



LJUBLJANA FESTIVAL – CULTURAL HUB SREDIŠČE VAŠIH DOŽIVETIJ AT THE HEART OF YOUR EXPERIENCE 28.6.-3.9.2018

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



Mestna občina
Ljubljana



Častni pokrovitelj Ljubljana Festivala 2018 je župan Mestne občine Ljubljana Zoran Jankovič. / The honorary patron of the Ljubljana Festival 2018 is the Mayor of Ljubljana Zoran Jankovič.

LJUBLJANA

FESTIVAL

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Izjemnemu kulturnemu poletju naproti!

Kulturno poletje v Ljubljani bo tudi letos zaznamoval Ljubljana Festival, eden najstarejših in najbolj prepoznavnih festivalov v Evropi, ki bo v naše prelepo mesto znova pripeljal številne vrhunske umetnike z vsega sveta. Izjemno vzdušje, ki bo trajalo vse od konca junija do začetka septembra, bo zagotovo zadovoljilo še tako zahtevno občinstvo.

Ekipa Festivala Ljubljana z direktorjem in umetniškim vodjem Darkom Brlekom na čelu vsako leto pripravi imeniten program, lahko rečem celo, da vedno znova presežejo naša pričakovanja, in vsi skupaj komaj čakamo na novo festivalsko poletje, ki bo brez dvoma znova postreglo s številnimi umetniškimi presežki.

Odprtje festivala bo tudi letos, že osmo leto zapored, na Kongresnem trgu, ki skupaj s prekrasnim pogledom na Ljubljanski grad ustvari izjemno kuliso za otvoritveni spektakel. Tokratno odprtje bo zares posebno, saj bomo začeli s svetovno premiero predstave Prvi krog – potovanje okrog sveta, ki jo je gledališka skupina La Fura dels Baus ustvarila posebej za Kongresni trg, na kar smo izredno ponosni.

Spoštovane ljubiteljice, spoštovani ljubitelji umetnosti,

pred nami je še eno kulturno poletje, ko bomo lahko uživali v predstavah domačih in tujih umetnikov svetovnega slovesa. Si bomo pa letošnji festival zapomnili še po nečem: osrednje prizorišče Ljubljana Festivala – Plečnikove

Križanke – bo dobilo novo streho, ki bo gledalce varovala pred morebitnimi vremenskimi nevšečnostmi, hkrati pa bo umetniška vrednost predstav v prelepem ambientu Križank še bolj prišla do izraza.

Naj bo Ljubljana Festival tudi letos središče vaših poletnih kulturnih doživetij!

Zoran Janković
župan Mestne občine Ljubljana

Towards an exceptional summer of culture!

Cultural life in Ljubljana this summer will once again be dominated by the Ljubljana Festival, one of the oldest and best known festivals in Europe and an event that every year brings top artists from all over the world to our beautiful city. The extraordinary festival atmosphere, which lasts from late June until early September, is guaranteed to satisfy even the most demanding public.

Year after year the Festival team, headed by general and artistic director Darko Brlek, succeed in putting together an excellent programme that somehow manages to surpass our expectations time after time. We can hardly wait for the new summer festival to begin, since without a doubt it will offer us numerous artistic superlatives.

For the eighth year in a row, the opening of the Festival will take place in Congress Square, an outstanding setting for the inaugural spectacle, complete with a wonderful view of Ljubljana



Foto / Photo: Uroš Hočevar

Castle. This year's opening will be truly special, since the Festival begins with the world premiere of Sfera Mundi – Voyage around the World, a production created specially for Congress Square by the theatrical group La Fura dels Baus – something of which we are very proud.

To all lovers of art and culture:

Another summer of culture is ahead of us, filled with performances by domestic and international artists of worldwide fame. This year's festival will be memorable for another reason too: the main Ljubljana Festival venue – the open-air theatre in Plečnik's Križanke complex – is getting a new roof. This will protect festivalgoers from possible inclement weather and allow the artistic value of performances in the beautiful setting of Križanke to come even more to the fore.

May the Ljubljana Festival be at the heart of your summer cultural experience once again this year!

Zoran Janković
Mayor of the City of Ljubljana



Spoštovani prijatelji Festivala Ljubljana!

Napočil je čas, ko vam lahko predstavim program že 66. Ljubljana Festivala. V knjižici, ki je pred vami, so strnjeno opisane vse prireditve, ki se bodo zvrstile v letošnjem poletju. Novo festivalsko sezono bodo zaznamovali žanrsko pestri dogodki v izvedbi vrhunskih, mednarodno priznanih umetnikov. Izbirali boste med pisano paleto koncertov, muzikalov, baletov, oper in drugih kulturnih prireditev. Že tretje leto se boste lahko zapeljali s festivalsko ladjico in med Ljubljana Festivalom na Ljubljani prisluhnili izvrstnim mladim glasbenikom, si ogledali razstavo udeležencev Mednarodne likovne kolonije ali pa izkoristili počitniško varstvo na kateri od otroških delavnic, ki jih organiziramo.

Za svež in lahkoten uvod v festivalsko poletje bomo poskrbeli z dvema koprodukcijama. Najprej bo na sporedu slovenska verzija

Briljantine, ki bo premiero doživela pod novo, moderno streho poletnega gledališča Križank, na prvi poletni dan pa bo sledila še Poletna noč, ki že vrsto let poteka na Kongresnem trgu.

Eden najpomembnejših dogodkov letošnjega festivala bo gotovo njegova otvoritev 28. junija na Kongresnem trgu. Ponosni smo, da bomo po lanskem izjemnem uspehu scenske kantate Carmina Burana naredili še korak naprej. V koprodukciji z znamenito gledališko skupino La Fura dels Baus in svetovno priznanim režiserjem Carlusom Padrissom namreč pripravljamo svetovno premiero predstave Sfera Mundi – Potovanje okrog sveta, ki bo otvorila letošnji festival. Pri izvedbi predstave bosta sodelovala tudi Orkester Slovenske filharmonije in baletni ansambel SNG Ljubljana, poklonila pa se bo Magellanovi plovbi okrog sveta.

Gre za drzno in ambiciozno predstavo, ki bo med drugim vključevala leteče planete, desetmeterske velikane ter mrežo s šestdesetimi plesalci. Svoj največji projekt doslej je Padrissa zasnoval posebej za Kongresni trg, z njim pa bo v štirih letih obkrožil svet.

V nadaljevanju festivala se bodo zvrstila številna druga velika gostovanja in zveneča svetovna imena, med katerimi bi omenil Münchenski filharmonični orkester, Filharmonični orkester milanske Scale, sopranistki Kristine Opolais in Diano Damrau, pianiste Petra Benca, Aleksandra Madžarja in Nikolaja Luganskega, Akademski državni balet Borisa Eifmana iz Sankt Peterburga, tenorista Marcela Álvareza, zasedbi Laibach in Voca People ter koreografa Edwarda Cluga. Nastopili bodo dirigenti Paavo

Järvi, Sesto Quatrini, Ivan Repušić, Constantin Orbelian, Christoph Eschenbach in Daniele Gatti. Na sporedu bodo opere Rigoletto z Leom Nuccijem v naslovni vlogi, Rensko zlato in Hasanaginica. Ponovno bo uprizorjena drama Faust v spomin na režiserja Tomaža Pandurja, v Križevniški cerkvi pa se bodo zvrstili številni odlični komorni koncerti. 66. Ljubljana Festival se bo končal slavnostno, s koncertom enega vodilnih svetovnih orkestrrov, Kraljevega orkestra Concertgebouw iz Amsterdama.

Imena, ki sem jih naštel, sama po sebi pričajo o kakovosti naših dogodkov in trudu, ki smo ga vložili v program 66. Ljubljana Festivala. Festivala, enega največjih v Evropi, pa ne bi bilo brez izjemne podpore naše ustanoviteljice Mestne občine Ljubljana in njenega župana Zorana Jankoviča ter naših zvestih sponzorjev in obiskovalcev.

Festival bogati sedanost in kuje prihodnost, poživlja mesto in privablja turiste, navdušuje obiskovalce in izpopolnjuje umetnike. Ljubljana poleti živi in diha z nami in mi z njo, bodite tudi vi del festivalskega vrveža in naj bo naše dihanje vaš navdih.

Darko Brlek

Direktor in umetniški vodja Festivala Ljubljana

Dear friends of the Ljubljana Festival!

The moment has finally come to present the programme of the 66th Ljubljana Festival. The booklet you are holding contains descriptions of all the events taking place this summer. The new festival season features events covering a diversity of genres and performed by the finest, internationally acclaimed artists. You will be able to choose from a wide range of concerts, musicals, ballets, operas and other cultural events. For the third year in a row, you will be able to take a boat trip down the Ljubljanica and listen to excellent young musicians as part of the „Ljubljana Festival on the Ljubljanica“. You can also view an exhibition of works by the participants in the International Fine Arts Colony or keep your children busy during the holidays by enrolling them in one of our children's workshops.

Two co-productions will provide a fresh and light-hearted introduction to our festival summer. First on the bill is the Slovene version of the musical *Grease*, which will receive its premiere beneath the new, modern roof of the Križanke summer theatre. This will be followed on the first day of summer by *Summer Night*, an event which has been held in Congress Square for a number of years.

One of the most important events of this year's festival is without a doubt the opening event in Congress Square on 28 June. Following the resounding success of last year's scenic cantata *Carmina Burana*, we are proud to announce that this year we will be going a step

further: opening this year's festival is the world premiere of *Sfera Mundi – Voyage Around the World*, a co-production with the celebrated theatre group *La Fura dels Baus* and acclaimed director *Carlus Padrissa*. This spectacular homage to Magellan's circumnavigation of the globe will also feature the participation of the Slovenian Philharmonic Orchestra and the corps de ballet of the Slovene National Theatre in Ljubljana.

It is a bold and ambitious spectacle that will include, among other things, flying planets, 10-metre-tall giants and a net formed of sixty dancers. *Carlus Padrissa* conceived this project – his biggest to date – specifically for Congress Square and will tour the world with it for four years.

The festival programme includes many other big events and world famous names, among them the Munich Philharmonic, the Filarmonica della Scala, sopranos *Kristine Opolais* and *Diana Damrau*, pianists *Peter Bence*, *Aleksandar Madžar* and *Nikolai Lugansky*, the Eifman Ballet of Saint Petersburg, tenor *Marcelo Álvarez*, the groups *Laibach* and *Voca People*, and the choreographer *Edward Clug*. Conductors appearing at the festival include *Paavo Järvi*, *Sesto Quatrini*, *Ivan Repušić*, *Constantin Orbelian*, *Christoph Eschenbach* and *Daniele Gatti*. The programme includes the operas *Rigoletto*, with *Leo Nucci* in the title role, *Das Rheingold* and *Hasanaginica*. The drama *Faust* returns to the Ljubljana Festival, in memory of director *Tomaž Pandur*, and *Križevniška Church* will host a number of excellent concerts of chamber music. The 66th Ljubljana Festival will end in fine style with a

concert by one of the world's top orchestras: the Royal Concertgebouw Orchestra from Amsterdam.

The names listed here are in themselves evidence of the high quality of our events and of the effort invested in putting together the programme of the 66th Ljubljana Festival. The Festival, one of the biggest in Europe, would not be possible without the invaluable support of our founder, the City of Ljubljana, and its mayor *Zoran Jankovič*, and all our loyal sponsors and visitors.

The Festival enriches our present and forges our future. It animates the city and helps attract tourists. It delights visitors and pushes artists to greater heights. Ljubljana lives and breathes the Festival throughout the summer, just as we live and breathe the city. You too can be part of the festival excitement: breathe with us and be inspired.

Darko Brlek

*Director and Artistic Director
of the Ljubljana Festival*



Lokacije / Locations

- 1** Cankarjev dom
Cankarjev dom
- 2** Kongresni trg
Congress Square
- 3** Slovenska filharmonija
Slovenian Philharmonic
- 4** Križanke
Križanke
- 5** Breg
- 6** Gallusovo nabrežje
Gallus Embankment
- 7** Dvorni trg
- 8** Ribji trg
- 9** SNG Opera in balet Ljubljana
SNG Opera & Ballet Ljubljana
- 10** Grand Hotel Union
Grand Hotel Union





DOBRA ASISTENCA PRIDE Z DOBRO EKIPO. DOBRO PREMOŽENJSKO ZAVAROVANJE TUDI.

DO REŠITVE ŠKODNEGA PRIMERA Z ENIM
SAMIM KLICEM.

KO POTREBUJETE POMOČ, JE DOBRO POZNATI
ZAUPANJA VREDNE LJUDI. NAŠE PRENOVLJENO
PREMOŽENJSKO ZAVAROVANJE VAM V
PRIMERU ŠKODNEGA DOGODKA ZAGOTAVLJA
ASISTENČNO STORITEV ASISTIM, KI NAMESTO
VAS POSKRBI ZA UREJANJE CELOTNE
DOKUMENTACIJE IN POPRAVILO ŠKODE.
**OB SKLENITVI PA LAHKO SAMI IZBERETE TISTA
KRITJA, KI JIH POTREBUJETE.
TUDI NAJSODOBNEJŠA.**

STORITEV
ASISTIM

IZBIRA
KRITIJ
PO MERI

SODOBNA
KRITJA

NIKOLI SAMI



SAVA
ZAVAROVALNICA



BRILJANTINA

1. Kako to, da vas je po izjemno uspešni športni karieri pot zanesla v umetniške vode? / After an incredibly successful sporting career, how did you end up in the arts and entertainment industry?

Rad se pošalim, da se je to zgodilo po »zakonski dolžnosti«, čeprav je kar nekaj resnice v tem. Soproga je namreč odlična pevka in je pred dobrimi desetimi leti ustanovila glasbeno šolo v Radovljici. V razmišljanju, kako bi obogatila znanje svojih učencev, sva dobila idejo, da bi to lahko storila z izvedbo muzikala, v katerem bi učenci nastopali. In tako je leta 2008 nastala prva slovenska izvedba muzikala Moje pesmi, moje sanje, v koprodukciji njene šole, našega podjetja in Prešernovega gledališča iz Kranja, in dve leti razveseljevala obiskovalce po Sloveniji.

I like to joke that it was a matter of „conjugal obligation“, and there is actually some truth in that. My wife is an excellent singer, and a little over ten years ago she opened a music school in Radovljica. She was thinking about ways to build up her students' skills, and that was how we hit on the

idea of producing a musical that the school's students could perform in. In 2008 we debuted the first ever Slovene production of The Sound of Music, a co-production involving my wife's music school, our company and the Prešeren Theatre in Kranj, which entertained audiences across Slovenia for the next two years.

2. Muzikal Mamma Mia!, ki ste ga naredili v koprodukciji s Festivalom Ljubljana, je podrl vse rekorde. Ste to pričakovali? / The musical Mamma Mia!, which you co-produced with Festival Ljubljana, has broken all records. Did you expect that?

Ne. Kot producent tega niti ne smeš pričakovati, saj bi bilo to pretenciozno. Spomnim se, da je bil na prvih sestankih direktor Festivala, gospod Brlek, precej bolj optimističen od mene, a verjamem, da sta tudi njega presenetila navdušenost obiskovalcev in število razprodanih ponovitev tako v Križankah kakor nato po Sloveniji.

No. As a producer you can't allow yourself such expectations: it would be presumptuous. I remember Festival director Darko Brlek being far more optimistic than I was at our early meetings, but I think even he was surprised by the enthusiasm of the audiences and the number of sold-out shows both at Križanke and around Slovenia.

3. Kaj pričakujete od muzikala Brilljantina, konec koncev gre za najbolj priljubljen muzikal vseh časov? / What are your expectations for Grease, which after all is the most popular musical of all time?

Pričakujem predvsem, da bomo, podobno kot v Mamma Mii!, produkcijsko naredili presežek in postavili na oder predstavo, za katero bomo s ponosom lahko rekli, da se lahko kosa z broadwayskimi produkcijami. Imamo veliko mladih igralcev, pev-

cev, plesalcev, ki bodo na oder prinesli ogromno življenjske energije, entuziazma, poznanih pesmi pa tudi kanček nostalgije. Starejši pa bodo dodali izkušnje in žlahtnost, da o humorju sploh ne govorimo.

Above all I expect, just as with Mamma Mia!, a superlative production that we can be proud of and that can hold its own against Broadway productions. Just like Mamma Mia! We have a lot of young actors, singers and dancers who will bring an enormous amount of energy and enthusiasm to the stage. The show is packed with well-known songs and there is also an element of nostalgia. The older members of the cast will bring the benefit of their experience, not to mention humour.

4. Kaj je tisto, kar pri vaših muzikalih najbolj navduši občinstvo? / What do you think it is about your musicals that audiences like the most?

Verjetno prav to, da smo s samo kakovostjo produkcije v Sloveniji naredili velik korak naprej. Tudi tehnično, zvočno, svetlobno. Verjetno pa najbolj navdušujejo sama izvedba, odlično petje, igra, ples. To, da so znane pesmi prepevsne v slovensščino, pa je še poseben dodatek, ki celotno zgodbo povsem približa obiskovalcem. Tu ponovno izpostavljam Tomaža Domicelja, tokrat pa dodam še Boštjana Gorenca - Pižamo.

Probably the fact that the quality of our productions represents a great leap forward for Slovenia. That includes technical aspects, sound, lights and so on. But perhaps what they are most enthusiastic about is the performance itself: the excellent singing, acting and dancing. Hearing hit songs sung in Slovene is another special element that brings the whole story much closer to the audience. Once I again I must highlight the fantastic job done by Tomaž Domicelj and, on this production, by Boštjan Gorenc.

5. Ženo Simono Vodopivec sodelujeta tudi poslovno, kako ločujeta službeno in zasebno življenje? / You and your wife Simona Vodopivec are also business partners. How do you keep your work and private life separate?

Ni vedno enostavno, saj se ne strinjava vselej drug z drugim. Vendar je to v končni fazi zelo dobrodošlo, saj imava drugačne poglede, kar daje našemu delu barvitost. Če bi se v vsem strinjala, bi bilo tudi hitro dolgčas. Službeno in zasebno življenje pa sta vendarle označena z določeno mejo, prek katere ne greva. Najpomembnejša nama je družina, ki je nekaj povsem drugega kot produkcija muzikalov. *It isn't always easy, because we don't always agree with each other. Although in the end that's a very good thing, because we each have different views, and that gives colour to our work. If we agreed about everything it would soon get boring. But there is definitely a clear boundary between work and private life that we do not cross. In the first place the most important thing to us is our family, which is something completely different from producing musicals.*

6. Kakšni so vaši načrti? Imate že v mislih naslednjo produkcijo? / What are your plans for the future? Are you already thinking about your next production?

Imamo, seveda, vendar smo se že navadili na to, da idej ne delimo z drugimi, dokler niso zrele za produkcijo. Ostanite na zvezdi, kaj novega bo kmalu na sporedu.

We certainly are. But we are already used to not sharing these ideas with other people until the thing is ready for production... Stay tuned and watch this space!



Peter Bence

1. Kdo je vaš glasbeni vzornik? S kom bi želeli nastopiti? / Who is your musical model? Who would you like to perform with?

V otroštvu sem imel veliko vzornikov, denimo Mozarta, Chopina ali Bacha, pozneje sta se jim pridružila John Williams in Hans Zimmer, nato pa še Michael Jackson, ki je imel res velik vpliv name. Rad bi nastopil s Hansom Zimmerjem ali Sio, morda tudi s Stingom.

I had many throughout my childhood, like Mozart, Chopin or Bach. Later John Williams, Hans Zimmer, then Michael Jackson, who definitely shaped my craft a lot. I would love to perform with Hans Zimmer, or Sia. Maybe Sting?

2. Niste samo pianist, ampak tudi skladatelj in producent. Kaj najraje počnete? In zakaj? / You are not only a pianist but also a composer and producer. What do you most enjoy doing, and why?

Vse naštetu mi je v zadovoljstvo, veselje in navdih. Po srcu sem bolj skladatelj, zato sem toliko bolj vesel, da bom na novem albumu prvič izdal nekaj lastnih skladb.

I find pleasure, happiness and „flow“ in all of it. In

my heart I'm more of a composer – that's why it is extra exciting that I will be releasing some of my originals on my new album for the first time.

3. Januarja 2012 ste podrli Guinnessov svetovni rekord v številu pritiskov klavirskih tipk v minuti, kar 765 jih je bilo. Kako je to sploh mogoče? Kaj vam pomeni ta dosežek? / In January 2012 you broke the Guinness World Record for the most piano key hits in a single minute – an incredible 765. How is that even possible, and what does this achievement mean to you?

Mogoče je, z dobrim klavirjem in hitrimi prsti, vendar zame nima pomena. To sem naredil za zabavo. *It is possible, with a good piano and fast fingers, but it doesn't really mean anything to me. I only did it for fun.*

4. Zasloveli ste na omrežjih youtube in facebook. Kako se vam je uspelo dvigniti iz množice spletnih glasbenikov? Morda zaradi tehnične izpopolnjenosti, izbora skladb ali celo hitrosti? / You have become famous with the help of YouTube and Facebook accounts. How have you managed to stand out among the huge number of performers we can find online? Is it thanks to your technical proficiency, your choice of pieces, or perhaps your speed?

Najbrž zaradi vsega skupaj in tudi moje neskončne predanosti temu, kar počnem. Zato glasbene posnetke objavljam redko. Ne igram, če nisem z vsem srcem pri stvari, kadar pa igram, dam vse od sebe.

I think it's about all of these things coming together, and to endless dedication to my craft. This is why I rarely upload music. I don't play if I don't mean it, but when I do, I go all the way.

5. Vaši koncerti so balzam za oči in ušesa. Kaj pripravljate za koncert v Križankah? / Your concerts are a feast for the eyes and ears. What are you preparing for your Križanke concert in Ljubljana?

Seveda skladbe, ki jih vsi pričakujejo, pa še nekaj neobjavljenih bo zraven. Tudi nekaj mojih z albuma. Morda bom dodal še kako presenečenje ... *I'll bring the music that everyone expects, for sure, including some that hasn't been released yet. Also some of my originals from the album. I may have some surprises as well ...*

6. Kaj vam pomeni uspeh v življenju? / What does success in life mean to you?

Da sem srečen in uživam v stvareh, ki osmišljajo življenje.

Being happy and going crazy about things that keep you waking up every day full of purpose.



Edward Clug

1. V mladosti ste se vpisali na Nacionalno baletno šolo v romunskem mestu Cluj-Napoca in tako videli izhod iz komunističnega režima. Kako ste v otroštvu občutili represijo enega najhujših diktatorjev 20. stoletja, Nicolaeja Ceausesca? / As a child you enrolled at

the National Ballet School in Cluj-Napoca (Romania), seeing it as a way to escape the communist regime. How did you, as a child, experience the repression of one of the worst dictators of the twentieth century, Nicolae Ceaușescu?

Tisto obdobje v življenju se mi zdi močno oddaljeno in zaradi vsega, kar se mi je zgodilo pozneje, po svoje tudi tuje. Prihajal sem iz toplega, ljubečega doma, zato je bila ločitev toliko bolj boleča. V internatu smo živeli v neznosnih razmerah, spominjam pa se, da nisem hotel biti tisti, ki se najbolj cmeri, da nisem hotel biti najslabši. Prisiljen si odrasti v trenutku, preskočiti najzgodnejši del otroštva in postati majhen človek z velikim ciljem. Težko je bilo, vendarle sem bil sčasoma primoran sprejeti dejstvo, da življenje ne bo več tako kot prej. Otroci smo se postopoma prebili skozi osem trpečnih let internata z veliko samoironije, humorja in sarkazma. To so dobre in koristne začimbe za življenje, ki so močno zaznamovale moj značaj. *That period in my life seems very long ago. With everything that has happened to me since, it also feels somehow alien. I came from a warm, loving home, so the separation was even more painful. Conditions at boarding school were unbearable but I remember that I didn't want to be the one who was always snivelling and whining: I didn't want to be the weakest one. You were forced to grow up overnight, to skip the earliest stage of childhood and become a little person with a big goal. It was hard, but eventually I had to accept that life was never going to be the same as it had been before. We children managed to survive eight long years of suffering in that boarding school with the help of a healthy dose of irony, humour and sarcasm. These are good and useful traits that add spice to life and have strongly marked my character.*

2. Prejeli ste mnogo nagrad. Kaj vam pomenijo? / You have won many awards. What do they mean to you?

Največja nagrada je najti smisel v življenju. Ko pogledam nazaj, ugotavljam, da sem zmeraj sanjal v skladu z dosegljivim; postavil sem si cilje, v katere sem trdno verjel, in bil prepričan, da jih lahko tudi dosežem.

The biggest prize or reward is to find a sense to your life. When I look back, I realise that my dreams have always conformed to what was achievable; I set myself goals that I really believed in and was convinced of my ability to achieve them.

3. V karieri ste sodelovali z več režiserji, kostumografi in scenografi. Nam lahko poveste kaj več o sodelovanju z gledališkim režiserjem Tomažem Pandurjem? / You have worked with many directors, costume designers and set designers over the course of your career. Can you tell us something more about your collaboration with theatre director Tomaž Pandur?

Sodelovanje s Tomažem je bilo ključno v mojem razvoju. Star sem bil 18 let, ko sem začel delati z njim. Tomaž mi je dal priložnost in mi dejansko odprl Pandorino skrinjico gledališča. V meni je videl nepotrpeljivost in nemir mladega plesalca in mi kot režiser ponudil možnost, da koreografiram njegovo zadnjo mariborsko predstavo, *Babilon*. Takrat sem se okužil z virusom ustvarjanja, zato mu bom za to gesto zmeraj neskončno hvaležen. *Working with Tomaž was absolutely key to my development. I was 18 years old when I began working with him. Tomaž gave me a chance and actually opened up the Pandora's box of theatre for me. He saw the impatience and restlessness of the young dancer in me, and as a director offered me the opportunity to choreograph Baby-*

lon, his latest Maribor production. That was when I was really bitten by the creative bug, so I will always be infinitely grateful to him for doing that.

4. Kakšno predstavo pripravljate za obiskovalce 66. Ljubljana Festivala? / What kind of spectacle are you preparing for visitors to the 66th Ljubljana Festival?

Triptih *Leva desna, leva desna* je v Mariboru čez noč postal hit in podoben odziv pričakujemo v Križankah. Videli boste plesne svetove treh avtorjev: Žmavca, Cluga in Ekmana, združene v enem poletnem večeru, ki vas bo nedvomno vznemiril, navdihnil in zabaval!

Left Right, Left Right was an overnight hit in Maribor and we are expecting a similar reaction at Križanke. It is a chance to experience the dance worlds of three different choreographers – Žmavc, Clug and Ekman – combined into a single summer's evening that is guaranteed to excite, inspire and entertain you!

5. Kaj vas v življenju poleg baleta še navdušuje? Kje najdete navdih? / What are your interests in life outside ballet? Where do you find inspiration?

V življenju samem. Zdi se, da sta svet umetnika in svet človeka samostojna in nikoli združena, hkrati pa se prepletata in dopolnjujeta. Ko sem s svojima otrokoma, sem z njima v celoti, zato umetnik v meni zbledi, in priznavam, da je tudi nasprotno tako.

In life itself. It sometimes seems as though the world of the artist and the world of ordinary human existence are separate realities. At the same time, however, they intertwine and complement each other. When I am with my children, I am wholly with them, so the artist in me fades. But I have to admit that the opposite is also true.

6. Kaj bi počeli, če ne bi bili umetnik? / What would you do if you were not an artist?

Živel bi umetno.
I would live artificially.



Boris Eifman

1. Nekoč ste dejali, da bi vas čustva zadušila, če jih ne bi mogli izraziti z umetnostjo. Zakaj je ravno ples ta izrazni medij, kaj vas je navdušilo zanj? / You once said your emotions would suffocate you if there was not a way to express them through music. Why do you express them through dance, what was it that drew you to it?

Poznal sem veliko nadarjenih ljudi, ki sploh niso znali prepoznati svojih talentov, kaj šele da bi jih razvijali, in to je dramatično zaznamovalo njihovo življenje. Imel sem to srečo, da sem že v mladosti vedel, da se bom posvetil koreografskemu delu. Že ko sem bil star 16 let, sem imel plesno skupnico. Menim, da je govorica telesa edinstven inštrument za razumevanje človeške duše. S to govorico lahko koreograf v posamezniku odpre tako zelo subtilne duševne in čustvene ravni, da jih ne poznajo niti psihoanalitiki ali drugi raziskoval-

ci. Najti ključ do starodavnih kodov, ki se skrivajo v našem telesu, njegovih refleksih, pomeni dostopati do najglobljih skrivnosti čustvenega življenja človeka. In to počnem že več kot pol stoletja. I knew many talented people who could not even recognise their talents, not to speak of fulfilling them, and this was the drama of their lives. I was blessed because already in my youth I knew that I would devote my life to composing choreographic works. By the age of 16 I had my own small dance troupe. I believe that body language is a unique instrument for the human soul's perception. By means of this language the choreographer is able to open such very fine planes of the mental and sensual nature of the individual that are unknown to any psychoanalyst or other researchers. Finding keys to ancient codes hidden in our body, its reflexes, you can access the innermost secrets of the emotional life of man. This is what I have been doing for over half a century.

2. Kje dobite ideje za baletne predstave, kaj vas navdihuje? / Where do you get ideas for your ballet performances, what is it that inspires you?

Nihče nima nadzora nad navdihom in nad skrivnostjo rojevanja ustvarjalnih idej. Z različnimi sredstvi lahko v sebi le nabiram demiurško energijo. Glasba, književne mojstrovine, življenjske zgodbe zgodovinskih osebnosti in veliki umetniki mi lahko pri tem pomagajo.

No one has power over inspiration and over the mystery of the birth of creative ideas. Using different means, I can only accumulate the demiurgic energy inside me. Music, literary masterpieces, stories of the lives of historic characters and great artists can help me with that.

3. Kako ustvarjate? Se najprej odločite za glasbo in koreografijo izpeljete iz nje ali ideji za predstavo kasneje poiščete še glasbeno podlago? / In what way do you work? Do you decide on the music first and draw ideas for choreographies from it, or do you first get an idea for the performance and later find music to go with it?

Ko izberem temo za novo produkcijo, začenjam izbirati glasbo zanjo. Z glasbo za predstavo se vedno ukvarjam sam. To je enako pomembna faza v ustvarjanju baletne predstave kot oblikovanje koreografskega vzorca. Morda je celo pomembnejša, saj je glasba tista, ki opredeljuje ustvarjalno misel in predlaga nazorne rešitve. Glasba je kot ocean, koreograf pa je vržen v njene vode. Najprej se brezupno boriš z valovi, nato pa te na neki točki tok odnese v varno zavetje obale ...

After choosing the theme for the upcoming production I start selecting music pieces for it. I'm always working on the musical score of the performance on my own. This is as an important stage in the creation of the ballet, as the creation of its choreographic pattern. And, perhaps even more crucially, because it's the musical score which defines the creative thought and suggests certain plastic solutions. Music is like the ocean, and the choreographer is being thrown into its waters. At first you're desperately fighting the waves and then at some point the current takes you to the rescue of the shore...

4. V čem se vaše predstave ključno razlikujejo od drugih, klasičnih baletnih predstav? / What is the most important way in which your performances differ from classical ballets?

S primerjavami se ne ukvarjam. Moje ustvarjalno poslanstvo je ustvariti izviren in konkurenčen baletni repertoar sodobne Rusije. Nazorni jezik, ki

sem ga ustvaril, naj bi izražal resne filozofske ideje in raziskave globokih skrivnosti človeške duše in duševnosti. Umetnost je intelektualno globoka in psihološko prefinjena. Vse naše predstave izžarevajo neverjetno čustveno energijo, ki povzroči katarzo. Nikogar ne pustimo ravnodušnega.

I'm not concerned with making comparisons. My creative mission is creating an original and competitive ballet repertory of modern Russia. The plastic language that I have created is aimed at the expression of serious philosophical ideas and research of the deep mysteries of the human soul and psyche. It is art that is profound in the intellectual sense and psychologically subtle. All our performances exude an incredible emotional energy, causing catharsis. We do not leave anyone indifferent.

5. Na letošnjem Ljubljana Festivalu si bomo lahko ogledali vašo predstavo Čajkovski. PRO et CONTRA. Za glasbo se pogosto obrnete h kompozicijam Čajkovskega. Kaj vam je pri delih tega skladatelja tako všeč? / At this year's Ljubljana Festival we will get to see one of your performances, titled Tchaikovsky. PRO et CONTRA. You often find the music you want among the compositions of Tchaikovsky. What is it that you like about the works of this composer?

Čustveni in duhovni elementi del Čajkovskega me napajajo že leta. V njegovih delih se čudovito prepletajo poguba in vnema, slovesnost in subtilna izpovednost. Ob poslušanju Čajkovskega sem se vedno spraševal: zakaj je tako tragično glasbo pisal skladatelj, ki je bil že v času svojega življenja slaven in priznan, ki je imel zveste oboževalce, cenile pa so ga tudi oblasti? Želja, da bi našel odgovor na to vprašanje, me je spodbudila, da sem leta 1993 ustvaril baletno predstavo Čajkovski. Triindvajset let pozneje sem se znova lotil osebnosti

skladatelja in ustvaril povsem nov balet – Čajkovski. PRO et CONTRA, v kateri so isti problemi dobili resnejšo interpretacijo. Raziskujem namreč notranje trpljenje skladatelja, posledice njegovega usodnega notranjega razkola. Čajkovski. PRO et CONTRA se ne potopi le v skladateljeve osebne drame in čustva (kot v baletni predstavi iz leta 1993), temveč tudi v njegov umetniški svet. *The emotional and spiritual element of Tchaikovsky's works fed me for years. In his works, the doom and the enthusiasm, the solemnity and the subtle lyricism wonderfully intertwined. Listening to the works of Tchaikovsky, I consistently asked myself the question: why was such tragic music written by a composer who achieved fame and recognition during his lifetime, was adored by fans and appreciated by the authorities? The desire to find an answer to it prompted me to compose the ballet „Tchaikovsky“ in 1993. And 23 years later I again turned to the personality of the composer and created virtually a new ballet – „Tchaikovsky. PRO et CONTRA“, in which the same problems got a more serious interpretation. In these works, the inner torments of the composer, the consequences of his fatal internal split, are examined. „Tchaikovsky. PRO et CONTRA“ is an immersion not only in the personal dramas and feelings of the composer (which was present in the 1993 ballet), but also in his artistic world.*



LAIBACH

1. Kje vse dobivate ideje za svoje projekte, od kod črpate navdih? / Where do you get your ideas for your projects, where do you draw your inspiration from?

Povsod tam, kjer ideje so. Ni enega izvora, ampak jih je nešteto, le usmeriti je treba radarje, odpreti ušesa in oči pa včasih tudi razum in srce. Največ idej pa nam drugi prinesejo na mizo, mi samo izberemo tiste, ki nas bolj navdihnejo. *Everywhere that ideas are to be found. There is not one origin, there are countless origins. You just need to point your radars and open your ears and eyes – sometimes also your mind and your heart. Most of our ideas are actually brought to the table by someone else. We simply choose the ones we find most inspiring.*

2. V intervjuju za Radio Študent ste omenili, da so vam ljubljanske Križanke zelo ljubo koncertno prizorišče. Zakaj je tako? Igra to, da jih je načrtoval Plečnik, veliko vlogo? / In an interview for Radio Študent, you mentioned that Ljubljana's Križanke is one of your favourite venues. Why is that? Does the fact that (Slovene architect Jože) koPlečnik designed it play an important role?

To, da je veliki Plečnik imel prste vmes in da je dodal svoj podpis, je seveda pomembno, ni pa ključno. V prostorih šole v Križankah se je ob koncu 70. let pravzaprav kalila glavna ustanovna formacija skupine Laibach, ki si je nekaj estetske ikonografije izposodila neposredno od templjarjev oziroma reda tevtonskih vitezov, znanih tudi kot križniki. Tu so ustanovili samostan in njihov simbol je bil črni križ, ki je tudi naš osnovni simbol. V začetku 80. let so bile Križanke eden od centrov, kjer se je dogajala revolucija civilnodružbenih gibanj in neodvisne kulture. Tu se je, med drugim, zgodil festival Novi rock, na katerem je Laibach imel leta 1982 enega svojih pomembnejših nastopov. Od 80. let smo na tem prizorišču videli tudi nekaj znamenitih mednarodnih glasbenih imen pa tudi sami smo v avditoriju nekajkrat nastopili samostojno.

The fact that the great Plečnik had a hand in it and added his own signature is of course important, although that isn't the key factor. It was actually at the school within the Križanke complex that most of Laibach's original line-up cut their teeth in the late 1970s, borrowing some aesthetic iconography directly from the Templars, or rather the Teutonic Order, also known as the Knights of the Cross. The Križanke complex was their monastery, and their symbol was a black cross, which is also one of Laibach's key symbols. In the early 1980s Križanke was one of the centres of a revolution involving civil society movements and independent culture. Among other things it was the venue for the 1982 „Novi Rock“ festival, where Laibach played one of their more important early shows. Since the 1980s many big names from the international music scene have played at this venue and we have also performed several concerts of our own there.

3. Na začetku svojega (provokativnega) delovanja v 80. letih ste imeli nemalo težav, nekaj časa je bilo prepovedano celo vaše ime. Se vam zdi, da se je dojemanje vašega dela in glasbe od ustanovitve do danes zelo spremenilo? / In the 1980s, at the outset of your (sometimes controversial) career, you faced quite a number of difficulties, including even your name being banned for a while. Do you think that understanding of your work and music has changed significantly since those early days?

Niti ne; zamenjale so se generacije, ki jih klasična cenzura ne zanima, so pa pri dojemanju Laibacha omejene drugače, saj njihovo percepcijo močno določajo parametri, ki jih narekujejo trg ter logaritemska diktatura interneta in njegovih socialnih omrežij.

Not at all. There has been a change of generations, and while the new generation is not interested in censorship in the traditional sense, they are limited in other ways when it comes to understanding Laibach, in that their perception is largely conditioned by parameters dictated by the market and the algorithmic tyranny of the internet and its social networks.

4. Elementi videa, oblikovanja in drugih umetnosti igrajo pri vašem delu pomembno vlogo. Je torej edini pravi način za »poslušanje« vaše glasbe spremljanje koncerta v živo? / Elements of video, design and other arts play an important role in your work. Does this mean that the only true way to experience your music is at a live concert?

Seveda ne, gre pa pri koncertih v živo za dodano vrednost, tako rekoč za razširjena obzorja. Gre za multimedijški dogodek, ki se pač tudi gleda, in ne samo posluša, in to je poglobljena razlika

nastopanja pred publiko. Takšen nastop odpira ogromno možnosti za kombinacijo slike in zvoka, zahteva pa več dela, sredstev in ljudi. Nujno je treba upoštevati tudi zdravo ravnotežje med obema, da eno ne požre drugega.

Of course not, but there is an added value to the live concert experience, a kind of broadening of horizons. Our concerts are a multimedia event where you see as well as listen. That's the main difference about a live performance. Performing in this way opens up lots of possibilities for the combination of images and sound, but it does require more work, more resources and more people. It is also vital to maintain a healthy balance between the two elements, so that one does not swallow up the other.

5. Se vam zdi, da ste s tehnološkim razvojem pridobili tudi nove možnosti izražanja, še več ustvarjalne svobode? / Do you believe that the development of technology has given you new possibilities of expression, greater creative freedom?

Svoboda je seveda relativna in večno filozofsko vprašanje in nove možnosti izražanja ne pomenijo nujno več ustvarjalne svobode. Tudi kadar se cesta cepi na deset odcepov, to ne pomeni, da je svobode več; je samo več možnosti, da se do nje (nikoli ne) pride. Enako je pri ustvarjanju glasbe. Več je skratka lahko tudi manj.

Freedom is, of course, relative and an eternal philosophical question, while new possibilities of expression do not necessarily mean greater creative freedom. Even when a road branches in ten different directions, that doesn't mean that there is more freedom; merely that there are more ways to reach (or never reach) it. It's the same with making music. More can also be less.

6. Septembra se v Križanke vračate skupaj s Filharmoničnim orkestrom iz Lvova. Kaj nam lahko poveste o tem sodelovanju? / You are returning to Križanke in September with the Lviv Philharmonic Orchestra. What can you tell us about this collaboration?

Sodelovanje med nami in Filharmoničnim orkestrom iz Lvova se je zgodilo na pobudo Instituta Adama Mickiewicza (*Institut Adama Mickiewicza*), ki nas je povabil, da na novo interpretiramo *Sinfonia Sacra*, znamenito delo poljskega skladatelja Andrzeja Panufnika. Zaradi možnosti, da bi to delo predstavili tudi v Lvovu, je v kombinacijo vstopil še orkester iz Lvova, s katerim bomo *Sinfonia Sacra* premierno odigrali 12. maja v Lublinu in nato 7. septembra tudi v Ljubljani.

The collaboration between us and the Lviv Philharmonic Orchestra came about at the suggestion of the Adam Mickiewicz Institute in Warsaw, who invited us to reinterpret the Sinfonia Sacra, a famous work by the Polish composer Andrzej Panufnik. Because there was also an opportunity to perform this work in Lviv (Ukraine), the Lviv Philharmonic Orchestra joined the project. We will premiere the Sinfonia Sacra with them on 12 May in Lublin (Poland), followed by a performance in Ljubljana on 7 September.



Carlus Padrissa

1. Lansko leto ste s slikovito uprizoritvijo scenske kantate Carmina Burana otvorili 65. Ljubljana Festival, kaj pripravljate za letošnje leto? / Last year you opened the 65th Ljubljana Festival with a dazzling staging of the scenic cantata Carmina Burana. What are you preparing for this year?

Uprizorili bomo premierno predstavo dela, ki ga bomo predstavljali prihodnja štiri leta na različnih lokacijah po vsem svetu. Naslov dela je Sfera Mundi, govori pa o prvem potovanju okoli sveta. Opravili so ga mornarji iz različnih regij Evrope. Po skoraj treh letih pustolovščin jim je uspelo prvič potovati okoli sveta in pri tem so doživeli vrsto neverjetnih peripetij.

We will give the premiere performance of a work that we will then perform for the next four years in various locations around the world. The title of the work is Sfera Mundi and it tells the story of the first voyage around the world. This was a voyage undertaken by sailors from different parts of Europe. After almost three years of adventures, they became the first men to successfully circumnavigate the globe, experiencing all manner of incredible vicissitudes along the way.

2. Predstava bo na Kongresnem trgu. Kaj vam je najbolj všeč in vas najbolj privlači na tem prizorišču? / The performance will take place in Congress Square. What is it that attracts you most about this venue?

Kongresni trg sem videl lani in hitro sem uvidel, da lahko izkoristimo grad, ki je v ozadju. Zelo mi je všeč ustvarjati globalno predstavo, s cerkvijo v ozadju in občinstvom, ki je del vsega dogajanja. Tudi zelene površine v bližini bomo lahko dobro izkoristili. Prostor je idealen za naše »leteče« predstave, v katerih izzivamo težnostne zakone, zato mislim, da bo občinstvo uživalo in z začudenjem spremljalo dogajanje na odru in v okolici.

I saw Congress Square for the first time last year and quickly realised that we could make use of the castle, which is there in the background. I love the idea of creating a global spectacle, with the church in the background and the audience as part of the action. We will also be able to make good use of the nearby green area. The space is ideal for one of our „flying“ shows, in which we defy the laws of gravity, so I think the audience will enjoy it and be amazed by the action taking place on stage and in the surrounding area.

3. Ali pripravljate kakšno posebno presenečenje za ljubljansko občinstvo? / Are you preparing any special surprises for the Ljubljana audience?

Pripravili bomo nekaj, česar sem se domislil danes, in sicer gre za leteči element, ki naj ostane skrivnost in bo poletel od gradu do Kongresnega trga. Ven bodo prišli leteči planeti, 10-metrski velikan, sestavili bomo človeško mrežo s 60 plesalci v zraku. Uprizorili bomo predstavo, ki je občinstvo v življenju ne bo pozabilo. To vam obljubim. *We're working on something that I came up with*

today – an aerial element that has to remain secret for the time being and will involve a flight from the castle to Congress Square. We are going to have flying planets, a 10-metre-tall giant and a human net consisting of 60 dancers in the air. We're going to put on a show that the audience will never forget. That's a promise.

4. Ali je to vaša najbolj drzna predstava? Kako ste že takoj vedeli, da bo uprizoritev na Kongresnem trgu izvedljiva tako fizično kot vsebinsko? / Is this your boldest ever spectacle? How did you know right away that a performance in Congress Square would be feasible, both physically and in terms of content?

Sfera Mundi je najbolj drzna in najtežja predstava, kar smo jih izvedli, saj prikazuje izjemno avanturo človeka, ki mu je uspelo obkrožiti svet. Mi želimo narediti nekaj podobnega. Zato bo premiera tu v Sloveniji, potem pa bomo delo uprizarjali v drugih krajih po svetu, prihodnja štiri leta. Z drugimi prizorišči se prav tako že dogovarjamo. Še nikoli nismo naredili česa takega. To je naš najbolj ambiciozni projekt. Tu smo videli, da prostor omogoča izzivanje težnostnih zakonov, potem imamo grad, ki je na razdalji približno 300 metrov ... Torej lahko naredimo nekaj zelo posebnega. Izzvali bomo težnostne zakone ter uprizorili edinstveno in neponovljivo predstavo. *Sfera Mundi is the boldest and most difficult show we have ever created, since it portrays the remarkable adventure of the first person to succeed in travelling all the way round the world. We want to do something similar. That's why the premiere will be here in Slovenia, after which we will take the show to other places around the world for the next four years. We are already in talks with other venues. This is the first time we have ever tried anything like this. It's our most*

ambitious project. Here we have seen that we have a performance space in which we can attempt to defy the laws of gravity, and then we have the castle, approximately 300 metres away. So we can do something very special. We will defy the laws of gravity and put on a unique and unrepeatable spectacle.

5. Česa se najbolj veselite pri vnovičnem gostovanju v Sloveniji? / What are you most looking forward to on your return to Slovenia?

Najbolj mi je všeč to, da je Slovenija kot Katalonija. Mi želimo biti kot Slovenija. Je majhna država, ljudje se večinoma poznajo. Mislim, da bi svet v prihodnosti moral biti tak, torej unija majhnih držav, ki so dobro vodene. Te države pa sestavljajo veliko celoto, skupaj smo veliki. In to je Evropa. *What I like most of all is that Slovenia is like Catalonia. We would like to be like Slovenia. It's a small country and most people know each other. I believe that this is what the world should be like in the future: a union of small countries that are well governed. Together these countries make up a big whole. Together we are big. And that's Europe.*

6. O čem govori predstava Sfera Mundi – Potovanje okrog sveta? / What is Sfera Mundi – Voyage Around the World about?

Sfera Mundi je zgodba o številnih ljudeh iz različnih koncev Evrope, ki so pod vodstvom Španije oziroma Karla V., ki je bil v tistem času vladar veliko evropskih dežel, na primer Aragonije, Kastilje, Nemčije, Italije, Flandrije ... Skratka ljudje iz različnih dežel so se združili zato, da obkrožijo svet. Da najdejo pot, ki bi jih popeljala okrog sveta. Uspelo jim je dokazati, da je Zemlja okrogla. To je renesančna misel. Tako kot Leonardo da Vinci in drugi veliki misleci tistega obdobja,

ki so želeli osvetliti življenje. To je bil velikanski uspeh. Ti moške so tri leta pluli in doživljali zelo težke izkušnje. Stradali so, umirali so zaradi bolezni ... Pa vendar jim je uspelo obkrožiti svet in dokazati, da je Zemlja okrogla. To je bila izredno pomembna in edinstvena dogodivščina, ki je človeštvu omogočila velik skok. Tako kot pristaneč človeka na Luni. Ta dva dogodka sta podobno pomembna. Obkrožiti svet, dokazati, da je Zemlja okrogla, je spremenilo svet. V renesansi se je svet močno spremenil in to se nadaljuje dandanes, v globalni dobi, v kateri živimo, z veliko blagovno menjavo. Vsi živimo na isti ladji, to je planet, ki kroži po vesolju.

Sfera Mundi is the story of a number of people from different parts of Europe who came together under the leadership of Spain, or rather of Charles V, who at that time was the ruler of numerous European kingdoms, including Aragon, Castile, Germany, Italy, Flanders and so on, in order to sail around the world. To find a route that would take them around the world. They succeeded in proving that the Earth is round. This is a Renaissance idea. Just like Leonardo da Vinci and other great thinkers of that period who sought to enlighten. This was an enormous triumph. These men voyaged for three years and endured great hardships, including starvation and deadly diseases. And yet they succeeded in circumnavigating the globe and proving that the Earth is round. This was an incredibly important and unique adventure and a giant leap for humanity. Just like the Moon landing. These two events are of similar importance. Circumnavigating the globe and proving that the Earth is round was a feat that changed the world. The Renaissance was a period of great change, and this continues today, in the global era we are living in, with globalised trade. We are all living on the same ship, this planet of ours sailing through the universe.

7. Kako to, da ste se svetovno premiero predstave odločili izvesti ravno v Ljubljani? / Why exactly did you choose Ljubljana for this world premiere?

Lani smo bili na Kongresnem trgu in opazili izjemne možnosti, ki jih ponuja ta prostor. Mi smo sicer izbrali Ljubljano, a v resnici je ona izbrala nas. Ljudem je bila zelo všeč predstava Carmina in so nas prosili, naj uprizorimo makrospektakel, kar je tisto, kar največ delamo. Ulične predstave, v katerih veliki elementi presenečajo in izzivajo težnostne zakone. Ta prostor ima vse. Grad, stare stavbe okoli trga, zeleni del oziroma park na levi strani ... Poleg tega imamo na voljo orkester, ki je že zelo star in je zelo dober, pa balet, ki praznuje stoletnico ... Torej, imamo vse te elemente, ki nam bodo omogočili, da ljudje vidijo nepozabno predstavo.

When we came to Congress Square last year, we immediately realised the remarkable possibilities that this space offers as a venue. You could say that we chose Ljubljana, but really it is Ljubljana that chose us. People loved Carmina Burana and asked us to put on a macro-spectacle here, which is what we are most known for. Street performances full of big, surprising elements that challenge the laws of gravity. This venue has everything. The castle, the old buildings surrounding the square, the green area or park on the left-hand side... And then we have at our disposal an orchestra that is very old and very good, and a ballet company that is celebrating its centenary. In other words we have all these elements in place that will enable us to put on an unforgettable show.

Zajtrk ob kavi s časopisom Delo



Dopoldanski premor z delo.si



Kosilo ob prebiranju Delovih prilog



Popoldanska izdaja Dela Ekspres z vami na poti



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VZEMITE ČAS V SVOJE ROKE IN SI ZAGOTOVITE DOSTOP DO DELOVIH TISKANIH IN DIGITALNIH VSEBIN

Jutranja budilka z Delom Ekspres



Jutrišnje Delo na tabličnem računalniku

DELO | Privoščite si kakovostno branje



BRILJANTINA

18., 19., 20. in / and 22. 6. ob 21.00 /
at 9.00 pm, Križanke

BRILJANTINA GREASE

muzikal / musical

Jug Radivojević, režiser / director

Tomaž Domicelj, prevod in priredba pesmi / lyrics translation and adaptation

Patrik Greblo, glasbeni vodja / musical director

Milica Cerovič, koreografija / choreography

Matevž Česen, pomočnik koreografije / assistant choreographer

Aleksandar Denić, scenografija / set design

Tatjana Radišič, kostumografija / costume design

Tomaž Pirnat, zborovodja / chorus master

Jurij Franko, producent / producer

*V naslovnih vlogah / Main cast: **Saša Lešnjek, Luka Markus Štajer, Maša Medved, Mariša Jagodič, Rahela Horvat Toš, Manca Kepic, Tadeja Pavlič, Ana Ferme, Maja Šalomon, Perrine Šmarčan, Melani Mekicar, Katja Škofic, Nika Mlekuž, Tim Lončar, Luka Cvetičanin, Gašper Oblak, Žiga Lukman, Niko Krhanko, Matevž Derenda, Klemen Mramor, Janez Hočevar - Rifle, Gojmir Lešnjak - Gojc, Alenka Tetičkovič, Uroš Smolej, Domen Valič**

Po velikem uspehu muzikala *Mamma Mia!*, ki je navdušil tako svetovno kot domače občinstvo, si bodo lahko ljubitelji omenjene zvrsti premierno ogledali muzikal *Briljantina*, nastal leta 1971 pod peresi avtorjev Jima Jacobsa in Warrena Caseyja. Na Broadwayu je doživel kar 3388 ponovitev v osmih letih, kar ni do tedaj uspelo še nobenemu drugemu muzikalu. Zaradi izjemnega zanimanja je *Briljantina* kmalu postala stalnica vseh večjih gledaliških odrov in še do danes velja za najbolj obiskan muzikal na svetu. O njegovi uspešnosti priča dejstvo, da so leta 1978 po gledališki predlogi posneli še film, v katerem sta glavno vlogo odigrala takrat še neznana John Travolta in Olivia Newton-John. Zgodba, ki se dogaja na ameriški srednji šoli Rydell High v 50. letih 20. stoletja, v ospredje postavlja priljubljenega fanta in sramežljivo deklet. Poletna romanca je združila Danyja in Sandy, a vsega je konec, ko se spet začne šola. Ostanjejo le spomini na brezskrbne poletne dni, obarvani s plesom in petjem. Vročica poletnih noči bo zaživela po zaslugi producenta Jurija Franka in produkcijske hiše Prospot, v režiji Juga Radivojevića, prevajalca Boštjana Gorenca - Pižame, ob svetovnih glasbenih uspešnicah v prevodu in adaptaciji Tomaža Domicelja, pod taktirko maestra Patrika Grebla ter v svežih, z mladostniško energijo prepojenih koreografijah Millice Cerovič.

*Prospot si pridržuje pravico do spremembe zasedbe.

Following the enormous success of the musical Mamma Mia!, which has thrilled audiences around the world, not least in Slovenia, fans of the genre now have the chance to enjoy the Slovene premiere of Grease, the 1971 musical by Jim Jacobson and Warren Casey. The musical's Broadway run of 3,388 performances in eight years is a record yet to be matched by any other musical. Its huge popularity has made Grease a constant attraction in major theatres around the world and it still holds the record for the number of tickets sold. Its success led to a film version in 1978, with the main roles played by John Travolta and Olivia Newton-John, at that time both relatively unknown. The story is set at an American high school – Rydell High – in the 1950s and centres on a popular boy, Danny, and a shy girl, Sandy, whose summer romance comes to an end when the new school year begins. All that remains are memories of carefree summer days filled with dancing and singing. The fever of those hot summer nights is brought to the stage by producer Jurij Franko and his Prospot production team with director Jug Radivojević, Slovene dialogue by Boštjan Gorenc (aka Pižama), hit songs adapted and translated by Tomaž Domicelj, the masterful conducting of Patrik Greblo and Millica Cerović's fresh choreography, bursting with youthful energy.

*Prospot reserves the right to alter the cast.

Vstopnice / Tickets (18. 6.):

44,90 / 39,90 / 34,90 €

Vstopnice / Tickets (19., 20. in / and 22. 6.):

39,90 / 34,90 / 29,90 €

Intervju z Jurijem Frankom, stran 10. / Interview with Jurij Franko, page 10.

Koprodukcija / Co-production:



Medijski sponzor muzikala / Media sponsor of the musical:

Lady

Sponzor / Sponsor 18. 6.:



Sponzor / Sponsor 19. 6.:



Sponzor / Sponsor 20. 6.:



Sponzor / Sponsor 22. 6.:



Medijski sponzor / Media sponsor:



Popusti Festivala Ljubljana za muzikal *Briljantina* ne veljajo. / Ljubljana Festival discounts do not apply to *Grease*.



20. 6. ob 21.00 / at 9.00 pm,
Kongresni trg / Congress Square

POLETNA NOČ - Vse najboljše! SUMMER NIGHT - Happy Birthday!

Gala koncert ob obletnici RTV
Slovenija / *RTV Slovenia Anniversary
Gala Concert*

Patrik Greblo in / and **Lojze Krajncan**, dirigenta /
conductors

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

s številnimi izjemnimi pevskimi solisti / *with many amazing
singing soloists*

Predvečer prvega poletnega dne zaznamuje prav posebno glasbeno praznovanje. Poletna noč bo tokrat posvečena obletnici nacionalne radiotelevizije, ki letos slavi nekaj pomembnih jubilejev, med drugim kar devetdeset let radijskega in šestdeset let televizijskega oddajanja. Koncertni večer kot osrednja prireditev obletnega leta bo gostil najiminitnejše domače vokalne soliste s spremljavo Big banda in Simfoničnega orkestra RTV Slovenija, ki se bodo z najlepšimi melodijami sprehodili skozi našo bogato kulturno zgodovino.

The eve of the first day of summer will be marked by a very special musical celebration. This year's Summer Night concert is dedicated to the national broadcaster RTV Slovenia, which is celebrating a number of important anniversaries, including 90 years of radio broadcasts and 60 years of television. The concert evening, the main event of this anniversary year, will feature some of Slovenia's finest singers accompanied by the RTV Slovenia Big Band and RTV Slovenia Symphony Orchestra and will take us on a journey through our rich cultural history with a selection of the most beautiful melodies.

Vstopnice / Tickets: 39, 29, 9 €

Koprodukcija / Co-production:



SIMFONIČNI ORKESTER
RTV SLOVENIJA



Sponzor / Sponsor:





28. 6. ob 21.00 / at 9.00 pm,
Kongresni trg / Congress Square

Otvoritev 66. Ljubljana Festivala
Opening of the 66th Ljubljana Festival

Svetovna premiera / World Premiere

SFERA MUNDI –
POTOVANJE OKROG SVETA
SFERA MUNDI –
VOYAGE AROUND THE WORLD

LA FURA DELS BAUS

Carlus Padrissa, režiser / *director*
Josep Vicent, dirigent / *conductor*

Orkester Slovenske filharmonije / Slovenian Philharmonic Orchestra

Baletni ansambel SNG Ljubljana / Ballet Ensemble of the Slovenian National Theatre Ljubljana

Solistka / Soloist: Irena Parlov, mezzosopran / *mezzo-soprano*

Gabriela Barberio, koreograf / *choreographer*
Marc Molinos in / **and Alberto de Gobbi**, videotehnika / *video*
Clara Sullà, kostumograf in avtor maske / *costume and make-up design*
Bernat Jansa, oblikovalka luči / *lighting*
Guillem Burnat, zračni plesalec / *aerial dancer*
Javier García Cosin, zračni plesalec / *aerial dancer*
Isis Anna Jacobsen, zračna plesalka / *aerial dancer*
Hernán Luciano Ragusa, zračni plesalec / *aerial dancer*
Carolina Stefano, zračna plesalka / *aerial dancer*
Pere Joseph Vilaplana, zračni plesalec / *aerial dancer*
Anigami, vrvni in leteči sistem / *rigging and flying system*

Jaume Grau, tehnični direktor / *technical director*

Esteban Muñoz, asistentka režije in inšpicientka / *assistant director and stage manager*

Nacha Delpiano in / *and Kira Domínguez*, produkcija / *production* La Fura dels Baus

Priznana katalonska gledališka skupina La Fura dels Baus, ki je bila ustanovljena leta 1979 v Barceloni, se vrača v prestolnico. Eden od šestih umetniških vodij, Carlus Padrissa, ki je v lanskem letu otvoril 65. Ljubljana Festival s slikovito uprizoritvijo scenske kantate *Carmina Burana*, se s svojo umetniško stvaritvijo tokrat poklanja Magellanovi odpravi iz leta 1519. Predstava *Sfera Mundi – Potovanje okrog sveta*, ki bo narejena posebej za prizorišče na Kongresnem trgu, pripoveduje zgodbo o enem izmed prvih in največjih raziskovalnih projektov v zgodovini človeštva. Z odpravo petih ladij, ki jih je vodil Portugalec Ferdinand Magellan, so s prvo plovbo okrog sveta dokazali, da je Zemlja okrogla. Pomen Magellanove ekspedicije je režiser primerjal z dogodkom, ko je človek prvič stopil na Luno in od tam fotografiral zemeljsko kroglo. Predstavo, ki jo bodo po svetovni premieri na Kongresnem trgu uprizarjali še nekaj let, posvečajo tudi stoletnici opere in baleta Narodnega gledališča v Ljubljani, saj bodo z Orkestrom Slovenske filharmonije pod taktirko Josepa Vicenta nastopili tudi ljubljanski baletniki.

The acclaimed Catalan theatrical group La Fura dels Baus, founded in Barcelona in 1979, returns to the Slovenian capital. This time Carlus Padrissa, one of the group's six artistic directors, who opened last year's 65th Ljubljana Festival with a spectacular staging of Carl Orff's scenic cantata Carmina Burana, pays artistic homage to Magellan's 1519 expedition around the world. Sfera Mundi – Voyage Around the World, with a staging created for Congress Square venue, tells the story of one of the first and greatest voyages of discovery in the history of humankind. An expedition of five ships led by the Portuguese explorer Ferdinand Magellan completed the first circumnavigation of the globe, thus proving that the Earth is round. Padrissa compares the importance of Magellan's expedition to the first Moon landing, when astronauts photographed the Earth from space. The show, which the company plans to tour for a number of years after the world premiere in Congress Square, is also dedicated to the centenary of the national opera and ballet in Ljubljana. Members of Ljubljana's national ballet will perform along with the Slovenian Philharmonic Orchestra under the baton of conductor Josep Vicent.

Vstopnice / Tickets: 49, 29, 9 €

Intervju s Carlusom Padrisso, stran 16. / *Interview with Carlus Padrissa, page 16.*

Sponzor / *Sponsor:*



Glavni medijski sponzor / *General media sponsor.*

DELO





29. 6.-2. 7. 2018

LJUBLJANA FESTIVAL NA LJUBLJANICI LJUBLJANA FESTIVAL ON THE LJUBLJANICA

Ljubljana Festival bo že tretje leto potekal na reki sedmerih imen, Ljubljanici. Pridružite se nam na glasbeni plovbi v intimnem okolju turističnih ladjic, ki omogočajo edinstven vpogled v mestno dogajanje. Na privlačnem koncertnem prizorišču bodo v komornih zasedbah nastopili študenti Akademije za glasbo in Konservatorija za glasbo in balet v Ljubljani.

For the third year in a row the Ljubljana Festival will also take place on the Ljubljanica, the river of seven names. Join us on a musical voyage in the intimate setting of pleasure boats on the river and see the city from a unique perspective. Musical performances will be provided by students from Ljubljana's Academy of Music and Conservatory of Music and Ballet, appearing in a variety of chamber ensembles.

Vstopnice / Tickets: Cena enourne plovbe med festivalom je enotna za vse ladjice in znaša 8 € za odrasle ter 4 € otroke (3-12 let) / *Concerts aboard the boats are free of charge. For the duration of the Festival, the cost of a one-hour boat trip will be the same for all boats: 8 € for adults and 4 € for children (ages 3-12)*



Mestna občina
Ljubljana



Organizacija združenih
narodov za izobraževanje,
znanost in kulturo

Ljubljana
Kreativno mesto
od 2015

Petek, 29. junija 2018 / Friday, 29 June 2018**12.00, Breg**

Otvoritev Ljubljana Festivala na Ljubljani /
*Opening of the Ljubljana Festival on the
Ljubljana*

12.00–14.00, Barjanka (Dvorni trg)**Oktet saksofonov / Saxophone Octet**

(B. Rojc, M. Zupančič, M. Petek, R. Potrbin, J.
Bregar, T. Kramar, T. Pance, T. Kuharič)

16.00–18.00, Mala Zala**(Gallusovo nabrežje / Gallus Embankment)**

Žiga Vehovec, harmonika / *accordion*

18.00–20.00, Ljubljana 1 (Ribji trg)**Duo kitar Afroditā / Guitar Duo Afroditā**

(A. Gorjanc, T. Majcen)

20.00–22.00, Lana Šulc**(Gallusovo nabrežje / Gallus Embankment)**

**Duo harmonika in violončelo / Accordion
and Cello Duo**

(G. Golob, N. Poljanec)

30. junija 2018 / Saturday, 30 June 2018**14.00–16.00, Barjanka (Dvorni trg)**

Daniel Šimek, harmonika / *accordion*

16.00–18.00, Ljubljanski Zmaj**(Mesarski most / Butchers' Bridge)**

Natko Štiglic, kitara / *guitar*

18.00–20.00, Mala Zala**(Gallusovo nabrežje / Gallus Embankment)****Godalni kvartet / String Quartet**

(E. Kocjančič, M. Bartol, D. Lončar, L. Ferlani)

20.00–22.00, Ljubljana 1 (Ribji trg)**Kvintet harmonik / Accordion Quintet**

(Ž. Svetlin, Ž. Vehovec, M. Ahčin, N. Poljanec, F.
Kozmus)

Nedelja, 1. julija 2018 / Sunday, 1 July 2018**14.00–16.00, Lana Šulc****(Gallusovo nabrežje / Gallus Embankment)**

**Duo Claro - kitara in klarinet / Duo Claro -
guitar and clarinet**

(U. Kočar, M. Vrbnjak)

16.00–18.00, Barjanka (Dvorni trg)

Daniel Šimek, harmonika / *accordion*

18.00–20.00, Ljubljanski Zmaj**(Mesarski most / Butchers' Bridge)**

Duo kitar / Guitar Duo

(V. Terzer, K. Jakša)

20.00–22.00, Mala Zala**(Gallusovo nabrežje / Gallus Embankment)****Oktet flavt / Flute Octet**

(G. Bašič, L. Senica, M. Brvar, L. Gomboši, N.
Klemenčič, B. Varga, A. Kravanja, U. Velikonja)

Ponedeljek, 2. julija 2018 / Monday, 2 July 2018**14.00–16.00, Ljubljana 1 (Ribji trg)****Duo harmonika in violončelo / Accordion
and Cello Duo**

(G. Golob, N. Poljanec)

16.00–18.00, Lana Šulc**(Gallusovo nabrežje / Gallus Embankment)****Kvartet klarinetov / Clarinet Quintet**

(M. Koželj, M. Seražin, K. Krš, L. Kastelic)

18.00–20.00, Barjanka (Dvorni trg)

**Trio kljunastih flavt in harmonike / Recorder
and Accordion Trio**

(A. Krušec, U. Klančar, F. Kozmus)

20.00–22.00, Ljubljanski Zmaj**(Mesarski most / Butchers' Bridge)**

Duo violina in flavta / Violin and Flute Duo

(K. Zupan, A. Votoupal)



30. 6. ob 21.00 / at 9.00 pm,
Križanke

SIMFONIČNA EKSTAZA 2 SYMPHONIC ECSTASY 2

Rok Golob, avtor in dirigent / *composer and conductor*

**Orkester Zagrebške filharmonije /
Zagreb Philharmonic Orchestra**

Perpetuum Jazzile

Solisti / Soloists:

**Gibboni, Tomi M (Siddharta), Vlado Kreslin,
Nuška Drašček, KiNG FOO, Maja Keuc, Katrinas,
Murat & Jose, Lana Trotovshek, Metalsteel, Nina
Štrnad, Omar Naber, Tinkara Kovač**

Cenjeni slovenski skladatelj, aranžer, producent, multiinstrumentalist in dirigent Rok Golob se z nadaljevanjem projekta Simfonična ekstaza vrača na ljubljansko prizorišče. Eden največjih glasbenih spektaklov *Simfonična ekstaza 2*, ki združuje izjemne glasbenike tako klasičnega kot tudi popularnega žanra, bo vnovič dokazal, da je glasba brezmejna. »Ekstaza je zame izjemen občutek, ko človek transcendirata iz svoje normalne zavesti k nečemu višjemu. Pozitivno doživljaš nekaj zelo močnega. Zase lahko rečem, da se predstavim nekam drugam in privabljam različne energije, ko komponiram, še posebno simfonične skladbe.« je povedal skladatelj Rok Golob. Zanj je simfonični orkester »popoln instrument, ki izraža nekaj strašansko močnega, globokega in vznemirljivega. Predstavlja vez med preteklostjo, sedanostjo in prihodnostjo ter omogoča potovanje skozi svetlobno reko čustev in energij.« Izbrani solisti nas bodo spremljali v navdihujočo glasbeno ekstazo.

The respected Slovene composer, arranger, producer, multi-instrumentalist and conductor Rok Golob returns to Ljubljana with a new instalment of his „Symphonic Ecstasy“ project. Symphonic Ecstasy 2 is a musical spectacle on the largest scale, bringing together outstanding musicians from both the classical and popular spheres, and proving once again that music knows no boundaries. „For me, ecstasy is that remarkable feeling when one transcends one’s normal consciousness and passes to something higher. In a positive sense, you experience something very powerful. For myself I can say that when I am composing, particularly symphonic pieces, I am transported somewhere else and attract different energies,” says Golob. For him, the symphony orchestra is „the perfect instrument, and expresses something terribly powerful, profound and exciting. It represents a connection between past, present and future, and allows us to travel along a river of light, full of emotions and energies.“ The selected soloists, accompanied by the Zagreb Philharmonic, will inspire us to musical ecstasy.

Vstopnice / Tickets: 29, 19 €

Sponzor / Sponsor:

PETROL



ORKESTER MÜNCHENSKE FILHARMONIJE MUNICH PHILHARMONIC ORCHESTRA

Paavo Järvi, dirigent / *conductor*

Solist / *Soloist*:

Piotr Anderszewski, klavir / *piano*

Program / *Programme*:

A. Bruckner: Simfonija v d-molu »Ničta«, WAB 100 / *Symphony in D minor „Nullte“, WAB 100*

B. Bartók: Koncert za klavir in orkester št. 3 v E-duru, Sz. 119, BB 127 / *Piano Concerto No 3 in E major Sz. 119, BB 127*

P. Hindemith: Simfonične metamorfoze na teme Carla Marie von Webra / *Symphonic Metamorphosis of Themes by Carl Maria von Weber*

1. 7. ob 20.00 / at 8.00 pm,
Cankarjev dom

Po osmih letih se v Ljubljano vračajo priznani Münchenski filharmoniki, ki so bili ustanovljeni leta 1893 na osebno pobudo Franza Kaima. Orkester pod vodstvom priznanih dirigentov pušča neizbrisen kulturni pečat in bogati glasbeno podobo Münchna. Karizmatični dirigent Sergiu Celibidache, ki ga je vodil med letoma 1979 in 1996, je vnesel izostren občutek za medsebojno odzivanje, ki sicer odlikuje komorne ansamble. Zaznamujejo jih žlahtnost interpretacije, zavzemanje za sodobno glasbo kot tudi prizadevanje, da bi koncertna glasba dosegla vse ljudi. Orkester slovi po legendarnih Brucknerjevih koncertih in inovativno sestavljenem repertoarju. Že pred sto leti so si s svetovnimi turnejami pridobili ugled in v 20. stoletju je ta pod vodstvom prestižnih imen nenehno rasel. Orkester so med drugim vodili G. Mahler, F. Löwe, O. Kabasta, J. Levine, C. Thielemann, L. Maazel idr. Zubin Mehta je med drugim postal njegov prvi častni dirigent v zgodovini, v sezoni 2015/2016 pa je umetniško vodstvo prevzel slovi Valerij Gergijev. Solist bo pianist Piotr Anderszewski, znan po interpretativni izraznosti in izvirnosti, dobitnik prestižne nagrade Gilmore, ki jo vsake štiri leta podelijo pianistu izjemnega talenta. Vlogo dirigenta bo tokrat prevzel grammyjev nagrajenec Paavo Järvi.

The renowned Munich Philharmonic returns to Ljubljana after eight years. Originally founded in 1893 by Franz Kaim, the orchestra, under the leadership of a series of distinguished conductors, has left an indelible mark on the culture and musical life of the city of Munich. The charismatic conductor Sergiu Celibidache, who led the orchestra between 1979 and 1996, instilled in it a heightened feeling for responsive playing, a characteristic more usually found in chamber ensembles. The orchestra is also distinguished by its nobility of interpretation, commitment to contemporary music and efforts to make orchestral music accessible to all the people. It is particularly famous for its legendary performances of Bruckner's symphonies and its innovative repertoire. Even a hundred years ago it was winning fame with its world tours and its reputation continued to grow throughout the twentieth century. Notable conductors have included Gustav Mahler, Ferdinand Löwe, Oswald Kabasta, James Levine, Christian Thielemann and Lorin Maazel. In 2004 Zubin Mehta was named the first „honorary conductor“ in the history of the orchestra. As of the 2015/16 season, the position of chief conductor is held by Valery Gergiev. Soloist Piotr Anderszewski is a pianist known for his interpretive expressivity and originality and a winner of the prestigious Gilmore Artist Award, given every four years to a pianist of outstanding talent. The Munich Philharmonic will be conducted by Grammy award winning conductor Paavo Järvi.

Vstopnice / Tickets: 39, 35, 29, 19 €

Sponzor / Sponsor:



Častni pokrovitelj je veleposlanik Zvezne republike Nemčije nj. eksc. gospod Klaus Peter Riedel. / *The honorary patron of the event is His Excellency Klaus Peter Riedel, Ambassador of the Federal Republic of Germany.*



3. 7. ob 21.00 / at 9.00 pm, Križanke

J. W. Goethe: FAUST drama

Poklon Tomažu Pandurju *Hommage à Tomaž Pandur*

Tomaž Pandur, režiser / *director*

Livija Pandur, priredba in dramaturgija / *author of adaptation and dramaturgy*

Božo Vodušek, Erika Vouk, prevod / *translation*

Sven Jonke (NUMEN), scenografija / *set design*

Felype de Lima, kostumografija / *costume design*

Primož Hladnik, Boris Benko (SILENCE), skladatelja / *composers*

Dorian Kolundija, oblikovalec videa / *video design*

Tomaž Pandur, oblikovalec svetlobe / *light design*

Srečko Bajda, oblikovalec zvoka / *sound design*

Tatjana Stanič, lektorica / *language consultant*

Julija Gongina, oblikovalka maske / *make-up design*

Jaša Koceli, asistent režiserja / *assistant to director*

Jan Krmelj, asistent režiserja študijsko / *assistant director (student)*

Iztok Vadnjaj, asistent scenografa / *assistant to set designer*

Andrej Vrhovnik, asistent kostumografa / *assistant to costume designer*

Zasedba / *Cast:*

Igor Samobor, Henrik Faust / *Heinrich Faust*

Brane Šturbej, Mefisto / *Mephistopheles*

Barbara Cerar, Gospa Mefisto / *Madame Mephistopheles*

Polona Juh, Margareta / *Margaret*

Branko Jordan, Valentin / *Valentine*

Uroš Fürst, vodja kabineta / *Head of Cabinet*

Robert Korošec, Filip Samobor, Žan Perko, Matic Lukšič, kabineta / *Cabinet*

Po uspešnih gostovanjih in razprodanih predstavah na Kitajskem, v Mehiki, Južni Koreji, Kolumbiji, Španiji in drugod po svetu se na oder poletnega gledališča Križanke vrača Goethejev *Faust* v režiji Tomaža Pandurja, premierno izveden v koprodukciji SNG Drama Ljubljana in 63. Festivala Ljubljana. Zadnja uprizoritev v osupljivem opusu pred dvema letoma preminulega slovenskega režiserja in gledališkega maga, ki je v svoji bogati karieri režiral na vseh koncih sveta in je skupaj s svojo sestro in najtesnejšo sodelavko Livijo Pandur pomembno vplival na podobo gledališča v širšem mednarodnem prostoru, je z več kot 60 ponovitvami in najmanj 30.000 gledalci ena najuspešnejših slovenskih gledaliških uprizoritev vseh časov.

Čeprav Faustova zgodba temelji na srednjeveški legendi o človeku, ki je prodal dušo hudiču, pravzaprav govori o občutkih odtujenosti sodobnega človeka in o njegovi potrebi po razumevanju sebe in sveta v širšem kontekstu univerzuma. Tomaž Pandur je *Fausta* razumel kot gledališko miselno enačbo, stopnje Faustovega življenja in njegovo soočenje z Mefistom pa kot poemo o fenomenologiji človeške vrste: »Zgodba o Faustu se je skozi stoletja razvila v arhetipski mit človekovih stremeljenj in dilem, ki poskuša razvozlati in razumeti posameznika v njegovem nenehnem boju z dobrim in zlim. V naši priredbi in uprizoritvi Fausta zlo nastopa v množini; hudič ni več sam, prihaja s svojo družino in pomočniki, da bi še lažje zapeljal in izvedel svoj znameniti mrtvaški ples. Spremljamo človeka, razpetega med nebom in zemljo, ki poskuša najti resnico in smisel svojega bivanja. In to je bistvo gledališča – da spregovori in postavlja vprašanja o najbistvenejših zadevah

človeškega obstoja. Goethe namreč meni, da boj med dobrim in zlim poganja človeštvo in mu daje neomajno vero v njegovo prihodnost,« je ob ljubljanski premieri *Fausta* povedal režiser Tomaž Pandur.

Following successful tours and sold-out performances in China, Mexico, South Korea, Colombia, Spain and other countries, Goethe's Faust – directed by Tomaž Pandur and premiered as a co-production of the Slovene National Theatre Drama Ljubljana and the 63rd Ljubljana Festival – returns to the stage of Križanke's summer theatre. The last act in the remarkable oeuvre of the late Slovene director and theatrical wizard, whose rich career – tragically cut short by his premature death two years ago – saw him direct plays all over the world and, together with his sister and closest collaborator Livija Pandur, significantly influence perceptions of theatre in the international context, is one of the most successful Slovene theatrical productions of all time, with more than 60 performances and at least 30,000 spectators.

Although the Faust story is based on the medieval legend of a man who sold his soul to the Devil, it actually represents the alienation felt by modern man and his need to understand himself and the world in the broader context of the universe. Tomaž Pandur understood Faust as a theatrical mental equation and the stages of Faust's life and his encounter with Mephistopheles as a poem on the phenomenology of the human species: „The Faust story has developed over the centuries into an archetypal myth of human ambitions and dilemmas, which tries to entangle and understand the individual

engaged in a constant battle with good and evil. In our adaptation and production of *Faust*, evil is plural; the Devil is no longer alone but instead comes with his family and helpers in order to seduce more easily and perform his famous dance of death. We follow a man torn between heaven and earth, trying to find the truth and meaning of his existence. And this is the essence of theatre – to address and question the most fundamental aspects of human existence. Goethe believed that the battle between good and evil drives humanity and gives it an unshakeable faith in its future.“ (Tomaž Pandur, speaking at the premiere of *Faust* at the 2015 Ljubljana Festival.)

Predstava traja dve uri in 40 minut in ima odmor. / *The duration of the performance is 2 hours and 40 minutes, with interval.*

Vstopnice / Tickets: 29, 25 €

Koprodukcija / *Co-production:*

DRAMA
SLOVENSKO NARODNO GLEDALIŠČE DRAMA LJUBLJANA



PANDUR
GOETHE
FAUST



3. 7. ob 20.00 / at 8.00 pm,
Slovenska filharmonija
Slovenian Philharmonic

NATALIE CLEIN violončelo / cello

Orkester Slovenske filharmonije /
Slovenian Philharmonic Orchestra

Dimitrij Liss, dirigent / conductor

Program / Programme:

M. Kozina: Bela krajina

F. J. Haydn: Koncert za violončelo in orkester v
D-duru, Hob VIIb:2 / *Cello Concerto No 2 in*
D major, Hob VIIb:2

L. van Beethoven: Simfonija št. 6 v F-duru
»Pastoralna«, op. 68 / *Symphony No 6 in F major,*
Op. 68 „Pastoral“

Orkester Slovenske filharmonije praznuje 70-letnico obstoja. Od ustanovitve leta 1947 so ga vodili številni priznani dirigenti. Orkester, ki se ponaša z bogato in dolgoletno tradicijo, že vrsto koncertnih sezon prireja po 32 abonmajskih koncertov na leto v Gallusovi dvorani Cankarjevega doma (Modri in Oranžni abonma), številne priložnostne koncerte ter glasbene matineeje za mlade poslušalce. Poglavitna naloga enega izmed najpomembnejših nosilcev glasbene kulture na Slovenskem je skrb za izvedbo del domačih ustvarjalcev in del svetovne glasbene zapuščine. Svoj prvi koncert je izvedel 13. januarja 1948 v secesijski Unionski dvorani pod vodstvom španskega dirigenta Salvadorja Bacarisseja. Pod vodstvom Dimitrija Lissa, ki velja za enega najboljših dirigentov svoje generacije, bo orkester nastopil z britansko violončelistko Natalie Clein. Umetnico, ki je leta 2016 sodelovala s Komornim godalnim orkestrom Slovenske filharmonije, je BBC že pri šestnajstih imenoval za glasbenico leta. Poučuje na Kraljevem glasbenem kolidžu v Londonu in igra na violončelo Simspon Guadagnini iz leta 1777. Leta 2015 so jo imenovali za rezidenčno umetnico na Univerzi v Oxfordu. Program jubilejnega koncerta bo zasnovan na skladbah častnih članov Slovenske filharmonije oziroma njene predhodnice, Filharmonične družbe, F. J. Haydna in L. van Beethovna. Koncert bo uvedla skladba *Bela krajina* slovenskega skladatelja Marjana Kozine, ki je bil eden od treh pobudnikov ustanovitve Slovenske filharmonije in njen prvi direktor. Ob tej posebni priložnosti bo imenovan za častnega člana.

The Slovenian Philharmonic Orchestra is celebrating 70 years of activity. It has been led by several acclaimed conductors since its founding in 1947. For the last several seasons the orchestra, which boasts a long and rich tradition, has performed 32 subscription concerts a year in the Gallus Hall of the Cankarjev Dom cultural and conference centre (the Blue and Orange subscriptions), as well as numerous other concerts and musical matinees for young listeners. The principal mission of this orchestra, which is one of the pillars of musical culture in Slovenia, is to ensure the performance of works by Slovene composers alongside those that form part of world musical heritage. The orchestra gave its first concert on 13 January 1948 in the art nouveau Union Hall, under the Spanish conductor Salvador Bacarisse. Dmitri Liss, considered one of the finest conductors of his generation, will lead the orchestra in a concert with the British cellist Natalie Clein, who came to prominence after winning the BBC Young Musician of the Year competition at the age of 16 and performed with the Slovene Philharmonic String Chamber Orchestra in 2016. She currently teaches at the Royal College of Music in London. She plays the „Simpson“ Guadagnini cello (1777). In 2015 she was appointed Artist in Residence at Oxford University. The programme of the jubilee concert will be based around works by honorary members of the Slovene Philharmonic’s predecessor, the Philharmonic Society – Franz Joseph Haydn and Ludwig van Beethoven. It will also include a performance of Bela krajina by the Slovene composer Marjan Kozina, one of the three key figures behind the founding of the Slovenian Philharmonic and its

first director, who will be named an honorary member on this special occasion.

Vstopnice / Tickets: 14, 9 €



**slovenska
filharmonija**



4. 7. ob 20.00 / at 8.00 pm,
Cankarjev dom

KRISTINE OPOLAIS

sopran / soprano

KONCERT OPERNIH ARIJ CONCERT OF OPERA ARIAS

Sesto Quatrini, dirigent / conductor

Simfonični orkester RTV Slovenija / RTV Slovenia Symphony Orchestra

Program / Programme:

G. Verdi: Sinfonia iz opere Nabucco / *Sinfonia from Nabucco*

A. Boito: »L'altra notte in fondo al mare«, arija Margherite iz opere Mefistofele / *Margherita's aria from Mefistofele*

G. Verdi: Sinfonia iz opere Luisa Miller / *Sinfonia from Luisa Miller*

G. Verdi: »Tu che le vanità conoscesti del mondo«, arija Elizabete iz opere Don Carlos / *Elisabeth's aria from Don Carlos*

P. Mascagni: Intermezzo iz opere Kmečka čast (Cavalleria Rusticana) / *Intermezzo from Cavalleria Rusticana*

A. Catalani: »Ebben? Ne andrò lontana«, arija Wally iz opere La Wally / *Wally's aria from La Wally*

G. Puccini: »Tu che di gel sei cinta«, arija Liú iz opere Turandot / *Liù's aria from Turandot*

G. Puccini: Preludij k tretjemu dejanju opere Edgar / *Prelude to Act III from Edgar*

G. Puccini: »Addio, addio mio dolce amor!«, arija Fidelie iz opere Edgar / *Fidelia's aria from Edgar*

G. Puccini: Intermezzo iz opere Madama Butterfly / *Intermezzo from Madama Butterfly*

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

Latvijska sopranistka Kristine Opolais velja za eno najbolj iskanih sopranistk na mednarodni glasbeni sceni. Pri 21 letih je končala šolanje na Akademiji za glasbo in bila sprejeta v zbor Latvijske nacionalne opere. Sodelovala je s številnimi priznanimi dirigenti, kot so Daniel Barenboim, Kirill Petrenko, Sir Simon Rattle, Sir Antonio Pappano in nastopala na odrih vseh večjih svetovnih opernih hiš. V sloviti Metropolitanski operi je za nedavno vlogo v operi Antonina Dvořáka *Rusalka* NY Times zapisal: »Vokalno bleščeč in presunljivo ranljiv nastop.« Njeno kariero je pomembno zaznamoval zgodovinski podvig, ko je v pičlih 18 urah debitirala v vlogi Madame Butterfly, naslednji dan pa v vlogi Mimi iz opere *La Bohème* na matineji, ki so jo predvajali po vsem svetu. Na ljubljanskem koncertu opernih arij bo nastopila s spremljavo Simfoničnega orkestra RTV Slovenija pod vodstvom italijanskega dirigenta Sesta Quatrinija. O njem je sopranistka dejala, da ima izrazito jasno gestikulacijo. Izžareva strast in ljubezen do opere, še posebno do pevcev, s katerimi sodeluje.

Latvian singer Kristīne Opolais is currently one of the most sought-after sopranos on the international scene. After completing her studies at the Latvian Academy of Music at the age of 21, she began her career in the chorus of the Latvian National Opera. She has worked with many acclaimed conductors, including Daniel Barenboim, Kirill Petrenko, Sir Simon Rattle, and Sir Antonio Pappano and performed at all the world's major opera houses, including multiple appearances at the Metropolitan Opera in New York, where her recent portrayal of the title role in Dvořák's Rusalka was described by the New York Times as a „vocally lustrous and achingly vulnerable performance“. She also made Metropolitan Opera history when, a mere 18 hours after debuting as Madama Butterfly, she stepped in to sing the role of Mimi in a matinee performance of La Bohème that was broadcast around the world as part of the Met's Live in HD series. She will be accompanied at her Ljubljana concert of opera arias by the RTV Slovenia Symphony Orchestra under the rising Italian conductor Sesto Quatrini, of whom she says: „Maestro Quatrini shows his passion and love for opera, particularly for singers, whenever he is on the podium.“

Vstopnice / Tickets: 49, 39, 29, 19 €



Sponzor / Sponsor:





5. 7. ob 20.00 / at 8.00 pm,
SNG Opera in balet Ljubljana /
SNG Opera & Ballet Ljubljana

A. Horozić: **HASANAGINICA** opera

Sarajevsko narodno gledališče / Sarajevo National Theatre

Orkester Sarajevske filharmonije / Sarajevo Philharmonic Orchestra
Baletni ansambel in zbor Sarajevskega narodnega gledališča
Ballet Ensemble and Chorus of the Sarajevo National Theatre

Nijaz Alispahić, libreto / *libretto*

Dario Vučić, dirigent / *conductor*

Sulejman Kupusović, režiser / *director*

Edina Papo, koreografija / *choreography*

Radovan Marušić, scenografija / *set design*

Vanja Popović, kostumografija / *costume design*

V glavnih vlogah / *Main cast:*

Adema Pljevljak - Krehić, Hasanaginica

Leonardo Šarić, Hasan-Aga

Amir Saračević, imotski kadija / *Kadi of Imotska*

Denis Isaković, beg Pintorović

Dajana Šegvić, mati Hasanagina / *Hasanaginica's mother*

Aida Čorbadžić, sultanija

Ivan Šarić, sazlija

Dragan Pavlović, stari svat / *old wedding guest*

Ian Valka, Nadin Đipa, Nidal Đipa, otroci / *children*

Hasanaginica velja za najlepšo in največkrat prevedeno bosansko-hercegovsko balado. Nastala je na območju Imotske krajine in se ustno širila iz roda v rod. Zgodbo Hasanaginice je prvič objavil italijanski humanist Alberto Fortis v svoji knjigi *Viaggio in Dalmazia (Pot po Dalmaciji)* iz leta 1774. Leta 2000 se je libretist Nijaz Alispahić oprl na izvorno besedilo in v sodelovanju z izjemno plodovitim bosanskim skladateljem Asimom Horozićem ustvaril istoimensko opero v treh dejanjih. Zgodba oriše goro Biokovo, kjer počiva ranjeni Hasanaga Arapović. Stari običaji narekujejo, da ga lahko obiskujeta le sestra in mati, zato žena Hasanaginica doma skrbi za otroke. Hasan-Aga je prizadet in zaradi spletk svoje mame spodi Hasanaginico od doma. Brat Pintorović izve za njegovo dejanje in sestro odpelje domov, ona pa je prisiljena zapustiti svojih pet otrok. Zaradi maščevanja Hasan-Agu brat obljubi roko svoje sestre imotskemu kadlji, Hasan-Aga pa se ob zavedanju krivde umakne v osamo. Na poročni dan se Hasanaginica poslovila od svojih otrok. Hasan-Aga jo obtoži, da ima kamen namesto srca, česar Hasanagino krhko srce ne prenese. V izvedbi ansambla Sarajevskega narodnega gledališča se bosta v glavnih vlogah predstavila sopranistka Adema Pljevljak - Krehić in basist Leonardo Šarić.

Hasanaginica is the most beautiful and most frequently translated Bosnian Herzegovinian ballad. Originating in the Imotski region, it was passed on orally from generation to generation. The story of Hasanaginica was first published by the Italian humanist Alberto Fortis in his 1774 book Viaggio in Dalmazia („Travels in Dalmatia“). In 2000 the librettist Nijaz Alispahić used the original text as the basis for an eponymous three-act opera in collaboration with the extraordinarily prolific Bosnian composer Asim Horozić. The story is set in the Biokovo mountains, where the lord (aga) Hasan Arapović lies wounded. Since old customs dictate that he may only be visited by his sister and his mother, his wife Hasanaginica stays at home to look after the children. Hasan is angered by this and, prompted by his scheming mother, has Hasanaginica driven from their home. Her brother Pintorović learns of this and takes his sister to his own home, but she is compelled to abandon her five children. In order to take revenge on Hasan, the brother promises his sister's hand to the kadi of Imotska. Realising that he has wronged his wife, Hasan retreats into solitude. On her wedding day, Hasanaginica bids farewell to her children. Hasan accuses her of having a heart of stone, an accusation that Hasanaginica's fragile heart is unable to bear. The main roles in this Sarajevo National Theatre production are sung by Adema Pljevljak-Krehić (soprano) and Leonardo Šarić (bass).

Predstava traja tri ure in ima dva odmora. / *The duration of the performance is 3 hours, with two intervals.*

Vstopnice / Tickets: 33, 30, 25, 20, 14, 9 €

Sponzor / Sponsor:

 **interEnergO**
a kalog company



NARODNO
POZORIŠTE
SARAJEVO



SARAJEVSKA FILHARMONIJA
OSNOVANA 1923

Častni pokrovitelj je Veleposlaništvo Bosne in Hercegovine. / *The honorary patron of the event is Embassy of Bosnia and Herzegovina.*



5. 7. ob 21.00 / at 9.00 pm, Križanke

PETER BENICE

klavir / piano

Mednarodno priznani madžarski virtuozni pianist, skladatelj in producent Peter Bence, ki je januarja letos razprodal Gallusovo dvorano Cankarjevega doma v Ljubljani in navdušil občinstvo, se vrača v Slovenijo. Velja za pravo internetno senzacijo zadnjih let, saj je s priredbami skladb Michaela Jacksona, zasedbe Queen in avstralske zvezdnice Sia zbral že več kot 200 milijonov ogledov. Njegova ekspresivna interpretacija in izpopolnjena klavirska tehnika navdihujeta mlajše in starejše generacije tako glasbenikov kot ljubiteljev glasbe z vsega sveta. Svojo klavirsko govorico je po študiju na Madžarskem začel izpopolnjevati na akademiji Berklee v Bostonu, v Združenih državah Amerike, kjer je svojo virtuoznost in izvirnost prikazal v številnih glasbenih žanrih. Januarja 2012 se je vpisal v Guinnessovo knjigo rekordov, ko se je v eni minuti dotaknil klavirskih tipk kar 765-krat. Svoj prvi debitantski album, na katerem bodo predstavljene nekatere najboljše priredbe in solistične skladbe za klavir, namerava izdati ob koncu letošnjega leta.

Having thrilled the audience at a sold-out concert in Cankarjev Dom's Gallus Hall in January, the internationally renowned Hungarian virtuoso pianist, composer and producer Peter Bence returns to Slovenia. He has become an Internet sensation in recent years, and his arrangements of songs by Michael Jackson, Queen and Australian star Sia have garnered more than 200 million views. His expressive interpretation and incredible technique have won him legions of fans, young and old, among musicians and music lovers all over the world. After finishing his studies in Hungary, he enrolled at Berklee College of Music in Boston, United States, where he demonstrated his virtuosity and originality in numerous physical genres. In January 2012 he broke the Guinness World Record for the most piano key hits in a single minute – an incredible 765. His debut album, featuring a selection of his best arrangements and solo piano pieces, is due out at the end of this year.

Vstopnice / Tickets: 39, 34 €

Intervju s Petrom Bencom, stran 11. / *Interview with Peter Bence, page 11.*

Koprodukcija / Co-production:

VIGNAPR



Popusti Festivala Ljubljana za koncert Petra Bence ne veljajo. / Ljubljana Festival discounts do not apply to the concert by Peter Bence.



9. 7. ob 21.00 / at 9.00 pm, Križanke

BALKAN FEVER

Vlatko Stefanovski, kitara / guitar

Miroslav Tadić, kitara / guitar

Theodosii Spassov, kaval

Gost / Guest:

Vasko Atanasovski, saksofon / saxophone

**Komorni godalni orkester Slovenske
filharmonije / Slovene Philharmonic String
Chamber Orchestra**

Program / Programme:

Bo objavljen naknadno / TBA

Estonski dirigent Kristjan Järvi in založba Naïve Classique sta zasnovala zvočni projekt, ki vključuje serijo glasbenih albumov, s katerimi je zajeto bistvo dirigentove živahne in karizmatične glasbene osebnosti. Järvi slovi po inovativnih in instinktivnih pristopih k oblikovanju žanrsko raznovrstnega programa. Prvi album, imenovan tudi *Balkan Fever*, vsebuje orkestralna dela Georga Enescuja in Zoltána Kodályja, obarvana s hipnotičnimi elementi ljudske glasbe, ki izvirajo iz kulturno bogatega območja Balkana. Album postavlja v ospredje trio virtuoznih glasbenikov: Theodosija Spassova na kavalu ter kitarista Miroslava Tadića in Vlatka Stefanovskega. Navdušujoča glasbena izkušnja, ki združuje tako elemente jaza kot klasične in ljudske glasbe, je odmevala z izjemnim uspehom po vsem svetu, med drugim v znamenitih dvoranah, kot sta Albert Hall v Londonu in Musikverein na Dunaju. Kot gost se bo z nekaterimi priredbami slovenskih narodnih

skladb predstavil tudi slovenski saksofonist Vasko Atanasovski, ki je s projektom Ogenj in led navdušil obiskovalce 62. Ljubljana Festivala. Na ljubljanskem koncertu bodo glasbeniki izvedli svojo različico projekta *Balkan fever*, ki je prirejena izključno za zasedbo godalnega ansambla in ne vključuje dirigenta.

Estonian conductor Kristjan Järvi and record label Naïve Classique have jointly created a „sound project“ consisting of a series of albums capturing the essence of the conductor’s vibrant and charismatic personality. Järvi is famous for his innovative and instinctive approaches to the creation of programmes spanning a variety of genres. The first album, also called „Balkan Fever“ includes orchestral works by George Enescu and Zoltán Kodály, tinged with hypnotic elements of folk music originating from the culturally rich Balkan region. The album focuses on a trio of virtuoso musicians: kaval player Theodosii Spassov and guitarists Miroslav Tadić and Vlatko Stefanovski. This remarkable musical experience, combining elements of jazz, classical and folk music, has been performed with great success around the world in such noted venues as London’s Royal Albert Hall and Vienna’s Musikverein. Appearing as a guest on some arrangements of Slovene folk tunes is Slovene saxophonist Vasko Atanasovski, who thrilled audiences at the 62nd Ljubljana Festival with his project „Fire and Ice“. For the Ljubljana concert, the musicians will perform their own version of Balkan Fever, in an exclusive arrangement for string ensemble, without a conductor.

Vstopnice / Tickets: 29, 25 €

Koprodukcija / Co-production:



Sponsor / Sponsor:

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10. 7. ob 20.00 / at 8.00 pm,
Cankarjev dom

Foto / Photo: Matija Lukić

R. Wagner: RENSKO ZLATO DAS RHEINGOLD

Opera in Balet SNG Maribor / Opera and Ballet SNG Maribor

Simfonični orkester SNG Maribor
SNG Maribor Symphony Orchestra

Richard Wagner, glasba in libreto / *music and libretto*

Simon Krečič, Marko Letonja, dirigenta / *conductors*

Igor Pison, režiser / *director*

Gregor Pompe, dramaturgija / *dramaturgy*

Petra Veber, scenografija / *set design*

Sanja Grcić, kostumografija / *costume design*

Petra Veber, oblikovanje luči / *lights*

Gaj Žmavc, koreografija / *choreography*

Tim Ribič, asistent režije / *assistant director*

V naslovnih vlogah / *Main cast:*

Bogovi / *Gods*

Ernesto Morillo, Wotan

Jaki Jurgec, Donner

Bogdan Stopar, Froh

Martin Sušnik, Loge

Boginje / *Goddess*

Amanda Stojović, Fricka

Sabina Cvilak, Freia

Zlatomira Nikolova, Erda

Nibelunga / *Nibelungs*
Jure Počkaj, Alberich
Dušan Toplovec, Mime

Velikana / *Giants*
Tobias Peschanel, Fasolt
Thomas Stimmel, Fafner

Renska dekleta / *Rhinemaidens*
Andreja Zakonjšek Krt, Woglinde
Valentina Čuden, Wellgunde
Jadranka Juras, Flosshilde

Wotanovi spremljevalki / *Wotan's companions*
Lucija Krašovec, **Melanija Markovič**,

Plesalci / *Dancers*:
Tetiana Svetlična, **Branka Popovici**, **Vanja Vitman**, **Hristina Stojčeva**, **Yuya Omaki**, **Aleks Šišernik**, **Aleksandru Pilca**, **Mario Diligent**

Lani je 65. Ljubljana Festival z izvedbo drugih dveh delov (*Siegfried* in *Somrak bogov*) sklenil pri nas prvič povedano zgodbo slovitega Wagnerjevega cikla, tetralogije *Nibelungov prstan*, in s tem postavil pomemben mejnik v slovenski glasbeni kulturi. Letos na ljubljanskem prizorišču gostimo Opera in Balet SNG Maribor z izvedbo glasbene drame *Rensko zlato* (*Das Rheingold*), ki jo je Wagner zasnoval kot predvečer v svoj operni cikel. Delo postopoma razkriva kompleksno ozadje nordijske mitologije, pravičnega sveta in sage o Nibelungih iz 13. stoletja, med katerimi kot osrednja človeška figura izstopa heroj Siegfried. Prvi del tetralogije oriše predzgodbo o izvoru in kraji silnega

bogastva – zlata iz mogočnega Rena, ki ga čuvajo renska dekleta. Poglavar Nibelungov, Alberich, dá skovati magični prstan; ta postane vir velike moči, obenem pa predmet, ki vzbudi pohlep vsakogar, tudi vseemogočnih bogov Valhale. Prstan kot simbol želje po bogastvu, moči in oblasti pelje v pogubo. Glasbena drama je nastala v režiji Igorja Pisona, dramaturgiji Gregorja Pompeta, scenografiji Petre Veber in kostumografiji Sanje Grcić.

The performance of the final two parts of Wagner's Ring Cycle (Siegfried and Götterdämmerung) at last year's 65th Ljubljana Festival brought the story of the great tetralogy to a close for the first time in this country, and was thus an important milestone for musical culture in Slovenia. This year we welcome the Opera and Ballet of the Slovene National Theatre in Maribor to the Ljubljana stage with their production of Das Rheingold, which Wagner conceived as the prologue to his great cycle of music dramas. The work gradually reveals the complex background of the story, consisting of elements of Norse mythology, folk tales and the thirteenth-century saga of the Nibelungen, in which the central human role is that of the hero Siegfried. The first part of the tetralogy tells the story of the origin and theft of a powerful treasure – the Rhine gold – which is guarded by the Rhine maidens. Alberich, the chief of the Nibelungen, forges a magic ring from Rhine gold. This ring becomes a source of great power but at the same time an object that awakens greed in all who behold it, even the all-powerful gods of Valhalla. As a symbol of the desire for riches, power and authority, the ring leads to ruin. The production is directed

by Igor Pison, with dramaturgy by Gregor Pompe. The sets are designed by Petra Veber and the costumes are by Sanja Grcić.

Vstopnice / Tickets: 29, 25, 19, 15 €

OPERABALET MARIBOR

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE



11. 7. ob 20.00 / at 8.00 pm,
Cankarjev dom

ŽRTVOVANJE SACRIFICE balet / ballet

**Kitajsko nacionalno operno in plesno
 gledališče / China National Opera and Dance
 Drama Theatre**

Kitajsko nacionalno operno in plesno dramsko gledališče je največje državno gledališče. Ima najdaljšo zgodovino na Kitajskem in deluje pod pokroviteljstvom Ministrstva za kulturo Ljudske republike Kitajske. Ustanovljeno je bilo leta 1950, njegov prvi vodja je bil znan umetnik, gospod Zhou Weizhi, g. Tao Cheng, profesor muzikologije, pa je sedanji vodja. Poleg skupine priznanih umetnikov ima gledališče veliko izjemnih ustvarjalcev, ki jih občinstvo obožuje. V dolgoletni zgodovini je izvedlo več kot sto opernih in plesnih dram, med katerimi so nekatere postale del kulturne dediščine oziroma simbol gledališke umetnosti. Na podlagi veličastne zgodovine se gledališče drži koncepta dedovanja in inovacije. Za spodbujanje mednarodne kulturne izmenjave in krepitev prijateljstva med kitajskim narodom in preostalim svetom pripovedujejo kitajske zgodbe in s tem širijo kitajsko kulturo. Spektakularna plesna predstava *Konfucij* je navdušila slovensko občinstvo leta 2016, letos se Kitajsko nacionalno operno in plesno dramsko gledališče vrača s predstavo *Žrtvovanje*. Zvestoba je rdeča nit baletne zgodbe, ki je bila napisana v drugi polovici 13. stoletja. Oriše zgodbo junaka, ki žrtvuje svojega sina za življenje mladega Zhaa, ki želi maščevati smrt svoje družine.

The China National Opera & Dance Drama Theatre is China's biggest state theatre company and the one with the longest history. Founded in 1950, it operates under the aegis of the Ministry of Culture of the People's Republic. Its first president was Zhou Weizhi, a noted artist. Current president Tao Cheng is a professor of musicology. In addition to a core group of distinguished artists, the theatre has a large number of extremely talented performers who are very popular with audiences. Over the course of its history it has staged more than a hundred operas and „dance dramas“, some of which are now considered an integral part of China's cultural heritage and symbols of theatrical art. Its glorious history is the basis upon which the theatre adheres to the concept of inheritance and innovation. In order to promote international cultural exchange and strengthen friendship between the Chinese nation and the rest of the world, the theatre focuses on telling Chinese stories, in this way helping to spread Chinese culture. Having delighted Slovene audiences with the spectacular dance drama Confucius in 2016, the China National Opera and Dance Drama Theatre returns to Slovenia this year with Sacrifice. Loyalty is the thread running through this dance drama, which is based on a work from the second half of the thirteenth century. It tells the story of a hero who sacrifices his own son to save the life of the young Zhao, who is seeking revenge for the death of his own family.

Vstopnice / Tickets: 49, 39, 29, 19 €

Častni pokrovitelj je veleposlanik Ljudske republike Kitajske nj. eksc. gospod YE Hao. / The honorary patron of the event is His Excellency Ye Hao, Ambassador of People's Republic of China.

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12. 7. ob 21.00 / at 9.00 pm,
Križanke

LEVA DESNA, LEVA DESNA LEFT RIGHT LEFT RIGHT

Baletni večer (triptih) sodobnih koreografij
A Triptych of Contemporary Ballet

**Opera in Balet SNG Maribor / Opera and Ballet
SNG Maribor**

Gaj Žmavc, Edward Clug, Alexander Ekman,
koreografija / *choreography*

Baletni triptih sodobnih koreografij *Leva desna, leva desna* podpisujejo ugledni baletni ustvarjalci Gaj Žmavc, Edward Clug in Alexander Ekman. Večer bo začela koreografska noviteta *Maestro* mladega slovenskega baletnega plesalca in koreografa Gaja Žmavca, ki je po avtorjevih besedah nastala iz navduševanja nad velikimi deli klasične glasbe. Osnovni koncept sodobne koreografije nastaja za 24 plesalcev, ki bodo z gibom ponazorili orkester, muzo in dirigenta. Sledila bo koreografija *Hill Harper's Dream* mednarodno priznanega slovenskega koreografa Edwarda Cluga, ki je v začetku leta 2013 za žüriško operno hišo postavil nov, svojevrsten koreografski mejnik. Po Clugovih besedah se iz naslova koreografije sugestivno kaže in duhovito združita vizualna in zvočna podoba predstave. Triptih bo sklenil švedski koreograf Alexander Ekman, ki je nedvomno eden izmed najzanimivejših koreografov sodobnega časa, saj se z globoko meditativnim preizpraševanjem posveča predvsem osvetljevanju bivanjskih simptomov današnjega človeka. Koreografijo *Left Right Left Right* je Ekman ustvaril za haaški Lucent Danstheater v začetku leta 2012, njen osnovni plesni impulz pa se osredotoča na koncentracijo, (pravo)čas(ov)nost oziroma timing in ritem. Nepozabno baletno doživetje bo navdušilo vse ljubitelje plesa.

Left Right Left Right, a triptych of three contemporary ballet pieces, is the work of a trio of prominent choreographers: Gaj Žmavc, Edward Clug and Alexander Ekman. The evening opens with a new work, Maestro, by the young Slovene dancer and choreographer Gaj Žmavc, who says it was inspired by his enthusiasm for the great works of classical music. Conceived for 24 dancers, the piece uses movement to portray an orchestra, a muse and a conductor. Next comes Hill Harper's Dream by the internationally renowned choreographer Edward Clug, a unique piece created for the Zürich Opera in early 2013 which has become a choreographic milestone in its own right. Clug believes that the title of the piece suggests and wittily combines the work's visual and sonic aspects. The triptych concludes with a piece by the Swedish choreographer Alexander Ekman, one of the most interesting choreographers working today, who is principally interested in shedding light on the existential symptoms that are an inherent part of modern life by subjecting them to profoundly meditative re-examination. Ekman created Left Right Left Right for the Hague-based Netherlands Dance Theatre in early 2012. The work revolves around concentration, timing and rhythm. This unforgettable ballet experience is guaranteed to please all dance enthusiasts.

Intervju z Edwardom Clugom, stran 12. /
Interview with Edward Clug, page 12.

Vstopnice / Tickets: 29, 25 €

OPERABALET MARIBOR

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

Sponzor / Sponsor:



Medijski sponzor / Media sponsor:





12. 7. ob 19.00 / at 7.00 pm,
Križevniška cerkev /
Križevniška Church, Križanke

TARTINI IN UČENCI TARTINI AND HIS PUPILS

Črtomir Šiškovič, violina / *violin*

**Komorni godalni orkester Slovenske filharmonije / Slovene
Philharmonic String Chamber Orchestra**

Program / *Programme:*

G. Tartini: Sinfonia a quattro

A. Morigi: Koncert za violino in orkester v D-duru št. 2, op. 3 / *Violin
Concerto No 2 in D major, Op. 3*

M. L. Lombardini Sirmen: Sinfonia a quattro

M. Stratico: Sinfonia a quattro

J. G. Naumann: Koncert za violino in orkester v A-duru / *Violin Concerto in
A major*

Giuseppe Tartini ostaja eden vodilnih evropskih virtuozov in skladateljev 18. stoletja, saj je s svojim izjemnim opusom in dosežki na različnih področjih daleč presegel okvire dežel, v katerih je živel in deloval. Bil je violinski virtuoz, skladatelj, glasbeni teoretik, glasbeni pedagog ter najvidnejša osebnost mesta Piran. Pisal je predvsem za violino in godalni orkester, zelo pomembna pa so bila tudi njegova teoretična in didaktična dela, saj je s svojim pedagoškim delom in razpravami pomembno vplival na razvoj violinske tehnike in glasbene umetnosti. Koncert uvršča na program dela omenjenega skladatelja kot tudi njegovih učencev. Redko izvajani violinski koncerti M. Straticca, M. Lombardini, A. Morigija in J. G. Naumanna so postali železni repertoar Komornega godalnega orkestra Slovenske filharmonije. Izvajali so jih na koncertu v baziliki v San Giovanni del Timavo, trenutno pa snemajo tudi za založbo Dynamic. Kot solist se bo z orkestrom predstavil virtuozni violinist Črtomir Šiškovič, ki slovi kot izjemen poznavalec Tartinijeve glasbe.

Festival Ljubljana bo v letih 2018 in 2019 sodeloval v evropskem čezmejnem projektu tARTini, ki bo povezal institucije od Pirana prek Ljubljana in Trsta do Padove. S tem projektom bo narejen nov in velik korak za spodbujanje kulturnega turizma. Na območju med Ljubljano, Piranom, Trstom in Padovo bo v dveh letih med drugim nastala čezmejna kulturna pot, poimenovana po slavnem piranskem skladatelju Giuseppe Tartiniju. V projektu sodeluje sedem partnerjev, ki so pridobili sredstva iz programa Interreg Italija-Slovenija. Rdeča nit projekta bo promocija kulturne dediščine širšega obmejnega območja,

zlasti v povezavi s skladateljem Tartinijem. Za povezavo zdaj razdrobljenih prireditev, povezanih s Tartinijem, bo kot partner projekta skrbel Festival Ljubljana.

Koncert Tartini in učenci bo potekal v okviru projekta tARTini, ki je financiran iz programa čezmejnega sodelovanja Italija-Slovenija.

Giuseppe Tartini is considered one of the leading European virtuosi and composers of the eighteenth century, whose remarkable oeuvre and achievements in various fields far exceeded the boundaries of the lands in which he lived and worked. He was a virtuoso violinist, composer, music theorist and music teacher, and perhaps the most prominent figure associated with the little town of Piran, on Slovenia's coast. He mainly composed for violin and string orchestra, but his theoretical and didactic works are also extremely important, and through his teaching and treatises on music he had a significant influence on the development of violin technique and music in general. The programme of this concert includes works by Tartini and others by his pupils. The rarely performed violin concertos by Straticco, Lombardini, Morigi and Naumann have become a regular part of the repertoire of the Slovene Philharmonic String Chamber Orchestra. They have already performed them in a concert at the church of San Giovanni in Tuba (near Trieste) and are in the process of recording them for the Dynamic label. The soloist is the virtuoso violinist Črtomir Šiškovič, a remarkable connoisseur of Tartini's music.

In 2018 and 2019 Festival Ljubljana will be taking part in the European cross-border project "tARTini", which brings together institutions in Piran, Ljubljana, Trieste and Padua. The project will represent a significant new step in the promotion of cultural tourism. Over the course of the next two years, a cross-border cultural route named after the famous Piran-born composer Giuseppe Tartini will be created, linking Ljubljana and Padua via Piran and Trieste. The seven project partners have all obtained funding from the Interreg Italy-Slovenia programme. The common thread of the project will be the promotion of the cultural heritage of the wider border area, with a particular emphasis on the figure of Giuseppe Tartini. As a project partner, Festival Ljubljana will help connect the currently fragmented range of events relating to Tartini.

The "Tartini and his Pupils" concert takes place within the context of the tARTini project, financed by the EU's Interreg Italy-Slovenia cross-border cooperation programme.

Vstopnice / Tickets: 14 €

komorni
godalni
orkester
slovenske
filharmonije





13. 7. ob 20.00 / at 8.00 pm,
Cankarjev dom

MEDNARODNI ORKESTER LJUBLJANA IN ORKESTER SARAJEVSKE FILHARMONIJE LJUBLJANA INTERNATIONAL ORCHESTRA AND SARAJEVO PHILHARMONIC ORCHESTRA

Simfonični koncert *Ragazzi del '99*, ob
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Symphonic concert Ragazzi del '99,
commemorating 100 years since the end of the
First World War

Živa Ploj Peršuh, dirigentka / *conductor*

Solist / *Soloist*: bo objavljen naknadno / *TBA*

Program / *Programme*:

A. Casella: *Nell'Adriatico* (iz / *from* *Pagine di Guerra*, op. 25b)

S. Osterc: *Suita za orkester* / *Suite for Orchestra*

M. Ravel: *Klavirski koncert za levo roko* / *Piano concerto for left hand*

P. Eötvös: *Alle vittime senza nome* / *Žrtvam brez imena* (prva izvedba v
 Sloveniji / *first performance in Slovenia*)

L. Berio / F. Schubert: *Rendering*

MUSIC UP CLOSE Network – povezovanje orkestralne glasbe z mladim občinstvom je večletni projekt evropskih orkestrrov in mednarodnih organizacij za mobilnost umetnikov, zasnovan kot začetek dolgoročne evropske mreže za sodelovanje, ki želi ponuditi konkretne odgovore na aktualne izzive na področju orkestralne glasbe. Pri projektu sodelujejo orkestri svetovnega kova, med katerimi so tudi orkestri, znani po izvajanju projektov za mlado občinstvo in vzgajanju novih rodov nadarjenih glasbenikov na svojih oddelkih za višjo glasbeno izobrazbo ter oddelkih za izobraževanje in skupnost, kot so Orkester Nizozemske filharmonije, Barcelonski simfonični orkester, Državni orkester iz Lilla, Simfonični orkester svete Cecilije, Orkester Sarajevske filharmonije, Črnogorski simfonični orkester in Mednarodni orkester Ljubljana.

Evropski karierni center za umetnike - Triple Bridge: navdih za delo centra so potrebe in interesi mladih glasbenikov z vsega sveta. Center se od nekdanj celovito loteva razvoja umetnikov ter v središče svojih dejavnosti postavlja njihov umetniški in tudi osebni razvoj. Ideja za center temelji na prepričanju, da si vsak umetnik zasluži uspešno kariero, zato je namen centra poskrbeti, da umetniki pridobijo kompetence, pogum in zaupanje vase. Triple Bridge spodbuja medkulturni dialog, čezmejno povezovanje ter tesnejše sodelovanje med partnerskimi mesti, podjetji, sponzorji, ljubitelji umetnosti in mediji.

Mednarodni orkester Ljubljana: naša ljubezen, naš navdih, naš orkester. Gre za edinstven preplet izvrstnih talentov, kulturne

raznolikosti in umetniške vizije. Mednarodni orkester Ljubljana postaja vse bolj prepoznaven med mladimi glasbeniki in profesionalci, vodilnimi umetniki po svetu. Še naprej uspešno nastopa v Sloveniji, Italiji, Avstriji, Srbiji, Španiji, Združenem kraljestvu in na Hrvaškem. Orkester je del Evropskega kariernega centra za umetnike – Triple Bridge, ki podpira njegov dolgoročni razvoj, in si prizadeva ustvariti mednarodni orkester, sestavljen iz izjemnih mladih glasbenikov, ki jim želi omogočiti dragocene izkušnje igranja v simfoničnem orkestru s priznanimi profesorji, dirigenti in solisti.

Orkester Sarajevske filharmonije je prvi profesionalni simfonični orkester v Bosni in Hercegovini, njegove korenine pa segajo v zasedbe, ustanovljene med avstro-ogrsko vladavino. Vse od leta 1923 je filharmonični orkester Bosne in Hercegovine eden od stebrov glasbene kulture ter temeljna glasbena ustanova, ki je bistvena za Sarajevo in Bosno. V desetletjih dela v okolju, kjer so družbene spremembe neusmiljeno vplivale na razmere v kulturi, je bil večkrat prisiljen na novo napisati strani svoje zgodovine. Orkester Sarajevske filharmonije je 85. obletnico obstoja in dela praznoval z mogočnim koncertom 11. oktobra 2008 v Olimpijski dvorani Zetra. Ob tej priložnosti je pod taktirko Julia Marića izvedel priljubljeno *Carmino Burano* Carla Orffa. V pričakovanju novih pomembnih mejnikov si še naprej prizadeva uresničevati cilje, ki si jih je zastavil ob začetku delovanja, ter tako ostaja eden od svetilnikov na bosanski kulturni sceni in nedvomno eden najpomembnejših členov v verigi glasbenega življenja v Sarajevu ter Bosni in Hercegovini.

MUSIC UP CLOSE Network („Connecting orchestral music to young audiences“) is a multiannual project involving European orchestras and international organisations dedicated to artistic mobility, conceived as a start-up for a long-term European cooperation network capable of giving concrete answers to current challenges in the field of orchestral music. The project features world-class orchestras, many of which have a strong reputation for delivering projects for young audiences and cultivating a new generation of talented musicians within their education and community outreach departments, such as the Netherlands Philharmonic Orchestra, Barcelona Symphony Orchestra, Lille National Orchestra, Santa Cecilia Symphony Orchestra, Sarajevo Philharmonic Orchestra, Montenegrin Symphony Orchestra and Ljubljana International Orchestra.

Triple Bridge - European Career Centre for Artists: Its work is inspired by the needs and interests of young musicians across the globe. The centre has always taken a holistic approach to the development of artists, focusing on both their artistic and personal development. The guiding idea of the centre is the conviction that every artist deserves a successful career, and to this end it aims to equip them with competencies, courage and confidence. Triple Bridge encourages intercultural dialogue, cross-border connections and closer collaboration between partners, partner cities, companies, sponsors, art lovers and media.

Ljubljana International Orchestra: Our love, our inspiration, our orchestra. A unique blend of the finest talents, cultural diversity and artistic

vision, LIO is gaining increasing recognition among young musicians and leading professional artists around the world. It has performed successfully in Slovenia, Italy, Austria, Croatia, Serbia, the United Kingdom and Spain. The orchestra is part of the Triple Bridge European Career Centre for Artists, which supports its long-term development, focusing on the creation of an international orchestra of outstanding young musicians and providing them with the invaluable experience of playing in a symphony orchestra and working with distinguished teachers, conductors and soloists.

The Sarajevo Philharmonic Orchestra is the first professional symphony orchestra in Bosnia and Herzegovina, although it has its roots in ensembles established during the Austro-Hungarian period. Since 1923 the Sarajevo Philharmonic Orchestra has represented one of the pillars of musical culture and a musical institution of fundamental significance for Sarajevo and the country as a whole. Having operated for decades in an environment in which social developments have inevitably conditioned cultural circumstances, the Sarajevo Philharmonic Orchestra has repeatedly had to start writing its story afresh. The Sarajevo Philharmonic Orchestra celebrated the 85th anniversary of its foundation with a magnificent concert on 11 October 2008 at the Zetra Olympic Hall. On that occasion the orchestra performed the popular Carmina Burana by Carl Orff, conducted by Julio Marić. As it approaches its 95th birthday, the Sarajevo Philharmonic Orchestra continues to pursue the goals it set itself at the beginning of its existence, remaining a beacon of the Bosnian cultural scene and without a doubt one of the most important links in the chain of the musical life of Sarajevo and of Bosnia and Herzegovina.



Živa Ploj Peršuh

»Dirigentka Živa Ploj Peršuh se je s svojim marljivim delom in veliko nadarjenostjo ter znanjem že krepko usidrala v slovenskem glasbenem življenju. Vedno znova nas preseneča s svežino in muzikalno prepričljivostjo.«

Monika Kartin za Festival Ljubljana

Ni pa prisotna le kot dirigentka s širokim simfoničnim in opernim repertoarjem. Trdno namreč verjame v pomen prenašanja umetniškega znanja in spretnosti, zlasti klasične glasbe vseh obdobj in žanrov. Zato okrog sebe zbira najspretnejše in najbolj priznane glasbenike z vsega sveta ter jih pripelje v Ljubljano, kjer je osrednja osebnost, ustanoviteljica in umetniška vodja Mednarodnega orkestra Ljubljana, Akademije Branimir Slokar ter Evropskega kariernega centra za umetnike – Triple Bridge. V tujini je dirigirala v Bolgariji, Bosni in Hercegovini, Srbiji, Italiji, Španiji, Avstriji, Nemčiji, Veliki Britaniji in na Poljskem. Sodelovala je pri glasbenih projektih v Ljubljani in Mannheimu ter na festivalu v Luzernu. Še preden je končala študij, je ustanovila svoj simfonični in komorni orkester Festine, ki je poklicne glasbenike povezal s študenti in jim omogočil, da so mladim podajali svoje izkušnje iz profesionalnega glasbenega življenja in jih usmerjali pri igranju sodobne glasbe. Dirigirala je Orkestru Slovenske filharmonije, Simfoničnemu orkestru RTV Slovenija in Simfoničnemu orkestru Slovenskega narodnega gledališča v Mariboru ter je redna gostja v Slovenskem narodnem gledališču v Ljubljani, kjer je pred kratkim dirigirala operi *Madama Butterfly* in *Salome* ter moderni balet *Simfonija otožnih pesmi* na glasbo Góreckega kot poklon režiserju Tomažu Pandurju. V sezoni

2017/2018 je glasbena vodja in dirigentka novega baleta Jeroena Verbruggna *Orfična himna* in oper Philipa Glassa *Lepotica in zver* ter Wolfganga Amadeusa Mozarta *Don Giovanni*.

„Hard work, talent and expertise have made conductor Živa Ploj Peršuh an established figure in Slovene music. And she continues to surprise audiences with her fresh and convincing performances.”

(Monika Kartin, for the Ljubljana Festival)

She is not only a conductor with a broad symphonic and operatic repertoire, she also believes strongly in the importance of passing on knowledge and skills in the arts, particularly classical music of all periods and genres, and in gathering the world's most versatile and acclaimed musicians around her in Ljubljana, where she is a key figure, as founder and artistic director of the Ljubljana International Orchestra, the Branimir Slokar Academy and the Triple Bridge European Career Centre for Artists. Internationally, she has conducted in Bulgaria, Bosnia and Herzegovina, Serbia, Italy, Spain, Austria, Germany, Poland and the UK. She has collaborated on musical projects in Ljubljana and Mannheim and at the Lucerne Festival. While still a student she founded the Festine Symphony Orchestra and Festine Chamber Orchestra, connecting professional musicians with students and enabling the former to share their experience of professional musicmaking with the latter, while also providing them with guidance in playing contemporary music. She has conducted the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony Orchestra and the Symphony Orchestra of the Slovene National Theatre in Maribor. She is a regular

guest conductor at the Slovene National Theatre in Ljubljana, where she has recently conducted Madama Butterfly, Salome and the contemporary ballet Symphony of Sorrowful Songs with music by Gorecki as a homage to the late theatre director Tomaž Pandur. In the 2017/18 season she has conducted Jeroen Verbruggen's new ballet Orphic Hymn, Philip Glass's opera La Belle et la Bête and Wolfgang Amadeus Mozart's Don Giovanni.

Vstopnice / Tickets: 19, 14, 9 €

Koprodukcija / Co-production:



Sponzorji / Sponsors:



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Ljubljana



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BSA



15.-20. 7., Križanke

XXI. MEDNARODNA LIKOVNA KOLONIJA XXI. INTERNATIONAL FINE ARTS COLONY

Tomo Vran, selektor / *selector*

Odprtje razstave / *Opening of the exhibition:*
20. 7. ob 12.00 / *at 12.00 pm*, Viteška dvorana
Križank / *Knights' Hall, Križanke*

Udeleženci / *Participants:*

Huiqin Wang, Kitajska / *China*

Keiko Miyazaki, Japonska / *Japan*

Jasmina Rojc, Slovenija / *Slovenia*

Vianney Lefebvre, Francija / *France*

Elisabetta Bacci, Italija / *Italy*

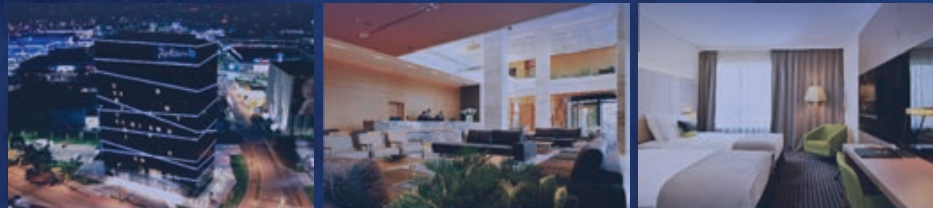
Eduard Belsky, Ukrajina / *Ukraine*

Alexander Kruchan, Rusija / *Russia*

Paride Di Stefano, Italija / *Italy*

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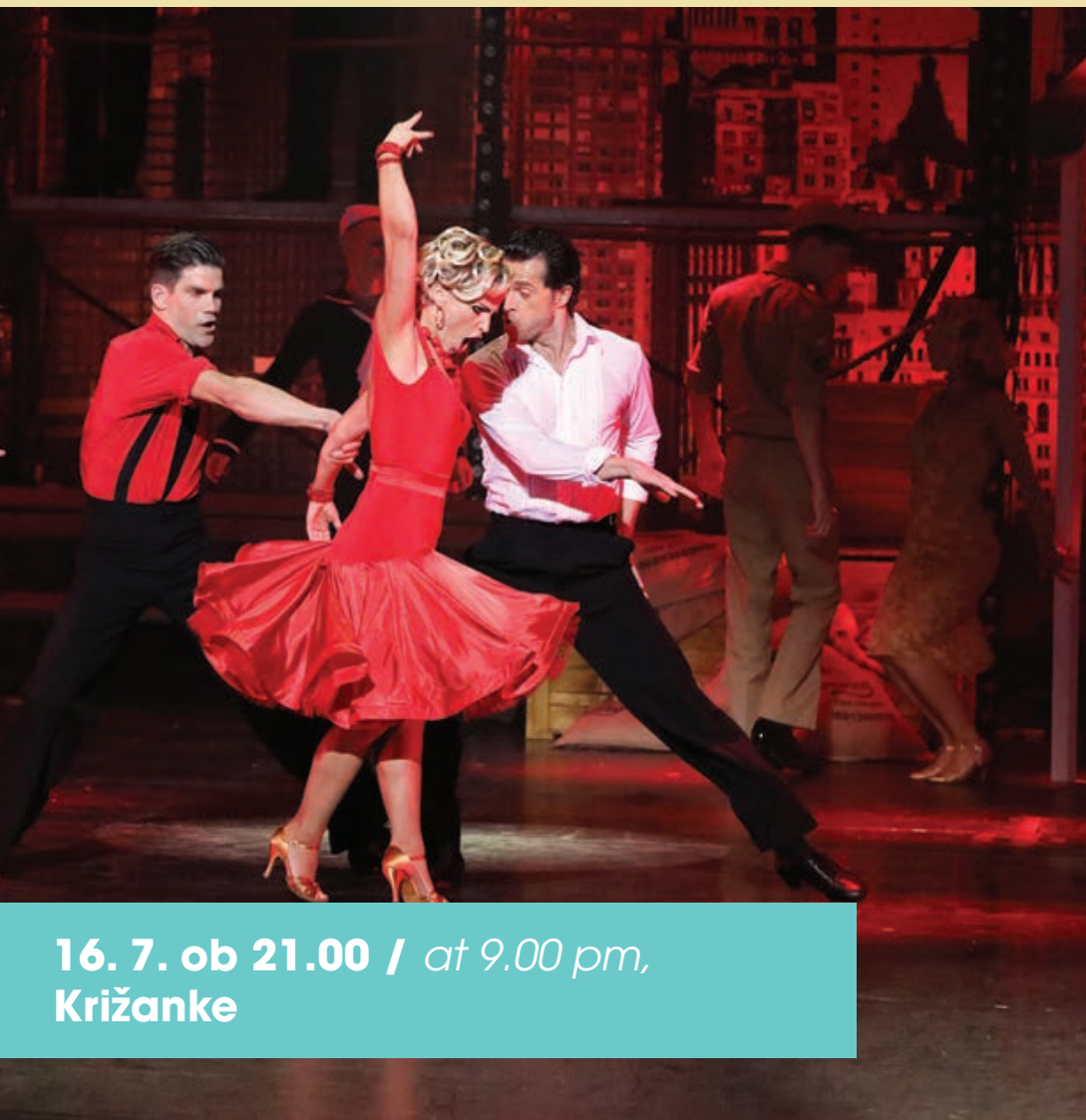
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16. 7. ob 21.00 / at 9.00 pm,
Križanke

DANCE AMORE plesna predstava dance performance

Jurij Batagelj, režiser, koreograf in scenarij / *director, choreographer and story*

Družba priznanih slovenskih plesalcev latinskoameriških in standardnih plesov se je pred več kot desetletjem zbrala pod vodstvom Jurija Batagelja in ustvarila enkratni plesni umetniški format. Ustvarjalci so združili moči ter postavili paleto latinskoameriških in standardnih plesov na gledališke odre v obliki navdihujoče plesne predstave *The 50's Show*, katere nepozabna in čudežna zgodba do tedaj še ni bila povedana. Plesna predstava je kar devetkrat razprodala Gallusovo dvorano Cankarjevega doma, uspešno gostovala na Velikem odru Festivala Lent ter kar dvakrat napolnila eno največjih kongresnih dvoran v Južni Evropi, NDK. Izpopolnjena plesna zgodba, postavljena v mesto preporoda, veliko jabolko, bo navdušila z razgibano scenografsko podobo, glamuroznimi kostumi, ubranimi plesnimi koraki ter koreografijami prvotne plesne zasedbe. Na odru se bo predstavilo še več plesnih prijateljev, tudi iz modernega plesa, jaza in hip-hopa.

More than a decade ago, a group of Slovene dancers known for their performances of Latin American and standard dances came together under the leadership of Jurij Batagelj and created a dance performance with a unique format. Pooling their resources, they brought to the stage an exciting range of Latin American and standard dances in the form of The 50s Show, an unforgettable and incredible story that had never before been told. The show sold out Cankarjev Dom's Gallus Hall nine times over, successfully appeared on the main stage at the Lent Festival in Maribor, and twice filled the NDK – one of the largest conference halls in south-east Europe. This enhanced version of the story is set in the Big Apple, the city of rebirth, and will delight audiences with its stunning sets, glamorous costumes, rhythmic dancing and choreography from the original show. This time around, the performers will be joined by friends from the worlds of modern dance, jazz and hip-hop.

Vstopnice / Tickets: 34, 28 €

Popusti Festivala Ljubljana za Dance amore ne veljajo. / Ljubljana Festival discounts do not apply to Dance amore.

Koprodukcija / Co-production:

AGENCIJA GIG



Medijski sponzor / Media sponsor:

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17. 7. ob 19.00 / at 7.00 pm,
Križevniška cerkev /
Križevniška Church, Križanke

EVROPSKI KARIERNI CENTER ZA UMETNIKE TRIPLE BRIDGE / TRIPLE BRIDGE EUROPEAN CAREER CENTER FOR ARTISTS

Sebastian Bohren, violina / violin

Benedickt Kloeckner, violončelo / cello

Jose Gallardo, klavir / piano

Program / Programme:

P. I. Čajkovski: Trio za violino, violončelo in klavir v a-molu, op. 50 / *Piano trio in A minor, Op. 50*

D. Šostakovič: Trio za violino, violončelo in klavir št. 2 v e-molu, op. 67 / *Piano Trio No 2 in E minor, Op. 67*

Jump Start mladim nadarjenim glasbenikom omogoča mednarodno izobraževalno gostovanje na najvišji umetniški ravni. V sodelovanju z Evropskim kariernim centrom za umetnike Triple Bridge in projektom Music Up Close Network daje mladim evropskim glasbenikom vsako leto priložnost, da izkoristijo edinstveno glasbeno druženje s priznanimi glasbeniki, kot so Emanuel Abbühl, Branimir Slokar, Aleksandar Madžar, François Benda, Ivry Gitlis, Martin Ostertag in drugi.

Jump Start provides talented young musicians with an International Training Residency of the highest artistic calibre. In partnership with Triple Bridge, Music Up Close Network offers young musicians from around Europe the opportunity to benefit from unique musical experiences with renowned musicians such as Emanuel Abbühl, Branimir Slokar, Aleksandar Madžar, François Benda, Ivry Gitlis and Martin Ostertag, among others.

Vstopnice / Tickets: 14 €

Sponzorji / Sponsors:



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18. 7. ob 20.00 / at 8.00 pm,
Cankarjev dom

Foto / Photo: Jiyang Chen

DIANA DAMRAU

sopran / soprano

Nicolas Testé, basbariton / *bass-baritone*

KONCERT OPERNIH ARIJ – VERDIssimo

CONCERT OF OPERA ARIAS – VERDIssimo

Ivan Repušič, dirigent / *conductor*

Orkester Slovenske filharmonije / Slovenian Philharmonic Orchestra

Program / *Programme:*

G. Verdi: Uvertura k operi Sicilijanske večernice / *Overture to I Vespri Siciliani*

G. Verdi: »Il lacerato spirito«, arija Fiesca iz opere Simon Boccanegra / *Fiesco's aria from Simon Boccanegra*

G. Verdi: »Carlo vive? O caro accento«, arija Amalie iz opere I Masnadieri / *Amalia's aria from I Masnadieri*

G. Verdi: »Mio Carlo... Carlo! Io muoio«, duet Massimiliana in Amalie iz opere I Masnadieri / *Massimiliano and Amalia's duet from I Masnadieri*

G. Verdi: »Di due figli vivea padre beato«, recitativ Ferranda iz opere Trubadur / *Ferrando's recitative from Il Trovatore*

G. Verdi: Preludij k prvemu dejanju opere Traviata / *La Traviata: Prelude to Act I*

G. Verdi: »Ah! fors'è lui che l'anima«, arija Violetta iz opere Traviata / *Violetta's aria from La Traviata*

G. Verdi: Uvertura k operi Giovanna d'Arco / *Overture to Giovanna d'Arco*

G. Verdi: »Studia il passo, o mio figlio... Come dal ciel precipita«, arija Banqua iz opere Macbeth / *Banco's aria from Macbeth*

G. Verdi: »Piangea cantando... Ave Maria, piena di grazia«, arija Desdemone iz opere Otello / *Desdemona's aria from Otello*

G. Verdi: Ballabili, plesna glasba iz tretjega dejanja opere Otello / *Ballabili (dances) from Act III of Otello*

G. Verdi: »Ella giammai m' amò... Dormirò sol nel manto mio regal«, arija Filipa II. iz opere Don Carlos / *Filippo's aria from Don Carlos*
 G. Verdi: Uvertura k operi Luisa Miller / *Overture to Luisa Miller*
 G. Verdi: »Il padre tuo.. Tu puniscimi... A brani«, arija Luise iz opere Luisa Miller / *Luisa's aria from Luisa Miller*

Sopranistka Diana Damrau že dve desetletji nastopa na vodilnih svetovnih odrih. Ima osupljivo tehniko, ki ji dovoljuje doseči najvišje tone z navidezno lahkoto, kot tudi močan interpretativni občutek, ki njenim likom daje resnično čustvenost in s tem prepričljivost. Čeprav slovi po koloraturnih in lirskih vlogah, njen obsežni repertoar obsega tudi sodobna operna dela, napisana posebej zanjo. Leta 2003 je z vlogo kraljice noči debitirala v angleškem Covent Gardnu, njen preboj pa se je leta 2005 nadaljeval s prvim nastopom v Metropolitanski operi, kjer je ostala redna gostja. Bila je tudi prva pevka v zgodovini Metropolitanske opere, ki je v izvedbi Mozartove *Čarobne piščali* v sezoni 2007/2008 nastopila v vlogi Pamine in kraljice noči. Letos pripravlja kar nekaj turnej, med drugim evropsko, imenovano VERDissimo, med katero bo nastopila v Ljubljani. Koncertni večer bo posvečen italijanskemu skladatelju 19. stoletja, Giuseppeju Verdiju, čigar dela veljajo za ena izmed najbolj izvajanih v zadnjih 150 letih. Sopranistka bo poleg najlepših arij izvedla tudi duete s svojim možem, basbaritonistom Nicolasom Testéjem. Orkester Slovenske filharmonije bo solista spremljal pod taktirko hrvaškega dirigenta Ivana Repušića.

Diana Damrau has been a regular performer in the world's leading opera houses for two decades. Her astonishing technique allows her to reach the highest notes with apparent ease, while her interpretive skills give her characters genuine emotional depth and credibility. While she is celebrated for her coloratura and lyric roles, her repertoire also extends to contemporary operas written especially for her. She debuted as the Queen of the Night at the Royal Opera House in Covent Garden in 2003. Her breakthrough continued in 2005 with her first appearance at the Metropolitan Opera, where she has continued to perform regularly. She made Metropolitan Opera history in the 2007/08 season by appearing as both Pamina and the Queen of the Night in the same run of Mozart's The Magic Flute. She has a number of tours lined up this year, including a European tour entitled „VERDissimo“, which also brings her to Ljubljana with a programme dedicated to the nineteenth-century Italian composer Giuseppe Verdi, whose works are among the most frequently performed operas of the last 150 years. As well as a selection of Verdi's most beautiful arias, the soprano will perform duets with her husband, the bass-baritone Nicolas Testé. The soloists will be accompanied by the Slovenian Philharmonic Orchestra under the Croatian conductor Ivan Repušić.

Vstopnice / Tickets: 49, 39, 29, 19 €

Častni pokrovitelj je veleposlanik Zvezne republike Nemčije nj. eksc. gospod Klaus Peter Riedel. / *The honorary patron of the event is His Excellency Klaus Peter Riedel, Ambassador of the Federal Republic of Germany.*



**slovenska
filharmonija**



19. 7. ob 21.00 / at 9.00 pm,
Križanke

VOCA PEOPLE

Zasedbo Voca People sestavljajo prijazni vesoljci s planeta Voca, kjer se sporazumevajo le z glasbo in vokalno ekspresijo. Voca People verjamejo, da je življenje glasba, in nasprotno, da je glasba življenje. Ker jim je zmanjkalo glasbene energije, ki je gonilo njihove vesoljske ladje, po dolgoletnem vesoljnem popotovanju zasilno pristanejo na planetu Zemlja. Ugotovijo, da lahko z glasbo prebivalcev tega planeta znova napolnijo svoje plovilo, kar ob pomoči občinstva tudi naredijo in se vrnejo na planet Voca. Skupino je leta 2009 ustanovil nagradjeni komedijant in avtor Lior Kalfo, v sodelovanju s Shaiem Fishmanom, avtorjem glasbenih aranžmajev. Njihov prvi objavljeni posnetek si je v prvih štirih mesecih ogledalo več kot pet milijonov ljudi, do danes pa njihove uspešnice na Youtubu štejejo več kot petdeset milijonov ogledov. A cappella petje združujejo s sodobnimi beatbox tehnikami in ustvarjajo edinstven vesoljni zvok, ki prevzame vse. Obeta se nam večer, poln energije, humorja in zabave, ki bo navdušil tako poslušalce popularne kot klasične glasbe. Brez spremljave in zvočnih učinkov nas bo na glasbeno potovanje popeljalo osem izvrstnih, nadarjenih pojočih komedijantov.

Voca People are a group of friendly aliens from the planet Voca, where all communication is based on music and musical expression. Voca People believe that „life is music and music is life“. Running low on the musical energy they need to power their spacecraft, they crash-land on Earth after a long space voyage. They discover that they can use the music of Earth's inhabitants as a power source. With the help of the audience, they will recharge their ship for their journey back to the planet Voca. The group was founded in 2009 by the award-winning comedian and author Lior Kalfo. Musical arrangements are by Shai Fishman. Their first YouTube video gained more than five million views in just four months and together their videos have generated more than 50 million views to date. They combine a cappella singing with modern beatbox techniques and create a unique „out-of-this-world“ sound that is irresistible. They promise an evening full of energy, humour and fun that all fans of music can enjoy. Eight outstandingly talented singer-comedians will take us on a musical journey with no musical accompaniment or sound effects. Pure vocals.

Vstopnice / Tickets: 35, 29 €

Sponzor / Sponsor:





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

EVROPSKI KARIERNI CENTER ZA UMETNIKE TRIPLE BRIDGE / TRIPLE BRIDGE EUROPEAN CAREER CENTER FOR ARTISTS

**Godalni kvartet Vollmond / Vollmond
 String Quartet**

Milana Bjelobaba, violina / violin

Luna Kostadinović, violina / violin

Aleksandra Kijanović, viola

Ana Dulović, violončelo / cello

Program / Programme:

J. Haydn: Godalni kvartet št. 4 v G-duru,
 op. 20 / *String Quartet No 4 in G major,*
 Op. 20

L. van Beethoven: Godalni kvartet
 št. 7 v F-duru, op. 59 »Razumovsky« /
String Quartet No 7 in F major, Op. 59
 „Razumovsky“

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in projektom Music Up Close Network daje
 mladim evropskim glasbenikom vsako
 leto priložnost, da izkoristijo edinstveno
 glasbeno druženje s priznanimi glasbeniki,
 kot so Emanuel Abbühl, Branimir Slokar,
 Aleksandar Mažžar, François Benda, Ivry
 Gitlis, Martin Ostertag in drugi.

*Jump Start provides talented young
 musicians with an International Training
 Residency of the highest artistic calibre.
 In partnership with Triple Bridge, Music
 Up Close Network offers young musicians
 from around Europe the opportunity to
 benefit from unique musical experiences
 with renowned musicians such as Emanuel
 Abbühl, Branimir Slokar, Aleksandar
 Mažžar, François Benda, Ivry Gitlis and
 Martin Ostertag, among others.*

Vstopnice / Tickets: 14 €

Sponzorji / Sponsors:



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23. 7. ob 21.00 / at 9.00 pm,
Križanke

CVETJE V JESENI **BLOSSOMS** **IN AUTUMN** muzikal / *musical*

Po povesti Ivana Tavčarja / *After the novel by Ivan Tavčar*

Vojko Anzeljc, režiser / *director*

Matjaž Vlašič, glasba / *music*

Anže Rozman, aranžma / *orchestration*

Janez Usenik, besedilo / *lyrics*

Miha Krušič, koreografija / *choreography*

Gorazd Slak, izvršni producent / *executive producer*

Miša Stanko Lukašev, producent / *producer*

V naslovnih vlogah / *Main cast:*

**Matjaž Robavs, Nina Pušlar, Jure Ivanušič, Maja
 Martina Merljak, Alenka Kozolc Gregurič, Ana
 Grasselli, Domen Križaj**

Prvi izvorni slovenski muzikal *Cvetje v jeseni* je bil premierno izveden leta 2014 po motivih istoimenske povesti Ivana Tavčarja. Zgodba, ki je nastala med prvo svetovno vojno, je bila leta 1917 objavljena v osrednji slovenski literarni reviji Ljubljanski zvon. Bolj kot knjige se verjetno spominjamo prizorov iz filma, ki ga je na podlagi izvirne zgodbe leta 1973 posnel režiser Matjaž Klopčič. Osrednji osebi povesti sta zaživeli v interpretaciji priznanih igralcev Milene Zupančič in Polde Bibiča. Scenarij muzikala prav tako zvesto sledi izvirniku, čeprav se v besedilo igrivo vpletajo tudi elementi, ki odsevajo današnji čas. Zgodba postavlja v ospredje nasprotje med meščanskim in kmečkim življenjem. *Cvetje v jeseni* simbolizira iskreno ljubezen ljubljanskega odvetnika Janeza do kmečkega dekleta Mete, a zaradi njene nenadne smrti ne obrodi sadu, kakor ga ne rodi jesenski cvet. Glasovi znanih slovenskih pevcev, ki smo jih sicer vajeni v povsem drugačnih vlogah, nikogar ne bodo pustili ravnodušnega. Muzikal je od svoje premiere doživel že več kot 150 ponovitev, a k ogledu še vedno prepriča nove gledalce in navdušuje tiste, ki si ga znova in znova ogledajo.

Blossoms in Autumn, the first original Slovene musical, received its premiere performance in 2014. The musical is based on Ivan Tavčar's story of the same name, written during the First World War and published in 1917 in Ljubljanski zvon, at that time the most important Slovene literary publication. Perhaps better remembered than the original story is the film based on it made in 1973 by director Matjaž Klopčič, in which the two main roles were played by the well-known actors Milena Zupančič and Polde Bibič. The script of the musical sticks faithfully to the original, although a number of elements reflecting the present day have been playfully interwoven into the text. The story focuses on the contrast between town and country life. „Blossoms in autumn“ are a symbol of the sincere love of middle-aged Ljubljana lawyer Janez for young peasant girl Meta, which as a result of the latter's sudden death is fated to bear no fruit, just like autumn blossoms. The voices of well-known Slovene singers whom we are used to hearing in roles of a very different kind will leave no one unmoved. With more than 150 performances since its premiere, the musical is still winning over new audiences and delighting those who come back to see it again.

Predstava traja dve uri in ima en odmor. / *The duration of the performance is 2 hours, with one interval.*

Vstopnice / Tickets: 32, 27 €

Koprodukcija / *Co-production:*



Medijski sponzor / *Media sponsor:*





25. 7. ob 20.00 / at 8.00 pm,
Križevniška cerkev /
Križevniška Church, Križanke

GORAN BOJČEVSKI klarinet / *clarinet*

Classical meets Balkan Nuevo

Dejan Gregorič, violina / *violin*

Jan Sever, klavir / *piano*

Tomaz Marčič, harmonika / *accordion*

Godalni kvintet / *String Quintet:*

Domen Lorenz, 1. violina / *1st violin*

Ana Mezgec, 2. violina / *2nd violin*

Luka Dukarić, viola

Urška Kržič, čelo / *cello*

Jošt Lampret, kontrabas / *double bass*

Program / *Programme:*

Introduction

Cirque du Balkan

Impression

The Rise

Faux Pas

Preludium for South

Zajdi Zajdi (makedonska ljudska / *traditional Macedonian*)
 prir. / *arr.* Goran Bojčevski

The Dance

Klezmer for 2

Momento Mori

Waltz of Seven Veils

Goran Bojčevski je magisterij iz klarineta končal na slovitom salzburškem Mozarteumu v razredu prof. Aloisa Brandhoferja, z oceno summa cum laude. V njegovem življenjepisu lahko zasledimo tako nastope na vseh pomembnejših evropskih odrih kot tudi izjemne uspehe njegovih del, ki jih izvajajo med drugim tudi na Mozarteumu – piše tako za njihov kurikulum kot za Bläserphilharmonie Salzburg. Njegov najnovejši balet *Derviš in smrt*, v produkciji NHK Split, je prejel nominacijo za najboljšo izvirno glasbo na Hrvaškem. Klarinetist in skladatelj se vrača na Ljubljana Festival z novim projektom, imenovanim Classical meets Balkan Nuevo. O njem pravi, da je poseben most med tem, kar je, in tem, kar se je doslej naučil. Povezuje njegove makedonske korenine s pravili stroge klasike, ki se jih je priučil v letih šolanja, kar je značilno tudi za njegov glasbeni slog, imenovan balkan nuevo. Povedano drugače, projekt postavlja v ospredje predvsem klasično avtorsko glasbo, obarvano z »etno« ritmi, ki segajo od valčka pa vse do kompleksnih 20/8 ritmov. Na programu bomo lahko slišali tudi avtorski klezmer ter predelavo makedonske ljudske pesmi *Zajdi, zajdi*.

Goran Bojčevski holds a master's degree in clarinet from Salzburg's famous Mozarteum, University of Music and Dramatic Arts, where he studied with Alois Brandhofer, graduating summa cum laude. His CV includes concert appearances at important venues throughout Europe and successful performances of his own works, including at the Mozarteum – he has composed works both for the university's academic curriculum and for its wind orchestra, the Bläserphilharmonie Mozarteum Salzburg. His most recent ballet Death and the Dervish, a production of the Croatian National Theatre in Split, received a nomination for best original music at the Croatian music awards. The clarinetist and composer returns to the Ljubljana Festival with his new project „Classical meets Balkan Nuevo“, which he describes as representing a special kind of bridge between what he is and what he has learnt to date. It connects his Macedonian roots to the strict rules of classical music that he has learnt over the course of years of training, a link that is also characteristic of the musical style that he calls „Balkan Nuevo“. The project focuses above all on original classical music coloured by „ethnic“ rhythms ranging from the waltz to complex time signatures such as 20/8. The programme also includes original klezmer music and reworking of the traditional Macedonian song „Zajdi, zajdi“ („Set, Set (O Sun)“).

Vstopnice / Tickets: 14 €



26. 7. ob 20.00 / at 8.00 pm,
Križevniška cerkev /
Križevniška Church, Križanke

AIMEZ-VOUS BRAHMS?

Corrado Greco, klavir / piano

Claude Hauri, violončelo / cello

Eddy Vanoosthuysse, klarinet / clarinet

Program / Programme:

J. Brahms: Sonata za klarinet in klavir št. 1 v f-molu, op. 120 / *Sonata No 1 in F minor for clarinet and piano, Op. 120*

J. Brahms: Sonata za violončelo št. 2 v F-duru, op. 38 / *Cello Sonata No 2 in F major, Op. 38*

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

V sklopu komornih koncertov v Križevniški cerkvi bodo s komornim programom del skladatelja Johannes Brahmsa nastopili priznani solisti. Violončelist Claude Hauri, rojen leta 1976, od diplome nastopa kot glavni violončelist v Youth World Orchestra ter v italijanskih ansamblih Nuovo Contrappunto in Algoritmo. Igra na čudovit primerek violončela Gian Battista Zanoli iz leta 1740. Corrado Greco je osvojil prva mesta na nekaterih pomembnih domačih in mednarodnih klavirskih tekmovanjih in zastopal Italijo na 4. mednarodnem tekmovanju za klavir v Palm Beachu (ZDA), ki je namenjeno izključno najboljšim pianistom. Poleg uspešne glasbene kariere je Corrado vključen tudi v izobraževalne in multimedijske dejavnosti, med drugim sodeluje pri urejanju in produkciji inovativne klavirske antologije za Warner Bros Italia. Belgijski klarinetist in pedagog Eddy Vanoosthuysse sodeluje ne samo s slovitimi skladatelji, kot so Olivier Messiaen, Hans Zimmer, Alfred Reed, Nicola Piovani idr., temveč tudi z velikimi mladimi talenti, kot sta Oscar Navarro in Bart Picqueur. Je prejemnik številnih pomembnih nagrad, ki so zaznamovale njegovo ustvarjanje. Kot pedagog gostuje tudi na priznanih svetovnih univerzah ter se v vlogi sodnika udeležuje pomembnih državnih in mednarodnih tekmovanj v Evropi, Ameriki in Aziji.

The series of chamber concerts in the Križanke complex's delightful baroque church continues with a concert of chamber works by Johannes Brahms performed by a trio of acclaimed soloists. Cellist Claude Hauri, born in 1976, is principal cellist of the Youth World Orchestra and solo cello in the Italian ensembles Nuovo Contrappunto and Algoritmo. He plays a wonderful Giovanni Battista Zanoli cello from 1740. Corrado Greco has won several major national and international piano competitions and represented Italy at the 4th Palm Beach Invitational International Piano Competition (USA), reserved for the winners of national competitions. Alongside his successful performing and recording career, he is involved in a number of educational and multimedia projects, including the editing and production of an innovative piano anthology for Warner Bros Italia. Over the course of his career, Belgian clarinetist Eddy Vanoosthuysse has worked with influential composers such as Olivier Messiaen, Hans Zimmer, Alfred Reed, Nicola Piovani, as well as with great young talents such as Óscar Navarro and Bart Picqueur. He has been a guest professor of clarinet at prestigious universities and has served on the jury of important national and international music competitions in Europe, America and Asia.

Vstopnice / Tickets: 14 €



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

SERGEJ KRILOV
violina / violin

**ALEKSANDER
KNJAZEV**
violončelo / cello

NIKOLAJ LUGANSKI
klavir / piano

Program / Programme:

J. Brahms: Klavirski trio št. 3 v c-molu, op. 101 /
Piano Trio No 3 in C minor, Op. 101

J. Brahms: Klavirski trio št. 2 v C-duru, op. 87 / *Piano
Trio No 2 in C major, Op. 87*

J. Brahms: Klavirski trio št. 1 v H-duru, op. 8 / *Piano
Trio No 1 in B major, Op. 8*

Violinski virtuoz Sergej Krilov se vrača na oder Ljubljana Festivala. Kritiki označujejo njegovo interpretacijo kot izjemno inteligentno, polno domišljije in intuicije. Ob njem se bo predstavil violončelist Aleksander Knjazev, ki je solist Orkestra Moskovske filharmonije in nosilec naziva častnega umetnike Rusije. V klavirskem triu se bo glasbenikom pridružil tudi pianist Nikolaj Luganski, ki velja za enega vodilnih svetovnih interpretov klavirskega repertoarja. Ruski glasbeniki redno sodelujejo z uveljavljenimi dirigenti največjih orkestrrov in so v dolgoletni karieri osvojili najvišja priznanja pomembnih tekmovanj. Na tokratnem koncertnem večeru bodo izvedli repertoar, posvečen komorni glasbeni zapuščini romantičnega nemškega skladatelja Johannes Brahmsa.

Violin virtuoso Sergej Krylov returns to the Ljubljana Festival this year. He has been praised by music critics for the remarkable intelligence, imagination and intuitive power of his musicianship. Joining him in a piano trio are cellist Alexander Kniazev, a soloist with the Moscow Philharmonic and an Honoured Artist of Russia, and pianist Nikolai Lugansky. Critics describe him as one of the world's leading interpreters of the piano repertoire. All three of these Russian musicians collaborate regularly with leading conductors and orchestras, and over the course of their careers have achieved the highest honours in major competitions. The programme of this evening's concert is dedicated to the chamber music of the great German Romantic composer Johannes Brahms.

Vstopnice / Tickets: 14 €



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

BELCANTO

**Komorni godalni orkester Slovenske
 filharmonije / Slovene Philharmonic String
 Chamber Orchestra**

Solisti / *Soloists:*

Nika Gorič, sopran / *soprano*

Matej Šarc, oboa / *oboe*

Claudi Arimany, flavta / *flute*

Josep-Francesc Palou, flavta / *flute*

Program / Programme:

D. Cimarosa: Koncert za dve flavti in orkester v G-duru / *Concerto for two flutes and orchestra in G major*

D. Cimarosa: Koncert za oboo v C-duru / *Oboe Concerto in C major*

A. Marcello: Koncert za oboo v d-molu / *Oboe Concerto in D minor*

L. Boccherini: Stabat Mater G. 532

Osrednji program glasbenega večera sestavljajo najlepši koncerti za pihala, ki še posebej izpostavljajo melodično linijo solističnega inštrumenta. Spored vključuje tudi delo skladatelja Luigija Boccherinija, enega izmed glavnih predstavnikov italijanske klasične komorne glasbe. Deloval je v obdobju klasicizma in bil prvi skladatelj, ki je napisal virtuoзна dela za violončelo. Njegov obsežni skladateljski opus vsebuje čez 300 del, med katerimi najbolj prevladujejo tista, posvečena instrumentalni glasbi. *Stabat Mater* praviloma velja za eno njegovih najbolj zapostavljenih skladb, saj se, čeprav je izjemno lepa in zasnovana na invenciji melodike, le redko pojavi na domačih pa tudi svetovnih odrih. Komorni godalni orkester Slovenske filharmonije jo je izvedel že leta 2013 v ciklu *Sozvočje svetov* s sopranistko Bernardo Bobro, kar je bila prva slovenska javna izvedba. Tokrat jo bodo izvedli z nadobudno sopranistko Niko Gorič, ki je lani kot najboljša študentka Kraljeve akademije za glasbo v Londonu prejela kraljičino diplomu za najboljšega študenta Kraljeve akademije za glasbo v Londonu.

This evening's programme presents some of classical music's most beautiful wind concertos, in which the melody lines of the solo instruments are thrown into particularly sharp relief, before concluding with a work by Luigi Boccherini, one of the foremost Italian exponents of classical chamber music. Working squarely in the Classical period, he was the first composer to write virtuoso works for the cello. His extensive oeuvre consists of more than 300 works, for the most part instrumental music. His Stabat Mater is one of his more overlooked works and is rarely performed, despite its remarkable beauty and melodic invention. The 2013 performance by the Slovene Philharmonic String Chamber Orchestra with the soprano Bernarda Bobro as part of the cycle „The Harmony of the Spheres“ was in fact its first public performance in Slovenia. This time the orchestra is joined by the up-and-coming soprano Nika Gorič, who in 2017 won the prestigious Queen's Commendation for Excellence as the best all-round student of the year at the Royal Academy of Music in London.

Vstopnice / Tickets: 14 €



komorni
godalni
orkester
slovenske
filharmonije



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

LAMENTO

**Komorni godalni orkester Slovenske
 filharmonije / Slovene Philharmonic String
 Chamber Orchestra**

Solisti / Soloists:

Nika Gorič, sopran / soprano

Lana Trotovshek, violina / violin

Boris Bizjak, flavta / flute

Tomaz Sevsek, čembalo / cembalo

Program / Programme:

C. Ph. E. Bach: Sinfonia št. 5 v h-molu / *Sinfonia No. 5 in B minor*

J. S. Bach: Koncert za violino, flavto, čembalo in godala v a-molu, BWV 1044 / *Concerto for flute, violin, harpsichord and strings in A minor, BWV 1044*

J. S. Bach, priir. / arr. K. Hvala: Fantazija in fuga v g-molu, BWV 542 / *Fantasia and Fugue in G minor, BWV 542*

J. C. Bach: »Ach, dass ich Wassers g'nug hätte«
 Lamento

J. S. Bach: Brandenburški koncert št. 5 v D-duru, BWV 1050 / *Brandenburg Concerto No 5 in D major, BWV 1050*

Križevniška cerkev bo gostila priznane slovenske soliste, ki tako na domačih tleh kot v tujini dosegajo zavidljive uspehe. Koncert bo v znamenju bogate glasbene zapuščine družine Bach. Johann Sebastian Bach velja za enega najpomembnejših in najplodovitejših baročnih skladateljev. Bil je tudi oče dvajsetih otrok in kar nekaj jih je nadaljevalo njegovo glasbeno zapuščino. Osrednji skladbi koncerta sta njegov *Trojni koncert za violino, flavto, čembalo in godala v a-molu* ter *Brandenburški koncert št. 5*, pisan za enako zasedbo. Na programu bodo tudi Bachova *Fantazija in fuga v g-molu* v transkripciji za godalni ansambel, *Sinfonia št. 5* njegovega sina C. Ph. E. Bacha in znamenita skladba *Lamento* J. C. Bacha. S Komornim godalnim orkestrom Slovenske filharmonije se bodo predstavili Tomaž Sevšek na čembalu, sopranistka Nika Gorič ter flautist Boris Bizjak in violinistka Lana Trotovshek, ki sta lani navdušila občinstvo s svojim izjemnim talentom.

Križanke Church hosts a group of Slovene soloists who have achieved significant acclaim both at home and abroad in a concert dedicated to the rich musical legacy of the Bach family. J. S. Bach was one of the most important and most prolific composers of the Baroque period. He was also the father of twenty children, several of whom continued in their father's musical footsteps. The two central items on the programme are Bach's Triple Concerto for flute, violin, harpsichord and string orchestra in A minor and Brandenburg Concerto No 5, for the same ensemble. The programme also includes Bach's Fantasia and Fugue in G minor transcribed for string orchestra, his son C. P. E. Bach's Sinfonia No 5 in B minor and the famous Lamento by Johann Christoph Bach. The Slovene Philharmonic String Chamber Orchestra are joined by harpsichordist Tomaž Sevšek, soprano Nika Gorič, flautist Boris Bizjak and violinist Lana Trotovshek, the latter two of whom demonstrated their remarkable talents in an enthusiastically received concert at last year's festival.

Vstopnice / Tickets: 14 €



komorni
godalni
orkester
slovenske
filharmonije



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

VLADIMIR MLINARIĆ *klavir / piano*

Program / Programme:

- W. A. Mozart: Fantazija v c-molu, KV 475 / *Fantasie in C minor, KV 475*
W. A. Mozart: Sonata št. 14 v c-molu, KV 457 / *Piano Sonata No. 14 in C minor, K. 457*
W. A. Mozart: Rondo v D-duru, KV 485 / *Rondo in D major, KV 485*
W. A. Mozart: Sonata št. 18 v D-duru, KV 576 / *Piano Sonata No. 18 in D major, K. 576*
W. A. Mozart: 12 variacija na temo »Ah, vous dirai-je, maman«, KV 265/300e / *12 Variations on „Ah, vous dirai-je maman“, KV 265/300e*
M. Rautio: Hanoniana

Vladimir Mlinarič, doma iz Pulja, je klavir študiral v Ljubljani, v razredu prof. Zdenke Novak ter se izpopolnjeval na Dunaju, v razredu prof. L. Brumberga. Pri prof. Bredi Zakotnik je študiral interpretacijo samospeva. Strokovna kritika ga ocenjuje kot prefinjenega interpreta, ki v sebi združuje akademizem in fantazijo ter ambicijo in ljubezen do glasbe. O njegovih izvedbah pišejo, da so natančne in pregledne, o njegovem stilu, da je diskreten in nevsiljiv. Od leta 2002 deluje na ljubljanski Akademiji za glasbo kot visokošolski učitelj klavirja. Nocojšnji spored bo zajel raznovrstne glasbene vsebine, vse od filozofsko-tragičnih do veselih in zabavnih. Pianist bo izvedel dela dunajskega klasika Wolfganga Amadeusa Mozarta ter igrivo delo finskega skladatelja Mattia Rautia iz leta 1971 *Hanoniana*, ki bo odlično dopolnilo značaj koncertnega večera.

*Vladimir Mlinarič, born in Pula in 1981, started learning the piano at the age of seven. He studied in Ljubljana with Zdenka Novak and in Vienna with L. Brumberg. He also studied lied interpretation with Breda Zakotnik, who significantly influenced his artistic development. Critics have characterised him as a refined interpreter who combines academic precision and fantasy with ambition and love of music. His performances are described as precise and transparent, and his style as discreet and unobtrusive. Since 2002 he has taught piano at the Ljubljana Academy of Music. The concert programme includes wide spectrum of musical themes, ranging from philosophically tragic to cheerfully amusing. He will perform works by W. A. Mozart, one of the dominant composers of the Classical period, and the humorous work *Hanoniana*, written in 1971 by Finnish composer Matti Rautio, which perfectly complements the character of this concert evening.*

Vstopnice / Tickets: 14 €



7. 8. ob 18.00 / at 6.00 pm,
Križevniška cerkev /
Križevniška Church, Križanke

NAZAJ H KORENINAM BACK TO OUR ROOTS

**Komorni godalni orkester Slovenske
 filharmonije / Slovene Philharmonis String
 Chamber Orchestra**

Solist in koncertni mojster / *Soloist and concertmaster:*
Dimitrij Sitkovecki,
 violina / *violin*

Program / Programme:

U. Krek: Sonatina za godala (10. obletnica smrti) /
*Sonatina for string orchestra (on the 10th anniversary
 of his death)*

F. Mendelssohn - Bartholdy: Koncert za violino in
 godala v d-molu / *Concerto for violin and string
 orchestra in D minor*

F. Chopin / D. Sitkovecki: Preludij v des-duru št. 15,
 op. 28 »Raindrop« / *Prelude in D-flat major, Op. 28,
 No 15 („Raindrop“)*

D. Šostakovič / R. Baršaj: Godalni kvartet št. 8 /
 Komorna simfonija / *String Quartet No 8 / Chamber
 Symphony*

Večer v družbi izvrstnih komornih glasbenikov temelji na programu, ki ga je Komorni godalni orkester Slovenske filharmonije izvedel na začetku svojega delovanja. V prvem delu koncerta se bodo glasbeniki poklonili skladatelju Urošu Krecku, od katerega smrti bo prihodnje leto minilo deset let. V drugem delu bo na sporedu Šostakovičev znameniti *Godalni kvartet št. 8* v priredbi za godalni orkester R. Baršaja, kot kontrast pa bodo pred tem zaigrali Chopinov *Preludij št. 15*, imenovan *Dežne kaplje*. V vlogi solista in koncertnega mojstra se bo predstavil vsestranski violinist Dimitrij Sitkovecki. Rojen v Bakuju v Azerbajdžanu se je z glasbo seznanil že v otroštvu, saj sta bila starša glasbenika. Po očetovi smrti se je družina preselila v Moskvo, kjer je Sitkovecki vpisal študij na prestižnem Moskovskem konservatoriju. Leto 1977 je v njegovem življenju pomemben mejnik, saj je glasbeno pot nadaljeval v New Yorku na sloviti glasbeni akademiji Juilliard. Kot solist nastopa s številnimi vodilnimi svetovnimi orkestri in redno gostuje na mednarodnih festivalih. Leta 1990 je ustanovil orkester NES (New European String Orchestra), ki združuje izstopajoče glasbenike zahodne in vzhodne Evrope.

This evening in the company of outstanding chamber musicians is based on a programme performed by the Slovene Philharmonic String Chamber Orchestra in its earliest days. The first part of the concert includes a homage to the Slovene composer Uroš Krek, the tenth anniversary of whose death falls next year. The second features Shostakovich's famous String Quartet No 8 in an arrangement for string orchestra by Rudolf Barshai and, by way of contrast, an arrangement of Chopin's Prelude No 15 („Raindrop“). The dual role of soloist and concertmaster will be taken by the versatile violinist Dmitry Sitkovetsky. Born in Baku (Azerbaijan) to parents who were both musicians, he discovered music at a very early age. Following his father's death, the family moved to Moscow and Sitkovetsky entered the prestigious Moscow Conservatory. An important turning point came in 1977 when he left the Soviet Union to continue his musical studies at the famous Juilliard School in New York. He has performed as a soloist with many leading orchestras and is a regular guest at international festivals. In 1990 he founded New European Strings (NES), a chamber orchestra that brings together distinguished musicians from eastern and western Europe.

Vstopnice / Tickets: 14 €





8. 8. ob 20.00 / at 8.00 pm,
Križevniška cerkev /
Križevniška Church, Križanke

ALEKSANDER GADŽIJEV

klavir / *piano*

Program / *Programme:*

F. Chopin: 12 etud, op. 25 / *Études, Op. 25*
P. I. Čajkovski: Tema in variacije št. 6, op.
19 / *Theme and Variations, Op. 19, No 6*
S. Prokofjev: Sonata št. 6, op. 82 / *Sonata*
No 6, Op. 82

Večer klavirske glasbe bo zaznamoval pianist Aleksander Gadžijev, ki se je rodil leta 1994 v goriško glasbeno družino. Pri rosnih petih letih se je navdušil nad glasbo. Ure klavirja je najprej obiskoval pri mami, nato nadaljeval izobraževanje pri očetu, priznanem ruskem pianistu Sijavušu Gadžijevu. Aleksander je prvi prejemnik številnih nagrad klavirskih tekmovanj. Z orkestrom je debitiral že pri devetih, svoj prvi klavirski recital pa je izvedel leto kasneje. Leta 2012 je diplomiral z oznako magna cum laude na Konservatoriju Bruno Maderna iz Cesene. Leta 2015 ga je pomembno zaznamovalo 9. mednarodno klavirsko tekmovanje Hamamatsu, kjer je prejel prvo nagrado in nagrado občinstva. Komisijo so takrat sestavljali sloviti Martha Argerich, Sergej Babajan, Pavel Nersesjan in Akiko Ebi, ki je med drugim o pianistu zapisala, da se njegova moč skriva v izvornosti, ki sicer temelji na tradiciji, ampak sega daleč čez tradicionalne okvire glasbe.

An evening of piano music with the talented young pianist Alexander Gadjiev, born in 1994 into a family of musicians in Gorizia (Italy). Alex was just five years old when he started to show an interest in music. He began piano lessons with his mother before continuing his training with his father, the acclaimed Russian pianist Siavush Gadjiev. He has won first prizes at numerous piano competitions. He made his orchestral debut at the age of nine and gave his first piano recital a year later. In 2012 he graduated magna cum laude from the Bruno Maderna Conservatory in Cesena. A notable milestone in his career came in 2015, when he won first prize and the audience prize at the 9th Hamamatsu International Piano Competition. The competition jury consisted of the noted pianists Martha Argerich, Sergei Babayan, Pavel Nersessian and Akiko Ebi, the last of whom, as jury chairperson, remarked that „(Gadjiev’s) strength lies in the originality and creativity of his interpretation. It is based on tradition, but goes well beyond the traditional confines of music.“

Vstopnice / Tickets: 14 €



9. 8. ob 20.00 / at 8.00 pm,
Slovenska filharmonija /
Slovenian Philharmonic

RUSKI FOTOGRAFI RUSSIAN PHOTOGRAPHERS

**Komorni godalni orkester Slovenske
 filharmonije / Slovene Philharmonic String
 Chamber Orchestra**

Dimitrij Sitkovecki, dirigent / *conductor*

Solista / Soloists:

Franc Kosem, trobenta / *trumpet*

Lukas Geniušas, klavir / *piano*

Program / Programme:

R. Ščedrin: Ruske fotografije za godalni orkester /
Russian Photographs for string orchestra (1995)

D. Šostakovič: Klavirski koncert št. 1, op. 35 / *Piano
 Concerto No 1, Op. 35*

S. Prokofjev: Andante za godala, op. 50 bis /
Andante for strings, Op. 50 bis

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

Komorni godalni orkester Slovenske filharmonije praznuje petindvajset let delovanja, čemur je posvečen letošnji cikel koncertov, ki ga je programsko zasnoval dolgoletni umetniški vodja ansambla, Klemen Hvala, v sodelovanju z gostujočimi umetniki. Sklepni koncert cikla koncertnih večerov v koprodukciji s Komornim godalnim orkestrom Slovenske filharmonije bo temeljil na delih velikanov ruske glasbe: *Serenadi za godala* P. I. Čajkovskega, skladbi *Andante za godala* S. Prokofjeva, *Klavirskem koncertu št. 1 za klavir, trobento in godala* D. Šostakoviča in *Ruskih fotografijah* še živečega skladatelja Rodiona Ščedrina (1932). V vlogi solistov se bosta predstavila Franc Kosem na trobenti in Lukas Geniušas na klavirju. Franc Kosem, ki je doslej krstno izvedel že prek trideset del slovenskih skladateljev, se je pomembno predstavil na številnih festivalih in koncertnih odrih doma in po svetu in je kot najmlajši dobitnik leta 2012 prejel nagrado Prešernovega sklada. Lukas Geniušas se je rodil v Moskvi leta 1990 in se že od petega leta navdušuje nad klavirjem. Ker je bil rojen v glasbeno družino, je nanj pomembno vplivalo mentorstvo njegove babice Vere Gornostajeve, ugledne učiteljice Moskovskega konservatorija. Velja za izjemnega izvajalca, ki radovedno prebira repertoar tako sodobnih ustvarjalcev kot tudi redko izvajana dela. V vlogi dirigenta se bo tokrat predstavil ruski violinist, dirigent in skladatelj Dimitrij Sitkovecki.

The Slovene Philharmonic String Chamber Orchestra is this year celebrating 25 years of activity with a cycle of concerts to mark this important jubilee. With programmes devised by the ensemble's long-serving artistic director Klemen Hvala, these concerts will also feature a variety of guest performers. The concluding concert of the cycle of concert evenings co-produced by the Slovene Philharmonic String Chamber Orchestra is based around works by some of the giants of Russian music: Tchaikovsky's Serenade for strings, Prokofiev's Andante for strings, Shostakovich's Piano Concerto No 1 (also known as the Concerto in C minor for piano, trumpet and strings) and Russian Photographs for string orchestra by Russia's foremost living composer Rodion Shchedrin (b. 1932). The soloists will be Franc Kosem (trumpet) and Lukas Geniušas (piano). Franc Kosem, who has premiered more than 30 works by Slovene composers to date, has appeared at numerous important festivals and in concert halls in Slovenia and abroad. In 2012 he became the youngest winner of a Prešeren Fund Prize. Lukas Geniušas was born in Moscow in 1990 and has been playing the piano since he was five years old. Born into a musical family, he benefited from the mentorship of his grandmother Vera Gornostayeva, a prominent teacher at the Moscow Conservatory, who significantly influenced his artistic development. He is an extremely inquisitive performer and enjoys working on new works by modern composers, as well as resurrecting rarely performed repertoire. The concert will be conducted by the Russian violinist, conductor and composer Dmitry Sitkovetsky.

Vstopnice / Tickets: 19, 14 €



Častni pokrovitelj je veleposlanik Ruske federacije nj. eksc. gospod Doku Zavgajev. / *The honorary patron of the event is His Excellency Doku Zavgajev, Ambassador of the Russian Federation.*



21.-22. 8. ob 20.00 / at 8.00 pm,
Cankarjev dom

ČAJKOVSKI. PRO ET CONTRA TCHAIKOVSKY. PRO ET CONTRA

Akademski državni balet Borisa Eifmana iz Sankt Peterburga / *St Petersburg State Academic Ballet Theatre of Boris Eifman*

Balet Borisa Eifmana / *A ballet by Boris Eifman*

Peter Iljič Čajkovski, glasba / *music*
Boris Eifman, koreografija / *choreography*
Zinovi Margolin, scenografija / *set design*
Olga Šajšmelašvili, Vjačeslav Okunev,
 kostumografija / *costume design*
Aleksander Sivajev, Boris Eifman, luč / *light*

Balet *Čajkovski. PRO et CONTRA* Borisa Eifmana je rezultat koreografovega dolgoletnega razmišljanja o osebnem in ustvarjalnem svetu tega skladatelja. Balet je ustvarjen na glasbo Petra Iljiča Čajkovskega, premierno pa je bil uprizorjen le malo pred 70. rojstnim dnevom Borisa Eifmana 22. julija 2016. Čajkovski je morda Eifmanov najljubši skladatelj, saj je na njegovo glasbo zasnoval zelo pomembne koreografije. Balet Čajkovski iz leta 1993, ki je z velikim uspehom gostoval po vsem svetu, si zasluži posebno pozornost. V tej produkciji je Eifmanu uspelo na odru tako rekoč materializirati nesmrtno glasbo Petra Iljiča in s koreografijo izraziti simfonijo strasti. Danes predstavlja novo, izvorno koreografsko stvaritev, ki odraža sodobne umetniške in tehnološke zmogljivosti baleta. »Ob dolgoletnem ukvarjanju z glasbo Čajkovskega sem spoznal, kako globok in brezkončen je bil skladateljev svet. Začel sem razumeti raznolike teme, povezane z njegovim delom, njegovo psihološko identiteto, njegovimi odnosi z bližnjimi. Vsega tega v preteklosti nisem zadostno preučil. Želel sem ustvariti delo, v katerem bi se lahko bolj poglobil v okolje skladateljevega ustvarjalnega trpljenja,« je povedal Eifman.

The Boris Eifman's ballet Tchaikovsky. PRO et CONTRA is the result of the choreographer's years-long contemplation of the great composer's personality and creative world. The ballet is set to the music of P. I. Tchaikovsky. The premiere took place shortly before the anniversary of Boris Eifman, who celebrated his 70th anniversary on July 22, 2016. Pyotr Tchaikovsky is perhaps Eifman's most favorite composer. The choreographer created such notable set to his music. The ballet Tchaikovsky, released in 1993, that toured with a great success all over the world, deserves special attention. In this production Eifman virtually managed to materialize the immortal music of Pyotr Ilyich on the stage and express the symphony of passion through choreography. Today, he offers a new, original choreographic expression that corresponds to the modern artistic and technological possibilities of the ballet theatre. „Having been turning to Tchaikovsky's music for many years, I realized how deep and bottomless the composer's world was. I came to understanding of a variety of themes related to his work, his psychic identity, relationship with loved ones. All this was not sufficiently studied by me earlier. I wanted to create a work, in which I could delve deeper into the environment of Tchaikovsky's creative torment,“ says Eifman.

Intervju z Borisom Eifmanom, stran 13. / Interview with Boris Eifman, page 13.

Vstopnice / Tickets: 39, 35, 29, 19 €

Sponzor / Sponsor (21. 8.):



Sponzor / Sponsor (22. 8.):



Medijski sponzor / Media sponsor:



Častni pokrovitelj je veleposlanik Ruske federacije nj. exc. gospod Doku Zavgajev. / The honorary patron of the event is His Excellency Doku Zavgajev, Ambassador of the Russian Federation.



23. 8. ob 20.00 /
at 8.00 pm,
Cankarjev dom

Foto / Photo: Andrea Cavalli

MARCELO ÁLVAREZ tenor

KONCERT OPERNIH ARIJ CONCERT OF OPERA ARIAS

Constantine Orbelian, dirigent / conductor

Orkester Zagrebške filharmonije / Zagreb
Philharmonic Orchestra

Program / Programme: Bo objavljen
naknadno / TBA

Argentinski tenorist Marcelo Álvarez velja za enega izmed najpomembnejših pevcev svoje generacije. Za odkritje njegovega izrednega talenta sta zaslužna Giuseppe Di Stefano in izjemni Luciano Pavarotti, ki sta pevca spodbudila, da je prodal vse premoženje in se zaradi operne kariere preselil v Evropo. Leta 1995 je mednarodno debitiral z vlogo Elvina iz Bellinijeve opere *La Sonnambula* v beneškem Teatru La Fenice in glasbena pot ga je vodila na odre svetovnih opernih hiš. Sodeloval je tudi s številnimi priznanimi dirigenti, kot so James Levine, Zubin Mehta, Claudio Abbado, Riccardo Muti, Riccardo Chailly, Antonio Pappano in drugi. Njegov operni repertoar je sledil naravnemu vokalnemu razvoju in obsega od belkanta prek del francoskih opernih skladateljev pa vse do velikih liričnih in verističnih tenorskih vlog. V Cankarjevem domu mu bomo lahko prisluhnili z Orkestrom Zagrebške filharmonije pod taktirko Constantina Orbeliana.

The Argentine tenor Marcelo Álvarez is considered one of the most important singers of his generation. His remarkable talent was discovered by the great tenors Giuseppe Di Stefano and Luciano Pavarotti, who encouraged him to sell everything he owned and move to Europe to pursue an operatic career. He made his international debut in 1995 with the role of Elvino in Bellini's La Sonnambula at the Teatro La Fenice in Venice. Since then, his career has taken him to opera houses around the world. He has worked with renowned conductors such as James Levine, Zubin Mehta, Claudio Abbado, Riccardo Muti, Riccardo Chailly and Antonio Pappano. His operatic repertoire has followed the natural development of his voice and ranges from bel canto roles via French opera to the great lyric tenor and verismo roles. We will hear him at Cankarjev Dom together with the Zagreb Philharmonic Orchestra conducted by Constantine Orbelian.

Vstopnice / Tickets: 39, 35, 29, 19 €

KRIŽANKE SO ČAROBNE

Koncerti, predavanja, predstavitev, okrogla miza, novinarska konferenca, poroka, sprejem ali druženje kar tako. Iščete nekaj posebnega in drugačnega? V središču mestnega vrveža in hkrati z možnostjo intimnega odmika? Viteška dvorana, Peklensko dvorišče, Križevniška cerkev, Preddverje, Pergola in Poletno gledališče so ambienti, prežeti z zgodbami preteklosti in pričakovanji prihodnosti. Deli edinstvenih Križank, ki bodo vaši zgodbi pustili nepozaben pečat.

Pergola



Viteška dvorana



Peklensko dvorišče



Križevniška cerkev



Poletno gledališče



Preddverje



ZAČARAJTE SVOJE GOSTE
Z NEPOZABNIM DOŽIVETJEM

INFORMACIJE O NAJEMU:

Festival Ljubljana, Trg francoske revolucije 1, 1000 Ljubljana
01/241 60 14, info@ljubljanafestival.si
www.ljubljanafestival.si





24. 8. ob 20.30 /
at 8.30 pm, Križanke

Foto / Photo: Festival Ljubljana / Mediaspeed

VESNA

muzikal / musical

Po zgodbi Mateja Bora iz filma Vesna / *Based on a story by Matej Bor from the movie Vesna*

Matej Bor, izvorna zgodba / *original story*

Matjaž Vlašič, glasba / *music*

Vojko Anzeljc, režija / *director*

Janez Usenik, libreto / *libretto*

Miha Krušič, koreografija / *choreography*

Boštjan Grabnar, orkestracije / *orchestration*

V glavnih vlogah / *Main cast:*

Flora Ema Lotrič / Saša Lešnjek, Vesna

Robert Korošec / Dominik Vodopivec, Samo

Klemen Bunderla / Boštjan Korošec, Sandi

Srčan Milovanović / Matevž Derenda, Krištof

Marjan Bunič / Igor Ribič, Kosinus / *Cosine*

Nuša Derenda / Nuška Drašček, teta Ana / *Aunt Anna*

Alenka Kozolc Gregurič / Nuška Drašček, mama

Konrad Pižorn-Kondi / Gregor Čušin, Trpin

Tanita Rose, Antea Mramor, Mariša Jagodic Fili, Hiperbola / *Hyperbola*

Maša Tiselj / Klara Koprivec, Špela / poštarica / *Postwoman*

Laura Ivančič, Barbi

Laura Beška Kranjc / Saša Lešnjek, Tina

Alen Kofol / Matevž Mali, Luka / Štrbajs / Jelen / gostilničar / *Innkeeper*

Žan Kos / Matevž Derenda, Miha

Kreativna ekipa / *Creative team:*

Željka Predojević, mentorica petja / *vocal coach*

Greta Godnič, scenografija / *set design*

Vesna Mirtelj, kostumografija / *costume design*

Sara Lucu, pomočnik režiserja / *assistant director*

David Andrej Francky, oblikovanje luči / *lighting design*

Mario Čurkovič, Dani Žorž, asistent oblikovalca luči / *assistant lighting design*

Damir Rapič, Marko Turel, oblikovanje zvoka / *sound design*

Klemen Kuhar, Slaviša Jovič, scenska mojstra / *grips*

Nataša Castaldi, maska / *hair and makeup design*

Karmen Sluga Lukec, vodja predstave / *company director*

Dunja Zlotrg, pomočnik vodje predstave / *assistant to company director*

Gašper Vovk, celostna podoba / *graphics design*

Antea Mramor, urednica digitalnih medijev / *social media editor*

Gorazd Slak, izvršni producent / *executive producer*

Slovenski muzikal *Vesna*, narejen po zgodbi iz prvega slovenskega romantičnega filma *Vesna*, avtorja Mateja Bora, se po lanski premieri vrača v Križanke. Muzikal je delo izkušenih ustvarjalcev, ki so pred štirimi leti na slovenske odre postavili uspešnico *Cvetje v jeseni*. Matura se bliža, glavni trije junaki pa so prepričani, da jih lahko hči strogega profesorja matematike odreši odvečnih muk učenja. Niz naključij privede do tega, da se na zmenku namesto učene Hiperbole pojavi prijetna mladenka Vesna, fantom popolnoma zmeša glave in prava pomladna dogodivščina se šele začne. Zgodba o nedolžni mladostni ljubezni in njenih preizkušnjah je plod režije Vojka Anzeljca, libretista Janeza Usenika, koreografa Mihe Krušiča, avtorja glasbe Matjaža Vlašiča in producenta Gorazda Slaka. V glavnih vlogah Vesne in Sama nas bosta navdušila Flora Ema Lotrič in Robert Korošec.

The Slovene musical Vesna, adapted from Slovene cinema's first romantic comedy, written by Matej Bor, returns to Križanke following last year's premiere. The new musical is the work of the proven creative team that brought the hit musical Blossoms in Autumn to the stage four years ago. Exams are approaching and our three protagonists somehow get the idea that their strict maths teacher's daughter can save them the trouble of revising. As a result of a series of coincidences it is not the studious Hyperbola who turns up to meet them but Vesna, a delightful girl who completely turns the boys' heads, marking the real start of this springtime adventure. This story of innocent young love and its trials is directed by Vojko Anzeljca, with

a libretto by Janez Usenik, choreography by Miha Krušič and music by Matjaž Vlašič. The producer is Gorazd Slak. The main roles of Vesna and Samo are played by Flora Ema Lotrič and Robert Korošec.

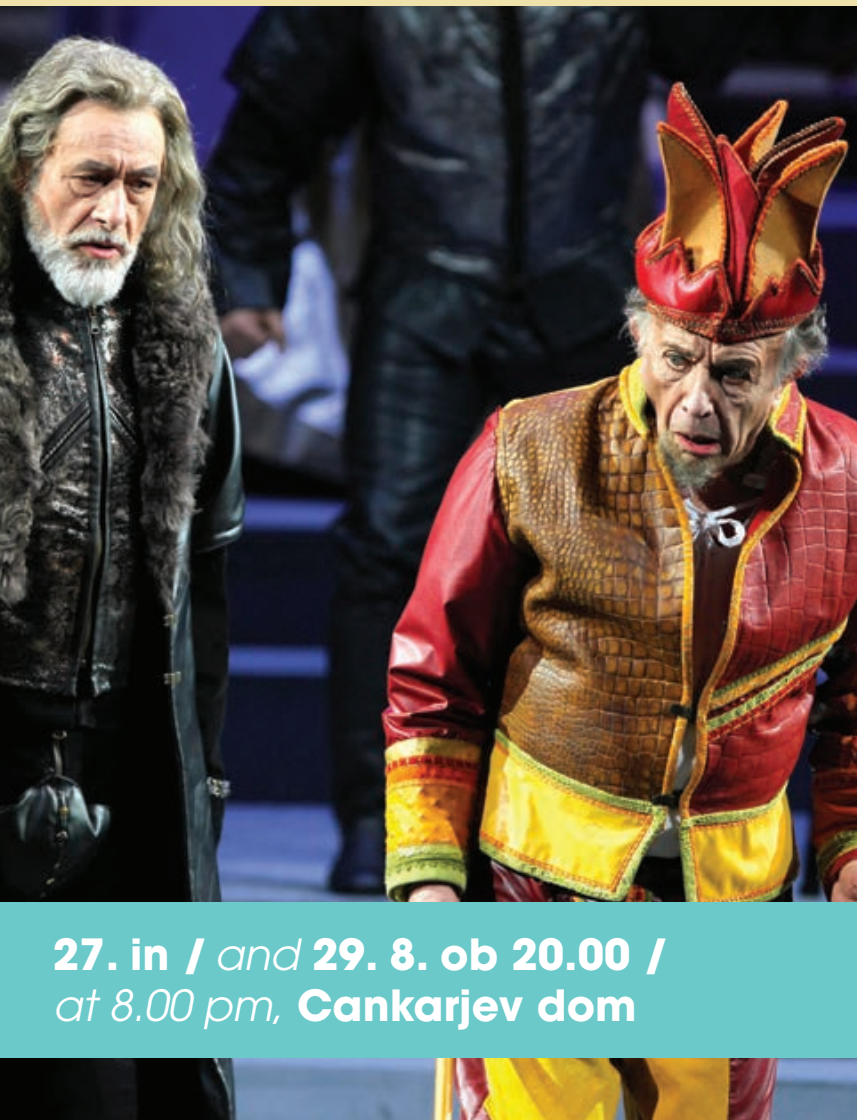
Vstopnice / Tickets: 32, 27 €

Koprodukcija / *Co-production:*



Medijski sponzor / *Media sponsor:*





27. in / and 29. 8. ob 20.00 /
at 8.00 pm, Cankarjev dom

Foto / Photo: Marcello Orselli

G. Verdi: RIGOLETTO

opera

V naslovni vlogi / *Starring:*

Leo Nucci, bariton / *baritone*

Opera Carlo Felice iz Genove / Teatro Carlo Felice of Genoa

Gianluca Marcianò, dirigent / *conductor*

Rolando Panerai, režiser / *director*

Regina Schrecker, kostumografija / *costume design*

Giovanni Di Cicco, koreografija / *choreography*

Zasedba / *Cast:*

Leo Nucci, Rigoletto

Marija Mudrjak, Gilda

Celso Albelo, vojvoda Mantovski / *Duke of Mantua*

Dario Russo, Mihailo Sljivic, Sparafucile

Anastasija Boldireva, **Kamelia Kader**, Maddalena

Anna Venturi, **Ala Gorobčenko**, Giovanna

Stefano Rinaldi Miliani, grof Monterone / *Count Monterone*

Claudio Ottino, Marullo

Aldo Orsolini, Borsa

Giuseppe De Luca, grof Ceprano / *Count Ceprano*

Ala Gorobčenko, **Simona Pasino**, grofica Ceprano / *Countess Ceprano*

Alessio Bianchini, **Loris Purpura**, sodni sluga / *a court usher*

Annarita Cecchini, paž / *a page*

Priznana zasedba genovske Operne hiše Carla Feliceja bo svoje gostovanje ovekovečila z uprizoritvijo slovite opere *Rigoletto* skladatelja Giuseppeja Verdija. Leta 1850 je beneška operna hiša La Fenice naročila novo delo. Skladatelj Giuseppe Verdi je k sodelovanju povabil libretista Francesca Maria Piaveja, s katerim sta pred tem ustvarila že več skupnih del. Libreto tragične opere v treh dejanjih *Rigoletto* se opira na delo *Le roi s'amuse* Victorja Hugoja, ki je doživelo ostro kritiko vsebine, saj izpostavlja nemoralnost kralja. Z vključenimi spremembami je bila krstna predstava tako izvedena šele leto kasneje. *Rigoletto* dandanes velja za del železnega opernega repertoarja, v Ljubljani pa je prvo slovensko premiero doživel 19. novembra 1896. Verjetno najbolj izstopa cinična tenorska arija *La donna è mobile*, ki je kot izjemno spевна zaslovela tudi med beneškimi gondoljerji. V glavni vlogi nepremišljenega dvornega norčka Rigoletta bo nastopil italijanski operni pevec Leo Nucci, ki je v svojem obsežnem repertoarju zaslovel kot interpret Verdijevih likov, samo v vlogi Rigoletta pa je nastopil več kot 400-krat.

The opera company of Genoa's famous Teatro Carlo Felice are set to leave a lasting impression with their staging of Verdi's Rigoletto. In 1850 the Teatro La Fenice in Venice commissioned Giuseppe Verdi to compose a new opera. The composer set to work with librettist Francesco Maria Piave, with whom he had already created several operas. The libretto of Rigoletto, a tragic opera in three acts, is based on Victor Hugo's play Le roi s'amuse, and fell foul of the censors because of its portrayal of the immorality of

the king. Following changes to the libretto, the opera was finally premiered a year later. Today Rigoletto is a mainstay of the operatic repertoire. It received its first Slovene performance in Ljubljana on 19 November 1896. The opera is perhaps most notable for the Duke's cynical aria „La donna è mobile“, an eminently hummable tune that would become very popular among the gondoliers of Venice. The title role of the thoughtless court jester Rigoletto is sung by the celebrated Italian baritone Leo Nucci, a famous Verdi interpreter who has appeared more than 400 times in the role of Rigoletto alone.

Vstopnice / Tickets: 49, 39, 29, 19 €

Častni pokrovitelj je veleposlanik Italijanske republike nj. eksc. gospod Paolo Trichilo. / *The honorary patron of the event is His Excellency Paolo Trichilo, Ambassador of the Republic of Italy.*

»Festival Ljubljana tudi za letošnje 66. sezono, občinstvu predstavlja program prireditev vrhunske kakovosti, ki potrjuje njegovo osrednje mesto v mreži poletnih glasbenih in gledaliških festivalov v Evropi. V tem kontekstu Veleposlaništvo Italije v Ljubljani v sodelovanju z Italijanskim inštitutom za kulturo z velikim veseljem prispeva k organizaciji uprizoritve opere *Rigoletto* Giuseppeja Verdija v izvedbi prestižnega gledališča Carlo Felice iz Genove. Prireditvev, ki jo je omogočilo italijansko Ministrstvo za zunanje zadeve in mednarodno sodelovanje, bo potekala v širšem okviru bogatega niza italijanskih glasbenih dogodkov, ki so pod častnim pokroviteljstvom tukajšnjega diplomatskega predstavništva letos na sporedu Festivala. Na ta način želimo pritegniti pozornost na odlične odnose na kulturnem področju med Italijo in Slovenijo; hkrati se veselimo, da je nedavno stopil v veljavo Sporazum o sodelovanju v kulturi in izobraževanju med Vlado Italijanske republike in Vlado Republike Slovenije. Vsem obiskovalcem torej želimo, da

polno uživajo v tej obetajoči izvedbi Festivala Ljubljana 2018.«

„Now in its 66th season, the Ljubljana Festival is once again promising us a programme of the very highest quality, reaffirming its central position in the network of summer music and theatre festivals across Europe. In this context, the Italian Embassy in Ljubljana, in conjunction with the Istituto Italiano di Cultura, is delighted to have the opportunity to support this staging of Giuseppe Verdi's *Rigoletto* by Genoa's prestigious Teatro Carlo Felice. This event, made possible by the Italian Ministry of Foreign Affairs and International Cooperation, will take place in the broader context of the rich series of Italian musical events in this year's Festival programme, under the honorary patronage of the Italian Embassy. In this way we aim to draw attention to the excellent relations existing between Italy and Slovenia in the cultural sphere. At the same time I note with pleasure the recent entry into force of the agreement between the governments of Italy and Slovenia on cooperation in the fields of culture and education. I therefore wish all festivalgoers a thoroughly enjoyable experience at this 2018 edition of the Ljubljana Festival, which promises to be a memorable one.“

Paolo Trichilo, italijanski veleposlanik v Sloveniji / *Italian Ambassador to Slovenia*



28. 8. ob 20.00 / at 8.00 pm,
Slovenska filharmonija /
Slovenian Philharmonic

Foto / Photo: Žiga Koritnik

EGBERTO GISMONTI *kitara / guitar*

I Solisti Aquilani

Luis Gorelik, dirigent / conductor

Eden najboljših komornih orkestrrov v Italiji, I Solisti Aquilani, ki je bil ustanovljen pod taktirko Vittoria Antonellinija, letos slavi kar petdeset let obstoja. Njihov obsežni repertoar zajema tako dela zgodnjebaročnih kot sodobnih skladateljev. Lani so v sodelovanju z znamenitim gledališkim in filmskim igralcem Johnom Malkovichem navdušili ljubljansko občinstvo, letos pa se jim bo kot solist pridružil brazilski skladatelj, pianist in kitarist Egberto Gismonti. Ta v svoji glasbi velikokrat virtuozno prepleta elemente brazilske ljudske glasbe in klasične glasbene dediščine, kar odseva njegovega predhodnika Heitorja Villa-Lobosa. Taktirka bo tokrat v rokah argentinskega dirigenta Luisa Gorelika, ki je med drugim izkušen dirigent opernih predstav.

This year marks the 50th anniversary of one of Italy's finest chamber orchestras, I Solisti Aquilani, founded in 1968 by the conductor Vittorio Antonellini. The orchestra's extensive repertoire ranges from the early Baroque to contemporary works. Last year they entranced the Ljubljana Festival audience with a performance in conjunction with the eminent stage and screen actor John Malkovich. This year they are joined by the Brazilian composer, pianist and guitarist Egberto Gismonti, whose compositions masterfully interweave elements of Brazilian folk music and the classical tradition, in an approach that reflects that of his fellow countryman Heitor Villa-Lobos. On this occasion the orchestra will be directed by the Argentine conductor Luis Gorelik, who is also an experienced opera conductor.

Vstopnice / Tickets: 25, 19 €

Častni pokrovitelj je veleposlanik Italijanske republike nj. eksc. gospod Paolo Trichilo. / *The honorary patron of the event is His Excellency Paolo Trichilo, Ambassador of the Republic of Italy.*



V evropska mesta že od 9 evrov

Zagreb / 9 €

Opatija, Reka / 9 €

Pulj / 19 €

Beograd / 29 €

Budimpešta / od 9 €

Dunaj / od 29 €

München / od 29 €

Zürich / od 29 €

Frankfurt / od 49 €

Praga / od 39 €

Cene veljajo za enosmerne vozovnice iz Ljubljane.
Število nizkocenovnih vozovnic je omejeno.



30. 8. ob 20.00 / at 8.00 pm,
Cankarjev dom

FILHARMONIČNI ORKESTER MILANSKE SCALE FILLARMONICA DELLA SCALA

Christoph Eschenbach,
dirigent / conductor

Solist / Soloist:

Jan Lisiecki, klavir / piano

Program / Programme:

L. van Beethoven: Koncert za klavir in orkester št. 5 v
Es-duru »Imperator«, op. 73 / *Piano Concerto No 5 in
E-flat major („Emperor“), Op. 73.*

A. Dvořák: Simfonija št. 8 v G-duru, op. 88 /
Symphony No 8 in G major, Op. 88

Dirigent Claudio Abbado je v sodelovanju z glasbeniki operne hiše Scala leta 1982 ustanovil Filharmonični orkester milanske Scale, da bi razvili simfonični repertoar. Orkester je v bogati zgodovini sodeloval z nekaterimi uglednimi dirigenti, kot so Georges Prêtre, Lorin Maazel, Wolfgang Sawallisch, Zubin Mehta, Leonard Bernstein, kot tudi z Valerijem Gergijevim in Danielom Barenboimom, ki sta še dandanes častna člana orkestra. Na več kot 90 koncertih mu je dirigiral tudi Carlo Maria Giulini, Riccardo Muti, ki je bil glavni dirigent od leta 1987 do leta 2005, pa je odločno prispeval k umetniškemu razvoju orkestra. Njegovo poslanstvo je nadaljeval Riccardo Chailly, ki je bil leta 2015 imenovan za glavnega dirigenta. Od leta 2013 Filharmonični orkester milanske Scale vsako leto tradicionalno organizira koncert na trgu pred milansko stolnico, ki ga obišče več kot 40.000 ljudi. Še posebno pozornost posvečajo repertoarju sodobne glasbe, saj že od začetka delovanja vsako leto izvedejo delo skladatelja našega časa. V zadnjih 35 letih so priredili več kot 800 mednarodnih koncertov, med pomembne mejnike pa se uvrščata predvsem obisk Združenih držav Amerike z Riccardom Chaillyjem in Ljudske republike Kitajske z Myung-whun Chungom. Na ljubljanskem koncertu bodo nastopili pod nemško taktirko edinstvenega Christopha Eschenbacha. V solistični vlogi pa se bo na klavirju predstavil mladi, a za svoja leta izjemno zreli in nadobudni virtuoz Jan Lisiecki.

Consisting of musicians from the orchestra of Milan's La Scala opera house, the Filarmonica della Scala was founded in 1982 by the conductor Claudio Abbado for the performance of the orchestral repertoire. Over the course of its history, the orchestra has worked with many eminent conductors, including Georges Prêtre, Lorin Maazel, Wolfgang Sawallisch, Zubin Mehta and Leonard Bernstein, as well with Valery Gergiev and Daniel Barenboim, who are still honorary members of the orchestra today. Carlo Maria Giulini conducted it in more than 90 concerts, while Riccardo Muti, its chief conductor from 1987 to 2005, made a decisive contribution to its artistic development. His mission has been continued by Riccardo Chailly, who was appointed chief conductor in 2015. Since 2013 the Filarmonica della Scala has given an annual open concert in Milan's Piazza del Duomo that is attended by more than 40,000 people. The orchestra devotes particular attention to the contemporary repertoire and has performed a work by a contemporary composer every year since its foundation. Over the course of the last 35 years it has given more than 800 international concerts, with important milestones including visits to the United States of America with Riccardo Chailly and to China with Myung-Whun Chung. The orchestra will be performing in Ljubljana under the baton of the great German conductor Christoph Eschenbach. The soloist is the young piano virtuoso Jan Lisiecki, a musician whose remarkable maturity belies his youth.

Vstopnice / Tickets: 49, 44, 39, 29 €

Sponzor/ Sponsor:

 **UniCredit Bank**

Častni pokrovitelj je veleposlanik Italijanske republike nj. eksc. gospod Paolo Trichilo. / *The honorary patron of the event is His Excellency Paolo Trichilo, Ambassador of the Republic of Italy.*



31. 8. ob 20.30 / at 8.30 pm,
Križanke

Foto / Photo: Miro Majcen

VLADO KRESLIN

z gosti / with guests

Tradicionalni koncert Vlada Kreslina, ki vztrajno polni poletno gledališče Plečnikovih Križank, praznuje že sedemindvajset let nastopov. Glasbenik, ki je v osemdesetih letih deloval v rock bandu Horizont, leta 1980 zmagal na festivalu Slovenska popevka s skladbo *Dan neskončnih sanj* in potem z bandom Martin Krpan ustvaril nekaj večnih skladb, velja za enega najprepoznavnejših slovenskih ustvarjalcev sploh. Z izrednim razumevanjem, še posebno ljudske glasbe, je z Beltinško bando in z mnogimi raznovrstnimi sodelovanji povzročil pravi preporod, saj jo je z osebno noto približal vsem generacijam tako na lokalni kot globalni ravni. Z raznovrstno paleto gostov bo Vlado Kreslin predstavil pesmi iz svoje obsežne glasbene zakladnice.

The traditional concert by Vlado Kreslin, which fills the Summer Theatre of Plečnik's Križanke complex year after year, has now reached its twenty-seventh edition. Kreslin, who was a member of the rock band Horizont in the 1980s, who triumphed at the 1980 Slovene Song Festival with „Dan neskončnih sanj“ („Day of Endless Dreams“), and who was responsible for numerous classic hits with the band Martin Krpan, is one of the best known Slovene artists of any genre. His remarkable musical understanding, of folk music in particular, as demonstrated by his work with Beltinška Banda and his collaborations with artists from many different fields, has helped revive the genre, while his personal approach has brought it closer to different generations, both locally and internationally. Accompanied by a diverse range of guests, Vlado Kreslin will perform a selection of songs, from his extensive repertoire.

Vstopnice / Tickets: 29 € (Na dan koncerta / On the day of the concert: 35 €)

Popusti Festivala Ljubljana za koncert Vlada Kreslina ne veljajo. / Ljubljana Festival discounts do not apply to the concert by Vlado Kreslin.

NUŠA DERENDA

Čez 20 let / In 20 Years

Koncert ob 20-letnici glasbenega delovanja / 20th Anniversary Concert

Čez dvajset let, *Ne, ni res*, *Pesek v oči*, *Boginja*, *Prvič in zadnjič* ter številne druge uspešnice so pomembno zaznamovale samostojno glasbeno pot vseslovenske energične pevke Nuše Derenda. Ob praznovanju 20-letnice samostojnega glasbenega delovanja pripravlja priljubljena pevka kar dvajset koncertnih večerov, med katerimi bo tudi glasbeno plesni spektakel v poletnem gledališču Križanke. Popeljala nas bo na zanimivo popotovanje svojih začetkov, največjih hitov, različnih glasbenih žanrov in s prijatelji poskrbela za čutno interpretacijo uspešnic, ki jih poznajo prav vsi, z njo pa bodo tudi njena razširjena spremljevalna skupina, glasbeni gostje in plesalci.

„Čez dvajset let“ („In Twenty Years“), „Ne, ni res“ („No, It Isn't True“), „Pesek v oči“ („Sand in Your Eyes“), „Boginja“ („Goddess“), „Prvič in zadnjič“ („For the First and Last Time“) and many other hits are the milestones that have marked the solo career of the popular Slovene singer Nuša Derenda. To mark the 20th anniversary of her solo debut, Nuša has prepared a series of twenty concerts, including one in the Križanke Summer Theatre. She will take us on a fascinating musical journey spanning her earliest beginnings, her biggest hits and a variety of genres and, together with her musical friends, will offer sensuous interpretations of hits that are familiar to everyone. She will be joined onstage by her backing group, in a specially expanded line-up, a range of musical guests, and dancers.

Vstopnice / Tickets: 29, 25 €

Koprodukcija / Co-production:

GLASBENA AGENCIJA
DERENDA



1. 9. ob 20.30 / at 8.30 pm,
Križanke



3. 9. ob 20.00 / at 8.00 pm,
Cankarjev dom

Zaključek 66. Ljubljana Festivala

*Closing of the 66th Ljubljana
Festival*

KRALJEVI ORKESTER CONCERTGEBOUW ROYAL CONCERTGEBOUW ORCHESTRA

Daniele Gatti,
dirigent / conductor

Solist / Soloist:

Anett Fritsch, *sopran / soprano*

Program / Programme:

A. Webern: Pet stavkov za godalni kvartet, op. 5 /
Five Movements Op. 5

A. Berg: Altenberg Lieder, op. 4

A. Bruckner: Simfonija št. 3 v d-molu, WAB 103 /
Symphony No. 3 in D minor, WAB 103

Kraljevi orkester Concertgebouw iz Amsterdama velja za enega izmed najboljših orkestrrov v svetovnem glasbenem merilu. Kritiki označujejo njegov zvok kot edinstven in uravnotežen – godalna sekcija je »žametno mehka«, zvok trobilne sekcije bleščeče »zlat«, pihala nosijo »izrazito osebno noto«, tolkala pa imajo mednarodni sloves. Od ustanovitve leta 1888 je orkester nastopal pod taktirko sedmih glavnih dirigentov, med drugim sta vlogo prevzela tudi izjemna Riccardo Chailly in Mariss Jansons. Sestavlja ga kar 120 glasbenikov iz več kot 25 držav, a deluje zaradi svoje občutljivosti veliko bolj komorno. Enovito celoto ustvarjajo predvsem izjemni solisti, tako komorni kot orkestrski, ter visoka stopnja medsebojnega odzivanja. Orkester domuje v koncertni dvorani Concertgebouw, ki jo je zasnoval arhitekt A. L. van Gendt in se lahko pohvali z izjemno akustiko. Vsako leto orkester izvede številne koncerte tako na domačem prizorišču kot tudi na vodilnih svetovnih odrih, ki jih obiše do 250.000 obiskovalcev. Na prizorišče Ljubljana Festivala se vračajo že tretjič, tokrat že drugič pod taktirko njihovega šefa dirigenta Daniela Gattija.

Amsterdam's Royal Concertgebouw Orchestra is considered one of the finest orchestras in the world. Critics describe its sound as unique and balanced. Its string section has been called „velvety“, the sound of the brass is „golden“, the timbre of the woodwinds is „distinctly personal“ and the percussion have an international reputation. The orchestra has only had seven chief conductors since its founding in 1888, including the acclaimed Riccardo Chailly and Mariss Jansons. Despite being made up of 120 musicians hailing from around 25 different countries, the orchestra actually functions more like a chamber orchestra in terms of the sensitivity with which its members work together. The high calibre of the individual musicians and the great sense of mutual trust and confidence combine to create a united whole. The orchestra's home is the Royal Concertgebouw in Amsterdam. This concert hall, designed by the architect A. L. van Gendt, is famous for its remarkable acoustics. In addition to its many concerts at the Concertgebouw, the orchestra gives numerous concerts in major concert halls around the world, thus reaching some 250,000 concertgoers every year. This will be its third visit to the Ljubljana Festival and the second under the baton of current chief conductor Daniele Gatti.

Vstopnice / Tickets: 49, 44, 39, 29 €

Sponzor / Sponsor:



Častni pokrovitelj je veleposlanik Kraljevine Nizozemske, nj. excsc. gospod Bart Twaalfhoven. / *The honorary patron of the event is His Excellency Bart Twaalfhoven, Ambassador of the Kingdom of the Netherlands.*



6. 9. ob 20.00 / at 8.00 pm,
Cankarjev dom

**ORKESTER
SLOVENSKE
FILHARMONIJE
SLOVENIAN
PHILHARMONIC
ORCHESTRA**

Marko Letonja,
dirigent / *conductor*

Program / *Programme:*

R. Strauss: Tako je govoril Zaratustra, op. 30 / *Thus Spoke Zarathustra, op. 30*

G. Ligeti: Atmosfere / *Atmosphères*

H. Berlioz: Fantastična simfonija, H 48 / *Symphonie fantastique, H 48*

Koncertni večer Orkestra Slovenske filharmonije postavlja v ospredje dela skladateljev, ki so pomembno zaznamovali glasbeno zakladnico 19. in 20. stoletja. V uvodnem delu bo orkester izvedel delo enega najbolj izstopajočih skladateljev glasbene moderne Richarda Straussa, ki je leta 1896 na podlagi istoimenskega filozofskega romana Friedricha Nietzscheja ustvaril simfonično pesnitev *Tako je govoril Zarathustra*, op. 30. Sledila bo orkestrska skladba *Atmosfera* madžarskega avantgardnega skladatelja druge polovice 20. stoletja Györgyja Ligetija, ki je premierno izvedbo doživela na Festivalu nove glasbe v Donaueschingnu leta 1961. Obe omenjeni skladbi sta bili med drugim uporabljeni v filmu *Odiseja 2001: Odiseja v vesolju*, slovitega filmskega režiserja Stanleyja Kubricka. Sklepno skladbo koncerta, *Fantastična simfonija*, je francoski skladatelj Hector Berlioz napisal leta 1830. Znamenit primer tonskega slikanja oriše epizodo iz umetnikovega življenja. Podroben opis programa je skladatelj vnesel pred vsakim od petih stavkov, ki jih v enovito celoto povezuje ponavljajoča se glasbena ideja, imenovana *idée fixe*. Orkester Slovenske filharmonije, ki se ponosno postavlja ob bok najstarejšim orkestrom, je svojo odličnost potrdil na številnih mednarodnih gostovanjih. Nastopili bodo pod taktirko svojega nekdanjega umetniškega vodje Marka Letonje, zdajšnjega šefa dirigenta filharmoničnega orkestra v Strassbourgu, ki z začetkom te sezone prevzema tudi mesto šefa dirigenta in umetniškega vodje filharmonikov v Bremnu.

This concert evening with the Slovenian Philharmonic Orchestra focuses on works by composers who contributed significantly to the treasury of nineteenth and twentieth century music. It begins with the performance of a work by Richard Strauss, one of the most prominent exponents of the early modern era in music, whose symphonic poem Thus Spoke Zarathustra (Op. 30; 1896) was inspired by Friedrich Nietzsche's homonymous philosophical novel. This will be followed by the orchestral piece Atmosphères by the Hungarian composer György Ligeti, one of the most important avant-garde composers of the latter half of the twentieth century, which was premiered at the Donaueschingen Festival in 1961. Both of these works featured in Stanley Kubrick's 1968 film 2001: A Space Odyssey. The concert ends with the Symphonie fantastique by the French composer Hector Berlioz. A famous example of tone painting, this 1830 work describes an episode in the composer's life. Berlioz provided detailed programmatic descriptions of each of the work's five movements, which are connected into a unified whole by a recurrent musical idea known as an idée fixe. The Slovenian Philharmonic Orchestra, which proudly takes its place alongside the world's oldest symphony orchestras, has confirmed its excellence through numerous performances around the world. The orchestra will be conducted by its former music director Marko Letonja, currently music director of the Strasbourg Philharmonic Orchestra, who is due to take up the position of chief conductor of the Bremer Philharmoniker at the start of the coming season.

Vstopnice / Tickets: 29, 25, 19, 9 €

*10-odstotni popust velja tudi za abonente Slovenske filharmonije / 10% discount also applies to Slovenian Philharmonic season-ticket holders



**slovenska
filharmonija**



7. 9. ob 20.30 / at 8.30 pm, Križanke

LAIBACH

**Filharmonični
orkester iz Lvova /
Lviv Philharmonic
Orchestra**

Filip Rathé, dirigent /
conductor

Laibach se vrača na oder poletnega gledališča Križank, tokrat v sodelovanju z enim večjih orkestrrov v Ukrajini, ki je poznan tudi daleč prek njenih meja, Filharmoničnim orkestrom iz Lvova. Zasedba je na pobudo Inštituta Adama Mickiewicza, v okviru mednarodnega kulturnega programa Polska 100, ki spremlja 100. obletnico poljske neodvisnosti, pripravila edinstveno interpretacijo *Simfonije št. 3* poljskega skladatelja Andrzeja Panufnika, imenovane tudi *Sinfonia Sacra*. Slovi kot eno najbolj dostopnih in priljubljenih skladateljevih del in temelji na prvi znani poljski himni, *Bogorodici*. Na sporedu bo tudi orkestralna predelava njihove avtorske glasbe za predstavo *Tako je govoril Zaratustra*, novomeškega Anton Podbevšek teatra, v režiji Matjaža Bergerja; uspešno so jo izvajali na razprodani dvomesečni turneji po Evropi. Najbolj znamenita glasbena interpretacija Nietzschejevega dela je istoimenska poema Richarda Straussa iz leta 1896, ki je zaslovela z uporabo v Kubrickovem filmu *Odiseja 2001*. Skupina Laibach se v interpretiranju Zaratustre ni oprla na Straussa, ampak se je odločila za povsem lastno glasbeno branje. Nastop Laibacha bo pospremljen z bogato vizualno-scensko podobo, tokrat pod taktirko flamskega dirigenta Filipa Rathéja.

Laibach return to the stage of Križanke Summer Theatre, this time accompanied by the Lviv Philharmonic Orchestra, one of Ukraine's leading orchestras, with a reputation that extends far beyond the country's borders. At the prompting of the Warsaw-based Adam Mickiewicz Institute, as part of the international cultural programme POLSKA 100 accompanying Poland's centenary of regaining independence, the group has prepared a unique interpretation of Polish composer Andrzej Panufnik's Third Symphony, known as the Sinfonia Sacra. One of the composer's most popular and accessible works, it is based on the first known hymn in Polish, the Bogurodzica („Mother of God“). The programme also includes an adaptation of Laibach's original music for the Anton Podbevšek Theatre's production of Also Sprach Zarathustra, directed by Matjaž Berger, which they successfully took on a sold-out two-month tour of Europe. The best-known musical interpretation of Nietzsche's work is Richard Strauss's 1896 tone poem of the same name, which was famously used in Stanley Kubrick's film 2001: A Space Odyssey. Laibach's interpretation is not based on Strauss's music but on an entirely original musical reading. Laibach's performance incorporates impressive sets and visuals. The orchestra is conducted on this occasion by Flemish conductor Filip Rathé.

Intervju s skupino Laibach, stran 15. / *Interview with Laibach, page 15.*

Vstopnice / Tickets: 39 € (sedišča / seated), 29 € (stojišča / standing)

Sponzor / Sponsor:



Projekt je organiziran v sodelovanju z Inštitutom Adam Mickiewicz, ki deluje pod blagovno znamko Culture.pl v okviru mednarodnega kulturnega programa POLSKA 100, ki spremlja 100-letnico polne neodvisnosti Poljske. Financira ga Ministrstvo za kulturo in narodno dediščino Republike Poljske v okviru večletnega programa NIEPODLEGŁA 2017–2021. / *The project is organized in cooperation with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme POLSKA 100 accompanying Poland's centenary of regaining independence. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme NIEPODLEGŁA 2017–2021.*



31. 5. ob 20.00 / at 8.00 pm, Križanke

**GODBA SLOVENSКИH ŽELEZNIC
ZIDANI MOST SLOVENIAN
RAILWAYS WIND ORCHESTRA
ZIDANI MOST**

Franci Lipovšek, dirigent /
conductor

**POLICIJSKI ORKESTER / POLICE
ORCHESTRA**

Nejc Bečan, dirigent /
conductor

**ORKESTER SLOVENSKE VOJSKE /
SLOVENIAN ARMED FORCES
ORCHESTRA**

Andreja Šolar, dirigentka /
conductor

Program / Programme:
Bo objavljen naknadno / TBA

Koncertni večer v poletnem gledališču Križank zaznamuje spoj treh izstopajočih slovenskih pihalnih orkestrrov. Godbo Slovenskih železnic Zidani Most so leta 1902 v Zidanem Mostu ustanovili železničarji. Godbeniki in godbenice nizajo uspehe in zgledno vzdržujejo dolgoletno tradicijo železničarske godbe. Leta 1996 je bil na Ministrstvu za obrambo ustanovljen Orkester Slovenske vojske, ki med drugim skrbi za izvajanje meddržavnih protokolarnih aktivnosti, sodeluje pa tudi na proslavah in prireditvah ter pomembnih srečanjih doma in v tujini. Z njim sodelujejo številni priznani slovenski in tuji dirigenti ter uveljavljeni pevci in glasbeni solisti. Začetki delovanja Policijskega orkestra segajo v leto 1948, ko je bila ustanovljena Godba ljudske milice. Sledilo je leto 1994, ko je slovenska vlada takratni glasbeni sestav imenovala za uradni protokolarni orkester Republike Slovenije, ki se od leta 2001 uradno imenuje Policijski orkester. Poleg državnih protokolarnih obveznosti prireja koncerte ter nastopa za Policijo in Ministrstvo za notranje zadeve Republike Slovenije ter s svojim delovanjem povezuje Policijo in slovenske državljane. Doslej je izvedel okoli 12.000 nastopov, samo v letu 2016 pa je imel 307 uspešnih nastopov doma in v tujini.

This concert evening at the Križanke summer theatre brings together three of Slovenia's most prominent wind orchestras. The Slovenian Railways Wind Orchestra was founded in Zidani Most in 1902 by employees of the railway company. The men and women of the orchestra continue to go from strength to strength and maintain the proud railway band tradition in exemplary fashion. The Slovenian Armed Forces Orchestra was founded by the Ministry of Defence in 1996 to provide music at state and diplomatic functions. It also performs at celebrations and events and on other important occasions, both at home and abroad. The orchestra has worked with several noted Slovene and foreign conductors and with many acclaimed singers and instrumental soloists. The origins of the Police Orchestra date back to 1948, when the People's Militia Band was founded.. In 1994 the Slovenian government made the ensemble the official orchestra of the Republic of Slovenia for state and diplomatic functions. In 2001 its name was officially changed to the Police Orchestra. In addition to its role at state and diplomatic functions, the Police Orchestra gives concerts and performs for the police and the Ministry of the Interior. Through its work it helps foster a good relationship between the police and citizens. The orchestra has performed more than 12,000 concerts to date, with 307 successful appearances at home and abroad in 2016 alone.

Vstopnice / Tickets: 15, 9 €

 Slovenske železnice 



USTVARJALNE DELAVNICE ZA OTROKE / CREATIVE WORKSHOPS FOR CHILDREN

Maja Stojanov, vsebinski koncept / *concept and content*

Katarina Kukovič, koordinatorka projekta / *workshop coordinator*

POLETJE NA FESTIVALU LJUBLJANA SUMMER AT THE LJUBLJANA FESTIVAL

V sklopu 66. Ljubljana Festivala bodo organizirane različne tematske delavnice. Namenjene bodo predvsem ustvarjalnim šolskim otrokom. V sodelovanju s strokovno usposobljenimi mentorji bomo prispevali k razvoju umetniškega talenta, spodbujali njihovo kreativnost ter jih seznanjali z različnimi umetniškimi zvrstmi. Poletnih kreativnih delavnic se bodo lahko udeležili vsi otroci z veliko željo po spoznavanju umetnosti. Vse delavnice bodo brezplačne.

A range of themed workshops will take place as part of the 66th Ljubljana Festival. These will mainly be aimed at creative children of school age. With the help of qualified mentors, we will contribute to the development of their artistic talent, encourage their creativity and introduce them to a variety of artistic genres. Participation in the summer creative workshops will be open to all children who are interested in learning about art. All the workshops will be free of charge.

Mala likovna kolonija / Small Art Colony

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16. 7., 10.00-12.00, Križanke UNIKATNA VOŠČILNICA / UNIQUE GREETINGS CARD

Voščilnice se usmerjajo v unikatnost in domiselnost. Če jim dodamo osebno ustvarjalno noto, svoje bližnje še posebno razveselimo. Otroci bodo pridobili znanje, kako iz različnih materialov in dimenzij ustvariti unikatno čestitko za vse priložnosti.

Current trends in greetings cards place the emphasis on uniqueness and creativity. A greetings card to which you have added your own personal creative note is a special way to show someone you care about them. Children will learn how to make unique greetings cards of different sizes for all occasions, using a range of materials.

17. 7., 10.00–12.00, Križanke
DEKORATIVNI DAN /
DECORATION DAY

Ustvarili bomo čisto pravi avtoportret oziroma umetniško upodobitev sebe. Prek fotografije bomo najprej spoznavali osnove portreta, kot so kompozicija, postavitve, senčenje, ter izbrali primerno risarsko tehniko.

Wherever we go, we are surrounded by decorations and patterns. We can find examples of decorative art wherever we look. The imagination knows no bounds, so we will look for inspiration in our immediate surroundings and make a creative product to decorate our favourite corner.

18. 7., 10.00–12.00, Križanke
PORTRET / PORTRAIT

Kiparstvo je predvsem umetnost izražanja z oblikami in telesi, pri kateri lahko z gnetenjem in modeliranjem izrazimo svoje misli. Vsak stik z glino je raziskovanje tega materiala in njegovih možnosti. Na delavnici bodo otroci valjali, stiskali in oblikovali glino ter tako razvijali finomotorične spretnosti.

We will create an artistic representation of ourselves: a real self-portrait. With the help of photographs, we will begin by learning some of the basics of making a portrait, such as composition, pose and shading, and then choose a suitable drawing technique.

19. 7., 10.00–12.00, Križanke
IGRA V GLINI / PLAYING WITH
CLAY

Kiparstvo je predvsem umetnost izražanja z oblikami in telesi, kjer lahko z gnetenjem in modeliranjem izrazimo svoje misli. Vsak stik z glino je raziskovanje tega materiala in njegovih možnosti. Na delavnici bodo otroci valjali, stiskali in oblikovali z glino ter tako razvijali fine motorične spretnosti.

Sculpture is above all the art of expressing things through shapes and bodies, where kneading and modelling enable us to express our thoughts. Every contact with clay is an exploration of this material and its possibilities. The children taking part in the workshop will learn how to roll, press and shape clay while at the same time developing their fine motor skills.

20. 7. ob 11.30 / at 11.30 am, Peklensko
dvorišče / Devil's Courtyard
RAZSTAVA VSEH DEL /
EXHIBITION OF ALL WORKS

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

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

20.–22. 8., 12.00–14.00, Viteška dvorana /
Knights' Hall

PLESNA DELAVNICA
NASPROTJA / DANCE
WORKSHOP CONTRASTS

Maja Stojanov, vsebinski koncept / *concept and content*

Katarina Kukovič, koordinatorka projekta / *workshop coordinator*

Na plesni delavnici bomo premišljeno združili osnove baleta in modernega plesa. Mladi ljubitelji plesa bodo spoznali osnovno tehniko ter s plesom raziskali razsežnosti giba in poskušali izraziti svojo osebnost.

This dance workshop will involve a well-considered combination of the basics of ballet and modern dance. Young dance enthusiasts will learn basic technique and explore the dimensions of movement through dance. They will also try to express their personality through dance.

Sponzor / *Sponsor*:



16. 8.–3. 9., Križevniška cerkev / Križevniška Church, Križanke

Razstava / Exhibition

HOMMAGE JANEZU LENASSIJU: DESET LET KASNEJE / HOMMAGE À JANEZ LENASSI: TEN YEARS LATER

JANEZ LENASSI, kipar / sculptor

V slovenski likovni prostor je kipar Janez Lenassi (Opatija, 1927–Piran, 2008) odmevno vstopil leta 1960, ko je bil v Novi Gorici postavljen njegov spomenik Edvardu Rusjanu, v železobetonu, kar je pomenilo predrzno odločitev na področju spomeniške plastike: uporabil je beton, novodobni material, značilen za arhitekturo, in se odločil za abstraktno obliko, ki naj bi asociativno opozarjala na veličino človeka, ki mu je bil namenjen. Že leto prej pa se je prvič udeležil kiparskega simpozija v St. Margarethnu v Avstriji, kar mu je razkrilo številne prednosti kiparjenja na prostem v družbi drugih kiparjev iz različnih okolij in ga ohrabilo, da sta s kiparjem Jakobom Savinškom dala pobudo za podobna delovna srečanja doma; uveljavila so se pod imenom Forma viva. Leta 1962 je Lenassi že sodeloval na portoroški Formi vivi in ustvaril monumentalno skulpturo Znamenje v apnencu (260 x 110 x 100) in tako

dal močan pečat in vizijo vsem naslednjim. S kamnom, peščencem, večjih dimenzij se je seznanil že na avstrijskem simpoziju in se po portoroški izkušnji nanj še posebej navezal. Od tedaj je izbiral različne vrste tako za veliko, monumentalno javno plastiko kot tudi za malo, ki jo je vzporedno ustvarjal vse od konca petdesetih let do konca svoje ustvarjalne poti: peščenec, apnenec, marmor, serpentin, granit, labrador in drugi so oživel pod njegovimi rokami v oblikah in volumnih, ki jim je v izjemno subtilnih nagovorih vdihnil svoje intimno videnje in čutenje. Občudoval in uporabljal je tudi druge materiale, les, glino, železo, jeklo, bron, vendar je po začetnem obdobju najraje segal po avtohtonem in prabitnem kamnu, ki ga je našel v istrskih in kraških kamnolomih; ti so mu najbolj na široko ponudili možnost dialoga, tako da je lahko izrazil veliko navezanost in ljubezen do narave, domačih primorskih krajev in svoje kamnite pokrajine.

Izbor male plastike, ki jo je ustvaril v apnencu, granitu, marmorju, prikazuje najbolj izvirna dela, ki bi jih lahko opredelili kot abstraktna in zaobjamejo njegovo najpomembnejše ustvarjalno obdobje, ko je zelo subtilno prikladal estetskost geometrijskih oblik s pridihom minimalizma in hkrati izjemne čutnosti in spoštovanja do primarne izraznosti materiala. Kamen je Lenassi videl in doživljal skozi prizmo dveh glavnih pogledov in čutenj: mehko valovitih form, ki spominjajo na valovanje morja, kjer je oživil organsko bipolarnost, in prečiščenost strogih, na geometrijskih formah temelječih, s poudarkom na znaku in simbolu ter linijsko aplikacijo. A vselej z velikim spoštovanjem do kamna, ki ga je obdeloval tako, da se je prilagajal njegovemu



notranjemu drgetu in energiji, ki je omogočala rojstvo novih, živih oblik. Velikokrat je v malih plastikah preveril odzivnost kamna, ki ga je potreboval pri realizacijah večjih dimenzij, saj ni več poti nazaj, ko enkrat posežeš v kamnito jedro, kar mu je nalagalo, da se je v manjših dimenzijah še toliko bolj držal svojega globokega prepričanja, da je narava najboljša kiparka. Zato je v kamnito maso posegal tako s premislekom kot intuicijo, ne da bi črpal neposredno v naravi, temveč v svoji bogati notranjosti: od tod njegovi enostavni arhetipski znaki vodoravnice in navpičnice, spirale, trikotnika, romba, križa in drugih. Od tod njegove praobljke, ki jih prikljiče z glajenjem, skoraj božanjem, da zunanja lupina, njegova koža, zadržti v mehkobi in gladkosti. Tudi haptičnosti, ki ob svetlobi in harmoniji volumnov in mas igra pomembno vlogo pri sporočanju njegove likovne vsebine.

Ob deseti obletnici njegove smrti se ga spominjamo kot plodnega ustvarjalca, ki je pustil globoko sled tako na področju javne (Kompozicija, 1982, Postojna; Fontana, 1990, Koper) kot spomeniške (Spomenik padlim, 1965, Ilirska Bistrica; Spomenik pomorščakom – fontana, 1977, Portorož) plastike, kot udeleženca številnih kiparskih simpozijev (Kirchheim, 1961, Nemčija; Krastal, Beljak, 1967, Avstrija; Larvik, 1993, Norveška), pobudnika kiparskega simpozija z mednarodno udeležbo v Sloveniji (Portorož, 1991; Bled, 1996), kot vztrajnega raziskovalca na področju kiparskih iskanj in velikega poznavalca plemenitega materiala, ki ga je v bivanjskem okolju obkrožal – kamna. Mala plastika v kamnu, marmorju in granitu mu je omogočila, da je izvirno in globoko podoživeto izrazil svoj

odnos do sveta in do formalno domišljenih rešitev ter pomenske večplastnosti, ki jih je mojstrsko izvalil in vtisnil v sugestivni in hkrati tudi monumentalni stvaritvi. Razstavljeni dela, Ravnotežje, 1973, granit; Družina, 1977, marmor; Zaporedje, 1998, marmor, in druga, ki nam izražajo njegovo izjemno občutljivost za izrazne posebnosti materiala, v katerem je ustvarjal, nam bodo odstrla le delček njegove intimne, globoko občutene duhovne dimenzije. Bo le vpogled v obsežen življenjski opus, trdno zapisan v slovensko in evropsko kulturno zakladnico, in povabilo, da ne bi nikoli zbledela v našem spominu.

Dr. Nelida Nemeč

Sculptor Janez Lenassi (Opatija, 1927–Piran, 2008) burst onto the Slovene art scene in 1960 when his monument to Edvard Rusjan was unveiled in Nova Gorica. His use of reinforced concrete – a modern material typically used in architecture – was a bold choice for the field of commemorative sculpture. He also opted for an abstract design that sought to draw attention, by association, to the greatness of the man to whom the monument was dedicated. A year earlier Lenassi had attended a sculpture symposium in the Austrian town of Sankt Margarethen for the first time, an experience that had revealed to him the numerous advantages of sculpting outdoors alongside other sculptors from different environments, and emboldened him and fellow sculptor Jakob Savinšek to instigate similar encounters at home, an initiative that was given the name of Forma Viva. In 1962

Lenassi took part in the Forma Viva symposium in Portorož and created the monumental sculpture Sign (260 x 110 x 100 cm) in limestone, in this way leaving a powerful mark and setting out a vision for all subsequent editions. He had already experienced working with large blocks of stone (specifically sandstone) at the Austrian symposium. Following the Portorož experience, his affinity for the material grew even stronger. From then on he selected different types of stone both for large, monumental, public works and for small statuary, which constituted a parallel strand of his artistic production from the late 1950s until the end of his career: sandstone, limestone, marble, serpentine, granite, labradorite and others came to life under his hands in forms and volumes into which he breathed his intimate vision and feelings with extraordinary subtlety. He also admired and used other materials such as wood, clay, iron, steel and bronze, but after an initial period always returned to the original, elemental stone that he found in the quarries of Istria and the Karst region, which offered him the widest possibilities for dialogue in a manner that allowed him to express his great attachment to and love for nature, the Primorska region and its stone landscape.

The selection of small statuary, which he created in limestone, granite and marble, reveals his most original works, which could be defined as abstract and which embrace his most important creative period, when with enormous subtlety he summoned forth the aestheticism of geometric forms with a hint of minimalism and at the same time with remarkable sensuousness and respect for the

primary expressive qualities of the material. Lenassi saw and experienced stone through the prism of two principal views and feelings: the softness of undulating forms reminiscent of the waves of the sea, which he endowed with an organic bipolarity, and the purity of severe shapes based on geometric forms, with an emphasis on signs and symbols and linear application. But always with great respect for stone, which he worked by adapting to the trembling inner energy that allowed it to give birth to new, living forms. His small sculptures frequently tested the responsiveness of the stone he needed for his larger works, since once a sculptor reaches into the core of the stone, there is no going back. This obliged him, in his works of smaller dimensions, to cleave even more closely to his deep conviction that nature is the best sculptor. His approach to the stone mass was thus a combination of reflection and intuition, not drawing directly on nature but on his own rich inner life. This is the origin of his simple archetypal symbols: horizontal and vertical lines, spirals, triangles, rhombuses, crosses and so on. The origin of the ur-forms that he calls forth by polishing, almost caressing the stone, so that the outer shell, its skin, starts to quiver in softness and smoothness. There is also hapticity, which along with light and the harmony of volumes and masses, plays an important role in communicating the artistic content of his sculpture.

As we mark the tenth anniversary of his death, we remember him as a prolific artist who left a deep mark both on public sculpture (Composition, 1982, Postojna; Fountain, 1990, Koper) and on commemorative sculpture (Monument to the Fallen, 1965, Ilirska Bistrica; Mariners' Memorial/Fountain, 1977, Portorož), as a participant at numerous sculpture symposiums (Kirchheim, 1961, Germany; Krastal, 1967, Austria; Larvik, 1993, Norway), as the promoter of an international sculpture symposium in Slovenia (Portorož, 1991; Bled, 1996), as a tenacious researcher in the field of sculptural, and as a great connoisseur of the noble material that surrounded him in the environment in which he lived – stone. Small works in stone – including marble and granite – allowed him to express in an original and deeply felt manner his attitude towards the world and the formally well conceived solutions and multiple layers of meaning that he masterfully drew out from and impressed upon his evocative and at the same time monumental work. The exhibited works – Balance, 1973, granite; Family, 1977, marble; Sequence, marble, 1998 – and others that express his remarkable sensitivity to the expressive characteristics of the material in which he worked reveal to us merely a small part of his intimate, deeply felt spiritual dimension, offering us a glimpse into his extensive oeuvre, solidly inscribed in the treasury of Slovene and wider European culture, and an invitation to conserve an unfading memory of his work.

Dr Nelida Nemec

Vstop prost / Free Entrance



5.-7. 9., Križevniška ulica, Trg francoske revolucije, Gosposka ulica, Novi trg, Breg, Salendrova ulica

INDIGO FESTIVAL – Festival sodobnih idej / Festival of Contemporary ideas

Govorice / Rumours

Tretja edicija festivala Indigo se bo ukvarjala z govoricami, tiho silo, ki vpliva na javno mnenje in vedenje, na osebne odločitve, odnose med ljudmi in skupnostmi. Lahko so tihe ali glasne, namerne ali nenamerne, pogosto jih tisti, ki se jih tičejo, izvedo zadnji. So o vsem in vsakomer in večja ko je negotovost, več jih je. In bolj ko so škandalozne, hitreje se sprostijo, širijo in jih je nemogoče zaježiti. Njihove posledice pa so nepredvidljive. Hote ali nehote smo del njih in zadevajo nas vse. Govorice so politika, govoric so blago, govoric so moč, govoric so orožje. Festival Indigo bo v znamenju govoric z obiskovalci delil ustvarjalne razmisleke na razstavah, koncertih, predstavah, predavanjih ter strokovnih razpravah z znanimi domačimi in tujimi umetniki ter teoretiki. Program bo potekal od 5. do 7. septembra v javnih kulturnih in znanstvenih ustanovah,

v nevladnih organizacijah in na prostem – na Trgu francoske revolucije in ulicah, ki ga obkrožajo.

This year's third edition of Indigo is dedicated to rumours: a silent force that affects public opinion and behaviour. Rumours affect personal decisions and relations between people and communities. They can be silent or spoken out loud, intentional or unintentional. The subjects of rumours are often the last to find out about them. They can be about anything and anyone, and the greater the uncertainty, the more they are present. The more scandalous they are, the sooner they start and the faster they spread, and there is no way of stopping them. Their consequences are unpredictable. Whether we like it or not, we are part of them and they affect all of us. Rumours are politics, rumours are a commodity, rumours are power, rumours are a weapon. Rumours form the background of the creative reflections that Indigo will share with festivalgoers via exhibitions, concerts, performances, lectures and debates with noted artists and theorists from Slovenia and abroad. The festival will run from 5 to 7 September, with events taking place at public cultural and academic institutions and NGOs and in the open air – in French Revolution Square (Trg francoske revolucije) and the surrounding streets.

Produkcija / Producer:



MARSH.
CREATIVE PRODUCTION

- www.ljubljanafestival.si
-    
- www.eventim.si

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- Festival Ljubljana ponuja možnost nakupa darilnih bonov, ki jih zamenjate za vstopnice. / *The Ljubljana Festival also offers gift certificates that can be exchanged for tickets.*
- Pri nakupu nad 100 evrov je možnost plačila na tri obroke. Obročno odplačevanje je možno po vnaprejšnjem dogovoru pri blagajni Križank in pri plačilu s kartico Diners Cluba. / *Purchases over 100€ can be paid for in three instalments. Payment in instalments is also possible by prior arrangement at the Križanke Box Office and in the case of payment by Diners Club card.*

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- V poletnem času (3. maj – 30. september) je odprta vsak delavnik od 10. do 20. ure, v sobotah med 10. in 14. uro ter uro pred začetkom prireditve na prizorišču. / *During the summer season (3 May - 30 September) the Križanke Box Office is open every working day from 10.00 am to 8.00 pm, and on Saturdays from 10.00 am to 2.00 pm, as well as one hour prior to the commencement of the event at the venue.*

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Druga prodajna mesta / Other sales points

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- www.eventim.si
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- Prodajna mesta Slovenskih železnic v Ljubljani, Mariboru, Celju in Kopru (pri nakupu vstopnic za prireditve Festivala Ljubljana je vožnja z vlakom cenejša za 50 odstotkov) / *Slovenian Railways sales points in Ljubljana, Maribor, Celje and Koper (50% discount on train tickets with the purchase of tickets for Ljubljana Festival events)*
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Organizacija Zbirnih
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Status:

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- b) upokojenec
- c) zaposlen
- d) drugo

Datum: Podpis

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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.



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Splošna določila Kluba Festivala Ljubljana

- Člani Kluba Festivala Ljubljana so v predprodaji upravičeni do 20-odstotnega popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Člani Kluba Festivala Ljubljana so v redni prodaji upravičeni do 10-odstotnega popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Za svojo zvestobo bodo člani Kluba Festivala Ljubljana nagrajani 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. Novi član Kluba Festivala Ljubljana s podpisom pristopne izjave dovoljuje, da izdajatelj uporablja izpolnjene podatke za potrebe obveščanja Festivala Ljubljana.
- Festival Ljubljana si pridržuje pravico do spreminjanja Splošnih določil. Vse spremembe so javno objavljene na spletni strani www.ljubljanafestival.si.
- Pristopno izjavo je mogoče izpolniti tudi na spletni strani www.ljubljanafestival.si, kjer so objavljena tudi Splošna določila.

ADMISSION TO THE LJUBLJANA FESTIVAL CLUB

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

General Terms and Conditions of the Ljubljana Festival Club

- *Members of the Ljubljana Festival Club are entitled to a 20% discount on all pre-ordered tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question.*
- *Members of the Ljubljana Festival Club are entitled to a 10% discount on all regular sale tickets for all events, unless it is explicitly stated that discounts are not valid at the event in question..*
- *The loyalty of our Ljubljana Festival Club members is rewarded with special benefits such as invitations to exclusive events, free programmes, etc.*
- *Upon purchasing tickets to Ljubljana Festival events, club members must present their club card or another form of ID to confirm their membership. Discounts may not be redeemed retroactively.*
- *Membership of the Ljubljana Festival Club is non-transferrable.*
- *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 declaration, 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 publicly online at www.ljubljanafestival.si.*
- *This declaration may also be completed at www.ljubljanafestival.si, where you can also find the General Terms and Conditions.*

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