



SLOVENSKI GLASBENI DNEVI

37 let Glasbe

SLOVENIAN MUSIC DAYS

37 years of Music

Ljubljana, Brežice, 21.–26. 3. 2023



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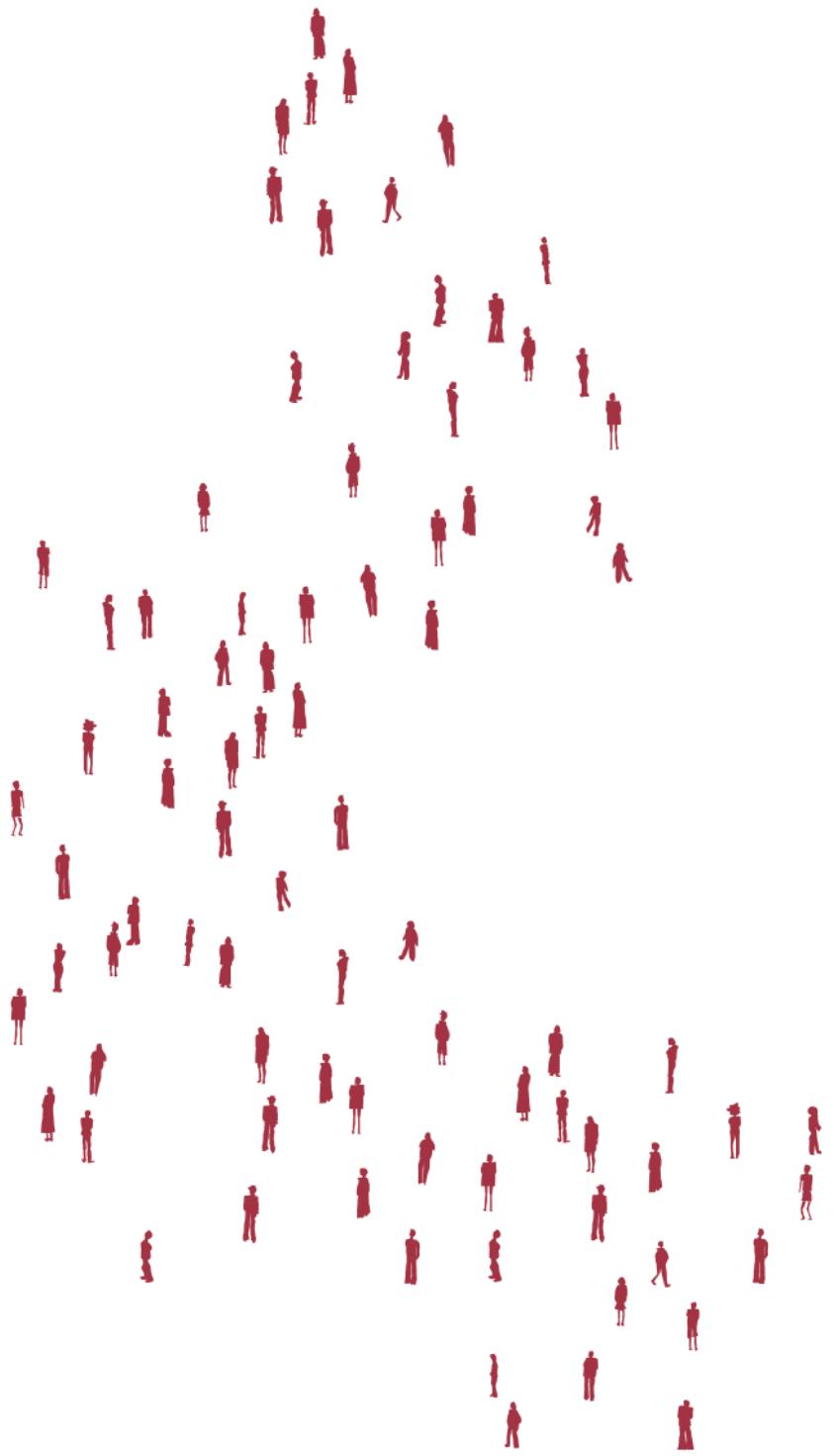


Mestna občina
Ljubljana



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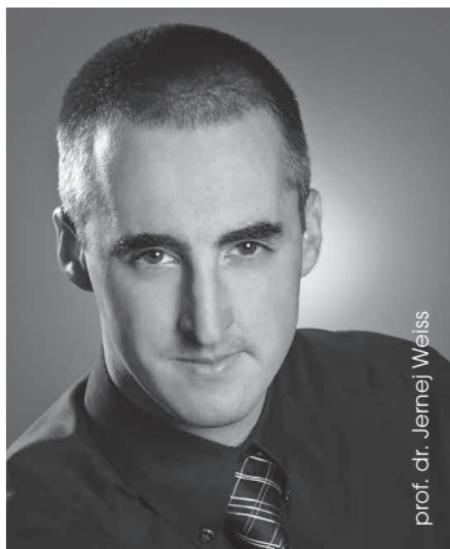
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prof. dr. Jernej Weiss

37. Slovenski glasbeni dnevi svojo pozornost namenjajo kritiki umetnostne glasbe. Pogojena z estetskimi preferencami, ki so jih narekovale posamezne glasbene, družbenopolitične, institucionalne pa tudi osebne premene, je v zgodovini doživela precejšnje spremembe. Od enega izmed osrednjih žanrov t. i. časopisne civilizacije v dolgem 19. stoletju, ki so ga poleg številnih glasbenih novic in kronik zaznamovali predvsem daljni eseistični prispevki, nekaterih ideološko pogojenih konstruktov v funkciji različnih totalitarnih režimov prve polovice 20. stoletja do vse večje marginalizacije kritike umetnostne glasbe v danes prevladujoči vseobsežnosti popularne kulture. Seveda pa je bila vloga kritike umetnostne glasbe vselej odvisna tudi od bolj ali manj cvetoče glasbene produkcije ter reprodukcije v povezavi s posameznimi glasbenimi institucijami in miljeji, v katerih so kritike nastajale, estetskih normativov vsakokratnih nosilcev družbenega življenja, medijev, v katerih so bile kritike objavljene, ter ne nazadnje znanja, ugleda in vpliva avtorjev kritičkih zapisov.

Tokratni mednarodni muzikološki simpozij želi s prispevki nekaterih najvidnejših slovenskih in tujih muzikologov podrobneje osvetliti podobo kritike umetnostne glasbe nekoč in danes ter na okrogli mizi (pod vodstvom Tjaše Ribizel Popič) podati smernice za njen prihodnji razvoj. Prav široka mednarodna udeležba je stalnica mednarodnega muzikološkega simpozija Slovenskih glasbenih dnevov. Tudi letos bo na njem sodelovalo 27 simpozistov iz 11 držav. Kot vabljeni predavatelji bosta (23. marca v Betettovi dvorani Akademije za glasbo) nastopila kritik revije *The New Yorker* in avtor uspešnice *Drugo je hrup (The Rest Is Noise)* Alex Ross, ki bo spregovoril o svojih izkušnjah glasbenega kritika v ZDA, ter predstojnica Inštituta za muzikologijo Univerze Karla in Franca v Gradcu Susanne Kogler, ki bo s pomočjo zgodovinskih primerov osvetlila družbenopolitične razsežnosti kritike umetnostne glasbe ter spregovorila o tem, kakšno vlogo bi ta lahko imela v prihodnje.

Sicer pa Slovenske glasbene dneve tudi letos zaznamuje pesfer koncertni program s številnimi novitetami in krstnimi izved-

bami slovenskih del. V Gallusovi dvorani Cankarjevega doma bo 21. marca mogoče prisluhniti otvoritvenemu koncertu. V celoti bo posvečen opusu enega izmed velikanov sodobne slovenske simfonične ustvarjalnosti Lojzetu Lebiču. V sodelovanju s Simfoničnim orkestrom RTV Slovenija bo med drugim pod vodstvom dirigenta Davorina Morija prvič v celoti zazvenelo Lebičeve najobsežnejše delo za simfonični orkester, diptih *Glasba za orkester – Cantico I in II*, za katerega je skladatelj črpal navdih iz himne *Hvalnica stvarstvu sv. Frančiška Asiškega*.

Drugi koncertni večer (22. marca v Slovenski filharmoniji) bo posvečen spominu na enega izmed ustanoviteljev Slovenskih glasbenih dnevov Primoža Kureta, ki je lani sklenil svojo bogato življenjsko pot. Na koncertu Simfoničnega orkestra SNG Maribor pod vodstvom dirigenta Simona Krečiča, na katerem bo nastopila sopranistka Sabina Cvilak, bo mogoče prisluhniti *Rücker-tovim pesmim* in *Adagiettu* Gustava Mahlerja, avtorja, čigar ljubljansko obdobje je Kuret podrobno osvetlil v več monografijah. Svojevrsten hommage spoštovanemu kolegu pa bo tudi predkoncertna predstavitev zadnjega Kuretovega strokovnega dela, prevoda monografije o sopranistki Aniti Meze, ki jo bo moderirala Darja Koter.

Sledita tradicionalna koncerta v organizaciji Društva slovenskih skladateljev: Koncertni atelje, na katerem bo mogoče prisluhniti zasedbi za sopran in harmoniko v izvedbi Marie in Klemna Lebna (23. marca v Viteški dvorani Križank), ter Noč slovenskih skladateljev (24. marca, prav tako v Viteški dvorani Križank), na kateri bo tokrat zazvenelo kar 14 krstnih izvedb. Skladbe bosta izmenjaje predstavili dve uveljavljeni domači zasedbi: pihalni kvartet Ariart in godalni kvartet Dissonance.

Slovenski glasbeni dnevi se 25. marca selijo v eno izmed najlepših baročnih dvoran pri nas, Viteško dvorano na Gradu Brežice. Na koncertu v sodelovanju s Posavskim muzejem Brežice bodo zazveneli nekateri v sodobnem času še neizvedeni moteti v Ljubljani delujočega zgodnjebaročnega skladatelja Isaaca Poscha. Motete iz znamenite zbirke duhovnih koncertov *Harmonia concertans*, napisane za enega do tri pevske soliste in instrumentalno spremljavo, ta večer dopolnjujeta še intabulaciji motetov Georga Prennerja in Jacobusa Handla Gallusa v izvedbi organista Tomaža Sevška. Koncert bo zaznamovala štiristota obletnica prve izdaje zbirke *Harmonia concertans*, ki jo je leta 1623 post-humno izdala Poscheva vdova.

Koncertni program Slovenskih glasbenih dnevov zaokroža še ena vrhunska zasedba, dunajski kvartet Airborne extended, v katerem vse od ustanovitve leta 2013 deluje tudi harfistka Tina Žerdin. Kvartet se nam bo skupaj s sopranistko Barbaro Jernejčič Fürst na zaključnem koncertu (25. marca v Viteški dvorani Križank) predstavil z deli nekaterih uveljavljenih slovenskih glasbenih ustvarjalk in ustvarjalcev: Urške Pompe, Uroša Rojka, Tomaža Sveteta idr., slišati pa bo mogoče tudi novitete mlajše skladateljske generacije, med drugim novo delo na Dunaju delujoče skladateljice Aleksandre Bajde.

Petdnevno koncertno in muzikološko dogajanje dopolnjujejo nekatere spremjevalne prireditve, med drugim predstavitve monografij in kar dve okrogli mizi. Med temi bo prvič pri nas potekala okrogla miza na temo »Zakaj ženske v glasbi« (vodja: Leon Stefanija), ki bo predstavila kritičen pogled na nekatere muzikološke študije z vidika študij spola, prav tako pa bo krstno predstavljena nova monografska publikacija (ur. Maia Juvanc) ob 70-letnici delovanja Festivala Ljubljana (1953–2022). Ta vse od začetka finančno in organizacijsko podpira delovanje Slovenskih glasbenih dnevov (od leta 1995 pod skrbnim vodstvom Darka Brleka), tega praznika slovenske Glasbe, ki tudi letos vabi z vrhunskimi domačimi in tujimi glasbeniki ter na izjemni domači ustvarjalnosti temelječem glasbenim sporedom.

Jernej Weiss

The 37th Slovenian Music Days will focus on art music criticism. Influenced by aesthetic preferences that were dictated by various musical, socio-political, institutional and also personal changes, such criticism has undergone considerable changes over time. From being one of the central genres of the so-called »newspaper civilisation« during the long 19th century – which in addition to numerous items of musical news and chronicles was marked above all by long essayistic articles and some ideologically inspired constructs at the service of various totalitarian regimes in the first half of the 20th century – to the increasing marginalisation of art music criticism with the current dominance of pop culture. Of course, the role of art music criticism has always depended on the more or less flourishing musical production and reproduction connected with the different musical institutions and milieus in which such texts were written, the aesthetic standards prevalent in society, the media in which they were published, and, last but not least, the knowledge, reputation and influence of the music critics.

*This year's international musicological symposium aims to shed more light on art music criticism in the past and today with contributions from some of the most prominent Slovenian and foreign musicologists. It should also provide guidelines for its future development with a roundtable discussion (chaired by Tjaša Ribizel Popič). Broad international participation is a constant feature of the international musicological symposium of the Slovenian Music Days. This year, there will be 27 participants from 11 different countries. The invited speakers will be Alex Ross, a critic from The New Yorker and author of the bestseller *The Rest Is Noise*, who will speak about his experiences as a music critic in the USA, and Susanne Kogler, Head of the Institute of Musicology at the University of Graz, who will use historical examples to shed light on the socio-political dimensions of art music criticism, and discuss what role it could play in the future. They will give their speeches on 23 March in the Julij Betetto Hall at the Academy of Music in Ljubljana.*

The Slovenian Music Days are also marked this year by a varied concert programme with numerous new works and premiere performances of pieces by Slovenian composers. The opening concert will take place on 21 March, in the Gallus Hall of Cankarjev dom. It will be devoted entirely to the work of one of the giants of contemporary Slovenian symphonic creativity, Lojze Lebič. In cooperation with the RTV Slovenia Symphony Orchestra, Lebič's most extensive work for symphony orchestra – the diptych *Music for Orchestra - Cantico I and II* – will be heard in its entirety for the first time, as conducted by Davorin Mori. The composer drew inspiration for it from Saint Francis of Assisi's *Canticle of Creation*.

The second concert evening (22 March at the Slovenian Philharmonic) will be dedicated to the memory of one of the founders of the Slovenian Music Days, Emeritus Professor Primož Kuret, who passed away last year. The concert of the SNG Maribor Symphony Orchestra, under the baton of the conductor Simon Krečič and featuring the soprano Sabina Cvilak, will provide an opportunity to hear the Songs after Rückert and the Adagietto by Gustav Mahler, an author whose Ljubljana period Kuret illuminated in detail in several monographs. Another special tribute to our esteemed colleague will be the pre-concert presentation of Kuret's last professional work, a translation of the monograph on the soprano Anita Meze, moderated by Darja Kotter.

This will be followed by two traditional concerts organised by the Slovene Composers' Society: the Concert Atelier in which you will be able to hear an ensemble for soprano and accordion performed by Maria and Klemen Leben (23 March in the Knights' Hall at Križanke), and the Night of Slovene Composers (24 March, also in the Knights' Hall), which will feature no fewer than 14 premiere performances. The works will be presented by two renowned local ensembles: the Ariart wind quartet and the Dissonance string quartet.

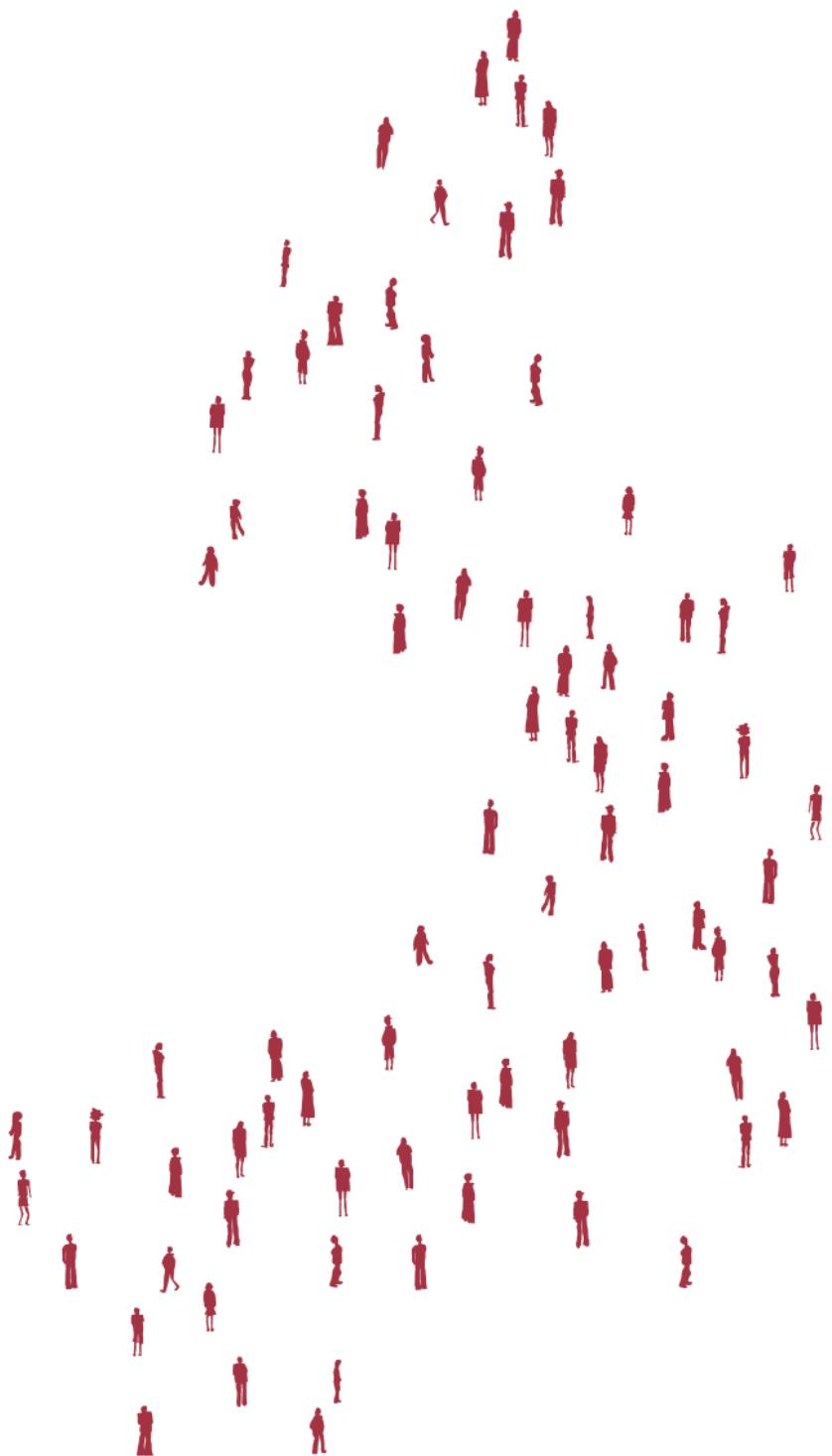
On 25 March, the Slovenian Music Days will move to one of the most beautiful baroque halls in the country, the Knight's Hall at Brežice Castle. The concert, organised in collaboration with the Posavje Museum Brežice, will feature some motets by the early baroque composer Isaac Posch, who was active in Ljubljana. These works have not yet been performed in the modern era. The motets from the famous collection of sacral concertos *Harmonia concertans*, written for one to three singers and instrumental accompaniment, will be complemented on this evening by intabulations of motets by Georg Prenner and Jacobus Handel Gallus, performed by the organist Tomaž Sevšek. The concert will mark the four-hundredth anniversary of the first edition of *Harmonia concertans*, published posthumously by Posch's widow in 1623.

The concert programme of the Slovenian Music Days is rounded off by another top ensemble, the Vienna-based quartet Airborne extended, which has featured the harpist Tina Žerdin since its foundation in 2013. The quartet, together with the soprano Barbara Jernejčič Fürst, will present works by some of Slovenia's most renowned musicians at the final concert (25 March at the Križanke

Knights' Hall): Urška Pompe, Uroš Rojko, Tomaž Svetec, and other established composers, as well as new works by the younger generation, including one by the Vienna-based composer Aleksandra Bajde.

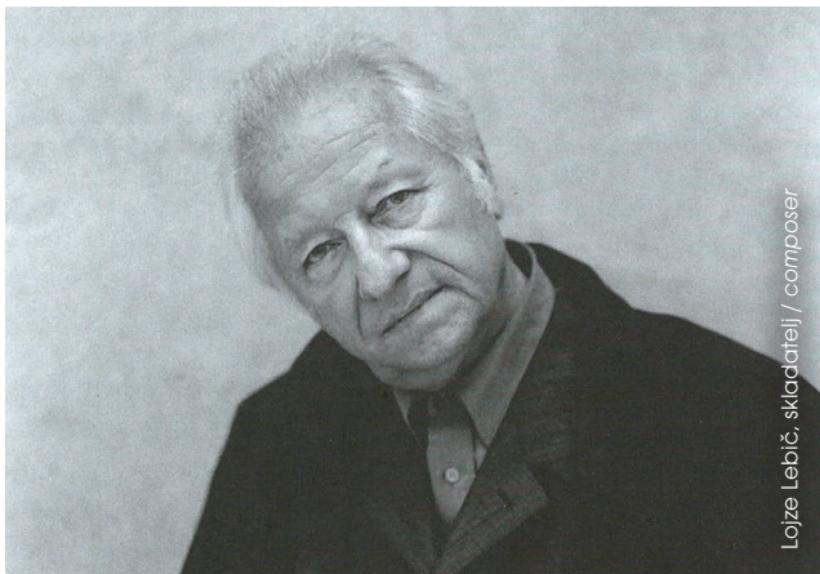
The five-day programme of concerts and musicological events is complemented by accompanying events, such as presentations of monographs and two roundtable discussions. One of these discussions, entitled »Why Women in Music?«, will be a first for us, an event moderated by Leon Stefanija that will take a critical look at some musicological studies from the perspective of gender studies. There will also be a presentation of a new monographic publication (edited by Maia Juvanc) marking the 70th anniversary of the Ljubljana Festival (1953–2022). The latter has always financially and organisationally supported the Slovenian Music Days (under the careful leadership of Darko Brlek since 1995), and this remarkable celebration of Slovenian music will this year once again entice visitors with world-class domestic and foreign musicians, and a musical programme based on outstanding local creativity.

Jernej Weiss



Torek, 21. marec 2023, ob 19.30
 Tuesday, 21 March 2023, 7.30 pm
 Cankarjev dom

Otvoritev 37. Slovenskih glasbenih dnevov *Opening of the 37th Slovenian Music Days*



LOJZE LEBIČ: GLASBA ZA ORKESTER MUSIC FOR ORCHESTRA

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

Davorin Mori, dirigent / conductor

Na sporedu / Programme:

L. Lebič: Glasba za orkester – Cantico I
Music for orchestra – Cantico I

L. Lebič: Glasba za orkester – Cantico II
Music for orchestra – Cantico II

L. Lebič: Glasovi za godala, tolkala in brenkala
Voices for strings, percussion and plucked-string instruments

L. Lebič: Uvertura za tri instrumentalne skupine
Overture for three instrumental groups

»Umetnost ne ponazarja lepote zgolj za čustveno uteho, temveč vzbuja naš najbolj kontemplativni organ, našo domišljijo.« Tako se je izrazil kritik Eduard Hanslick, ko je govoril o vlogi, ki jo igra glasba v življenju slehernika. S tem je opredelil glavni namen, ki ga lahko tudi izpolnjuje glasbena kritika, ki tvori tematsko rdečo nit 37. Slovenskih glasbenih dnevov. Ko kritik namreč ocenjuje z objektivnimi kvalitativnimi kriteriji, lahko za nameček še tolmači vlogo glasbe v obči družbi. Še več, kot je nazorneje nakazal Theodor Adorno, naj bi bil kritik posebno dojemljiv poslušalec, ki v glasbeni materiji prepoznavata prepletanja zgodovinskih okoliščin in estetskih premikov. Zato si letosnjega glasbena manifestacija s posebnim izborom novitet in izvedb glasbenih mojstrovin ključnih zgodovinskih trenutkov prizadeva razširjati dialog med skladateljem in njegovim poslušalstvom. V sredi tega se namreč znajde prav glasbena kritika.

Odprtje letosnjega praznika slovenske glasbe bo zaznamovala skladateljska metafizika **Lojzeta Lebiča**. V sodelovanju s **Sinfoničnim orkestrom RTV Slovenija** bo prvič v celoti zazvenelo Lebičovo najobsežnejše delo za simfonični orkester, diptih *Glasba za orkester – Cantico I in II*. Glasbeni material je skladatelj uredil po načelih številčne simbolike, ki ponazarjajo zemeljske in duhovne ravni bivanja v pojmih sonce, zvezde, veter, voda, ogenj, zemlja in smrt. Zato ima diptih skupno sedem stavkov, ki se vsebinsko navezujejo na kozmično dopolnjenost. Svoj navdih pri uglasbitvi slednje pa je skladatelj črpal prav iz himne *Hvalnica stvarstvu* Frančiška asiškega, zato nas prvi del programa nagovarja v njegovi intimni navdahnjeni poetiki. Po odmoru v drugem delu pa spoznamo Lebičev radikalnejši modernistični jezik. Ta spregovarja z *Glasovi – glasbo za orkester godal, tolkal in brenkal*, ki jih poganja inovativna bera glasbenih sredstev. Poleg tonskih višin, ki jih je skladatelj uredil v dvanajsttonsko vrsto, so kot enakopravni glasbeni elementi določeni še četrttoni, glissandi, zvočni grozdi in šumi. Za zaključek pa po načelu kroženja prispemo nazaj v obdobje, ko je skladatelj prevpraševal meje preveč urejenega in hladnokrvnega modernizma in iznašel svojstven glasbeni tok, ki je deloval kot živi stik s poslušalci. Zato večer ironično zaključuje *Uvertura za tri instrumentalne skupine*, ki je nastala po naročilu zagrebškega Bienala, in se vrača v Lebičovo značilno poduhovljeno glasbeno govorico. To tokrat interpretira taktirka prodornega slovenskega dirigenta mlajše generacije **Davorina Morija**.

»Art does not express beauty merely for emotional solace, but stirs our most contemplative organ, our imagination.« This is how the critic Eduard Hanslick described the role of music in our lives. These words also define the main purpose that can be fulfilled by music criticism, which is the main theme of the 37th Slovenian Music Days. When the critic employs objective qualitative criteria to make an evaluation, he or she can also interpret the role of music in society at large. Moreover, as Theodor Adorno more keenly noted, the critic is supposed to be a particularly perceptive listener who recognises the interplay of historical moments and aesthetic shifts in music. That is why this year's musical event seeks to broaden

the dialogue between the composer and his or her audience through a special selection of novelties and performances of musical masterpieces of key historical moments. Music criticism is right in the middle of this.

*The opening of this year's Celebration of Slovenian Music will be marked by the compositional metaphysics of the composer **Lojze Lebič**. In cooperation with the **RTV Slovenia Symphony Orchestra**, Lebič's most extensive work for symphony orchestra – the diptych Music for Orchestra - *Cantico I* and *II* – will be heard in its entirety for the first time. The composer arranged the musical material according to the principles of numerical symbolism, which represent the earthly and spiritual planes of existence in the stars, wind, water, fire, earth and death. This is why the diptych has a total of seven movements, whose content relates to cosmic completeness. The composer drew inspiration for it from Saint Francis of Assisi's Canticle of Creation. If the first part of the programme speaks to us with Lebič's intimately inspired poetics, after the interval we are confronted with his more radical modernist language. This speaks through Voices – music for string orchestra, percussion and plucked-string instruments, driven by an innovative array of musical components. In addition to the pitches, which the composer arranged in a twelve-tone series, quarter tones, glissandi, sound clusters and murmurs are all defined as equivalent musical elements. In the end, the cycle brings us back to the period when the composer questioned the boundaries of over-regulated and cold-blooded modernism, and invented a unique musical flow that acts as a living contact with the listeners. Ironically, therefore, the evening concludes with the Overture for three instrumental groups, commissioned by the Zagreb Biennial, returning to Lebič's characteristically spiritual musical language. The latter is interpreted by **Davorin Mori**, incisive Slovenian conductor of the younger generation.*

Predstavitev diptika *Cantico I* in *Cantico II* Lojzeta Lebiča bo pred koncertom na voljo v obliki podkasta *Dan pred koncertom* programa *Ars* na spletnem naslovu ars.rtvslo.si/podkasti in mobilnih aplikacijah za podkaste. / Presentation of the diptych *Cantico I* and *Cantico II* by Lojze Lebič will be available before the concert in the form of the podcast *Dan pred koncertom* of the *Ars* program at the web address ars.rtvslo.si/podkasti and mobile applications for podcasts.

Vstopnice / Tickets: 12, 10, 8, 6 €

INFORMACIJE O PRODAJI VSTOPNIC / INFORMATION ON TICKET SALES

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
ljubljanafestival.si

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.

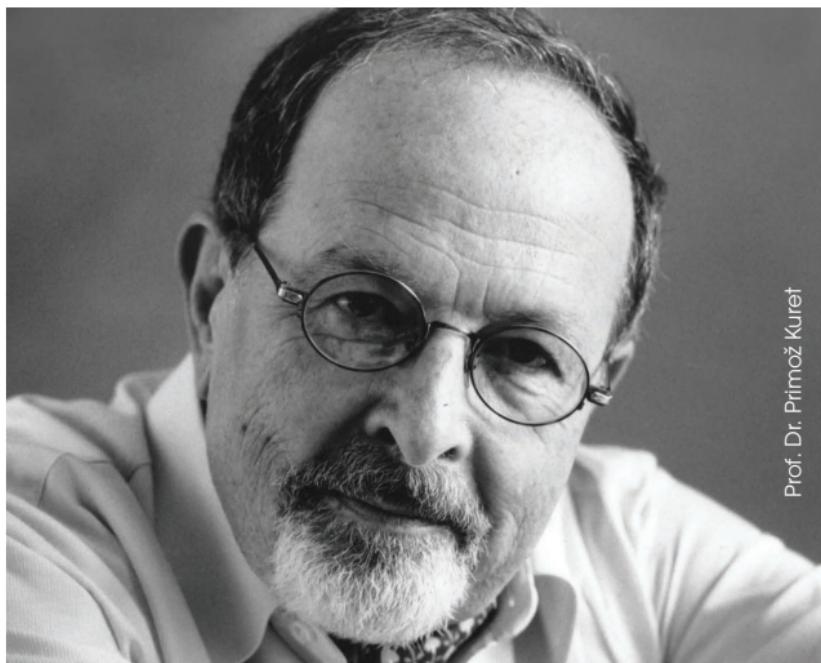
Vstopnice so na voljo tudi na ljubljana.festival.si, Petrolovih bencinskih servisih
po Sloveniji in na drugih prodajnih mestih Eventima po Sloveniji, vključno z
www.eventim.si. / Tickets are also available from ljubljana.festival.si, Petrol service
stations across Slovenia and other Eventim outlets,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



**SIMFONIČNI ORKESTER
RTV SLOVENIJA**



Sreda, 22. marec 2023, ob 19.30
Wednesday, 22 March 2023, 7.30 pm
Slovenska filharmonija / Slovenian Philharmonic



SLOVENSKI GLASBENI DNEVI V POKLON ZASL. PROF. DR. PRIMOŽU KURETU (1935–2022)

SLOVENIAN MUSIC DAYS IN HONOUR OF THE EMERITUS PROFESSOR PRIMOŽ KURET (1935–2022)

Sabina Cvilak, sopran / soprano

Simfonični orkester SNG Maribor
SNG Maribor Symphony Orchestra

Simon Krečič, dirigent / conductor

Na sporedu / Programme:

M. Kogoj: Tri pesmi za glas in godalni orkester / Three songs
for voice and string orchestra

N. Šenk: Chant za godalni orkester / Chant for string orchestra

G. Mahler: Pesmi na Rückertova besedila / Songs after Rückert

G. Mahler: Adagietto iz Simfonije št. 5 / Adagietto from Symphony No. 5

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Drugi koncert cikla se bo v sodelovanju s **Simfoničnim orkestrom SNG Maribor** posvetil enemu izmed najvidnejših slovenskih muzikologov **Primožu Kuretu**, ki je skupaj z Milanom Stibiljem ustanovil Slovenske glasbene dneve. Taktirka **Simona Krečiča** bo prvo glasbeno besedo podala ekspresionistično zavezaniemu **Mariju Kogoju**, ki je svoja iskanja resnic človekovega doživljanja prelival tudi skozi besedno črnilo peresa. Pisal je namreč o glasbi, ki jo je dojemal izrazito ponotranjeno »iz svoje snovi razvite umetnosti, v notranjost človeka postavljene«. Pisal je tudi kritike, s katerimi je pošteno užalil marsikaterega od svojih kolegov. Upiral se je ideologiji svojega časa, ki je po vzoru Glasbene matice ljudsko melodiko postavljal znotraj romantičnega idioma in jo uporabljala za ustvarjanje občutka narodnosti. Kogoja pa je ljudska glasba navdihovala v drugo smer. Želel jo je izpostaviti v njeni prvinski obliki, kar mu je med drugim uspelo v skladbi *Tri pesmi za glas in godalni orkester*, kjer se oglaša tudi istrska motivika.

Ponotranjene modernistične kontrastnosti, ki dosegajo razsežnosti Schönbergove Angst, na koncert prinaša predstavnica mlajše skladateljske generacije **Nina Šenk**. Anksiozni pridih bo intenzivneje vel iz temačnih godalnih odtenkov umetelnega glasbenega stavka skladbe *Chant*, ki bo prav v sklopu Slovenskih glasbenih dnevov doživelva svojo drugo izvedbo.

Poklon Primožu Kuretu se bo nadaljeval še v drugem delu koncerta z izostreno liričnostjo samospevov **Gustava Mahlerja**, skladatelja, ki ga je Kuret leta vneto raziskoval in podrobno opisoval bivajočega in delujočega v Ljubljani. V konturah gibkega liričnega sopранa **Sabine Cvilak** bomo slišali ganljivo presunljivo izpovedne Mahlerjeve Rückertove pesmi, o katerih je Mahler dejal: »To je občutek, ki se dvigne do ustnic, a ne preide čez njih! ... To je moj jazl!« Zato predstavljajo njegovo najintimnejšo glasbeno izdatnost, ki jo je komponiral v gorah, v majhni koči daleč stran od »sveta«. Zato jih prežema meditativnost, iz katere se je tudi prvič porodila melodija iz Adagietta, drugega stavka njegove *Pete simfonije*.

The second concert of the series – featuring the **Symphony Orchestra of the Slovene National Theatre Maribor** – will be dedicated to one of the most prominent Slovenian musicologists **Primož Kuret** who founded the Slovenian Music Days together with Milan Stibilj. That is why **Simon Krečič**'s baton will give the first musical word to **Marij Kogoj**, who was an expressionist committed to the truth of man's inner life. He himself wrote about music, which he perceived as a distinctly internalised »art developed from its own substance, placed in man's interior«. He also wrote criticism that often offended some of his colleagues. He challenged the ideology of his time, which followed the example of the Glasbena

matica and placed folk melodies within a romantic idiom, using them to create a sense of nationhood. Meanwhile, Kogoj was inspired by folk music in a different way. He wanted to bring it out in its original form, which he achieved in his composition *Three songs for voice and string orchestra*, where the Istrian motif is also heard.

A representative of the younger generation of composers, **Nina Šenk**, will bring internalised modernist contrasts, which reach the proportions of Schönberg's *Angst*, to this concert. *Angst* will emanate even more intensely from the dark string tones of the artful musical movement of the composition *Chant*, which will be performed for the second time during the Slovenian Music Days.

The tribute to Primož Kuret will continue in the second part of the concert through the sharp lyricism of **Gustav Mahler's** lieder. Kuret spent years studying and meticulously describing the composer's life and work in Ljubljana. Through **Sabina Cvilak's** supple lyric soprano, we will hear Mahler's movingly confessional Songs after Rückert, of which Mahler said: »It is a feeling that rises to the lips, but does not pass over them!... That is me!« They therefore represent his most intimate musical output, composed in the mountains, in a small hut far away from »the world«. That is why they are imbued with the meditative quality that first gave birth to the melody from the *Adagietto*, the second movement of his Fifth Symphony.

Ob 18.30 bo potekala predstavitev monografije Ljiljane Dubljević-Vojkić: Anita Meze v prevodu Primoža Kureta. Moderatorka pogovora bo Darja Kotter. / Presentation of the Ljiljana Dubljević-Vojkić's monograph Anita Meze, translated by Primož Kuret will take place before the concert, beginning at 6.30 pm. The conversation will be moderated by Darja Kotter.

Vstopnice / Tickets: 12, 8 €

INFORMACIJE O PRODAJI VSTOPNIC / INFORMATION ON TICKET SALES

Blagajna Križank / Križanke Box Office
 Tel.: + 386 (0)1 241 60 26, 241 60 28
 Fax: +386 (0)1 241 60 35
blagajna@ljubljana.festival.si
ljubljana.festival.si

Vsek 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 ljubljana.festival.si, Petrolovih bencinskih servisih po Sloveniji in na drugih prodajnih mestih Eventima po Sloveniji, vključno z www.eventim.si. / Tickets are also available from ljubljana.festival.si, Petrol service stations across Slovenia and other Eventim outlets, including www.eventim.si.

**OPERABALET
MARIBOR**

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

23. in 24. marca 2023
23 and 24 March 2023
Viteška dvorana / Knights' Hall, Križanke

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ

INTERNATIONAL MUSICOCOLOGICAL SYMPOSIUM

Tema / Theme:

GLASBENA KRITIKA – NEKOČ IN DANES
MUSIC CRITICISM – YESTERDAY AND TODAY

Vodja muzikološkega simpozija

Head of the Musicological Symposium: **Jernej Weiss**

Odprto za javnost / Open to the public

Program / Programme:

Sreda, 22. marec / Wednesday, 22 March

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

18.30 / 6.30 pm

LJILJANA DUBLJEVIĆ-VOJKIĆ: ANITA MEZE

Slovenski glasbeni dnevi v poklon zasl. prof. dr. Primožu Kuretu (1935–2022) / Slovenian Music Days in honour of the Emeritus Professor Primož Kuret (1935–2022)

Pogovor in predstavitev knjige / Pre-concert talk and representation of the publication

Prevod / translation: **Primož Kuret**

Moderira / moderates: **Darja Kotter**

Gostje / Guests: **Tina Bohak Adam, Slavko Savinšek**

Četrtek, 23. marec / Thursday, 23 March

Dvorana Julija Betetta, Akademija za glasbo
The Julij Betetto Hall, Academy of Music

8.30 / 8.30 am

Pozdravna nagovora / Welcome speeches:

Karolina Šantič Zupan (Prodekanja za znanstveno in raziskovalno umetniško dejavnost / Vice-dean for scientific and research-artistic activity of Academy of Music in Ljubljana)

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

8.45–10.00 / 8.45–10.00 am

Vabljeni predavanji / Keynote lectures:

Alex Ross (New York): Kritika klasične glasbe: ameriška perspektiva / Classical Music Criticism: An American Perspective

Susanne Kogler (Gradec / Graz): Inovacije, umetnost, družba in življenje: Razmišljanja o preteklosti, sedanjosti in prihodnosti glasbene kritike / Innovation, Art, Society, and Life: Deliberations on Music Criticism's Past, Presence and Future

Viteška dvorana Križank / Knights' Hall, Križanke

11.00–11.50 / 11.00–11.50 am

Vodja / Chairman: **Helmut Loos**

Hartmut Krones (Dunaj / Vienna): Hugo Wolf kot glasbeni kritik v »prepirljivem« Dunaju osemdesetih let 19. stoletja / Hugo Wolf als Musikkritiker im »streitbaren« Wien der 1880er Jahre

Bianca Schumann (Dunaj / Vienna): »Katoliška« programska glasba? Osredotočenost dunajskega tiska na religioznost Franza Liszta (1855–1900) / »Katholische« Programmmusik? Franz Liszts Religiosität im Fokus der Wiener Presse (1855–1900)

11.50–12.40 / 11.50–12.40 am

Vodja / Chairman: **Luba Kyanovska**

Helmut Loos (Leipzig): Glasba napredka in prihodnosti. O izvoru silovitega tiskovnega spora v drugi polovici 19. stoletja *Musik des Fortschritts und der Zukunft. Zu den Wurzeln einer heftigen Pressefehde in der zweiten Hälfte des 19. Jahrhunderts*

Stefan Keym (Leipzig): Primerjava umetniških in političnih vidikov glasbene kritike – o obravnavi »tujih« orkestrskih del v leipziškem glasbenem časopisu 19. stoletja / *Künstlerische vs. politische Aspekte von Musikkritik – Zur Rezeption »ausländischer« Orchesterwerke in der Leipziger Musikpresse des 19. Jahrhunderts*

14.30–15.45 / 2.30–3.45 pm

Vodja / Chairman: **Susanne Kogler**

Lucija Konfic (Zagreb): Glasba v karlovškem tisku 19. stoletja *Music in Karlovac Press in the 19th century*

Jelena Sviben (Gradec / Graz): Adorno kot paradigma? Primer glasbene kritike na Hrvaškem / Adorno as a Paradigm? The Case of Music Criticism in Croatia

Ivana Perković / Andjelka Zečević (Beograd / Belgrade): Duhovni koncerti med letoma 1918 in 1941 skozi oči srbske glasbene kritike: kako lahko analiza NLP razširi naš muzikološki diskurz? / *Spiritual Concerts Between 1918 and 1941 Through the Eyes of Serbian Music Criticism: How can NLP Analysis Broaden our Musicological Discourse?*

15.45–16.35 / 3.45–4.35 pm

Vodja / Chairman: **Wolfgang Marx**

Viktor Velek (Ostrava): Emil Břetislav Lvovský ali kdo je bil najostrejši živeči kritik, ki je kritiziral glasbo Antonína Dvořáka? *Emil Břetislav Lvovský or Who was the sharpest living critic that criticised the music of Antonín Dvořák?*

Niall O'Loughlin (Loughborough): Glasbena kritika s pozitivnim namenom: William Glock in promocija treh skladateljev *Putting Music Criticism to Positive Purpose: William Glock's Promotion of Three Composers*

16.50–17.40 / 4.50–5.40 pm

Vodja / Chairman: **Stefan Keym**

Wolfgang Marx (Dublin): Irski glasbeni kritiki pred digitalno revolucijo in po njej / *Irish Music Critics Before and After the Digital Revolution*

Luba Kyanovska / Lidiya Melnyk (Lvov / Lviv): Glasbeno novinarstvo v primerjavi z glasbeno kritiko v današnjem času: med preživetjem in razvojem? / *Music journalism vs. music criticism today: surviving or thriving?*

Petak, 24. marec / Friday, 24 March

Viteška dvorana Križank / Knights' Hall, Križanke

9.15–10.15 / 9.15–10.15 am

Vodja / Chairman: **Jernej Weiss**

Darja Koter (Ljubljana): Lucijan Marija Škerjanc – kritik časopisa Jutro od leta 1927 do 1942 / *Lucijan Marija Škerjanc - Critic of the Newspaper Jutro from 1927 to 1942*

Luisa Antoni (Trst / Trieste): Slovenska glasbena kritika ob štirih uprizoritvah Kogojeve opere Črne maske / *Slovenian music criticism for four performances of Kogoj's opera The Black Mask*

10.15–11.10 / 10.15–11.10 am

Vodja / Chairman: **Luisa Antoni**

Jernej Weiss (Ljubljana-Maribor): »Kritika kritike«: Poizkus določitve »ustreznejših« družbeno-političnih smernic v glasbeni kritiki po drugi svetovni vojni na Slovenskem / *The Criticism of Criticism«: An Attempt to Outline More Appropriate Sociopolitical Guidelines in Post-World War II Slovenian Music Criticism*

Tjaša Ribizel Popič (Ljubljana): Simfonične matineje Glasbene mladine Slovenije 1970–1991 / *Symphonic Matinees of the (Glasbena mladina) Musical Youth of Slovenia 1970–1991*

Borut Smrekar (Celje): Kaj se dogaja z glasbeno kritiko? / *What is happening with music criticism?*

11.30–12.30 / 11.30–12.30 pm

Vodja / Chairman: **Tjaša Ribizel Popič**

Okrogla miza / Round table: Kritika umetnostne glasbe v Sloveniji: danes, jutri / *Classical music criticism in Slovenia: today, tomorrow*

15.00–16.30 / 3.00–4.30 pm

Vodja / Chairman: **Leon Stefanija**

Okrogla miza in predstavitev novih monografskih publikacij
A round table and presentation of the new monographic publications: Zakaj ženske v glasbi? / Why Women in Music?

Gostje / Guests: **Alma Bejtullahu, Iva Nenić, Lana Pačuka Šehović, Jelka Vukobratović, Mojca Piškor, Elfriede Reissig**

16.30 / 4.30 pm

Vodja / Chairman: **Maia Juvanc**

Predstavitev monografije ob 70. obletnici Festivala Ljubljana (1953–2022) / The presentation of monograph on the 70th anniversary of the Ljubljana Festival (1953–2022)

Vstop prost / Free Entrance

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V sodelovanju z / In cooperation with:

Univerza v Ljubljani
Akademija za glasbo



Četrtek, 23. marec 2023, ob 20.30
Thursday, 23 March 2023, 8.30 pm
Viteška dvorana / Knights' Hall, Križanke



Klemen Leben, harmonika / accordion

KONCERTNI ATELJE DRUŠTVA SLOVENSKIH SKLADATELJEV / CONCERT ATELIER OF THE SOCIETY OF SLOVENE COMPOSERS

Maria Leben, sopran / soprano

Klemen Leben, harmonika / accordion

Na sporedu / Programme:

K. Leben: O poteh in pravljicah za sopran in harmoniko
On paths and fairy stories for soprano and accordion

N. Šenk: Auguries of Innocence za sopran in harmoniko
*Auguries of Innocence for soprano and accordion**

U. Rojko: Šest navedb Ivana Cankarja za harmoniko solo
Six quotations of Ivan Cankar for solo accordion

L. Lebič: Iz srednjeveškega cvetnika za sopran in harmoniko
From the medieval garland for soprano and accordion

* krstna izvedba / premiere performance

Letošnji tradicionalni Koncertni atelje, ki v sodelovanju z DSS poteka že vse od začetka Slovenskih glasbenih dnevov, bo pod idejnim vodstvom Nine Šenk odprl svoj oder nestandardni zasedbi in zvočni kombinaciji sopранa in harmonike. Zazvenela bodo sodobna dela pripadnikov raznolikih generacij in estetskih nazorov. Sprva bo svojo skladbo skupaj s sopranistko **Mario Leben** izvedel skladatelj in harmonikar **Klemen Leben**. Ta si namreč prizadeva uveljaviti harmoniko kot koncertno glasbilo in zato piše originalna dela za svoj inštrument ter v ta namen sodeluje s priznanimi domačimi in tujimi skladatelji, med katerimi so Tošio Hosokava, Matthias Pintscher in tudi **Lojze Lebič**. Slednji se je z besedami »poustvaritev je bila pravi sijaj« pridružil kritičkemu zapisu iz časnika *Kulturpunkt*, ki je solistični recital Lebna na 28. Zagrebškem bienalu (na katerem je harmonika solistično zazvenela prvič v petinštiridesetih letih) označil kot presežek. Lebičeva skladba *Iz srednjeveškega cvetnika* pa je bila prav na Koncertnem ateljeju krstno izvedena leta 2014 v zasedbi za sopran in orgle. Skladbo je Lebič ustvaril na podlagi knjige *Srednjeveški cvetnik (Florarium mediaevale)* in zato zrcali tudi skladateljevo arheološko nagnjenost. V tej glasbi je namreč stopil v muzični dialog s kar poldružno tisočletje oddaljeno preteklostjo, iz katere odzvanjajo med drugim citati gregorijanskega korala *Veni creator spiritus*.

Do inštrumenta mnogoterih obrazov, harmoniko, pa ima posebno afiniteto skladatelj **Uroš Rojko**, ki je že precejšen del svojega komornega opusa namenil njej. Njegova inventivnost na tem področju priča o njegovi intuitivni spremnosti improvizacije, ki jo pretaplja v komponistične postopke. že leta 1997 je kot gostujoči profesor za kompozicijo sodeloval na mednarodnem seminarju za koncertno harmoniko v Saarbrücknu. V letih delovanja na relaciji Karlsruhe–Freiburg–Ljubljana pa je kot nekakšen razpet dedič nemške avantgarde svoj opus napolnil z opojnimi in raznolikimi barvami harmonikine zvočne tekture. Podobna osredotočenost na čutnost zvoka pri skladanju vodi pero **Nine Šenk**. Poleg tega bo njena noviteta zrcalila skladateljicino značilno idiomatsko virtuoznost. O skladateljici je kritičko pero Primoža Trdana zapisalo, da »zaupa tradiciji, principom simetrije, uravnovešenosti, a to pogosto prekriva z bravurozno sodobno pisavo«.

*This year's traditional Concert Atelier, which has been held in cooperation with the Society of Slovene Composers since the very beginning of the Slovenian Music Days, will open with a non-standard ensemble and sound combination of soprano and accordion, under the conceptual leadership of Nina Šenk. Contemporary works by members of different generations and aesthetic outlooks will be performed. First, the composer and accordionist **Klemen Leben** will perform his composition together with the soprano **Mario Leben**. Leben is working to establish the accordion as a concert instrument, and therefore writes original works for his instrument, collaborating with renowned local and international composers, including Toshio Hosokawa, Matthias Pintscher and **Lojze Lebič**. Describing Leben's solo recital at the*

28th Zagreb Biennial (at which the accordion was heard played solo for the first time in 45 years), Lebič joined the journal *Kulturpunkt*, which described the performance as the surplus of the festival, by adding that the »performance was a real splendour«. Lebič's composition, *From the medieval garland*, was premiered at the Concert Atelier in 2014 in an ensemble for soprano and organ. Lebič based the composition on the book *Florarium mediaevale*, which reflects the composer's archaeological inclination. In this music, he entered into musical dialogue with a past that goes back a millennium and a half, and from which echo quotations from the Gregorian chant *Veni creator spiritus*.

The composer **Uroš Rojko** has a special affinity for the accordion – an instrument of many faces – and has dedicated a significant portion of his chamber music to it. His inventiveness in this field testifies to his intuitive improvisational skills, which he translates into compositional procedures. In 1997 he was a guest professor of composition at the International Seminar for Concert Accordion in Saarbrücken. During the years he spent working in Karlsruhe, Freiburg and Ljubljana, he filled his oeuvre with the intoxicating and varied colours of the accordion's sonic texture, as a kind of heir apparent to the German avant-garde. A similar focus on the sensuality of sound in composition guides **Nina Šenk**'s pen. Her new work will also reflect her characteristic idiomatic virtuosity. As the critic Primož Trdan wrote of the composer, she »trusts tradition, the principles of symmetry and balance, but often covers this with bold contemporary writing«.

Ob 20.00 bo potekal predkoncertni pogovor z avtorji in izvajalci. Moderatorka pogovora bo Nina Šenk. / A discussion with the artists and performers will take place before the concert, beginning at 8.00 pm. The conversation will be moderated by Nina Šenk.

Brezplačne vstopnice / Free tickets

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:



Petak, 24. marec 2023, ob 20.00

Friday, 24 March 2023, 8.00 pm

Viteška dvorana / *Knights' Hall, Križanke*



Godalni kvartet Dissonance
Dissonance String Quartet

NOĆ SLOVENSKIH SKLADATELJEV / *NIGHT OF SLOVENE COMPOSERS*

Pihalni kvartet Ariart / Ariart Wind Quartet

Matej Zupan, flavta / flute

Irmgard Anderl Krajter, oboa / oboe

Jože Kotar, klarinet / clarinet

Milan Nikolić, fagot / bassoon

Godalni kvartet Dissonance

Dissonance String Quartet

Matjaž Porovne, violina / violin

Dejan Gregorič, violina / violin

Maja Rome, viola

Milan Hudnik, violončelo / cello

Na sporedu / Programme:

B. Arnič Lemež: Concertino za godalni kvartet / Concertino for string quartet*

P. Dolenc: Dve slike za pihalni kvartet / Two pictures for wind quartet*

Ž. Stanič: Anti za pihalni kvartet / Anti for wind quartet*

N. Firšt: Labirint za dve violini / *Labyrinth for two violins**

J. Golob: Osem strun violin in violo / *Eight strings for violin and viola**

V. Hrovat: Synergia za flavto in fagot / *Synergy for flute and bassoon**

B. Zupančič: O bogovih zraka in vode za pihalni kvartet
*On the gods of air and water for wind quartet**

L. Rančigaj: Summer music II za pihalni kvartet / *Summer music II for wind quartet**

D. Novak: Sijaj spomina za godalni kvartet / *The splendour of memory for string quartet**

U. Rojko: Odtekanje časa VI za godalni kvartet / *The passing of time VI for string quartet**

T. Slakan: Gemini za pihalni kvartet / *Gemini for wind quartet**

D. Beovič: Banzai! za pihalni kvartet / *Banzai! for wind quartet**

C. Rojac: Nella risonanza za godalni kvartet / *Nella risonanza for string quartet**

P. Strahovnik: Attack za godalni kvartet / *Attack for string quartet**

* krstna izvedba / premiere performance

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Danes za promocijo slovenske sodobne glasbene inventivnosti sistematično skrbi Društvo slovenskih skladateljev, ki po vzoru dunajske prireditve Die Lange Nacht der Musik priteja enega v Sloveniji najobsežnejših koncertov krstnih izvedb. Tako imenovano Noč slovenskih skladateljev od sezone 2018/19 umetniško oblikuje priznani skladatelj in pedagog Črt Sojar Voglar. Tokrat bo svoje nove zvočne kreacije predstavilo štirinajst avtorjev s fokusom na stičiščih in razhodiščih zvočnih barv pihal in godal. Posebnost dogodka je intenzivna frekvenca sopostavljanja še mladostniških in nadobudnih skladateljskih talentov ob zrelo poetiko domačih skladateljev. Zato Noč slovenskih skladateljev izrisuje celosten prikaz slovenske glasbene ustvarjalnosti. S tem tudi spodbuja razvoj recepcijске kondicije poslušalcev kot tudi ponuja priložnost, da se utrijene in razvijajoče se umetnine vrednotijo pod kritičko lupo.

Pri izvajanju novitet se bosta na odru izmenjevala **Pihalni kvartet Ariart** in **Godalni kvartet Dissonance**, posamezni glasbeniki pa bodo nastopili tudi v duu, po navdihi skladateljev. Koncert bo odprla noviteta **Blaženke Arnič Lemež**, ki se zavezuje intimni lirični izpovednosti pretežno romantičnega idioma. Njeno komorno delo nosi naslov *Concertino*, kar nakazuje afiniteto do tradicionalnejšega izraza godalnega kvarteta, kar je za skladatelje vseh vrst najtrši oreh. V prozornem štirglasnem

godalnem stavku namreč ni možno prikriti pomanjkljivosti. Taki zasedbi so se posvetili z novitetami tudi orglarka in skladateljica **Diana Novak**, prodorni italijanski harmonikar **Corrado Rojac** in **Uroš Rojko**, čigar improvizacija je immanentna njegovi ustvarjalnosti.

Pihalnemu kvartetu je skladatelj, pedagog in klarinetist **David Beovič** namenil *Banzai!*, skladbo s skoraj programskim naslovom oz. japonskim bojnim krikom. Pihalnemu sestavu naklonjeni so tudi sicer zborovsko vešči **Pavel Dolenc**, sloganovno versatilni **Žiga Stanič**, trobentač in študent kompozicije v razredu Andreja Missona, **Tilen Slakan**, predstavnik slovenskega skladateljskega kanona, večkrat nagrajeni **Ljubo Rančigaj** in v talilnem loncu komorne glasbe uveljavljena skladateljica **Brina Zupančič**. Iz kvartetnega sestava pa so se podala večja komponistična imena. **Nenad Firšt** z *Labirintom za dve violini*, **Jani Golob** z *Duom za dve violini* in **Vladimir Hrovat** s *Synergio za flavto in fagot*. Med mednarodno prodornimi mladimi ustvarjalnimi silami bo tokrat svoje delo na domačih tleh predstavila nosilka avantgardnih prijemov **Petra Strahovnik**.

Today, the Society of Slovene Composers systematically promotes Slovenian contemporary musical inventiveness by organising one of the largest concerts of premieres in Slovenia, following the example of the Viennese Die Lange Nacht der Musik. Since the 2018/19 season, the Night of Slovene Composers has been artistically designed by the renowned composer and pedagogue Črt Sojar Voglar. This time, fourteen artists will present their new sound creations, focusing on the points of convergence and divergence of the sound colours of wind and string instruments. A special feature of the event is the intense frequency of juxtaposition of young and emerging compositional talents with the mature poetics of Slovenian composers. This is why the Night of Slovene Composers presents a comprehensive picture of Slovenian musical creativity. It also encourages the development of the audience's receptive condition, as well as providing an opportunity for established and developing artworks to be evaluated under a critical lens.

The **Ariart Wind Quartet** and the **Dissonance String Quartet** will alternate on stage in performing new works, while individual musicians will also perform in duos, inspired by the composers. The concert will open with a new work by **Blaženka Arnič Lemež**, which commits itself to the intimate lyrical expression of a predominantly romantic idiom. Her chamber work is entitled *Concertino*, which suggests an affinity for the more traditional expression of the string quartet, a hard nut to crack for composers of all kinds. It is impossible to hide the flaws in the transparent four-voice string phrase. New works have also been written for this form of ensemble by the organist and composer **Diana Novak**, the incisive Italian accordionist **Corrado Rojac**, and **Uroš Rojko**, whose creativity leaves room for improvisation.

The composer, pedagogue and clarinettist **David Beovič** wrote *Banzai!*, a piece with an almost programmatic title or Japanese battle cry, for the wind quartet. The wind ensemble is also favoured by the specialist for choirs **Pavel Dolenc**, the stylistically versatile **Žiga Stanič**, a trumpeter and composition student in Andrej Misson's class, **Tilen Slakan**, a representative of the Slovenian compositional canon, the award-winning **Ljubo Rančigaj**, and Brina Zupančič, a well-established composer in the melting pot of chamber music. Meanwhile, more established composers have reached beyond the quartet. **Nenad Firšt** with the Labyrinth for two violins, **Jani Golob** with the Duo for two violins and **Vladimir Hrovat** with the Synergy for flute and bassoon. One of Slovenia's more internationally active young creative forces, **Petra Strahovnik** – an avant-garde artist – will this time be presenting her work on home soil.

Brezplačne vstopnice / Free tickets

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.

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V sodelovanju z / In cooperation with:



Sobota, 25. marec 2023, ob 19.30

Saturday, 25 March 2023, 7.30 pm

Viteška dvorana Posavskega muzeja Brežice

Knights' Hall of the Posavje Museum Brežice



ISAAC POSCH: MOTETI IZ ZBIRKE HARMONIA CONCERTANS *MOTETS FROM THE HARMONIA CONCERTANS COLLECTION*

Sodobne krstne izvedbe Isaaca Poscha
Modern premieres of Isaac Posch

Musica cubicularis

Tanja Vogrin, sopran / soprano

Baiba Urka, sopran / soprano

Manuel Warwitz, tenor

Guglielmo Buonsanti, bas / bass

Tomaž Sevšek, orgelski pozitiv / positive organ

Domen Marinčič, čembalo, viola da gamba
harpsichord, viola da gamba

Na sporedu / Programme:

I. Posch: Jubilate Deo

Ecce Dominus veniet
Duo ubera tua
O quam pulchra es

G. Prenner: Conceptio est hodie (intabulacija / *intabulation*)

I. Posch: Ad te levavi animam meam

Gaudent in coelis
Magnificat
Domine ne in furore tuo

J. Gallus: O beata Trinitas (intabulacija / *intabulation*)

I. Posch: Credidi propter quod locutus sum

Veni sancte Spiritus
Anima mea liquefacta est
Hallelujah surgens Jesus

.....

Peti koncert nam bo v sodelovanju s Posavskim muzejem Brežice omogočil prav redek vpogled v zgodnjebaročno glasbo, tudi takšno, ki bo prvič izvedena. Na sporedu bodo namreč manj izvajani in nekateri v sodobnem času še neizvedeni moteti iz 17. stoletja v Ljubljani delajočega skladatelja, organista in orglarja **Isaaca Poscha**. Motete iz znamenite zbirke duhovnih koncertov *Harmonia concertans*, napisane za enega do štiri pevske soliste in instrumentalno spremljavo, ta večer dopolnjujeta še intabulaciji motetov **Georga Prennerja** in **Jacobusa Gallusa** v izvedbi virtuoznega čembalista in organista **Tomaža Sevška**. Koncert bo zaznamoval štiristoto obletnico od prve izdaje zbirke *Harmonia concertans*, ki jo je leta 1623 posthumno izdala Poscheva vdova. Njegove motete je pred leti preučil in s svojim ansamblom **Musica cubicularis** izvajal na violi da gambi in čembalu **Domen Marinčič**, ki se osredotoča na zapisu zvesto in zgodovinsko informirano izvajalsko prakso. Ansambel Musica cubicularis se od nastanka leta 2004 namreč intenzivno posveča izvajanju srednjeveške, renesančne in baročne glasbe na ustreznih zgodovinskih glasbilih. Sodeluje z mednarodnimi glasbeniki, tudi znanimi specialisti, kot so Manfredo Kraemer, Federico Guglielmo in William Dongois. Zbirka *Harmonia concertans* je ansambel leta 2021 na Švedskem posnel na ploščo.

Posebni, prvič slišani izvedbi večera sta rekonstruirana moteta v rokopisu iz mesta Löbau na Saškem, *Duo ubera* in *Hallelujah surgens Jesus*. Izvedba tega moteta, druge »novitete« večera, bo v interpretaciji štirih pevskih solistov poskrbela za poučno presulinljiv koncertni zaključek. Z glasbeniki iz musice cubicularis bo na koncertu sodeloval mednarodno uveljavljen sestav pevcev: sopranistka **Tanja Vogrin**, ki je na Scholi Cantorum Basiliensis končala specializaciji iz historičnih harf pri Heidrun Rosenzweig in iz srednjeveške vokalne glasbe v razredu Kathleen Dineen, sopranistka **Baiba Urka**, ki je najprej študirala na Latvijski

akademiji za glasbo in nato magistrirala iz stare glasbe na Visoki šoli za glasbo v Trossingenu, tenorist **Manuel Warwitz**, ki je študiral solopetje pri Walterju Berryju na Dunaju, in basist **Guglielmo Buonsanti**, ki je študiral baročno in renesančno petje v Vicenzi, končal študij muzikologije v Cremoni ter se kot ansambelski pevec izpopolnjeval v Baslu. Nastopa z ansamblji, kot so La Capella Reial de Catalunya, De labyrintho, Concerto Italiano, La Cetra, Odhecaton, Micrologus, Dramatodia in RossoPorpora.

*The fifth concert, prepared in collaboration with the Posavje Museum Brežice, will give us a rare insight into early baroque music, including music that will be performed for the first time. The programme will include some rarely heard motets, and some that have not been performed in modern times, which date back to the 17th century by **Isaac Posch** – a composer and organist based in Ljubljana. The motets from the famous collection of sacral concertos Harmonia concertans, written for one to four singers and instrumental accompaniment, will be complemented on this evening by intabulations of motets by **Georg Prenner** and **Jacobus Gallus**, performed by the virtuoso harpsichordist and organist **Tomaž Sevšek**. The concert will mark the four hundredth anniversary of the first publication of the Harmonia concertans, posthumously published by Posch's widow in 1623. His motets were studied and performed on the viola da gamba and harpsichord by **Domen Marinčič** with his ensemble **Musica cubicularis** a few years ago. Marinčič focuses on performing the music in a way that is both faithful to the notation and historically informed. Since its foundation in 2004, musica cubicularis has focused intensively on the performance of medieval, Renaissance and Baroque music on appropriate historical instruments. Marinčič collaborates with international musicians, including well-known specialists such as Manfredo Kraemer, Federico Guglielmo and William Dongois. The Harmonia concertans collection was also recorded by the ensemble in Sweden in 2021.*

*The evening's two special, premiere performances are the reconstructed motets from manuscripts from the town of Löbau in Saxony, Duo ubera and Hallelujah surgens Jesus. The latter, the second »novelty« of the evening, sung by four solo singers, will provide an enlightening and moving end to the concert. The musica cubicularis musicians will be joined in this concert by three internationally renowned singers: the soprano **Tanja Vogrin**, who specialised in historical harps under Heidrun Rosenzweig and medieval vocal music in the class of Kathleen Dineen at the Schola Cantorum Basiliensis; the soprano **Baiba Urka**, who began her studies at the Latvian Academy of Music and then completed her Master's degree in Early Music at the Trossingen College of Music; the tenor **Manuel Warwitz**, who studied solo singing under Walter Berry in Vienna; and the bass **Guglielmo Buonsanti**, who studied baroque and renaissance singing in Vicenza, graduated in musicology in Cremona and trained as an ensemble singer in Basel. He performs with ensembles such as La Capella Reial de Catalunya, De labyrintho, Concerto Italiano, La Cetra, Odhecaton, Micrologus, Dramatodia and RossoPorpora.*

Vstopnice / Tickets: 5 €

INFORMACIJE O PRODAJI VSTOPNIC / INFORMATION ON TICKET SALES

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Tel.: + 386 (0)1 241 60 26, 241 60 28

Fax: +386 (0)1 241 60 35

blagajna@ljubljanafestival.si

ljubljanafestival.si

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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 servisih po Sloveniji in na drugih prodajnih mestih Eventima po Sloveniji, vključno z www.eventim.si ter na recepciji Posavskega muzeja Brežice. / Tickets are also available from ljubljanafestival.si, Petrol service stations across Slovenia, other Eventim outlets, including www.eventim.si and at the reception of the Posavje Museum Brežice.

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V sodelovanju s / In cooperation with:



Nedelja, 26. marec 2023, ob 19.30
Sunday, 26 March 2023, 7.30 pm
 Viteška dvorana / *Knights' Hall, Križanke*

Zaključek 37. Slovenskih glasbenih dnevov *Closing of the 37th Slovenian Music Days*



PODELITI SKOZI ZRAK *SHARING THROUGH THE AIR*

S tradicijo Glasbene matice do novodobnega samospeva
From the tradition of Glasbena matica to modern lieder

Barbara Jernejčič Fürst, mezzosoprano / mezzo-soprano

Kvartet Airborne extended / Airborne extended quartet

Caroline Mayrhofer, kljunaste flavte, paetzold recorders, paetzold

Elena Gabbrielli, flavte / flutes

Sonja Leipold, čembalo / harpsichord

Tina Žerdin, harfa / harp

Na sporedu / Programme:

U. Rojko: Podeliti skozi zrak / Share through the air

E. Ralli: 1/1,2,4,6,12 za harfo in kristalne kozarce / 1/1,2,4,6,12 for harp and crystal glasses

Ž. Čopi: Te čakam / *Waiting For You**

T. Svetle: Sedem lotosovih cvetov za flavto, kljunasto flavto, harfo in čembalo / *Seven Blossoms of Lotus for flute, recorder, harp and harpsichord**

A. Bajde: Soba / *A Room**

C. Nachtmann: Približno / *Näherungsweise*

U. Pompe: Ena shavba*

T. Bajzelj: Pianissimo na morju / *Pianissimo at Sea**

* krstna izvedba / premiere performance

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V sodelovanju z **Glasbeno matico Ljubljana** se bo zaključni koncert posvetil umetnosti samospева. Glasbeno obliko romantičnega obdobja bodo tokrat preobrazili sodobni domači in tuji skladatelji na presenetljiv način. Iz idioma salonske čustvene izpovedi bodo napravili nove svežnje modernih glasbenih jezikov s širšim dometom. Vokalno liriko bo v Viteški dvorani podajala mezzosopranistka **Barbara Jernejčič Fürst**, ki suvereno pluje skozi močno raznolika sodobna muzikalna izrazoslovja. Večer novitet pa bo dodatno popestrila ženska zasedba nenavadnih kombinacij inštrumentov **Airborne extended**, ki se od leta 2013 ukvarja z interpretacijo sodobne glasbe na harfi, čembalu in sorodnih inštrumentih s tipkami ter flavtah vseh vrst. Kot del avstrijskega programa NASOM zasedba gostuje po vsem svetu in navdihuje sodobne ustvarjalce. Koncert bo zato odprla zasedba z **Eleno Gabbrielli** na flavti, **Caroline Mayrhofer** na eksotični paetzold flavti, **Tino Žerdin** na harfi in **Sonjo Leipold** na čembalu s prvo slovensko izvedbo *Podeliti po zraku* **Uroša Rojka**, čigar sinestetični navdih pogosto teče skozi zračnejši zvočni spekter pihal. Airborne je skladbo leta 2021 izvedla na Dunaju.

Skladba **Eleni Ralli**, 1/1,2,4,6,12 za harfo in kristalne kozarce, bo z mešanjem prvinske zvočnosti »razglašenih« harfinih strun in eteričnih harmonij kozarcev priklicala prvinski zvočni svet starogrških ritualov. Prostor za kritički dialog o razvojnih ciklih starih in novih estetik bo z noviteto razširil najmlajši ustvarjalec, študent kompozicije **Žiga Čopi**, čigar glasbeni stavek se napaja v rahlih trenjih blagozvočij in disonanc v naplastenosti zborovskega glasbenega stavka. Z operno dramatiko prežeto modernistično pero **Tomaža Sveteta** bo koncertu prispevalo ekspresivno noto, medtem ko bo racionalnejšo protutež podal zmernejši kompozicijski pristop mednarodno delajoče **Aleksandre Bajde**. Njena skladba *Soba* črpa namreč iz avantgardnih nazorov in prevprašuje meje med glasbeno, scensko in vizualno umetnostjo. Nemški skladatelj **Clemens Nachtmann**, ki se je v kompoziciji izuril v razredu Beata Furrerja, bo z nenavadno enostavnim glasbenim materialom podal, kot je to zanj značilno, globoko pomenljivo poanto. Osredinjenost na samo mistiko zvoka bo le

z zgoščeno lapidarnostjo nadaljevala še krstna izvedba skladbe *Ena shavba* spektralistične skladateljice **Urške Pompe**, katere vodilo pri komponiranju je tudi tišina. Sinestetični naboј bo za zaključek podal **Tomaž Bajželj** z uglasbenimi premiki narave v skladbi *Pianissimo na morju*.

In cooperation with the **Glasbena matica Ljubljana**, the final concert will be dedicated to the art of Lieder-singing. Music from the Romantic era will be transformed by contemporary Slovenian and foreign composers in a surprising way. Drawing from the idioms of emotional expression that were once heard in salons, they will create new forms of modern musical language with a wider reach. The vocal poetry will be performed in the Knights' Hall by the mezzo-soprano **Barbara Jernejčič Fürst**, who confidently navigates her way through a great variety of contemporary musical expressions. The evening of novelties will be further enlivened by **Airborne extended**, an all-female ensemble that makes use of unusual combinations of instruments, and which has been performing contemporary music on harp, harpsichord and related keyboard instruments, as well as flutes of all kinds, since 2013. The ensemble tours the globe and inspires contemporary artists, as part of the Austrian NASOM programme. The concert will open with **Elena Gabbrielli** on the flute, **Caroline Mayrhofer** on the exotic paetzold flute, **Tina Žerdin** on the harp, and **Sonja Leipold** on the harpsichord, with the first Slovenian performance of *Share through the air* by **Uroš Rojko**, whose synaesthetic inspiration often flows through the airier sound spectrum of wind instruments. The ensemble performed the composition in Vienna in 2021.

Eleni Ralli's composition, 1/1,2,4,6,12 for harp and crystal glasses, will evoke the primal sounds of ancient Greek rituals by blending the elemental sonorities of »off-key« harp strings and the ethereal harmonies of the glasses. The space for critical dialogue on the development cycles of old and new aesthetics will be expanded with a new work by the youngest artist in the concert, the composition student **Žiga Čopi**, whose musical phrase is fed by the slight frictions of harmonies and dissonances in the layering of the choral musical phrase. **Tomaž Slete**'s modernist pen, imbued with operatic drama, will add an expressive note to the concert, while **Aleksandra Bajde**'s more moderate compositional approach will provide a more rational counterbalance. Her new work *A Room* draws inspiration from avant-garde views, and questions the boundaries between the musical, performing and visual arts. The German composer **Clemens Nachtmann**, who was taught composition by Beato Furrer, will deliver, in his usual style, very deep meaning through unusually simple music. The concert's focus on the mysticism of sound will continue with the concise precision expressed in the premiere of *Ena shavba*, by the spectralist composer **Urška Pompe**, for whom silence is also a guiding principle. **Tomaž Bajželj** will conclude the synesthetic charge with musical movements of nature in the composition *Pianissimo at Sea*.

Vstopnice / Tickets: 5 €

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Fax: +386 (0)1 241 60 35

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V sodelovanju z / In cooperation with:



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öffentlicher Dienst und Sport

avstrijski kulturni forum^{liu}



SPREMLJEVALNI PROGRAM ACCOMPANYING EVENTS

Sreda, 22. marec 2023, ob 18.30

Wednesday, 22 March, at 6.30 pm

Dvorana Slavka Osterca, Slovenska filharmonija

Slavko Osterc Hall, Slovenian Philharmonic

LJILJANA DUBLJEVIĆ- VOJKIĆ: ANITA MEZE

Slovenski glasbeni dnevi v poklon zasl. prof. dr. **Primožu Kuretu (1935–2022)**

Slovenian Music Days in honour of the Emeritus Professor Primož Kuret (1935–2022)

Predkoncertni pogovor in predstavitev knjige
*Pre-concert talk and presentation of the
publication*

Prevod / translation: **Primož Kuret**

Moderatorka / moderator: **Darja Koter**

Gostje / Guests: **Tina Bohak Adam, Slavko Savinšek**

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Srbska muzikologinja Ljiljana Dubljević-Vojkić se je posvetila raziskovanju življenja in dela slovenske operne in koncertne pevke Anite Meze (1913–1980), po rodu Tržačanke, ki doslej še ni doživelogla poglobljene znanstvene obravnave. Njena umetniška pot se je začela v Ljubljani med obema svetovnima vojnoma, nato pa nadaljevala v Beogradu ter na gostovanjih po imenitnih evropskih odrih. Delo je za slovenske bralce priredil in prevedel Primož Kuret, izdala pa Znanstvena založba Filozofske fakultete Univerze v Ljubljani. Knjiga je uvrščena v tematski sklop Glasba po letu 1918, uredila jo je Darja Koter. Monografija temelji na zapuščini Anite Meze, ki jo hrani njen nečak Gregor Savinšek,

na arhivskem gradivu različnih beograjskih ustanov, zapisih v časopisih in ne nazadnje je avtorica upoštevala zvočne zapise fonotek Radia Beograd, Srbskega gledališkega muzeja in beograjske Fakultete za glasbo.

Primož Kuret je bil vse življenje ljubitelj operne umetnosti in proučevalec slovenskih opernih pevcev. Tako ni naključje, da se je v zadnjih letih svojega življenja odločil prevesti biografiko delo o Aniti Meze, ki je slovenski strokovni in laični javnosti skoraj neznana. To je hkrati Kuretovo zadnje strokovno delo, ki ga je tako kot svoje avtorske monografije pripravil skrbno in strokovno neoporečno.

The Serbian musicologist Ljiljana Dubljević-Vojkić has devoted herself to researching the life and work of the Slovenian opera and concert singer Anita Meze (1913–1980), a native of Trieste and a figure who had not previously been the subject of in-depth scholarly attention. Meze's artistic career began in Ljubljana in the interwar period, and continued in Belgrade and on tours of major European stages. The work has been adapted and translated for Slovenian readers by Primož Kuret, and published by the Ljubljana University Press, Faculty of Arts. The book is listed in the thematic section Music after 1918, and edited by Darja Koter. The monograph is based on Anita Meze's legacy, which is kept by her nephew Gregor Savinšek, along with archival material from various Belgrade institutions, newspaper reports and, last but not least, sound recordings from Radio Belgrade, the Serbian Theatre Museum and the Belgrade Faculty of Music.

Primož Kuret was a lifelong opera lover, and a researcher of Slovenian opera singers. It is therefore no coincidence that in the last years of his life he decided to translate a biographical work about Anita Meze, who is almost unknown to the Slovenian professional and lay public. This was also Kuret's last professional work, which, like his own monographs, he prepared with care and professional integrity.



Petek, 24. marec, ob 11.30
Friday, 24 March, at 11.30 am
Viteška dvorana / Knights' Hall, Križanke

Okrogla miza / Round table:

KRITIKA UMETNOSTNE GLASBE V SLOVENIJI: DANES, JUTRI **CLASSICAL MUSIC CRITICISM IN SLOVENIA: TODAY, TOMORROW**

Vodja / Chairman: **Tjaša Ribizel Popič**

Okrogla miza bo namenjena predstavitvi osebnih izkušenj in pogledov na kritiko umetnostne glasbe, ki so jih udeleženci okrogle mize izoblikovali med pisanjem, urejanjem, poučevanjem oz. ustvarjanjem. Namen okrogle mize je prav tako poiskati odgovore na vprašanje položaja glasbene kritike v Sloveniji ali konstruktivna vrednostna sodba živi in kakšen naj bi bil ali moral biti njen razvoj v prihodnje.

The round table discussion will be dedicated to presenting the personal experiences and views on music criticism that the participants have formed while writing, editing, teaching and creating. One aim of the round table is to explore the current condition of music criticism in Slovenia. Are constructive value judgements still being made, and if so how should they develop in the future?



Petek, 24. marec, ob 15.00
Friday, 24 March, at 3.00 pm
Viteška dvorana / Knights' Hall, Križanke

Okrogla miza in predstavitev novih monografskih publikacij
A round table and presentation of the new monographic publications:

ZAKAJ ŽENSKE V GLASBI? **WHY WOMEN IN MUSIC?**

Vodja / Chairman: **Leon Stefanija**

Gostje / Guests: **Alma Bejtullahu, Iva Nenić, Lana Pačuka Šehović, Jelka Vukobratović, Mojca Piškor, Elfriede Reissig**

Študije spolov so v glasbenih raziskavah prisotne že nekaj desetletij. V Sloveniji je Katarina Juvančič – poleg nekaterih drugih redkih poskusov – edina, ki se je leta 2015 lotila pobude o ženskah v glasbi. V nacionalnih zgodovinopisnih in raziskovalnih interesih spolne vloge v glasbenih praksah niso niti omenjene.

Okrogla miza se bo zato osredotočila na kritično obravnavo muzikoloških študij v okviru študij spolov; tokrat bodo v ospredju predvsem ženske študije. Strokovnjaki, ki tematiko žensk v glasbi poglobljeno obravnavajo, prihajajo iz različnih akademskih skupnosti osrednje Evrope in zahodnega Balkana, predstavili pa bodo svoje delo na področju ženskih študij v glasbi.

While gender studies have been part of music research for several decades now, very little work was done in a Slovenian context until Katarina Juvančič started an initiative on women in music in 2015. The national academic historiography and research interests, however, still do not mention gender roles in Slovenian musical practice.

The round table is thus a critical view of musicological studies from the perspective of gender studies, and specifically from a women's studies point of view. The scholars who will take part in the discussion have done considerable work on the topic of women in music, and come from different scholarly communities in Central Europe and the Western Balkans.

Petek, 24. marec, ob 16.30
Friday, 24 March, at 4.30 pm
Viteška dvorana / Knights' Hall, Križanke

Predstavitev monografije / *Presentation of the monograph:*

70 LET FESTIVALA LJUBLJANA (1953–2022)

70 YEARS OF THE LJUBLJANA FESTIVAL (1953–2022)

Vodja / Chairman: **Maia Juvanc**

Festival Ljubljana se je odločil zaznamovati svojo okroglo 70-letnico delovanja še v literarni obliki z monografijo 70 let Festivala Ljubljana.

V prvem sklopu monografije so povzete in tudi mestoma s kritičkega vidika ovrednotene vse sezone poletnega festivala od njegovih začetkov leta 1953 do sezone leta 2022. Pregled ponuja podrobne programske opise operne, baletne, gledališke in koncertne festivalske dejavnosti vseh vrst. Ponekod je mogoče pridobiti niansirana spoznanja o različnih vodstvenih pristopih vseh dosedanjih direktorjev festivala kot tudi o vplivu zgodovinskih dogodkov.

Med raziskovanjem festivalske zgodovine in pisanjem monografije je bilo moč spoznavati, kako se je Festival spoprijemal z različnimi izzivi snovanja programa, recimo po osamosvojitvi države in med koronsko pandemijo, pa tudi lani, ko se je začela vojna na evropskih tleh in prinesla posledice za globalno kulturno udejstvovanje.

Poleg pregleda zgodovine poletnega Ljubljana Festivala knjiga po poglavjih vsebuje podrobne opise in povzetke še vseh drugih dejavnosti Zavoda. Sprehodimo se po Slovenskih glasbenih dnevih, mednarodnem glasbenem ciklu Mladi virtuozi in koncertni dejavnosti Zimskega festivala. Poleg tega knjiga predstavi obglasbene dejavnosti festivala, razstavno dejavnost in likovne kolonije ter male likovne kolonije, namenjene najmlajšim. Poleg muzikalne in likovne dejavnosti je predstavljena tudi

arhitekturna zgodovina kompleksa Križank. Monografijo zaokrožajo kratke predstavitev direktorjev festivala.

Knjiga bo pričala ne samo o zgodovini festivala, temveč o njegovem uspešnem krmarjenju skozi mnoge izzive. Še več, pričala bo o duhu umetniške vzdržljivosti, kot ga je pomenljivo povzel slikar Pierre-Auguste Renoir z besedami: »Vse trpljenje na koncu mine, kar ostane, je samo še lepota.«

Festival Ljubljana has decided to also commemorate its 70th anniversary in a literary spirit with a monograph entitled 70 years of Ljubljana Festival.

The first part of the monograph summarises and critically evaluates all the seasons of the summer festival from its beginnings in 1953 to last year's rendition in 2022. The overview provides detailed programme descriptions of opera, ballet, theatre and concert activities of all kinds. It also offers nuanced insights into the various managerial approaches of all the previous festival directors, as well as the influence of historical events.

Research into the festival's history and writing the monograph provided an insight into how it faced various challenges, including Slovenia's independence and the coronavirus pandemic, as well as last year, which saw the beginning of war on European soil, with all its consequences for global culture.

In addition to an overview of the history of the summer Ljubljana Festival, the book contains detailed chapter-by-chapter descriptions and summaries of all the institute's other activities. We take a walk through the Slovenian Music Days, the international music series Young Virtuosi, and the concert activities of the Winter Festival. The book also presents the Festival's non-musical activities, the Exhibitions, Art Colonies, and the Little Art Colonies aimed at schoolchildren. In addition to musical and artistic activities, the book also presents the architectural history of the Križanke Complex. Finally, there are short presentations of the festival directors.

The book will testify not only to the festival's history, but also to its successful overcoming of many challenges. What's more, it will testify to the spirit of artistic endurance – as the painter Pierre-Auguste Renoir so eloquently summed it up when he said, »In the end, all suffering passes away, and all that remains is beauty.«

**FESTIVAL LJUBLJANA**

Trg francoske revolucije 1

1000 Ljubljana, Slovenia

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

Fax: + 386 (0)1 241 60 37

info@ljubljjanafestival.si

ljubljjanafestival.si

www.facebook.com/ljubljjanafestival

www.instagram.com/festival_ljubljana/

www.youtube.com/user/TheFestivalLjubljana

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Blagajna Križank / Križanke Box Office

Tel.: + 386 (0)1 241 60 26, 241 60 28

Fax: +386 (0)1 241 60 35

blagajna@ljubljana-festival.si

ljubljana-festival.si

Vstopnice so na voljo tudi na ljubljana-festival.si, bencinskih servisih po Sloveniji in na drugih prodajnih mestih Eventima po Sloveniji, vključno z www.eventim.si. Za dogodek Isaac Posch: Moteti iz zbirke Harmonia Concertans je nakup vstopnic možen tudi na recepciji Posavskega muzeja Brežice. *Tickets are also available from ljubljana-festival.si, gas stations across Slovenia and other Eventim outlets, including www.eventim.si. For the event Isaac Posch: Motets from the Harmonia Concertans, tickets can also be purchased at the reception of the Posavje Museum Brežice.*

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

Besedila / Texts: **Maia Juvanc**

Uredila / Edited by: **Evelin Frčec**

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