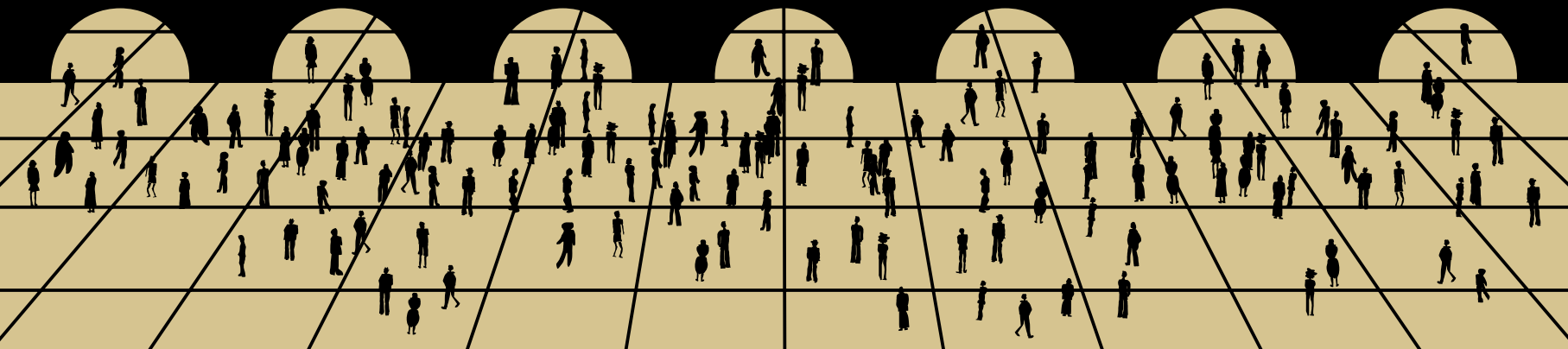




Ljubljana, Slovenija
20. 6. – 3. 9. 2024



72. LJUBLJANA FESTIVAL



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



Mestna občina
Ljubljana



Častni pokrovitelj Ljubljana Festivala 2024 je župan Mestne občine Ljubljana Zoran Jankovič. / The Honorary Patron of the Ljubljana Festival 2024 is the Mayor of the City of Ljubljana Zoran Jankovič.

LJUBLJANA FESTIVAL

SREDIŠČE VAŠIH DOŽIVETIJ

AT THE HEART OF YOUR EXPERIENCE





KULTURA NA VSAKEM KORAKU!

Tudi to poletje bo Ljubljana središče umetnosti, kulture in družabnega življenja. Poleg številnih dogodkov, ki vsak zase bogatijo naše mesto, še posebej težko čakamo na Ljubljana Festival, ki vsako leto znova navduši z vrhunskim programom in največjimi imeni iz sveta umetnosti.

Ekipa Festivala Ljubljana pod vodstvom dolgoletnega direktorja in umetniškega vodje Darka Brleka je tudi letos pripravila izjemen in žanrsko raznovrsten program. Že 72. Ljubljana Festival bo v naše mesto znova pripeljal slovite umetnike, ki bodo poskrbeli za številne umetniške presežke in navdušili občinstvo.

Osrednje prizorišče ostajajo edinstvene Plečnikove Križanke, festival pa bomo tradicionalno odprli

na Kongresnem trgu s *Poletno nočjo*, ki bo letos posvečena nepozabnim popevkam Ditke Haberl, Alenke Pinterič in Nece Falk. Nato si bodo vse poletje sledili večeri vrhunskih koncertov in predstav, program pa bomo sklenili v Cankarjevem domu s koncertom Orkestra Slovenske filharmonije, ki ga bo vodil švicarski dirigent Charles Dutoit.

Ljubljana je mesto, ki je prežeto s kulturo, številni dogodki, namenjeni najrazličnejšim občinstvom, pa k nam privabijo obiskovalce z vsega sveta. Ponosen sem, da smo v zadnjih letih izvedli tudi večje infrastrukturne projekte, s katerimi še krepimo kulturni značaj našega mesta. Med njimi naj omenim le zadnjo pomembno kulturno pridobitev – Center Rog, ki smo ga uredili na prostoru nekdanje tovarne koles Rog. Center Rog je takoj po odprtju zaživel s polnimi pljuči in postal kreativno stičišče ter odprt prostor za učenje in uporabo tako tradicionalnih kot sodobnih, digitalnih tehnologij, v njem pa smo med drugim uredili pet rezidenčnih stanovanj, ki so namenjena tujim ustvarjalcem, raziskovalcem in predavateljem.

Na Mestni občini Ljubljana vsak dan dokazujemo, da vlaganje v kulturo razumemo kot investicijo, in ne strošek, zato področju kulture, brez infrastrukturnih projektov, letno namenimo 11 odstotkov proračunskih sredstev.

Kultura nas bogati, odpira nam neznane svetove in nas spodbuja k razmišljanju o razmerah v sodobnem svetu. Je tudi eno od področij, ki ne pozna meja med državami in ljudmi, temveč jih odpravlja, zato smo začeli novo misijo: širitev EU s slovansko dušo.

Tudi zaradi kulturne raznolikosti je Ljubljana zame najlepše mesto na svetu! Mesto, v katerem na podlagi medsebojnega spoštovanja gradimo strpno, solidarno in tovariško skupnost, v kateri se prav vsak lahko počuti kot doma.

Dobrodošli v Ljubljani in vabljeni na prireditve 72. Ljubljana Festivala.

Zoran Janković

župan Mestne občine Ljubljana

CULTURE AT EVERY STEP!

Once again this summer Ljubljana will be a centre of art, culture and social activities. Besides many other events, each of which enriches our city in its own way, we are particularly looking forward to the Ljubljana Festival, which every year offers a fantastic programme featuring some of the biggest names from the world of the arts.

The Ljubljana Festival team, headed by long-time general and artistic director Darko Brlek, has put together another exceptional line-up covering a wide variety of genres. This 72nd edition of the Ljubljana Festival will once again bring outstanding artists to our city, promising superlative artistic experiences for the enthusiastic festival audience.

The main venue, as ever, is Plečnik's Križanke complex, but as has now become traditional,

the festival will open in Congress Square with the Summer Night concert, this year dedicated to the unforgettable songs of Ditka Haberl, Alenka Pinterič and Neca Falk. This will be followed by a series of notable concerts and performances taking place throughout the summer, before the programme ends at Cankarjev Dom with a concert by the Slovenian Philharmonic Orchestra under the Swiss conductor Charles Dutoit.

Ljubljana is a city permeated by culture, while numerous events aimed at a wide range of different audiences attract visitors from all over the world. I am proud that in recent years we have also completed a number of major infrastructure projects that reinforce our city's cultural character. I need only mention the most recent significant cultural acquisition – the Rog Centre, created on the site of the former Rog bicycle factory. No sooner had it opened than the Rog Centre sprang into vigorous life. It has become a creative hub and open space for learning and the use of both traditional and modern, digital technologies. It also includes five residential studios reserved for creatives, researchers and lecturers from other countries.

We at the City of Ljubljana demonstrate on a daily basis that we view money spent on culture as an investment rather than an expense. That is why 11% of our annual budget is destined for culture, not including infrastructure projects.

Culture enriches us, opens up unknown worlds and encourages us to reflect on conditions in the modern world. It is also an area that recognises no borders between countries and people and

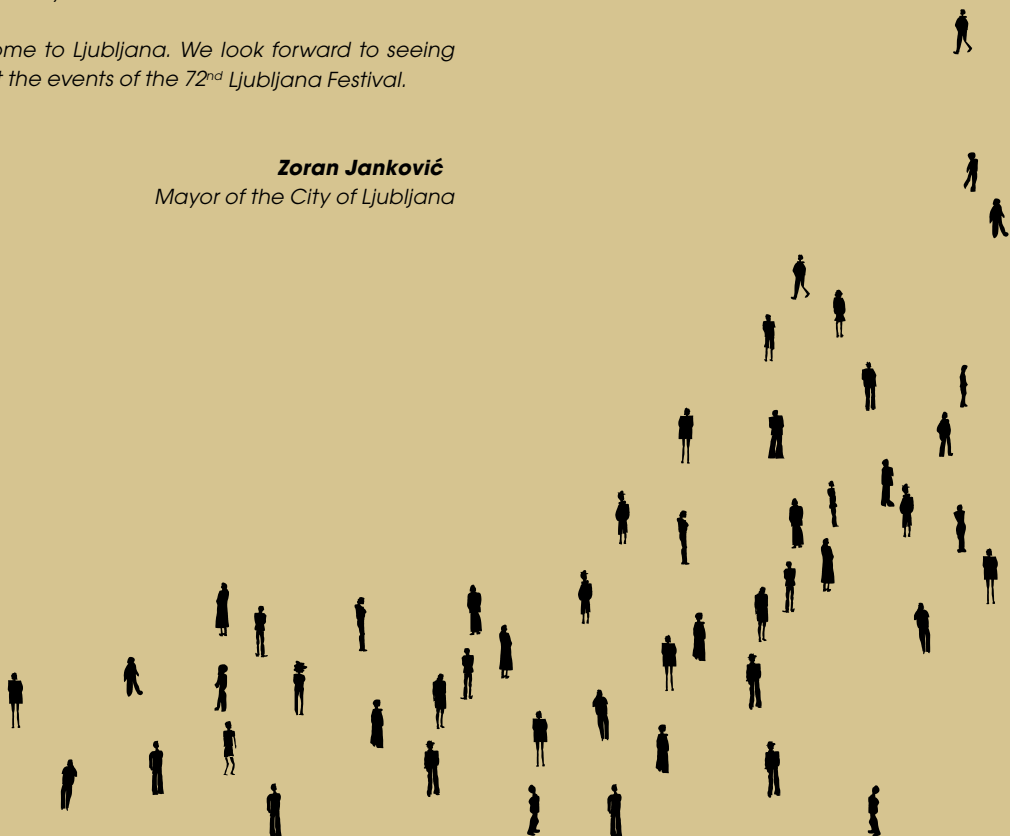
instead eliminates them. It is for this reason that we have embarked on a new mission: an EU enlargement with a Slavic soul.

Its cultural diversity is another of the reasons why, for me, Ljubljana is the most beautiful city in the world! A city in which we are building a community characterised by solidarity, tolerance and comradeship, in a spirit of mutual respect. A city where everyone can feel at home.

Welcome to Ljubljana. We look forward to seeing you at the events of the 72nd Ljubljana Festival.

Zoran Jankovič

Mayor of the City of Ljubljana





POLETJE JE LETNI ČAS PRIREDITEV NA PROSTEM, ZABAVE, BREZSKRBNOSTI IN ... LJUBLJANA FESTIVALA

Skrbno izbran in žanrsko raznolik program v našo prestolnico privablja obiskovalce z željo po kulturnem udejstvovanju. Festival Ljubljana je institucija z dolgoletno tradicijo, katere dejavnost ni le vsem dobro poznan poletni festival, temveč tudi manjši festivali in dogodki vse leto. Niso pa le obiskovalci tisti, ki nas zvesto spremljajo, tudi umetniki se z veseljem vračajo na odrske deske enega največjih kulturnih festivalov, saj so v Ljubljani zmeraj toplo sprejeti.

V Križankah, Cankarjevem domu in na odrih drugih ljubljanskih kulturnih institucij se bo v letošnjem poletju zvrstilo več kot 100 prireditev, na katerih bo nastopilo več kot 5000 umetnikov iz vsega sveta. 72. Ljubljana Festival bomo odprli s tradicionalnim gala koncertom *Poletna noč*, ki bo posvečen popevkam Ditke Haberl,

Alenke Pinterič in Nece Falk. Sicer pa program prinaša kulturne vrhunce, kot sta opera *Tosca* Giacoma Puccinija s sopranistko Rebeko Lokar, tenoristom Jonathanom Tetelmanom in baritonistom Željkom Lučićem, ter balet *Grk Zorba* Milksa Theodorakisa. Rade Šerbedžija bo s skupino Zapadni kolodvor predstavil širok nabor del iz svojega glasbenega opusa, ki ga ustvarja od leta 1974, po lanskem uspešnem nastopu se v Ljubljano vrača Državno operno in baletno gledališče Astana Opera z baletno predstavo *Spartak*. Na dveh koncertnih večerih bomo prisluhnili Budimpeškemu koncertnemu simfoničnemu orkestru in pianistu Mihailu Pletnjevu pod taktirko Andrása Kellerja in Alekseja Kornienka. Filharmonični orkester iz Seongnama bo skupaj s solistkama Mario Solozobovo in Min Jio nastopil pod taktirko Nanseja Guma, prav tako bomo na gala koncertu prisluhnili Orkestru Gledališča Majskega glasbenega festivala v Firencah, ki ju bo vodil maestro Zubin Mehta. V produkciji Teatra bo na sporedu še opera *Trubadur* Giuseppeja Verdija. V Križanke prihaja še ena uspešnica iz West Enda, in sicer muzikal *Telesni stražar* v režiji Mykala Randa. Dirigent in pianist Epifanio Comis bo vodil Simfonični orkester Konservatorija Vincenzo Bellini iz Catanie, Josep Vicent pa bo letos na dveh koncertih dirigiral Simfoničnemu orkestru Avditorija Alicante ADDA. Od prve polovice poletja se bomo poslovlili s Simfoničnim orkestrom iz Ningboja.

V avgustu bo na sporedu koncertna izvedba opere *La bohème* Giacoma Puccinija v interpretaciji dirigenta Georgea Pehlivaniana, opus Franka Zappe pa bodo predstavili uveljavljena slovenska zasedba Ensemble Dissonance, dirigent Jonathan Stockhammer in kitarist Vlatko Stefanovski. Mednarodno priznana primabalerina Svetlana Zaharova na festival prihaja po petih letih z dvojno predstavo *Modanse*, dirigentka Oksana Liniv in tenorist Juan Diego Flórez pa

bosta navdušila s koncertom opernih arij. Prisluhnili bomo lahko tudi Slovenskemu mladinskemu orkestru pod taktirko Žive Ploj Peršuh, kot solist se mu bo tokrat pridružil kitarist Lauri Porra, Otu Pestnerju, Vladu Kreslinu, Urošu Periču, ki praznuje 20 let delovanja, in glasbeni skupini Bossa de Novo, ki bo predstavila svoj novi album. Orkester in Zbor Sofijske filharmonije bosta pod taktirko Najdena Todorova pričarala vrhunski večer filmske glasbe Johna Williamsa, Antonio Pappano pa bo z interpretacijo skladb 19. in 20. stoletja vodil Londonski simfonični orkester. 72. Ljubljana Festival bosta zaokrožila dva nepozabna koncerta. Filharmonični orkester milanske Scale bo nastopil pod taktirko Riccarda Chaillyja, Orkester Slovenske filharmonije pa bo zaigral pod vodstvom švicarskega dirigenta Charlesa Dutoita, na odru se mu bo pridružila legendarna pianistka Martha Argerich.

Na programu bodo tudi številni komorni koncerti v ambientu Križevniške cerkve, na turističnih ladjicah na Ljubljanci bomo lahko prisluhnili interpretacijam skladb študentov Akademije za glasbo Univerze v Ljubljani, ponovno pa bodo potekali tudi Mednarodna in Mala likovna kolonija ter Mojstrski tečajji Festivala Ljubljana.

Posebna zahvala gre Mestni občini Ljubljana in županu Zoranu Jankoviču, glavnemu pokrovitelju Zavarovalnici Sava, zvestim sponzorjem in seveda vsem našim obiskovalcem. Poletje je letni čas festivalov, prireditev na prostem, zabave in brezskrbnosti. Zato tudi vas vljudno vabimo, da skupaj ustvarimo še eno nepozabno poletje, polno kulturnih presežkov.

Darko Brlek

Direktor in umetniški vodja
Častni član Evropskega združenja festivalov

SUMMER IS A TIME OF OUTDOOR EVENTS, FUN, CAREFREE ENJOYMENT AND... THE LJUBLJANA FESTIVAL

A carefully selected programme spanning a variety of genres brings visitors with a desire for culture to our capital city. The Ljubljana Festival is an institution with a long tradition, whose activities cover not only the famous summer festival but also smaller festivals and events throughout the whole year. And it isn't only festivalgoers who follow each edition faithfully: artists, too, are happy to return to the stages of one of the region's biggest cultural festivals, since they always enjoy a warm reception in Ljubljana.

This summer over 100 events featuring more than 5,000 artists from all over the world will take place at Križanke and Cankarjev Dom and on the stages of other Ljubljana cultural institutions. The 72nd Ljubljana Festival will open with the traditional gala concert Summer Night, which this year will be dedicated to the songs made popular by Ditka Haberl, Alenka Pinterič and Neca Falk. Highlights of the programme include Giacomo Puccini's opera *Tosca* with soprano Rebeka Lokar, tenor Jonathan Tetelman and baritone Željko Lučić, and Mikis Theodorakis's ballet *Zorba the Greek*. Together with his group *Zapadni Kolodvor*, Rade Šerbedžija will perform a selection of songs from his extensive back catalogue, dating back to 1974. Following last year's successful festival appearance, Kazakhstan's *The State Opera and Ballet Theatre Astana Opera* returns to Ljubljana with the ballet *Spartacus*. The *Concerto Budapest Symphony Orchestra* and pianist Mikhail Pletnev will appear on two successive evenings in concerts conducted by (respectively) Andrés Keller and Alexei

Kornienko. The *Seongnam Philharmonic Orchestra* will perform with soloists Maria Solozobova and Min Jio under the baton of conductor Nanse Gum. The *Orchestra of the Maggio Musicale Fiorentino* will perform a gala concert under maestro Zubin Mehta, while the programme also includes the *Teatro del Maggio Musicale Fiorentino's* production of Giuseppe Verdi's opera *Il Trovatore*. Another hit musical from the West End comes to Križanke in the form of Mykal Rand's *The Bodyguard*. Conductor and pianist Epifanio Comis will direct the *Catania Vincenzo Bellini Conservatory Symphonic Orchestra*, while Josep Vincent will conduct Alicante's *ADDA Simfònica* in two concerts this year. We will bid farewell to the first half of the summer in the company of the *Ningbo Symphony Orchestra* from China.

Highlights of the programme in August include a concert performance of Giacomo Puccini's *La bohème* conducted by George Pehlivanian. Slovene chamber group *Ensemble Dissonance*, conductor Jonathan Stockhammer and guitarist Vlatko Stefanovski will present works by Frank Zappa. Internationally acclaimed prima ballerina Svetlana Zakharova returns to the festival after an interval of five years with double-bill *Modanse*, while conductor Oksana Lyniv and tenor Juan Diego Flórez will offer a thrilling concert of opera arias. We will also have the opportunity to hear the *Slovene Youth Orchestra*, conducted by Živa Ploj Peršuh, with guest soloist Lauri Porra on electric bass guitar, and concerts by Oto Pestner, Vlado Kreslin, Uroš Perić (looking back over his 20-year career) and jazz group *Bossa de Novo*, presenting their new album. The *Sofia Philharmonic Orchestra* and *National Choir of Sofia Philharmonic*, conducted by Nayden Todorov, will offer an evening of the film music of John Williams, while Sir Antonio Pappano will lead the *London Symphony Orchestra* in a concert

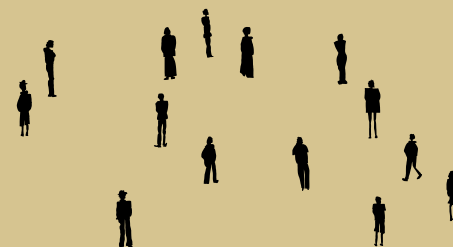
of music from the nineteenth and twentieth centuries. The 72nd Ljubljana Festival will end with two unforgettable concerts: the *Filarmonica della Scala* conducted by Richard Chailly and the *Slovenian Philharmonic Orchestra* conducted by Charles Dutoit and joined onstage by legendary pianist Martha Argerich.

The programme also includes numerous chamber concerts in the atmospheric setting of Križevniška Church, performances by students from the Ljubljana Academy of Music on pleasure boats on the river Ljubljanica, the International Arts Colony and Little Arts Colony and the Ljubljana Festival Masterclasses.

Special thanks are due to the City of Ljubljana and Mayor Zoran Jankovič, our general sponsor Zavarovalnica Sava and all our loyal sponsors, and of course to all festivalgoers. Summer is a time of festivals, outdoor events, fun and carefree enjoyment. That is why we invite you to join us in creating another unforgettable summer full of cultural superlatives.

Darko Brlek

General and Artistic Director
Honorary Member of the European
Festivals Association





Lokacije / Locations

- | | | | |
|-----------|--|-----------|---|
| 1 | Križanke
<i>Križanke</i> | 12 | Gledališče Glej / <i>Glej Theatre</i> |
| 2 | Kongresni trg
<i>Congress Square</i> | 13 | Petkovškovo nabrežje
<i>Petkovšek Embankment</i> |
| 3 | Cankarjev dom | 14 | Pogačarjev trg
<i>Pogačar Square</i> |
| 4 | Breg | 15 | Prešernov trg
<i>Prešeren Square</i> |
| 5 | Gallusovo nabrežje
<i>Gallus Embankment</i> | 16 | Stari trg / <i>Square</i> |
| 6 | Dvorni trg / <i>Square</i> | | |
| 7 | Ribji trg / <i>Square</i> | | |
| 8 | Cankarjevo nabrežje
<i>Cankar Embankment</i> | | |
| 9 | Mesarski most
<i>Butchers' Bridge</i> | | |
| 10 | Glasbena šola Vič-Rudnik
<i>Vič-Rudnik Music School</i> | | |
| 11 | Narodna galerija
<i>National Gallery</i> | | |



KAZALO / CONTENTS

- 11 **INTERVJUJI / INTERVIEWS**
- 20 **Otvoritev 72. Ljubljana Festivala / Opening of the 72nd Ljubljana Festival**
POLETNA NOČ SUMMER NIGHT - DITKA, ALENKA IN / AND NECA
- 22 **LJUBLJANA FESTIVAL NA LJUBLJANICI / ON THE LJUBLJANICA**
- 24 **Giacomo Puccini: TOSCA**, opera
- 26 **Mikis Theodorakis: GRK ZORBA / ZORBA THE GREEK**, balet / *ballet*
- 28 **»ZBOG SEBE, ZBOG TEBE, ZBOG DRUGIH«**
(»Zaradi sebe, zaradi tebe, zaradi drugih«
»Because of You, Because of the Others«)
RADE ŠERBEDŽIJA
- 30 **Aram Khachaturian: SPARTAK / SPARTACUS**, balet / *ballet*
- 32 **CONCERTO BUDAPEST SYMPHONY ORCHESTRA**
(Budimpeški koncertni simfonični orkester)
ANDRÁS KELLER, dirigent / *conductor*
Solist / *Soloist*: **MIKHAIL PLETNEV**, klavir / *piano*
- 34 **CONCERTO BUDAPEST SYMPHONY ORCHESTRA**
(Budimpeški koncertni simfonični orkester)
ALEXEI KORNIENKO, dirigent / *conductor*
Solist / *Soloist*: **MIKHAIL PLETNEV**, klavir / *piano*
- 36 **S SAMIMI SAMOTAMI OBDANA SAMOTA**
A SOLITUDE SURROUNDED BY OTHER SOLITUDES
- 38 **XXVII. MEDNARODNA LIKOVNA KOLONIJA**
XXVII. INTERNATIONAL ARTS COLONY
- 40 **MALA LIKOVNA KOLONIJA / LITTLE ARTS COLONY**
- 42 **SEOGNAM PHILHARMONIC ORCHESTRA**
(Filharmonični orkester iz Seognama)
NANSE GUM, dirigent / *conductor*
Solistki / *Soloists*:
MARIA SOLOZOBOVA, violina / *violin*
MIN JIO, haegeum
- 44 **Giuseppe Verdi: TRUBADUR / IL TROVATORE**, opera
- 46 **ORCHESTRA DEL MAGGIO MUSICALE FIORENTINO**
(Orkester Majskega glasbenega festivala iz Firenc
Orchestra of the Maggio Musicale Fiorentino)
ZUBIN MEHTA, dirigent / *conductor*
Solistka / *Soloist*: **LANA TROTOVŠEK**, violina / *violin*
- 48 **KONCERT OB 40-LETNICI DELOVANJA FAGOTISTA ZORANA MITEVA**
CONCERT AT THE 40TH ANNIVERSARY OF THE BASSOONIST ZORAN MITEV
- 50 **THE BODYGUARD** (Telesni stražar), muzikal / *musical*
- 52 **WROCLAW BAROQUE ENSEMBLE** (Baročni ansambel iz Vroclava)
ANDRZEJ KOSENDIAK, dirigent / *conductor*
Solistka / *Soloist*: **ALICIA AMO**, sopran / *soprano*
- 54 **ORCHESTRA SINFONICA DEL CONSERVATORIO**
VINCENZO BELLINI DI CATANIA
(Simfonični orkester Konservatorija Vincenzo Bellini iz Catanie
Catania Vincenzo Bellini Conservatory Symphonic Orchestra)
EPIFANIO COMIS, dirigent / *conductor*
- 56 **THE CHICK COREA SYMPHONY TRIBUTE RITMO**
- 58 **ŠPANSKE NOČI / SPANISH NIGHTS**
- 60 **OLVO-Band**
- 62 **MOJSTRSKI TEČAJI FESTIVALA LJUBLJANA**
LJUBLJANA FESTIVAL MASTERCLASSES 2024
- 68 **MARTINA JANKOVÁ**, sopran / *soprano*
CHRISTOPH BERNER, klavir / *piano*
- 70 **NINGBO SYMPHONY ORCHESTRA**
(Simfonični orkester iz Ningboja)
JI YU, dirigent / *conductor*
Solistka / *Soloist*: **YUANCHUN YU**, pipa

- 72 **LATICA HONDA-ROSENBERG**, violina / *violin*
LANA TROTOVŠEK, violina / *violin*
FELIX RENGGLI, flavta / *flute*
THOMAS HABERLAH, klavir / *piano*
- 74 **VIVA VIVALDI!**
- 76 **CLAUDI ARIMANY**, flavta / *flute*
EDUARD SÁNCHEZ, flavta / *flute*
PEDRO JOSÉ RODRÍGUEZ, klavir / *piano*
- 78 **DUETTSSIMO**
- 80 **JENS-PETER MAINTZ**, violončelo / *cello*
HARTMUT ROHDE, viola
RICK STOTIJN, kontrabas / *double bass*
OLE KRISTIAN DAHL, fagot / *bassoon*
RIE SHIMADA, klavir / *piano*
KEN NAKASAKO, klavir / *piano*
ZSUZSA BÁLINT, klavir / *piano*
NAOKO SONODA, klavir / *piano*
- 82 **TAMÁS ÉRDI**, klavir / *piano*
- 84 **ENSEMBLE.SI**
- 86 **EMANUEL ABBÜHL**, oboa / *oboe*
REINHOLD FRIEDRICH, trobenta / *trumpet*
RADOVAN VLATKOVIČ, rog / *horn*
ERIKO TAKEZAWA, klavir / *piano*
KIMIKO IMANI, klavir / *piano*
DANIJEL DETONI, klavir / *piano*
- 88 Giacomo Puccini: **LA BOHÈME**,
koncertna verzija / *concert version*
- 90 **LJUBLJANA-DUNAJ / LJUBLJANA-VIENNA**
- 92 **GARY LEVINSON IN PRIJATELJI**
GARY LEVINSON AND FRIENDS
- 94 **V DVOJE / IN TWO**
- 96 **ROKOKOJSKE VARIACIJE / ROCOCO VARIATIONS**
- 98 **HOMMAGE À FRANČIŠEK SMERDU**
PETDESET LET KASNEJE / FIFTY YEARS LATER
- 102 **ZAPPA DAY IN LJUBLJANA**
- 104 **Modanse SVETLANA ZAKHAROVA**, balet / *ballet*
- 106 **SLOVENSKI MLADINSKI ORKESTER / SLOVENE YOUTH ORCHESTRA**
ŽIVA PLOJ PERŠUH, dirigentka / *conductor*
Solist / *Soloists*: **LAURI PORRA**, električna bas kitara / *electric bass guitar*
- 108 **VEČER GLASBE JOHNA WILLIAMSA**
AN EVENING WITH THE MUSIC OF JOHN WILLIAMS
- 110 **OTO PESTNER**
BIG BAND RTV SLOVENIJA / RTV SLOVENIA BIG BAND
- 112 **BOSSA DE NOVO**
CÉSAR CAMARGO MARIANO, klavir / *piano*
- 114 **PREDANI KORAKOM / COMMITTED TO STEPS**
- 116 **KONCERT OPERNIH ARIJ / CONCERT OF OPERA ARIAS**
- 118 **LONDON SYMPHONY ORCHESTRA** (Londonski simfonični orkester)
SIR ANTONIO PAPPANO, dirigent / *conductor*
Solistka / *Soloists*: **VILDE FRANG**, violina / *violin*
- 120 **LONDON SYMPHONY ORCHESTRA** (Londonski simfonični orkester)
KAUNAS STATE CHOIR (Državni zbor iz Kaunasa)
SIR ANTONIO PAPPANO, dirigent / *conductor*
Solist / *Soloist*: **BRUCE LIU**, klavir / *piano*
- 122 **UROŠ PERIĆ - 20 LET / 20 YEARS**
z gosti / with guests
- 124 **VLADO KRESLIN**
- 126 **FILARMONICA DELLA SCALA**
(Filharmonični orkester milanske Scale
La Scala Philharmonic Orchestra)
RICCARDO CHAILLY, dirigent / *conductor*
- 128 **Zaključek 72. Ljubljana Festivala / Closing of the 72nd Ljubljana Festival**
ORKESTER SLOVENSKE FILHARMONIJE
SLOVENIAN PHILHARMONIC ORCHESTRA
CHARLES DUTOIT, dirigent / *conductor*
Solistka / *Soloists*: **MARTHA ARGERICH**, klavir / *piano*
- 130 **INFORMACIJE / INFORMATION**

INTERVJUJI / INTERVIEWS



REBEKA LOKAR

Operna pevka / Opera singer

1. Kako krmarite med ohranjanjem zdravja glasu in premikanjem njegovih mej pri raziskovanju novega repertoarja in vlog?

How do you steer a course between looking after your voice and stretching its limits when exploring new repertoire and roles?

Trudim se, da vedno vzdržujem pevsko in fizično kondicijo, potrebnega je tudi dovolj počitka. Občasno obiščem svojega mentorja, se z njim posvetujem. Dobro je, da se kdaj vrnem tudi na bolj lirski repertoar, da glas ne izgubi elastičnosti in svežine. Ker živimo v stresu in to vpliva na zdravje in glas, se poskušam notranje umiriti, meditiram, ogromno hodim. In ne nazadnje, vedno je treba peti z glasom, ki ga imaš, in imeti nadzor nad tem, da ne daš preveč, še posebej v bolj dramskem repertoarju.

I am always careful to maintain my vocal health and my physical fitness. Getting enough rest is also important. From time to time I visit my mentor and seek his advice. It's also good to return sometimes to a more lyric repertoire, so that my voice doesn't lose its elasticity and freshness. Because life can be stressful, and this affects both your health and your voice, I try to find inner calm, I meditate, I walk a lot. Last but not least, you should always sing with the voice you have and make sure you don't push it too much, especially in the more dramatic repertoire.

2. Kaj je pri nastopu s Teatro La Fenice (z Gledališčem La Fenice) v *Madami Butterfly* na vas naredilo najmočnejši vtis?

Last year you appeared in Madama Butterfly with the Teatro La Fenice. What made the biggest impression on you in that performance?

Bilo je zelo čustveno, in ker sem vskočila v zadnjem trenutku, so bili moji možgani v posebnem modusu, da sem si lahko na hitro zapomnila vso režijo in napotke, ki sem jih dobila na muzikalni vaji pred

predstavo. Na odru s pevci in tudi dirigentom se je ustvarila lepa energija, posebno je bilo peti s tako čudovitim orkestrom. Na koncu pa me je zelo ganil aplavz domačega občinstva.

It was very emotional, and, because I was called to step in at the last moment, my brain had to switch into a special mode in order to be able to quickly memorise all the direction and instructions I received during the musical rehearsal before the performance. Once onstage, there was a really good energy with the singers and the conductor, and it was a special experience singing with such a wonderful orchestra. The applause from the local audience at the end really moved me.

3. Kako se lotevate edinstvene interpretacije lika Florie Tosce, da bi občinstvu zagotovili nov vpogled v ikonično vlogo?

How do you set about creating a unique interpretation of the character of Floria Tosca so as to give the audience a new insight into this iconic role?

Študij Tosce me spremlja že nekaj časa, najprej je pomembno, da je vloga pevsko in tehnično dobro postavljena. Z glasom želim poiskati vse barve, vse akcente, ki bodo prikazali njene osebnostne značilnosti, vsa čustva, ki jih živi, ljubosumje, ljubezen, strah, njeno trpljenje, moč, odločnost, pogum, čisto srce. Kmalu sledi tudi delo na sceni, želim si, da bi mi jo uspelo upodobiti čim bolj naravno, realno in prepričljivo. Preposlušala in pogledala sem si ogromno stvaritev največjih sopranistk vseh časov, vsaka te

lahko marsikaj nauči. Na koncu pa moraš najti svoj glas in svojo resnico ter izhajati iz srca. Mislim, da je Tosca ena izmed tistih vlog, ki mora začarati občinstvo že s prvim prihodom na oder.

I've been studying Tosca for quite a long time. First of all, it's important that the role has a solid foundation in terms of vocal technique. I want to use my voice to show all the colours, all the accents that will reveal aspects of her character, all the emotions she experiences: jealousy, love, fear, her suffering, her strength, resolution, courage, her pure heart. Then comes the onstage work. I want to portray her as naturally, realistically and convincingly as possible. I've listened to and watched countless interpretations by the greatest sopranos of all time. Every one of them can teach you a lot. In the end, though, you have to find your own voice and your own truth and sing from the heart. I think that Tosca is one of those roles that has to enchant the audience from her very first entrance.

4. Če bi lahko izbrali kateregakoli od glasbenikov ne glede na žanr, da bi z njim nastopili, kdo bi to bil in zakaj?

If you could choose any musician from any genre to perform with, who would you choose and why?

Iz opernega sveta bi si izbrala tenorista Maria Del Monaca, ki je moj najljubši. Ko poslušam posnetke, mi njegov glas seže do dna srca in mi vedno polepša dan. V njegovem glasu se občutita strast in vse njegovo bistvo. Potem bi izbrala tudi Montserrat Caballé, ker je njen glas angelski in ker se lahko marsikaj naučim iz njene umetnosti.

Kar pa zadeva druge žanre, je kar nekaj umetnikov: Ray Charles, Tony Bennett, Ella Fitzgerald, Freddie Mercury, Bryan Adams, Michael Jackson, George Michael in še marsikdo.

From the opera world I would choose Mario del Monaco, my favourite tenor. When I listen to his recordings, his voice reaches the depths of my heart and always brightens my day. You can feel the passion in his voice, and his whole essence. Then I would choose Montserrat Caballé, because her voice is angelic and because I could learn so much from her art.

As far as other genres go, there are quite a few artists: Ray Charles, Tony Bennett, Ella Fitzgerald, Freddie Mercury, Bryan Adams, Michael Jackson, George Michael, and many more.

5. Kaj si prepevate pod prho, med vožnjo z avtom?

What do you sing in the shower, or when driving your car?

Mogoče bolj prepevam med kuhanjem ali čiščenjem stanovanja, po navadi ob kakšnem posnetku Elle Fitzgerald, Franka Sinatre ali Tonyja Bennetta, pa tudi kakšen komad iz 80. ali 90. let se najde.

I probably actually sing more when I'm cooking or cleaning my flat. I like to sing along to recordings by Ella Fitzgerald, Frank Sinatra or Tony Bennett, and also to the occasional pop song from the 80s or 90s.



RADE ŠERBEDŽIJA

igralec, režiser in glasbenik / actor, director and musician

1. Nastopali ste tako v evropskih kot ameriških filmih. Ali opazite kakšne razlike med obema?

You've appeared in both European and American films. Do you notice any differences between the two?

Razlikujejo se samo v denarju. Američani imajo več denarja za svoje filme. Evropejci še vedno delajo umetniške filme, pri katerih je glavni režiser, ne pa producent. V Ameriki so vsi režiserji razen Stanleyja Kubricka in Terrenca Malicka v senci producentov.

The only difference is money. Americans have a lot more money for their films. Europeans still make art films, where it's the director who calls the shots, not the producer. In America, all directors apart from Stanley Kubrick and Terrence Mallick are in the shadow of the producers.

2. Igrali ste kar nekaj likov, ki jih dojemamo kot zlikovce. Kaj vas pritegne k vlogam, ki ponujajo priložnost za raziskovanje kompleksnosti človeške narave, vključno s temnejšimi vidiki?

You've played quite a number of characters who could be described as evil. What attracts you to roles that offer the opportunity to explore the complexity of human nature, including its darker aspects?

Igral sem veliko različnih vlog v svetovnih in domačih filmih. Po vlogi Ivana Tretjaka v veliki ameriški uspešnici *Svetnik (The Saint)* sem postal glavni ruski zlobnež na svetu. Američanom je bil všeč moj ruski imidž, ki je odstopal od stereotipov. Iz teh filmskih zlobnežev sem poskušal narediti zanimive in prepričljive like. Vendar sem v svetovnih filmih igral tudi veliko drugačnih vlog in pravzaprav so bile moje najuspešnejše vloge v svetovnih filmih posebni značajski liki, na primer vlogi v Kubrickovem filmu *Široko zaprte oči (Eyes Wide Shut)* ali filmu *Pljuni in jo stisni (Snatch)* Guya Ritchija. Najuspešnejša je bila vloga nekega Grka v filmu *Ubežni delci (Fugitive Pieces)*, za katero sem prejel nagrado za najboljšega igralca na Rimskem filmskem festivalu. Vendar je bila moja najpomembnejša filmska vloga pravzaprav vloga Aleksandra v fantastičnem angleško-francosko-makedonskem filmu *Pred dežjem (Pred doždot)* režiserja Milča Mančevskega, s katerim smo osvojili Benetke in bili nominirani za oskarja. Ta vloga je meni pomenila to, kar je vloga Belega Bore pomenila Bekimu Fehmiuju v *Zbiralcih perja (Skupljači perja)*.

I've played a lot of different roles in both international and domestic films. After my role as Ivan Tretiak in the American action thriller The Saint, I guess you could say I became the go-to Russian bad guy. Americans liked my Russian image, which was different from the stereotype. I've always tried to create interesting and convincing characters out of these screen villains. But I've also played a lot of different kinds of roles in international films, and actually my most successful international roles have been as a character actor, such as in Kubrick's Eyes Wide Shut or Guy Ritchie's Snatch. My most successful role was as a Greek in Fugitive Pieces, for which I won the Best Actor award at the Rome Film Festival. But my most important film role was actually as Aleksandar in the fantastic Anglo-Franco-Macedonian film Before the Rain by Milcho Manchevski, for which we won the Golden Lion in Venice and were nominated for an Oscar. That role was as important for me as the role of Beli Bora was for Bekim Fehmiu in I Even Met Happy Gypsies.

3. Vaši pevski nastopi so očarali občinstvo po vsem svetu. Kaj vas je na začetku navdušilo, da ste se poleg igralske kariere začeli ukvarjati tudi s petjem?

Audiences around the world have enjoyed seeing you in concert. What originally inspired you to start singing alongside your acting career?

Glasba in pesmi so v meni, odkar vem, da obstajam. Kot najstniku so mi bili seveda všeč Beatli, že zgodaj pa me je očaral mladi zagrebški pesnik in pevec Arsen Dedić. Spoznala sva se, ko mi je bilo 16 let, medtem ko je bil on na služenju vojaškega roka v Gospiću. Ko sem prišel v Zagreb in se vpisal na gledališko akademijo, sva nadaljevala najino druženje. Ob njem sem se učil življenja. Vendar sem

se učil tudi tega, kako peti in kako se vesti. In ni bil samo moj vzornik. Vsi so ga oboževali, od Gorana Bregovića do Saše Lošića.

Arsen me je vodil na svoje koncerte. Učil me je peti na mikrofona. Tako sva na koncertih skupaj pela »O, mladosti« in nekatere druge njegove pesmi. Jaz sem recitiral njegovo poezijo.

Nato sem se tudi sam opogumil ter začel skladati in pisati pesmi. Tako sem tudi nekajkrat zmagal na Festivalu zagrebških šansonov.

Ko se je začela vojna v Jugoslaviji in sva z Lenko zapustila naše kraje ter se preselila v London, je kitara hitro živela v mojih rokah. S tem sem najlažje premagoval samoto in begunstvo. Tako so nastale tudi mnoge moje pesmi. Nato sem v Ameriki srečal Miroslava Tadića in z njim naredil dva sijajna albuma. Potem sem z Liviom Morosinom ustvarjal istrski etno rock. In nazadnje s svojim orkestrom Zapadni kolodvor še tri albume. In to je to. Zdaj imam veliko albumov in pesmi ter številne koncerte, ki pravzaprav nadomeščajo gledališče, ki sem ga medtem izgubil.

Music and songs have been part of me for as long I can remember. As a teenager, of course, I loved the Beatles, but very early on I was fascinated by the young Zagreb poet and singer Arsen Dedić. We met for the first time when I was 16 and he was doing his military service in Gospić. Our acquaintance continued when I moved to Zagreb and enrolled at the Academy of Dramatic Art. I learnt about life from him. But I also learnt how to sing and how to behave. He wasn't just a model to me. Everyone adored him, from Goran Bregović to Saša Lošić.

Arsen used to take me to his concerts. He taught me to sing with a microphone. We used to sing »O, mladosti« together at his concerts, and other songs of his too. I used to recite his poetry.

Then I plucked up the courage to begin composing and writing my own songs. I even won a few prizes at Chansonfest in Zagreb.

When the war started in Yugoslavia and Lenka and I left the country and moved to London, it wasn't long before I was picking up the guitar again. It was the easiest way to get over my loneliness as a refugee. Many of my songs come from that period. Then I met Miroslav Tadić in America and we made two wonderful albums together. After that I collaborated with Livio Morosin on a project that combined rock with elements of traditional music from Istria. And then three albums with my own band Zapadni Kolodvor. And that's that. Now I have an extensive back catalogue of albums and songs, and I've played a lot of concerts, which are actually a substitute for the theatre that I've lost.

4. Izvajate raznolike glasbene žanre, od tradicionalnih balkanskih ljudskih pesmi do sodobnih balad. Kaj vas pritegne k tako eklektičnemu repertoarju?

You cover a range of musical genres, from traditional Balkan folk songs to modern ballads. What draws you to such an eclectic repertoire?

Da, moj repertoar je raznovrsten. Pojem svoje pesmi in pesmi svojih prijateljev. Številne pesmi so zame napisali naši znani kantavtorji in glasbeniki: Zlaja Arslanagić iz skupine Crvena jabuka, Husein Hasanefendić - Hus iz skupine Parni valjak, Darko Rundek in Damir Urban ...

Potem so tu še obdelave nekaterih starogradskih pesmi ter romskih in makedonskih pesmi. Včasih zapojem tudi kaj v angleščini, vendar se to zgodi bolj poredko.

It's true, my repertoire is pretty diverse. I sing my own songs and songs by my friends. Quite a few songs

have been written for me by well-known singer-songwriters and musicians: Zlaja Arslanagić of Crvena Jabuka, Husein »Hus« Hasanefendić of Parni Valjak, Darko Rundek, Damir Urban, and so on.

Then there are arrangements of the old urban songs known as starogradske pesme, Gypsy songs and Macedonian songs. Sometimes I even sing in English, although that doesn't happen very often.

5. Sodelovanje z glasbeniki in skladatelji mora biti bogata izkušnja. Ali lahko delite nekaj nepozabnih sodelovanj in kaj ste se iz njih naučili?

Collaborating with musicians and composers must be a rich experience. Can you tell us about some of your more memorable collaborations and what you've learnt from them?

Glasba je močna. Kadar je prava in vznesena, deluje kot opij za ljudi. Življenje, ki ga živimo zadnjih 30 let v naših južnoslovanskih krajih, ni lahko.

Veliko je treba žrtvovati, da bi lahko ob koncu dneva mirne vesti legli k počitku.

Glasba nas uči, kako lažje preživeti vse čustvene pretrese.

Music is powerful. When it's right and touches the sublime, it is like the proverbial opium of the masses. The life we've been living for the last 30 years in these Southern Slav lands has not been easy.

You have to sacrifice a lot in order to be able to lie down to rest at the end of the day with a clear conscience.

Music teaches us how to survive all the emotional upheavals more easily.





ALTYNAI ASYLMURATOVA

Umetniška vodja Državnega opernega in baletnega gledališča Astana Opera
Artistic director of the Astana Opera Ballet Company

1. Katere so po vašem mnenju najpomembnejše lastnosti, ki jih mora imeti plesalec ali plesalka, če želi blesteti v baletu?

As a dancer, what do you believe are the most important qualities one must possess to excel in ballet?

Biti mora profesionallec, imeti mora karizmo, svetlo osebnost, dobre zunanje in telesne značilnosti, značaj, ki mu omogoča premagovanje težav, biti mora muzikalen in umetniški, intelektualno razvit, ljubiti mora svoj poklic in mu biti predan.

An outstanding ballet dancer should be a professional, should have charisma, a bright personality, good external and physical characteristics, a character that allows them to overcome difficulties, should be musical and artistic, intellectually developed, love their profession and be devoted to it.

2. Pri baletu gre pogosto za občutljivo ravnovesje med tradicijo in interpretacijo. Kako pristopate k ohranjanju celovitosti klasičnega baleta, hkrati pa ga obogatite z lastnim umetniškim izrazom?

Ballet often involves a delicate balance between tradition and interpretation. How do you approach maintaining the integrity of classical ballet while infusing it with your own artistic expression?

Glavna dela klasičnega baleta so bila uprizorjena že davno, ko jih še ni bilo mogoče posneti. Obstaja več metod za zapisovanje plesa, ki pa niso nujno natančne. Zato so se nekateri baletni ohranili ter se skrbno in spoštljivo prenašajo iz roda v rod, iz rok v roke, iz nog v noge, z razlagami sloga, nians in koreografskih idej. Zelo pomembno je, da skrbno ohranjamo svojo bogato dediščino. Čas seveda narekuje določene prilagoditve, estetika se spreminja (če primerjamo baletne iz 18. in 19. stoletja), tehnične in fizične zmogljivosti umetnikov se razvijajo in izpopolnjujejo. Zgodovinska koreografska dela se prilagajajo in spreminjajo, vendar je to treba

storiti zelo občutljivo, strokovno, z razumevanjem in spoštovanjem izvirnika. Če je koreograf še živ, je treba natančno slediti njegovim zahtevam in znotraj teh okvirov pokazati svojo individualnost. Kar zadeva balet *Spartak* Jurija Grigoroviča, ki ga bomo izvedli v Ljubljani, prideta njegova asistenta Ruslan Pronin in Oksana Cvetinska k nam vsaka tri leta in skrbita za ohranjanje čistosti koreografije, scenografije, kostumov, mi pa natančno upoštevamo njune zahteve.

*The main classical ballets were staged a long time ago, when it was not possible to film them, and while there are several methods of recording a dance, they may not be accurate. However, some of these old performances have been preserved and carefully and respectfully passed from generation to generation, from hand to hand, from foot to foot, with explanations of style, nuances and the choreographers' ideas. It's very important to preserve our rich heritage. Of course, time makes its own adjustments and aesthetics change, especially if we consider the ballets of the 18th and 19th centuries, and the technical and physical capabilities of the artists evolve and develop. So adjustments and changes are naturally made to historical choreographic works, but this must be done very delicately, professionally, with understanding and respect for the original source. If the choreographer is alive, you need to follow their requirements exactly and be able to show your individuality within these limits. Regarding the ballet *Spartacus* by Yury Grigorovich, which we want to show in Ljubljana, his assistants Ruslan Pronin and Oksana Tsvetnitskaya come to us every three years and they are responsible for maintaining the purity of choreography, set design, and costumes, and we follow their advice to the letter.*

3. Kako se lotevate priprav na baletne predstave glede na precejšnjo razliko med velikostjo odrov opere v Astani in Cankarjevem domu? Katere prilagoditve so potrebne in kakšne izzive pričakujete pri prilagajanju?

How do you approach the preparations for the ballet performances given the significant size difference between the stages of Astana Opera and Cankarjev Dom? What adjustments do you find necessary, and what challenges do you anticipate in adapting to these differences?

Spartak je balet velikega formata, ki je zasnovan za veliko umetnikov in prvotno tudi za velik odrski prostor. Dimenzije odra so skoraj enake. V tem primeru niso potrebne dodatne tehnične prilagoditve in balet bo ohranjen v svoji prvotni obliki.

If we talk about Spartacus, then this is a large-scale ballet, which was designed for a large number of performers and initially for a large stage. However, when it comes to these two theatres the dimensions of the stages are more or less the same, so no special technical adjustments were required, and the ballet will be presented in its original form.

4. Česa se po lanskem nastopu na Ljubljana Festivalu najbolj veselite ob svoji vrnitvi? Bi nam zaupali, kaj lahko občinstvo pričakuje od prihajajoče predstave?

What are you most excited about for your return to the Ljubljana Festival after your appearance last year? Could you share any insights into what audiences can expect from your upcoming performance?

Zelo smo veseli ponovnega povabila, saj je Ljubljana Festival eden najprestižnejših festivalov na svetu. Ker smo mlado gledališče in smo se šele začeli pribijati v mednarodni prostor, je za nas zelo pomemb-

no, da nastopamo na festivalih te ravni. Lani nismo mogli izvesti velike predstave, saj smo nastopili na odprtem odru brez možnosti spreminjanja scenografije, zato smo zelo veseli priložnosti, da tokrat uprizorimo predstavo tako velikega formata. Radi bi osrečili občinstvo, se izkazali in naredili dober vtis kot profesionalni baletni ansambel, ki si zasluži svoje mesto v svetu baleta.

We are very pleased to be invited again, as the Ljubljana Festival is one of the most prestigious festivals in the world. Since we are a young theatre and are just starting to conquer the international space, it's very important for us to perform at festivals of this level. Last year we were unable to present a large-scale performance, as it was on an open stage without the possibility of changing the scenery, so this time we're very pleased with the opportunity to work on a bigger stage and in such a theatre. We want to bring pleasure to the audience, show the best of ourselves and hopefully leave the impression of a professional ballet company worthy of representing itself at the highest level on the international scene.

5. Ali vas poleg plesa navdihujejo ali vplivajo na vaše delo še kakšni drugi vidiki umetnosti ali življenja na splošno?

Beyond dancing, are there other aspects of the arts or life in general that inspire or influence your work?

Zelo me navdihuje komunikacija z zanimivimi ljudmi, ki mi omogoča, da se razvijam, pa tudi klasična glasba, likovna umetnost, književnost in narava.

Communication and cooperation with interesting people inspires me a lot, and also allows me to develop myself in terms of classical music, fine arts, literature and nature.



ANDRÁS KELLER

Violinist in dirigent / and conductor

1. So kakšni skladatelji ali glasbena dela, ki imajo za vas poseben pomen, in če je tako, kakaj?

Are there any composers or pieces of music that hold a special significance for you personally, and if so, why?

Beethoven, Bartók in Mozart.

Najbolj častim Beethovna. Njegova glasba presunljivo uteleša človekov boj z usodo in pomiritev z Bogom.

Najgloblje doživljam Bartóka; zame je Beethovnov duhovni naslednik in v vsaki noti slišim zgodbo svoje-

ga ljudstva, ki se upira zatiranju in se s svojo duhovno močjo dviga nad viharje zgodovine. Bartók je bil največji inovator in združevalec glasbe 20. stoletja, ki je ljudsko glasbo vtikal v tkivo zahodne umetniške tradicije, gradil prijateljstvo med narodi na pravih načelih in tako postavil duhovne temelje Evropske unije.

Najbolj občudujem Mozarta, njegova glasba zame obnavlja večnost. Morda bi morali prav v Mozartovi glasbi iskati svoj izgubljeni raj.

Beethoven, Bartók and Mozart.

My greatest adoration is for Beethoven. His music poignantly embodies the human struggle with fate and finding peace with God.

Bartók resonates the deepest within me, and I feel he is Beethoven's spiritual successor. In every note I hear the story of my people, defying oppression and rising above the storms of history with their spiritual strength. Bartók was the greatest innovator and integrator of 20th-century music, weaving folk music into the fabric of the Western artistic tradition, building the friendship of nations on pure sources, and thereby laying the spiritual foundations of the European Union.

And finally I admire Mozart the most, as for me his music restores eternity. Perhaps it is in Mozart where we should seek our lost paradise.

2. Ali lahko opišete proces sodelovanja med dirigentom in glasbeniki, s katerimi dela? Kako vzpostavite trden odnos z orkestrom?

Can you discuss the collaborative process between a conductor and the musicians they work with? How do you cultivate a strong rapport with an orchestra?

Zame je bistvo orkestrskega dela skupno iskanje glasbene resnice, spoznavanje vsake podrobnosti celotnega dela. Podobno je vlogi nogometnega

trenerja, saj je treba načrtovati vsako podrobnost – kaj počnemo in kako to počnemo. Gre za usklajevanje in motiviranje vsakega igralca, za to, da jim damo moč. Moj cilj je, da vsak glasbenik igra tako, kot da bi v tistem trenutku skladal delo, tako da se lahko vsi člani orkestra odzivajo drug na drugega in skupaj pripovedujejo zgodbo.

Vzgajanje orkestra je največji umetniški in človeški izziv. Največji dar pa je, ko v nas zaživi proces ustvarjanja, ko številna srca bijejo kot eno in dajejo vse od sebe, da bi drugim prenesla veselje, mir, izkušnje in srečo.

V dobro delujočem simfoničnem orkestru se uresniči utopija resnične demokracije. Če bi države na svetu delovale kot simfonični orkestri čistih src, bi človeštvo zagotovo čakala srečna prihodnost.

For me, the essence of orchestral work is the collective pursuit of musical truth, becoming acquainted with every detail of the complete work. It's similar to the role of a football coach, because every detail must be planned – what we want to do and how we'll do it. It's about coordinating and motivating every player, giving them strength. My goal is for each musician to play as if they were composing the work at that moment, so the whole orchestra can respond to each other and together narrate the story.

Raising an orchestra to the highest level is the greatest artistic and human challenge. And the greatest gift is when the act of creation comes to life within us, when many hearts beat as one, giving their all to convey joy, peace, experience, and happiness to others.

In a well-functioning symphonic orchestra, the utopia of a true democracy can be realised. I think it's certain that if the countries of the world operated like pure-hearted symphonic orchestras, then humanity could have a bright future.

3. Glede na vaše vrhunsko znanje tako pri igranju violine kot pri dirigiranju, ali dajete prednost enemu ali drugemu? Kako vas izpolnjuje vsaka od teh vlog in v katerih posebnih vidikih vsakega od teh področij uživate?

Given your expertise in both playing the violin and conducting, do you have a preference between the two? How do you find fulfilment in each role, and what unique aspects of each do you enjoy?

Kot violinist in dirigent imam enake umetniške cilje in poslanstvo. Ko vadam z orkestrom, svoje zamisli o fraziranju in melodičnih linijah demonstriram na violini. Ko igram violino, si predvsem prizadevam predstaviti dolge procese in glasbene strukture. Obe dejavnosti bogatita druga drugo.

As both a violinist and conductor, my artistic aims and mission are identical. When rehearsing with the orchestra, I demonstrate my ideas on phrasing and melodic lines on the violin. When I'm playing the violin I endeavour to represent the long processes and musical structures most of all. Each activity enriches the other.

4. Če bi imeli možnost izbrati kateri koli drug poklic razen glasbenika, ali bi raziskovali kakšno drugo pot in kaj bi to bilo ali pa je zaradi vaše strasti do glasbe to vaša nedvoumna izbira?

If you had the opportunity to choose any profession besides being a musician, would you explore a different path and what would it be? Or does your passion for music make it your unequivocal choice?

V mladosti sem bil precej nadarjen za šport in še danes sem strasten športni navdušenec. Tako kot v glasbi se tudi pri športu srečujemo s plemenitim tekmovanjem, bojem in izzivi, ki jih občudujemo

vsak dan. Toda tako v športu kot v umetnosti uspeh dosežemo le, če smo se pripravljani izgubiti v tem, kar počnemo, in se skozi to preroditi.

Če bi bil politik, bi vso svojo energijo vložil v to, da bi ustavil kulturno propadanje človeštva in povprečnost. Namesto navideznega obstoja bi svet gradil na razumevanju in ljubezni, ki se razvijeta v človeških skupnostih. Moč lahko uporabimo tudi za ustvarjanje univerzalnih vrednot.

In my youth I had a talent for sports, and even today, I remain an avid sports fan. In sports, just like in music, we encounter the noble competition, struggle, and challenges that everyone admires daily. But in truth, both in sports and in the arts, success can only be achieved if we are willing to lose ourselves in what we do, to be reborn through it.

If I were a politician, I would use all my energy to halt humanity's cultural decline and mediocrity. Instead of a virtual existence, I would build the world on the understanding and love that develop within human communities. Power can also be used to create universal values.

5. Leta 2020 ste dirigirali Orkestru Slovenske filharmonije na 4. Zimskem festivalu v Ljubljani. Kakšne lepe spomine ali vtise hranite iz časa, ki ste ga preživeli kot dirigent v Sloveniji?

In 2020 you conducted Slovenian Philharmonic Orchestra at the 4th Winter Festival in Ljubljana. What fond memories or impressions do you hold from your time spent in Slovenia?

Da, to je bil skoraj zadnji miren trenutek pred izbruhom covid. Na to obdobje imam tople spomine, v lepi Ljubljani pa sem že prej nastopal s Kwartetom Keller. Večkrat sem nastopil tudi v Mariboru, nazadnje sem tam oktobra dirigiral Komornemu orkestru Franza Liszta.

Yes, that was nearly the last tranquil moment before the outbreak of COVID ... I have fond memories of my time there, and I'd also performed in beautiful Ljubljana previously with the Keller Quartet. I've played several times in Maribor as well, most recently conducting the Franz Liszt Chamber Orchestra there last October.

6. V nekem intervjuju ste dejali: »Vsakič, ko izvajš glasbeno delo, se podaš na potovanje.« Kaj ste mislili s tem?

You once said in an interview »You go on a trip each time you perform a piece of music«. What did you mean with that?

Ko izvajamo skladbo, se mora dogajati nam, da jo občinstvo lahko doživi. To je vedno potovanje, na katerem že vnaprej poznamo postaje, kljub temu pa se odvija v trenutku, edinstveno in neponovljivo. To potovanje je zares dragoceno, če lahko pritegnemo občinstvo in z njim delimo to izkušnjo.

When we perform a piece, it needs to happen to us in real time so that the audience can experience it like that. It's always a journey where we know the stops in advance, but it still unfolds in the moment, uniquely and irretrievably. And we truly cherish this journey if we can draw in our audience and share the experience together.





LJUBLJANA FESTIVAL.SI

ACADEMIA PHILHARMONICURUM



RTV SLO

POLETNA NOČ '24

Največje uspešnice

Ditke Haberl ~ Alenke Pinterič ~ Nece Falk

Četrtek / Thursday, 20. 6., ob 20.45 / at 8.45 pm
Kongresni trg / Congress Square

Otvoritev 72. Ljubljana Festivala
Opening of the 72nd Ljubljana Festival

POLETNA NOČ **SUMMER NIGHT -** **DITKA, ALENKA IN** **AND NECA**

Poklon nepozabnim popevkam
Ditke Haberl, Alenke Pinterič in
Nece Falk / *Tribute to unforgettable*
songs by Ditka Haberl, Alenka
Pinterič and Neca Falk

SIMFONIČNI ORKESTER IN BIG BAND
RTV SLOVENIJA / RTV SLOVENIA
SYMPHONY ORCHESTRA AND BIG
BAND

MLADINSKI ZBOR RTV SLOVENIJA
RTV SLOVENIA YOUTH CHOIR

PATRIK GREBLO, glasbeni vodja in diri-
 gent / *musical director and conductor*

SOLISTI / *SOLOISTS*

Program / *Programme:*

Maribor, ime moje mladosti (Jure Robežnik / Du-
 šan Velkaverh / Jani Golob)

Nad mestom se dani (Jože Privšek / Dušan Velka-
 verh / Jože Privšek)

Vila z rimskega zidu (Jure Robežnik / Dušan Velkaverh / Janez Gregorc)

Kot nekdo, ki imel me bo rad (Nat Kipner / Dušan Velkaverh / Tadej Hrušovar)

V meni raste drevo (Jože Privšek / Dušan Velkaverh / Jože Privšek)

Mlade oči (Jure Robežnik / Dušan Velkaverh / Patrik Greblo)

Dan ljubezni (Tadej Hrušovar / Dušan Velkaverh / Dečo Žgur)

Ko sva skupaj (Mojmir Sepe / Smiljan Rozman / Mojmir Sepe)

Krašovc (Aleš Kersnik / Milan Krapež / Jani Golob)
Povabi srečo (Jure Robežnik / Elza Budau / Jure Robežnik)

Štajerska lady (Alenka Pinterič / Alenka Pinterič / Milan Ferlež)

Sto majhnih nežnosti (Mojmir Sepe / Elza Budau / Aleš Avbelj)

Lutke (Ati Soss / Branko Šómen / Ati Soss)

Mini maxi (Jože Privšek / Dušan Velkaverh / Jože Privšek)

On je rekel Sonce (Dečo Žgur / Dušan Velkaverh / Dečo Žgur)

Dravski most (ljudska / *traditional* / Tomaž Domicelj / Jani Golob)

Dobro jutro, dober dan (Dečo Žgur / Elza Budau / Dečo Žgur)

Ta vražji telefon (Jože Kreže / Jože Kreže / Jože Privšek)

Vrtljak mojih sanj (Ati Soss / Dušan Velkaverh / Ati Soss)

Vsi ljudje hitijo (Andrej Šifrer / Andrej Šifrer / Jani Golob)

Banane (Tomaž Domicelj / Tomaž Domicelj / Tadej Tomšič)

Poletna noč (Mojmir Sepe / Elza Budau / Mojmir Sepe)

Tradicionalni gala koncert, ki predstavlja bogato dediščino slovenske zabavnoglasbene zakladnice v izvedbi velikega revijskega orkestra, bo tokrat posvečen popevkam Ditke Haberl, Alenke Pinterič in Marjetke Nece Falk, glasbenim uspehom treh izjemnih pevk generacije, ki je zaznamovala zgodovino festivala Slovenska popevka in ki jo med drugim povezuje rojstno mesto – Maribor.

Ob spremljavi Simfoničnega orkestra, Big Banda in Mladinskega pevskega zbora RTV Slovenija ter s številnimi pevskimi solisti pod glasbenim vodstvom dirigenta Patrika Grebla bodo v novih pevskih izvedbah zazvenele nekatere izmed največjih uspešnic, ki so jim Ditka, Alenka in Neca posodile glas: *Nad mestom se dani, Samo nasmeh je bolj grenak, Mlade oči, Vila z rimskega zidu, Kot nekdo, ki imel me je rad, Dan ljubezni, Sto majhnih nežnosti, Povabi srečo, Štajerska lady, Mini maxi, Krašovc, S kitaro in dolgimi lasmi, Prva ljubezen, Kako sva si različna, Dobro jutro, dober dan, Banane, Vsi ljudje hitijo, Dravski most* idr.

Obeta se nam še en izjemen glasbeni začetek poletja, na katerem do zadnjega ne bomo vedeli, komu pripada čast odpeti tradicionalni zaključni glasbeni dodatek *Poletna noč*, legendarno popevko Elze Budau in Mojmirja Sepeta, ki je nastala natanko pred 60 leti!

The traditional gala concert presenting the rich heritage of Slovene popular music performed by a big revue orchestra is this year dedicated to the songs made famous by Ditka Haberl, Alenka Pinterič and Neca Falk, three wonderful singers from a generation that made history at the Slovene Song Festival (Slovenska popevka) and who also share a birthplace – Maribor.

Accompanied by the RTV Slovenia Symphony Orchestra, Big Band and Youth Choir under the musical direction of conductor Patrik Greblo, numerous guest singers will perform new versions of some of the biggest hits to which Ditka, Alenka and Neca lent their voices: Nad mestom se dani, Samo nasmeh je bolj grenak, Mlade oči, Vila z rimskega zidu, Kot nekdo, ki imel me je rad, Dan ljubezni, Sto majhnih nežnosti, Povabi srečo, Štajerska lady, Mini maxi, Krašovc, S kitaro in dolgimi lasmi, Prva ljubezen, Kako sva si različna, Dobro jutro, dober dan, Banane, Vsi ljudje hitijo, Dravski most, and many more.

Another wonderful musical start to the summer awaits us, although we won't know until the last minute who will have the honour of singing the song that traditionally closes the event – Poletna noč (Summer Night), the legendary song by Elza Budau and Mojmir Sepe that was debuted exactly 60 years ago this year!

Glavni sponzor / General sponsor:



Glavni medijski sponzor / General media sponsor:

DELO

V sodelovanju z
In collaboration with:



Koprodukcija / Co-production:





Sreda–petek
Wednesday–Friday
26.–28. 6.

LJUBLJANA FESTIVAL NA LJUBLJANICI ON THE LJUBLJANICA

Raznolikemu naboru prizorišč poletnega festivala se bo že deveto leto zapored pridružila reka Ljubljanica, ki slovi po izredno bogati kulturni in arheološki zgodovini. Tradicija vznemirljivih in priljubljenih večdnevni koncertov *Ljubljana Festival na Ljubljanici* se zgleduje po delovanju prve predhodnice današnje Slovenske filharmonije, ustanovljene leta 1701 pod imenom Academia Philharmonicorum Labacensis. Njeni člani so ob posebnih priložnostih ter na vsakoletnih poletnih regatah po Ljubljanici izvajali »najbolj izbrano glasbo«, kar je izvabilo obilo veselja za celotno mesto. Na turističnih ladjicah boste lahko prisluhnili navdihnjениm interpretacijam umetnin iz svetovne glasbene zakladnice najobetavnejših študentov Akademije za glasbo Univerze v Ljubljani. Ob poslušanju mladih glasbenikov si boste obenem lahko ogledali zanimive mostove in slikovita nabrežja starega mestnega jedra, ki krasijo prestolnico in ji dajejo neizbrisen pečat.

For the ninth year in a row, the river Ljubljanica, known for its rich cultural and archaeological history, will become one of the many venues of the summer festival. The tradition of the thrilling and popular multi-day Ljubljana Festival on the Ljubljanica concerts are inspired by the activities of the first predecessor of the present-day Slovenian Philharmonic, founded in 1701 as the Academia Philharmonicorum Labacensis. Its members performed »music of the highest quality« on special occasions and at annual summer regattas on the Ljubljanica, which brought much joy to the whole city. Aboard pleasure boats, you will have the opportunity to enjoy inspired renditions of works from the world's musical treasury, performed by some of the most promising students of the Academy of Music. While you listen to the young musicians, you will also be able to admire the fascinating bridges and waterfronts of the old town, which grace the capital and give it an indelible character.

Vstopnice / Tickets:

Koncerti na ladjicah so brezplačni. Cena enourne plovbe v času festivala je enotna za vse ladjice in znaša 14 € za odrasle ter 7 € za otroke (3–12 let). / Concerts on the boats are free. The cost of a one-hour boat trip during the festival is the same for all boats: 14 € for adults and 7 € for children (aged 3–12).



Mestna občina
 Ljubljana



Sponsor / Sponsor:



Energija za življenje

Sreda, 26. junij
Wednesday, 26 June

12.00 / 12.00 pm, Dvorni trg / Square
OTVORITEV LJUBLJANA FESTIVALA NA
LJUBLJANICI / *OPENING OF THE LJUBLJANA*
FESTIVAL ON THE LJUBLJANICA

12.00-14.00 / 12.00-2.00 pm, Barjanka
(Dvorni trg / Square)

LJUBLJANSKI KVARTET SAKSOFONOV
LJUBLJANA SAXOPHONE QUARTET

Tia Ivajnsič, saksofon / saxophone
Lan Meden, saksofon / saxophone
Boštjan Rojc, saksofon / saxophone
Arijan Mačak, saksofon / saxophone

14.00-16.00 / 2.00-4.00 pm, Emonca
(Cankarjevo nabrežje / Cankar Embankment)
SEKSTET KLARINETOV AKADEMIJE ZA GLASBO UL
ACADEMY OF MUSIC CLARINET SEXTET

Lucija Dujmovič, Es klarinet / *E-flat clarinet*
Urban Erker, Diana Markovič, B klarinet / *B*
clarinet

Jan Zver, alt klarinet / *alto clarinet*

Matic Sotošek, bas klarinet / *bass clarinet*

Benjamin Burger, kontrabas klarinet / *double*
bass clarinet

Četrtek, 27. junij
Thursday, 27 June

18.00-20.00 / 6.00-8.00 pm, Lana Sulc
(Gallusovo nabrežje / Gallus Embankment)

BRASS KVINTET AKADEMIJE ZA GLASBO UL
ACADEMY OF MUSIC BRASS QUINTET

Matic Kavcl, trobenta / trumpet
Borna Franič, trobenta / trumpet
Fran Matič, rog / horn
Lan Vlašič, pozavna / trombone
Ivan Fagarazzi, tuba

Petek, 28. junij
Friday, 28 June

18.00-20.00 / 6.00-8.00 pm, Lea
(Mesarski most / Butchers' Bridge)
KOMORNI TROBILNI KVINTET AKADEMIJE ZA
GLASBO UL / ACADEMY OF MUSIC CHAMBER
BRASS QUINTET

Lea Krajncič, trobenta / trumpet
Jon An Herlič, trobenta / trumpet
Vjeko Pezer, rog / horn
Klara Pejakovič, pozavna / trombone
Januš Suša, tuba

20.00-22.00 / 8.00-10.00 pm, Zeleni zmaj
(Mesarski most / Butchers' Bridge)
4PHONIUM

Žan Pečenik, evfonij / euphonium
Luka Ovčjak, evfonij / euphonium
Emanuel Mikac, evfonij / euphonium
Tilen Klavžer, evfonij / euphonium





Sreda / Wednesday, 26. 6., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

Giacomo Puccini: **TOSCA** opera

PIER FRANCESCO MAESTRINI
 režiser / *director*

GIANLUCA MARTINENGI
 dirigent / *conductor*

Floria Tosca:

REBEKA LOKAR

Mario Cavaradossi:

JONATHAN TETELMAN

Baron / *Barone* Scarpia:

ŽELJKO LUČIČ

OPERA BALET SNG MARIBOR
SNG MARIBOR OPERA AND BALLET

Luigi Illica, Giuseppe Giacosa, libretista
librettists

Tim Ribič, asistent režiserja / *assistant director*

Matic Kašnik, scenograf / *set designer*

Luca dall'Alpi, kostumograf / *costume designer*

Sašo Bekafigo, oblikovalec luči / *lighting designer*

Robert Mraček, Sofia Ticchi, Anna Fernández Torres, korepetitorji / *répétiteurs*

Sabina Alatič, šepetalka / *prompter*

Iztok Smeh, Matjaž Marin, inšpicienta / *stage managers*

Simfonični Orkester SNG Maribor
SNG Maribor Symphony Orchestra

Zbor Opere SNG Maribor / SNG Maribor Opera
Choir

Zsuzsa Budavari Novak, zborovodkinja / *chorus*
master

Baletni Ansambel SNG Maribor / SNG Maribor
Ballet Ensemble

Zasedba / *Cast*:

Floria Tosca: **Rebeka Lokar**

Mario Cavaradossi, slikar / *painter*: **Jonathan**

Tetelman

Baron Scarpia, vodja policije / *Barone Scarpia*,
chief of police: **Željko Lučić**

Cesare Angelotti: **Valentin Pivovarov**

Cerkovnik / *Sacristan*: **Sebastijan Čelofiga**

Spoletta, policijski agent / *police agent*: **Dušan**

Topolovec

Sciarrone: **Tomaž Planinc**

Ječar / *Jailer*: **Mihael Roškar**

Pastirček / *Little Shepherd*: **Rene Vujinić Cvilak**

Giacomo Puccini je leta 1899 napisal svoje peto delo po francoski literarni predlogi po motivih drame *La Tosca* Victoriena Sardouja, ki se navezuje na zgodovinski kontekst napoleonskih vojn. S svojo velikopotezno orkestrsko govorico je dosegel nov vrh umetniškega izraza. *Tosco* bo v svoji režiji predstavil Pier Francesco Maestrini, ki je za Japonsko operno fundacijo v Tokiu uprizoril več kot sto del. Dirigiral bo Gianluca Martinenghi, ki je doslej nastopal v opernih hišah, kot so Deutsche Oper Berlin (Nemška opera v Berlinu), Teatro Donizetti (Gledališče Donizetti v Bergamu) in Operi SNG Maribor, s katero bo tokrat sodeloval. Nastopili bodo tenorist Dušan Topolovec, baritonist Sebastijan Čelofiga in basist Valentin Pivovarov, v glavnih vlogah pa sopranistka Rebeka Lokar, ki je po študiju v rodnem Mariboru izpolnila svojo pevsko tehniko pri italijanskem baritonistu Mauru Augustiniju, nato debitirala z vlogo Clotilde v operi *Norma* leta 2005 v Operi SNG Maribor, ameriški tenorist Jonathan Tetelman, ki bo na gostovanje prišel iz New Yorka in slovi po temno obarvanem vokalu in je že na lanskem festivalu osupnil občinstvo na koncertu z baritonistom Ludovicom Tézierjem, ter srbski baritonist Željko Lučić, ki se je izobrazil pri svetovno priznani mezzosopranistki Biserki Cvejić in slovi po vodilnih vlogah v številnih operah Giuseppeja Verdija.

In 1899 Giacomo Puccini composed his fifth opera based on a French literary source, in this case the play La Tosca by Victorien Sardou, a historical piece set in the time of the Napoleonic wars. Puccini's grandiose orchestral language saw him reach a new pinnacle of artistic expression. This staging of Tosca is directed by Pier Francesco Maestrini, who has staged more than 100 works for the Japan Opera Foundation in Tokyo. The orchestra will be conducted by Gianluca Martinenghi, whose past engagements include operas at the Deutsche Oper Berlin, the Teatro Donizetti in Bergamo and the Slovene National Theatre (SNG) Maribor. The cast of this production by the SNG Maribor Opera includes the tenor Dušan Topolovec, the baritone Sebastijan Čelofiga and the bass Valentin Pivovarov. The main roles will be sung by the soprano Rebeka Lokar, who after studying in her native Maribor perfected her singing technique with the Italian baritone Mauro Augustini and then debuted as Clotilde in Vincenzo Bellini's Norma with the SNG Maribor Opera in 2005; the American tenor Jonathan Tetelman, who will come to the Ljubljana performance from New York and is renowned for his dark-coloured timbre, who stunned the audience at last year's festival in a concert with the baritone Ludovic Tézier; and the Serbian baritone Željko Lučić, who trained with the world-famous mezzo-soprano Biserka Cvejić and has appeared in leading roles in numerous operas by Giuseppe Verdi.

.....

OPERABALET
MARIBOR

SLOVENSKO NARODNO GLEDALIŠČE
 SLOVENE NATIONAL THEATRE



Četrtek / Thursday, 27. 6., ob 21.00 / at 9.00 pm
Poletno gledališče Križank / Križanke Summer Theatre

Mikis Theodorakis: GRK ZORBA ZORBA THE GREEK

balet / *ballet*

**Dramski balet po motivih romana
Življenje in nravi Aleksisa Zorbe
Nikosa Kazantzakisa / Drama
Ballet based on the novel *The
Life and Times of Alexis Zorba* by
Nikos Kazantzakis**

LORCA MASSINE

koreograf / *choreographer*

SIMON ROBINSON

dirigent / *conductor*

**OPERA BALET SNG MARIBOR
SNG MARIBOR OPERA AND BALLET**

Elisa Arnone, Alenka Ribič, Anton Bogov, asis-
tenti koreografa / *assistant choreographers*
Matjaž Marin, Iztok Smeh, inspicienta / *stage
managers*

**Simfonični orkester SNG Maribor / SNG Maribor
Symphony Orchestra**

**Zbor Opere SNG Maribor / SNG Maribor Opera
Choir**

Zasedba / *Cast*:

Zorba: **Sergiu Moga, Davide Buffone**

John: **Yuya Omaki, Ionut Dinita**

Marina: **Tijana Krizman Hudernik, Catarina de
Meneses, Asami Nakashima**

Gospa / *Madame Hortense*: **Marina Krasnova,**

Evgenija Koškina, Branka Popovici

Yorgos: **Davide Buffone, Matteo Magalotti, Tomaž
Golub**

Turkinje / *Turkish women*: **Branka Popovici, Evgenija
Koškina, Monja Obrul, Tea Bajc, Mina Radovič,
Beatrice Bartolomei, Nuša Urnaut, Ines Petek,
Mirjana Šrot**

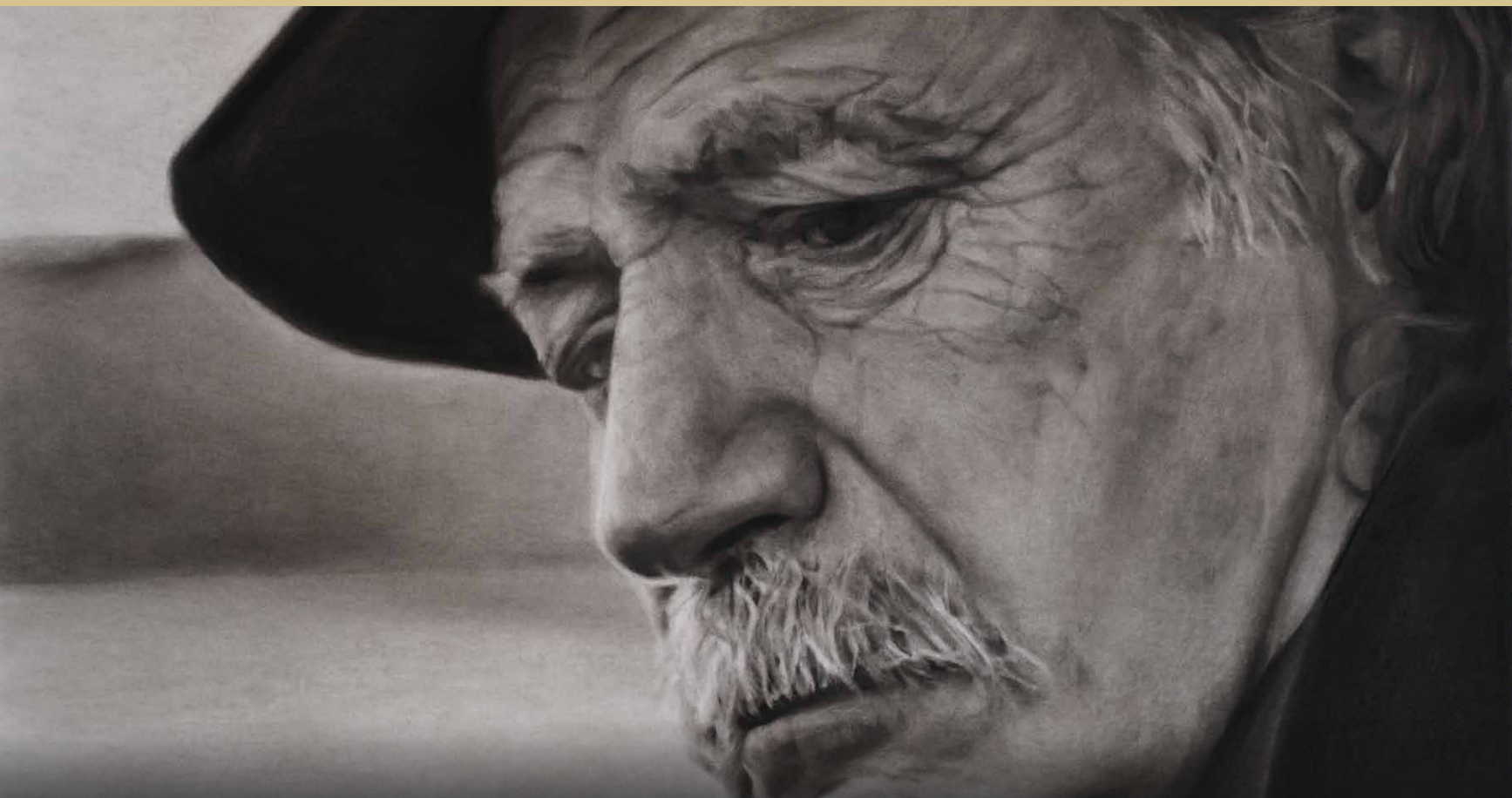
Balet *Grk Zorba* je mednarodna uspešnica, ki vedno znova navdušuje občinstvo vseh generacij, predvsem zaradi žara nastopajočih protagonistov Johna in Zorbe ter baletnega ansambla. Delo je slogovno zavezano logiki klasičnega pripovednega baleta, navdih črpa iz jasne strukture romana Nikosa Kazantzakisa, obenem pa se opira na privlačni ritmično-melodični idiom »grške« glasbe Mikisa Theodorakisa. Ta je v veliki meri zaslužen za popularizacijo domnevno avtentičnega plesa sirtakija, za katerega so značilni dolgi in počasni gibi, ki spominjajo na vleko, ter plesanje v verigi. Nova podoba baleta v koreografiji slovitega baletnega ustvarjalca Lorce Massina, sina legendarnega koreografa in baletnega plesalca Léonida Massina, je namenjena novi generaciji mariborskega baletnega ansambla, ki si želi estetsko nadgraditi uprizoritev in pri tem uporabiti vsa razpoložljiva sredstva. Balet s svojo duhovno navezavo na Kazantzakisa, kontemplativno glasbo Theodorakisa in Massinovo virtuosno plesno ekspresivnost v nas poleg navdušenja nad pitoreskno Kreta prebudi tudi nov premislek o tem, kaj sta smisel življenja in življenje sploh.

Zorba the Greek is an international hit ballet that continues to delight audiences of all generations, above all for the passion of its lead characters, John and Zorba, and the ballet ensemble who bring the story to life. In terms of style, the work follows the logic of classical narrative ballet, taking its inspiration from the clear structure of Nikos Kazantzakis' novel, while also drawing on the captivating rhythmic-melodic idiom of Greek music, as composed by Mikis Theodorakis. The latter is credited with popularising the supposedly authentic sirtaki dance, characterised by long, slow pulling moves and chain dancing. The new choreography by the renowned choreographer Lorca Massino, son of the legendary choreographer and ballet dancer Léonide Massino, was created for the new generation of the SNG Maribor Ballet ensemble, which is keen to enhance the production aesthetically and use all available means to do so. With its spiritual connection to Kazantzakis, the contemplative music of Theodorakis and the virtuosio expressiveness of Massino's choreography, the ballet awakens not only a fascination with the picaresque beauty of Crete, but also a reflection on the meaning of life.

**OPERABALET
MARIBOR**
SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

Sponzor / *Sponsor*:

 **GRAWE**



Petek / Friday, 28. 6., ob 21.00 / at 9.00 pm
Poletno gledališče Križank / Križanke Summer Theatre

»ZBOG SEBE, ZBOG TEBE, ZBOG DRUGIH«

RADE ŠERBEDŽIJA

(»Zaradi sebe, zaradi tebe,
zaradi drugih« / »*Because of Me,
Because of You, Because of the
Others*«)

ZAPADNI KOLODVOR

Antun Stašič
Mario Igrec
Ranko Purić
Marjan Krajna
Dario Hleb
Borna Sercar

VASIL HADŽIMANOV

klaviature / keyboards

MIROSLAV TADIĆ, kitara / guitar

YVETTE HOLZWARTH, violina, vokal
violin, voice

Gost / Guest:

DAMIR URBAN, vokal / voice

Rade Šerbedžija ni zgolj ena najbolj prepoznavnih igralskih osebnosti v prostoru bivše skupne države, temveč tudi režiser, pesnik, glasbenik in velik svetovljan. S svojo skupino Zapadni kolodvor je že večkrat navdušil slovensko občinstvo, tokrat pa bo na poletnem Ljubljana Festivalu pripravil še en edinstven umetniški večer. Predstavil bo širok nabor del iz svojega glasbenega opusa, ki ga ustvarja že vse od leta 1974, ko je izdal svojo prvo ploščo. Njegove »pesmi o ljubezni, prijateljstvu in čustvovanju« lahko označimo za hite, zimzelene in starogradske pesmi ter šansone, ki jih začini z vložki proze in poezije. Na odru se mu bodo pridružili vrhunski glasbeniki, ki povezujejo več vplivov: pianist, skladatelj, aranžer, producent in pedagog Vasil Hadžimanov neposredno in iskreno združuje balkanske motive z jazzom; kitarist, skladatelj, improvizator in pedagog Miroslav Tadić povezuje baročno in klasično glasbo, balkansko folkloro, flamenko, jazz, blues in rock; violinistka, pevka, skladateljica in pesnica Yvette Holzwarth pa je aktivna na področjih balkanske, arabske, pop, jazz in eksperimentalne glasbe. Kot gost se jim bo pridružil Damir Urban, nekdanji član skupine Laufer, ki je od leta 1996 samostojen izvajalec in eden ključnih glasbenikov sodobnega rocka v naši regiji.

One of the best known actors from the former Yugoslavia, Rade Šerbedžija is also a director, poet, musician – and a true man of the world. Having already entertained audiences in Slovenia on numerous occasions with his group Zapadni Kolodvor, he is now set to host a unique artistic evening as part of the summer Ljubljana Festival, presenting a broad selection of works from a catalogue that he has been building since 1974, the year he released his first album. His »songs of love, friendship and feelings« – which can be variously characterised as hits, evergreen favourites, »old town songs« (starogradske pesme) and chansons – will be interspersed with interludes of prose and poetry. He will be joined on stage by remarkable musicians who combine numerous influences: pianist, composer, arranger, producer and educator Vasil Hadžimanov, who directly and sincerely blends Balkan motifs with jazz; guitarist, composer, improviser and educator Miroslav Tadić combines baroque and classical music, Balkan folk, flamenco, jazz, blues and rock; and violinist, vocalist, composer and poet Yvette Holzwarth is active in the Balkan, Arabic, pop, jazz and experimental genres. Also appearing as a guest will be Damir Urban, a former member of the band Laufer who has been a solo musician since 1996 and is one of the key figures in the regional modern rock scene.



Ponedeljek–torek / Monday–Tuesday, 1.–2. 7.,
ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

Aram Khachaturian: **SPARTAK** **SPARTACUS**

balet / *ballet*

ALTYNAI ASYLMURATOVA

umetniška vodja Državnega opernega
 in baletnega gledališča Astana Opera
*artistic director of the Astana Opera
 Ballet Company*

YURY GRIGOROVICH

koreograf in libretist
choreographer and librettist

ABZAL MUKHITDIN

dirigent / *conductor*

Spartak / Spartacus:

BAKHTIYAR ADAMZHAN

Kras / Crassus:

ARMAN URAZOV

Frigija / Phrygia:

MADINA UNERBAYEVA

DRŽAVNO OPERNO IN BALETNO
GLEDALIŠČE ASTANA OPERA / THE
STATE OPERA AND BALLET THEATRE
ASTANA OPERA

ORKESTER SLOVENSKE FILHARMONIJE
SLOVENIAN PHILHARMONIC
ORCHESTRA

Simon Virsaladze, scenograf in kostumograf
set and costume designer

Ruslan Pronin, koordinator produkcije in asistent koreografa / *production coordinator and assistant choreographer*

Oksana Tsvetinskaya, asistentka koreografa
assistant choreographer

Mikhail Sapozhnikov, oblikovalec / *revival designer*

Lyudmila Ius, Elena Netsvetaeva-Dolgaleva, kostumografinji / *revival costume designers*

Alexey Peralov, oblikovalec luči / *lighting designer*

Yerzhan Dautov, glavni zborovodja / *chief chorus master*

Zasedba / *Cast:*

Spartak / *Spartacus*: **Bakhtiyar Adamzhan**

Kras / *Crassus*: **Arman Urazov**

Frigija / *Phrygia*: **Madina Unerbayeva**

Ajgina / *Aegina*: **Aigerim Beketayeva**

Gladiator: **Serik Nakyspekov**

Pantomimiki / *Mimes*: **Beibarys Akarys, Sanzhar**

Aubakirov, Bostan Kozhabekov, Bakytzhan

Talgatuly

Trije pastirji / *Three shepherds*: **Serik Nakyspekov, Galymzhan Nurmukhamet, Yerkin Rakhmatullaev, Aibar Toktar**

Štirje pastirji / *Four shepherds*: **Zhanibek Imankulov, Sungat Kydyrbay, Turlikhan Tougan, Zhanibek Akhmediyev**

Pastirice / *Shepherdesses*: **Zhuldyz Zhumazhanova, Aizhan Kazhybayeva**

Kurtizane / *Courtesans*: **Anastassiya Zaklinskaya, Natalya Kondya, Adelina Tulepova, Moldir Shakimova**

Aram Hačaturjan je balet *Spartak* začel pisati decembra 1941, v najbolj tragičnih dneh druge svetovne vojne. Za inspiracijo sta mu bili zelo pomembni junaška podoba Spartaka in tema upora sužnjev v starem Rimu. Delo je bilo dokončano leta 1954 in uprizorjeno dve leti kasneje. Balet je dobil končno obliko, ko je leta 1968 Jurij Grigorovič, mojster sovjetskega baleta, pripravil novo, psihologistično in tragično napeto postavitev. Glasba uteleša najboljše lastnosti skladatelja: svetle podobe, razkošne množične scene in edinstveno melodičnost, v kateri je evropski zvok organsko združen z orientalskimi podtoni. Balet bo izvedlo The State Opera and Ballet Theatre Astana Opera (Državno operno in baletno gledališče Astana Opera) v sodelovanju z Orkestrom Slovenske filharmonije. Gledališče je bilo ustanovljeno leta 2013 na pobudo prvega predsednika Republike Kazahstan Nursultana Nazarbajeva in se je s svetovnimi turnejami in sodelovanjem z zvezdami, kot so Plácido Domingo, Zubin Mehta, Valerij Gergijev in Ana Netrebko, hitro uveljavilo kot ena največjih tovrstnih institucij v Srednji Aziji. V njegovem delovanju je poleg izvajanja klasičnih uspešnic mogoče najti tudi željo po podpiranju kazahstanskih skladateljev. Astana je že lani osupnila občinstvo z izvedbo različnih baletnih odlomkov.

Aram Khachaturian began writing the ballet Spartacus in December 1941, during the most tragic days of the Second World War. He was greatly inspired by the heroic figure of Spartacus and the theme of the slave revolt in ancient Rome. The work was completed in 1954 and premiered two years later. The ballet was perfected in 1968 when Yury Grigorovich, a master of Soviet ballet, developed a new, psychologistic production, tense with

tragedy. The music embodies the best qualities of the composer: bright imagery, exuberant ensemble scenes and a unique melodicism which organically combines European sound with oriental undertones. The ballet will be performed by the State Opera and Ballet Theatre Astana Opera in collaboration with the Slovenian Philharmonic Orchestra. The Theatre was founded in 2013 on the initiative of the first President of the Republic of Kazakhstan, Nursultan Nazarbayev, and has quickly established itself as one of the biggest institutions of its kind in Central Asia thanks to worldwide tours and collaborations with stars such as Plácido Domingo, Zubin Mehta, Valery Gergiev, and Anna Netrebko. Besides performing top classical works, their repertoire is characterised by a desire to support Kazakh composers. Already last year, Astana Opera has dazzled audiences with its performances of various ballet excerpts.



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2024. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2024 Ljubljana Festival.*

Sponzor / *Sponsor* (1. 7.):





Sreda / Wednesday, 3. 7., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

CONCERTO BUDAPEST SYMPHONY ORCHESTRA

(Budimpeški koncertni
simfonični orkester)

ANDRÁS KELLER
dirigent / conductor

Solist / Soloist:

MIKHAIL PLETNEV
klavir / piano

Program / Programme:

Sergei Rachmaninoff: Koncert za klavir in orkester
št. 1 v fis-molu, op. 1 / *Piano Concerto No. 1 in
F-sharp minor, Op. 1*

Béla Bartók: Čudežni mandarin, suita, op. 19, Sz. 73
The Miraculous Mandarin, Suite, Op. 19, Sz. 73

Sergei Rachmaninoff: Koncert za klavir in orkester
št. 2 v c-molu, op. 18 / *Piano Concerto No. 2 in C
minor, Op. 18*

Mihail Pletnjev si je za svoj izjemni pianistični talent, ki ga je prikazal na Mednarodnem tekmovanju P. I. Čajkovskega v Moskvi leta 1978, prislužil prvo mesto in splošno priznanje. V karieri se je izkazal tudi kot izvrsten dirigent. Na dveh zaporednih večerih bo nastopil s Concerto Budapest Symphony Orchestra (Budimpeškimi koncertnim simfoničnim orkestrom), eno najstarejših madžarskih zasedb, ki vse od leta 1907 uspešno izvaja tako klasični repertoar kot dela sodobnih madžarskih skladateljev. Na dveh večerih bodo izvedli kar vse štiri klavirske koncerte Rahmaninova, kot tudi glasbo Béle Bartóka. Najprej bo zazvenel *Klavirski koncert št. 1*, skladateljevo prvo izdano delo, ki nemudoma prikaže njegov dar za melodijo, nato Bartókov *Čudežni mandarin*, zvočno drzna skladba, polna agresivne ritmike, kvartnih akordov in gostih tekstur, po premoru pa bo sledil nadvse priljubljeni *Klavirski koncert št. 2*, s katerim se je Rahmaninov uveljavil kot izvrsten skladatelj koncertantne glasbe. Dirigiral bo András Keller, svetovno priznani violinist, profesor in ustanovitelj večkrat nagrajenega Godalnega kvarteta Keller, ki je kot glasbeni direktor in šef dirigent gostujoči orkester od njegove stoletnice leta 2007 z edinstveno zasnovanimi programi ter festivali moderniziral.

Mikhail Pletnev's extraordinary pianistic talent, which he demonstrated at the International Tchaikovsky Competition in Moscow in 1978, where he won the Gold Medal, has earned him universal acclaim. Over the course of his career he has also proved himself to be a remarkable conductor. He will appear on two successive evenings with the Concerto Budapest Symphony Orchestra, one of Hungary's oldest orchestras, which has been performing the classical repertoire and works with great success since 1907. In two evenings they will perform all four of Rachmaninoff's piano concertos and music by Béla Bartók. The programme will begin with Rachmaninoff's Piano Concerto No. 1, the composer's first published work, which immediately showed his gift for melody. This will be followed by Bartók's The Miraculous Mandarin, a sonically bold work full of aggressive rhythms, quartal (fourth) chords and dense textures. After the interval the concert will continue with the ever popular Piano Concerto No. 2, which established Rachmaninoff's fame as an outstanding concerto composer. The orchestra will be conducted by András Keller, a world-renowned violinist and teacher and the founder of the multiple award winning Keller Quartet. The orchestra's music director and chief conductor since 2007, its centenary year, he has succeeded in modernising it through originally conceived programmes and festivals.



Četrtek / Thursday, 4. 7., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

CONCERTO BUDAPEST SYMPHONY ORCHESTRA

(Budimpeški koncertni
simfonični orkester)

**ALEXEI
KORNIENKO**
dirigent / conductor

Solist / Soloist:

MIKHAIL PLETNEV
klavir / piano

Program / Programme:

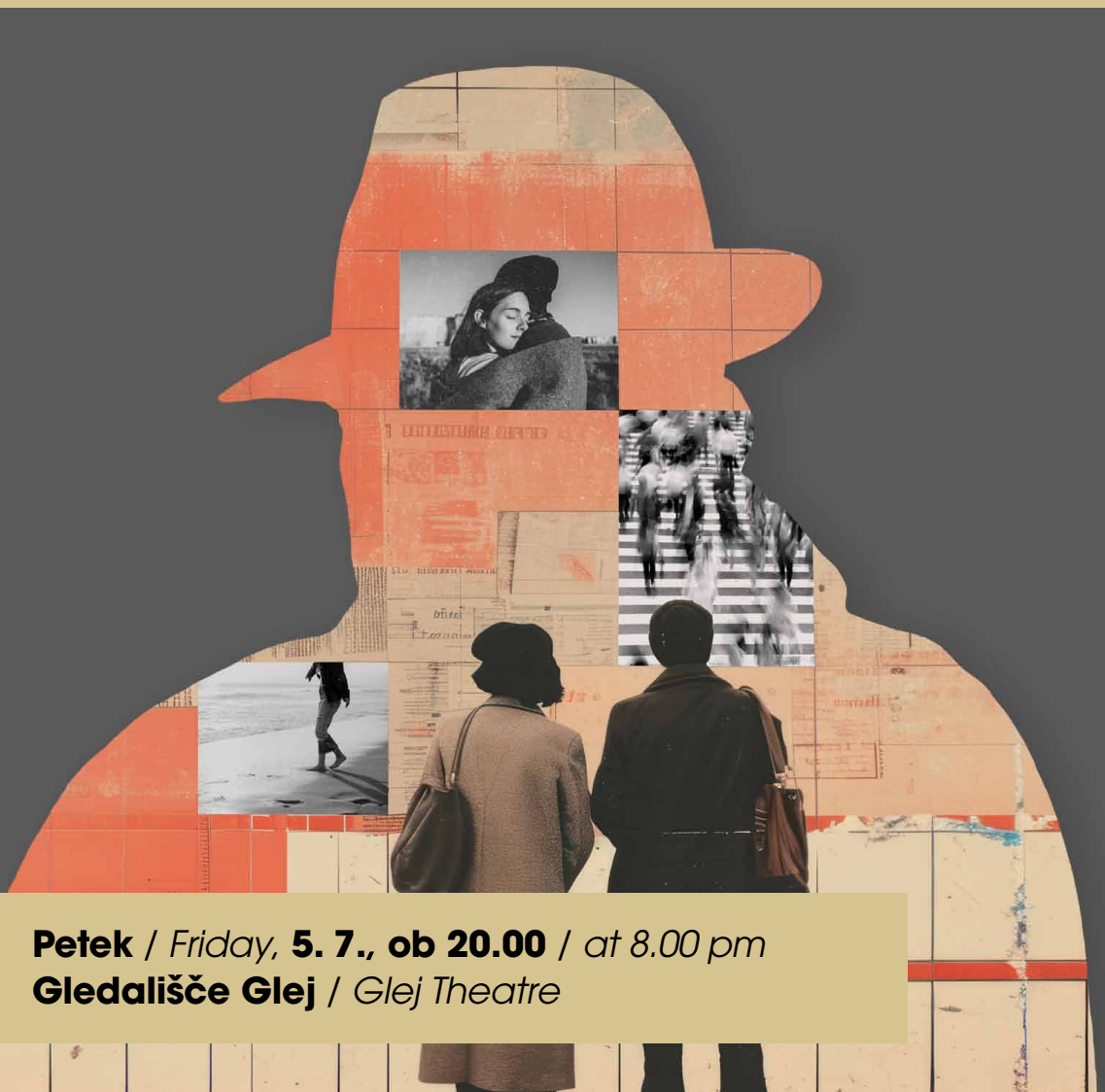
Sergei Rachmaninoff: Koncert za klavir in orkester
št. 3 v d-molu, op. 30 / *Piano Concerto No. 3 in D
minor, Op. 30*

Béla Bartók: Madžarske slike, Sz. 97 / *Hungarian
Pictures, Sz. 97*

Sergei Rachmaninoff: Koncert za klavir in orkester
št. 4 v g-molu, op. 40 / *Piano Concerto No. 4 in G
minor, Op. 40*

Pianist, dirigent in ustanovitelj prvega ruskega neodvisnega orkestra Mihail Pletnjev se je v svoji dolgoletni karieri izkazal za izvrstnega interpreta. Njegovi posnetki so si prislužili številne nagrade, med drugim grammyja leta 2005 za lastno priredbo *Pepelke* Sergeja Prokofjeva. Na festivalu bo sodeloval z eno vodilnih madžarskih zasedb, Concerto Budapest Symphony Orchestra (Budimpeškimi koncertnim simfoničnim orkestrom), katerega repertoar obsega vse od obsežnih klasičnih orkestrskih del do sodobne madžarske glasbe. Drugi večer gostovanja orkestra in Pletnjeva kot solista za klavirjem bo prinesel drugo polovico klavirskih koncertov Sergeja Rahmaninova z vložkom glasbe Béle Bartóka. *Klavirski koncert št. 3* slovi kot eden najzahtevnejših v repertoarju, medtem ko je *Klavirski koncert št. 4* od vseh najmanj poznan in dostopen, a hkrati zaradi vpliva glasbe Aleksandra Skrjabina in jazz eden kompleksnejših ter glasbeno zanimivejših. Koncerta bosta oklepala Bartókove *Madžarske slike*, ki jih je navdihnila madžarska tradicionalna glasba. Orkester bo vodil avstrijski dirigent ruskega rodu Aleksej Kornienko, čigar interpretacije zaznamujeta tako brezpogojna pozornost do notnega zapisa kot tudi drznost v interpretaciji.

Over the course of his long career, the pianist and conductor Mikhail Pletnev, who is also the founder of the first private orchestra in Russia, has proved himself to be an outstanding interpreter. His recordings have won numerous awards, including, in 2005, the Grammy for Best Chamber Music Performance for his own arrangement of Prokofiev's *Cinderella as a Suite for Two Pianos*. He appears at the Ljubljana Festival with one of Hungary's leading ensembles, the Concerto Budapest Symphony Orchestra, whose repertoire extends from large-scale classical orchestral works to contemporary Hungarian music. The second of two concerts by the orchestra and Pletnev as piano soloist will consist of the other two piano concertos by Sergei Rachmaninoff and another work by Bartók. Rachmaninoff's Piano Concerto No. 3 is one of the most demanding and the concert repertoire, while his Piano Concerto No. 4 is the least known and least accessible of the four, although at the same time the influences of jazz and the music of Alexander Scriabin make it one of the more complex and musically interesting of Rachmaninoff's works. The two concertos will bracket Bartók's *Hungarian Pictures*, inspired by traditional Hungarian music. The orchestra will be conducted by Alexei Kornienko, an Austrian conductor of Russian descent, whose performances are characterised by an unconditional and joyful attention to text and also a boldness in interpretation.



Petek / Friday, 5. 7., ob 20.00 / at 8.00 pm
Gledališče Glej / Glej Theatre

S SAMIMI SAMOTAMI OBDANA SAMOTA A SOLITUDE SURROUNDED BY OTHER SOLITUDES

gledališko-plesna
 uprizoritev / *theatre-dance*
 performance

MAŠA KAGAO KNEZ

koncept, režiserka in koreografinja
concept, director and choreographer

Borut Veselko, asistent režiserke / *assistant*
director

Borut Veselko, Maša Kagao Knez, izbor besedil
text selection

Jaroslav Skrušny, prevajalec citatov iz del
 Milana Kundere / *translator of quotes from works*
by Milan Kundera

Kristijan Korat, glasba / *music*

Irena Yebuah Tiran, asistentka za glasbo
music assistant

Anja Möderndorfer, Tanita Rose, Miha Furlan,
Jan Marolt, soustvarjalci koreografije
choreography co-creators

Kjara Wurst, oblikovalka prostora in asistentka
 koreografije / *space designer and assistant*
choreographer

Jelena in Svetlana Proković (JSP), kostumografiniji / *costume designers*

Saša Dragaš, asistentka kostumografinj / *assistant costume designer*

Damir Jerković, scenograf / *set designer*

Eva Mlinar, oblikovalka kreative / *graphic designer*

Nataša Recer, garderoberka / *dresser*

Danilo Pečar, oblikovalec svetlobe / *lighting designer*

Koprodukcija / *Co-production:*

Anton Podbevšek Teater / Theatre
Gledališče / Theatre Glej

Glasbeniki posnete glasbe / *Musicians of recorded music:*

Kristjan Korat, klavir / *piano*

Matjaž Antončič, violina / *violin*

Gorazd Strlič, violončelo / *cello*

Irena Yebuah Tiran, mezzosopran / *mezzo-soprano*

Danilo Ženko, snemalec / *recorder* (posneto v *recorded in Studio Bejsmen*)

Soustvarjalci in zasedba / *Co-creators and cast:*

Borut Veselko, Anja Möderndorfer, Tanita Rose, Miha Furlan, Jan Marolt, Leticia Slapnik Yebuah

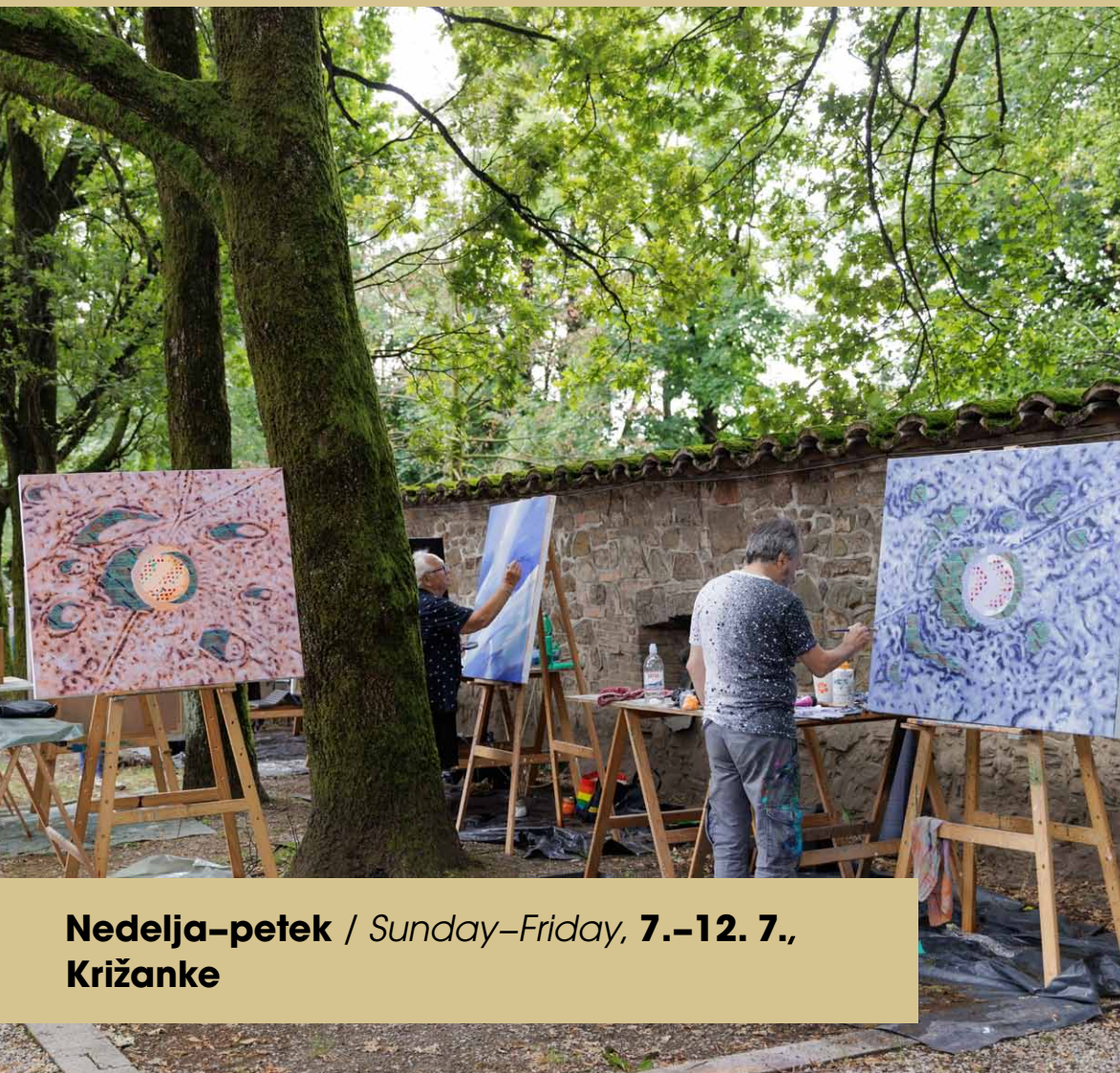
Milan Kundera je zapisal, da pravzaprav že vse življenje piše en sam roman, variacije na nekaj temeljnih bivanjskih tem, ključnih situacij ali celo besed. Podobno bi o sebi lahko rekla oblikovalka koncepta, režiserka in koreografinja predstave *S samimi samotami obdana samota* Maša Kagao Knez, da že ves čas dela isto predstavo, skozi katero jo vodi jo variacije na temo človeškega (so)bivanja, le da se njen fokus in odziv spreminjata ter prilagajata trenutnemu občutju. Predstava, ki je plod koproducentov Anton Podbevšek Teatra in Gledališča Glej, ni mišljena kot uprizoritev Kunderovih del, temveč počastitev njegovega literarnega opusa, iz katerega črpajo navdih. Teme, ki se pojavljajo v njegovih delih, so vprašanja človeške eksistence in znotraj tega vprašanja dvojnosti: lahkost/teža, počasnost/hitrost, nesmrtnost/minljivost, pozaba/spomin. Besedila, ki sta jih izbrala Borut Veselko in Maša Kagao Knez, so kot notni zapis za partituro, v kateri nastopajoči (Borut Veselko, Anja Möderndorfer, Tanita Rose, Miha Furlan, Jan Marolt, Leticia Slapnik Yebuah) v vlogi nekakšnega orkestra kot osrednjega tkiva uprizoritve s plesom, besedo in petjem zarisujejo motive in izpisujejo variacije na temo.

Milan Kundera once wrote that he had actually been writing the same novel his entire life: variations on a few fundamental existential themes, key situations or even words. Maša Kagao Knez – the concept designer, director and choreographer of A Solitude Surrounded by Other Solitudes – could probably say something similar: that she is always working on the same production, through which she is led by variations on the theme of human (co-)existence, only that her focus and response change and adapt to how she is currently feeling. This performance, a Glej Theatre and Anton Podbevšek Theatre co-production, is not intended as a staging of Kundera's works, but as a homage to his literary oeuvre, from which it draws inspiration. The themes that appear in his works are questions of human existence and, within this, questions of duality: lightness/weight, slowness/speed, immortality/ephemerality, forgetting/memory. The texts chosen by Borut Veselko and Maša Kagao Knez are like the parts of a score in which the performers (Borut Veselko, Anja Möderndorfer, Tanita Rose, Miha Furlan, Jan Marolt, Leticia Slapnik Yebuah), functioning as a kind of orchestra, as the central tissue of a performance consisting of dance, narration and singing, delineate motifs and develop variations on a theme.



Anton Podbevšek Teater

Glej



**Nedelja–petek / Sunday–Friday, 7.–12. 7.,
Križanke**

XXVII. MEDNARODNA LIKOVNA KOLONIJA XXVII. INTERNATIONAL ARTS COLONY

Selektor / *Selector*: **TOMO VRAN**

Udeleženci / Participants:

Sofie Švejdová, Češka / *Czech Republic*

Zhao Peizhi, Kitajska / *China*

Zlatko Krstevski, Severna Makedonija / *North Macedonia*

Ahmet Ozel, Turčija / *Turkey*

Marko Tušek, Slovenija / *Slovenia*

Luka Širok, Slovenija / *Slovenia*

Andreja Srna, Slovenija / *Slovenia*

Simon Mlakar, Slovenija / *Slovenia*

**Poročamo za vse,
ki ljubite kulturo.**

Vedeti več pomeni imeti moč.

DELO



Ponedeljek–petek / Monday–Friday, 8.–12. 7.,
10.00–12.00 / 10.00 am–12.00 pm
Križanke

MALA LIKOVNA KOLONIJA

LITTLE ARTS COLONY

EMA KOBAL, strokovna mentorica na področju likovne umetnosti
professional artistic mentor

KLEMEN KOCIJANČIČ, koordinator projekta / *project coordinator*

Od 8. do 12. julija bodo potekale otroške likovne delavnice, ki se jih bodo lahko brezplačno udeležili otroci med sedmim in štirinajstim letom, z željo po spoznavanju umetnosti. Malo likovno kolonijo bo vodila strokovno usposobljena mentorica Ema Kobal, ki zaključuje podiplomski študij grafike na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Na delavnicah pa bo kot mentorica prispevala k razvoju umetniškega talenta, ustvarjalnosti ter otroške razigranosti.

From 8 to 12 July, children's art workshops will be held, which can be attended free of charge by children between the ages of seven and fourteen, with a desire to learn about art. The Little Arts Colony will be led by a professional mentor, Ema Kobal, who is completing her postgraduate studies in graphics at the Academy of Fine Arts and Design in Ljubljana. In the workshops, as a mentor, she will contribute to the development of artistic talent, creativity and children's playfulness.

BARVITE MASKE IZ KARTONA COLOURFUL CARDBOARD MASKS

Ponedeljek / Monday, 8. 7.

Prvi dan delavnic Male likovne kolonije bomo ustvarjali barvite maske iz kartona. Začeli bomo z izrezovanjem osnovnih oblik mask in odprtih za oči in usta, nato pa jim bomo dodali izvirne detajle in manjše dodatke. Naši umetniški izdelki bodo oživel s pestrimi barvami, za dodatno zabavo pa bomo pritrtili tudi trak, ki nam bo omogočal, da se bomo lahko z njimi igrali.

On the first day of the Little Art Colony workshops, we'll use cardboard to create colourful masks. We'll start by cutting out the basic shape of the mask and the eye and mouth openings, then add creative details and finishing touches. Our creations will come alive with bright colours, and for extra fun we'll fit them with a strap so we can put them on and play with them.

ŽIGI / STAMPS

Torek / Tuesday, 9. 7.

Drugi dan delavnic bomo ustvarjali s penasto gumo, imenovano tudi moos guma, in izrezovali raznolike oblike, figure in živali. Te izdelke bomo nato pritrtili na stare kose lesa, kar nam bo omogočilo ustvarjanje lastnih žigov, te pa bomo uporabili za odtiskovanje na različne površine. Podobe bomo odtiskovali na reciklirane materiale, papir ali blago. Na voljo bomo imeli tri barve, pri njihovem prekrivanju pa bomo spoznali še nekaj osnovnih zakonitosti mešanja barv.

On the second day of the workshop, we'll be working with moss rubber to create different shapes, fig-

ures and animals. We'll attach these to pieces of old wood, thus creating our own stamps that we can use on different surfaces. We'll stamp the designs on recycled materials, paper or fabric. We'll have three colours to choose from, and we'll learn basic colour mixing principles by overlapping them.

ŽIVALI IZ KARTONSKIH ZVITKOV CARDBOARD ROLL ANIMALS

Sreda / Wednesday, 10. 7.

Tretji dan se bomo lotili izdelovanja živalic iz kartonskih zvitkov, ostankov toaletnega papirja. Otroci bodo lahko izdelali svoje najljubše živali, vse od lisičk, muckov do zajčkov, lahko pa tudi povsem izmišljene. Figurice bomo pobarvali in jim narisali obraze.

On the third day, we'll be making animals out of empty toilet paper rolls. Children can make their favourite animals, such as foxes, kittens, or bunnies, or even ones they've invented. We'll paint the models and draw faces on them.

KIPCI IZ FOLIJE / FOIL SCULPTURES

Četrtek / Thursday, 11. 7.

Četrty dan se bomo preizkusili v poziranju in risanju različnih poz. Nato bomo te skice in risbe nadgradili, ustvarjajoč 3D-objekte iz aluminijaste folije, ter te pritrtili na trdno podlago. Pri tem pa bomo imeli možnost dodatnega risanja, ko bomo lahko ustvarili namišljeno senco, ki bo še dodatno obogatila podobo naše figure.

On the fourth day we'll experiment with posing and drawing different poses. Next, we'll take these

sketches and drawings further, creating three dimensional objects out of aluminium foil, which we'll attach to a solid base. We'll also draw on the figures we've made to create a shadow effect, which will make them look even better.

RAZSTAVA / EXHIBITION

Petek / Friday, 12. 7.

Peklensko dvorišče / Hell's Courtyard

Zadnji dan bomo za starše, sorodnike, prijatelje in vse navdušence nad umetnostjo pripravili razstavo izdelkov, ki so nastajali ves ustvarjalni teden. V razstavljenih umetniških delih bo mogoče prepoznati otroško izrazno moč in vpliv ustvarjanja v zavetju Plečnikovih Križank.

On the last day of the workshop, we will prepare an exhibition for parents, relatives, friends and art enthusiasts to showcase the products that have been made during the week. The works of art on display will show the power of children to express themselves and the products of their creativity in the shelter of Plečnik's Križanke.

Udeležba na delavnicah je mogoča s predhodno prijavo, na razstavo je vstop prost. Participation in the workshops is possible with prior application, entry to the exhibition is free.

Sponzorja / Sponsors:





Ponedeljek / Monday, 8. 7., ob 17.00 / at 5.00 pm
Slavnosna dvorana, Narodna galerija / Grand Hall, National Gallery

SEOGNAM PHILHARMONIC ORCHESTRA

(Filharmonični orkester iz Seongnama)

NANSE GUM

dirigent / conductor

Solistki / Soloists:

MARIA SOLOZOBOVA

violina / violin

MIN JIO

haegeum

Program / Programme:

Benjamin Britten: Preprosta simfonija za godalni orkester, op. 4 / *Simple Symphony for String Orchestra, Op. 4*

Wolfgang Amadeus Mozart: Koncert za violino in orkester št. 3 v G-duru, K 216 / *Violin Concerto No. 3. in G major, K 216*

Variacije na Arirang za haegeum / *Arirang Variations for Haegeum*

Wolfgang Amadus Mozart: Simfonija št. 40 v g-molu, K 550 / *Symphony No. 40 in G minor, K 550*

Seongnam Philharmonic Orchestra (Filharmonični orkester iz Seongnama) je bil ustanovljen leta 2003 z umetniško vizijo, da bi svojemu mestu zagotovil širok spekter kulturnih dogodkov in tako postal reprezentativni orkester Republike Koreje. Njegov umetniški direktor in šef dirigent je izkušeni Nanse Gum, ki je leta 1977 diplomiral na Univerzi umetnosti v Berlinu ter kot prvi Korejec osvojil nagrado Herberta von Karajana za mlade dirigente. Orkester je vse od njegovega imenovanja za šefa dirigenta leta 2015 močno povečal število svojih letnih koncertov. V prvem delu programa bodo izvedli Benjamina Brittna in njegovo *Preprosto simfonijo*, ki temelji na osmih temah, ki jih je skladatelj napisal v rosnih letih. Sledilo bo delo Wolfganga Amadeusa Mozarta, ki je svoj *Koncert za violino in orkester št. 3* poimenoval »*Strasbourgški*« zaradi aluzij na lokalni ples. V vlogi solistke bo nastopila violinistka Maria Solozobova, ki slovi po svoji kombinaciji virtuoznosti in ustvarjalne spontanosti. Po premoru bodo izvedli variacije na znano korejsko tradicionalno pesem *Arirang* v izvedbi haeguma. V vlogi solistke bo nastopila Min Jio, ki sodeluje pri nastopih s specializiranimi ansambli za to korejsko strunsko glasbilo, kot sta Korean Haegeum Ensemble (Korejski ansambel za haegeum) in Haegeum Research Society (Društvo za raziskovanje haegeuma). Večer bo sklenila Mozartova *Simfonija št. 40 v g-molu*, v kateri najdemo zamek beethovnovske usodnosti.

The Seongnam Philharmonic Orchestra was founded in 2003 with the artistic vision of providing its home city with a broad range of cultural events and becoming one of South Korea's representative orchestras. Its artistic director and chief conductor is the highly experienced Nanse Gum, who graduated from the Berlin University of the Arts in 1977 and was the first Korean to win the Herbert von Karajan Young Conductors Award. Since his appointment as chief conductor in 2015, the orchestra has greatly expanded its annual calendar of concerts. The first part of the programme will consist of a performance of Benjamin Britten's Simple Symphony, based on eight themes the composer wrote as a boy. This will be followed by Wolfgang Amadeus Mozart's Violin Concerto No. 3, nicknamed »Strasbourg« because of allusions to a local dance in the third movement. The soloist will be Maria Solozobova, a violinist who has won praise for her combination of virtuosity and creative spontaneity. After the interval we will hear variations on the famous Korean traditional song »Arirang«, performed on the haegeum accompanied by the orchestra. The soloist will be Min Jio, who frequently performs with specialised ensembles devoted to this traditional Korean string instrument, such as the Korean Haegeum Ensemble and the Haegeum Research Society. The evening will end with Mozart's Symphony No. 40 in G minor, a work in which we can hear the germ of a Beethovenian sense of fate.

Sponzor / Sponsor:

KOLEKTOR

FMR 



Ponedeljek in sreda / *Monday and Wednesday,*
8. in / and 10. 7., ob 20.00 / *at 8.00 pm*
Gallusova dvorana / *Gallus Hall, Cankarjev dom*

Giuseppe Verdi: TRUBADUR IL TROVATORE

opera

CESARE LIEVI, režiser izvirne produkcije
original director

STEFANIA GRAZIOLI, režiserka obnovljene produkcije / *revival director*

ZUBIN MEHTA
dirigent / *conductor*

Grof / *Il Conte di Luna*: **LEON KIM**

Leonora: **CAROLINA LÓPEZ MORENO**

Manrico: **ANGELOS SAMARTZIS**

**TEATRO DEL MAGGIO
MUSICALE FIORENTINO**
(Gledališče Majskega glasbenega festivala v Firencah)

Luigi Perego, scenograf in kostumograf
set and costume designer

Lorenzo Fratini, zborovodja / *chorus master*

Luigi Saccomandi, oblikovalec luči / *lighting designer*

Orchestra e Coro del Maggio Musicale Fiorentino (Orkester in zbor Majskega glasbenega festivala iz Firenc / Orchestra and Chorus of the Maggio Musicale Fiorentino)

Zasedba / *Cast*:

Grof / *Il Conte di Luna*: **Leon Kim**

Leonora: **Carolina López Moreno**

Manrico: **Angelos Samartzis**

Acuzena: **Olesya Petrova**

Ferrando: **Giorgi Manoshvili**

Ines: **Olha Smokolina**

Ruiz: **Alfonso Zambuto**

Giuseppe Verdi je napisal *Trubadurja* leta 1853. Spada med tista dela, v katerih je dramaturško učinkovito povezal posamezne tonalitete z nekaterimi liki ali skupinami, da bi jasno predstavil razlike med karakterji in družbenimi položaji, ki jih zasedajo. Opero bo letos predstavil Teatro del Maggio Musicale Fiorentino (Gledališče Majskega glasbenega festivala v Firencah) v sodelovanju z režiserko Stefania Grazioli, ki je obnovila produkcijo originalnega režiserja, Cesareja Lievija. Ta je delo opisal kot nočno opero, v kateri se liki gibljejo v temačni in pusti pokrajini. Orkester bo vodil legendarni indijski dirigent Zubin Mehta, ki je v Ljubljani in na festivalu nastopil že večkrat. Na zadnjem obisku leta 2019 mu je za vrhunski prispevek h glasbeni poudarjalnosti takratni predsednik Republike Slovenije Borut Pahor podelil zlati red za zasluge. Zbor gledališča bo vodil Lorenzo Fratini. V glavnih vlogah bodo nastopili Leon Kim, ki se je po študiju v Koreji specializiral v Italiji, kjer je osvojil več nagrad, denimo prvo mesto na tekmovanju Cappuccilli-Patanè-Respighi, Carolina López Moreno, ki je nastopila v koncertnih dvoranah, kot sta Carnegie Hall in Berliner Philharmonie (Berlinska filharmonija), Angelos Samartzis, ki je odpel številne glavne vloge v operah, kot so *Moč usode*, *Faust* in *Rensko zlato*, ter Olesja Petrova, ki je sodelovala s priznanimi dirigenti, med njimi so Giordano Bellincampi, Emmanuel Villaume in Valerij Gergijev.

Composed in 1853, *Il Trovatore* is one of the works in which Verdi, with dramaturgical effectiveness, associated specific keys with particular figures or groups in order to clearly represent the differences between the characters and the social ranks they occupied. This year's performance of the opera is by the Teatro del Maggio Musicale Fiorentino, in collaboration with director Stefania Grazioli, in a revival of the production originally directed by Cesare Lievi. The latter has described *Il Trovatore* as a nocturnal opera in which the characters move in a desolate landscape. The orchestra will be conducted by the legendary maestro Zubin Mehta, who has already appeared several times in Ljubljana and at the Festival. During his most recent visit, in 2019, the great Indian conductor received the Golden Order of Merit from then president of Slovenia, Borut Pahor, in recognition of his supreme contribution to musical performance. The chorus will be directed by Lorenzo Fratini. The main roles will be sung by Leon Kim, who after completing his bachelor's degree in his native Korea went on to pursue specialised studies in Italy, where he has won several prizes (including first prize at the Cappuccilli-Patanè-Respighi Competition); Carolina López Moreno, who has performed in concert halls such as Carnegie Hall and the Berliner Philharmonie (Berlin Philharmonic); Angelos Samartzis, who has sung leading roles in operas such as *La forza del destino*, *Faust* and *Das Rheingold*; and Olesya Petrova, who has worked with acclaimed conductors such as Giordano Bellincampi, Emmanuel Villaume and Valery Gergiev.

Dogodek smo pripravili v sodelovanju z Italijanskim inštitutom za kulturo v Sloveniji. / *This event is organised in collaboration with the Italian Cultural Institute in Slovenia.*



Torek / Tuesday, 9. 7., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

ORCHESTRA DEL MAGGIO MUSICALE FIORENTINO

(Orkester Majskega
glasbenega festivala
iz Firenc / *Orchestra of
the Maggio Musicale
Fiorentino*)

ZUBIN MEHTA

dirigent / *conductor*

Solistka / *Soloist:*

LANA TROTOVŠEK

violina / *violin*

Program / *Programme:*

Ludwig van Beethoven: Uvertura Egmont, op. 84
Egmont Overture, Op. 84

Ludwig van Beethoven: Koncert za violino in orkester v D-duru, op. 61 / *Violin Concerto in D major, Op. 61*

Ludwig van Beethoven: Simfonija št. 7 v A-duru, op. 92 / *Symphony No. 7 in A major, Op. 92*

Opus Ludwiga van Beethovna muzikologi običajno delijo na tri obdobja. V zgodnjem obdobju je sledil Wolfgangu Amadeusu Mozartu in Josephu Haydnu, za njegova dela iz srednjega obdobja so značilni motivi junaštva, za pozno obdobje pa intenzivno osebno izražanje in intelektualna globina. Na koncertu bomo prisluhnili nekaterim najboljšim skladbam »junaškega« obdobja: *Uverturi Egmont, Koncertu za violino in orkester v D-duru* ter *Simfoniji št. 7*. Interpretiral jih bo dirigent Zubin Mehta, ki bo petič nastopil na Ljubljana Festivalu. Indijski maestro se je izšolal na Akademiji za glasbo in uprizoritvene umetnosti na Dunaju, sedem let pozneje pa je že vodil tako Dunajske (Wiener) kot Berlinske filharmonike (Berliner Philharmoniker) in kmalu postal eden najbolj iskanih dirigentov na svetu. Vodil bo Orchestra del Maggio Musicale Fiorentino (Orkester Majskega glasbenega festivala iz Firenc), ki je bil ustanovljen leta 1933 in hitro postal središče za nove ter nekonvencionalne ideje za klasični in sodobni repertoar. V vlogi solistke bo nastopila violinistka Lana Trotovshek, ki jo kritiki hvalijo zaradi pravega občutka intuitivnih nastopov (*The Strad*) ter čistega in prefinjenega tona s smislom za fraziranje ter brezhibno intonacijo (*Washington Post*).

Musicologists usually divide Ludwig van Beethoven's compositional oeuvre into three periods. In his early period he followed Wolfgang Amadeus Mozart and Joseph Haydn. The works of his middle period are characterised by heroic themes, while his late period is characterised by intensely personal expression and intellectual depth. At this concert we will hear some of the finest compositions of his »heroic« period: the Egmont Overture, the Violin Concerto in D major and Symphony No. 7. They will be conducted by Zubin Mehta, appearing at the Ljubljana Festival for the fifth time. The Indian maestro trained at the Vienna Academy of Music and Performing Arts. Within seven years of arriving in Vienna, he had already conducted both the Wiener (Vienna) and Berliner Philharmoniker (Berlin Philharmonic) and was soon to become one of the most sought after conductors in the world. He will conduct the Orchestra del Maggio Musicale Fiorentino (Orchestra of the Maggio Musicale Fiorentino), which was founded in 1933 and quickly became a centre for new and unconventional ideas regarding the classical and contemporary repertoires. The violin soloist will be Lana Trotovshek, praised by critics for her ability to capture the true feel of live intuitive performance (The Strad) and for her refined tone, musical sense of phrasing and impeccable intonation (Washington Post).

.....

Dogodek smo pripravili v sodelovanju z Italijanskim inštitutom za kulturo v Sloveniji. / *This event is organised in collaboration with the Italian Cultural Institute in Slovenia.*



Četrtek / *Thursday, 11. 7., ob 20.00* / *at 8.00 pm*
Križevniška cerkev / *Križevniška Church*

KONCERT OB 40-LETNICI DELOVANJA FAGOTISTA ZORANA MITEVA CONCERT AT THE 40TH ANNIVERSARY OF THE BASSOONIST ZORAN MITEV

ČLANI DRUŠTVA POLIFONIA
MEMBERS OF POLIFONIA ART CENTER

ZORAN MITEV, fagot / *bassoon*

IGOR ŠKERJANEC, violončelo / *cello*

Program / *Programme:*

Gordon Jacob: Suita za fagot in godalni kvartet
Suite for Bassoon and String Quartet

Tomislav Zografski: Suita za godalni orkester
Suite for String Orchestra

Lars-Erik Larsson: Concertino za fagot in godalni
orkester, op. 45, št. 4 / *for Bassoon and String
Orchestra, Op. 45, No. 4*

Marko Mihevc: novo delo / *new work**

Dragan Šuplevski: Capriccio za godalni kvintet
for String Quintet

Črt Sojar Voglar: Najmanj petkrat uporabno
za fagot in godalni kvintet / *At Least Five Times
Useful for Bassoon and String Quintet*

*krstna uprizoritev / *premiere performance*

Zoran Mitev je po študiju v Skopju diplomiral na Akademiji za glasbo Univerze v Ljubljani leta 1987 in nato opravil specializacijo v Gradcu. Senat Akademije mu je leta 2010 podelil priznanje pomembnih umetniških del na področju fagota. Od leta 1992 je solo fagotist v Orkestru Slovenske filharmonije, doslej pa je krstno izvedel več kot 40 solističnih in komornih del slovenskih in tujih skladateljev. Ukvarja se tudi s pedagoškim delom. Pridružili se mu bodo violončelist Igor Škerjanec, ki je za svoje delo prejel Betettovo in Župančičevo nagrado, ter člani Društva Polifonia iz Skopja, katerih področja delovanja so koncertne dejavnosti, podpora makedonskim umetnikom, organiziranje delavnic in drugo. Izvedli bodo glasbo plodovitega in v melodijo usmerjenega Gordona Jacoba, neoklasicista Tomislava Zografskega, ki je imel ključno vlogo na poti makedonske glasbe v postmoderno dobo, stilskega eklektika Larsa-Erika Larssona, plodovitega Marka Mihevca, za glasbo katerega sta značilna dramatski impulz in preišljen koncept uporabe glasbenih elementov, Dragana Šuplevskega, ki je melodično in ritmično pogosto črpal iz makedonske ljudske glasbe, ter vsestranskega in intenzivno vsebinsko izpovednega Črta Sojarja Voglarja. Tako bo jubilej Miteva zaznamovan s kakovostnim in izredno pisanim komornim repertoarjem.

After his studies in Skopje, Zoran Mitev graduated from the University of Ljubljana's Academy of

Music in 1987, then completed a specialisation in Graz. In 2010, the Senate of the Academy presented him with the Award for Important Works of Art in the field of bassoon. Since 1992, he has been solo bassoonist for the Slovenian Philharmonic Orchestra, and has premiered more than 40 works for solo and chamber ensembles by Slovene and foreign composers. He is also active as a teacher. He will be joined by cellist Igor Škerjanec, a past winner of the Betetto Award and Župančič Prize, and members of the Art Centre Polifonia, a Skopje-based association that puts on concerts, supports Macedonian artists and hosts workshops and other activities. They will perform music by the prolific Gordon Jacob, a composer with an unswerving commitment to melody, the neoclassicist Tomislav Zografski, who played a key part in the journey of Macedonian music towards the postmodern era, the stylistically eclectic Lars-Erik Larsson, the prolific Marko Mihevc, whose music is notable for its dramatic impetus and carefully considered deployment of musical elements, Dragan Šuplevski, whose music frequently draws on Macedonian folk music for both melody and rhythm, and the versatile and intensely expressive Črt Sojar Voglar. Zoran Mitev's jubilee celebration will thus feature a full and varied programme of superlative chamber music.



Ponedeljek–petek / Monday–Friday, 15.–19. 7.,
ob 21.00 / at 9.00 pm
Poletno gledališče Križank / Križanke Summer Theatre

THE BODYGUARD

(Telesni stražar)

muzikal / musical

MYKAL RAND, režiser in koreograf
director and choreographer

Danielle Tarento, producentka in direktorica
castinga / producer and casting director

Michael Bradley, glasbeni direktor / *musical*
director

Colleen Morris-Glennon, kostumografinja
costume designer

Andrew Exeter, scenograf in oblikovalec luči
set and lighting designer

The Bodyguard (Telesni stražar) je muzikal iz leta 2012, ki temelji na istoimenskem trilerju iz leta 1992, v katerem sta v glavnih vlogah nastopila Whitney Houston in Kevin Costner. Pripoveduje zgodbo o Rachel Marron, slavni pop zvezdnici, ki postane tarča nevarnega zalezovalca, in Franku Farmerju, bivšemu tajnemu agentu, ki je neomajno predan svoji dolžnosti, vendar ga preganja misel na preteklost, ko mu ni uspelo preprečiti poskusa atentata na predsednika Ronalda Reagana. Muzikal in film vsebujeta glasbo Whitney Houston, med drugim uspešnice, kot so *I Will Always Love You*, *I Have Nothing* in *I Wanna Dance With Somebody*. Muzikal bo prišel na festivalski oder ljubljanskih Križank v režiji in koreografiji uglednega britanskega umetnika Mykala Randa, rednega gosta poletnega festivala. Rand je svojo kariero začel kot nastopajoči v predstavah, napredoval v osebo, ki

nadzira plesalce in skrbi, da je vse popolno, nato je postal rezidenčni režiser ter pozneje še koreograf in režiser svojih predstav. V Ljubljani je postavil že več uspešnih muzikalov, kot so *Lasje* (2011), rock opera *Jesus Kristus Superzvezda* (2012), *Briljantina* (2013), *Evita* (2014), *Chicago* (2021) in *Zgodba z zahodne strani* (2022).

The Bodyguard is a 2012 musical based on the eponymous 1992 thriller starring Whitney Houston and Kevin Costner. It tells the story of Rachel Marron, a pop star who becomes the target of a dangerous stalker, and Frank Farmer, a former secret agent who is deeply devoted to his duty but haunted by the past, when he failed to prevent the attempted assassination of President Ronald Reagan. The musical and film feature music made famous by Whitney Houston, including such hits as I Will Always Love You, I Have Nothing and I Wanna Dance With Somebody. The musical is directed and choreographed by Mykal Rand, a renowned British artist and a regular guest of the summer festival, and will be performed on the festival stage in Ljubljana's Križanke. Rand began his career as a performer, then progressed to supervising dancers and making sure everything was perfect, then became resident director and later choreographer and director of his own shows. He has previously staged several very popular musicals in Ljubljana, including Hair (2011), the rock opera Jesus Christ Superstar (2012), Grease (2013), Evita (2014), Chicago (2021) and West Side Story (2022).

Sponzor / Sponsor (15. 7.):

telemach

Sponzor / Sponsor (16. 7.):

BKS Bank

Sponzor / Sponsor (17. 7.):

triglav

Sponzor / Sponsor (18. 7.):

SPAR

Sponzor / Sponsor (19. 7.):

Mercator
naš najboljši sood



Sobota / Saturday, 20. 7., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

WROCŁAW BAROQUE ENSEMBLE

(Baročni ansambel iz
Vroclava)

ANDRZEJ KOSENDIAK

dirigent / conductor

Solistka / Soloist:

ALICIA AMO

sopran / soprano

Program / Programme:

Kaspar Förster:

Credo quod redemptor

Quanta fecisti Domine

Celebramus te Jehova

Sonata a 3 v F-duru, »Sidon« / in F-major »La Sidon«

Dialogi Davidis cum Philisteo

Intenderunt arcum

Ad arma fideles

Sonata a 3 v G-duru / in G-major

Giacomo Carissimi: Jeffa / Jephthe

Dirigent, pedagog in organizator kulturnega življenja Andrzej Kosendiak je avtor številnih izobraževalnih programov, ustanovil je tako oddelek za staro glasbo kot tudi šolo za jazz in popularno glasbo, kot dirigent pa je eden izmed pionirjev historične izvajalske prakse na Poljskem. Leta 2012 je ustanovil Wrocław Baroque Ensemble (Baročni ansambel iz Vroclava), ki z zgodovinsko utemeljenimi interpretacijami obuja manj znan repertoar iz Srednje Evrope. Zasedba predstavlja raznoliko staro glasbo, od komornih del do oratorijev in kantat, s posebnim zanimanjem za dediščino poljske renesanse in baroka. Kosendiak je z ansamblom nastopil na festivalu že leta 2020, tokrat pa prihaja s predstavitev skladb v Gdansku rojenega nemškega skladatelja Kasparja Försterja, učenca Giacoma Carissimija, ki je bil aktiven na Poljskem, v Italiji in na Danskem. Dirigent je z zasedbo premierno izvedel in posnel številna skladateljeva dela. Večer bo sklenila izvedba Carissimijevega oratorija *Jeffa*, ki je sestavljen iz štirih prizorov: slikanja bitke, veselja nad zmago, pogovora med Jeffo in njegovo hčerko, v katerem se razodene tragična zмотa, in zaključne žalostinke. V vlogi solistke bo nastopila španska sopranistka Alicia Amo, ustanovna članica z nagrado ICMA odlikovanega ansambla *Musica Boscareccia*.

Conductor, educator and cultural organiser Andrzej Kosendiak is the creator of numerous education programmes and the founder of both an early music department and a school of jazz and popular music. As a conductor, he is one of the pioneers of historically informed performance in Poland. In 2012 he founded the Wrocław Baroque Ensemble, which specialises in less frequently performed works from the central European repertoire, giv-

*ing historically informed performances of a wide variety of early music, from chamber works to oratorios and cantatas, with a particular focus on the music of the Polish Renaissance and Baroque. Kosendiak and the ensemble return to Ljubljana following their appearance at the Ljubljana Festival in 2020. This time they will present works by the Gdansk-born German composer Kaspar Förster, who was a pupil of Giacomo Carissimi (a master of the early Baroque, active in Poland, Italy and Denmark). Kosendiak and the Wrocław Baroque Ensemble have been responsible for the first performances and recordings of several of Förster's works. The evening will conclude with a performance of Carissimi's oratorio *Jephthe*, consisting of four scenes: a description of battle, a song of victory, a conversation between Jephthah and his daughter in which a tragic error is revealed, and a closing lament. The soloist will be the Spanish soprano Alicia Amo, one of the founders of the *Musica Boscareccia* ensemble, nominated for a prestigious ICMA award.*

Sponzor / Sponsor:





Ponedeljek / Monday, 22. 7., ob 21.00 / at 9.00 pm
Poletno gledališče Križank / Križanke Summer Theatre

ORCHESTRA SINFONICA DEL CONSERVATORIO VINCENZO BELLINI DI CATANIA

(Simfonični orkester
Konservatorija Vincenzo
Bellini iz Catanie
*Catania Vincenzo Bellini
Conservatory Symphonic
Orchestra*)

EPIFANIO COMIS

dirigent / conductor

Program / Programme:

Saverio Mercadante: Poklon Belliniju, sinfonija za veliki orkester / *Homage to Bellini, Sinfonia for Grand Orchestra*

Alfredo Casella: Italija, rapsodija za veliki orkester, op. 11 / *Italia, Rhapsody for Grand Orchestra, Op. 11*

Maurice Ravel: Pavana za umrlo princeso v G-duru (različica 1910) / *Pavane for a Dead Princess in G major (version 1910)*

Maurice Ravel: Moja mati gos (različica 1911)
My Mother the Goose (version 1911)

George Gershwin: Amerikanec v Parizu / *An American in Paris*

Italijanski pianist in dirigent Epifanio Comis se je izobraževal pri uglednih glasbenikih, kot so Agatella Catania, Lazar Berman in Piero Rattalino. Danes je znan kot organizator številnih mojstrskih tečajev na pomembnih ustanovah v New Yorku, Varšavi, Monsu, Parizu, Moskvi in Bukarešti, prav tako pa poučuje na Mojstrskih tečajih Festivala Ljubljana. Poleg tega je direktor in profesor na Državnem konservatoriju za glasbo Vincenza Bellinija v Catanii, kjer je leta 2020 ustanovil zdaj že zelo aktivni Orkestra Sinfonica del Conservatorio Vincenzo Bellini di Catania (Simfonični orkester Konservatorija Vincenzo Bellini iz Catanie), v katerem sodelujejo tudi učitelji in študenti Glasbenega združenja Etna. V Ljubljani se bodo predstavili s pisanim programom, ki ga bo začela skladba Saveria Mercadanteja, enega izmed vodilnih italijanskih opernih skladateljev svojega časa, čigar slog je vplival na Giuseppeja Verdija. Prvi del bo sklenila skladba v medvojnem času vplivnega glasbenika Alfreda Caselle, ki ga z našim prostorom lahko povežemo z dejstvom, da je učil Primoža Ramovša. V drugem delu bosta sledili mojstrsko orkestrirani skladbi impresionista Maurica Ravela, večer pa bo končala jazzovsko navdihnjena in rapsodično oblikovana simfonična pesnitev *Amerikanec v Parizu* Georga Gershwin.

The Italian pianist and conductor Epifanio Comis studied with eminent musicians such as Agatella Catania, Lazar Berman and Piero Rattalino. Today

he is known for organising numerous masterclasses at important institutions in New York, Warsaw, Mons, Paris, Moscow and Bucharest, and also teaches at the Ljubljana Festival Masterclasses. Furthermore, he is the director of and a professor at the Vincenzo Bellini State Conservatory for Music in Catania, where in 2020 he founded the very active Orchestra Sinfonica del Conservatorio Vincenzo Bellini di Catania (Catania Vincenzo Bellini Conservatory Symphonic Orchestra), which includes teachers and students from the Associazione Musicale Etna. In Ljubljana, the Orchestra will present a varied programme, opening with a composition by Saverio Mercadante, one of the leading Italian opera composers of his time, whose style was an influence on Giuseppe Verdi. The first part will conclude with a piece by Alfredo Casella, a musician who was influential in the interwar period and is linked to Slovenia by the fact that he taught Primož Ramovš. The second part of the concert will feature two masterfully orchestrated works by the impressionist Maurice Ravel, and the evening will conclude with George Gershwin's jazz-inspired and rhapsodic symphonic poem An American in Paris.

.....

Dogodek smo pripravili v sodelovanju z Italijanskim inštitutom za kulturo v Sloveniji. / *This event is organised in collaboration with the Italian Cultural Institute in Slovenia.*



Sponzor / Sponsor:





Torek / Tuesday, 23. 7., ob 21.00 / at 9.00 pm
Poletno gledališče Križank / Križanke Summer Theatre

THE CHICK COREA SYMPHONY TRIBUTE RITMO

**Nominiranci za grammyja in
latin grammyja**
Grammy and Latin Grammy
Nominees

ADDA SIMFÒNICA ALICANTE
(Simfonični orkester Avditorija Alicante
ADDA / ADDA Alicante Symphony
Orchestra)

JOSEP VICENT, dirigent / *conductor*

PAQUITO D'RIVERA
klarinet, saksofon / *clarinet, saxophone*

Trio Emilio Solla / Emilio Solla Trio

Emilio Solla, klavir / *piano*
Ferenc Nemeth, bobni / *drums*
Jorge Roeder, kontrabas / *double bass*

Program / *Programme:*

Chick Corea, *prir. / arr. Emilio Solla:*

Señor Mouse
Spain
Children's songs
Love Castle
Crystal Silence
Pixeland Rag

Leprechaun's Dream
My Spanish Heart
Armando's Rhumba
El Bozo
Spanish Fantasy

Chick Corea je bil ameriški jazz pianist in skladatelj, ki je v poznih šestdesetih letih prejšnjega stoletja kot član zasedbe Milesa Davisa sodeloval pri rojstvu jazz fusiona. Pozneje se je usmeril v prosto improvizacijo in ustanovil legendarno skupino Return to Forever ter sodeloval z vrsto drugih jazz velikánov, kot sta Gary Burton in Herbie Hancock. Z nagrado grammy je bil nagrajen kar 27-krat. Njegove skladbe bo izvedel ADDA Simfònica Alicante (Simfonični orkester Avditorija Alicante ADDA), ki pod vodstvom šefa dirigenta Josepa Vicenta s svojo inovativnostjo in slogovno vsestranskostjo navdušuje občinstvo po vsem svetu. Španski orkester in dirigent sta bila letos s svojo zgoščenko glasbe Chicka Coree nominirana tako za nagrado grammy kot latin grammy. Na odru se jim bodo pridružili Trio Emilio Solla, flamenko pevec in saksofonist Antonio Lizana, trobentač David Pastor ter izkušeni kubansko-ameriški saksofonist in klarinetist Paquito D'Rivera. Ta je bil član kubanske skupine Irakere, v osemdesetih letih pa je začel voditi številne skupine v ZDA. V karieri je sodeloval z najuglednejšimi ameriški orkestri in ustvaril mnogo plošč, ki spajajo bebop, klasično, latino jazz ter karibsko glasbo in ki so prejele najvišje ocene kritikov ter zasedale vrhove lestvic najboljših jazz albumov. Je edini izvajalec, ki je prejel nagrado grammy tako v kategoriji klasične kot latino glasbe.

Chick Corea was an American jazz pianist and composer who played a key role in the birth of jazz fusion in the late 1960s as a member of Miles Davis' ensemble. He later turned to free improvisation, forming the legendary group Return to Forever and collaborating with many other jazz greats, such as Gary Burton and Herbie Hancock. He won 27 Grammys over his career. His works will be performed by the ADDA Simfònica Alicante (ADDA Alicante Symphony Orchestra), which, under the direction of its chief conductor Josep Vicent, has been delighting audiences around the world with its innovative approach and stylistic versatility. This year, the Spanish orchestra and the conductor have been nominated for both the Grammy and Latin Grammy Awards with their Chick Corea CD. Joining them on stage will be the Emilio Solla Trio, flamenco singer and saxophonist Antonio Lizana, trumpeter David Pastor, and veteran Cuban-American saxophonist and clarinetist Paquito D'Rivera. The latter was a member of the Cuban band Irakere, before heading a number of groups in the USA in the 1980s. In the course of his career he has worked with some of America's most respected orchestras and recorded numerous albums fusing bebop, classical music, Latin jazz and Caribbean music, receiving the highest critical acclaim and topping the jazz albums charts. He is the only artist to have won Grammys in both the classical and Latin categories.

Sponzor / *Sponsor:*


LIBRA
P R E M I A



Sreda / Wednesday, 24. 7., ob 21.00 / at 9.00 pm
Poletno gledališče Križank / Križanke Summer Theatre

ŠPANSKE NOČI SPANISH NIGHTS

**Nominiranci za grammyja in latin grammyja
Grammy and Latin Grammy
Nominees**

ADDA SIMFÒNICA ALICANTE
(Simfonični orkester Avditorija Alicante
ADDA / ADDA Alicante Symphony
Orchestra)

JOSEP VICENT, dirigent / conductor

Solist / Soloist:

FABIO FURIA, bandoneon

Program / Programme:

Arturo Márquez: Danzón št. 2 / No. 2

Astor Piazzolla: Štirje letni časi v Buenos Airesu
Las Cuatro Estaciones Porteñas

Manuel de Falla: Triogelni klobuk, suite
El sombrero de tres picos, Suite

Maurice Ravel: Boléro

Tango Astorja Piazzolle, imenovan *nuevo tango*, je zaradi svoje kromatičnosti, elementov jaza ter razširjenega inštrumentarija sprva naletel na odpor. Tako kot sam tango je Piazzolla najprej doživel odobravanje zunaj Argentine, toda do osemdesetih let prejšnjega stoletja je bil širše sprejet tudi v svoji domovini, kjer so ga videli kot rešitelja tanga, danes pa ga izvajajo tudi klasični poustvarjalci. Štirje letni časi v Buenos Airesu so zrelo delo, ki je nastalo leta 1970. Suito bo izvedel ADDA Simfònica Alicante (Simfonični orkester Avditorija Alicante ADDA), ki je postal ključni del glasbene scene v pokrajini Valencia. Orkester bo vodil šef dirigent Josep Vicent, ki slovi kot pionir pri raziskovanju novih formatov poustvarjanja. Z orkestrom iz Alicanteja je sodeloval pri številnih uspešnih odskih produkcijah ter svetovnih premierah del slogovno različnih umetnikov. Med drugim sodeluje s slovito špansko gledališko skupino La Fura dels Baus, s katero je na lanski ediciji predstavil spektakel *Pastoral za planet*. V vlogi solista bo nastopil Fabio Furia, eden vodilnih bandoneonistov, ki je za svoj instrument odprl akademijo v Italiji in redno koncertira ter organizira mojstrske tečaje, letos pa se bo predstavil tudi v sklopu Mojstrskih tečajev Festivala Ljubljana 2024. Kot uvod v *Štiri letne čase v Buenos Airesu* bo izvedena plesna skladba sodobnega mehiškega skladatelja Artura Márqueza, po premoru pa bosta sledili andaluzijsko navdihnjena suite *Triogelni klobuk* Manuela de Falle in *Boléro* Maurice Ravela.

Astor Piazzolla's tango, known as nuevo tango, was at first met with resistance due to its chromaticism, jazz elements and extended instrumentation. Like tango itself, Piazzolla first won recognition and respect outside Argentina, but by the 1980s he was becoming more widely accepted in his homeland, where he was seen as the saviour of tango, and today his work is performed by classical musicians. The Four Seasons of Buenos Aires is a mature work, composed in 1970. The suite will be performed by the ADDA Simfònica Alicante (ADDA Alicante Symphony Orchestra), which has established itself as a key part of the music scene in Valencia region. The orchestra will be conducted by Josep Vicent, famed as a pioneer in the exploration of new formats of interpretation. He has collaborated with ADDA Simfònica Alicante on many successful stage productions and world premieres of works in a wide range of styles. Among others, he collaborates with the renowned Spanish theatre company La Fura dels Baus, with whom he presented the show Pastoral for the Planet at last year's festival. The soloist will be Fabio Furia, one of the leading bandoneonists, who has opened a bandoneon academy in Italy and regularly gives concerts and masterclasses, and will also be featured in this year's Ljubljana Festival Masterclasses 2024. A dance piece by the contemporary Mexican composer Arturo Márquez will be performed as an introduction to Las Cuatro Estaciones Porteñas, while the Andalusian-inspired suite El sombrero de tres picos by Manuel de Falla and Boléro by Maurice Ravel will follow after the intermission.



Četrtek / Thursday, 25. 7.

OLVO-Band

Ulični nastop v mestnem središču Street Concert in the City Center

VIRGINIE VANTYGHEM

dirigentka / conductor

Časovnica / Timeline:

10.30 / 10.30 am

**Petkovškovo nabrežje, Zmajski most
Petkovšek Embankment, Dragon
Bridge**

10.50 / 10.50 am

Pogačarjev trg / Pogačar Square

11.10 / 11.10 am

Prešernov trg / Prešeren Square

11.30 / 11.30 am

Dvorni trg / Square

11.50 / 11.50 am

Stari trg / Square

OLVO-Band (Royal Youth Band Holy Mary's College Ostend) je bil ustanovljen leta 1909, ko se je imenoval La musique du Collège, vendar je v času obeh vojn nehal delovati. Zasedba je znova začela ustvarjati leta 1954, nato se je med letoma 1955 in 1989, ko jo je vodil Marcel Moerman, z rednimi paradami ter koncerti tako klasične kot sodobne glasbe v Belgiji in tujini uveljavila. Od leta 2017 jo vodi Virginie Vantuyghem, šteje pa približno 70 članov, ki so stari od 12 do 18 let. OLVO-Band sestavljata dve skupini: orkester iz pihalnih in tolkalnih sekcij ter t. i. kliek, ki je sestavljen iz bobnov, klarinonov in lovskih rogov. Poleg nastopov organizirajo koncertna potovanja v tujino, kjer potekajo vaje in nastopi ter ogledi okolice v kombinaciji s športom in igrami. Nastopili so že v državah, kot so Avstrija, Švica, Italija, Francija, Nemčija, Slovenija, Španija, Hrvaška, Madžarska in Švedska. Letos bodo v okviru Ljubljana Festivala ulično nastopali na več lokacijah v mestnem središču, tako ob Ljubljanici (Pleteršnikovo nabrežje in Zmajski most) kot na priljubljenih ljubljanskih trgih (Pogačarjev, Prešernov, Dvorni in Stari).

OLVO-Band (Royal Youth Band of Holy Mary's College Ostend) was founded in 1909 under the name La musique du Collège, but stopped its activities during the two world wars. The ensemble reformed in 1954, and made a name for itself under the leadership of Marcel Moerman between 1955 and 1989, appearing regularly in parades and performing both classical and contemporary music in Belgium and abroad. Since 2017 it has been led by Virginie Vantuyghem, with around 70 members between the ages of 12 and 18. OLVO-Band comprises two groups: the orchestra, which consists of wind and percussion sections, and the »kliek«, which is made up of drums, clarions and hunting horns. In addition to its regular concerts, the ensemble organises trips abroad combining rehearsals, performances and sightseeing with sports and games. It has performed in numerous countries, including Austria, Switzerland, Italy, France, Germany, Slovenia, Spain, Croatia, Hungary and Sweden. At this year's Ljubljana Festival the ensemble will be performing in several locations in the city centre, along the Ljubljanica River (Pleteršnikovo nabrežje and Zmajski most) and in a number of popular and picturesque Ljubljana squares (Pogačarjev, Prešernov, Dvorni and Stari).

MOJSTRSKI TEČAJI FESTIVALA LJUBLJANA / LJUBLJANA FESTIVAL MASTERCLASSES 2024

Četrtek–nedelja / Thursday–Sunday
25. 7.–11. 8.

Glasbena šola Vič-Rudnik
Vič-Rudnik Music School

Umetniški vodja / *Artistic director:*
BRANIMIR SLOKAR



Sponsor
Sponsor.



Četrtek-torek

Thursday-Tuesday

25.–30. 7.

Ponedeljek-nedelja

Monday-Sunday

29. 7.–4. 8.

Ponedeljek-petek

Monday-Friday

5.–9. 8.

LATICA HONDA-ROSENBERG

violina / violin

Evgeny Sinaiski
korepetitor / répétiteur



LANA TROTOVŠEK

violina / violin

Beáta Barcza
korepetitorica / répétitrice



HARTMUT ROHDE

viola

Ken Nakasako
korepetitor / répétiteur



Torek-torek

Tuesday-Tuesday

30. 7.–6. 8.

JENS-PETER MAINTZ

violončelo / cello

Naoko Sonoda

korepetitorka / répétiteur



Torek-ponedeljek

Tuesday-Monday

30. 7.–5. 8.

RICK STOTIJN

kontrabas / double bass

Zsuzsa Bálint

korepetitorka / répétiteur



Torek-nedelja

Tuesday-Sunday

6.–11. 8.

EMANUEL ABBÜHL

oboa / oboe

Kimiko Imani

korepetitorka / répétiteur



Petek-sreda

Friday–Wednesday

26.–31. 7.

Sreda-ponedeljek

Wednesday–Monday

31. 7.–5. 8.

Ponedeljek-nedelja

Monday–Sunday

5.–11. 8.

FELIX RENGGLI

flavta / flute

Thomas Haberlah
korepetitor / répétiteur

OLE KRISTIAN DAHL

fagot / bassoon

Rie Shimada
korepetitorka / répétiteur

REINHOLD FRIEDRICH

trobenta / trumpet

Eriko Takezawa
korepetitorka / répétiteur



Torek–nedelja
Tuesday–Sunday
6.–11. 8.

**RADOVAN
 VLATKOVIĆ**
rog / horn

Maja Klinar
korepetitorka / répétiteur



Četrtek–torek
Thursday–Tuesday
25.–30. 7.

EPIFANIO COMIS
klavir / piano



Četrtek–ponedeljek
Thursday–Monday
25.–29. 7.

FABIO FURIA
bandoneon



KONCERTI ŠTUDENTOV STUDENT CONCERTS

Ponedeljek–sobota
Monday–Saturday
29. 7.–10. 8.

Križevniška cerkev
Križevniška Church

Brezplačne vstopnice za koncerte lahko prevzamete pri blagajni Križank.
Free tickets for the concerts are available at Križanke Box Office.

Ponedeljek / Monday, 29. 7.

BANDONEON VIOLINA / VIOLIN

ob 16.00 / at 4.00 pm

KLAVIR, FLAVTA PIANO, FLUTE

ob 18.00 / at 6.00 pm

Nedelja / Sunday, 4. 8.

VIOLONČELO KONTRABAS CELLO, DOUBLE BASS

ob 18.00 / at 6.00 pm

FAGOT BASSOON

ob 20.00 / at 8.00 pm

Sobota / Saturday, 3. 8.

VIOLINA / VIOLIN

ob 18.00 / at 6.00 pm

Sobota / Saturday, 10. 8.

VIOLA OBOA / OBOE

ob 18.00 / at 6.00 pm

TROBENTA, ROG TRUMPET, HORN

ob 20.00 / at 8.00 pm





Petek / Friday, 26. 7., ob 20.00 / at 8.00 pm
Křiževniška cerkev / Křiževniška Church

MARTINA JANKOVÁ

sopran / *soprano*

CHRISTOPH BERNER

klavir / *piano*

Program / *Programme:*

Leoš Janáček: Izbor iz cikla Hukvaldska ljudska poezija v pesmih / *Selection from Hukvaldy Folk Poetry in Songs*

Hukvaldska cerkvice! / *Church of Hukvaldy!*
 (ljudska / *traditional*)

Moja draga mati / *My Dear Mama*
 (ljudska / *traditional*)

Na tistih Fojtovih travnikih / *At the Mayor's Meadows* (ljudska / *traditional*)

Zakaj stojiš tam žalostna, deklica? / *Why Do You Stand So Sad, My Guelder Rose?*
 (ljudska / *traditional*)

Ti cerkvice! / *You Little Church!*
 (ljudska / *traditional*)

Hrast na našem dvorišču / *An Oak Tree in Our Courtyard* (ljudska / *traditional*)

Leoš Janáček: Izbor iz cikla Moravska ljudska poezija v pesmih / *Selection from Moravian Folk Poetry in Songs*

Žarek dragega / *Love Shining*
 (ljudska / *traditional*)

Slika dragega / *Lover's Likeness*
 (ljudska / *traditional*)

Vztrajnost / *Constancy* (ljudska / *traditional*)

Konji ljubljenega / *My Lover's Horses*
 (ljudska / *traditional*)

Pero / *Light Feather* (ljudska / traditional)
 Hrepenenje / *Desire* (ljudska / traditional)
 Breme / *Burden* (ljudska / traditional)
 Gozdar / *Forester* (ljudska / traditional)
 Negotovost / *Uncertainty* (ljudska / traditional)
 Včasih in zdaj / *Then and Now*
 (ljudska / traditional)
 Dober nasvet / *Sound Advice*
 (ljudska / traditional)
 Muzikanti / *Musicians* (ljudska / traditional)

Leoš Janáček: Izbor iz cikla Po zaraščeni poti
Selection from On an Overgrown Path

Naši večeri / *Our Evenings*
 Fridska Devica Marija / *The Madonna of Frydek*
 Klepetali so kot lastovke / *They Chattered Like Swallows*
 Lahko noč! / *Good Night!*
 Majhna sova ni odletela! / *The Barn Owl Has Not Flown Away!*

Bohuslav Martinů: Izbor iz cikla Pesmi na eni strani
Selection from Songs on One Page

Rosica / *Dew* (ljudska / traditional)
 Začetek z besedo / *Unlocked by a Word*
 (ljudska / traditional)
 Sanje o Devici Mariji / *The Dream of the Virgin Mary* (ljudska / traditional)
 Pri mami / *At My Mother's* (ljudska / traditional)

Bohuslav Martinů: Izbor iz cikla Pesmi na dveh straneh / *Selection from Songs on Two Pages*

Sosedov hlev / *The Neighbour's Stable*
 (ljudska / traditional)
 Upanje / *Hope* (ljudska / traditional)
 Glasno / *The Night Watchman*
 (ljudska / traditional)
 Skrivnostna ljubezen / *Secret Love*
 (ljudska / traditional)

Bohuslav Martinů: Izbor iz cikla Novi Špaliček
Selection from New Chap-Book

Radovedno dekle iz cikla / *The Inquisitive Girl*
 (ljudska / traditional)
 Veselo dekle / *The Cheerful Girl*
 (ljudska / traditional)
 Prošnja / *The Request* (ljudska / traditional)

Skladatelji na začetku 20. stoletja so spoznali, da lahko ljudska glasba prevzame pomembno vlogo pri iskanju novih glasbenokompozicijskih rešitev. K ljudskemu izročilu jih je sprva gnala romantična sila po vzpostavljanju nacionalnega umetnostnega sloga, ki bo karakterističen in utemeljen v narodovi prabiti. Na Češkem sta bila najpomembnejša predstavnika tega obdobja Leoš Janáček in Bohuslav Martinů, ki sta pogosto posegala po ljudskih motivih. Petkov recital v Križevniški cerkvi bo namenjen vpogledu v ljudsko navdihnjene pesmi teh dveh zanimivih in do pred kratkim nekoliko prezrtih skladateljev. V vlogi sopranistke bo nastopila Martina Janková, ki slovi po interpretacijah vlog v operah Wolfganga Amadeusa Mozarta in baročnih skladateljev. Dolga leta je plodno sodelovala z dirigentom Nikolausom Harnoncourtom, ki jo je večkrat angažiral za pomembne operne uprizoritve in oratorijske izvedbe. Na klavirju jo bo spremljal Christoph Berner, čigar široki slogovni spekter in glasbeno vsestranskost so kritiki večkrat hvalili. Še posebej izstopa njegovo sodelovanje s tenoristom Wernerjem Gūro, s katerim sta pri glasbeni založbi Harmonia Mundi izdala številne večkrat nagrajene posnetke.

In the 20th century, composers realised that folk music could play an important role in their search for new compositional solutions. To begin with, they were driven to folk tradition by the Romantic need to establish a characteristic national artistic style rooted in the nation's essence. The two most important representatives of this period in Czech music were Leoš Janáček and Bohuslav Martinů, both of whom frequently resorted to folk motifs. Friday's recital in Križevniška Church will explore the folk-inspired songs of these two interesting and, until recently, somewhat overlooked composers. They will be sung by the soprano Martina Janková, noted for her roles in operas by Mozart and her performances of works by Baroque composers. She has collaborated fruitfully for many years with the conductor Nikolaus Harnoncourt, who has engaged her for several major operas and oratorios. She will be accompanied on the piano by Christoph Berner, whose broad stylistic range and musical versatility have often been praised by critics. Of particular note is his collaboration with the tenor Werner Gūra, with whom he has released numerous award-winning recordings on the Harmonia Mundi label.



Veleposlaništvo Češke republike v Ljubljani



Ponedeljek / Monday, 29. 7., ob 20.00 / at 8.00 pm
Dvorana Marjana Kozine, Slovenska filharmonija
Marjan Kozina Hall, Slovenian Philharmonic

NINGBO SYMPHONY ORCHESTRA

(Simfonični orkester
iz Ningboja)

JI YU
dirigent / conductor

Solistka / Soloist:
YUANCHUN YU
pipa

Program / Programme:

Ennio Morricone: Tema iz serije Marco Polo
Theme from Marco Polo

Zhao Jiping: Koncert za godalni orkester in pipo
Concerto for String Orchestra and Pipa

Felix Mendelssohn Bartholdy: Simfonija št. 4 v
A-duru, op. 90, »Italijanska« / *Symphony No. 4 in A
major, Op. 90 »Italian«*

Pipa je kitajsko brenkalo, ki velja za kraljico kitajske tradicionalne glasbe. Pojavila se je v obdobju dinastije Čin in se razvila v obdobju dinastije Han, kar pomeni, da glasbeniki nanjo igrajo že več kot 2000 let. Njen repertoar na eni strani obsega kitajsko tradicionalno glasbo, na drugi pa dela sodobnih skladateljev, ki so zaznamovana tako s kitajskimi kot zahodnimi vplivi. V drugo kategorijo spada barviti *Koncert za godalni orkester in pipo* kitajskega skladatelja Zhao Jipinga, ki je znan po svoji filmski glasbi za slovitega režiserja Zhang Yimouja. Pipa bo v osrčju programa, ki bo vključeval še glasbo Ennia Morriconeja iz serije *Marco Polo* in »Italijansko« simfonijo Felixa Mendelssohna Bartholdyja. Nastopil bo Ningbo Symphony Orchestra (Simfonični orkester iz Ningboja), ki je od svoje ustanovitve leta 2015 z uspešnimi koncerti predvsem romantične glasbe doma in v Evropi hitro postal eden vodilnih kitajskih orkestrov. Vodil ga bo njihov šef dirigent Ji Yu, ki je tudi asistent dirigenta China Philharmonic Orchestra (Kitajskega filharmoničnega orkestra) in prizadeven promotor sodobne kitajske glasbe. V vlogi solistke bo Yuanchun Yu, profesorica pipe na Osrednjem konservatoriju za glasbo v Pekingu, ki je nastopila v nekaterih največjih koncertnih dvoranah na svetu, med drugim v New Yorku in Berlinu.

The pipa is a Chinese plucked string instrument that is considered the queen of Chinese traditional music. It appeared in the period of the Qin dynasty and developed during the Han dynasty, which means that musicians have been playing it for more than 2,000 years. Its repertoire covers both Chinese traditional music and works by contemporary composers that show both Chinese and Western influences. The second category includes the colourful Concerto for String Orchestra and Pipa by the Chinese composer Zhao Jiping, best known for his film scores for the famous director Zhang Yimou. The pipa will be at the heart of a programme that also includes music by Ennio Morricone from the television series Marco Polo and Mendelssohn's »Italian« Symphony, performed by the Ningbo Symphony Orchestra. Founded in 2015, this ensemble has quickly become one of China's leading orchestras, thanks to successful concerts of predominantly Romantic music both at home and in Europe. It will be led by its chief conductor Ji Yu, who is also an assistant conductor of the China Philharmonic Orchestra and a tireless promoter of contemporary Chinese music. The soloist will be Yuanchun Yu, a teacher of the pipa at the Central Conservatory of Music in Beijing, who has appeared at some of the biggest concert halls in the world, including in New York and Berlin.

Sponzor / Sponsor:





Torek / Torek, 30. 7., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

LATICA HONDA-ROSENBERG

violina / *violin*

LANA TROTOVŠEK

violina / *violin*

FELIX RENGGLI

flavta / *flute*

THOMAS HABERLAH

klavir / *piano*

Program / *Programme:*

Edvard Grieg: Sonata za violino št. 3 v c-molu, op. 45 / *Violin Sonata No. 3 in C minor, Op. 45*

Carl Frühling: Fantazija za flavto in klavir, op. 55
Fantasie for Flute and Piano, Op. 55

Sergei Prokofiev: Sonata za dve violini v C-duru, op. 56 / *for Two Violins in C major, Op. 56*

Heinz Holliger: (é)cri(t) za solo flavto / *for Solo Flute*

Nino Rota: Trio za flavto, violino in klavir / *for Flute, Violin and Piano*

Edvard Grieg je bil vodilni skandinavski skladatelj svojega časa, ki je v svoji *Sonati za violino št. 3* črpal iz norveške ljudske glasbe. Carl Frühling je manj znan avtor, ki je na začetku pisal salonsko glasbo, nato pa obsežnejša dela, med njimi *Fantazijo za flavto in klavir*. Sergej Prokofjev je napisal *Sonato za dve violini* kot eksperiment po tem, ko je slišal »slabo skladbo« za isto zasedbo. Heinz Holliger je oboist, skladatelj in dirigent, ki je svoje delo (é)cri(t) napisal kot študijo o izrazni moči flavte. Nino Rota slovi kot filmski skladatelj, toda zapustil je raznolika dela, med njimi *Trio za flavto, violino in klavir*. Omenjena dela bodo zaigrali glasbeniki, ki že več let gostujejo na Mojstrskih tečajih Festivala Ljubljana: violinistka Latica Honda-Rosenberg, ki poleg uspešnega koncertiranja po vsem svetu poučuje na univerzah v Freiburgu in Berlinu, violinistka Lana Trotovshek, ki je s posnetki komorne glasbe Beethovna, Brahmsa in Prokofjeva ter nastopi dosegla mednarodno prepoznavnost, flautist Felix Renggli, ki je imel številne premiere sodobnih del s švicarskimi komornimi solisti in zasedbo Ensemble Contrechamps, in pianist Thomas Haberlah, ki je pogosto korepetitor na mednarodnih festivalih in tečajih, kot je Festival Ticino Musica v Luganu.

Edvard Grieg was the leading Scandinavian composer of his day. For his Violin Sonata No. 3, he drew on Norwegian folk music. Carl Frühling is a less well known composer who began his career writing salon music before embarking on more extensive works, among them his Fantasie for Flute and Piano. Sergei Prokofiev composed his Sonata for Two Violins as an experiment after hearing what he described as an »unsuccessful piece« for violin duo. Heinz Holliger is an oboist, composer and conductor, who composed his work (é)cri(t) as a study of the expressive power of the flute. Best known for his film scores, Nino Rota also composed works in a variety of other genres, among them his Trio for Flute, Violin and Piano. These works will be performed by musicians who have all been guest teachers at the Ljubljana Festival Masterclasses for a number of years: violinist Latica Honda-Rosenberg, who combines a successful international career as a concert violinist with teaching at universities in Freiburg and Berlin; violinist Lana Trotovshek, who has achieved international acclaim through her recordings of chamber music by Beethoven, Brahms and Prokofiev and numerous concert appearances; flautist Felix Renggli, who has premiered numerous contemporary works with the Swiss Chamber Soloists and the Ensemble Contrechamps; and pianist Thomas Haberlah, a frequent accompanist at international festivals and masterclasses, including the Ticino Musica Festival in Lugano.



Sreda / Wednesday, 31. 7., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

VIVA VIVALDI!

ENSEMBLE DISSONANCE

Solista / Soloists:

BENJAMIN ZIERVOGEL, violina / *violin*

BORIS BIZJAK, flavta / *flute*

Program / Programme:

Antonio Vivaldi:

Koncert za godala v g-molu, RV 156 / *Concerto for Strings in G minor, RV 156*

Koncert za flavto št. 1 v F-duru, RV 433, »Morska nevihta« / *Flute Concerto No. 1 in F major, RV 433*
»*La tempesta di mare*«

Koncert za flavto, violino in godala v a-molu, RV 440 / *Concerto for Flute, Violin and Strings in A minor, RV 440*

Antonio Vivaldi:

Koncert za godala v g-molu, RV 157
Concerto for Strings in G minor, RV 157

Koncert za flavto št. 2 v g-molu, RV 439, »Noč«
Flute Concerto No. 2 in G minor, RV 439 »*La notte*«

Koncert za godala v A-duru, RV 158
Concerto for Strings in A major, RV 158

Koncert za flavto, violino in godala v D-duru, RV 512 / *Concerto for Flute, Violin and Strings in D major, RV 512*

Antonio Vivaldi je napisal več kot petsto koncertov za različna solistična glasbila in zasedbe. Večina koncertov temelji na izmenjevanju med solisti in godalnim orkestrom, tematski osredičenosti ter krožnem potovanju po tonalnem prostoru. Večkrat ponovljene teme so preproste in lahko razpoznavne, od njih pa se vmesne epizode jasno ločijo. Medtem ko je osnovno vzdušje hitrih stavkov radoživa veselost, se v počasnih stavkih kaže lahkotna lirika. Vivaldijev prispevek k violinski tehniki in orkestrski programske glasbe. Nekaj izmed njegovih najbolj prepoznavnih koncertov bo zazvenelo v interpretaciji avstrijskega violinista Benjamina Ziervogla in slovenskega flautista Borisa Bizjaka, dveh priznanih glasbenikov tako v komornih zasedbah kot solističnih vlogah pri nas in v tujini. Na odru se jima bodo pridružili še člani komorne zasedbe Ensemble Dissonance, ki pod vodstvom violončelista Klemna Hvale s preiščeno zasnovanimi umetniškimi dogodki in sodelovanjem z izvrstnimi domačimi in tujimi glasbeniki vedno znova dosegajo nove izvajalske vrhunce.

In the course of his lifetime Antonio Vivaldi composed more than 500 concertos for various solo instruments and chamber ensembles. The majority of his concertos are based on the interplay between soloists and string orchestra, thematic focus and a circular journey through the tonal space. The recurring theme or ritornello is usually simple and easily recognisable and the intervening episodes are clearly distinguishable. The essential atmosphere of the fast movements is joyous and cheerful, while the slow movements reveal a light lyricism. Vivaldi's contribution to violin technique and orchestration was considerable, while at the same time he is considered a pioneer of orchestral programme music. A selection of some of his most recognisable concertos will be performed by the Austrian violinist Benjamin Ziervogel and the Slovene flautist Boris Bizjak, two musicians who are internationally acclaimed both as members of chamber ensembles and as soloists. They will be joined onstage by members of Ensemble Dissonance, a chamber ensemble that, under the leadership of cellist Klemen Hvala, is constantly achieving new heights of performance with thoughtfully designed artistic events and collaborations with outstanding musicians from both Slovenia and abroad.



Četrtek / Thursday, 1. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

CLAUDI ARIMANY

flavta / flute

EDUARD SÁNCHEZ

flavta / flute

PEDRO JOSÉ RODRÍGUEZ

klavir / piano

Program / Programme:

Theobald Böhm: Trije dueti po Mendelssohnu in Lachnerju / *Three Duos after Mendelssohn and Lachner*

Friedrich Kuhlau: Trio za klavir in dve flavti v G-du-ru, op. 119 / *for Piano and Two Flutes in G major, Op. 119*

Franz Doppler: Madžarska pastirska pesem za dve flavti in klavir / *Hungarian Shepherd Song for Two Flutes and Piano*

Gioacchino Rossini, prir. / arr. Theobald Böhm:

Serenada / *La serenata*

Duettino

Sonatina

Wolfgang Amadeus Mozart:

»Du feines Täubchen, nur herein« za dve flavti iz opere Čarobna piščal, K. 620 / *for Two Flutes from The Magic Flute, K. 620*

»Ach, ich fühl's, es ist verschwunden« za dve flavti iz opere Čarobna piščal, K. 620 / *for Two Flutes from The Magic Flute, K. 620*

»Ein Mädchen oder Weibchen« za dve flavti iz opere Čarobna piščal, K. 620 / *for Two Flutes from The Magic Flute, K. 620*

Franz Doppler, Karl Doppler: Fantazija na teme iz Verdijeve opere Rigoletto za dve flavti in klavir, op. 38 / *Fantasy on Themes from Verdi's Rigoletto for Two Flutes and Piano, Op. 38*

Jean-Pierre Rampal je legendaren francoski flavtist, ki je svojega naslednika našel v Kataloncu Claudiju Arimanyju, s katerim sta veliko nastopala in snemala. Slednji kot solist že več desetletij nastopa z vodilnimi orkestri, obuja pozabljene skladbe in uči. Tokrat se mu bosta na odru pridružila Pedro José Rodríguez (skupaj sta nastopila na 69. ediciji), eden najvidnejših pianistov v baskovski Španiji, ki redno koncertira po vsej Evropi in je močno vpet v glasbeno življenje Pamplone, ter flavtist Eduard Sánchez, mednarodno priznan solist in profesor v Barceloni, ki pogosto nastopa na prestižnih mednarodnih festivalih. Trio se bo predstavil z redkeje slišanimi skladbami za flavto iz obdobja romantike, kamor sodijo skladatelji Theobald Böhm, Friedrich Kuhlau, Franz Doppler, Gioacchino Rossini (v priredbi Böhma) in Karl Doppler, kot tudi s tremi prirejenimi točkami iz pravljичne opere Čarobna piščal Wolfganga Amadeusa Mozarta. Še posebej velja izpostaviti Böhma, namreč bil je nemški izumitelj in virtuozen glasbenik, ki je zaslužen za razvoj sistema zaklopk ter posledično močno izboljšavo sodobne prečne flavte, s katero je pokazal, da je možno bolje »posnemati« človeški glas.

Jean-Pierre Rampal was a legendary French flautist who found his successor in the Catalan Claudi Arimany, with whom he performed and recorded on numerous occasions. Claudi Arimany has been performing as a soloist with leading orchestras for decades, as well as reviving forgotten compositions and teaching. This time he will be joined by Pedro José Rodríguez (with whom he performed at the 69th edition), one of the most prominent pianists in Basque Spain, who gives regular concerts throughout Europe and is deeply involved in Pamplona's musical life, and the flautist Eduard Sánchez, an internationally renowned soloist and professor in Barcelona, who frequently performs at prestigious international festivals. The trio will present rarely heard flute compositions from the Romantic period, including works by Theobald Böhm, Friedrich Kuhlau, Franz Doppler, Gioacchino Rossini (arranged by Böhm) and Karl Doppler, as well as three adapted movements from Wolfgang Amadeus Mozart's fairy-tale opera The Magic Flute. Special mention should be made of Böhm, a German inventor and virtuoso musician who is credited with developing the valve system and the resulting significant improvements to the modern transverse flute, demonstrating that it is possible to better »imitate« the human voice.



Petek / Friday, 2. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

DUETTSSIMO

DALIA DĒDINSKAITĒ, violina / *violin*

GLEB PYŠNIAK, violončelo / *cello*

Program / *Programme*:

Anatolijus Šenderovas: Dialogi za violino in violončelo / *Dialogues for Violin and Cello*

Zoltán Kodály: Duo za violino in violončelo, op. 7
Duo for Violin and Cello, Op. 7

Pēteris Vasks: Castillo Interior

Maurice Ravel: Sonata za violino in violončelo
for Violin and Cello

Združitev violine in violončela se zdi nekoliko zapostavljena, vendar je ena izmed najbolj intimnih v glasbi. *Duo za violino in violončelo, op. 7*, madžarskega skladatelja Zoltána Kodályja in *Sonata za violino in violončelo* francoskega skladatelja Maurice Ravela sta zagotovo najbolj priljubljeni skladbi v tem kontekstu. Prav zato imata tudi ključno vlogo v repertoarju teh dveh godal in ju bomo slišali v interpretaciji zasedbe Duettissimo, ki jo sestavljata ena od najbolj uglednih litovskih violinistk Dalia Dėdinskaitė, dobitnica številnih nagrad (med drugim Mednarodnega tekmovanja Violine v Dresdnu) in asistentka na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju, ter litovski violončelist Gleb Pyšniak, učenec legendarne Natalije Gutman, ki nastopa v koncertnih dvoranah, kot so dunajski Musikverein, amsterdamski Concertgebouw in velika dvorana Moskovskega konservatorija. Poleg omenjenih del bosta zaigrala tudi »glasbeno molitev« enega vodilnih sodobnih latvijskih skladateljev Pēterisa Vaska, kot tudi prav njima posvečeno kompozicijo *Dialogi* legendarnega litovskega skladatelja Anatolijusa Šenderovasa.

A somewhat overlooked combination, the violin and cello duo is nevertheless one of the most intimate in music. The Duo for Violin and Cello by the Hungarian composer Zoltán Kodály and the Sonata for Violin and Cello by the French composer Maurice Ravel are perhaps the two most popular works for this instrumental pairing, and therefore occupy a key position in the repertoire for these two instruments. We will hear them performed by Duettissimo, a duet consisting of one of Lithuania's most prominent violinists, Dalia Dėdinskaitė, the winner of many national and international competitions (including the prestigious International competition Violine in Dresden) and an assistant at the University of Music and Performing Arts Vienna, and the Lithuanian cellist Gleb Pyšniak, a pupil of the legendary Natalia Gutman, who regularly performs in prestigious concert halls such as the Musikverein in Vienna, the Concertgebouw in Amsterdam and the Grand Hall of the Moscow Conservatoire. In addition to the above works they will perform a »musical prayer« by Pēteris Vasks, one of Latvia's leading contemporary composers, and a work of which they are the dedicatees: Dialogues for Violin and Cello by the legendary Lithuanian composer Anatolijus Šenderovas.



Ponedeljek / Monday, 5. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

JENS-PETER MAINTZ

violončelo / *cello*

HARTMUT ROHDE

viola

RICK STOTIJN

kontrabas / *double bass*

OLE KRISTIAN DAHL

fagot / *bassoon*

RIE SHIMADA

klavir / *piano*

KEN NAKASAKO

klavir / *piano*

ZSUZSA BÁLINT

klavir / *piano*

NAOKO SONODA

klavir / *piano*

Program / *Programme:*

Ludwig van Beethoven: Duet za violo in violončelo v Es-duru, WoO 32 / *for Viola and Cello in E-flat major, WoO 32*

Gustav Schreck: Sonata za fagot in klavir, op. 9
Bassoon Sonata, Op. 9

Robert Schumann: Pravljične slike za violo in klavir, op. 113 / *Fairy Tale Pictures for Viola and Piano, Op. 113*

Ludwig van Beethoven: Sonata za violončelo in klavir št. 3 v A-duru, op. 69 / *Cello Sonata No. 3 in A major, Op. 69*

Astor Piazzolla: Veliki tango za kontrabas in klavir
Le Grand Tango for Double Bass and Piano

Eno od poslanstev Festivala Ljubljana je izobraževanje mladih glasbenikov, kar negujejo z organizacijo mojstrskih tečajev. Med profesorji so vsako leto redni gostje violončelist Jens-Peter Maintz, ki je član prestižnega cikla *Koncerti Spectrum v Berlinu*, violist Hartmut Rohde, častni član Kraljeve glasbene akademije v Londonu, kontrabasist Rick Stotijn, ki izvaja svetovne premiere sodobne glasbe, in fagotist Ole Kristian Dahl, ki je od leta 2017 gostujoči profesor na Kraljevem kolidžu za glasbo v Londonu. Izvrstni pedagogi bodo predstavili zanimiv program, ki vključuje skladbi Ludwiga van Beethovna, ki je ključno prispeval k razvoju komorne glasbe, sonato Gustava Schrecka, ki je kot zborovodja izboljšal umetniško kakovost izvedb v slavni Šoli svetega Tomaža v Leipzigu, skladbe Roberta Schumannna, ki v svoji glasbi skoraj programsko pripoveduje pravljичne zgodbe, za konec pa bo večer začinjen s tangom Astorja Piazzolle, ki je v svojo glasbo vključeval elemente jazza in klasične

glasbe. Nastopajoče bodo spremljali pianisti Rie Šimada, ki je zaposlena na Univerzi za glasbo in uprizoritvene umetnosti v Mannheimu, Ken Nakasako, ki deluje v Berlinu, Zsuzsa Bálint, ki se posveča eksperimentalnim projektom in zmagovalka številnih mednarodnih klavirskih ter komornih tekmovanj Naoko Sonoda.

One of the missions of the Ljubljana Festival is the nurturing of young musicians, which partly takes place through the organisation of masterclasses. Among the guest teachers who return each year are cellist Jens-Peter Maintz, a member of the prestigious Spectrum Concerts Berlin ensemble; violist Hartmut Rohde, an honorary member of the Royal Academy of Music in London; double bassist Rick Stotijn, who has performed world premieres of works by contemporary composers; and bassoonist Ole Kristian Dahl, since 2017 a visiting professor at the Royal College of Music in London. These outstanding educators will present an interesting programme that includes two works by Ludwig van Beethoven, a key contributor to the development of chamber music; a sonata by Gustav Schreck, who as choirmaster improved the artistic quality of musical performance at the famous St Thomas School in Leipzig; pieces by Robert Schumann, whose music tells fairy tales in an almost programmatic manner; and, to complete the evening, a tango by Astor Piazzolla, whose music incorporates elements of jazz and classical music. The performers will be accompanied by the pianists Rie Shimada, who is employed at the Mannheim University of Music and Performing Arts; Ken Nakasako, who works in Berlin; Zsuzsa Bálint, who specialises in experimental projects; and winner of many piano and chamber music competitions Naoko Sonoda.



Torek / Tuesday, 6. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

TAMÁS ÉRDI

klavir / piano

Program / Programme:

Frédéric Chopin:

Preludij v c-molu, op. 28, št. 20 / *Prelude in C minor Op. 28, No. 20*

Fantazija – Impromptu, op. 66 / *Fantasy – Impromptu, Op. 66*

Uspavanka v Des-duru, op. 57 / *Berceuse in D-flat major, Op. 57*

4 mazurke, op. 24 / *Mazurkas, Op. 24*

Nokturno št. 21 v c-molu, op. posth / *Nocturne No. 21 in C minor, Op. posth.*

Nokturno št. 20 v cis-molu, op. posth / *Nocturne No. 20 in C-sharp minor Op. posth.*

Balada št. 1 v g-molu, op. 23 / *Ballade No. 1 in G minor, Op. 23*

Franz Liszt:

Madžarska rapsodija št. 3 v B-duru, S. 244/3
Hungarian Rhapsody No. 3 in B-flat major, S. 244/3

Madžarska rapsodija št. 6 v Des-duru, S. 244/6
Hungarian Rhapsody No. 6 in D-flat major, S. 244/6

Fontane vile d'Este iz zbirke Leta romanja III, S. 163/4
Les jeux d'eaux à la Villa d'Este from Years of Pilgrimage III, S. 163/4

Sposalizio iz zbirke Leta romanja II, S. 161/1
from Years of Pilgrimage II, S. 161/1

Mefistov valček št. 1 v A-duru, S. 514 / *Mephisto Waltz No. 1 in A major, S. 514*

Madžarski pianist Tamás Érdi je na začetku svoje glasbene poti študiral pod vodstvom Erike Becht, izumiteljice edinstvene metode, ki omogoča učenje in igranje brez partiture. Izpopolnjeval se je na Univerzi za glasbo in uprizoritvene umetnosti na Dunaju in na Kraljevem konservatoriju za glasbo v Torontu. Na tekmovanjih je osvojil nagrade Gundel, Junior Prima in Prima Primiissima, prejel pa je tudi viteški križ madžarskega reda za zasluge. Udeležuje se kot umetniški direktor letnega festivala klasične glasbe na prostem ob Blatnem jezeru. Kot pianist slovi po svojem romantičnem repertoarju, v katerem ključno mesto zasedata Frédéric Chopin in Franz Liszt, katerih dinamični opus bo predstavil na recitalu v Križevniški cerkvi. Chopin je stare forme, kot so preludij, fantazija, mazurka in nokturno, edinstveno preoblikoval, medtem ko je v primeru balade izumil povsem nov glasbeni žanr. Njegovo rahločutno in poglobljeno poznavanje zmožnosti klavirja je bilo dotlej brez primere. Šele po njegovi smrti pa je Liszt zares zablestel kot skladatelj. Njegova originalnost ni temeljila na invenciji melodije, harmonije, kontrapunkta in ritma, temveč na izvirni obravnavi teksture in zvočne barve ter razvijanju edinstvene, dotlej nedosegljive klavirske virtuoznosti.

The Hungarian pianist Tamás Érdi began his musical journey as a student of Erika Becht, the inventor of a unique method that allows people to learn and play without a score. He pursued further studies at the University of Music and Performing Arts in Vienna and the Royal Conservatory of Music in Toronto. He has won the Gundel, Junior Prima and Prima Primiissima prizes and was awarded the Knight's Cross of the Hungarian Order of Merit. He is also the artistic director of an annual open-air classical music festival at Lake Balaton. As a pianist, he is renowned for his Romantic repertoire, which centres on Frédéric Chopin and Franz Liszt, whose dynamic body of work he will present in a recital in the Križanke Church. Chopin gave a unique twist to old forms such as the prelude, the fantasia, the mazurka and the nocturne, while in the case of the ballad he invented an entirely new musical genre. His sensitive and deep knowledge of the piano's potential was unprecedented. It was only after Chopin's death, however, that Liszt really came into his own. Liszt's originality was not based on the invention of melody, harmony, counterpoint and rhythm, but on his original handling of texture and sound colours, and on the development of a unique, hitherto unattainable pianistic virtuosity.



Sreda / Wednesday, 7. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

ENSEMBLE.SI

MATIC KUDER, klarinet / *clarinet*

MARKO ZUPAN, flavta / *flute*

LUKA MITEV, fagot / *bassoon*

ANDREJ ŽUST, rog / *horn*

MARTINA FILJAK, klavir / *piano*

Program / Programme:

Ludwig van Beethoven: Trio za klavir, flavto in fagot v G-duru, WoO 37 / *for Piano, Flute and Bassoon in G major, WoO 37*

Franz Berwald: Kvartet za klavir in pihala v Es-duru, op. 1 / *Quartet for Piano and Winds in E-flat major, Op. 1*

Nikolai Rimsky-Korsakov: Kvintet za klavir in pihala v B-duru / *Quintet for Piano and Winds in B-flat major*

V nasprotju s simfonično ali solistično glasbo je komorna glasba nekakšna destilacija glasbene esence, zato potrebuje pozornejšega poslušalca. Ludwig van Beethoven zagotovo velja za eno največjih imen komornega žanra, njegov *Trio za klavir, flavto in fagot v G-duru* pa predstavlja mladostno, mozartovsko navdihnjeno delo. Franz Berwald je skladatelj, ki v zadnjih desetletjih doživlja nekakšno renesanso, njegov beethovnovski *Kvartet za klavir in pihala v Es-duru* je eno od številnih komornih del, ki jih je napisal. Nikolaj Rimski-Korsakov ne slovi kot komorni skladatelj, vendar je zapustil peščico del v tem žanru, med drugim melanholični *Kvintet za klavir in pihala v B-duru*. Našteta dela bo mogoče slišati v sofisticirani izvedbi klarinetista Matica Kudra in hornista Andreja Žusta, dveh od treh Slovencev med slovitimi Berliner Philharmoniker (Berlinskimi filharmoniki), flavtista Marka Župana, ki ima pestro mednarodno kariero kot solist, komorni glasbenik, improvizator, aranžer ter učitelj, fagotista Luke Miteva, ki se je že predstavil na številnih recitalih Festivala Ljubljana, trenutno pa je zaposlen v Konzerthaus Berlin (Koncertni hiši v Berlinu), ter pianistke Martine Filjak, ki ji je zmaga na Mednarodnem klavirskem tekmovanju v Clevelandu leta 2009 prinesla pot do mednarodnega uspeha.

Unlike symphonic or solo music, chamber music is a distillation of the musical essence, and thus requires a more attentive listener. Ludwig van Beethoven is without doubt one of the greatest names in chamber music, and his Trio for Piano, Flute and Bassoon in G major is a youthful, Mozart inspired work. Franz Berwald is a composer who has enjoyed something of a renaissance in recent decades, and his Beethovenian Quartet for Piano and Winds in E-flat major is one of the many chamber works he has written. Although Nikolai Rimsky-Korsakov is not renowned as a chamber composer, he left a handful of works in that genre, including the melancholic Quintet for Piano and Winds in B-flat major. These works will be heard in a sophisticated performance by the clarinetist Matic Kuder and hornist Andrej Žust, two of the three Slovenes in the famed Berliner Philharmoniker (Berlin Philharmonic), the flautist Marko Zupan, who has a varied international career as a soloist, chamber musician, improviser, arranger and teacher, the bassoonist Luka Mitev, who has appeared in numerous recitals organised by the Ljubljana Festival and is currently employed at Konzerthaus Berlin, and the pianist Martina Filjak, whose victory at the Cleveland International Piano Competition in 2009 set her on the path to international success.



Četrtek / Thursday, 8. 8., ob 18.00 / at 6.00 pm
Križevniška cerkev / Križevniška Church

EMANUEL ABBÜHL

oboa / oboe

REINHOLD FRIEDRICH

trobenta / trumpet

RADOVAN VLATKOVIĆ, rog / horn

ERIKO TAKEZAWA

klavir / piano

KIMIKO IMANI

klavir / piano

DANIJEL DETONI

klavir / piano

Program / Programme:

Johann Wilhelm Hertel: Koncert za trobento in klavir št. 1 v Es-duru / *Trumpet Concerto No. 1 in E-flat major*

Olivier Messiaen: Medzvezdni klic iz orkestrskega dela Iz kanjonov do zvezd... / *Interstellar Call from From the Canyons to the Stars...*

Manuel de Falla, prir. / arr. Paul Kochanski: Izbor iz cikla Sedem španskih ljudskih pesmi *Selection from Siete canciones populares españolas*

Mavrsko blago / *El paño moruno*

Nana

Polo

Asturjska / *Asturiana*

Jota

Gustav Mahler: Kjer trobentajo lepe trobente iz cikla Dečkov čudežni rog / *Where the Fair Trumpets Sound from The Boy's Magic Horn*

Gustav Mahler, prir. / arr. Alisa Kratzer: Blumine iz Simfonije št. 1 v D-duru, »Titan« / *from Symphony No. 1 in D major »Titan«*

Carl Reinecke: Trio za klavir, obojo in rog, op. 188 *Trio for Piano, Oboe, and Horn, Op. 188*

Četrtek večer v Križevniški cerkvi bo zaznamovan s pestrim komornim programom raznolikih skladateljev. V prvem delu bodo zazveneli koncert Johanna Wilhelma Hertla, ki je plodno komponiral v vseh zvrsteh, stavek za solo trobento iz orkestrskega dela Olivierja Messiaena in izbor ljudsko navdihnenih skladb Manuela de Falle. Po premoru sledijo skladbe Gustava Mahlerja in Carla Reineckeja, ki se je melodično zgledoval po Felixu Mendelssohnu Bartholdyju ter Robertu Schumannu. Dela bodo interpretirali oboist Emanuel Abbühl, ki so ga kritiki označili za »mojstra svojega inštrumenta in glasbenika *par excellence*«, trobentač Reinhold Friedrich, ki je od svojega uspeha na Mednarodnem glasbenem tekmovanju ARD leta 1986 izjemno dejaven poustvarjalec stare in nove glasbe ter predavatelj na mojstrskih tečajih po vsem svetu, in hornist Radovan Vlatković, ki je eden od tristo uglednih glasbenikov, ki so postali častni člani Kraljeve akademije za glasbo. Za klavirsko spremljavo bodo poskrbeli specialistka za solo klavir, klavirski duo in komorno glasbo Eriko Takezava, Kimiko

Imani, katere umetniški razvoj je zaznamoval študij pod Anatolom Ugorskim, in Danijel Detoni, ki je predan komorni glasbenik in profesor v Zagrebu.

Thursday's concert in Križevniška Church will feature a varied programme of chamber music by different composers. The first half will consist of a concerto by Johann Wilhelm Hertel, who was a prolific composer in multiple genres; a movement for trumpet solo from an orchestral work by Olivier Messiaen; and a selection of folk-inspired compositions by Manuel de Falla. After the interval the concert will continue with pieces by Gustav Mahler and Carl Reinecke, a composer whose models were Felix Mendelssohn Bartholdy and Robert Schumann. These works will be performed by the oboist Emanuel Abbühl, whom critics have described as »a master of his instrument and a musician par excellence«, trumpeter Reinhold Friedrich, who since winning second prize at the ARD International Music Competition in Munich in 1986 has been an extremely active performer of both early music and new music and has taught at masterclasses throughout the world, and hornist Radovan Vlatković, one of the 300 distinguished musicians to be named an honorary member of the Royal Academy of Music. They will be accompanied in the piano by Eriko Takezawa, a specialist in solo piano, piano duo and chamber music; Kimiko Imani, whose artistic development shows the influence of her studies with Anatol Ugorski; and Danijel Detoni, a committed chamber musician who teaches at the Academy of Music in Zagreb.



Četrtek / Thursday, 8. 8., ob 20.30 / at 8.30 pm
Poletno gledališče Križank / Križanke Summer Theatre

Giacomo Puccini: LA BOHÈME

koncertna vezija
concert version

GEORGE PEHLIVANIAN

dirigent / *conductor*
in drugi / *and others*

PEHLIVANIAN OPERA ACADEMY (Operna akademija Pehlivanian)

Festivalski orkester POA / *POA Festival Orchestra*

Zasedba / *Cast*:

Rodolfo, pesnik / *a poet*: **Ermin Aščerić, Ron**

Silberstein, Benjamin Pregl, Fabio Cruz

Mimi, šivilja in pletilja / *a seamstress*: **Lucia**

Palladino, Andrea Rodríguez-Gómez

Xiangning Ouyang, Rosy Anoush Svazlian

Marcello, slikar / *a painter*: **Milan Obradović,**

Tilen Udovič, Shahaf Regev

Musetta, pevka / *a singer*: **Talita Sofija Komelj,**

Gaja Napast, Olivia Haramis

Schaunard, glasbenik / *a musician*: **Lovro**

Korošec

Collin, filozof / *a philosopher*: **Strahinja Djokić**

Benoit, stanodajalec / *the landlord*: **Milan**

Obradović, Tilen Udovič

Alcindoro, državni uradnik / *a state councilor*:

Shahaf Regev, Lovro Korošec

Parpignol, prodajalec igrac / *a toy vendor*:

Ermin Aščerić, Ron Silberstein

Giacomo Puccini velja za največjega italijanskega opernega skladatelja po Giuseppeju Verdiju. Leta 1895 je dokončal svojo četrto opero, La bohème, ki slovi kot mojstrovina atmosferskega tonskega slikanja. Zgodba je postavljena v Pariz okoli leta 1830, prikazuje boemski življenjski slog revne šivilje in njenih prijateljev umetnikov, v središču pa je tragična zgodba. Osnovni milje revnih umetnikov v celoti služi melodrami, nakazana socialna kritika pa se umakne v ozadje. Opero bo v koncertni izvedbi predstavil dirigent George Pehlivanian, ki je študiral pri Pierru Boulezu, Lorinu Maazlu in Ferdinandu Leitnerju. Po desetih letih se vrača na oder poletnega festivala, pred tem je bil med letoma 2004 in 2014 reden gost. Leta 2020 je ustanovil Pehlivanian Opera Academy (Operno akademijo Pehlivanian), ki je izjemna priložnost za pevce in dirigente, da nadgradijo svoje veščine med pripravo operne produkcije. Akademija poskuša umetnike z medsebojnim sodelovanjem pripraviti na uravnoteženo kariero v opernem svetu, obenem pa jim nudi številne priložnosti za nastopanje na turnejah. Pehlivanian bo med izvedbo dirigentsko mesto prepuščal mladim dirigentom, prav tako pa se bodo med seboj izmenjevali pevci.

Giacomo Puccini is considered the greatest Italian opera composer after Giuseppe Verdi. In 1895 he completed his fourth opera, La bohème, a masterpiece of atmospheric tone-painting. The story is set in Paris in around 1830 and shows the bohemian lifestyle of a poor seamstress and her artist friends, before arriving at its tragic culmination. The depiction of the milieu inhabited by the penniless artists is entirely at the service of the unfolding melodrama, while any implied social criticism is relegated to the background. The concert performance of the opera will be conducted by George Pehlivanian, who studied with Pierre Boulez, Lorin Maazel and Ferdinand Leitner. He returns to the summer festival stage after ten years, having been a regular guest between 2004 and 2014. In 2020 he founded the Pehlivanian Opera Academy, which offers singers and conductors an excellent opportunity to hone their skills in the context of an opera production. By fostering mutual collaboration, the Academy aims to equip artists for a balanced career in the world of opera while also offering numerous opportunities for touring. Pehlivanian will relinquish the conductor's podium to young conductors during the performance, while the singers will also exchange roles among themselves.



Petek / Friday, 9. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

LJUBLJANA-DUNAJ LJUBLJANA-VIENNA

ENSEMBLE 4SAXESS

Andrej Omejc, sopranski saksofon
soprano saxophone

Oskar Laznik, altovski saksofon / *alto saxophone*

Tadej Šepec, tenorski saksofon / *tenor saxophone*

Dejan Prešiček, baritonski saksofon
baritone saxophone

Solisti / *Soloists:*

MONIKA BOHINEC, mezzosopran
mezzo-soprano

GABRIEL LIPUŠ, bariton / *baritone*

BENJAMIN ZIERVOGEL, violina / *violin*

Program / *Programme:*

Johannes Brahms, prir. / *arr. Andrej Omejc:*

Variacije na Haydnovo temo v B-duru, op. 56a
Variations on a Theme by Haydn in B-flat major, Op. 56a

Josip Ipavec, prir. / *arr. Andrej Omejc:*

Pesem v ljudskem tonu / *Song in Folk Tone* (Emil von Schönaich-Carolath)
Naša zvezda / *Our Star* (Simon Gregorčič)

Alojz Srebotnjak, prir. / *arr. Andrej Omejc:* Slovenski ljudski plesi / *Slovenian Folk Dances*

Josip Ipavec, prir. / *arr. Andrej Omejc:*

Ciganka (Neznan) / *Zingara* (Anonymous)

Če mogel vzdihne bi srca utopiti / *Ich will meine Seele tauchen* (Heinrich Heine)

Pomladni počitek / *Frühlingsrast* (Hans Willy Märten)

Joseph Lanner, prir. / *arr. Andrej Omejc:* Štajerski plesi, op. 165 / *Styrian Dances, Op. 165*

Benjamin Ipavec, prir. / *arr. Andrej Omejc:* Serenada za godalni orkester / *Serenade for String Orchestra*

Kvartet saksofonov Ensemble 4Saxess, ki ga sestavljajo Andrej Omejc, Oskar Laznik, Tadej Šepec in Dejan Prešiček, se je z nastopi v Evropi in ZDA ter na pomembnih glasbenih festivalih, kot tudi z uspešnim sodelovanjem z glasbeno založbo ZKP RTV Slovenija, razvil v eno od vodilnih tovrstnih zasedb pri nas in v tujini. Ideja koncepta *Ljubljana-Dunaj* je pokazati povezavo med mestoma tako s stališča programa kot gostov. Zasedbi se bodo na odru pridružili slovenska mezzosopranistka Monika Bohinec, ki deluje v Wiener Staatsoper (Dunajski državni operi), avstrijski violinist Benjamin Ziervogel, ki je že leta koncertni mojster Simfoničnega orkestra RTV Slovenija, ter koroško-slovenski baritonist Gabriel Lipuš, ki sodeluje z umetniki, kot sta Bernarda Fink in Vinko Möderndorfer. Vse skladbe na programu je priredil Omejc. Na sporedu bodo *Variacije na Haydnovo temo* Johannes Brahmsa, ki je večino časa preživel na Dunaju, samospevi v slovenskem in nemškem jeziku »slovenskega Schuberta« Josipa Ipavca, *Slovenski ljudski plesi* Alojza Srebotnjaka, *Štajerski plesi* Josepha Lannerja in slovenskemu občinstvu dobro poznana *Serenada* Benjamina Ipavca. Tako bo večer namenjen predstavitvi dopolnjevanja slovenske in avstrijske kulturne tradicije, ki vztraja še danes.

Through concert performances in Europe and the USA, appearances at major music festivals and a successful collaboration with the record label ZKP RTV Slovenia, the Ensemble 4Saxess saxophone quartet, consisting of Andrej Omejc, Oskar Laznik, Tadej Šepec and Dejan Prešiček, has developed into one of the leading ensembles of its type, both nationally and internationally. The idea behind the Ljubljana-Vienna project is to highlight the connection between these two cities, both through the programme and through the choice of guests. The ensemble will be joined on stage by the Slovene mezzo-soprano Monika Bohinec, a member of the ensemble of the Wiener Staatsoper (Vienna State Opera), the Austrian violinist Benjamin Ziervogel, a leader of the RTV Slovenia Symphony Orchestra since 2004, and the Carinthian Slovene baritone Gabriel Lipuš, a regular collaborator with artists such as Bernarda Fink and Vinko Möderndorfer. All the pieces in the programme have been arranged for the ensemble by Andrej Omejc. They include *Variations on a Theme by Haydn by Johannes Brahms*, who spent much of his professional life in Vienna, *songs in Slovene and German by Josip Ipavec*, the »Slovene Schubert«, *Slovenian Folk Dances by Alojz Srebotnjak*, *Styrian Dances by Joseph Lanner*, and *Benjamin Ipavec's Serenade*, a work well known to Slovene audiences. The focus of the evening will thus be on presenting the complementary Slovene and Austrian cultural traditions, a connection that still endures today.



Ponedeljek / Monday, 12. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

GARY LEVINSON IN PRIJATELJI / GARY LEVINSON AND FRIENDS

GARY LEVINSON, violina / violin

SERGIU SCHWARTZ, violina / violin

MICHAEL KLOTZ, viola

ADAM SAVAGE, viola

INBAL SEGEV, violončelo / cello

ANI AZNAVOORIAN, violončelo / cello

Program / Programme:

Johannes Brahms: Godalni sekstet št. 1 v B-duru,
op. 18 / *String Sextet No. 1 in B-flat major, Op. 18*

Pyotr Ilyich Tchaikovsky: Godalni sekstet v d-molu,
op. 70, »Spominek iz Firenc« / *String Sextet in D
minor, Op. 70* »Souvenir de Florence«

Čeprav se Johannes Brahms in Peter Iljič Čajkovski nista razumela, sta pomembna mejnika v romantizmu. Medtem ko je bil prvi navdušenec nad klasicizmom in je gradil obsežne skladbe z zapleteno, absolutno glasbeno logiko, je drugi pisal čustveno nabita dela s spevnimi temami. V prvem delu programa bo mogoče slišati Brahmsov *Godalni sekstet št. 1*, ki spada v vrsto izjemnih komornih del sredine 19. stoletja, v drugem pa bo zazvenel »Spominek iz Firenc« Čajkovskega, ki združuje klasično formo z ljudsko navdihnjnimi melodijami. Skladbi bodo interpretirali večplastni glasbenik Gary Levinson, ki ga kritiki cenijo zaradi intenzivne muzikalnosti ter spretne violinske tehnike, violinist Sergiu Schwarz, ki s svojim poustvarjalnim slogom sledi rojakoma Itzhaku Perlmanu in Pinchasu Zukermanu, violist Michael Klotz, eden redkih glasbenikov z dvojnimi magisterijem iz violine in viole na šoli Juilliard, mladi violist Adam Savage, zmagovalec Državnega tekmovanja YoungArts 2021, violončelistka Inbal Segev, ki je z naročanjem novih skladb predana poživitvi repertoarja za violončelo, ter violončelistka Ani Aznavoorian, prejemnica prestižne nagrade Bunkamura dvorane Orchard.

Although Johannes Brahms and Pyotr Ilyich Tchaikovsky did not get along, both are among the most important composers of the Romantic era. Where the former was an admirer of Classicism and constructed his large-scale works with a complex, absolute musical logic, the latter wrote emotionally charged works with melodious themes. The first part of the programme consists of Brahms's String Sextet No. 1, one of a series of outstanding chamber works from the mid-nineteenth century, while the second will be devoted to Tchaikovsky's »Souvenir de Florence«, a work that combines classical form with melodies inspired by folk music. The two works will be interpreted by the multifaceted violinist Gary Levinson, acclaimed by critics for his instinctive and expansive musicality and his virtuosic technique, violinist Sergiu Schwarz, whose interpretive style follows that of his countrymen Itzhak Perlman and Pinchas Zukerman, violist Michael Klotz, one of the few musicians to hold a double master's degree in violin and viola from the Juilliard School, the young violist Adam Savage, winner of the 2021 National YoungArts Competition, cellist Inbal Segev, who demonstrates her commitment to reviving the cello repertoire by commissioning new works, and cellist Ani Aznavoorian, recipient of the Bunkamura Orchard Hall Award.



Torek / Tuesday, 13. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

V DVOJE IN TWO

NUŠKA DRAŠČEK, vokal / *voice*

MARKO HATLAK

harmonika / *accordion*

Program / *Programme*:

Johann Sebastian Bach: Nun komm, der Heiden Heiland, BWV 659

Georg Friedrich Händel: »Lascia ch'io pianga«, arija Almirene iz opere Rinaldo / *Almirena's aria from Rinaldo*

Georges Bizet: »L'amour est un oiseau rebelle«, arija Carmen iz opere Carmen / *Carmen's aria from Carmen*

Domenico Scarlatti:
Sonata v d-molu / *in D minor*
Sonata v C-duru / *in C major*

Ruperto Chapí: »Cuando está tan hondo«, arija Socorra iz zarzuele El barquerillo / *Socorro's aria from El barquerillo*

Astor Piazzolla: Oblivion

Marko Hatlak: Harmagong

Nikola Badev: Parahodot mi pristigna

Marko Hatlak: Epic Pržanac

Astor Piazzolla: Yo soy María

Richard Galliano: New York Tango

Marko Hatlak: Zadnji ples

Dušan Velkaverh: Nad mestom se dani

Jure Robežnik: Lastovka

Nuška Drašček že vrsto let navdušuje občinstvo s svojim glasom, odsko prezenco in izredno širokim repertoarjem, ki sega vse od opere do jaza, blue-sa, popa, gospela, muzikala in šansona. V zadnjih letih se predstavlja na domačih in tujih odrih z virtuoznimi opernimi vlogami in zanimivimi programi popularne glasbe. Tokrat je združila moči z vsestranskim glasbenikom, harmonikarjem Markom Hatlakom, ki je na koncertnih odrih kot solist in komorni glasbenik prisoten že dobrih 20 let. Izvaja širok repertoar, ki sega od baročne glasbe do tanga in glasb sveta, v zadnjem času pa je aktiven tudi v skupini Marko Hatlak BAND. V skrbno oblikovanem programu, ki sta ga glasbenika poimenovala »V dvoje«, nam bosta v akustični različici predstavila svoj eklektični izbor najlepših melodij. Medtem ko bo v uvodnem delu programa podarek na baročni, klasicistični in romantični glasbi, bodo nato zazveneli šansoni, tangi, popevke in ljudske ter avtorske skladbe. V takšnem vzdušju nas bo ustvarjalni dvojec popeljal na zanimivo popotovanje skozi različna zgodovinska obdobja in glasbene sloge.

For several years now, Nuška Drašček has been captivating audiences with her voice, stage presence and remarkably broad repertoire, which ranges from opera to jazz, blues, pop, gospel, musicals and chanson. In recent years she has appeared both in Slovenia and abroad in important operatic roles and with interesting programmes of popular music. For this concert she has joined forces with the accordionist Marko Hatlak, a versatile musician who has been appearing on concert stages as a soloist and chamber musician for more than 20 years, performing a broad repertoire that ranges from Baroque to tango and world music. In recent years he has also been active with his own Marko Hatlak Band. Over the course of a thoughtfully planned programme, which they have called »In Two«, the two musicians will present their own eclectic selection of favourite tunes and perform them acoustically. The emphasis in the first part of the programme is on music from the Baroque, Classical and Romantic periods, after which they will move on to chansons, tangos, popular and folk songs and original compositions. In this way the duo will accompany us on a fascinating journey through different periods of history and different musical styles.



Sreda / Wednesday, 14. 8., ob 20.00 / at 8.00 pm
Križevniška cerkev / Križevniška Church

ROKOKOJSKE VARIACIJE ROCO VARIATIONS

**KOMORNI GODALNI ORKESTER
SLOVENSKE FILHARMONIJE
SLOVENIAN PHILHARMONIC
CHAMBER ORCHESTRA**

STEVEN LOY, dirigent / *conductor*

Solist / *Soloist*:

BERNARDO BRIZANI, violončelo / *cello*

Program / *Programme*:

Carl Philipp Emanuel Bach: Simfonija v h-molu, H. 661 / *Symphony in B minor, H. 661*

Pyotr Ilyich Tchaikovsky, prir. / *arr. Steven Loy*:
Variacije na rokokojsko temo v A-duru, op. 33
Variations on a Rococo Theme in A major, Op. 33

Pyotr Ilyich Tchaikovsky, prir. / *arr. Paul Wood*:
Nokturno za violončelo in godalni orkester, op.
19, št. 4 iz zbirke 6 skladb / *Nocturne for Cello and
Orchestra, Op. 19, No. 4 from 6 Pieces*

Juraj Marko Žerovnik: Start Up za godalni orkester
for String Orchestra

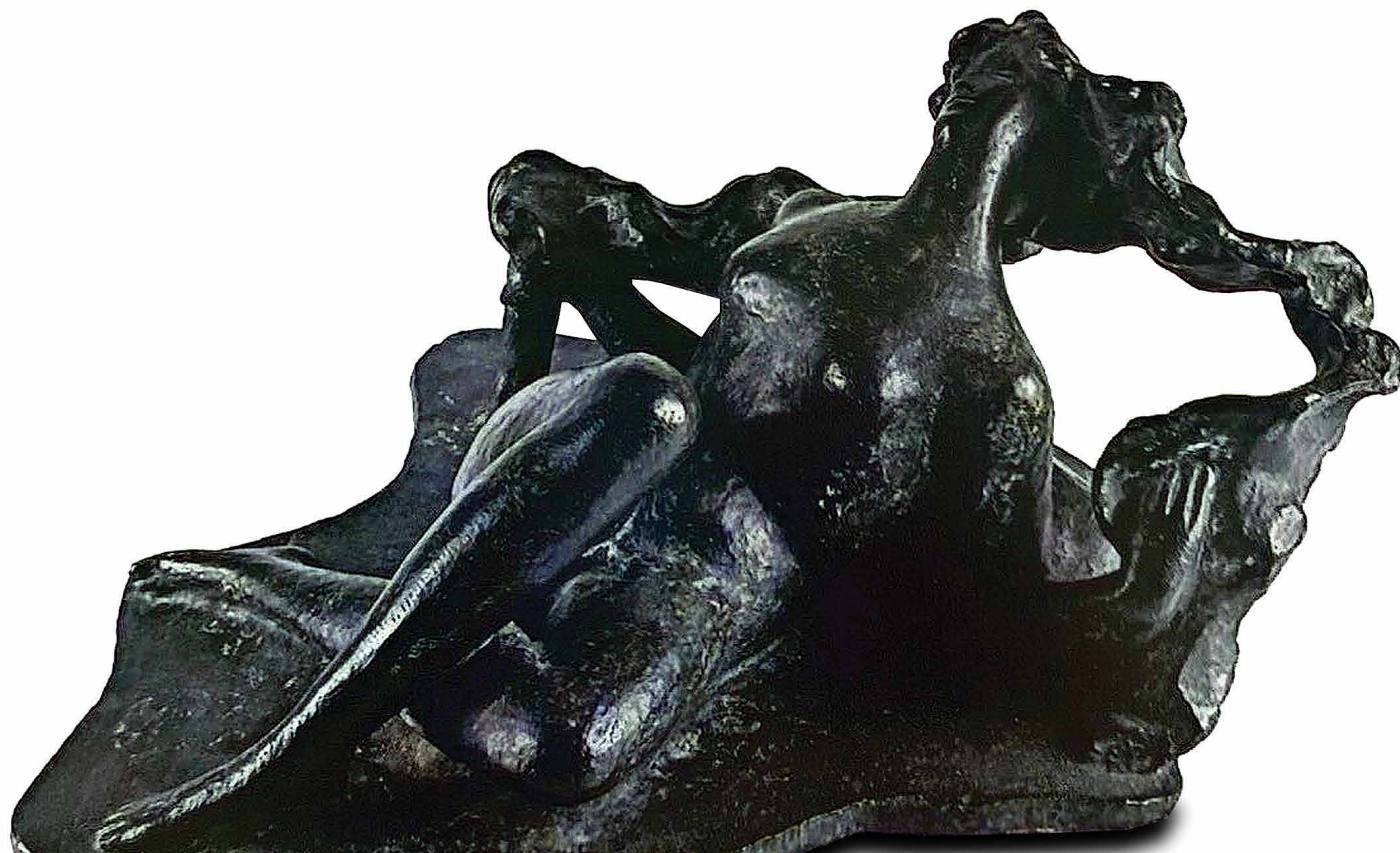
Franz Schubert / Gustav Mahler: »Deklica in smrt«
za godalni orkester / *»Death and the Maiden« for
String Orchestra*

Violončelist Bernardo Brizani si je po blestečem študiju v Ljubljani, Zagrebu, Firencah, Stuttgartu in Detmoldu izoblikoval uspešno kariero kot solist in komorni glasbenik. S Festivalom Ljubljana redno sodeluje že od leta 2019. Tokrat bo nastopil z v Sloveniji delujočim dirigentom Stevenom Loyem, ustanoviteljem ansambla za novo glasbo Neofonía, ki je pod njegovim vodstvom izvedel slovenske premiere mnogih pomembnih del poznega 20. in zgodnjega 21. stoletja. Vodil bo Komorni godalni orkester Slovenske filharmonije, ki je od svoje ustanovitve leta 1993 odigral več kot 400 koncertov doma in v tujini, med drugim večkrat na poletnem Ljubljana Festivalu. Predstavili bodo slogovno izredno pester repertoar, ki vključuje dinamično delo Carla Philippa Emanuela Bacha, mojstra nemškega viharškega sloga, nato slavne klasicistično in mozartovsko navdihnjene variacije Petra Iljiča Čajkovskega, kot tudi eno izmed njegovih presunljivih in liričnih miniatur, skladbo mladega, na Reki rojenega hrvaškega skladatelja Juraja Marka Žerovnika, ter enega od stebrov komornega glasbenega repertoarja, »Deklica in smrt« Franza Schuberta, čigar štiri stavke združuje isti motiv mrtvaškega plesa.

After distinguished studies in Ljubljana, Zagreb, Florence, Stuttgart and Detmold, the cellist Bernardo Brizani has forged a successful career as a soloist and chamber musician. He has made regular appearances at the Ljubljana Festival since 2019. This year, he will be performing with the Slovenia-based conductor Steven Loy, founder of the new music ensemble Neofonía, which has given Slovenian premieres of numerous important late 20th and early 21st century works under his direction. He will lead the Slovenian Philharmonic Chamber Orchestra, which since its foundation in 1993 has played over 400 concerts at home and abroad, including several at the summer Ljubljana Festival. Together they will present a stylistically diverse repertoire, including the dynamic work of Carl Philipp Emanuel Bach, a master of the German Sturm und Drang style, followed by Pyotr Ilyich Tchaikovsky's famous classicist and Mozart-inspired variations, as well as one of his haunting and lyrical miniatures, then a composition by Juraj Marko Žerovnik, a young Croatian composer born in Rijeka, and finally one of the mainstays of the chamber music repertoire, the »Der Tod und das Mädchen« in D minor by Franz Schubert, whose four movements are united by the motif of the danse macabre.

Sponzor / *Sponsor*:





Ponedeljek–petek / Monday–Friday, 19. 8.–6. 9.,
Križevniška cerkev / Križevniška Church

HOMMAGE À FRANČIŠEK SMERDU PETDESET LET KASNEJE / FIFTY YEARS LATER

Otvoritev razstave / Exhibition opening:
19. 8. ob 18.00 / at 6.00 pm

Delovni čas razstave / Exhibition Opening Hours:

Ponedeljek–petek / Monday–Friday:
10.00–16.00 / 10.00 am–4.00 pm

Na dneve, ko potekajo prireditve 72. Ljubljana Festivala v Križankah / *On days, when there are 72nd Ljubljana Festival events in Križanke:*
12.00–začetek prireditve / 12.00 pm–start of the event

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

Akademski kipar Frančišek Smerdu (1908, Postojna–1964, Ljubljana) se je zapisal v zgodovinski spomin kot izjemno subtilen in pronicljiv interpret človeškega telesa, ki ga je s svojimi kiparskimi in likovnimi videnji povzdignil v herojski, borbeni in polno čuteči človeški drži z značilnim monumentalno poudarjenim dojemanjem volumnov, mas, površin in prostorov pri javnih spomenikih, ki zaznamujejo pomembnost dogodkov ali oseb na eni strani, po

drugi pa je prefinjen interpret ženskega telesa, iz katerega izvabi mehko, nežnost, milino, čutnost, erotičnost in duhovno lepoto. Je kipar, ki je v svoj kiparski rokopis vnesel sledi kiparskih prijemov ustvarjalcev, ki so zaznamovali kiparstvo vse od konca 19. stoletja in večji del 20. stoletja, v največji meri Rodina, Maillola in Bernarda, pa tudi svojih profesorjev Kršinića in Meštrovića, in tematike, značilne za ta čas, ki jih je zajel v malo plastiko, figurine, kot je zapisala Špelca Čopič, in glave, s katerimi je vstopil v slovensko umetniško življenje. Že v letih 1938/39 je Stane Mikuž poudaril miren, dostojanstven izraz, pretehtane proporce, ki se ujemajo v čudoviti harmoniji: »*Prelivajoča se mehka igra svetlobe in sence na obrazu in kot okvir podrobneje izdelani lasje tvorijo neverjetno samo v sebi zaključeno celoto.*«

Na zagrebški Akademiji upodabljajočih umetnosti, ki jo je obiskoval med letoma 1928 in 1932, je znanje, ki ga je pridobil v Ljubljani na Državni moški umetno-obrtni šoli pri profesorjih Alojzu Repiču, Francetu Kralju in Antonu Severju, nadgradil z novimi pogledi profesorjev Rudolfa Valdeca, Roberta Mihanovića Frangeša in Frana Kršinića in ga okronal s širino in izrazno mogočnostjo Ivana Meštrovića na enoletni specializaciji leta 1933, kar je bila dobra popotnica za samostojno ustvarjalno pot.

Kot mnogi Primorci, ki so jih iz rojstnih krajev v tridesetih letih izgnali italijanski fašisti, se je iz Postojne umaknil v Ljubljano in se po drugi svetovni vojni uveljavil kot pronicljiv profesor za kiparstvo na novoustanovljeni Akademiji upodabljajočih umetnosti v Ljubljani in prepoznaven avtor javne (spomenik Francetu Prešernu v Kranju s pomočjo akademskega kiparja Petra Lobode, 1950–1951; spomenik *Illegalca* v Ljubljani (1952), spomenik *Kraškim borcem* v Postojni (1952), spomenik padlim

v NOB (skupaj z Zoranom Didkom) v Bukovju (1955) in male plastike ter reliefov (v marmorju, žgani glini in bronu) vse od leta 1937 do 1964. Njegov spomenik padlim v NOB v Postojni je prvi kiparski spomenik na to temo na Primorskem. Kritika ga je umestila med dela, ki jih je opredelila kot »leteče kiparstvo«, tedaj uveljavljeno in vidno zastopano veje akcijskega kiparstva, ki je v duhu novega plastičnega idealizma z dinamiko, akcijo, razgibanim telesom in viharno draperijo razgibala kiparsko gmoto in ustvarila močan izraz poleta in zagona.

V zgodovino slovenskega kiparstva se je Frančišek Smerdu vpisal tudi kot prepoznaven avtor malih intimnih plastik, ki so v svoji izraznosti na poseben način monumentalne in jih je ustvarjal z enakim zanosom kot velika monumentalna dela. Že v intervjuju med drugo svetovno vojno je poudaril svojo naravnost približati se ljubiteljem in jih spodbuditi k sprejemanju njegovega ustvarjalnega creda: »Kakor vidite, sem šel s svojo plastiko ljudem naproti. Zato sem 'maloplastik'. Če jim ni do Davida, jim bo nemara prijal dvocentimetrski Samson. Ali da povem resno: Hotel bi ustvariti majhno, intimno plastiko, ki bo našemu občinstvu laže dostopna in ki utegne odpreti vrata tudi razumevanju velikih, monumentalnih plastičnih zasnov.«

Kiparju Frančišku Smerduju je bilo posvečenih več samostojnih razstav, posthumno so leta 1971 pripravili retrospektivno razstavo v Moderni galeriji, leta 1978, ob sedemdeseti obletnici njegovega rojstva, pa večjo razstavo v Postojni. Zadnja njegova monografija izpod peresa Špelce Čopič je nastala leta 2000.

Na razstavi v Križevniški cerkvi bomo predstavili izbor male plastike, ki je v lasti družine kiparjeve

hčerke, tudi akademske kiparke Mojce Smerdu, in tako počastili šestdeseto obletnico kiparjeve prerane smrti.

dr. Nelida Nemec

Academy-trained sculptor Frančišek Smerdu (1908, Postojna–1964, Ljubljana) is remembered on the one hand as a remarkably subtle and insightful interpreter of the human body, which he exalted, through his sculptural and wider artistic vision, in heroic, martial poses that are nevertheless full of human feeling, in public monuments commemorating important events or figures that typically feature monumentally accentuated perceptions of volumes, masses, surfaces and spaces; and on the other as a refined interpreter of the female form, from which he elicited softness, tenderness, gentleness, sensuousness, eroticism and spiritual beauty. He is a sculptor who incorporated into his own sculptural language the approaches of artists who had left their mark on sculpture from the late 19th century onwards and continued to do so throughout the greater part of the twentieth century: above all Rodin, Maillol and Bernard but also his own teachers Kršinič and Meštrovič. His subjects were those that were typical of the time and he addressed them in small sculptures (figurines, as Špelca Čopič calls them) and heads, the latter of which represented his entry into artistic life in Slovenia. Writing in 1938 or 1939, the eminent critic Stane Mikuš drew attention to the calm, dignified expression and considered proportions that came together in wonderful harmony: »The soft interplay of light and shade on the face, and the hair that frames it, sculpted in more detail, create a remarkably self-contained whole.«

At the Zagreb Academy of Fine Arts, which he attended between 1928 and 1932, he developed the skills he had acquired at the State School of Arts and Crafts in Ljubljana under Alojz Repič, France Kralj and Anton Sever, enhancing them with the new perspectives of teachers Rudolf Valdec, Robert Mihanović Frangeš and Fran Kršinič. He then crowned his training with a one-year specialisation in 1933 that enabled him to benefit from the breadth and expressive power of Ivan Meštrovič and served him well as he embarked on his own artistic career.

Like many other natives of Primorska driven from their homes by the Italian Fascist authorities in the 1930s, Smerdu left Postojna for Ljubljana, where after the Second World War he made his mark as an insightful professor of sculpture at the newly established Academy of Fine Arts and, from 1937 until his death in 1964, a distinctive creator both of public works (the France Prešeren monument in Kranj, assisted by Peter Loboda, 1950–1951); the Resistance monument in Ljubljana, 1952; the Karst combatants monument in Postojna, 1952; the monument to fallen National Liberation Struggle fighters in Bukovje, with Zoran Didek, 1955; and of small sculptures and reliefs (in marble, fired clay and bronze). His monument to fallen National Liberation Struggle fighters in Postojna was the first sculptural memorial of its kind in the Primorska region. Critics included it among works defined as »flying sculpture«, a branch of action sculpture popular at the time in which, in the spirit of the new plastic idealism, the sculptural mass was animated by dynamics, action, the articulation of the body and billowing drapery to create a powerful impression of flight and momentum.

Frančišek Smerdu also has a place in the history of Slovene sculpture as a creator of small, intimate works which, in their expressiveness, are monumental in their own way and which he created with the same enthusiasm as his large, monumental works. In an interview he gave during the Second World War, he spoke about his desire to bring his work closer to art lovers and encourage them to accept his new creative credo: »As you can see, with my sculptures I have tried to meet people halfway. That is why I am a small sculpture specialist. If they don't like David, they might like a two-centimetre Samson. Or, speaking more seriously: I would like to create a small, intimate form of sculpture that is more easily accessible to people and that might open the door to understanding larger, more monumental works.«

Frančišek Smerdu has been the subject of several solo exhibitions. In 1971 the Museum of Modern Art in Ljubljana dedicated a posthumous retrospective to him, while in 1978, coinciding with what would have been his seventieth birthday, a major exhibition was held in his native Postojna. The most recent monograph on him, by Špelca Čopič, was published in 2000.

The exhibition in Križevniška Church will consist of a selection of small sculptures owned by the family of Frančišek Smerdu's daughter Mojca Smerdu, herself an academy-trained sculptor, and serves to commemorate the sixtieth anniversary of his premature death.

dr. Nelida Nemec

Vstop prost / Free entrance

ZAV-SAVA.SI

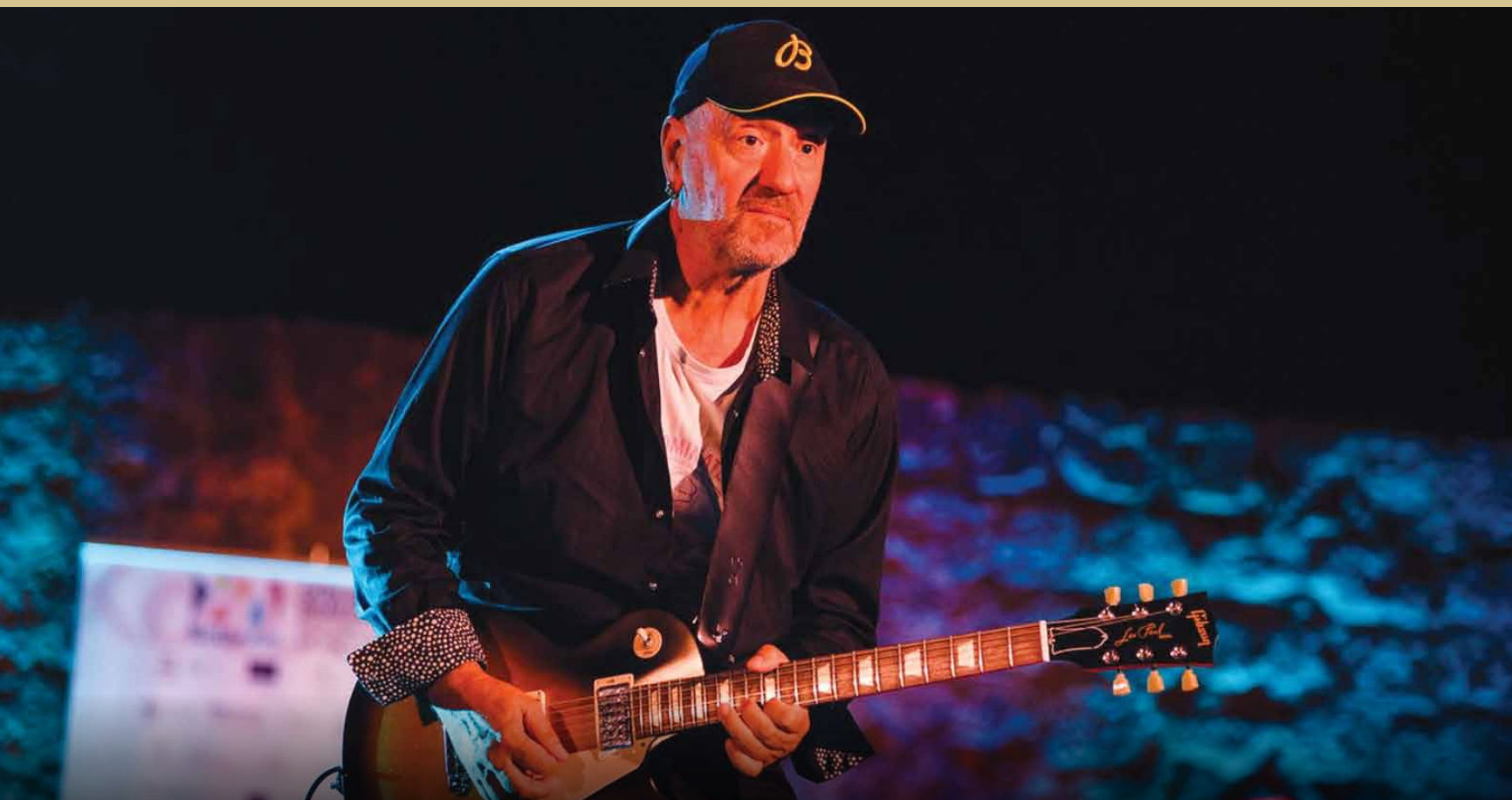


**Zavarovalnica Sava
je ponosni glavni
sponzor prireditev
72. Ljubljana Festivala.**

NIKOLI SAMI



SAVA
ZAVAROVALNICA



Ponedeljek / Monday, 19. 8., ob 20.30 / at 8.30 pm
Poletno gledališče Križank / Križanke Summer Theatre

ZAPPA DAY IN LJUBLJANA

ENSEMBLE DISSONANCE

JONATHAN STOCKHAMMER

dirigent / conductor

Solist / Soloist:

VLATKO STEFANOVSKI

solo kitara / solo guitar

Program / Programme:

Frank Zappa:

Outrage at the Valdez

Revised Music for Low Budget Orchestra

Naval Aviation

Put A Motor in Yourself

Dog-Meat (Dog Breath Variations & Uncle Meat)

The Black Page

Night School

The Beltway bandits

Peaches in Regalia

Moggio

G-Spot Tornado

Kontroverzni ameriški skladatelj, rock glasbenik, kitarist, pevec, vodja skupine The Mothers of Invention in borec proti cenzuri ter glasen kritik glasbene industrije Frank Zappa je bil avtor slogovno zelo raznolike glasbe. Opiral se je tako na popularno glasbo sredine prejšnjega stoletja kot na zvočne svetove skladateljev, kot so Igor Stravinski, Charles Ives, Edgard Varèse in Karlheinz Stockhausen, s čimer je pričaral večplastne teksture ter nenadne spremembe značaja, ki ustvarjajo učinka brechtovske odtujenosti in dadaistične konfrontacije. Njegov opus bosta z interpretativno globino predstavila uveljavljena zasedba Ensemble Dissonance, ki je z izvajanjem tehničnih sodobnih slovenskih del in klasičnih mojstrov in pustila pečat v slovenskem kulturnem prostoru, ter Jonathan Stockhammer, s katerim so nastopili lani (*Mahler v Ljubljani*). Dirigent se posveča eksperimentalnim in nekonvencionalnim koncertnim formatom, s katerimi ustvarja nove poslušalske izkušnje. V vlogi solista bo nastopil kitarist Vlatko Stefanovski, ki slovi po edinstveni tehniki in tonu. V zadnjih letih je igral in snemal po vsem svetu z vrhunskimi glasbeniki, kot so Tommy Emmanuel, Stochelo Rosenberg, Gibboni, Jan Akkerman, Teodosi Spasov, Stefan Milenković, Kudsi Erguner, Bojan Z., Manu Katche, Toni Levin in drugi.

Frank Zappa, the often controversial American composer, rock musician, guitarist, singer, leader of The Mothers of Invention, campaigner against censorship and vocal critic of the music industry, produced music in a wide variety of styles. His work drew on both mid-century pop music and the sonic worlds of composers such as Igor Stravinsky, Charles Ives, Edgard Varèse and Karlheinz Stockhausen, creating multi-layered textures and abrupt shifts in mood, resulting in Brechtian estrangement effects and Dadaist confrontation. Ensemble Dissonance, a renowned group that has made its mark on the Slovenian cultural scene with performances of works by contemporary Slovenian composers as well as classical masterpieces, and the conductor Jonathan Stockhammer, with whom they performed last year (Mahler in Ljubljana), will bring their interpretive breadth to Zappa's oeuvre. Stockhammer enjoys working with experimental and unconventional concert formats which create new listening experiences. The soloist will be Vlatko Stefanovski, a guitarist renowned for his unique technique and tone. In the last few years, Stefanovski has performed and recorded with top musicians such as Tommy Emmanuel, Stochelo Rosenberg, Gibboni, Jan Akkerman, Theodosii Spassov, Stefan Milenković, Kudsi Erguner, Bojan Z., Manu Katche, and Toni Levin, among others.



Torek / Tuesday, 20. 8., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

Modanse **SVETLANA ZAKHAROVA**

balet / *ballet*

Kostumi Modne hiše Chanel
Costumes by the House of Chanel

MuzArts, produkcija / *production*

Yuri Baranov, generalni producent / *general producer*

Ekaterina Matlashenko, izvršna producentka
executive producer

Irina Zibrova, nadzorna direktorica / *supervising director*

Timofey Ovsenni, vodja mednarodnih projektov
head of international projects

Sergei Shevchenko, vodja turnejske produkcije,
 oblikovalec luči / *touring production manager,
 lighting designer*

Anna Mogilevets, baletna mojstrica / *ballet master*

Lyudmila Semenyaka, korepetitorka baletne
 mojstrice / *ballet master répétiteur*

Program / *Programme:*

Come un Respiro (Kot dih / *Like a Breath*)

Georg Friedrich Händel, glasba / *music*

Mauro Bigonzetti, koreograf / *choreographer*

Roberto Zamorano, asistent koreografa
assistant choreographer

Helena de Medeiros, kostumografinja / *costume designer*

Carlo Cerri, oblikovalec luči / *lighting designer*
 Zasedba / *Cast*: **Svetlana Zakharova, Denis Savin, Artemy Belyakov, Mikhail Lobukhin, Anna Turazashvili, Elizaveta Kokoreva, Victoria Litvinova, Anna Grigorieva, Oxana Sharova, Anita Pudikova, Anna Zakaraya, Karim Abdullin, Kamil Yangurazov, Alexei Gaynutdinov, Anton Gaynutdinov, Ildar Gaynutdinov**

Gabrielle Chanel

Ilya Demutsky, glasba / *music*

Alexei Frandetti, libretist in režiser / *librettist and director*

Yuri Possokhov, koreograf / *choreographer*

Modna hiša Chanel / House of Chanel

(izdelala / *made by* Virginie Viard), kostumografija
costume design

Maria Tregubova, scenografka / *set designer*

Ilya Starilov, oblikovalec videa / *video designer*

Ivan Vinogradov, oblikovalec luči / *lighting designer*

Zasedba / *Cast*:

Gabrielle Chanel: **Svetlana Zakharova**

Chanelina sestra / teta / *Chanel's Sister / Aunt*:

Anna Turazashvili

Étienne Balsan: **Mikhail Lobukhin**

Arthur Capel: **Artemy Belyakov**

Parfumer / *Perfumer*: **Denis Savin**

Serge Lifar / Apollo / Golfist / *Golfer*: **Ildar**

Gaynutdinov

Mednarodno priznana primabalerina Svetlana Zakharova navdušuje svetovno občinstvo in kritike z izjemno tehniko ter iskrivo dramatično interpretacijo klasičnih in sodobnih vlog. Plesalka, ki je leta 1995 na mednarodnem tekmovanju Vaganova-PRIX v Sankt Peterburgu kot najmlajša tekmovalka osvojila drugo nagrado, je od leta 2003 članica Bolshoi Theatre (Akademskega državnega Bolšoj teatra iz Rusije). Zakharova bo po petih letih na festivalu nastopila drugič, tokrat pa prihaja z dvojno predstavo *Modanse*, ki je plod hitro rastočega podjetja za produkcijo uprizoritvenih umetnosti MuzArts. Pridružila se ji bo vrsta izvrstnih plesalcev iz Bolšoja, med njimi zvezda sodobnega plesa Ildar Gaynutdinov. Predstavo bo odprl balet *Kot dih*, ki ga je posebej za Zaharovo ustvaril koreograf Mauro Bigonzetti. Glasbena podlaga je niz klavirskih skladb Georga Friedricha Händla, baročne poteze pa so vidne tudi v kostumih, ki jih je oblikovala Helena de Medeiros, in koreografiji. Po premoru sledi bleščeč poklon legendarni modni oblikovalki Gabrielle Chanel, ki je rezultat sodelovanja med koreografom Jurijem Posohovom, skladateljem Iljo Demuckim in libretistom ter režiserjem Aleksejem Frandetijem, vsebuje pa več kot 80 kostumov modnega studia Chanel.

Internationally acclaimed prima ballerina Svetlana Zakharova is famous for thrilling audiences and critics all over the world with her formidable technique and her sparkling dramatic interpretation of classical and contemporary roles. The winner of the second prize at the 1995 Vaganova-Prix international ballet competition in St Petersburg, at which she was the youngest contestant, she joined the Bolshoi Ballet in 2003. Zakharova returns to the Ljubljana Festival after an interval of five years, this time with the brand-new double bill Modanse, produced by the rapidly growing production company MuzArts. She will be joined on stage by a cast of outstanding dancers from the Bolshoi Ballet, including Ildar Gaynutdinov, a star of contemporary dance. The performance will open with the ballet Come un respiro, created for Zakharova by choreographer Mauro Bigonzetti and set to a series of piano compositions by Georg Friedrich Händel. Baroque elements are also present in the costumes, designed by Helena de Medeiros, and in the choreography itself. After the interval comes a dazzling homage to the legendary fashion designer Gabrielle («Coco») Chanel, the result of a collaboration between choreographer Yuri Possokhov, composer Ilya Demutsky and librettist and director Alexei Frandetti, featuring more than 80 costumes from Chanel's fashion studio.



Sreda / Wednesday, 21. 8., ob 20.30 / at 8.30 pm
Poletno gledališče Križank / Križanke Summer Theatre

SLOVENSKI MLADINSKI ORKESTER SLOVENE YOUTH ORCHESTRA

ŽIVA PLOJ PERŠUH
dirigentka / conductor

Solist / Soloist:

LAURI PORRA
električna bas kitara
electric bass guitar

Program / Programme:

Scott Bradley, prir. / arr. **Patrick Morris, Tomaž Kukovič**: Tom & Jerry

Pietro Mascagni: Intermezzo iz opere Kmečka čast / from *Cavalleria rusticana*

John Williams: Tema iz filma Schindlerjev seznam *Theme from Schindler's List*

Pyotr Ilyich Tchaikovsky: Cvetlični valček iz baleta Hrestač / *Waltz of the Flowers from The Nutcracker*

Jani Golob: Pustite nam ta svet iz filma Čisto pravi gusar / *Leave Us This World from A Real Pirate*

Jani Golob: Poletje v školjki / *A Summer in a Sea Shell*

Lauri Porra: Entropia – Koncert za električno bas kitara in simfonični orkester / – *Concerto for Electric Bass Guitar and Symphonic Orchestra*

Leonard Bernstein: Mambo iz muzikala Zgodba z zahodne strani / *from West Side Story*

Nino Rota, prir. / arr. **Marjan Peternel**: Izbor iz filma Boter / *Selection from The Godfather*

Magnifico, prir. / arr. **Matija Krečič**: Pukni zoro

Marjan Kozina, Marjan Vodopivec, prir. / arr. **Nejc Bečan**: Kekec Medley

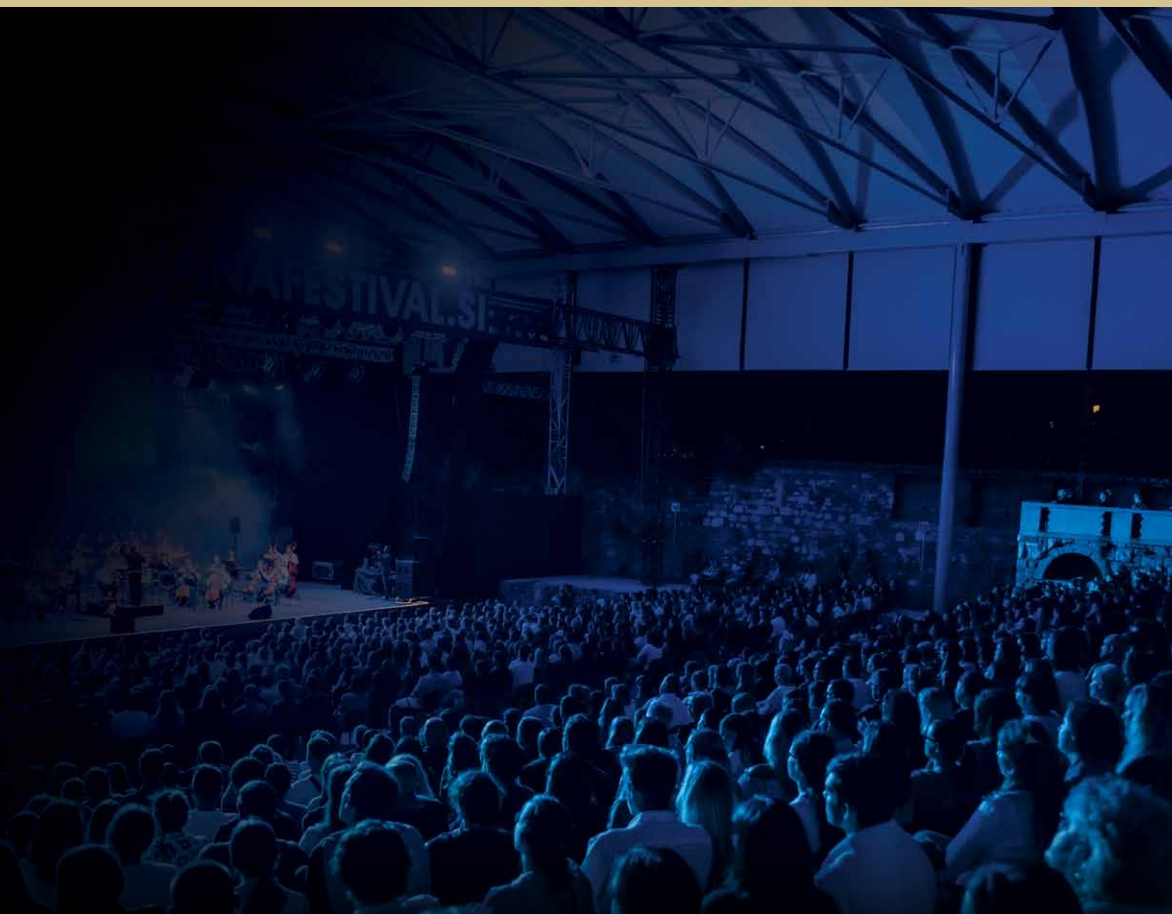
Filmska glasba je komponirana, aranžirana, kompilirana ali improvizirana glasba za spremljavo filmov. Nanjo je sprva močno vplival Richard Wagner s tehniko leitmotivov, katerih namen je naznanjanje junakov, predmetov in situacij, nato se je razvila v povsem samosvojo tradicijo, ki gane poslušalce po vsem svetu. Na sredinem večeru v Križankah bo mogoče prisluhniti raznolikemu naboru filmske glasbe ter klasičnim in popularnim odlomkom, ki so zazveneli v nekaterih najbolj priljubljenih animiranih in igranih filmih ter franšizah, kot tudi skladbi Laurija Porre, pravnuka Jeana Sibeliusa. Dela bo interpretirala Živa Ploj Peršuh, slogovno vsestranska dirigentka, ki bo vodila Slovenski mladinski orkester, katerega ustanoviteljica in umetniška vodja je. Orkester deluje od leta 2019 in mlade glasbenike, stare od 16 do 26 let, z različnimi projekti pripravi na profesionalno pot. V vlogi solista bo nastopil Porra, finski basist in skladatelj, ki je sodeloval že na več kot 50 izdanih albumih, ki segajo od heavy metala do sodobne klasične, elektronske, hip hop in pop glasbe.

Film music is composed, arranged, compiled or improvised music used to accompany films. Initially strongly influenced by Richard Wagner and his use of leitmotifs – recurring musical phrases associated with a particular character, object or situation – it later developed into entirely independent tradition that continues to move listeners throughout the world. Wednesday's concert at Križanke will give listeners the chance to hear a broad selection of film music and classical and popular excerpts that have featured in some of the most popular animated and live-action films and franchises, along with a composition by Lauri Porra, the great-grandson of composer Jean Sibelius. The programme will be performed by the Slovene Youth Orchestra under versatile conductor Živa Ploj Peršuh, the orchestra's founder and artistic director. Founded in 2019, the Slovene Youth Orchestra prepares young musicians aged 16–26 for a professional career through a variety of projects. The soloist will be the Finnish bassist and composer Lauri Porra, who has collaborated on more than 50 albums ranging from heavy metal to contemporary classical, electronic, hip-hop and pop.

S / M
s / o

Sponzor / Sponsor:

ie interEnergO
a kolag company
NENEHNO V POGONU



Četrtek / Thursday, 22. 8., ob 20.30 / at 8.30 pm
Poletno gledališče Križank / Križanke Summer Theatre

VEČER GLASBE JOHNA WILLIAMSA AN EVENING WITH THE MUSIC OF JOHN WILLIAMS

SOFIA PHILHARMONIC ORCHESTRA
 (Orkester Sofijske filharmonije)

NATIONAL PHILHARMONIC CHOIR
 (Nacionalni zbor Sofijske filharmonije)

NAYDEN TODOROV, dirigent / *conductor*

Program / *Programme:*

John Williams:

Koračnica iz filmov Indiana Jones / *The Raiders*
March from Indiana Jones

Hedwigina tema iz filmov Harry Potter / *Hedwig's*
Theme from Harry Potter

Double Trouble iz filma Harry Potter in jetnik iz
 Azkabana / *from Harry Potter and the Prisoner of*
Azkaban

Somewhere in My Memory iz filmov Sam doma
from Home Alone

Tema letenja iz filma E. T. – Vesoljček / *Flying The-*
me from E.T. the Extra-Terrestrial

Tema iz filma Schindlerjev seznam / *Theme from*
Schindler's List

Supermanova koračnica iz filmov Superman
Superman March from Superman

John Williams:

Tema iz filmov Vojna zvezd / *Main Title from Star Wars*

Bitka junakov iz filma Vojna zvezd: Epizoda III – Maščevanje Sitha / *Battle of the Heroes from Star Wars: Episode III – Revenge of the Sith*

Dvoboj usod iz filmov Vojna zvezd / *Duel of the Fates from Star Wars*

Jedijevi koraki in finale iz filma Vojna zvezd: Sila se prebuja / *The Jedi Steps and Finale from Star Wars: The Force Awakens*

Tema princese Leie iz filmov Vojna zvezd / *Princess Leia's Theme from Star Wars*

Cesarska koračnica iz filmov Vojna zvezd / *The Imperial March from Star Wars*

Yodina tema iz filmov Vojna zvezd / *Yoda's Theme from Star Wars*

Prestolna soba in tema iz filmov Vojna zvezd / *Throne Room and End Title from Star Wars*

John Williams je v dolgi karieri ustvaril nekaj najbolj priljubljene in prepoznavne filmske glasbe v zgodovini kinematografije. Čeprav je spreten v različnih kompozicijskih tehnikah, je v osnovi romantičen skladatelj, ki tradicionalni glasbeni izraz pogosto združuje s potezami avantgarde in popularne glasbe. Njegova sposobnost izražanja dramatičnega bistva filma je vodila do sodelovanja v raznovrstnih projektih, kot so *Indiana Jones*, *Jurski park*, *Schindlerjev seznam*, *JFK* in *Reševanje vojaka Ryana*. Za svoje delo je prejel številne nagrade, med njimi 26 grammyjev, pet oskarjev, tri emmyje in štiri zlate globuse. S 54 nominacijami za oskarja je največkrat nominiran skladatelj in nasploh drugi največkrat nominiran posameznik, takoj za Waltom Disneyjem. Njegovo glasbo bosta predstavila Sofia Philharmonic Orchestra (Orkester Sofijske filharmonije) in National Choir of Sofia Philharmonic (Nacionalni zbor Sofijske filharmonije) pod taktirko velikega oboževalca filmske sage Vojna zvezd Najdna Todorova, ki slovi po vsestranskosti in živih interpretacijah. Ta velja za enega najbolj nadarjenih sodobnih bolgarskih glasbenikov in vsestranskega poustvarjalca z živimi interpretacijami. Med študijem se je med drugim izobraževal pri Urošu Lajovicu. Z orkestrom, ki je bil ustanovljen leta 1892 in je ena izmed vodilnih institucij bolgarskega glasbenega življenja, sodeluje že od leta 2001, leta 2017 pa je postal njegov direktor.

Over the course of his long career, John Williams has created some of the most popular and recognisable film music in the history of cinema. Although skilled in a variety of compositional techniques, he is essentially a Romantic composer, often combining traditional musical expression with avant-garde and popular music. His talent for expressing the dramatic essence of a film has led to his work on productions such as the Indiana Jones franchise, Jurassic Park, Schindler's List, JFK and Saving Private Ryan. He has received numerous awards for his work, including 26 Grammy Awards, five Academy Awards, three Emmy Awards and four Golden Globe Awards. With 54 Oscar nominations, he is the most nominated composer and second most nominated person in Academy Awards history, behind Walt Disney. His music will be performed by the Sofia Philharmonic Orchestra and National Choir of Sofia Philharmonic, conducted by Nayden Todorov, a big fan of the Star Wars saga, who is known for his versatility and vibrant interpretations and who trained with Uroš Lajovic, among other conductors. He has been working with the Sofia Philharmonic, founded in 1892 and one of the leading institutions in Bulgarian musical life, since 2001 and was appointed director in 2017.

Sponzor / Sponsor:





Petek / Friday, 23. 8., ob 20.30 / at 8.30 pm
Poletno gledališče Križank / Križanke Summer Theatre

OTO PESTNER

BIG BAND RTV SLOVENIJA RTV SLOVENIA BIG BAND

Oto Pestner je v svoji glasbeni karieri izdal več kot 45 solističnih albumov, s skupino New Swing Quartet še 45 albumov in z Alpskim kvintetom več kot 30 (nekateri prodani v milijonskih nakladah), sodeloval je še na več kot 50 nosilcih zvoka. Kot skladatelj, aranžer, producent in izvajalec je sodeloval pri več kot 5000 skladbah. V 56 letih delovanja je Oto Pestner nastopil na okoli 10.000 koncertih po Sloveniji in svetu, največ pa je koncertiral s skupinami New Swing Quartet, Alpski kvintet ter kot solist. V ljubljanskih Križankah se bo z Big Bandom RTV Slovenija sprehodil po svoji bogati in raznoliki glasbeni poti in se dotaknil tako avtorskih pesmi, ki so zaznamovale njegovo preteklost, kot priredb, ki so pustile na njem največji pečat. Križanke bodo tako v znamenju odlične glasbe, na odru pa se mu bodo pridružila velika glasbena imena, ki zaenkrat ostajajo skrivnost.

Over the course of a remarkable career, Oto Pestner has released more than 45 solo albums, 45 albums with the New Swing Quartet and more than 30 albums with the Alpenoberkraiener (some of which sold more than a million copies). He has also worked on more than 50 other albums by other artists. As composer, arranger, producer and performer, he has collaborated on more than 5,000 compositions. Over the last 56 years Oto Pestner has performed at around 10,000 concerts in Slovenia and around the world, most of them with the New Swing Quartet or the Alpenoberkraiener or as a soloist. At Ljubljana's Križanke, the RTV Slovenia Big Band Orchestra will accompany him on a journey through his rich and diverse musical career, taking in original songs that encapsulate specific moments of his past and some of the arrangements that have made the greatest impression on him. Križanke will be filled with the sound of wonderful music as Oto Pestner is joined on stage by other big names from the world of music – whose identity must remain secret for the time being.

Koprodukcija / Co-production:



Sponzor / Sponsor:





Ponedeljek / Monday, 26. 8., ob 20.30 / at 8.30 pm
Poletno gledališče Križank / Križanke Summer Theatre

BOSSA DE NOVO

CÉSAR CAMARGO MARIANO

klavir / piano

Koncert ob premieri novega albuma / Concert presentation of the new album

Čeprav je komorna jazzovska skupina Bossa de novo povsem zvesta uveljavljenim standardom, vanje vnaša lokalne prvine, med katerimi so slovenske pesmi, različne popularne popevke, večjezičnost in tudi specifičen zvok, ki izhaja iz lastne glasbene senzibilnosti. Zasedbo, ki deluje od leta 2003, danes sestavljajo Primož Vitez (glas), Aljoša Kosor (klasična kitara), Mitja Vrhovnik Smrekar (folkala), Sergej Randjelovič Runjoe (folkala) in Marko Gregorič (akustična bas kitara). Na poletnem festivalu nastopajo že drugo leto zapored, tokrat pa so pripravili koncert ob premieri novega albuma. Tudi letos se je na njihovo povabilo odzval brazilski glasbenik César Camargo Mariano, ki jih bo spremljal na klavirju. Kot izvajalec je igral v številnih jazzovskih skupinah, med drugim Trio Sambalanço in Som Três. Kot aranžer je sodeloval s priznanimi brazilskimi umetniki, kot so Elis Regina, Wilson Simonal, Gal Costa in Ivan Lins. Za svoje ustvarjalno delo je prejel številne nagrade, še posebej pa izstopa njegov latin grammy za življenjske dosežke, ki ga je prejel leta 2007.

Although the chamber jazz group Bossa de Novo remains faithful to established standards, it introduces local elements to them, such as Slovene songs, various popular songs, multilingualism and a specific sound deriving from their own musical sensibilities. Founded in 2003, the group today consists of Primož Vitez (vocals), Aljoša Kosor (classical guitar), Mitja Vrhovnik Smrekar (percussion), Sergej Randjelovič, aka Runjoe (percussion) and Marko Gregorič (acoustic bass guitar). They are appearing at the summer festival for the second year in a row, this time with a concert premiering their new album. Once again this year they will be joined by the Brazilian musician César Camargo Mariano, who will accompany them on the piano. As well as performing with numerous jazz groups including the Sambalanço Trio and Som Três, Mariano has worked as an arranger with acclaimed Brazilian artists such as Elis Regina, Wilson Simonal, Gal Costa and Ivan Lins. He is the recipient of numerous awards, most notably a Latin Grammy Lifetime Achievement Award in 2006.



Torek / Tuesday, 27. 8., ob 18.00 / at 6.00 pm
Poletno gledališče Križank / Križanke Summer Theatre

PREDANI KORAKOM COMMITTED TO STEPS

JANA KOVAČ VALDÉS

režiserka in koreografinja
director and choreographer

V izdihljaju poletnih počitnic bomo v sklopu projekta *Predani korakom* že tradicionalno organizirali plesno-gibalne delavnice ter zaključno predstavo za otroke, ki so vključeni v rehabilitacijo na URI Soča. Pri projektu Festival Ljubljana že več let zapored sodeluje z Zavarovalnico Sava ter URI Soča, leta 2023 pa smo sodelovanje še razširili ter povabili tudi otroke, ki obiskujejo program sodobnega plesa na Konservatoriju za glasbo in balet Ljubljana. Otroci z URI Soča bodo tako konec avgusta en teden ponovno preživeli v družbi vrstnikov brez posebnih gibalnih ovir in tkali neprecenljive vezi, sklepali prijateljstva, pridobivali plesne in odrske izkušnje ter se predvsem zabavali. Na letošnjih delavnicah bo za spodbujanje nadobudnih mladih plesalcev drugo leto zapored skrbela plesna pedagoginja Jana Kovač Valdés, ki je lani proslavila okroglih 40 let pedagoškega dela v plesu. S svojimi bogatimi izkušnjami bo oblikovala koncept celotne predstave ter poskrbela, da bo ta zagotovo navdušila zbrano občinstvo. Plesne delavnice bodo potekale od 19. do 27. avgusta, zaključna prireditev pa bo v Poletnem gledališču Križank 27. avgusta ob 18. uri.

As the summer holidays come to an end, we will once again be holding dance and movement workshops (with final performance) for children undergoing rehabilitation at URI Soča, as part of the project Committed to Steps. The Ljubljana Festival has been involved in the project alongside Zavarovalnica Sava and URI Soča for a number of years. In 2023 we broadened our cooperation and invited children from the modern dance programme at the Ljubljana Conservatoire of Music and Ballet to take part in the project. Children from URI Soča will thus spend a week at the end of August in the company of peers without mobility impairments, forming precious bonds and friendships, gaining experience of dance and stage performance and, above all, having fun. For the second year in a row, the young dancers will be encouraged at this year's workshops by Jana Kovač Valdés, who last year celebrated 40 years as a dance teacher. She will use her wealth of experience to design the concept of the overall performance, which is certain to meet an enthusiastic response from the audience. The dance workshops will run from 19 to 27 August, with the final performance taking place at the Križanke Summer Theatre at 6.00 pm on 27 August.

Brezplačne vstopnice za predstavo lahko prevzamete pri blagajni Križank. / Free tickets for the performance are available at Križanke Box Office.



Univerzitetni rehabilitacijski inštitut
Republike Slovenije - Soča



KONSERVATORIJ ZA
GLASBO IN BALET
LJUBLJANA



PREDANI
KORAKOM

Sponzor / Sponsor:



SAVA
ZAVAROVALNICA



Torek / Tuesday, 27. 8., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

KONCERT OPERNIH ARIJ / CONCERT OF OPERA ARIAS

**SIMFONIČNI ORKESTER RTV
SLOVENIJA / RTV SLOVENIA
SYMPHONY ORCHESTRA**

OKSANA LYNIV
dirigentka / conductor

JUAN DIEGO FLÓREZ, tenor

Program / Programme:

Vincenzo Bellini:

Uvertura k operi Capuleti in Montegi / *Overture to I Capuleti e i Montecchi*

»O di Capellio, generosi amici«, arija Tebalda iz opere Capuleti in Montegi / *Tyball's aria from I Capuleti e i Montecchi*

»E serbato a questo acciaio«, arija Tebalda iz opere Capuleti in Montegi / *Tyball's aria from I Capuleti e i Montecchi*

»L'amo tanto, e m'è si cara«, arija Tebalda iz opere Capuleti in Montegi / *Tyball's aria from I Capuleti e i Montecchi*

Gaetano Donizetti:

»Inosservato penetrava... Angelo casto e bel«, arija Marcella iz opere Vojvoda Alba / *Marcello's aria from Il duca d'Alba*

»Ed ancor la tremenda porta... Come uno spirito angelico... Bagnato il sen di lagrime«, arija

Roberta iz opere Robert Devereux / *Roberto's aria from Roberto Devereux*

Gioachino Rossini:

Uvertura k operi Viljem Tell / *Overture to William Tell*

»Che sorda al mesto piano... Ah! Come nascondere«, arija Oresta iz opere Ermione *Oreste's aria from Ermione*

Charles Gounod: »Quel trouble inconnu me pénètre... Salut! demeure chaste et pure«, arija Fausta iz opere Faust / *Faust's aria from Faust*

Jules Massenet: Intermezzo k operi Thaïs *Méditation from Thaïs*

Jacques Offenbach: »Au mont Ida«, arija Parisa iz opere Lepa Helena / *Paris's aria from La Belle Hélerne*

Giuseppe Verdi:

Uvertura k operi Sicilijanske večernice / *Overture to I Vespri Siciliani*

»Ah sì, ch'io senta ancora, ch'io respiri... Dal più remoto esilio... Odio solo, ed odio atroce« arija Jacopa iz opere Dva Foscarija / *Jacopo's aria from I due Foscarini*

Uvertura k operi La traviata / *Overture to La traviata*

»Oh! fede negar potessi... Quando le sere al placido... L'ara, o l'avello«, arija Rudolfa iz opere Luisa Miller / *Rodolfo's aria from Luisa Miller*

Ukrajinska dirigentka Oksana Liniv in perujski tenorist Juan Diego Flórez po dveh letih ponovno sodelujeta na poletnem festivalu s koncertom opernih arij. Flórez je svojo glasbeno pot začel s petjem in igranjem perujske tradicijske in popularne glasbe, nato se je izobraževal v Filadelfiji. Od svojega profesionalnega debija leta 1996 na Rossinijevem opernem festivalu v Pesaru je nastopil v vseh večjih opernih hišah v Milanu, Berlinu, Salzburgu, New Yorku, Dunaju in Zürichu pod vodstvom vodilnih svetovnih dirigentov, posnel številne zgoščenke in prejel mnogo nagrad. Oksana Liniv se je glasbeno izobrazila v Lvovu in tam pozneje ustanovila mednarodni festival LvivMozArt. Leta 2013 je postala pomočnica glasbenega direktorja Kirila Petrenka v Bayerische Staatsoper (Bavarski državni operi), leta 2017 šefinja dirigentka Oper Graz (graške Opere), od leta 2022 pa je glasbena vodja Teatro Comunale di Bologna (Mestnem gledališču v Bologni). Leta 2021 je postala prva ženska, ki je dirigirala na Wagnerjevem Bayreuther Festspiele (Bayreuthskem festivalu). Poleg svoje mednarodne dirigentske kariere je strastna zagovornica klasične glasbe v Ukrajini in ukrajinska kulturna ambasadorica v svetu.

Returning to the summer festival after two years, the Ukrainian conductor Oksana Lyniv and Peruvian tenor Juan Diego Flórez will again collaborate with a concert of operatic arias. The latter began his musical career as a singer and performer of Peruvian traditional and popular music, then studied in Philadelphia. Since making his professional debut in 1996 at the Rossini Opera Festival in Pesaro, he has performed in the major opera houses in Milan, Berlin, Salzburg, New York, Vienna and Zurich under the direction of some of the world's leading conductors, recorded numerous CDs and won many awards. Oksana Lyniv studied music in Lviv, where she went on to establish the LvivMozArt international festival. In 2013 she became assistant music director to Kirill Petrenko at the Bayerische Staatsoper (Bavarian State Opera), in 2017 chief conductor of the Graz Oper (Opera), and since 2022 she has been the music director of the Teatro Comunale di Bologna. In 2021, she became the first woman to conduct at the Bayreuther Festspiele (Bayreuth Wagner Festival). In addition to her international career as a conductor, she is a passionate advocate for classical music in Ukraine, and a Ukrainian cultural ambassador around the world.

.....



Sponzor / Sponsor:





Sreda / Wednesday, 28. 8., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

LONDON SYMPHONY ORCHESTRA

(Londonski simfonični
orkester)

SIR ANTONIO PAPPANO

dirigent / conductor

Solistka / Soloist:

VILDE FRANG

violina / violin

Program / Programme:

Edward Elgar: Koncert za violino in orkester v h-molu, op. 61 / *Violin Concerto in B minor, Op. 61*

Gustav Mahler: Simfonija št. 1 v D-duru, »Titan«
Symphony No. 1 in D major »Titan«

Edward Elgar je bil skladatelj bogate invencije in edinstvenega značaja, kar ga je uvrščalo med najboljše evropske romantične umetnike ter v sam vrh britanske glasbe njegovega časa. Njegov *Koncert za violino in orkester v h-molu* je klasično zgrajen, a tonalno nejasen, in velja za enega najzahtevnejših v repertoarju. Gustav Mahler, ki je deloval v istem času, je prav tako pustil izjemen pečat v glasbeni zgodovini. Njegov opus je danes pomemben za vsakega velikega dirigenta in orkester, njegova *Simfonija št. 1* pa nas vodi od prebujanja narave prek ranjenega srca do končne triumfalne apotheoze. Skladbi bo predstavil priznani dirigent sir Antonio Pappano, ki bo s sezono 2024/25 postal šef dirigent London Symphony Orchestra (Londonskega simfoničnega orkestra), pred tem pa je bil 22 let glasbeni direktor Royal Opera House (Kraljeve operne hiše v Londonu). LSO si je v prejšnjem stoletju ustvaril sloves vrhunske institucije, mednarodno občinstvo pa dosega s turnejami, umetniškimi rezidencami, digitalnimi partnerstvi in obsežnim programom prenosov v živo. V prvem delu bo v vlogi solistke nastopila mednarodno uveljavljena violinistka Vilde Frang, ki je navdušila kritike s svojimi posnetki skladateljev, kot so Sergej Prokofjev, Jean Sibelius, Erich Wolfgang Korngold, Benjamin Britten, Carl Nielsen in drugi.

Edward Elgar was a richly inventive composer with a unique character, one of the finest European Romantic artists and the very finest exponent of British music in his day. His Violin Concerto is classically structured but tonally ambiguous and is considered one of the most demanding in the repertoire. Gustav Mahler, who was working in the same period, likewise left an extraordinary mark on musical history. Today his oeuvre occupies an important place in the repertoire of every major conductor and orchestra. His Symphony No. 1 takes us from the awakening of nature, past a wounded heart, to a final triumphant apotheosis. The two works will be directed by the renowned conductor Sir Antonio Pappano, who will take up the role of chief conductor of the London Symphony Orchestra in the 2024/25 season, having previously been music director of the Royal Opera House, Covent Garden for 22 years. Over the course of the past century, the LSO has established itself as one of the world's great musical institutions. It reaches international audiences with tours, artistic residences, digital partnerships and an extensive programme of live broadcasts. The soloist in the first part of the concert will be the internationally acclaimed violinist Vilde Frang, praised by critics for her recordings of composers including Sergei Prokofiev, Jean Sibelius, Erich Wolfgang Korngold, Benjamin Britten, Carl Nielsen, among others.

Sponzor / Sponsor:





Četrtek / *Thursday*, **29. 8.**, **ob 20.00** / *at 8.00 pm*
Gallusova dvorana / *Gallus Hall*, **Cankarjev dom**

LONDON SYMPHONY ORCHESTRA

(Londonski simfonični
orkester)

KAUNAS STATE CHOIR

(Državni zbor iz Kaunasa)

SIR ANTONIO PAPPANO

dirigent / conductor

Solist / Soloist:

BRUCE LIU, klavir / piano

**Zmagovalec Chopinovega
tekmovanja v Varšavi**

**Winner of the Chopin Competition
Warsaw 2021**

Program / Programme:

Hector Berlioz: Uvertura Rimski karneval, op. 9
Roman Carnival Overture, Op. 9

Frédéric Chopin: Koncert za klavir in orkester št. 1 v
e-molu, op. 11 / *Piano Concerto No. 1 in E minor,*
Op. 11

Gustav Holst: Planeti, op. 32 / *The Planets, Op. 32*

Hector Berlioz je s svojim inovativnim pristopom do orkestracije in programsko zasnovanimi deli močno vplival na razvoj glasbe. *Uvertura Rimski karneval* je zgodnje Berliozovo delo, ki vsebuje slavni solo angleškega roga. Frédéric Chopin je z združenjem spevnih melodij in briljantno klavirsko tehniko ustvaril opus, ki je za marsikaterega poslušalca vrhunec klavirske glasbe. Njegov *Koncert za klavir in orkester št. 1* je zgodnje delo, polno čustvene vznesenosti. Na drugi strani je Gustav Holst nekoliko bolj enigmatična figura, ki ga je njegova samosvoja filozofija postavila na pot daleč od glavnega toka evropske glasbe. Kljub temu je napisal še danes nadvse priljubljeno orkestrsko suito *Planeti*. Skladbi bosta zazveneli v interpretaciji sira Antonia Pappana, vrhunskega izvajalca simfonične in operne glasbe, ki je v preteklosti deloval v Oslu, Bruslju, Bayreuthu, Rimu in drugje. Vodil bo Kaunas State Choir (Državni zbor iz Kaunasa), ki z mednarodnim uspehom izvaja tako staro kot novo glasbo, in znameniti London Symphony Orchestra (Londonski simfonični orkester), katerega šef dirigent bo postal v prihodnji sezoni. LSO ima poleg rednih visokokakovostnih turnej po svetu tudi svojo založbo, pri kateri je izdal več kot dvesto posnetkov. V vlogi solista se bo znašel Bruce Liu, zmagovalec zadnjega Chopinovega tekmovanja v Varšavi leta 2021, na katerem je nadarjeni slovensko-italijanski pianist Aleksander Gadžijev zasedel drugo mesto.

With his innovative approaches to orchestration and programmatic works, Hector Berlioz had a significant influence on the development of music. The Roman Carnival Overture is an early work by Berlioz that features a prominent and famous solo for the cor anglais. Frédéric Chopin combined lyrical, expressive melodies with brilliant piano technique to create a body of work that for many listeners represents the absolute pinnacle of piano music. His Piano Concerto No. 1 is an early work full of emotional fervour. Gustav Holst, by contrast, is a slightly more enigmatic figure, whose original philosophy placed him on a path that was distant from the mainstream of European music. Despite this, he composed the orchestral suite *The Planets*, a work that is still extremely popular today. Conducting these works will be Sir Antonio Pappano, a consummate interpreter of the symphonic and operatic repertoires who has previously worked in Oslo, Brussels, Bayreuth, Rome and many other centres. He will conduct the Kaunas State Choir, internationally renowned for performances ranging from early music to contemporary works, and the famous London Symphony Orchestra, whose chief conductor he will become next season. As well as undertaking regular world tours, the LSO has its own record label LSO Live, through which it has released more than 200 recordings. The soloist will be Bruce Liu, winner of the last International Chopin Competition Warsaw in 2021, at which the talented slovene-italian pianist Alexander Gadžijev won second prize.

Sponzor / Sponsor:

**TRI
MO**



Petek / Friday, 30. 8., ob 20.30 / at 8.30 pm
Poletno gledališče Križank / Križanke Summer Theatre

UROŠ PERIĆ – 20 LET 20 YEARS z gosti / with guests

**BIG BAND RTV SLOVENIJA
RTV SLOVENIA BIG BAND**

LOJZE KRAJNČAN
dirigent / conductor

Leto 2024 je za izjemnega glasbenika Uroša Perića edinstveno, saj slavi 20-letnico samostojne glasbene poti. Ob tej priložnosti bo v prekrasnih ljubljanskih Križankah pripravil posebno glasbeno poslastico s svetovno znanimi gosti in svojim zvestim Big Bandom RTV Slovenija pod taktirko Lojzeta Krajnčana. Uroš Perić je glasbeno kariero začel leta 2004 z Orkestrom Moonlighting, od takrat pa nastopal v več kot 26 državah sveta in uspešno izpeljal več kot tisoč samostojnih koncertov. Doma in po svetu je poznan po pristnih interpretacijah, ki poslušalce popeljejo v zlato dobo jazza, soula in bluesa, njegove skladbe pa je mogoče najti tudi na več deset kompilacijah po vsem svetu. S svojo karizmatičnostjo in vrhunsko izvedbo je prepričal največja svetovna glasbena imena, kot so Quincy Jones, Sheila Raye Charles, Jacob Collier, Ernie Watts, glasbeni poznavalci pa njegove klavirske nastope primerjajo celo z nastopi velikega Gena Harrisa. V Križankah nam bo Uroš z gosti pričaral pravo jazzovsko pravljico.

The year 2024 is a special one for the extraordinary musician Uroš Perić – one in which he celebrates twenty years of a remarkable career. To mark the occasion, he will be hosting a special musical treat at Ljubljana's beautiful Križanke, featuring world-famous guests and his faithful RTV Slovenia Big Band conducted by Lojze Krajnčan. Uroš Perić began his musical career in 2004 with the Moonlighting Orchestra. Since then, he has appeared in more than 26 countries and performed more than 1,000 solo concerts. He is known at home and abroad for his authentic interpretations that transport listeners to the golden age of jazz, soul and blues. His compositions appear on dozens of compilations around the world. His charisma and top-class performances have won him plaudits from some of the world's biggest musical names, including Quincy Jones, Sheila Raye Charles, Jacob Collier and Ernie Watts. Musical connoisseurs even compare his piano performances to those of the great Gene Harris. Uroš and guests will conjure up a true jazz fairy tale for us at Križanke.

Koprodukcija / Co-production:



Sponzor / Sponsor:





Sobota / Saturday, 31. 8., ob 20.30 / at 8.30 pm
Poletno gledališče Križank / Križanke Summer Theatre

VLADO KRESLIN

MALI BOGOVI & BELTINŠKA BANDA

Gostja / Guest: **MASAYAH**

Na Ljubljana Festivalu bo 31. avgusta že triin-
tridesetič nastopil slovenski pevec in avtor Vlado
Kreslin s svojima zasedbama Mali bogovi in Beltinš-
ka banda, posebna gostja pa bo Masayah.

Vlado Kreslin je glasbenik in avtor, performer in
trubadur svobode, multietničnosti, človeške skup-
nosti, solidarnosti in radosti življenja. Svoje kariere
ne ohranja z nostalgичnim preigravanjem starih
stvaritvami, celo bolj razigranimi, kot so tiste izpred
desetletij, z bolj optimističnimi in bodrilnimi v kri-
znih časih predrugačenega sveta. Naj se vsak dan
začne s Kreslinovo *Vse se da* in dan bo lepši ...

Žirija za podelitev Ježkovih nagrad, 2020

Vlado Kreslin je slovenski glasbeni fenomen, ki že
desetletja s svojo neposrednostjo, izvrstno poezijo
in interpretacijo skozi skrivnostno tančico svojega
glasu podaja Sloveniji več kot svojo dušo, podaja
nam odsev, podaja nam kulturno dediščino, pra-
vzaprav nam podaja nazaj sebe, na tako subtilen
in prefinjen način, da tega skoraj ne opazimo, si pa
znova in znova želimo njegove glasbe.

nadlani.si

*On 31 August, the Slovene singer and songwriter
Vlado Kreslin will perform at the Ljubljana Festival
for the 33rd time with his groups Mali Bogovi and
Beltinška Banda, while this year's special guest will
be Masayah.*

*Vlado Kreslin is a musician, songwriter, performer
and troubadour who celebrates freedom, multi-
-ethnicity, community, solidarity and the joy of life.
Instead of rehashing his old work or relying on nos-
talgia, Kreslin keeps surprising us with new songs,
even more playful than those of decades ago,
more optimistic and upbeat in times of crisis in a
changing world. Let every day begin with Kreslin's
Vse se da and it will be a brighter one.*

The Ježek Awards Jury, 2020

*Vlado Kreslin is a musical phenomenon whose im-
mediacy, outstanding poetry, and voice, with its
mysterious veil, have for decades revealed more
than his soul – they have given us a mirror, they
have given us cultural heritage, indeed, they have
given us back our very selves, in such a subtle and
sophisticated way that we hardly notice it, yet we
yearn for his music time and again.*

nadlani.si

Sponzor / Sponsor:



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



Ponedeljek / Monday, 2. 9., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

FILARMONICA DELLA SCALA

(Filharmonični orkester milanske Scale / *La Scala Philharmonic Orchestra*)

RICCARDO CHAILLY

dirigent / conductor

Program / Programme:

Pyotr Ilyich Tchaikovsky: Simfonija št. 5 v e-molu, op. 64 / *Symphony No. 5 in E minor, Op. 64*

Maurice Ravel:

Dafnis in Hloa, suita št. 1 / *Daphnis et Chloé, Suite No. 1*

Dafnis in Hloa, suita št. 2 / *Daphnis et Chloé, Suite No. 2*

Glavni partner orkestra
Main partner of the orchestra:

MAIN PARTNER



Letošnji poletni festival bo zaznamovala tudi vrnitev Riccarda Chaillyja, ki je nastopil na 61. Ljubljana Festivalu s slovitim Gewandhausorchester Leipzig (Gewandhaus orkestrom Leipzig). Svetovno prepoznani italijanski dirigent je bil v preteklosti kapelnik Gewandhaus orkestra Leipzig in je 16 let vodil Concertgebouworkest (Kraljevi orkester Concertgebouw). Danes deluje kot glasbeni direktor znamenite in zgodovinsko pomembne operne hiše Teatro alla Scala (milanska Scala), ustanovljene leta 1778, ter glavni dirigent Filarmonica della Scala (Filharmoničnega orkestra milanske Scale). Redno dirigira najpomembnejšim simfoničnim orkestrom in sodeluje na mednarodnih festivalih. Tokrat bo s Filharmoničnim orkestrom milanske Scale izvedel *Simfonijo št. 5 v e-molu, op. 64*, Petra Iljiča Čajkovskega. Ta je po zgledu Ludwiga van Beethovna in Roberta Schumanna zasnovana ciklično, saj ima v vseh stvkih ponavljajočo se glavno temo, in v absolutni glasbeni govorici, saj je v nasprotju z mnogimi skladateljevimi deli brez zunajglasbenih aluzij. Chailly bo nato z orkestrom izvedel še orkestrski suiti *Dafnis in Hloa* Maurice Ravela, ki velja za mojstra orkestracije. Ravel je v tem delu s popačenjem znanih zvokov (dušenje, nenavadni registri ipd.) dosegel povsem edinstvene in nove orkestrske barve.

This year's summer festival will also be marked by the return of Riccardo Chailly, who appeared at the 61st Ljubljana Festival with the renowned Gewandhausorchester Leipzig. The world-renowned Italian conductor was formerly Kapellmeister of the Gewandhausorchester Leipzig and led the Concertgebouworkest (Royal Concertgebouw Orchestra) for 16 years. He is currently Music Director of the Teatro alla Scala, the famous and his-

torically important opera house in Milan, founded in 1778, and Principal Conductor of the Filarmonica della Scala (La Scala Philharmonic Orchestra). He regularly conducts major symphony orchestras and participates in international festivals. On this occasion, he will lead the Filarmonica della Scala in a performance of Tchaikovsky's Symphony No. 5 in E minor, Op. 64. This work, inspired by Ludwig van Beethoven and Robert Schumann, is conceived in a cyclical manner, with a recurring main theme in all movements, and characterised by an absolute musical language, as it is free of non-musical allusions, unlike many of the composer's works. Next, Chailly will conduct the orchestral suites Daphnis and Chloé by Maurice Ravel, who is regarded as a master of orchestration. In this work, Ravel created entirely unique and novel orchestral colours by distorting familiar sounds, with the use of damping, unusual registers, and so on.

Dogodek smo pripravili v sodelovanju z Italijanskim inštitutom za kulturo v Sloveniji. / *This event is organised in collaboration with the Italian Cultural Institute in Slovenia.*



Sponsor / Sponsor:





Torek / Tuesday, 3. 9., ob 20.00 / at 8.00 pm
Gallusova dvorana / Gallus Hall, Cankarjev dom

Zaključek 72. Ljubljana Festivala
Closing of the 72nd Ljubljana Festival

**ORKESTER
SLOVENSKE
FILHARMONIJE
SLOVENIAN
PHILHARMONIC
ORCHESTRA**

CHARLES DUTOIT
 dirigent / conductor

Solistka / Soloist:

MARTHA ARGERICH
 klavir / piano

Program / Programme:

Gabriel Fauré: Pelléas in Mélisande, suita, op. 80
Pelléas et Mélisande, Suite, Op. 80

Maurice Ravel: Koncert za klavir in orkester v
 G-duru / *Piano Concerto in G major*

Antonin Dvořák: Simfonija št. 9 v e-molu, op. 95,
 »Iz novega sveta« / *Symphony No. 9 in E minor,*
Op. 95 »From the New World«

Dvainsedemdeseti Ljubljana Festival bo sklenil Orkester Slovenske filharmonije pod taktirko švicarskega dirigenta Charlesa Dutoita, 103. prejemnika zlate medalje Kraljeve filharmonične družbe, ki jo od leta 1870 podeljujejo le najbolj izvrstnim glasbenikom. Po uvodni *Suiti Pelléas in Mélisande*, simfonični mojstrovini protoimpresionista Gabriela Fauréja, se mu bo na odru pridružila legendarna Martha Argerich, s katero sta skupaj že nastopila leta 2021 na 69. ediciji festivala. Argentinska pianistka slovi po interpretacijah virtuozne klavirske literature 19. in 20. stoletja. Njen obsežni repertoar vključuje dela raznolikih skladateljev, vse od Johanna Sebastiana Bacha in Frédérica Chopina do Béle Bartóka ter Olivierja Messiaena. V njeni interpretaciji bo zazvenel žuboreči *Koncert za klavir in orkester v G-duru* Maurice Ravela, ki ga prežemajo vplivi jaza in baskovske tradicijske glasbe. Za konec bomo prisluhnili *Simfoniji št. 9 v e-molu* Antonina Dvořáka. Ta je svojo mojstrovino, za katero so bile velik navdih melodije ameriških staroselcev in Afroameričanov, napisal v Združenih državah, ko je bil direktor v newyorškem Narodnem konservatoriju za ameriško glasbo.

The seventy-second Ljubljana Festival will be closed by the Slovenian Philharmonic Orchestra under Swiss conductor Charles Dutoit, the 103rd recipient of the Royal Philharmonic Society Gold Medal (inaugurated in 1870 and awarded for the most outstanding musicianship). After opening the concert with the Pelléas et Mélisande suite, a symphonic masterpiece by the proto-Impressionist Gabriel Fauré, Dutoit will be joined onstage by the legendary Martha Argerich, with whom he previously appeared at the 69th Ljubljana Festival in 2021. The Argentine pianist is famous for her perfor-

mances of the virtuoso piano literature of the 19th and 20th centuries. Her extensive repertoire ranges from Johann Sebastian Bach and Frédéric Chopin to Béla Bartók and Olivier Messiaen. She will perform Maurice Ravel's ebullient Piano Concerto in G major, which incorporates the influences of jazz and Basque folk music. The concert will end with Antonin Dvořák's Symphony No. 9, »From the New World«. One of Dvořák's most popular works, inspired by the melodies of Native American music and African-American spirituals, it was composed in the United States while Dvořák was director of the National Conservatory of Music of America.



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2024. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2024 Ljubljana Festival.*

Sponzor / Sponsor:



INFORMACIJE / INFORMATION

• ljubljanafestival.si



Blagajna Križanke / Križanke Box Office

- V poletnem času (1. maj–30. september) je odprta vsak delavnik od 10. do 20. ure, ob sobotah od 10. do 14. ure ter uro pred začetkom prireditve. *During the summer season (1 May–30 September) the Križanke Box Office is open every working day from 10.00 am to 8.00 pm, and on Saturdays from 10.00 am to 2.00 pm, as well as one hour prior to the commencement of the event.*
- V zimskem času (1. oktober–30. april) je odprta vsak delavnik od 10. do 16. ure ter uro pred začetkom prireditve na prizorišču. *During the winter season (1 October–30 April) the Križanke Box Office is open every working day from 10.00 pm to 4.00 pm, as well as one hour prior to the commencement of the event.*

+386 (0)1/241 60 26, 241 60 28

blagajna@ljubljanafestival.si

Druga prodajna mesta

Other sales points

- **ljubljanafestival.si, eventim.si**
- Po tel. / By telephone: +386 (03) 426 76 00 (Eventim)
- **Hiše vstopnic Eventim Si** (Tivoli, Kino Šiška, Ljubljana; Europark, Maribor) / *Eventim.si ticket outlets (Tivoli, Kino Šiška, Ljubljana; Europark, Maribor)*
- **Bencinski servisi po Sloveniji** / *Gas service stations throughout Slovenia*
- **Poslovalnice Pošte Slovenije** / *Pošta Slovenije branches (post offices)*
- **Poslovalnice Kompas po Sloveniji, trgovine Big Bang, 3DVA Trafika, (K) kiosk, turistična agencija Palma** / *Kompas branches throughout Slovenia, Big Bang shops, 3DVA Trafika kiosks, (K) kiosks, Palma travel agency*
- **Prodajna mesta Slovenskih železnic v Ljubljani, Mariboru, Celju in Kopru** (pri nakupu vstopnic za prireditve Ljubljana Festivala je vožnja z vlakom cenejša za 50 %) *Slovenian Railways ticket offices in Ljubljana, Maribor, Celje and Koper (50 % discount on train tickets with the purchase of tickets for Ljubljana Festival events)*
- **V Trstu** / *In Trieste: Finmedia - Radioattività, Via di Campo Marzio 6, Trst / Trieste, tel.: 040 304444, www.radioattivita.com; Ticketpoint, Corso Italia 6, Trst / Trieste, tel.: 040 3498276*
- **V Avstriji** / *In Austria: prodajna mesta v sistemu Oeticket.com / Oeticket.com outlets*
- **Na Hrvaškem** / *In Croatia: prodajna mesta v sistemu Eventim.hr / Eventim.hr ticket outlets*

Spletni nakup vstopnic

Online Ticket Purchase

Nakup vstopnic je možen na ljubljanafestival.si. Plačilo je možno s kreditnimi in plačilnimi karticami (Eurocard/Mastercard, Visa-Electron, Activa, Activa Maestro, Activa Mastercard, Diners), VALÚ in plačilnim nalogom UPN.

Tickets can be purchased online at ljubljanafestival.si. Payment is possible by credit and debit card (Eurocard/Mastercard, Visa-Electron, Activa, Activa Maestro, Activa Mastercard, Diners), VALÚ and UPN payment orders.



Darilni boni / Gift Vouchers

- Nakup: ljubljanafestival.si, blagajna Križank in eventim.si. / Purchase: ljubljanafestival.si, Križanke Box Office and eventim.si.
- Vrednost darilnih bonov / Voucher value: 20, 40, 60 €
- Veljavnost bona: eno leta od datuma nakupa. Voucher validity: one year from the date of purchase.
- Menjava darilnih bonov za gotovino ni mogoča. Vouchers cannot be exchanged for cash.
- Darilni boni so unovčljivi pri blagajni Križank in na ljubljanafestival.si. / Gift vouchers can be redeemed at the Križanke Box Office and at ljubljanafestival.si.

POPUSTI / DISCOUNTS

- Posebni popusti za člane Kluba Festivala Ljubljana (20 % v predprodaji in 10 % v redni prodaji) / Special discounts for members of the Festival Ljubljana Club (20 % pre-sale and 10 % regular sale)
- 10 % za imetnike kartice Spar plus / 10 % for Spar Plus cardholders.
- 10 % za imetnike Pika kartice / 10 % for Pika cardholders.
- 10 % za imetnike kartice zvestobe Lekarne Ljubljana / 10 % for Lekarna Ljubljana loyalty card holders.
- 10 odstotkov za zavarovance Zavarovalnice Sava / 10 % for customers of Zavarovalnica Sava
- 10 % popusta za komitente Nove KBM / 10 % for Nova KBM clients.
- 10 % za naročnike storitev Telekoma Slovenije / 10 % for Telekom Slovenija services subscribers.
- 10 % z vstopnico za vožnjo s turistično ladjico, v času Ljubljana Festivala na Ljubljani, ki poteka od 28. do 30. 6. 2023 / 10 % with a ticket for a boat trip during the Ljubljana Festival on the Ljubljana (28.-30. 6. 2023).
- 10 % ob predložitvi Evropske kartice ugodnosti za invalide (popust velja na nakup ene vstopnice) / 10 % for EU Disability Card holders (discount applies for one ticket purchase).

Popust velja za dve vstopnici na prireditve ter ga je možno uveljaviti pri blagajni Križank. Popusti se ne seštevajo in ne veljajo na dan prireditve. Discounts are valid for two tickets per event and can be claimed at the Križanke Box Office. Discounts are not cumulative and are not valid on the day of the event.

Popusti ne veljajo za koprodukcijske prireditve (koncerti Oto Pestner, Uroš Perić - 20 let in Vlado Kreslin).

Discounts do not apply to co-productions (concerts of Oto Pestner, Uroš Perić - 20 years and Vlado Kreslin).



PREDPRODAJA / PRE-SALE

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

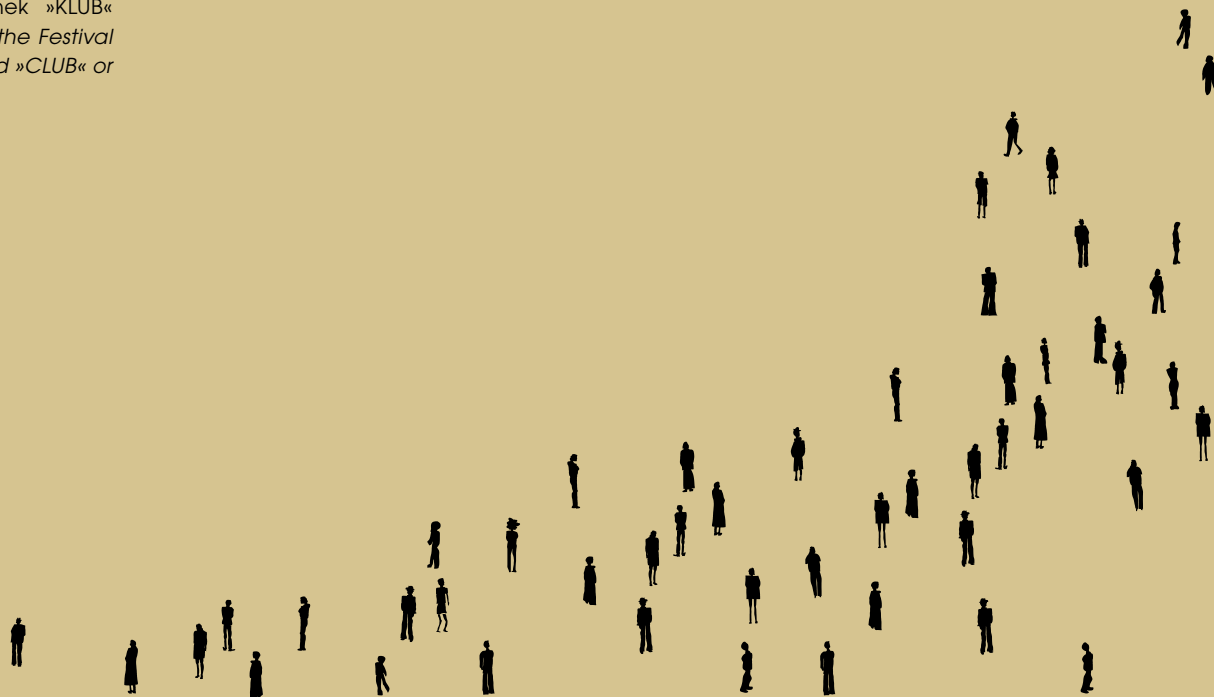
Predprodaja poteka do določenega datuma ali en mesec od začetka prodaje vstopnic. / *Presale tickets are available until a selected date or for one month from the date tickets go on sale.*

V Klub Festivala Ljubljana se lahko včlanite na spletni strani ljubljanafestival.si, zavihek »KLUB« ali pri blagajni Križank. / *You can join the Festival Ljubljana Club at ljubljanafestival.si, fold »CLUB« or at Križanke Box Office.*

SPLOŠNI POGOJI FESTIVALA LJUBLJANA GENERAL TERMS AND CONDITIONS

Splošni pogoji poslovanja so dostopni na ljubljanafestival.si.

General Terms and Conditions are available at ljubljanafestival.si.





FESTIVAL LJUBLJANA

Trg francoske revolucije 1

1000 Ljubljana, Slovenija

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

info@ljubljanafestival.si

ljubljanafestival.si

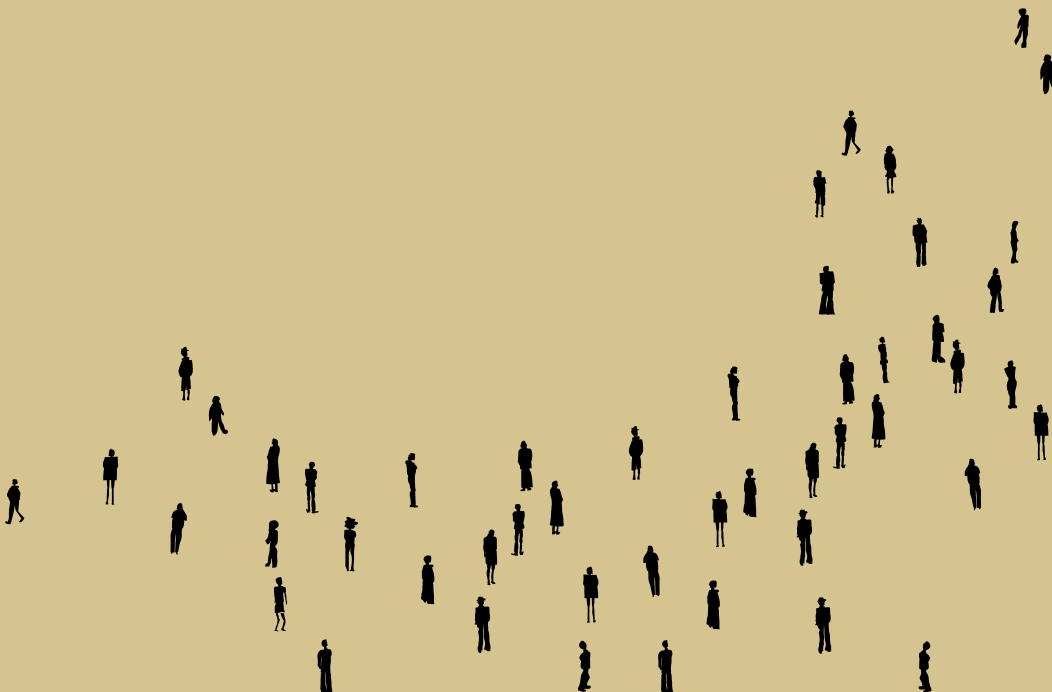
www.facebook.com/ljubljanafestival

www.instagram.com/festival_ljubljana/

www.youtube.com/user/TheFestivalLjubljana

www.linkedin.com/company/festival-ljubljana

www.tiktok.com/@ljubljanafestival



Blagajna Križanke / Križanke Box Office

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

Darko Brlek

Direktor in umetniški vodja
General and Artistic Director
 Tel.: + 386 (0)1/241 60 00

Špela Draksler

Kadrovske in splošne zadeve
Personnel and General Affairs
 Tel.: + 386 (0)1/241 60 06

Tina Komac

Kadrovske in splošne zadeve
Personnel and General Affairs
 Tel.: +386 (0)1/241 60 00

Petra Pance

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

Ana Gros

Trženje in najemi / *Marketing and venue lease*
 Tel.: +386 (0)1/241 60 14

Klavdija Korošec

Trženje, blagajna / *Marketing, Box Office*
 Tel.: +386 (0)1/241 60 30

Maruša Šinkovič

Odnosi z javnostmi / *Public Relations*
 Tel.: + 386 (0)1/241 60 18

Tina Berk

Odnosi z javnostmi / *Public Relations*
 Tel.: + 386(0)1 241 60 20

Saša Strmšnik

Odnosi z javnostmi / *Public Relations*
 Tel.: + 386 (0)1/241 60 08

Katja Bogovič

Organizacija programa
Programme organisation
 Tel.: + 386 (0)1/ 241 60 10

Tea Ferjančič

Organizacija programa
Programme organisation
 Tel.: + 386 (0)1/ 241 60 10

Klemen Kocijančič

Organizacija programa
Programme organisation
 Tel.: + 386 (0)1/ 241 60 10

Adam Muzafirovič

Tehnika / *Technical Department*
 Tel.: + 386 (0)1/281 14 92

Nina Gregorič

Tehnika / *Technical Department*
 Tel.: + 386 (0)1/281 14 98

Polona Žvan

Finance in računovodstvo
Finance and Accounting
 Tel.: + 386 (0)1/281 15 91

Mojca Jančar

Finance in računovodstvo
Finance and Accounting
 Tel.: + 386 (0)1/281 15 91

Adrijana Kostrešević

Finance in računovodstvo
Finance and Accounting
 Tel.: + 386 (0)1/281 15 91



Izdal / *Published by*: Festival Ljubljana
 Zanj / *For the Publisher*: Darko Brlek, direktor
 in umetniški vodja ter častni član Evropskega
 združenja festivalov / *General and Artistic Director
 and Honorary member of the European Festivals
 Association*

Uredile / *Edited by*: Tina Berk, Samantha Reich,
 Saša Strmšnik, Maruša Šinkovič

Besedila / *Texts*: Jan Prepadnik & promocijska
 besedila umetnikov / *promotional texts from the
 artists*

Foto / *Photo*: arhiv Festivala Ljubljana / *Ljubljana
 Festival Archive*

Prevod / *Translation*: Amidas, d. o. o.

Oblikovanje / *Design*: Art design, d. o. o.

Tisk / *Printing*: Para Tiskarna d. o. o.

Ljubljana, marec / *March*, 2024

Festival Ljubljana si pridržuje pravico do sprememb
 v programu in prizoriščih. / *The Festival Ljubljana
 reserves the right to alter the programme and the
 venues.*

Ustanoviteljica zavoda Festival Ljubljana je Mestna
 občina Ljubljana, ki ga tudi finančno omogoča.
*The Festival Ljubljana was founded and is financially
 supported by the City of Ljubljana.*



Mestna občina
 Ljubljana



PRISTOPNA IZJAVA ZA BREZPLAČNO ČLANSTVO V KLUBU FESTIVALA LJUBLJANA

Ime:

Priimek:

Naslov:

Telefon:

E-naslov:

Status:

- a) študent, dijak
- b) upokojenec
- c) zaposlen
- d) drugo

Datum: Podpis:

(zakonitega zastopnika ali skrbnika)

Izjavljam, da so vpisani podatki resnični, in sprejemam Splošna določila članstva Kluba Festivala Ljubljana.

Prijavnico pošljite na: Festival Ljubljana, Trg francoske revolucije 1, 1000 Ljubljana.

APPLICATION FORM FOR FREE MEMBERSHIP OF THE LJUBLJANA FESTIVAL CLUB

First name(s):

Surname:

Address:

Telephone:

Email:

Status:

- a) student
- b) retired
- c) employed
- d) other

Date: Signature:

(of legal representative or guardian)

I confirm that the information given is true, and I accept the General Terms and Conditions of membership of the Ljubljana Festival Club.

Send your registration to: Ljubljana Festival, Trg francoske revolucije 1, 1000 Ljubljana.

ADMISSION TO THE LJUBLJANA FESTIVAL CLUB

Always be the centre of our attention. Become a member of the Ljubljana Festival Club and treat yourself to world-class culture for exceptional prices.

General Terms and Conditions of the Ljubljana Festival Club

- *Members of the Ljubljana Festival Club are entitled to a 20 % discount on all presale tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question.*
- *Members of the Ljubljana Festival Club are entitled to a 10 % discount on all regular sale tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question.*
- *The loyalty of our Ljubljana Festival Club members is rewarded with special benefits such as invitations to exclusive events, free programmes, etc.*
- *Upon purchasing tickets to Ljubljana Festival events, club members must present their club card or another form of ID to confirm their membership. Discounts may not be redeemed retroactively.*
- *Membership of the Ljubljana Festival Club is non-transferrable.*
- *Membership of the Ljubljana Festival Club is valid until written termination and upon the desire of the club member.*
- *Ljubljana Festival undertakes to protect the information submitted, in accordance with the Personal Data Protection Act (ZVOP-1). By signing this application form, the new Ljubljana Festival Club member agrees to the issuer using the information submitted for the purposes of the Ljubljana Festival.*
- *The Ljubljana Festival reserves the right to change these General Terms and Conditions at any time. All changes are published online at ljubljanafestival.si.*
- *This application form may also be completed at ljubljanafestival.si, where you can also find the General Terms and Conditions.*

PRISTOPNICA ZA KLUB FESTIVALA LJUBLJANA

Bodite vedno v središču naše pozornosti. Postanite član Kluba Festivala Ljubljana in si vrhunsko kulturo privoščite po izjemnih cenah.

Splošna določila Kluba Festivala Ljubljana

- *Člani Kluba Festivala Ljubljana so v predprodaji upravičeni do 20% popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.*
- *Člani Kluba Festivala Ljubljana so v redni prodaji upravičeni do 10 % popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.*
- *Za svojo zvestobo bodo člani Kluba Festivala Ljubljana nagrajeni še s posebnimi ugodnostmi, kot so vabila na izbrane dogodke, brezplačne programske knjižice itd.*
- *Ob nakupu vstopnic za prireditve Festivala Ljubljana mora član Kluba Festivala Ljubljana predložiti člansko izkaznico ali osebni dokument, da s tem izkaže članstvo v klubu. Poznejše uveljavljanje popusta ni mogoče.*
- *Članstvo v Klubu Festivala Ljubljana ni prenosljivo.*
- *Članstvo v Klubu Festivala velja do pisnega preklica in po želji člana Kluba.*
- *Festival Ljubljana se obvezuje, da bo pridobljene osebne podatke varoval v skladu z določili Zakona o varstvu osebnih podatkov. Član Kluba Festivala Ljubljana s podpisom pristopne izjave dovoljuje, da izdajatelj uporablja izpolnjene podatke za potrebe izvajanja neposrednega trženja (obveščanja o novostih in posebnih ponudbah Festivala Ljubljana) z uporabo e-pošte, SMS- in MMS- sporočil, potisnih sporočil.*
- *Festival Ljubljana si pridržuje pravico do spreminjanja Splošnih pogojev. Vse spremembe so javno objavljene na spletni strani ljubljanafestival.si.*
- *Pristopno izjavo je mogoče izpolniti tudi na spletni strani ljubljanafestival.si, kjer so objavljeni tudi Splošni pogoji.*



Glavni sponzor
General sponsor:



Sponzorji 72. Ljubljana Festivala / Sponsors of the 72nd Ljubljana Festival:



Sponzorji posameznih prireditev / Sponsors of the individual events:



DELO



TRI MO



BKS Bank



Glavni medijski sponzor
General media sponsor:

DELO



DNEVNIK



Medijski sponzorji / Media sponsors:

Partnerji Ljubljana Festivala / Ljubljana Festival partners:



OPERABALET MARIBOR



Uradni prevozniki / Transport partners:



Prijatelji Festivala
Ljubljana / Friends of
Ljubljana Festival:

Uradna vina
Official wines:

Ustanoviteljica Festivala Ljubljana je Mestna občina Ljubljana. Član Evropskega združenja festivalov EFA je od leta 1977. / The Festival Ljubljana was founded by the City of Ljubljana. The Festival Ljubljana is a member of European Festival Association since 1977.