn and piano: the Vienna-based pianist and teacher **Blaženka Arnič Lemež**, the multi-instrumental virtuoso and one of the most creative Roma musicians in Slovenia **Imer Traja Brizani**, the conductor and violinist and long-time president of the Society of Slovene Composers **Nenad Firšt** and **Tomaž Svete**, Slovenia's leading, contemporary composer of opera music. The works for euphonium and piano were written by the composer and music teacher **David Beovič**, whose works are popular both in Slovenia and abroad, the singer and teacher **Pavel Dolenc**, who is particularly fond of vocal and chamber music, and the prolific composer **Bojan Glavina**. The trombone has attracted the versatile **Matija Krečič**, who is very popular with Slovenian musicians, the composer of predominantly sacral works **Diana Novak**, the singer and pianist **Urška Orešič Šantavec**, who is at home in different genres, the trumpet-player and doctoral student of composition at Ljubljana's Academy of Music **Tilna Slakan**, and the trombonist and conductor **Emil Spruk**. The new works for tuba and piano have been written by the all-round musician **Urška Jašovec**, the talented composer of the younger generation **Alenja Pivko Kneževič** and **Žiga Stanič**, pianist and composer of an extensive and diverse opus.*

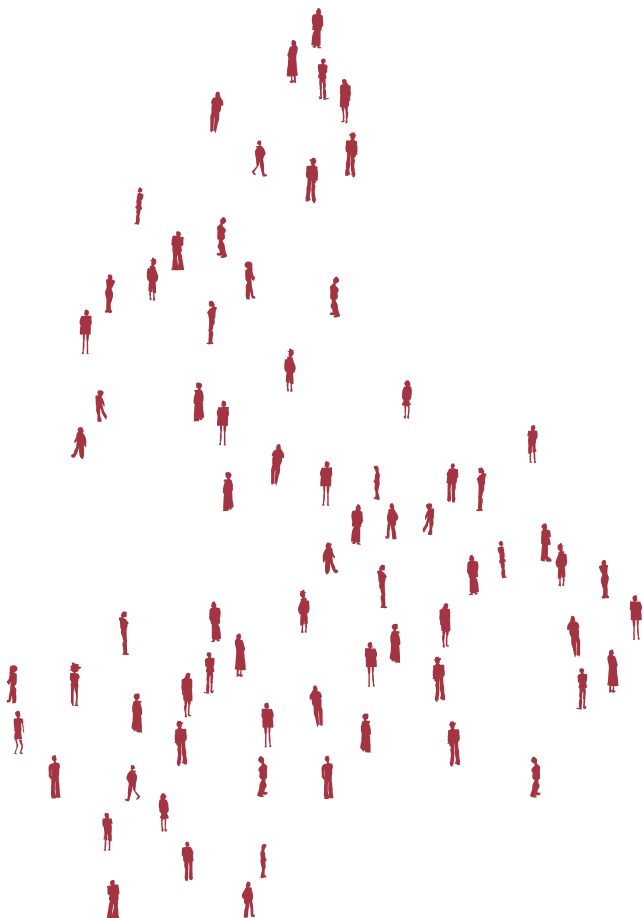
Vstop prost / Free Entrance

Brezplačne vstopnice si zagotovite pri blagajni Križank vsak delavnik od 10. do 16. ure ter uro pred začetkom prireditve na prizorišču. / Free tickets for the concert are available at the Križanke Box Office on weekdays from 10.00 am to 4.00 pm. Tickets are also available at the venue one hour before the beginning of each performance.

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
Society of Slovene Composers



Petek, 22. april 2022, ob 19.30
 Friday, 22 April 2022, 7.00 pm
 Dvorana Slavka Osterca, Slovenska filharmonija
 Slavko Osterc Hall, Slovenian Philharmonic



Jaka Mihelač, bariton / baritone

KONCERT SAMOSPEVOV CONCERT OF LIEDER

Jaka Mihelač, bariton / baritone
Andreja Kosmač, klavir / piano

Na sporedu / Programme:

- F. S. Vilhar:** Rasti, rasti, roža mala / *Grow, grow, little flower*
 [K. Pavletič]
- S. Premrl:** Prošnja / *A request* [S. Kosovel]
 Memento mori [F. Prešeren]
- J. Ipavec:** Ein Lied / Pesem / *A song* [H. Kolar / I. Grdina]
 Am Kirschengarten / V češnjevem vrtu
In the cherrytree garden [NN / I. Grdina]
 Ich will meine Seele tauchen / Če mogel bi vzdih
 srca vtopiti / *Let me bathe my soul* [H. Heine / I. Grdina]
 Schlehenblüt' und wilde Rose / *The wild flower
 and the ivy* [J. Rodenberg / P. Oblak]

- Z. Prelovec:** Mrzeča je zunaj trda noč / *Cold is the dark night outside* (J. Freunsfeld)
 Prišla je jesenska noč / *The autumn night has arrived* (J. Murn-Aleksandrov)
- A. Lajovic:** Veter veje / *The wind blows*
 (A. V. Koljicov / C. Golar)
 V mraku / *In the twilight* (D. M. Domjanić)
 Romanca / *Romance* (J. Murn-Aleksandrov)



- M. Kogoj:** Sprehod v zimi / *A winter walk* (P. Remec)
 Istrski motiv / *Istrian motif* (I. Pregelj)
 Zvečer / *In the evening* (O. Župančič)
 Da sem jaz Jezus / *If I were Jesus* (C. Golar)
 Fragment iz Kralja Ojdipa / *Fragment from King Oedipus* (Sofoklej / F. Omerza)
 Materi / *To my mother* (I. Kremžar – m. Elizabeta)
 Večnemu Bogu / *To the Eternal God*
 (F. Albreht)
- M. Lipovšek:** Metulj in trobentica / *The butterfly and the primrose* [iz Pavlihe]
- K. Pustinek Rakar:** Vabilo / *An invitation* (T. Pavček)
 Roži / *To a flower* (A. Medved)*
 Ribnik / *Fishpond* (O. Župančič)
- T. Bec:** Uspavanka / *Lullaby* (K. Kovič)*

* krstna izvedba / *premiere performance*

Po letu 1945 je delo Glasbene matice iz političnih razlogov povsem zastalo in praktično zamrlo – društvo je pri življenju ohranjalo le delovanje njegovega pevskega zbora. Po uspešno rešenem postopku denacionalizacije pa je leta 2002 zaživelo ter obudilo nekatere stare in hkrati predstavilo številne nove dejavnosti. Med te sodi tudi zdaj že tradicionalni koncertni dogodek **Ciklus samospevov**, ki iz sezone v sezono s preišljeno oblikovanimi programi razkriva ne le neskončno bogastvo iz svetovne zakladnice, pač pa pomembno poudarja pomen, ki ga je imela oblika samospeva na razvoj slovenske glasbene umetnosti. In prav to bo zgovorno razgrnil tudi večer samospevov na 36. Slovenskih glasbenih dnevih, v interpretaciji baritonista **Jake Mihelača**, ki z odločnimi koraki gradi kariero zunaj meja domovine, in **Andreje Kosmač**, med umetniki uveljavljene in komorni glasbi predane pianistke.

Izbor samospevov sledi nekaterim ključnim mejnikom na razvojni poti zvrsti v slovenskem glasbenem prostoru: od preprostih glasbenih izpovedi prek kompozicijsko tehtnejših skladb do mojstrskih, s sodobnejšimi impulzi prežetih samospevov. Tako bomo slišali nekoč in še danes priljubljene skladbe romantičnih potez, nastale pod peresom **Frana Serafina Vilharja, Stanka Premrla** in **Zorka Prelovca**, izvirne samospeve »slovenskega Mozarta« **Josipa Ipavca** ter s sodobnejšo noto navdihnjena dela **Antona Lajovca, Marija Kogoja** in **Marjana Lipovška**. Program zaokrožajo skladbe **Katarine Pustinek Rakar** in **Tineta Beca** – dve med njimi sta noviteti – ki dokazujejo, da z mlado in najmlajšo generacijo izvirni slovenski samospev živi naprej.

*After 1945, the work of the Glasbena Matica stopped and practically died out for political reasons – the association was kept alive solely by its choir. However, it came alive again in 2002 following a successful denationalisation procedure, and it revived some of its old activities while also beginning numerous new ones. The latter include the already traditional concert event **Cycle of Lieder**, whose carefully prepared programmes, season after season, uncover not only the infinite wealth of the world's treasure trove of songs, but also highlights the important role played by Lieder in the development of Slovenian music. And this will eloquently be displayed in the evening of Lieder at the 36th Slovenian Music Days, by baritone **Jaka Mihelač**, who is making his career abroad, and **Andreja Kosmač**, an acclaimed pianist who is particularly devoted to chamber music.*

*The selection of lieder will follow some key milestones on the genre's path of development on the Slovenian musical scene: from simple musical stories, via more demanding compositions to masterful songs imbued with modern impulses. So we will hear the romantic compositions that are still popular nowadays, written by **Fran Serafin Vilhar, Stanko Premrl** and **Zorko Prelovec**, the original songs by the "Slovenian Mozart" **Josip Ipavec** and the more contemporary works by **Anton Lajović, Marij Kogoj** and **Marjan Lipovšek**. The programme will be rounded off by compositions – two of them are new works – from **Katarina Pustinek Rakar** and **Tine Bec**, which prove that original Slovene songs live on with the young and youngest generation.*

Vstopnice / Tickets: 5€

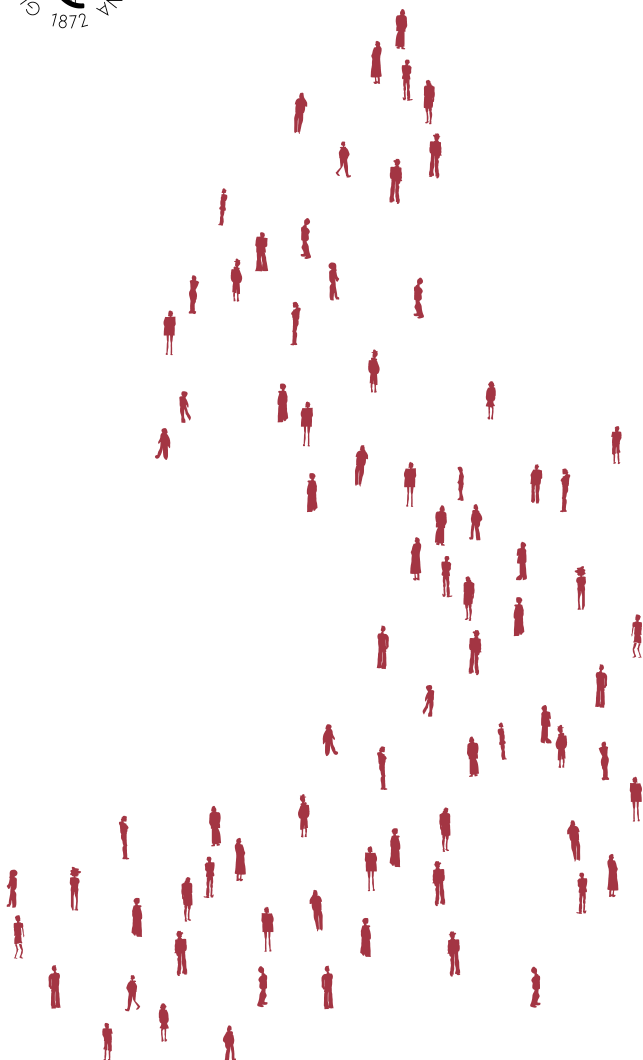
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V sodelovanju z / In cooperation with:



Sobota, 23. april 2022, ob 20.00
 Saturday, 23 April 2022, 8.00 pm
 Viteška dvorana / Knights' Hall, Križanke



Nika Gorič, sopran / soprano

NIKA GORIČ, sopran / soprano ENSEMBLE DISSONANCE

Na sporedu / Programme:

K. Jeraj, prir. / arr. **K. Hvala**: Gondoljera / *The gondoliers*

K. Jeraj, prir. / arr. **K. Hvala**:

Jesenska pesem / *Autumn song* [V. Jeraj]

Kaj mi krajšalo je čase / *What gave me comfort* [V. Jeraj]

Ne vprašuj / *Don't ask* [V. Jeraj]

M. Kogoj / K. Jeraj: Allegretto

L. M. Škerjanc, prir. / arr. **K. Hvala**:

Beli oblaki / *White clouds* [T. Li / P. Karlin]

Jesenska pesem / *Autumn song* [T. Li / O. Hauser / F. Kozak]

Počitek pod goro / *A rest at the foot of the mountain*
 [T. Li / O. Hauser / F. Kozak]

Pred ogledalom / *In front of the mirror* [T. Li / O. Hauser / F. Kozak]

Vizija / *Vision* [P. Karlin]

Večerna impresija / *Evening impression* [I. Gruden]



L. M. Škerjanc: Ciaccona

L. M. Škerjanc: Simfonija št. 4 v H-duru / *Symphony No. 4 in B major*

Vokalna glasba in zborovsko petje sta bila desetletja dolgo vodilo glasbenega življenja na Slovenskem: bila sta vir narodne zavesti in kulturne moči, ki sta dosegli najširše plasti slovenskega prebivalstva. Instrumentalna glasba je bila zato na obrobju zanimanja premalo izobraženega občinstva. Da bi spodbudila napredek na področju orkestralne glasbe, je Glasbena matica leta 1919 ustanovila Orkestralno društvo, učilnico ne le za ljubiteljske, temveč tudi bodoče poklicne glasbenike. Četudi zasnovano kot ljubiteljski godalni ansambel (po potrebi so se mu pridružili tudi drugi instrumentalisti), katerega osrednji nalogi sta bili razvijati resno instrumentalno glasbo in spodbujati domačo ustvarjalnost, je društvo do leta 1945 pomembno prispevalo k izvorni simfonični glasbi med obema vojnama.

V zgodovinski kontekst postavljen program, s katerim izpolnjuje godalna zasedba **Ensemble Dissonance** eno svojih poslanstev promovirati bogato preteklost glasbene Ljubljane, osvetli osrednji osebnosti, ki sta zaznamovali delo Orkestralnega društva. Violinist **Karel Jeraj**, do razpada monarhije dolgoletni član orkestra Dunajske dvorne opere in Dunajskih filharmonikov, je bil ustanovitelj in prvi dirigent društva, velik pečat pa je zapustil tudi kot profesor violine in vodja mladinskega orkestra na ljubljanskem konservatoriju GM. Njegov zet **Lucijan Marija Škerjanc**, član umetniškega odseka GM, je Orkestralno društvo vodil kar dve desetletji, s številnimi izvirnimi skladbami pa bogatil repertoar orkestra.

Poleg instrumentalnih skladb, napisanih ali za godalni orkester prirejenih v sodobni glasbeni preobledi **Klemna Hvale**, ustanovitelja in umetniškega vodje zasedbe Ensemble Dissonance, bomo prisluhnili tudi samospevom obeh skladateljev: tokrat v interpretaciji mlade sopranistke **Nike Gorič**, vzhajajoče zvezde svetovnih koncertnih in opernih odrov ter »mojstrice različnih glasbenih stilov«.

For decades, vocal music and choir singing were the guiding star of musical life in the Slovene lands: they were the source of national identity and cultural strength, which reached all layers of the Slovenian population. The poorly educated public therefore had little interest in instrumental music. In order to encourage development in the field of orchestral music, Glasbena Matica founded the Orchestral Society in 1919, which served as a classroom not only for amateurs but also for future professional musicians. Although it was conceived as an amateur string ensemble [joined if necessary by other instruments], whose main aim was to nurture serious instrumental music and encourage creativity, until 1945 the society made a significant contribution to original symphonic music in the interwar period.

The string **Ensemble Dissonance** will play a historical programme with which it will fulfil one of its missions, which is to promote the rich past of musical Ljubljana and shed light on the central figures that left a mark on the work of the Orchestral Society. The violinist **Karel Jeraj**, who was a long-standing member of the Vienna Court Opera orchestra and the Vienna Philharmonic until the collapse of the monarchy, was the Society's founder and first conductor, and he also left a lasting impression as violin teacher and leader of the youth orchestra at the Ljubljana Matica's conservatory. His son-in-law **Lucijan Marija Škerjanc**, member of Matica's artistic section, led the Orchestral Society for two decades and enriched the orchestra's repertoire with many original compositions.

In addition to the instrumental compositions, written or adapted for string orchestra in contemporary musical style by **Klemen Hvala** [founder and artistic director of Ensemble Dissonance], we will also listen to the songs of both composers, performed this time by the young soprano **Nika Gorič**, a rising star of the world's concert hall and opera stages, and a "master of various musical styles."

Ob 19.30 bo potekal predkoncertni pogovor z izvajalci. Moderatorica pogovora bo Tjaša Ribizel. / A discussion with artists will take place before the concert, beginning at 7.30 pm. Conversation will be moderated by Tjaša Ribizel.

Vstopnice / Tickets: 10 €

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Nedelja, 24. april 2022, ob 19.30
 Sunday, 24 April 2022, 7.30 pm
 Dvorana Marjana Kozine, Slovenska filharmonija
 Marjan Kozina Hall, Slovenian Philharmonic

Zaključek 36. Slovenskih glasbenih dnevov Closing of the 36th Slovenian Music Days



Zbor Slovenske filharmonije / Slovenian Philharmonic Choir

ZBOR SLOVENSKE FILHARMONIJE SLOVENIAN PHILHARMONIC CHOIR

GREGOR KLANČIČ

dirigent / conductor

Na sporedu / Programme:

J. Gallus:

locundare filia Sion, OM I/7

Dies est laetitiae, OM I/29

Missa super Sancta Maria (Kyrie, Sanctus, Agnus Dei), SQM 8

Erravi sicut ovis, OM I/75
 Domine quando veneris, OM I/84
 Maria stabat ad monumentum, OM II/38
 Ascendo ad patrem meum, OM II/41
 Si vitare velis, M 15
 Principibus placuisse viris, M 24
 Quam bene apud memores, M 42
 Tu ne cede malis, M 45
 Media vita in morte sumus, OM I/65
 Iam non dicam vos servos, OM II/60
 Missa super Iam non dicam [Gloria], v rokopisu ohranjene skladbe
preserved composition manuscripts
 Iubilate Deo, v rokopisu ohranjene skladbe / *preserved*
composition manuscripts
 Laus et perennis gloria, OM III/57
 Exsultate iusti in Domino, OM IV/141
 Alleluia. Cantate Domino, OM II/34

Delovanje Glasbene matice je bilo vse od začetka širokopotezno zastavljeno: med drugim je društvo pomembno obudilo tudi zavest o kontinuiteti in tradiciji slovenske umetne pesmi. S strokovno pomočjo Josipa Mantuanija je leta 1892 namreč pripravilo zgodovinski koncert v počastitev 300. obletnice smrti **Jacobusa Gallusa**. V ta namen so iz "prašine" mnogih evropskih arhivov in knjižnic oživili dragoceno zapuščino enega osrednjih renesančnih skladateljev in pripravili zahteven, veličasten dogodek, na katerem so se v vsem sijaju predstavili pevci matičnega zbora pod vodstvom suverenega Mateja Hubada ter opozorili glasbeni svet na malodane pozabljenega skladatelja. Gallusova dela, ki so tedaj pomenila »najvišji vrh slovenske glasbe«, so s tem našla trajno mesto v slovenski zborovski poustvarjalnosti.

Z Gallusovimi karakterističnimi, za svoj čas pogosto drznimi skladbami, v katerih se prepletajo beneški duh, nemška treznost, francoska živahnost in angleška natančnost, bo **Zbor Slovenske filharmonije** pod vodstvom akademskega cerkvenega glasbenika, organista in zborovodje **Gregorja Klančiča** zaokrožil ljubljanski Glasbeni matici posvečene 36. Slovenske glasbene dneve. Sklepni koncert, oblikovan v duhu najpomembnejših glasbenih form Gallusovega časa (maša, motet in madrigal), bo razgrnil temeljne poteze skladateljevega obsežnega in bogatega opusa; v njem je mojster kontrapunkta izročilo franko-flamske polifonije odlično spojil z novimi stilnimi smernicami tistega časa ter izoblikoval svojstven, z izvorno harmonsko zasnovo podčrtan glasbeni jezik.

*From the very beginning, Glasbena Matica had ambitious plans: among other things, the society played an important role in raising awareness of the continuity and tradition of Slovenian non-traditional songs. In 1892, with the expert help of Josip Mantuani, it staged a historical concert in honour of the 300th anniversary of the death of **Jacobus Gallus**. For this purpose, the precious heritage of one of the main Renaissance composers was recovered from many “dusty” European archives and libraries, in order to prepare a demanding, magnificent event, featuring the singers of the Matica choir in all their glory, directed by the accomplished Matej Hubad, and bringing the music world’s attention to a virtually forgotten composer. Gallus’s works, which at the time were considered the “highest pinnacle of Slovenian music,” thereby found a lasting place in Slovenian choir music.*

*Performing Gallus’s characteristic and often daring compositions, which are a combination of Venetian spirit, German sobriety, French liveliness and English precision, the **Slovenian Philharmonic Choir** conducted by the academic church musician, organist and choirmaster **Gregor Klančič**, will round off the 36th Slovenian Music Days, dedicated to Ljubljana’s Glasbena Matica. The concluding concert, held in the spirit of the most prominent musical forms of Gallus’ time (mass, motet and madrigal), will unveil the fundamental traits of the composer’s rich and extensive opus. This master of counterpoint merged traditional Franco-Flemish polyphony with the new style of the time to create a unique musical language, underlined with an original harmonic base.*

Vstopnice / Tickets: 12 €, 8 €

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slovenska
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SPREMLJEVALNE PRIREDITVE ACCOMPANYING EVENTS

Petek, 22. april 2022, ob 17.00
 Friday, 22 April 2022, at 5.00 pm
 Viteška dvorana / Knights' Hall, Križanke

Ur. Nataša Cigoj Krstulović in / and Aleš Nagode

PREDSTAVITEV KNJIGE PRESENTATION OF THE BOOK

ZGODOVINA GLASBE NA SLOVENSKEM 3 THE HISTORY OF MUSIC IN THE SLOVENE LANDS 3

**Glasba na Slovenskem med letoma
1800 in 1918 / Music in the Slovene Lands
between 1800 and 1918**

.....

Tretji zvezek *Zgodovine glasbe na Slovenskem*, ki nosi podnaslov *Glasba na Slovenskem med letoma 1800 in 1918*, je del večjega projekta, v katerem so v štirih knjigah orisane osnovne poteze razvoja glasbene kulture na slovenskem ozemlju, od prazgodovine do sodobnosti. Podobno kot drugi zvezki te zbirke je tudi ta nastajal s sodelovanjem številnih slovenskih muzikologov. Vsebinsko zasnovano zvezka je izvorno pripravila dr. Nataša Cigoj Krstulović, po njeni predčasni upokojitvi pa je delo v načrtanih okvirih dokončal dr. Aleš Nagode. Pri nastajanju knjige je sodeloval reprezentativen izbor raziskovalcev, ki so v zadnjih desetletjih s svojimi raziskavami ključno prispevali k boljšemu vpogledu v zgodovino glasbe 19. stoletja.

Nova izdaja poskuša zajeti glasbeno kulturo 19. stoletja na Slovenskem čim bolj celovito. Prinaša vrsto prispevkov, ki vzporedno opazujejo dve njeni komponenti. Na eni strani je to javno in zasebno izvajanje glasbe, ki je bilo zaradi političnih danosti slovenskega ozemlja v tem času izredno močno vpeto v kulturni prostor avstrijskega cesarstva. Pri tem so v ospredju predvsem podobnosti in specifičnosti v primerjavi s širšim srednjeevropskim in evropskim okvirom.

Na drugi strani pa se prispevki posvečajo tudi skladateljski ustvarjalnosti, ki se je skozi stoletje postopoma izvijala iz neobogljenega dopolnila v vedno bolj enakovreden prispevek k evropski produkciji. Zgodovinski pogled je zajel tudi nekoliko širši izbor glasbenih zvrsti. Ob že tradicionalno upoštevanih zvrsteh umetniške glasbe sta novost predvsem prispevka o glasbi za družabni ples ter o razmerju med ljudsko in umetno glasbo. Knjiga poskuša doseči dva cilja. Najprej podaja posodobljen pregled slovenske glasbene preteklosti, ki vključuje spoznanja, ki so jih prinesle muzikološke raziskave slovenske glasbe 19. stoletja v zadnjih desetletjih. Hkrati pa poskuša odpraviti nekatere ideološke in metodološke popačitve, ki so bile tako rekoč samoumevne v starejšem muzikološkem pisanju.

Nastalo je delo, ki je uporabno tako za znanstveno in strokovno javnost kot tudi za vsakega izobraženca ali ljubitelja, ki ga zanima glasbena kultura 19. stoletja na Slovenskem.

The third volume of Zgodovina glasbe na Slovenskem [The History of Music in the Slovene Lands], subtitled Music in the Slovene Lands between 1800 and 1918, is part of a large project in which four volumes describe the main shifts in the development of musical culture in Slovene lands, from prehistory to the present day. Similar to the other volumes in this collection, this volume is also the result of cooperation of many Slovenian musicologists. The volume's content was first compiled by Nataša Cigoj Krstulović, then after her early retirement the work was finished as planned by Aleš Nagode. The book was put together by a representative group of researchers who in recent decades have made a crucial contribution to creating better insights into the history of 19th-century music.

The new publication attempts to capture the musical culture of the 19th century Slovene lands as comprehensively as possible. It contains a series of contributions that illustrate two of its components in parallel. On the one hand, there is the public and private performance of music, which due to Slovene political reality at the time was very strongly rooted in the cultural environment of the Austrian monarchy. At the forefront are primarily similarities and specifics in comparison with the broader Central European and European context.

On the other hand, the contributions also focus on compositional creativity, which gradually developed over the course of the century from a helpless supplement into an increasingly equal contribution to European production. The historical viewpoint also took in a broader range of musical genres. Alongside the traditionally discussed artistic music genres, two new additions include a contribution on music for social dances and one on the relationship between folk and art music.

The book tries to fulfil two aims; first of all it provides an updated overview of Slovenia's musical past, including findings made by musicological research into Slovene 19th century music in the past decades. At the same time, it attempts to correct some ideological and methodological distortions, which were virtually self-evident in older musicological studies.

A work has been created that is useful both for the scientific and professional public, as well as for any educated person or enthusiast interested in 19th century musical culture in Slovene lands.

Aleš Nagode

Vstop prost / Free Entrance



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

Besedila / *Texts:* **Špela Lah**

Uredili / *Edited by:* **Evelin Frčec, Maruša Šinkovič**

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