



LJUBLJANA FESTIVAL – CULTURAL HUB SREDIŠČE VAŠIH DOŽIVETIJ AT THE HEART OF YOUR EXPERIENCE Ljubljana, 2. 7.–5. 9. 2019

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



Mestna občina
Ljubljana



LJUBLJANA:
ARTS/CITY
OF LIFE...
Ustanovno
kreativno mesto
od 2015



Častni pokrovitelj Ljubljana Festivala 2019 je župan Mestne občine Ljubljana Zoran Jankovič. / The honorary patron of the Ljubljana Festival 2019 is the Mayor of Ljubljana Zoran Jankovič.

LJUBLJANA
FESTIVAL
SREDIŠČE KULTURE
CULTURAL HUB



Poletje, čas za kulturno razvajanje

Kulturno poletje je pred vrati in tudi letos bo večere v mestu pomembno zaznamoval Ljubljana Festival, eden najbolj prepoznavnih in najstarejših evropskih festivalov, ki bo z izjemnim programom ponovno poskrbel za številne umetniške vrhunce.

Ekipa Festivala Ljubljana pod vodstvom direktorja in umetniškega vodje Darka Brleka je pripravila program, s katerim še višajo naša pričakovanja in dosegajo najvišje standarde kakovosti, hkrati pa skrbijo za raznovrstnost, s katero bodo navdušili najrazličnejše okuse obiskovalcev. Prepričan sem, da bodo letošnje predstave zadovoljile tudi najbolj zahtevno občinstvo.

Tako smo že nestrpno v pričakovanju veličastnega odprtja festivala na Kongresnem trgu, ki ga bo zaznamovala opera Aida v izvedbi Orkestra Slovenske filharmonije zborov HNK Split in SNG Maribor. Pod zvezdnim nebom in z najlepšim razgledom na Ljubljanski grad se nam obeta umetniški presežek, kakršnih smo na našem osrednjem trgu v zadnjih letih že vajeni.

Poletja v Ljubljani so tradicionalno kulturno in družabno obarvana. Pričakovanja meščank in meščanov so vsako leto višja, še posebej pa me veseli, da veliko obiskovalcev načrtuje svoj obisk ravno na podlagi programa Ljubljana Festivala!

Ljubljana je najlepše mesto na svetu tudi zaradi izjemne kulturne identitete, ki je temelj odprtosti, solidarnosti in tovarištvu, s katerimi je prežeto naše mesto. To so vrednote, ki jih nadvse cenimo in na njih gradimo našo prihodnost.

Naj bo tudi letos Ljubljana Festival središče vaših doživetij!

Zoran Janković
župan Mestne občine Ljubljana

Summer, a time for cultural pleasures

A summer of culture is nearly upon us and evenings in the city will once again be dominated by the Ljubljana Festival, one of the oldest and best known festivals in Europe, with a remarkable programme that is, as always, packed with numerous artistic highlights.

The Ljubljana Festival team, headed by general and artistic director Darko Brlek, have prepared a programme that raises our expectations even higher and reaches the highest standards of quality while at the same time offering enough diversity to satisfy the broadest range of tastes. I firmly believe that this year's performances will meet the approval of even the most demanding audiences.

We are already impatiently awaiting the grand opening of the festival in Congress Square, with Verdi's opera Aida performed by the Slovenian Philharmonic Orchestra and the choruses of the Croatian National Theatre Split and the Slovene National Theatre Maribor. Under a starry sky and with the best view of Ljubljana Castle, this promises to be a superlative experience of the kind that we have grown used to in our city's central square in recent years.

Summer in Ljubljana is traditionally a time of cultural and social events. Citizens' expectations are growing from year to year and it gives me particular pleasure to note that many visitors actually plan their visit to the city on the basis of the Ljubljana Festival programme!

Ljubljana is the most beautiful city in the world, not least because of its extraordinary cultural identity, which is based on the openness, solidarity and sense of fellowship that permeate our city. These are values that we prize above all others, and upon which we are building our future.

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

Zoran Janković
Mayor of the City of Ljubljana



Legendarni 67. Ljubljana Festival

67. Ljubljana Festival bomo začeli z velikimi imeni, pravzaprav največjimi. Izvedli bomo kar tri izjemna Verdijeve dela. Legendarni operni velikan Plácido Domingo se bo ob uvodu v festivalsko poletje predstavil kot karizmatični dirigent Verdijevega Rekvieva. Sledila bo otvoritev festivala z Aido, eno najbolj poznanih in največkrat izvajanih oper, ki jo bodo na Kongresnem trgu zaznamovali izjemni kostumi in plemeniti lipicanci. S slavnim skladateljem pa se bomo spet srečali konec avgusta, ko bo na sporedu še La Traviata gledališča Teatro Regio iz Torina z blestečo pevsko zasedbo.

Med najpomembnejšimi dogodki letošnje sezone so tudi številni plesni. Prvi med njimi bo nastop uveljavljene plesalke flamenka Marie Pagés, ki se je s svojo edinstveno estetiko predstavila že na vseh prestižnejših odrih sveta. Gostili bomo še eno veliko plesalko, prvakinjo Bolšoj teatra Svetlano Zakharovo, ki slovi po izjemni tehnični izpolnjenosti in nadarjenosti. V Ljubljani bo s

skupino solistov najvidnejših baletnih ansamblov odplesala nekaj najlepših baletnih koreografij. Mednarodno priznan pa je tudi italijanski Aterballetto, ki bo ponudil nekoliko bolj sodoben plesni pristop.

Posebno pozornost bomo znova namenili gostovanju velikih orkestrrov. Ponosni smo na zaključni koncert festivala, ko bo z Izraelsko filharmonijo na svoji poslovilni turneji nastopil legendarni Zubin Mehta, ter na koncert Orkestra Slovenske filharmonije s Charlesom Dutoitom, ki skupaj z Mehto sodi med največje dirigente našega časa. Na sporedu bosta tudi Münchenski radijski orkester z Zborom Bavarskega radia, ki ga bo vodil Ivan Repušič, in gostovanje iz Kitajske, na katerem bo pod taktirko Daya Lina nastopil Shenzhenski simfonični orkester.

Koncertni del festivala bosta popestrila še dva dogodka: koncert prijubljenih opernih arij, na katerem bosta zapela baritonist Thomas Hampson in sopranistka Elena Mosuc, ter izvedba Mahlerjeve 2. simfonije z Orkestrom in Zborom Slovenske filharmonije, Komornim zborom Megaron ter solistkama, sopranistko Valentino Farcas in mezzosopranistko Bettino Ranch.

Letos bomo uprizorili kar dva muzikala iz Sankt Peterburga, nastala po legendarnih ruskih literarnih delih Mojster in Margareta pisatelja Mihaila Bulgakova in Jevgenij Onjegin Aleksandra Sergejeviča Puškina. Prvi nosi isti naslov kakor roman, naslov drugega je Onjeginov Demon, oba pa poleg izvrstne zgodbe odlikujejo še neobičajna scenska postavitvev in posebni učinki. Ljubitelji te vrsti si boste ponovno lahko ogledali tudi ponovitev muzikalov Brilljantina in Mamma Mia!.

Ob začetku poletja bo tradicionalno na sporedu Poletna noč, letos posvečena legendi slovenske popevke Marjani Deržaj, bolj proti koncu poletja pa bo tradicionalno sledil še legendarni Vlado Kreslin. Julija boste lahko prisluhnili koncertoma dveh priznanih bas kitaristov po izboru Braneta Rončela, in sicer Marcusa Millerja in Stanleyja Clarka.

Nastopili bodo številni izjemni solisti, kot so violinisti Sergej Krilov, Massimo Quarta in Alena Baeva, flavtist Massimo Mercelli, pianist Vadim Kolodenco, violončelist Bernardo Brizani, sopranistka Nika Gorič in še bi lahko našteval. Izvedli bomo XXII. Mednarodno likovno kolonijo, otroške delavnice, festival Ljubljana na Ljubljani, mojstrske tečaje, cikel koncertov v Narodni galeriji ter mnogo več.

Prepričan sem, da kultura ni razkošje, ampak potreba in naložba. Sami seveda ne moremo doseči vseh zastavljenih ciljev, zato smo veseli izjemne podpore naše ustanoviteljice Mestne občine Ljubljana in njenega župana, gospoda Zorana Jankoviča. Enako velja za našega glavnega sponzorja Zavarovalnico Sava ter številne sponzorje, ki nas že leta zvesto podpirajo.

Pridite na prireditve 67. Ljubljana Festivala, kjer naložba postane užitek.

Darko Brlek

Direktor in umetniški vodja Festivala Ljubljana
Častni član Evropskega združenja festivalov

A legendary 67th Ljubljana Festival

The 67th Ljubljana Festival begins with some big names – the biggest, in fact. The programme includes three major works by Verdi. Opera legend Plácido Domingo opens the festival summer as the charismatic conductor of Verdi's Requiem. This will be followed by the official opening of the festival with a performance of Aida, one of the best known and most frequently performed works in the entire operatic repertoire, in a spectacular production featuring stunning costumes and thoroughbred Lipizzaner horses. We will encounter the great composer once again at the end of August, when the Teatro Regio Torino and a star-studded cast offer us two performances of La traviata.

Dance also plays a very prominent part at this year's festival. Among the early highlights will be a performance by the flamenco star María Pagés, who has brought her personal aesthetic conception of the art of flamenco to prestigious venues around the world. We also have the privilege of hosting a prima ballerina of the Bolshoi Theatre: Svetlana Zakharova, famed for her technical expertise and talent, comes to Ljubljana with a group of soloists from leading ballet companies to perform a selection of the most beautiful choreographies in the ballet repertoire. Last but not least, internationally acclaimed Italian dance company Aterballetto will offer us a slightly more modern approach to dance.

Performances by major orchestras occupy a special place on the festival programme this year. We are particularly proud of this year's

closing concert, at which the legendary Zubin Mehta, on his farewell tour, will conduct the Israel Philharmonic Orchestra, and of the concert by the Slovenian Philharmonic Orchestra with Charles Dutoit, who along with Mehta is one of the leading conductors of our time. The programme also features the Munich Radio Orchestra with the Bavarian Radio Chorus conducted by Ivan Repušić, and the Shenzhen Symphony Orchestra from China conducted by Daye Lin.

Two other major events in the concert section of the festival programme are an evening of popular opera arias with baritone Thomas Hampson and soprano Elena Mosuc and a performance of Mahler's Second Symphony with the Slovenian Philharmonic Orchestra and Choir, Megaron Chamber Choir and soloists Valentina Farcas (soprano) and Bettina Ranch (mezzo-soprano).

This year's programme features two musicals from St Petersburg based on Russian literary classics: Mikhail Bulgakov's The Master and Margarita and Alexander Pushkin's Eugene Onegin. The first musical has the same title as the novel on which it is based, while the second is an adaptation entitled Onegin's Demon. Both musicals boast, in addition to a great story, unusual stagings and numerous special effects. Fans of musicals will also have another opportunity to see revivals of Grease and Mamma Mia!

The start of the summer would not be complete without the traditional Summer Night concert, this year dedicated to Marjana Deržaj, a legend of Slovene popular song, while the approaching end of the summer is, as ever, signalled by the traditional appearance of legendary singer-

songwriter Vlado Kreslin. July brings an opportunity to hear two world-famous bass guitarists, Marcus Miller and Stanley Clarke, brought to the capital by Brane Rončel and the Ljubljana Festival.

Among the many outstanding soloists on this year's programme are violinists Sergei Krylov, Massimo Quarta and Alena Baeva, flautist Massimo Mercelli, pianist Vadym Kholodenko, cellist Bernardo Brizani and soprano Nika Gorič. Other events include the XXII International Fine Arts Colony, children's workshops, the Ljubljana Festival on the Ljubljanica, masterclasses, a cycle of concerts at the National Gallery, and much more.

I believe that culture is not a luxury but a necessity and an investment. Naturally we cannot achieve all our goals on our own, so we are immensely grateful for the enormous support we receive from our founding body, the City of Ljubljana, and its mayor, Mr Zoran Janković. The same applies to our general sponsor Zavarovalnica Sava and the numerous other sponsors who have been supporting us loyally for years.

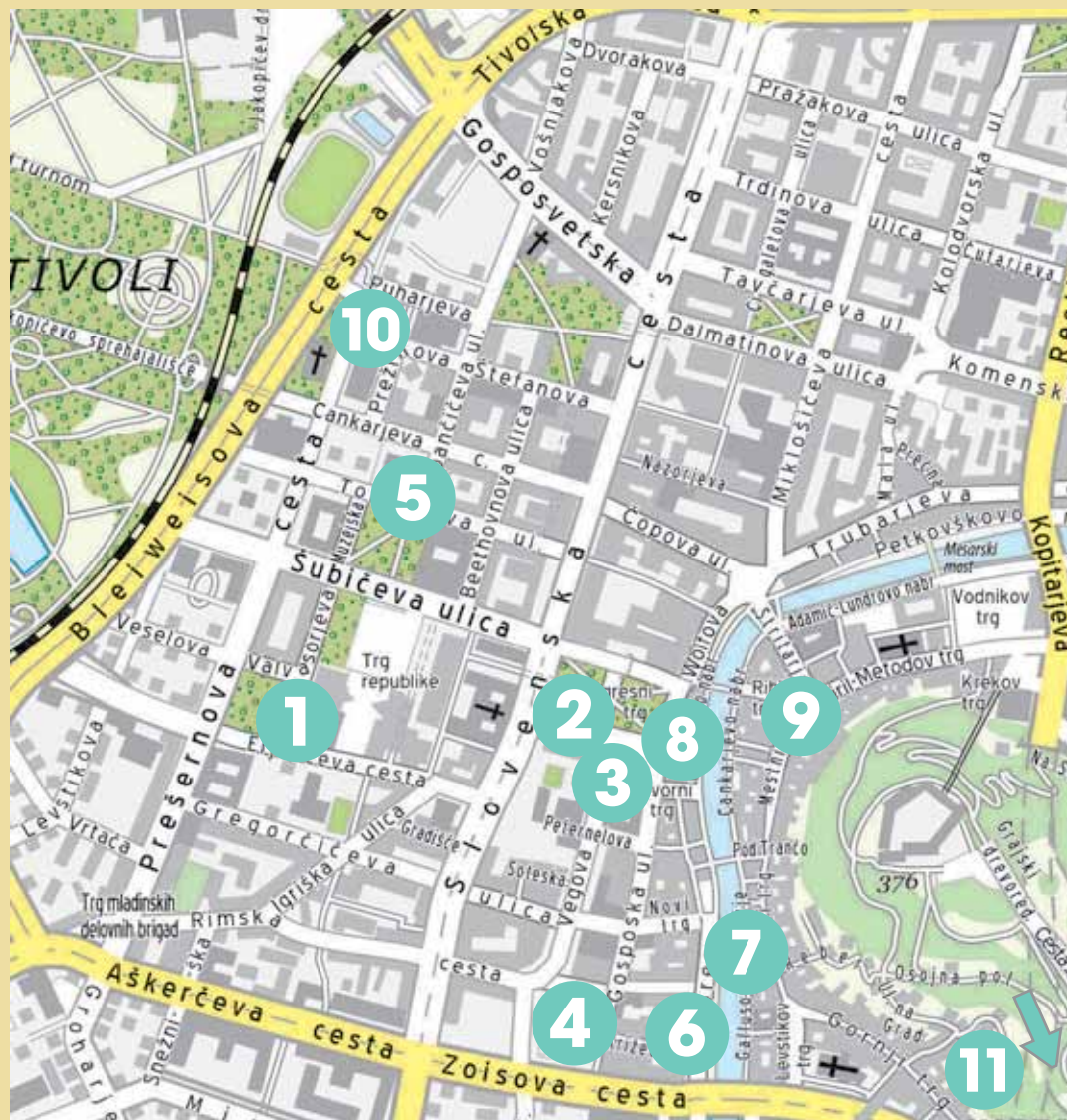
Come to the events of the 67th Ljubljana Festival, where investment becomes pleasure.

Darko Brlek

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

Lokacije / Locations

- 1 Cankarjev dom
- 2 Kongresni trg
Congress Square
- 3 Slovenska filharmonija
Slovenian Philharmonic
- 4 Križanke
- 5 SNG Opera in balet Ljubljana
SNG Opera & Ballet Ljubljana
- 6 Breg
- 7 Gallusovo nabrežje
Gallus Embankment
- 8 Dvorni trg
- 9 Ribji trg
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VSE JE LAŽJE,
KO TI NEKDO PRISKOČI NA POMOČ.

NIKOLI SAMI



SAVA
ZAVAROVALNICA



Foto / Photo: Vladimir Fridkes

SVETLANA ZAKHAROVA

primabalerina / prima ballerina

1. Na Ljubljana Festivalu boste gostovali s plesno predstavo Svetlana Zakharova in prijatelji. Kaj si lahko obetajo obiskovalci? / You will be appearing at the Ljubljana Festival with the gala Svetlana Zakharova and Friends. What can the audience expect?

Program sestavljam in oblikujem sama. Zdi se mi zelo pomembno, da se izvede v enem dihu ter da v gledalcu vzbudi čim več čustev in vtisov, nato pa gledalec odide, kakor bi zapuščal dobro restavracijo še vedno nekoliko lačen. / I compose and design the programme myself. I find it very important that it is performed in one go and that it arouses many emotions and impressions in the audience, which then leaves them feeling slightly hungry for more, as if leaving a good restaurant.

2. Kdo je zasnoval koreografije za predstavo, kako je potekal izbor plesalcev? / Who created the choreography for the show, and how were the dancers chosen?

Vsi umetniki, ki sodelujejo v mojem programu, so nedvomno mojstri na svojem področju in med seboj smo vzpostavili dobre, čudovite odnose ter ustvarjalne stike, kar je zelo pomembno za ustvarjalne kolektive. Koreografija in repertoar programa sta zelo raznovrstna, od klasik Petipe in Fokina do sodobnikov Bigonzettija, Marguerite Donlon in drugih. / All the artists that are part of my programme are without doubt masters of their respective fields, and we have established wonderful relationships and creative connections, which is crucial for any such collective. The choreography and repertoire in the programme are very diverse, ranging from the classics of Marius Petipa and Michel Fokine, to pieces by contemporaries such as Mauro Bigonzetti, Marguerite Donlon, and others.

3. Katere vloge so vam bližje – vloge klasičnega repertoarja ali moderne koreografije?

Which roles do you prefer – roles from the classical repertoire or modern choreography?

Zelo rada izvajam koreografije Grigoroviča in Neumeierja, oba lahko že označimo za živa klasika; rada imam tudi Posohova in Bigonzettija. Pravzaprav vedno iščem nove koreografije, nove sloge, nova čustva, nove načine, saj se včasih še sami ne zavedamo dobro, kaj se skriva v nas ter s kakšnimi zmožnostmi in nadarjenostjo nas je obdaril Bog. V svojih predstavah in projektih sem rada raznovrstna in se nočem ponavljati. I like to produce choreographies by Yuri Grigorovich and John Neumeier, the work of both of whom can be called living classics; I also

like Bigonzetti and Yuri Possokhov. I am always looking for new choreographies, new styles, new emotions and approaches, because we often fail to appreciate what is hidden inside us, the abilities and talents that God has given us. I strive for variety and do not like repetition in my productions and projects.

4. V svoji karieri ste prejeli številne nagrade in odplesali mnoge vloge, tudi najzahtevnejše. Ste prima balerina Bolšoj teatra, vaš vzdevek je carica plesa." Kaj vam pomenijo vse te nagrade? / Over the course of your career you have received numerous prizes and danced many roles, including the most difficult. You are a prima ballerina of the Bolshoi Theatre of Russia, your nickname is Tsarina of the dance. What do all these accolades mean to you?

Priznanje in odgovornost. / Recognition and responsibility.

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

Rada potujem, čeprav se morda sliši nenavadno, saj pogosto gostujem v različnih mestih in državah, vendar zaradi svojih natrpanih delovnih obveznosti, povezanih z vajami in koncerti, ne morem podrobneje spoznati mest, ki jih obiskujem. Zato v prostem času, ki je pravzaprav moj dopust, obiskujem mesta in kraje, ki sem si jih zapomnila, ko sem bila na krajših gostovanjih. Prevzamejo me duh, vzdušje, kultura in tradicija mest ter njihove znamenitosti in verjetno me prav to najbolj navdušuje. Najbolj me navdihuje prav moje življenje! / I enjoy travelling, which might sound strange, since I am often touring different cities and countries. However, my schedule, filled with

rehearsals and concerts, prevents me from truly experiencing all the places I visit. So in my free time, that is, while on vacation, I visit cities and places that I remember from shorter tours. I am absorbed by the character, atmosphere, culture, and tradition of places and sights, which I find most inspiring. My greatest inspiration is my life!

6. Ste si od nekdaj želeli postati balerina?

Fizionomija vašega telesa – izjemna gibčnost, stabilnost in eleganca – kar kliče po poklicu plesalke. / Did you always want to become a ballerina? Your physique – characterised by extraordinary flexibility, stability and elegance – suggests that you were born to be a dancer.

Prav imate, rojena sem bila za baletno plesalko, vendar lahko odkrito povem, da se nisem takoj navdušila nad baletom, to je namreč zasluga moje mame. / You are quite right, I was born to be a ballet dancer; although, in all honesty, I was not immediately passionate about ballet, but only became so thanks to my mother.



Muzikala MOJSTER IN MARGARETA in ONJEGINOV DEMON / MASTER AND MARGARITA and ONEGIN'S DEMON

1. Kaj vas je spodbudilo, da ste na oder prenesli dve mojstrovini klasične ruske književnosti, in kaj je bil pri teh dveh uprizoritvah največji izziv? What prompted you to bring two great works of classic Russian literature to the stage, and what was the biggest challenge in staging these works?

SOFIA STREISAND (režiserka): Z Mojstrom in Margareto je bilo drugače. Zgodba mojstrovine Bulgakova je tako zapletena in vijugava, ima toliko likov in zapletov, ki se odvijajo v različnih časih, da je bilo to zgodbo neverjetno težko pripovedovati na zgoščen, dinamičen, a jasen način. Bilo je kot sestavljanje in libreto smo pisali na novo tako dolgo, dokler nismo bili prepričani, da bo občinstvo med gledanjem predstave zadrževalo dih. Prav tako je bilo težko najti ustrezne igralce za nadnaravne like v zgodbi. Avdicije smo imeli po vsej Rusiji. / *SOFIA STREISAND (director): It was*

different with "Master and Margarita". In Bulgakov's masterpiece the plot is so complex, so twisted, there are so many characters and plot lines that develop in different times that telling this story in a compact, dynamic yet clear way was incredibly hard. It was a like a puzzle, the libretto was rewritten so many times before we felt that the audience would be watching the show with bated breath. It was also hard to find the right actors for the supernatural characters of the story. We had castings all over Russia.

2. Muzikal poleg petja, plesa in igre vključuje tudi kopico posebnih 3D- in videoučinkov. Kako velika je ekipa, ki ustvarja celotno predstavo? As well as singing, dancing and acting, the musical includes a multitude of special 3D and video effects. How big is the team responsible for creating the entire show?

SOFIA STREISAND: Obe predstavi sta s tehničnega vidika precej kompleksni. Video vsebino je ustvarilo zunanje podjetje – 3X Media –, da smo tako zagotovili njeno visoko kakovost. Uporabljamo projekcije od spredaj in tudi od zadaj, da pričaramo spektakularna in hitro spreminjajoča se 3D-ozadja. Kostumi so bili deloma narejeni v tujini, glasbo je ustvarjalo šest skladateljev (poleg številnih orkestratorjev iz Rusije in vse Evrope), sodelovali so tudi najboljši ruski pesniki, koreografi, oblikovalci. Vseh sodelavcev pri obeh predstavah pravzaprav nismo nikoli prešteli, mislim pa, da je številka po vseh merilih ogromna. Samo za to, da predstava gladko teče, je potrebnih več kot 60 ljudi, ki delajo po svojih najboljših močeh. Vsi elementi, kot so gibanje igralcev, glasba, luč, video in različni posebni učinki, morajo biti popolnoma uglaseni, pri čemer pa niti dve izvedbi nista enaki. Vsaka izvedba se namreč nekoliko razlikuje od druge

zaradi interaktivne narave predstave (igralci so v interakciji z občinstvom) ter različnih igralskih zasedb in improvizatorskih elementov. Kako je to mogoče? Pridite pogledat. / *SOFIA STREISAND: Both shows are rather complex from the technical point of view. The video content was created by a separate company – 3X Media – to guarantee high quality. We use both frontal and rear projections in order to create spectacular quick-changing sets with 3D effects. The costumes were partly made abroad, six composers have worked on the music (not counting the multiple orchestrators from Russia and Europe), the best Russian poets, choreographers, designers. We actually never counted the total number of people responsible for creating the shows, but I suppose it's enormous by any standards. It takes more than 60 people working at the best of their abilities just to run the show. All the elements: movements of actors, music, light, video, and all sorts of special effects have to be perfectly synchronised, and at the same time the shows are never the same. Because of their interactive nature (the actors interact with the audience) and because of the multiple casts and improvisational elements, every show is a little different. How is it possible? Come and see.*

3. Muzikal Mojster in Margareta vključuje »situacionistični scenarij«, pri katerem gledalci sodelujejo v predstavi. Bi nam morda lahko povedali kaj več o tem? / The musical Master and Margarita incorporates a "situationist scenario" in which spectators participate in the performance. Could you tell us a little more about this?

SOFIA STREISAND: Za razliko od filma je gledališče zvrst, ki se dogaja tukaj in zdaj. Po svoji naravi potrebuje občinstvo in njegov neposredni odziv, energija, ki prihaja iz njega, sta vedno pomemben

del predstave. Pri tem smo želeli iti še dlje: tako v Mojstru in Margareti kot Onjeginovem demonu se del dogajanja odvija v avditoriju, tako blizu gledalcem, da se lahko dotaknejo igralcev. Gledalci se v več prizorih počutijo kot del dogajanja. Spodbujeni so k temu, da se odzovejo in tako vključijo v dogajanje (če si to želijo, brez prisile), ali pa se igralci obrnejo neposredno nanje. Na primer, gostje, ki se zbirajo na hudičevi zabavi, so najhujši zločinci in grešniki vseh časov. Pojavijo se iz vseh koncev avditorija, nosijo grozljive kostume in fantastično masko in se jih zares ustrašimo. Med občinstvom se pojavijo tudi mačke (kar ne bo presenetilo tistih, ki poznajo zgodbo) in komu zlezejo v naročje. Nekatere lahko to preseneti ali celo prestraši, vendar pa je to ljudem absolutno všeč in počutijo se del zgodbe. Ni to doživetje tisto, zaradi katerega hodimo v gledališče? Nočem preveč izdati, ampak eno najboljših doživetij predstave nastopi, ko smo transportirani na hudičev ples: čez glavo nam drsi lahka tkanina in smo za nekaj sekund prepuščeni na milost in nemilost »temnim silam«. *SOFIA STREISAND: Unlike film, theatre is a genre of here and now. The nature of theatre requires an audience; and their immediate reaction, the energy coming from the audience is always an important part of the show. We wanted to go further: both in The Master and Margarita and Onegin's Demon part of the action takes place in the auditorium, so close to the audience that they can reach out and touch the actors. The spectators feel part of the events in multiple scenes. They are either prompted to join the action by doing something (if they choose to, no pressure), or the actors address them directly. For example, the guests that are gathering to attend the Devil's Ball are the most terrible criminals and sinners of all times, they are coming from all corners of the auditorium in their horrific costumes and fantastic*

make-up, and they are terrifying. The cats (those who are familiar with the plot won't be surprised) appear among the audience and may sit down in somebody's lap. It can take some people by surprise or even frighten them, but people absolutely love it and feel connected to the story. Why go to the theatre if not to experience that? I don't want to spoil anything, but one of the great experiences is getting transported to the Devil's Ball: a light fabric softly passes over your head and for several seconds you find yourself at the mercy of the "dark forces".

4. Nastop na Festivalu Ljubljana bo vaš prvi nastop v Sloveniji. Imate ob tem kakšna posebna pričakovanja? / Your performance at the Ljubljana Festival will be your first in Slovenia. With that in mind, do you have any particular expectations?

Bili smo na turneji po Rusiji, to pa je naša prva turneja v tujini. Vznemirjeni smo in zelo nas zanima, kakšen bo odziv občinstva. Upamo, da bodo tuja občinstva cenila ves trud in nadarjenost igralcev. Znani francoski pisatelj Eric-Emmanuel Schmitt je nekoč prišel na premiero našega muzikala, zasnovanega na njegovem romanu, in navdušili so ga zlasti ruski pevci. Rekel je naslednje: »Rusi igrajo, kot da gre za njihov zadnji nastop, kot da bo gledališče vsak hip zgorelo ali da bo pevec po koncu arije ob življenje.« Pripeljali smo najboljšo zasedbo. Ivan Ožogin je mednarodna zvezda muzikala s hipnotično odrsko prezenco in karizmo. Anton Avedjev je eden najbolj presunljivih igralcev, kar jih poznam, njegov glas prodira v srce. Teona Dolnikova ima enkratni vokalni razpon in tehnično znanje, po katerih se lahko primerja s pevkami, kot sta Mariah Carey ali Adele. / *We have toured in Russia, but it's our first tour abroad. We are very excited and so curious to see the reaction of the*

audience. We hope that all the energy that the actors give and their talents will be appreciated by the foreign audience. The famous French writer Éric-Emmanuel Schmitt attended the premiere of our musical based on his novel and he was particularly inspired by the Russian singers. He said: "The Russians act as if it were their last performance, as if the theatre were going to burn down or if the singer were about to lose his life after his aria". We are bringing our best cast. Ivan Ozhogin is an international musical star, his stage presence and charisma are hypnotising. Anton Avdeev is one of the most moving actors I've seen, his voice penetrates the heart. Teona Dolnikova has a unique vocal range and technique, that can compare to those of singers like Mariah Carey or Adele.

5. Ali mislite, da imajo tujci Rusijo in rusko umetnost raje kot Rusi sami? / Do you think that foreigners love Russia and Russian art more than the Russians themselves do?

SOFIA STREISAND: Težko je reči. Morda so Rusi včasih nagnjeni k samokritiki, to je del nacionalnega značaja, hkrati pa so tudi zelo strastni in ponosni na svojo kulturo, književnost in zlasti glasbo. Verjamemo, da za umetnost ni nobenih meja. Če je bilo delo ustvarjeno s predanostjo in nadarjenostjo, potem ni pomembno, ali je rusko ali evropsko, saj bo nagovorilo vsa srca. / *SOFIA STREISAND: It's hard to say. Maybe the Russians are prone to self-criticism at times, it's a national trait, but so is great passion and pride for our culture, for our literature and music especially. We'd like to believe that there are no borders for the arts. If a work of art was created with dedication and talent, then maybe it doesn't matter at all if it's Russian or European, it will speak to the heart.*



NIKA GORIČ

mednarodno uveljavljena sopranistka
internationally renowned soprano

1. Kako se pripravljate na različne vloge? Katera se vam je še posebno vtisnila v spomin? How do you prepare for different roles? Which role has left the most lasting impression on you?

Vsekakor se poskušam o celotnem delu čim boljše informirati in si ustvariti celotno sliko. Potem prebiram in zapišem besedila arij, recitativov; če je treba, tekste natančno prevedem – pomembno je razumevanje prav vsake besede. Nato se naučim melodij, ki jih postavim na besedilo. Seveda vsaka arija skriva kakšen tehnično zahtevnejši del, ki ga je treba čim bolj obvladati, izpopolniti. Vse skupaj terjaja kar precej časa. Glasbeniki radi rečemo, da se mora delo uvesti v telo.

Trenutno sem še zmeraj najbolj pod vplivom vloge Aricie, ki sem jo pred kratkim izvedla na Poljskem. Gre za vlogo, katere končni rezultat je popolnoma izpodrinil mojo prvotno predstavo tega karakterja. Režija je bila abstraktna, ustvarili smo drugo dimenzijo, prikazali notranji svet, človeško razdvojenost, notranji boj, boj za uveljavitev, preživetje. Vse to tesno povezano z gibom, tako da je tudi moje plesno predznanje prišlo do izraza. *I always try to inform myself as much as possible about the whole work and create a complete picture. Then I read and write down the words of the arias and recitatives; if necessary, I translate the texts carefully – it is important to understand every single word. Next I learn the melodies and put them to the words. Of course, every aria has a technically more difficult part that you have to try and perfect, that you have to master as well as you possibly can. All in all, it takes a lot of time. We musicians like to say that a work has to "settle" in your body. At this moment I am still most under the influence of the role of Aricia, which I recently sang in Poland. This is a role where the end result completely supplanted my original conception of the character. The direction was abstract. We created another dimension and showed an inner world, a human dilemma, an inner struggle and a battle to assert oneself, to survive. All this is closely connected to movement, which meant that my background in dance came in useful.*

2. Prejeli ste številne nagrade, med drugim kraljičino nagrado Kraljeve akademije za glasbo v Londonu za študentko leta. Kaj vam pomenijo? *You have won numerous awards, among them the Queen's Commendation for Excellence, awarded to the best all-round student of the year at the Royal Academy of Music in London. What do awards mean to you?*

Zagotovo mi je vsaka od njih po svoje draga. Zadnja je predvsem potrditev trdega dela vsa študijska leta, ki ga je Kraljeva akademija za glasbo v Londonu prepoznala in nagradila. Lepo je biti opažen in cenjen. Hkrati pa kot nagrajenka čutim dodatno odgovornost do institucije s takšnim slovesom in tradicijo. / *Every award is, of course, precious to me in its own way. The Queen's Commendation was, above all, a confirmation of my hard work during all my years of study, something that the Royal Academy of Music recognised and rewarded. It is nice to be noticed and appreciated. At the same time, though, as a holder of this award, I feel an additional responsibility towards an institution that has such a distinguished reputation and tradition.*

3. Ste si od nekdaj želeli postati operna pevka? *Did you always want to become an opera singer?*

Ideja o operni pevki se je porodila šele, ko sem končevala Srednjo glasbeno in baletno šolo v Mariboru, smer balet. Ko je bil glas dovolj zrel in pripravljen, da ga začenem kultivirati, sta me raziskovanje zvočnega aparata in odkrivanje njegovih zmogljivosti popolnoma prevzela. Hkrati pa sem s pesmimi odkrivala svet poezije in njene tesne sinteze z glasbo – navdušuje me umetnost njegovega podajanja. In tako se je začelo. So me pa operne pevke in pevci fascinirali že od rane mladosti. Že triletno deklico so me starši peljali na predstave, tako baletne kot operne. V maminem otroškem zborčku, ki redno sodeluje s SNG Maribor, pa sem sedemletna prvič nastopila v operni predstavi in se tako v gledališče tudi zaljubila. *The idea of being an opera singer only really came about after I graduated from the Secondary School of Music and Ballet in Maribor, where I had studied ballet. When my voice was mature enough and ready for me to begin cultivating it, I found myself totally captivated by the process of sound production and discovering the possibilities of the voice. At the same time I was discovering, through songs, the world of poetry and its close synthesis with music. The art of communicating that world is something that fills me with enthusiasm. So that's how it began. Opera singers fascinated me from a very young age. My parents were already taking me to performances of ballet and opera when I was just three years old. My own first appearance in an opera was at the age of seven with my mother's children's choir, which regularly works with the Slovene National Theatre Maribor, so I also fell in love with the theatre.*

4. Kaj vas v življenju poleg glasbe še navdušuje? *What are your other interests besides music?*

Narava in živa bitja. Kadar se le da, se rada umaknem mestnemu vrvežu. / *Nature and living things. Whenever I can, I love to get away from the urban bustle.*



Foto / Photo: Arhiv družine Mahkota / Family Mahkota Archive

O MARJANI DERŽAJ S HČERKO TINO MAHKOTA ABOUT MARJANA DERŽAJ WITH HER DAUGHTER TINA MAHKOTA

1. Letošnja tradicionalna Poletna noč bo posvečena vaši mami Marjani Deržaj, prvi dami slovenske popevke. So na vas kako drugače gledali, ker ste bili hčerka znane pevke? This year's traditional Summer Night concert will be dedicated to your mother Marjana Deržaj, the first lady of Slovene popular song. Did people treat you differently because you were the daughter of a famous singer?

Niti ne, ker sem imela očetov priimek, tako da me niso takoj povezali z njo. Predvsem pa mama nikoli ni marala nobene posebne obravnave zaradi slave ne zase ne zame. / *Not at all, because I had my father's surname and they didn't immediately*

connect me to her. But above all, my mother never wanted any special treatment because of her fame, either for herself or for me.

2. Kakšna je bila Marjana Deržaj v zasebnem življenju? / What was Marjana Deržaj like in private life?

Skrbna in ljubeča mama, popolnoma nezvezdniška, prizemljena, skromna, a velikodušna s svojo pozornostjo in časom za vse in vsakogar. *A caring and loving mother, with nothing of the diva about her: down-to-earth, humble, but generous with her attention and with time for everyone and everything.*

3. Morda kakšen prijeten utrinek iz »zakulisja«. Ste z njo hodili tudi na vaje in nastope? Can you give us a glimpse of life "behind the scenes"? Did you use to go to rehearsals and performances with her?

Na vaje, preden sem začela hoditi v šolo. V studiu 14 na ljubljanskem radiu sem se strašno bala pozavne in glasnih bobnov. Na nastope pa nikoli nisem hodila z njo. Zanj je bilo petje resna služba, ki je ni mešala z zasebnim in družinskim življenjem. *I used to go to rehearsals with her before I started school. I remember being terrified of the trombone and the loud drums in Studio 14 at Radio Ljubljana. But I never went to her shows. Singing was a serious job for my mother, and she kept her private and family life separate.*

4. S kom je vaša mama najraje sodelovala oziroma ali je koga še posebej občudovala? Whom did your mother most like working with? Was there someone she particularly admired?

Zelo je cenila Bojana Adamiča, ki jo je spodbujal že na začetku kariere, nato pa Mojmirja Sepeta, Jureta

Robežnika, Jožeta Privška, Atija Sossa, Boruta Lesjaka. Od tujih pevk je oboževala Elio Fitzgerald in Sarah Vaughan. / *She had great esteem for Bojan Adamič, who encouraged her at the beginning of her career. And then Mojmir Sepe, Jure Robežnik, Jože Privšek, Ati Soss, Borut Lesjak. As for foreign singers, she adored Ella Fitzgerald and Sarah Vaughan.*

5. Kaj vam pomeni glasba? / What does music mean to you?

Sestavni in nepogrešljiv del življenja. Deset let sem se učila klavir, zdaj ga igram samo še ljubiteljsko, mi pa je glasbena šola ob mamini podpori trajno vcepila ljubezen do glasbe. Pogosto obiskujem koncerte resne glasbe, jazza, glasbe svetov, hodim v opero, glasbo vedno poslušam, ko delam. Prevedla sem tudi knjigo o jazzu z naslovom *But Beautiful*. / *It is an integral and indispensable part of my life. I studied the piano for ten years and although nowadays I only play for fun, music school and my mother's support instilled in me a lifelong love of music. I regularly go to concerts of serious music, jazz, world music, I go to the opera, and I always listen to music when I'm working. I have also translated But Beautiful, a book about jazz.*

6. Kateri Marjanini skladbi najraje prisluhnete in zakaj? / Which of Marjana's songs do you most like to listen to and why?

Na Zmajskem mostu. Zaradi pravljičnega besedila Gregorja Strniše, izjemne melodične linije Atija Sossa in zato, ker stanujem čisto blizu Zmajskega mostu. / *Na Zmajskem mostu ("On The Dragon Bridge"). Because of Gregor Strniša's enchanting lyrics, Ati Soss's wonderful melody – and because I live very close to the Dragon Bridge.*



ELENA MOSUC

mednarodno uveljavljena sopranistka
internationally renowned soprano

1. Ste si kdaj želeli biti kaj drugega kot sopranistka? Se spomnite svoje prve opere? Did you ever aspire to become something other than soprano? Did you remember your first opera?

Ko sem končala pedagoški študij (to je bila želja mojih starih staršev), sem imela 18 let in sem že začela poučevati v osnovni šoli, kar je trajalo sedem let. Že prej in tudi med učiteljevanjem pa sem študirala „klasično petje“ pri nekaterih najznamenitejših opernih pevcih v svojem rodnem kraju Iașiju. Od nekdanj sem sanjala, da bi pela na odru kot poklicna operna pevka, vendar so v tistih časih to zame ostale sanje. Kljub temu sem se še naprej učila opernih arij in vlog ter glasbene

teorije kot samoukinja. Moja prva učiteljica petja je bila sopranistka Mioara Cortez (sestra slavne mezzosopranistke Viorice Cortez). Imela je tako čudovit in močan glas, da sem vedno jokala, ko sem jo poslušala po radiu ali na koncertih in predstavah, in babici sem kar naprej govorila, da bi rada pela kot ona! Prvo opero sem gledala v operni hiši v Iașiju, in sicer romunsko zgodovinsko opero, mislim, da *Alexandru Lapusneanu* Gheorgheja Mustee, in spomnim se, da mi je bilo kar težko razumeti sodobno glasbo. Potem pa sem prvič videla Tosco, *Madama Butterfly*, *La Bohème* in še druge lepe opere – prevzele so me za vedno. *Well, after I finished my pedagogical studies (it was the wish of my grandparents), I was 18 years old and I already began to work as a teacher in the primary school and this work lasted for 7 years. Before and also during working as a teacher, I was studying "classical singing" with some important opera singers in my home town Iasi. Since ever, it was my dream to sing on stage as a professional opera singer, but in those times it only remained a dream for me. However, I continued learning opera arias and roles and music theory as autodidact. My first singing teacher was the soprano Mioara Cortez (the sister of the famous mezzosoprano Viorica Cortez). She had such a wonderful and powerful voice and I was always crying when I was listening her singing in radio or in concerts and performances; and I was always telling my grandmother that I want to sing like her! My very first opera what I saw in the Operahouse of Iasi it was a romanian historical opera, I think „Alexandru Lapusneanu“ by Gheorghe Mustea and I know that it was quite difficult for me to understand that modern music. But when I saw Tosca, Madame Butterfly, La Bohème etc. and all the beautiful operas for the first time – I was conquered forever.*

2. Vaša francoska in italijanska dikcija sta odlični. V katerih jezikih najraje poje in zakaj? Your French and Italian diction are both superb. What language do you enjoy singing in the most and why?

Zelo lahko mi je peti v italijanščini, ker je precej podobna mojemu maternemu jeziku. Kljub temu moram biti posebej pozorna na izgovarjavo, ker je veliko dvojnih soglasnikov. V francoščini je težje peti, celo za francoske pevce, vendar obožujem ta posebni jezik. Ko sem pred kratkim pela vlogo Lakmé v istoimenski operi Lea Délibesa v Muscatu, smo imeli čudovitega inštruktorja in pianista, ki je popravljaj našo izgovarjavo in nam poleg tega dajal odlične ideje za res dobro francosko fraziranje. Vedno je dobro delati z govorcem jezika, v katerem je bila opera napisana. Pela sem tudi in še vedno zelo rada pojem v nemških operah, kot so *Čarobna piščal* (Kraljica noči, 250 predstav), *Ugrabitev iz Seraila* (Konstanze), *Ariadna na Naxosu* (Zerbinetta), pa v operah *Lep je svet* in *Vesela vdova* (Hanna Glawari). Tako sem se tudi glede nemške izgovarjave zelo potrudila in se je učila ob pomoči odličnih pianistov v vseh nemških in švicarskih opernih hišah, pomagal pa mi je tudi moj mož Christoph. Po rodu je Švicar in mi vedno daje čudovite ideje tudi glede glasbe. Po navadi pojem samo v jezikih, ki jih tudi govorim, ker se mi zdi zelo pomembno, da dobro razumem besedilo svoje vloge in tudi vlog drugih nastopajočih. V angleščini pojem nekaj pesmi ob klavirju, pa tudi nekatere pop skladbe, ki jih je za moj osebni koncert *Resonance* aranžiral Cristian Spataru. / *For me it's very easy to sing in italian language because it is very similar to my mother tongue. However, I have to pay good attention to pronounce good because of many double consonants. In French language, it is more difficult to sing, even for the french singers, but I*

love very much this special language. Recently, I sang Lakmé in the opera LAKMÉ by Leo Délibes in Muscat and we were happy to have a wonderful coach and pianist, who corrected not only our pronunciation, but also gave us very good ideas for a really good french phrasing. It is always good to work with somebody who is speaking the origin language of the correspondent opera. I also sang and I still love very much singing in german language operas like "The magic flute" (Queen of the night , 250 performances in my life), „The abduction of the serail" (Konstanze), „Ariadne auf Naxos (Zerbinetta), the operettas „Schön ist die Welt„ and „Die lustige Witwe" (Hanna Glawari). So, also for the german pronunciation I worked very hard with fantastic pianists in all german and swiss Operahouses, but also with my husband Christoph. He is a native Swiss and for sure he gave me always wonderful ideas also in musical aspects. Usually, I like to sing only in the languages which I am also able to speak because I think it is very important to understand very good the words of my role and also of my partners. In English, I sing some songs with piano but also some pop songs orchestrated for me by Cristian Spataru for my personal concert "Resonance".

3. Kako veste, kdaj ste pripravljeni za novo vlogo, in kako se pripravite zanjo? / How do you know you're ready for a new role and how do you prepare for it?

Kariero sem gradila korak za korakom na podlagi zelo dobre vokalne tehnike. In še danes mi pri tem pomaga moja „maestra di canto" iz Milana, Mildela D'Amico, ki se je učila pri veliki Mercedes Llopart, tako kot Renata Scotto. Tako zdaj točno vem, ali je vloga ustrezna zame. Ko se odločim, da se bom vloge naučila, se je lotim in po približno treh tednih vem, da jo imam v glavi. To pomeni,

da sem se naučila glasbe in besedila na pamet, od samega začetka pa sem pozorna na izgovarjavo, ker jo je pozneje precej težko popraviti. Posebej pozorna sem tudi na glasbene fraze in stil in vlogo res vadim in vadim, da jo lahko „izrazim s svojim glasom". Seveda vmes tudi preberem veliko knjig o tej vlogi, da bi razumela zapletene like, kot je Maria Stuarda ali Anna Bolena, in gledam tudi filme (nekateri so res odlični), in tako veliko izvem na primer o kraljicah, ki so hkrati ženske, torej like spoznam z več vidikov. Krasen ustvarjalni proces!

I created my career step by step with a very good base of the vocal technic. And I worked till today with my „maestra di canto" from Milan, Mildela D'Amico which had as maestra the great Mercedes Llopart, like Renata Scotto.. So, now I know exactly if a role is appropriate for me or not. When I decide to learn it, I begin and in 3 weeks more or less I know the role is in my head. This means that I've learned the music and the words by heart, I am careful about a pronunciation from the beginning, because afterwards it is always quite difficult to correct. Moreover, I pay very good attention to the musical phrases and style and I really have to exercise the role over and over again "to put the role in my voice". For sure, in the mean time I also read many books about my role in order to understand the complex characters like a queen Stuarda or Bolena, and I also look films (there are some fantastic) and like this I learn very much about the queens who is also a woman for example , so many faces about the characters. Its a beautiful process of creation!

4. V katerem delu dneva najraje delate? What time of day do you prefer for working?

Najraje pojem popoldne, po eni uri, če pa je treba, vadim tudi dopoldne. Zelo pogosto se vaje začnejo ob 10. ali 11. uri in v takih primerih moramo vstati prej. Sama pa raje pojem popoldne ali pozneje, kar tudi bolj ustreza mojemu glasu. Zaradi dnevne rutine grem pogosto spat zelo pozno, tako da mi zjutraj ni lahko peti kot ptica. / *I prefer to sing in the afternoon, after 1 pm, but if its necessary I practice also in the morning. Very often, the rehearsals start at 10 or 11 a.m. and in this case we have to wake up earlier. But for me, especially for my voice, I prefer singing in the afternoon or later.. Due to my daily routine, I often go to sleep very late, and in this case, is not easy to sing like a bird in the morning.*

5. Na katerem odru, v katerem mestu še niste nastopali, pa bi radi? / What is a stage or city where you have never sung, but you would like to?

Pela sem v najznamenitejših opernih hišah sveta, še nikoli pa v sydneyjski operi; tega si še vedno zelo želim, ali pa v Los Angelesu, San Franciscu, Sankt Peterburgu, Johannesburgu in seveda v operi z najboljšo akustiko: Teatru Colon v Buenos Airesu. *I sang in the most important Operahouses in the world, but I never sang in australian Sidney Opera; it is still dream for me, or Los Angeles, San Francisco, St. Petersburg, South Africa Johannesburg and of course in the opera house with the best acoustics: Teatro Colon in Buenos Aires.*



IVAN REPUŠIČ

dirigent / conductor

1. Kako se počutite na čelu Münchenskega radijskega orkestra? / *What are your feelings as the Chief Conductor of the Munich Radio Orchestra?*

Ob koncu svoje druge sezone vse bolj občutim rezultate produktivnega, intenzivnega in tudi zelo prijetnega sodelovanja. / *With my second season as Chief Conductor almost finished, I enjoy the fruits of our productive, intensive, and very satisfying collaboration.*

2. Ali je delo s tem orkestrom drugačno od dela z drugimi svetovnimi orkestri? / *Are there any differences in working with this orchestra in comparison to other orchestras worldwide?*

Vsak orkester ima svoje posebnosti, pa naj gre za izbor repertoarja, tradicijo, zvok ali način igranja. Kot dirigenti pa imamo pred sabo jasen cilj, da na ustrezen način spodbudimo člane orkestra k skupnemu cilju, to je uživati v lepoti glasbe. Pot do tega je jasna: dirigentova temeljita študija partiture pred orkestrskimi vajami, vzpostavljanje zaupanja in medsebojnega spoštovanja med vajami, kakovostno delo na vajah, s katerim si prizadevamo doseči cilj – koncert, na katerem bomo, navdihnjeni z glasbo, posredovali svoje občutje skozi glasbo in skupaj z občinstvom pri tem uživali. / *Every orchestra has a character of its own, whether in its choice of repertoire, tradition, sound, or style of playing. It is the task of the conductor to motivate the musicians towards a shared goal: enjoying the beauty of music. The path leading there is straightforward: the conductor must study the score extensively in advance of the rehearsal period, in which we build trust and mutual respect, and work towards excellence. The final result is the concert, in which we share our inspiration and feelings through music, with the audience, for the enjoyment of all.*

3. Program ljubljanskega koncerta bo vključeval tudi operna dela. Vam je bližje operni ali simfonični repertoar? / *The programme of your Ljubljana concert will include operatic works. Which repertoire are you more drawn to, opera or symphonic works?*

Simfonični in operni program sta zame enako pomembna. V dosedANJI karieri sem se posvetil operi, pa tudi simfonični, komorni in zborovski glasbi. Operne izkušnje mi koristijo pri ustvarjanju in boljšem razumevanju simfoničnega dela repertoarja in nasprotno. / *Symphonic and opera programmes are equally important to me. In my career so far, I have dedicated myself equally to opera and to symphonic, chamber, and choral music. My opera experience helps me to build and better understand the symphonic repertoire and vice versa.*

4. Ali vedno sledite zapisu partiture? Kaj je vaša posebnost, po čem se ločite od drugih dirigentov? / *Do you always follow the sheet music? What sets you apart from other conductors?*

Notni zapis je dragocen prenašalec skladateljevih zamisli, ki ga moramo spoštovati. V partituri je zapisano vse – razen najpomembnejšega, in to je skrito. To so naši občutki, ki se prebujajo ob preučevanje glasbe in ustvarjajo domišljijo, notranjo zvočno podobo, ki jo želimo čim bolj zvesto posredovati orkestru in skupaj z njim občinstvu. Pri največjih dirigentih so te razlike na posnetkih še kako očitne. Genialno, navdihujoče, a tudi drugačno ... Prav to nam omogoča glasba. Je neusahljiv vrelec. / *The musical score is a valuable record of the composer's original intentions, which ought to be respected. In sheet music, everything is written down, except for the most important*

part, which is concealed. I am referring to our feelings, which arise when we study music and shape the imagination, the internal image of sound we wish to convey as faithfully as possible, first to the orchestra, and then to the audience. These distinctions are very clear in the recordings of the greatest conductors at work. Genius, inspiration, but also difference... This is the full potential of music. It is an unquenchable spring.

5. Poklic dirigenta ni ravno vsakdanji in tako kot glasba nima omejitev. Na kaj vse mora biti osredotočen dirigent? / *The profession of orchestra conductor is not an ordinary one; like music, it knows no boundaries. What should the conductor focus on?*

Zame je to poslanstvo, ne poklic. Smo privilegirani, saj se ukvarjamo z nečim zelo lepim. Seveda to vključuje veliko odrekovanja, naporno delo s partituro, pogosto samoto, ločenost od družine, številna potovanja in občasne težave v komunikaciji pri delu z orkestrom. Toda vse to je poplačano v čarobnih trenutkih, ko na koncertu doživite nekaj, kar vas globoko navdihne in vam da novo energijo, motivacijo za nove izzive, nove dogodivščine. / *For me, it is not a profession, but a vocation. As conductors, we are privileged because we are dedicated to beauty. Of course, this involves many sacrifices, exhausting work on the score, frequent solitude, being away from family, a lot of travelling, occasional problems in communication while working with the orchestra. But all is rewarded in those magical moments in a concert when something inspires you profoundly, giving you energy and motivation to take on new challenges, new adventures.*

6. Po poklicu ste dirigent, poleg tega tudi poučujete. Kaj bi svetovali mladim dirigentom, ki so šele na začetku svoje profesionalne poti?

You also teach in addition to conducting. What advice would you give to conductors at the beginning of their careers?

Temeljito in kontinuirano delo, potrpljenje, predvsem pa iskreno ljubezen do dirigiranja. Thorough and continuous work, patience, and above all, genuine love for conducting.

7. Kaj vas navdihuje poleg glasbe? / *What inspires you apart from music?*

Moja družina! Ta je v mojem življenju na prvem mestu! / My family! They are the most important thing in my life!



DELAVSKA
G O D B A
T R B O V L J E



10. 6. ob 20.00 / at 8.00 pm
Križanke



PIHALNA ORKESTRA V KRIŽANKAH WIND ORCHESTRAS AT KRIŽANKE

GODBA SLOVENSКИH ŽELEZNIC ZIDANI MOST SLOVENIAN RAILWAYS WIND ORCHESTRA ZIDANI MOST

Franci Lipovšek, dirigent / conductor

Solista / Soloists:

Ema Petavar, Janez Krivec

Program / Programme:

M. Sakata: Uvertura za pihalni orkester

Overture for Wind Orchestra

S. Reineke: The Witch and the Saint

F. Tichelli: Angels in the Architecture

B. Gordy, G. Gordy Fuqua, B. Davis; prir. / arr. **R. Pelc**:
All I Could Do Was Cry

A. Newley, L. Bricusse; prir. / arr. **R. Pelc**: *Feeling Good*

D. Foster, C. Bayer Sager, A. Testa, T. Renis; prir. / arr.

R. Pelc: *The Prayer*

DELAVSKA GODBA TRBOVLJE TRBOVLJE WORKERS MUSIC BRASS ORCHESTRA

Jože Kotar, dirigent / conductor

Program / Programme:

A. Reed: *El Camino Real*

J. Barry, prir. / arr. **J. de Meij**: *Out of Africa*

B. Adamič: *Trboveljska rapsodija / Trbovlje Rhapsody*

V. in / and S. Avsenik, prir. **B. Adamič** in / and

V. Mustajbašič: *Spomin / Memory*

prir. / arr. **P. Kleine Schaars**: *A Tribute to Ray Charles*

Koncertni večer v Križankah zaznamuje spoj dveh izstopajočih slovenskih pihalnih orkestrrov. KD Godba Slovenskih železnic, kakršno poznamo danes, je edina od nekdanjih številnih železničarskih godb. Leta 1902 so jo v Zidanem Mostu ustanovili železničarji, danes pa s svojo energijo in predanostjo niza uspehe kar 80 aktivnih članov. Dirigentsko palico je od njenih začetkov vihtelo enajst dirigentov, od leta 1999 Franci Lipovšek. Pod njegovim vodstvom se je začela godba pomembno razvijati in udeleževati tekmovanj, s tem pa sta se povečevali kakovost in zahtevnost igrane glasbe.

Delavska godba Trbovlje na drugi strani pa že več desetletij spada med najboljše ljubiteljske pihalne orkestre. Visoko kakovostno raven in dolgoletno glasbeno tradicijo so trboveljski godbeniki potrdili z osvojitvijo prvih mest na tekmovanjih pihalnih orkestrrov, ki so se odvijala v domovini, kakor tudi z izjemnimi uspehi na svetovnih prvenstvih pihalnih orkestrrov v Kerkradeju na Nizozemskem v letih 1974, 1978, 1981 in 1993. Trboveljska godba, v kateri muzicira prek šestdeset glasbenikov, z izvajanjem najzahtevnejših skladb koncertnega repertoarja že meji na orkester simfoničnih pihal, trobil in tolkal. Od leta 2007 jo vodi prof. Jože Kotar.

This concert evening at Križanke brings together two of Slovenia's most prominent wind orchestras. The Slovenian Railways Wind Orchestra, as we know it today, is the only one of Slovenia's once numerous railway bands and orchestras still performing. Founded by railwaymen in Zidani Most in 1902, it currently has 80 active members, whose energy and commitment have brought a string of successes. The current conductor, the eleventh to wield the baton since the orchestra was founded, is Franci Lipovšek, who took over in 1999. Under his leadership, the orchestra began to develop significantly and started taking part in competitions, resulting in an increase in the quality and complexity of the music it plays.

The Trbovlje Workers' Band, on the other hand, has been among the most popular amateur wind orchestras for decades, having confirmed its high quality and long musical tradition with first places at wind competitions in Slovenia and notable successes at WMC Kerkrade (Netherlands), the world's biggest international competition of wind music, in 1974, 1978, 1981 and 1993. With more than 60 players and performances of some of the most demanding pieces from the concert repertoire, the Trbovlje Workers' Band could almost be defined as a symphonic wind ensemble, with a full line-up of woodwind, brass and percussion. Since 2007 it has been led by Jože Kotar.

Vstopnice / Tickets: 10 €, *7 €

* za dijake, študente, upokoјence in klubovce. Otroci, ki ne potrebujejo lastnega sedeža, imajo prost vstop. For students, pensioners and club members. Children who do not require their own seat, have a free entrance.





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

Rezervni termin v primeru slabega vremena je 13. 6. 2019. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si. / The alternative date in case of bad weather is 13 June 2019. The definitive date will be decided on the day of the event and announced online at ljubljanafestival.si.

BRILJANTINA / GREASE

muzikal / musical

Premierna izvedba muzikala v koprodukciji s Festivalom Ljubljana
 Premiere performance of musical co-produced by the Ljubljana
 Festival (Cankarjev dom, 22. 6. 2018)

Jim Jacobs, Warren Casey, besedilo, glasba in pesmi / book, music and lyrics

Jurij Franko, producent / producer

Jug Radivojević, režiser / director

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

Boštjan Gorenc - Pižama, prevod besedila / dialogue translation

Patrik Greblo, glasbeni vodja / musical director

Milica Cerović, koreografija / choreography

Aleksandar Denić, scenografija / set design

Tatjana Radišić, kostumografija / costume design

Tomaž Pirnat, zborovodja / chorus master

Martin Vrtačnik, oblikovalec govora / speech consultant

Matevž Česen, asistent koreografije / assistant choreographer

Tatjana Ždara, asistent kostumografije / assistant costume designer

Patrik Krajnc, asistent režiserja / assistant director

V naslovnih vlogah / Main cast:

Saša Lešnjek / Maša Medved, Luka Markus Štajer / Matjaž Kumelj, Mariša Jagodič, Rahela Horvat Toš / Nastja Vodenik, Ana Ferme / Katja Škofic, Perrine Šmarčan, Melani Mekicar, Nika Mlekuž / Katja Škofic, Tim Lončar / Luka Cvetičanin, Žiga Lukman / Gašper Oblak, Niko Krhlanke / Klemen Mramor, Matevž Derenda, Žiga Bunič, Gojmir Lešnjak Gojc / Janez Hočevnar Rifle, Alenka Tetičkovič / Desa Muck, Uroš Smolej / Domen Valič

Anja Andoljšek, Lara Božič, Miha Brance, Matevž Česen, Ajda Ferluga, Anja Jeršan, Ondina Kerec, Simona Kočar, Katarina Kumer, Timetjan Lesjak, Maša Medica, Kany Michael Obenga, Maj Žan Peršin, Domen Sedej, Maja Sonc, Artur Steffe, Marko Stupar, Lina Ševekar, Lara Šlibar, Tina Turk, David Vehovec, Vita Vlašič, Matej Voušek, plesalci / dancers

Patrik Greblo, Gašper Konec, Anže Langus Petrovič, Boštjan Grabnar, Klemen Kotar, Marko Hrvatini, Jure Rozman, band / band

Demo produkcija, tehnična realizacija / technical realisation

Leta 1970 sta se Jim Jacobs in Warren Casey na neki zabavi ob pivu pogovarjala, da bi napisala muzikal o življenju najstnikov, kot sta jih videvala v njuni šoli. Te najstnike je navdihovala glasba petdesetih let, kakršno so iz gramofonskih plošč predvajali tudi tisti večer. Tako se je porodila ideja o muzikalu Briljantina. Ko je Warren dobil odpoved kot menedžer v trgovini, je imel veliko prostega časa. Sedel je za pisalni stroj in napisal besedilo za Briljantino, najdlje predvajan muzikal v zgodovini Broadwaya. Briljantina je bila premierno uprizorjena leta 1971 na sceni nočnega kluba Kingston Mines v Chicagu. Leta kasneje je bila Briljantina prvič uprizorjena tudi na Broadwayu. Kritiki, predvsem tisti iz New York Timesa, so se pritoževali nad kvaliteto predstave, občinstvo pa je bilo navdušeno.

Briljantina se dogaja v začetku šolskega leta konec petdesetih let. Govori o mladih ljudeh različnih socialnih statusov, ki jim je skupna želja po prijateljstvu in ljubezni. Govori o odraščanju in dozorevanju ter o sanjah glede prihodnosti. Vse to pa so večne teme mladih in razlog za uspeh predstave tudi 47 let po premieri. Osrednja lika muzikala sta neotesan in predrzen fant Danny ter pridno, lepo vzgojeno dekle Sandy. Muzikal Briljantina je bil z velikim uspehom uprizorjen v gledališčih po vsem svetu.

K svetovnemu uspehu muzikala je pripomogel tudi film režiserja Randal Kleisera iz leta 1978, v katerem sta glavni vlogi odigrala takrat mlad in uspešen igralec John Travolta kot Danny in pevka avstralskega rodu Olivia Newton John v vlogi Sandy. Film Briljantina sodi med pet najpopularnejših filmskih muzikalov vseh časov, glasba iz filma pa je bila prodana v milijonskih nakladah gramofonskih plošč in kaset. Pesmi »You're the One That I Want«, »Summer Nights« in »Hopelessly Devoted to You« so bile na vrhu lestvic popularnosti po vsem svetu, plošče s temi pesmimi pa še vedno sodijo med najbolj prodajane male

plošče vseh časov. Tudi v Sloveniji je bil film z naslovom Briljantina velika uspešnica in mnogi so se takrat učili plesnih korakov, ki so jih videli v filmu.

*Prospot si pridružuje pravico do spremembe zasedbe.

Jim Jacobs and Warren Casey came up with the idea for Grease over a beer at a party in 1970. They decided to write a musical about high school life in the 1950s, when teens were wild about the kind of rock 'n' roll music that happened to be playing at the party that evening. When Warren lost his job as a store manager, he found himself with time on his hands, so he sat at his typewriter and began writing Grease, which would become the longest-running musical in the history of Broadway. Grease premiered in 1971 at the Kingston Mines Theater in Chicago. A year later, it debuted on Broadway. Critics, notably those from the New York Times, complained about the quality of the show, but audiences loved it.

The story opens on the first day of a new school year in the late 1950s. The characters are teenagers from different backgrounds who share a desire for friendship and love. The musical talks about growing up and dreams for the future. These are eternal themes and the reason for the show's continued success even 47 years after its premiere. The two main characters are the roguish Danny, a greaser and a rebel, and the strait-laced Sandy, an innocent "good girl" type. Grease has been performed in theatres all over the world with great success.

The worldwide success of the musical was also helped by the 1978 film by director Randal Kleiser, in which the lead roles were played by the up-and-coming young actor John Travolta as Danny and the Australian-born singer Olivia Newton-John as Sandy. The film version of Grease is one of the

five most popular film musicals of all time, and the accompanying soundtrack – on vinyl and cassette – sold millions of copies. The songs "You're the One That I Want", "Summer Nights" and "Hopelessly Devoted to You" topped the charts all over the world and are still among the best-selling singles of all time. Grease was also a big hit in Slovenia, and a lot of people were keen to learn the steps to the dances they had seen in the film.

*Prospot reserves the right to alter the cast.

Predstava traja 2 uri in 45 minut in ima en odmor. The duration of the performance is 2 hours and 45 minutes with 1 interval.

Vstopnice / Tickets: 39,90 / 34,90 / 29,90 €

Koprodukcija / Co-production:



Medijski sponzor muzikala / Media sponsor of the musical:



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



17. 6. ob 20.00 / at 8.00 pm
Cankarjev dom

Legendarni / *Legendary*

PLÁCIDO DOMINGO

v vlogi dirigenta
as conductor

G. VERDI: REKVIEM / REQUIEM

Orkester Slovenske filharmonije
Slovenian Philharmonic Orchestra

Zbor Slovenske filharmonije
Slovenian Philharmonic Choir

Zbor SNG Opera in balet Ljubljana
***Chorus of the Slovene National Theatre Opera
and Ballet Ljubljana***

Željka Ulčnik Remic, zborovodja / *chorus master*

Solisti / *Soloists:*

Elvira Hasanagić, sopran / *soprano*

Annalisa Stroppa, mezzosopran / *mezzo-soprano*

Arturo Chacòn-Cruz, tenor

Roberto Tagliavini, bas / *bass*

Giuseppe Verdi, operni skladatelj 19. stoletja, je glavnino svojega opusa namenil glasbenemu gledališču. Poleg številnih opernih del pripada pomembna vloga epohalnemu vokalno-instrumentalnemu delu *Requiem*. Leta 1868 je Verdi združil večino tedanjih pomembnih italijanskih skladateljev, da bi počastili obletnico smrti skladatelja Giacomina Rossinija, ki je glasbeni svet močno pretresla. Toda devet dni pred premiero je bila izvedba dela odpovedana in Verdijev *Requiem* prepuščen zobu časa. Leta 1873 se je skladatelj odločil, da bo znova uresničil delo, le da bo tokrat sam glasbeno zložil vse speve. Delo je tako dokončno posvetil preminulemu pisatelju in humanistu Alessandru Manzoni, ki ga je izjemno cenil, in prvo izvedbo 22. maja 1874 v cerkvi sv. Marka v Milanu dirigiral sam. Tokrat bo eno najlepših del glasbene literature zazvenelo pod taktirko vsem znanega tenorista Plácida Dominga. Legendarni glasbenik je dobitnik številnih častnih doktoratov in grammyjev, v svoji dolgoletni karieri pa je uprizoril kar 150 tenorskih vlog, kar ni uspelo še nobenemu tenoristu. Najbolj znan je po tem, da je bil dolga leta član slovite zasedbe Trije tenorji, v zadnjem času pa postaja vse bolj prepoznaven tudi kot dirigent. V solistični vlogi se bodo predstavili sopranistka Elvira Hasanagić, mezzosopranistka Annalisa Stroppa, tenorist Arturo Chacón-Cruz in basist Roberto Tagliavini. Solisti bodo nastopili s spremljavo Zbora in Orkestra Slovenske filharmonije ter Zbora SNG Opera in balet Ljubljana. Ta koncert je posvečen spominu na maestra Carlosa Kleiberja, s katerim je bil maestro Domingo dolga leta v odličnih osebnih in poklicnih odnosih ter z njim ustvaril nepozabne uprizoritve, kot je *Otello* v milanski operni hiši La Scala.

The nineteenth-century composer Giuseppe Verdi is known above all for his operas, with works in this genre making up the largest part of his oeuvre. Standing alongside his many operatic works, however, is another vocal-instrumental work, his monumental Requiem. In 1868 Verdi brought together some of the most important Italian composers of the day to compose a Requiem Mass to mark the first anniversary of the death of the composer Giacomo Rossini, which had shaken the musical world. Nine days before the premiere, however, the performance was cancelled and Verdi's contribution to the proposed Requiem Mass was put aside and forgotten. In 1873 Verdi decided to resume work on it, this time setting the entire Requiem Mass himself. The completed work was dedicated to the recently deceased writer and humanist Alessandro Manzoni, whom Verdi greatly esteemed, and the first performance, in Milan's San Marco church on 22 May 1874, was conducted by the composer himself. Verdi's Requiem, one of the most beautiful works in the entire classical repertoire, will be conducted in Ljubljana by the world-famous tenor Plácido Domingo. The legendary musician is the holder of numerous honorary doctorates and the winner of multiple Grammy Awards. Over the course of his long career, he has sung more than 150 tenor roles – more than any other tenor to date. Perhaps best known as one of the celebrated Three Tenors, in recent years he has enjoyed a growing reputation as a conductor. The solo roles will be performed by Elvira Hasanagić (soprano), Annalisa Stroppa (mezzo-soprano), Arturo Chacón-Cruz (tenor) and Roberto Tagliavini (bass). The soloists will be accompanied by the Slovenian Philharmonic Orchestra and Choir and the Chorus of the Slovene National Theatre Opera and Ballet Ljubljana.

This concert is dedicated to the memory of Maestro Carlos Kleiber with whom Maestro Domingo shared a great personal and professional relationship for many years with memorable productions such as Otello at the Teatro alla Scala in Milan.

Vstopnice / Tickets: 79, 49, 29, 19 €



EMBAIADA
DE ESPAÑA
EN ESLOVENIA

Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2019. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2019 Ljubljana Festival.*



slovenska
filharmonija



OPERA
BALET
LJUBLJANA

SLOVENSKO
NARODNO
GLEBALISČE



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

Rezervni termin v primeru slabega vremena je 21. 6. 2019. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si. / The alternative date in case of bad weather is 21 June 2019. The definitive date will be decided on the day of the event and announced online at ljubljanafestival.si.

POLETNA NOČ – Poklon Marjani Deržaj SUMMER NIGHT – Tribute to Marjana Deržaj

Bernarda Žarn, voditeljica / host
Patrik Greblo, dirigent / conductor
Marko Radmilovič, scenarij / writer

Simfonični orkester RTV Slovenija in
Big Band RTV Slovenija
RTV Slovenia Symphony Orchestra and
RTV Slovenia Big Band
z mnogimi izjemnimi pevskimi solisti
with numerous special guest vocalists

Bila je popevka in bile so pevke. A le ena je bila Marjana. To, kar imamo danes za zlato dobo Slovenske popevke, je preplet številnih ustvarjalcev in njihovih darov za glasbo. Je čas drugačne družbene stvarnosti in pristnejših, bolj človeških odnosov med ljudmi. A nekaj je ustvarjalcev, ki popevko poosebljajo. Med njimi predvsem Marjana Deržaj. Po čem se je razlikovala, kaj jo je ločilo od drugih legend? V času, ko se o posluhu, glasu in nastopanju na odru sploh ni razpravljalo, jo je krasila nenavadna skromnost. Ljudskost, dostopnost. Njeno življenje, ne vedno lahko, sploh pa brez zvezdniškega glamurja, jo je na odru in na ulici delalo ranljivo. Občinstvo je to prepoznalo in jo vzelo za svojo. Za vse večne čase. Tako letošnja »Poletna noč«, posvečena Marjani Deržaj, ne bo le eno izmed druženj s slovensko popevko ob kresu. Bo tudi svojevrsten hommage ženski, ki je bila pogosto večja od glasbe same. Glasba Marjane Deržaj se bo vrnila tja, kjer se najbolje počuti. V varno okolje velikega revijskega orkestra, tudi letos pod vodstvom dirigenta Patrika Grebla. To bo noč, v kateri ustvarjalci ne bodo le poustvarili Marjanine glasbe; Ljubljana in v prenosu vsa Slovenija se ji bosta to noč le še enkrat več poklonili.

There was popular song and there were singers. But there was only one Marjana. The era we today refer to as the golden age of Slovene popular song was a combination of numerous artists and their musical gifts. It was a time of a different social reality and more genuine, more human relationships. A few artists came to personify popular song. First among them is Marjana Deržaj. What made her different from the other legends? At a time when pitch, voice and stage presence were taken for granted, she was graced with unusual modesty. She was accessible and had the common touch. Her life, not always easy, was utterly free of diva-like glamour, which made her seem vulnerable both onstage

and in the street. The audience recognised this and took her to their hearts. Forever and ever. This year's Summer Night, dedicated to Marjana Deržaj will be more than just another occasion to hear classic Slovene popular songs on a midsummer's evening. It will also be a unique tribute to a woman who was often greater than the music itself. The music of Marjana Deržaj will be back where it belongs. In the secure embrace of a large revue orchestra, conducted once again this year by Patrik Greblo. This will be a night on which the performers do more than just interpret Marjana's music; Ljubljana and the whole of Slovenia (via a live broadcast) will once again pay homage to her.

O Marjani Deržaj s hčerko Tino Mahkota stran 15.
About Marjana Deržaj with her daughter Tina Mahkota, page 15.

Vstopnice / Tickets: 39, 29, 9 €

Koprodukcija / Co-production:



**SIMFONIČNI ORKESTER
RTV SLOVENIJA**

Sponzor / Sponsor:





27. 6. – 30. 6.

LJUBLJANA FESTIVAL NA LJUBLJANICI LJUBLJANA FESTIVAL ON THE LJUBLJANICA

Komorni glasbeni festival Ljubljana Festival na Ljubljanici poteka že četrto leto v sklopu poletnega 67. Ljubljana Festivala. Na reki z bogato zgodovino, Ljubljanici, lahko na turističnih ladjicah prisluhnete dijakom Konservatorija za glasbo in balet Ljubljana ter študentom Akademije za glasbo Univerze v Ljubljani, ki vas bodo očarali s svojo mladostno energijo in glasbenim talentom. Prepustite se zvoku prijetnih melodij in si oglejte slikovita nabrežja starega mestnega jedra.

The Ljubljana Festival on the Ljubljanica is a festival of chamber music that this year reaches its fourth edition as part of this summer's 67th Ljubljana Festival. Take a trip aboard a pleasure boat on the Ljubljanica, a river with a rich history, and let students from the Ljubljana Conservatory of Music and Ballet and the Ljubljana Academy of Music charm you with their youthful energy and musical talent. Surrender to enchanting melodies as you take in the riverside sights of Ljubljana's Old Town.

Vstopnice / Tickets:

Concerti na ladjicah so brezplačni. Cena enourne plovbe med festivalom je enotna za vse ladjice in znaša 10 € za odrasle ter 4 € za otroke (3–12 let).
Concerts on the boats are free. The cost of a one-hour boat trip during the festival is the same for all boats: €10 for adults and €4 for children (aged 3–12).



Mestna občina
Ljubljana



Sponzor / Sponsor:

PETROL

Energija za življenje

Četrtek, 27. junija 2019
Thursday, 27 June 2019

12:00, Breg

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

12:00-14:00, Barjanka (Dvorni trg)

Ansambel rogov HoRORn / *HoRORn Horn Ensemble*

16:00-18:00, Mala Zala

(Gallusovo nabrežje / Gallus Embankment)

Barbara Nagode, violončelo / *cello*
 Katarina Jakša, kitara / *guitar*

18:00-20:00, Ljubljana 1 (Ribji trg)

Isabella Černigoj Peteh, violina / *violin*
 Flora Hawlina, violina / *violin*
 Vid Ožbolt, violončelo / *cello*

20:00-22:00, Lana Šulc

(Gallusovo nabrežje / Gallus Embankment)

Katarina Zvonar, flavta / *flute*
 Jan Šoštarič, violina / *violin*
 Tinkara Majcen, kitara / *guitar*

Petek, 28. junija 2019
Friday, 28 June 2019

14:00-16:00, Barjanka (Dvorni trg)

Ana Mezgec, violina / *violin*
 Neža Zupanc, flavta / *flute*

16:00-18:00, Zeleni Zmaj

(Mesarski most / Butchers' Bridge)

Kvartet flavt / *Flute quartet*
 Brina Varga, flavta / *flute*
 Lara Gomboši, flavta / *flute*
 Nuša Dolinšek, flavta / *flute*
 Helena Jeretina, flavta / *flute*

18:00-20:00, Mala Zala

(Gallusovo nabrežje / Gallus Embankment)

Ana Birsa Krušec, kljunasta flavta / *recorder*
 Urban Klančar, kljunasta flavta / *recorder*
 Florjan Kozmus, harmonika / *accordion*

20:00-22:00, Ljubljana 1 (Ribji trg)

Kitarski duo Afrodita / *Guitar Duo Afrodita*
 Ana Gorjanc in Tinkara Majcen

Sobota, 29. junija 2019
Saturday, 29 June 2019

14:00-16:00, Lana Šulc

(Gallusovo nabrežje / Gallus Embankment)

Kitarski duo Afrodita / *Afrodita Guitar Duo*
 Ana Gorjanc in Tinkara Majcen

16:00-18:00, Barjanka (Dvorni trg)

Ana Ločniškar, violina / *violin*
 Sara Mivšek, violina / *violin*
 Ana Šolar, viola
 Alma Pleteršek, violina / *violin*

18:00-20:00, Zeleni zmaj

(Mesarski most / Butchers' Bridge)

Kvartet saksofonov Dolce
Dolce Saxophone Quartet
 Sandra Rijavec, sopran saksofon
soprano saxophone
 Matevž Zupančič, alt saksofon / *alto saxophone*
 Jurij Bregar, tenor saksofon
 Tadej Pance, bariton saksofon

20:00-22:00, Mala Zala

(Gallusovo nabrežje / Gallus Embankment)

Katarina Zupan, violina / *violin*
 Ana Votoupal, flavta / *flute*

Nedelja, 30. junij 2019
Sunday, 30 June 2019

14:00-16:00, Ljubljana 1 (Ribji trg)

Anja Kravanja, flavta / *flute*
 Teja Brenčič, violina / *violin*
 Ana Gorjanc, kitara / *guitar*

16:00-18:00, Lana Šulc

(Gallusovo nabrežje / Gallus Embankment)

Rebeka Pregelj, sopran / *soprano*
 Tilen Lancner, kitara / *guitar*

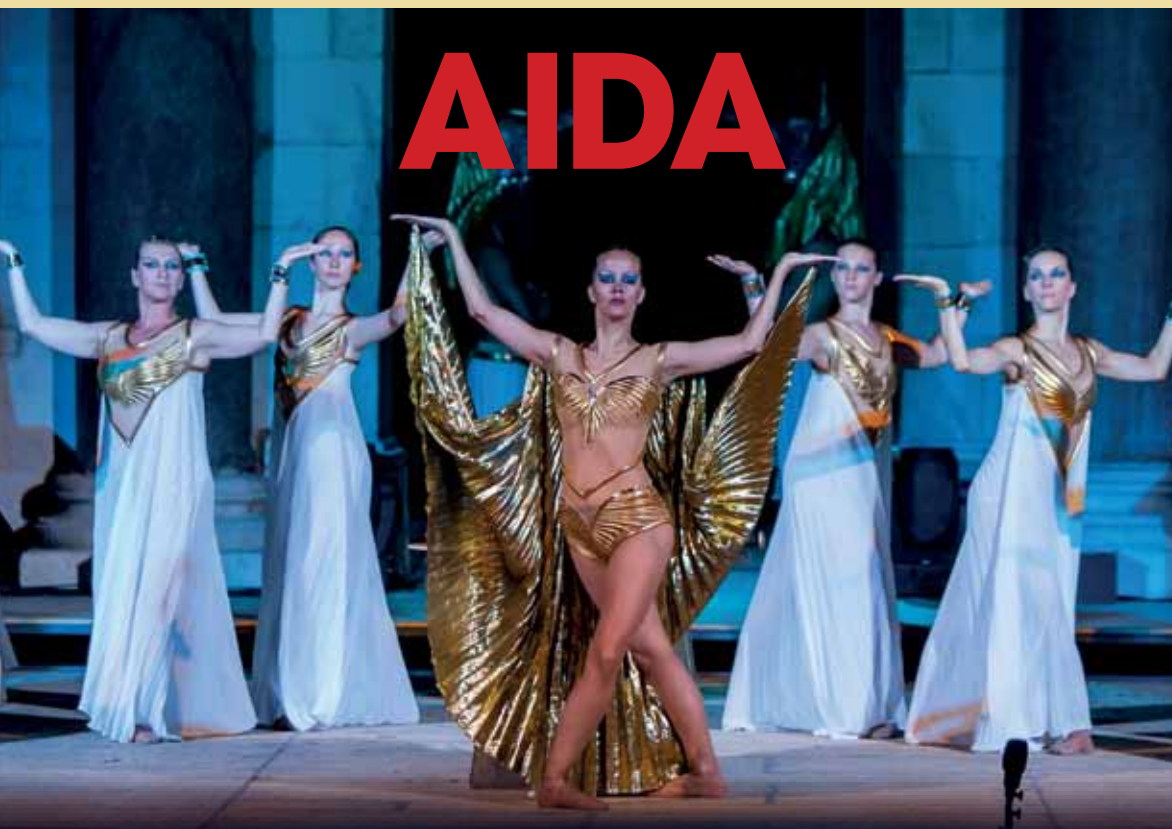
18:00-20:00, Barjanka (Dvorni trg)

Daniel Šimek, harmonika / *accordion*

20:00-22:00, Zeleni zmaj

(Mesarski most / Butchers' Bridge)

Nuša Rejc, violina / *violin*
 Timotej Willevaldt, violina / *violin*
 Kenan Budimlić, violina / *violin*
 Nejc Rupnik, violončelo / *cello*



AIDA

2. 7. ob 21.30 / at 9.30 pm
Kongresni trg / Congress Square

Rezervni termin v primeru slabega vremena je 3. 7. 2019. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si. / The alternative date in case of bad weather is 3 July 2019. The definitive date will be decided on the day of the event and announced online at ljubljanafestival.si.

Otvoritev 67. Ljubljana Festivala
Opening of the 67th Ljubljana Festival

G. Verdi:
AIDA
 opera

Ivo Lipanovič, dirigent / conductor

Dražen Siriščevič, režija / director

Orkester Slovenske filharmonije
Slovenian Philharmonic Orchestra

Zbor Opere SNG Maribor / Maribor Opera Chorus

Zbor in balet HNK Split / Chorus and Ballet of the
Croatian National Theatre Split

Zasedba / Cast:

Egipčanski kralj / King of Egypt:

Leonardo Šarič

AMNERIS, egipčanska princesa / Egyptian princess:

Rossana Rinaldi

AIDA, etiopska sužnja / Ethiopian slave:

Susanna Branchini

RADAMES, egipčanski vojskovodja

Captain of the guard: **Walter Fraccaro**

RAMFIS, veliki duhovnik / High Priest: **Ivica Čikeš**

AMONASRO, etiopski kralj, Aida's father:

Giorgio Surian

Sel / A messenger: **Vinko Maroevič**

Visoka svečenica / High Priestess:

Antonija Teskera

Verdijeva Aida je gotovo ena najbolj poznanih in največkrat izvajanih oper ne le v skladateljevem opusu, temveč v celotni operni zgodovini. Od svoje prve uprizoritve leta 1871 je doživela že izredno veliko ponovitev in se trdno zasidrala v železni repertoar svetovnih opernih hiš. Zgodba se dogaja v Egiptu v času faraonov, v ospredje pa postavlja za Verdija značilen ljubezenski trikotnik. Egipčanski poveljnik Radames je zaljubljen v zaslužjeno etiopsko princeso Aido, z njim pa se želi poročiti tudi hčerka egipčanskega kralja Amneris. Radames tako bije notranji boj med ljubeznijo do Aide in zvestobo svojemu kralju, njegova izbranka pa med globokimi čustvi do Radamesa ter ljubeznijo do očeta, etiopskega kralja. Priljubljena opera bo tokrat izvedena v koprodukciji Festivala Ljubljana, HNK Split, Slovenske filharmonije ter SNG Maribor. Režiser Dražen Siriščević bo uprizoritev Aide premišljeno vkomponiral na Kongresni trg, vanjo pa bo vključil tudi nastop plemenitih lipicancev iz Kobilarne Lipica.

Verdi's Aida is one of the best known and most frequently performed operas not only of Verdi's oeuvre, but in the entire history of opera. Staged countless times since its premiere in 1871, it has become a staple of the repertoire of opera houses around the world. The opera is set in Egypt at the time of the pharaohs. At its centre is a typically Verdian love triangle. Egyptian guard captain Radamès is in love with the enslaved Ethiopian princess Aida, but Amneris, the daughter of the Egyptian king, also wishes to marry him. Radamès is thus torn between his love for Aida and his loyalty to his king, while Aida is torn between her deep feelings for Radamès and her love for her father, the king of Ethiopia. Director Dražen Siriščević's imaginative staging of Aida will make the most of its Congress Square setting and will include an appearance by thoroughbred Lipizzaner horses from the stud farm in Lipica.

Vstopnice / Tickets: 39, 29, 19 €

Glavni sponzor / General sponsor:



Glavni medijski sponzor / General media sponsor:

DELO

Koprodukcija / Co-production:



slovenska
filharmonija

OPERA
BALET
MARIBOR
SLOVENSKO MARIBORSKO DRUŠTVO
SLOVENIAN MARIBOR THEATRE
www.sng-mb.si



HRVATSKO
NARODNO
KAZALIŠTE
SPLIT



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2019. / The Slovenian Philharmonic Orchestra is the resident orchestra of the 2019 Ljubljana Festival.



4. 7. ob 21.00 / at 9.00 pm

Križanke

Rezervna lokacija v primeru slabega vremena je Cankarjev dom. Končna lokacija bo določena na dan dogodka in objavljena na ljubljanafestival.si / *The alternative location in case of bad weather is Cankarjev dom. The definitive location will be decided on the day of the event and announced online at ljubljanafestival.si.*

FLAMENKO FLAMENCO

MARÍA PAGÉS

režija in koreografija
directing and choreography

ODA ČASU / AN ODE TO TIME

El Arbi El Harti, dramaturgija in besedila
dramaturgy and texts

María Pagés, rojena v Seville, je svetovno uveljavljena umetnica, znana po lastnem konceptu estetike flamenka. Plesalka, za katero je umetnost brezmejna, si je upravičeno izbojevala pomemben prostor na svetovni plesni sceni. Z uporabo konvencionalnih kod v jeziku flamenka in raziskovanjem njegove notranjosti in zunanosti se je Pagésova uveljavila kot prava pionirka ustvarjanja flamenka – zvrsti umetnosti, ki se nenehno razvija in je vselej sodobna in živa. V dolgoletni plesni karieri je nastopila na vseh prestižnejših odrih sveta, za svoje delo pa prejela številne mednarodne nagrade. V Slovenijo se vrača z najnovejšo flamenko koreografijo Oda času, ki v ospredje postavlja minljivost časa in njegov vpliv na človeško telo, hrepenenje, umetnost in življenje. Navdih je plesalka črpala iz osebnega in profesionalnega življenja, v plesno predstavo pa je spretno vpeljala številne elemente, med drugim misli znanih zgodovinskih osebnosti, kot so Platon, Marguerite Yourcenar, Jorge Luis Borges, John Cage, Marcel Duchamp, Octavio Paz in drugi.

Seville-born María Pagés is internationally renowned for her personal aesthetic conception of the art of flamenco. A dancer who understands that art has no limits, she has conquered a place in her own right in the global dance panorama. Using the fundamental codes of the flamenco language, researching within and beyond this language, Pagés has proved to be a pioneer in the understanding of flamenco as an art in evolution, contemporary and alive. Over the course of her long career, she has performed in prestigious venues all over the world and has received numerous international awards for her work. She returns to Slovenia with her latest flamenco choreography An Ode to Time, a reflection on the relentless passing of time and its effects on the human body, desire, art and life. Drawing inspiration from her personal and professional life, she skilfully interweaves numerous elements into the piece, including the ideas of historical figures such as Plato, Marguerite Yourcenar, Jorge Luis Borges, John Cage, Marcel Duchamp and Octavio Paz, among others.

Vstopnice / Tickets: 29, 25 €

Častni pokrovitelj je veleposlanik Španije nj. eksc. gospod José Luis de la Peña Vela. / *The official patron of the event is His Excellency José Luis de la Peña Vela, Ambassador of Spain.*



EMBAIADA
DE ESPAÑA
EN ESLOVENIA

Sponzor / Sponsor:



Medijski sponzor / Media sponsor:





5. 7. ob 20.00 / *at 8.00 pm*

Slovenska filharmonija / *Slovenian Philharmonic*

KOMORNI ORKESTER IZ Waidhofna OB YBBSU Waidhofen an der Ybbs Chamber Orchestra

Wolfgang Sobotka, dirigent / conductor

Program / Programme:

B. Smetana: Vltava / The Moldau

R. Schumann: Simfonija št. 4 v d-molu, op. 120
Symphony No. 4 in D minor, Op. 120

Dela Johanna in Josefa Straussa
Works by Johann and Josef Strauss

Komorni orkester iz Waidhofna ob Ybbsu v današnji obliki obstaja od leta 1973 in izhaja iz istoimenskega kraja v Avstriji, ki se ponaša z bogato orkestrsko tradicijo. Orkester pomembno soustvarja okoliško kulturno dogajanje, s svojim sodelovanjem s tamkajšnjo glasbeno šolo pa mladim nadarjenim umetnikom odpira vrata v svet. Sooblikoval je nekatere priznane glasbenike, med njimi violinista Rainerja Kūchla, ki je v karieri deloval kot koncertni mojster Dunajske filharmonije. Orkester se je s svojim širokim repertoarjem glasbenih slogov, ki obsega vse od simfonij in filmske glasbe do del sodobnih skladateljev, uveljavil tudi v mednarodnem glasbenem prostoru, k čemur so pripomogle turneje po Italiji, Nemčiji, Hrvaški, Kitajski, Iranu in drugod. Dirigent orkestra Wolfgang Sobotka je kljub trdemu delu, ki ga zahteva vodenje orkestra, od leta 2017 tudi predsednik avstrijskega parlamenta.

The Waidhofen an der Ybbs Chamber Orchestra, based in the Austrian town of the same name, a place with a rich orchestral tradition, has existed in its present form since 1973. The orchestra plays an important role in the cultural life of the surrounding area and, through its collaboration with the local music school, offers gifted young artists a door to the world. It has produced several renowned musicians, among them the violinist Rainer Kūchl, whose career has included a stint as concertmaster of the Vienna Philharmonic. With a broad repertoire of musical styles ranging from symphonies and film music to works by contemporary composers, the orchestra has also established itself internationally, thanks to tours of Italy, Germany, Croatia, China, Iran and elsewhere. Despite the hard work of leading the orchestra, conductor Wolfgang Sobotka has since 2017 been the President of the National Council, the lower chamber of the Austrian Parliament.

Vstopnice / Tickets: 19, 14 €

Častna pokroviteljica je veleposlanica Republike Avstrije nj. eksc. gospa mag. Sigrid Berka.
The official patron of the event is Her Excellency Sigrid Berka, Ambassador of the Republic of Austria.

avstrijski kulturni forum^{ljiu}



5. 7. ob 21.00 / at 9.00 pm
Pekleno dvorišče
Devil's Courtyard

Rezervna lokacija v primeru slabega vremena je Viteška dvorana Križank. Končna lokacija bo znana na dan dogodka in objavljena na ljubljanafestival.si
The alternative location in case of bad weather is Knights' Hall. The definitive location will be decided on the day of the event and announced online at ljubljanafestival.si.

AKUSTIKA NA NOVO NEW ACOUSTIC

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

Zdenko Cotič - Coto, kitara / guitar

Ikona slovenske kantavtorske scene Tomaž Domicelj se po enoletnem premoru vrača na že znano ljubljansko festivalsko prizorišče. S koncertom Akustika na novo nadaljuje zgodbo prejšnjih treh avtorskih koncertov, imenovanih Čista akustika. Domicelj, ki je lani zakoračil v osmo življenjsko desetletje, je v vrhunski vokalni, instrumentalni in ustvarjalni formi, kar dokazuje z najnovejšimi radijskimi in koncertnimi posnetki. Njegovo muziciranje na najrazličnejših akustičnih kitarah, petje in komentiranje bo dopolnil Zdenko Cotič - Coto, med glasbenimi kolegi znan kot slovenski Eric Clapton. Coto je sodeloval s številnimi pevci, pevkami in ansambli. Med njimi so Danilo Kocijančič, Tinkara Kovač, Massimo Savič, Janez Bončina - Benč, Rudi Bučar, Bazar, Halo ... Pred desetletjem je izdal samostojni album, zadnjih 17 let je stalni član v skupini Jana Plestenjaka, vedno pogosteje pa se uveljavlja tudi kot skladatelj. »S Cottom prijateljujeva že 45 let,« je povedal Domicelj. »Tokrat pa bova prvič uradno sodelovala. Imava samo en problem – česa NE bova zaigrala. Akustika na novo bo namreč trajala le nekaj ur ...«

Tomaž Domicelj, an icon of Slovenia's singer-songwriter scene, returns to the Ljubljana Festival following a one-year break. His new concert New Acoustic continues the story of the three previous concerts in the Pure Acoustic series. Domicelj, who turned seventy last year, is in top vocal, instrumental and creative form, as demonstrated by his latest radio and concert recordings. His playing – on a wide variety of acoustic guitars – singing and commentary will be accompanied by Zdenko Cotič, aka Coto, known to his fellow musicians as Slovenia's answer to Eric Clapton. Coto has worked with many singers and groups, among them Danilo Kocijančič, Tinkara Kovač, Massimo Savič, Janez Bončina (aka Benč), Rudi Bučar, Bazar and Halo, to name but a few. He released a solo album a decade ago and has for the last 17 years been a permanent member of singer Jan Plestenjak's group. He is also increasingly recognised as a composer. "Coto and I have been friends for 45 years," says Domicelj, "but this will be our first official collaboration. Our only problem is – what NOT to play. New Acoustic is only scheduled to last a few hours, after all..."

Vstopnice / Tickets: 14 €

SVET NI SAMO ČRN ALI BEL

Živimo v času, ki nas tlači v predale. Naš, njihov. Lev, desen. Rdeč, črn. Domoljub, svetovljan. Napreden, konservativen, ekolog, onesnaževalec, dober, slab. A sveta ne sestavljajo nasprotja, temveč neskončni odtenki raznolikosti. Kakovosten časopis vam jih pomaga spoznati in razumeti bolj kot katerikoli drug medij. Ne boste se vedno strinjali z vsem, kar napišemo. In prav je tako. Smisel soočanja mnenj ni apriorno zavračanje stališč drugih in trmasto vztrajanje pri svojem, temveč dialog. In pogovor je možen le, kadar poznamo in razumemo mnenja drugih.

Poslanstvo Dela je preprosto: prepričani smo, da sta vedenje o svetu, v katerem živimo, ter razumevanje dogodkov in okolja nujni za aktivno vlogo posameznika v družbi. Prepričani smo, da lahko samo aktivni državljani pomagajo spreminjati skupnost in državo na bolje. Ni nam vseeno, v kakšni družbi živimo. Naši novinarji in uredniki zato vsak dan pripravljajo pomembne novice, informacije, komentarje in analize, s katerimi si laže ustvarite sliko sveta in dogajanja v njem.

Naše delo je, da vi veste več.

Vedeti več pomeni imeti moč.

DELO
60 let



8. 7. ob 20.00 / *at 8.00 pm*
Slovenska filharmonija / *Slovenian Philharmonic*

FILHARMONIČNI ORKESTER IZ SEONGNAMA SEONGNAM PHILHARMONIC ORCHESTRA

Sergej Krilov, violina / violin

Gum Nanse, dirigent / conductor

Program / Programme:

H. Lee: Unified Friends for string orchestra

P. I. Čajkovski: Violinski koncert v D-duru, op. 35
Violin Concerto in D major, Op. 35

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

Po lanskem avgustovskem komornem koncertu se na oder Ljubljana Festivala vrača violinist Sergej Krilov. V Rusiji rojeni virtuoz si je s svojim širokim repertoarjem, ekspresivnostjo in lirčnostjo priigral položaj enega najbolj uveljavljenih glasbenih izvajalcev ter nastopal s številnimi vodilnimi glasbeniki in orkestri, kot so Sanktpeterburški filharmoniki, Orkester Marijinega gledališča, Filharmonični orkester milanske Scale, morda največji vpliv na njegov umetniški razvoj pa je imel violončelist in dirigent Mstislav Rostropovič. Na tokratnem koncertu bo nastopil s Filharmoničnim orkestrom iz Seongnama, ustanovljenim leta 2003, ki je kljub mladosti izjemno aktiven in dosega visoko raven glasbenih izvedb, in pod vodstvom Guma Nansa, južnokorejskega dirigenta, ki je leta 1977 kot prvi Korejec prejel prvo nagrado na tekmovanju Herberta von Karajana v Berlinu. Predstavili bodo kompozicijo Hojuna Leeja in dve izjemno priljubljeni deli klasične glasbe: Violinski koncert v D-duru Čajkovskega ter Mendelssohnovo četrto simfonijo, ki jo mnogi poznajo tudi pod imenom »Italijanska«.

Following last August's chamber concert, violinist Sergei Krylov returns to the Ljubljana Festival. A strikingly broad repertoire, profound expressive insights and intense lyricism are among the qualities that have secured this Russian-born virtuoso a place among today's most renowned performers. He has performed with many leading musicians and orchestras, including the St Petersburg Philharmonic, the Mariinsky Theatre Orchestra and the Filarmonica della Scala. The great cellist and conductor Mstislav Rostropovich stands among the most important influences on his artistic development. Krylov will appear at this concert with the Seongnam Philharmonic Orchestra, conducted by the South Korean conductor Gum Nanse, who in 1977 became the first Korean to win the Herbert von Karajan Foundation's International Competition for Conductors. Founded in 2003, the Seongnam Philharmonic is extremely active and, despite its youth, has already achieved a remarkably high level of performance. The programme will consist of a work by Korean composer Hojung Lee and two very popular works from the classical repertoire: Tchaikovsky's Violin Concerto in D major and Mendelssohn's Fourth Symphony, popularly known as the "Italian".

Vstopnice / Tickets: 19, 14 €

.....



8. 7. ob 21.00 / at 9.00 pm
Križanke

JAZZ / FUSION / FUNK /
 R&B / SOUL

MARCUS MILLER

LAID BLACK TOUR 2019

Marcus Miller, bas, bas klarinet / *bass, bass clarinet*

Russell Gunn, trobenta / *trumpet*

Alex Han, saksofon / *saxophone*

Julian Pollack, klaviature / *keyboards*

James Francies, klaviature / *keyboards*

Alex Bailey, bobni / *drums*

Marcus Miller velja za enega najvplivnejših glasbenikov našega časa. Že več kot 30 let je v ospredju glasbenega dogajanja, dvakrat je dobil grammyja, na Nizozemskem so ga leta 2013 nagradili za življenjsko delo, v Franciji je leta 2010 dobil nagrado victoire du jazz, leta 2013 ga je Unesco razglasil za umetnika za mir. Njegov značilni basovski zven zasledimo v številnih glasbenih uspešnicah: »Just The Two Of Us« Billa Withersa, »Never Too Much« Lutherja Vandrossa, v skladbah Chake Khan, Davida Sanborna, Herbieja Hancocka, Erica Claptona, Arethe Franklin, Georgea Bensona, Eltona Johna in Bryana Ferryja, če omenimo le nekatere. S svojstvenim slogom - edinstveno mešanico funka, groova in soula - velja za enega najpomembnejših basistov v jazzu, R&B-ju, fusionu in soulu. Bass Player Magazine ga je uvrstil na seznam desetih

najvplivnejših sodobnih jazzovskih glasbenikov. Večina oboževalcev ve, da je Marcus Miller tudi skladatelj glasbe v več kot dvajsetih filmih. Na začetku 80. let je več let sodeloval v zasedbi Milesa Davisa in z legendarnim glasbenikom navezal tesen poklicni in osebni odnos, ki je pripeljal do nastanka treh kritiško priznanih albumov. Najznamenitejši med njimi je bil *Tutu*. Album in naslovna skladba, ki jo je Miller napisal, produciral, aranžiral in odigral, velja za pomemben prispevek h kanonu sodobne jazzovske glasbe. Album je dobil dva grammyja, poleg tega velja za enega od vrhuncev opusa Milesa Davisa. V Sloveniji smo se prvič srečali z njim leta 2002, ko je nastopil v sklopu serije studijskih koncertov oddaje Izza odra na TVS. Leto kasneje je navdušil napolnjene Križanke v sklopu 51. Festivala Ljubljana v družbi Gilberta Gila, Marie Bethanie, Milтона Nascimento in Hiramula Bullocka, leta 2009 pa še publiko v Kinu Šiška, ko je v seriji otvoritvenih koncertov takrat novega Centra urbane kulture predstavil projekt *Tutu Revisited the Music Of Miles Davis*.

»... poznamo jazz, ki je vseč intelektualcem, in jazz, nad katerim se ljudje navdušujejo, ker se ob njem dobro počutijo ... to je vedno pomembna komponenta glasbe.«

Marcus Miller

Marcus Miller has been dubbed one of the most influential artists of our time. At the top of his game for over 30 years, he is a two-time Grammy Award winner, winner of the 2013 Edison Award for Lifetime Achievement In Jazz (Holland), winner of the 2010 Victoire du Jazz (France) and in 2013 was appointed a UNESCO Artist For Peace. His characteristic bass sound can be heard on a limitless catalogue of musical hits: Bill Withers's "Just The Two Of Us", Luther Vandross's "Never Too Much", songs from Chaka Khan, David Sanborn, Herbie Hancock, Eric Clapton, Aretha Franklin, George Benson, Elton John and Bryan Ferry, to name but a few. With his distinctive style – a unique combination of funk, groove and soul – Miller has been referred to as one of the most significant bass players in jazz, R&B, fusion and soul. Bass Player magazine includes him on its list of ten most influential jazz players of this generation. Most Miller aficionados know that, as a composer, he has more than 20 film credits to his name. After several years of touring in Miles Davis's band in the early 1980s, Miller developed a close professional and personal relationship with Davis, which led to his collaboration on three critically acclaimed albums, the most famous being Tutu. The album and title song, which Miller composed, produced, arranged and performed on, is widely regarded as a significant addition to the canon of contemporary jazz music. Not only did the album win two Grammys, it is considered to be one of the definitive Miles Davis albums. Our first encounter with Marcus Miller in Slovenia came in 2002 when he appeared in a series of studio concerts filmed for national TV. A year later, as part of the 51st Ljubljana Festival, he performed at a packed Križanke alongside Gilberto Gil, Maria Bethânia, Milton Nascimento and Hiram Bullock.

In 2009 he thrilled the audience at Kino Šiška with his project Tutu Revisited, The Music Of Miles Davis, one of the inaugural concerts at Ljubljana's then brand-new "Centre for Urban Culture".

"...there's jazz that appeals to intellectuals and jazz that people are into because it just feels good... this will always be an important component of the music."

Marcus Miller

Produkcija / Production:



in / and Brane Rončel

Vstopnice / Tickets: 25 €

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

Popusti Festivala Ljubljana za koncert Marcusa Millerja ne veljajo. / Ljubljana Festival discounts do not apply to the concert by Marcus Miller.

Ob sočasnem nakupu vstopnic za koncert Marcusa Millerja in koncert Stanleyja Clarka, je cena vstopnic za oba dogodka 45€. Simultaneous purchases of tickets for the concerts by Marcus Miller and Stanley Clarke: the price of tickets for both events is €45.



9. 7. ob 21.00 / at 9.00 pm
Križanke

THE STANLEY CLARKE BAND

JAZZ / ROCK / FUSION / FUNK

Stanley Clarke, električni bas, kontrabas
bass guitar, double bass

Beka Gochiashvili, klavir, klaviature
piano, keyboards

Evan Garr, violina / violin

Cameron Graves, klaviature / keyboards

Salar Nader, tabla, folkala / tabla, percussion

Shariq Tucker, bobni / drums

Stanley Clarke, štirikratni prejemnik nagrade grammy, je v svoji več kot 45 let dolgi glasbeni karieri pridobil status legendarnega virtuozna na bas kitari. Je prvi basist v zgodovini, ki z enako intenzivnostjo igra tako električno bas kitaro kot kontrabas, ter prvi jazz-fusion basist, ki je s svojo ustvarjalnostjo in z razprodanimi koncerti po vsem svetu postal tako priljubljen, da je pristal tudi na naslovnica revij. Izdal je več kot 40 albumov. S pianistom Chickom Coreo in bobnarjem Lennyjem Whiteom je soustanovitelj ene najvplivnejših jazz-fusion zasedb Return To Forever, ki je skupaj z Weather Report in Mahavishnu Orchestra zaznamovala zgodovino glasbe. Davnega februarja 1975 so Return To Forever prvič nastopili v Ljubljani in razprodali Halo Tivoli. Chick Corea, Lenny White in Stanley Clarke so se vrnili v Slovenijo leta 2009 in nastopili v Cankarjevem

domu. Stanley je izjemno dovršen skladatelj filmske in televizijske glasbe, prisoten v več kot 65 projektih, med katerimi so tudi naslednji filmi: *Boyz N The Hood* (1991), biografski film *Tina Turner What's Love Got To Do With It* (1993), *Romeo Must Die* (2000), *The Transporter* (2002), *Best Man Holiday* (2013) in uspešnica *Barbershop: The Next Cut* (2016). Za svoje dosežke je bil trikrat nominiran za nagradi emmy ter BMI. Leta 2014 je bil Clarke povabljen v članstvo prestižne Akademije za filmsko umetnost in znanost. Sodeloval je z velikani jazza, kot so Quincy Jones, Joe Henderson, Pharoah Sanders, Stan Getz, Dexter Gordon, Art Blakey, Gil Evans, Horace Silver, Herbie Hancock, Wayne Shorter, Jean-Luc Ponty, George Duke, Tony Williams, Jan Hammer, ter ikonami pop glasbe, kot so Stevie Wonder, Aretha Franklin, Paul McCartney, Chaka Khan, Jeff Beck, Keith Richards, Ronnie Wood. Oder pa si je delil tudi z Bobom Marleyjem in Milesom Davisom. V Sloveniji bo tokrat nastopil prvič s svojo zasedbo.

Over the course of a musical career lasting more than 45 years, four-time Grammy Award winner Stanley Clarke has acquired the status of a legendary virtuoso on the bass guitar. He is the first bassist in history to double on acoustic and electric bass with equal ferocity, and the first jazz fusion bassist ever to headline tours. His boundless creativity and sold-out concerts around the world have made him such a popular figure that he has even appeared on magazine covers. He has released more than 40 albums. Together with pianist Chick Corea and drummer Lenny White, he founded the influential jazz fusion band Return To Forever, who changed the history of music alongside fellow travellers Weather Report and Mahavishnu Orchestra. Return To Forever's first

appearance in Ljubljana was a sold-out concert at Tivoli Hall back in February 1975. Chick Corea, Lenny White and Stanley Clarke returned to Slovenia in 2009 and performed at Cankarjev Dom. Stanley Clarke is also an accomplished film and television composer, with credits on more than 65 projects including the following films: Boyz N The Hood (1991), the Tina Turner biopic What's Love Got To Do With It (1993), Romeo Must Die (2000), The Transporter (2002), Best Man Holiday (2013) and the box office hit Barbershop: The Next Cut (2016). He has garnered three Emmy nominations and a BMI Award for his scores. In 2014 he accepted an invitation to become a member of the exclusive Academy of Motion Picture Arts & Sciences. He has worked with many giants of jazz, including Quincy Jones, Joe Henderson, Pharoah Sanders, Stan Getz, Dexter Gordon, Art Blakey, Gil Evans, Horace Silver, Herbie Hancock, Wayne Shorter, Jean-Luc Ponty, George Duke, Tony Williams and Jan Hammer, and icons of popular music such as Stevie Wonder, Aretha Franklin, Paul McCartney, Chaka Khan, Jeff Beck, Keith Richards and Ronnie Wood. He has shared a stage with both Bob Marley and Miles Davis. This will be his first appearance in Slovenia with his own band.

Produkcija / Production:



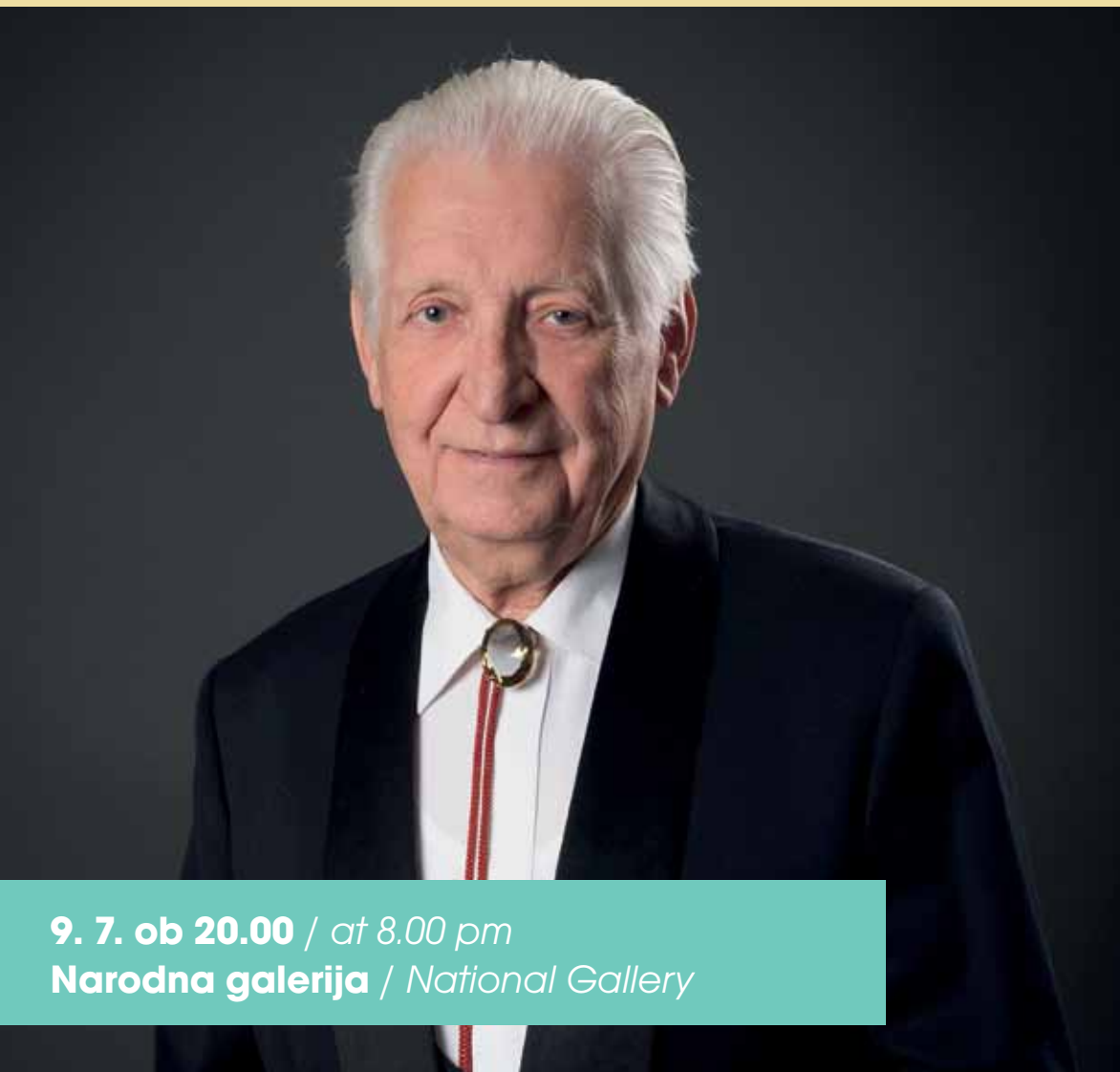
in / and Brane Rončel

Vstopnice / Tickets: 25 €

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

Popusti Festivala Ljubljana za koncert Stanleyja Clarka ne veljajo. / Ljubljana Festival discounts do not apply to the concert by Stanley Clarke.

Ob sočasnem nakupu vstopnic za koncert Marcusa Millerja in koncert Stanleyja Clarka, je cena vstopnic za oba dogodka 45€. *Simultaneous purchases of tickets for the concerts by Marcus Miller and Stanley Clarke: the price of tickets for both events is €45.*



9. 7. ob 20.00 / at 8.00 pm
Narodna galerija / National Gallery

VRTINCI VORTICES

Pavel Mihelčič, avtor projekta
composer and author

Simon Krečič, umetniško vodstvo / *artistic director*

Nataša Barbara Gračner, dramska igralka
recitation

Urška Križnik Zupan, harfa / *harp*

Matej Zupan, flavta / *flute*

Alenka Bogataj, Anja Brglez Ovník,

Doročaja Feguš, Klavdija Feguš, Laura Felicijan,

Pija Hočevar, Vanja Ivankovič, Špela Lampret,

Tanja Repe Horvat, Marta Sesar, Jasmina Šubic,

Anamarija Tomac Krečič, flavte / *flutes*

Program / *Programme:*

Nočne slike za harfo / *Night Paintings for harp*

Oblaki za altovsko flavto in harfo
Clouds for alto flute and harp

Prvi krog za pet flavt in harfo
First Circle for five flutes and harp

Krogi za neskončnost za flavte in harfo
Endless circles for flute and harp

Drugi krog za sedem flavt
Second Circle for seven flutes

Igre senc in odsevi za 13 flavt
Shadow Plays and Reflections for 13 flutes

Tretji krog za solista in dvanajst flavt
Third Circle for soloist and twelve flutes

Kroženje z vrtinci za orkester flavt in harfo
Circulation with Vortices for flute orchestra and harp

Glasbeni projekt *Vrtinci* je oblikoval skladatelj Pavel Mihelčič, čigar opus obsega dela orkestrske, scenske, vokalno-instrumentalne, zborovske, komorne in solistične glasbe. Je reden gost na Festivalu Ljubljana, kjer nastopa kot avtor in eden od izvajalcev različnih celovečernih projektov. *Vrtinci* spremljajo potovanje skupine inštrumentov, njegovo jedro pa je vzpon flavte, enega najstarejših pihal. Osem izvirnih skladb je napisanih za različne zasedbe harfe in flavte, v solističnih vlogah bosta nastopila Urška Križnik Zupan in Matej Zupan, ter orkester flavt, te pa so prepletene z vmesnimi poetičnimi besednimi vložki. Umetniško vodstvo projekta bo prevzel umetniški direktor Opere SNG Maribor Simon Krečič, z besedilom, katerega avtor je prav tako Mihelčič, pa bo večer povezovala dramska igralka Nataša Barbara Gračner, sicer stalna članica ansambla ljubljanske Drame.

Vortices is the musical project of composer Pavel Mihelčič, whose oeuvre covers orchestral, theatrical, vocal-instrumental, choral and chamber music and works for soloists. He is a regular guest at Ljubljana Festival, where he has appeared as composer and performer in a range of projects and concert evenings. Vortices follows the journey of a group of instruments, while at its core is the range of the flute, one of the oldest wind instruments. The eight original pieces are written for various combinations of harp and flute (played by soloists Urška Križnik Zupan and Matej Zupan) with flute orchestra, and are interwoven with spoken poetic interludes. The artistic direction of the project is entrusted to the artistic director of the Opera and Ballet of the Slovene National Theatre Maribor, Simon Krečič, while the evening will be linked together by the actress Nataša Barbara Gračner, a permanent member of the Slovene National Theatre Ljubljana's Drama company, reading texts by Mihelčič.

Vstopnice / Tickets: 14 €





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

THOMAS HAMPSON

bariton / *baritone*

ELENA MOSUC

sopran / *soprano*

KONCERT OPERNIH ARIJ CONCERT OF OPERA ARIAS

Nicolae Moldoveanu, dirigent / *conductor*

Orkester Slovenske filharmonije
Slovenian Philharmonic Orchestra

Program / *Programme:*

G. Rossini: Uvertura k operi Semiramide
Overture to Semiramide

G. Donizetti: »Regnava nel silenzio«, arija Lucije iz
 opere Lucia di Lamermoor / *Lucia's aria from Lucia
 di Lamermoor*

W. A. Mozart: »Hai già vinta la causa«, arija grofa
 Almaviva iz opere Figarova svatba
Count Almaviva's aria from The Marriage of Figaro

W. A. Mozart: »La ci darem la mano«, duet Don
 Giovanni in Zerline iz opere Don Giovanni
Don Giovanni and Zerlina's duet from Don Giovanni

V. Bellini: »Casta Diva«, arija Norme iz opere Norma
Norma's aria from Norma

J. Massnet: »Vision fugitive«, arija Héroda iz opere
 Hérodiade / *Hérode's aria from Hérodiade*

G. Verdi: »Orfanella il tetto umile«, duet Simona in Marie Boccanegra iz opere Simon Boccanegra *Simon and Maria Boccanegra's duet from Simon Boccanegra*

G. Verdi: »No mi lasciate...«, arija Lucrezie iz opere I due Foscari / *Lucrezia's aria from I due Foscari*

G. Verdi: »Credo in un Dio crudel«, arija Jaga iz opere Otello / *Iago's aria from Othello*

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

G. Verdi: »Madamigella Valery«, duet Giorgia in Violette iz opere La Traviata / *Giorgio and Violetta's duet from La Traviata*

V juliju se obeta čudovit večer opernih arij, na katerem bosta navduševala Thomas Hampson in Elena Mosuc. Oba umetnika sta že gostovala na odrih največjih svetovnih opernih hiš in se dokazala s številnimi odpetimi vlogami, s čimer sta se uveljavila prav v opernem vrhu. V Romuniji rojena sopranistka je na mednarodnih tekmovanjih zmagovala še pred koncem študija, že od začetka svoje kariere pa je povezana s žüriško operno hišo, kjer je prvič nastopila v vlogi Kraljice noči, to pa je kasneje odpela še več kot 250-krat. Ameriški baritonist Thomas Hampson je prav tako prejemnik številnih nagrad in odličij. Nastopil je že v vsaj osemdesetih opernih vlogah in je gotovo eden najbolj cenjenih glasbenikov našega časa. Kadar ne nastopa, se zavzema za medkulturni dialog, kar uresničuje s fundacijo Hampsong, ustanovljeno leta 2003. Najlepše melodije opernih velikanov bo skupaj z njima zaigral Orkester Slovenske filharmonije, ki ga bo vodil prav tako v Romuniji rojeni dirigent Nicolae Moldoveanu.

A wonderful evening of opera arias is on the programme in July, with singers Thomas Hampson and Elena Moşuc, both of whom have appeared in the world's greatest opera houses and proved their caliber in numerous roles that have established them at the pinnacle of operatic art. The Romanian-born soprano Elena Moşuc was winning international competitions when still a student. Since the start of her career, she has been linked with the Zurich Opera House, where she first appeared as the Queen of the Night, a role she has gone on to sing more than 250 time. In 2019 she was named best soprano at the prestigious "Stella della Lirica" International Opera Awards. The American baritone Thomas Hampson is likewise the recipient of numerous prizes and distinctions. He has sung at least 80 operatic roles over the course of his career and is without a doubt one of the most highly esteemed musicians of the current age. When not performing, he dedicates himself to intercultural dialogue through his Hampsong foundation, established in 2003. The two soloists will be accompanied by the Slovenian Philharmonic Orchestra under the Romanian conductor Nicolae Moldoveanu in a performance of the most beautiful melodies of the giants of opera.

Intervju z Eleno Mosuc, stran 16.
Interview with Elena Mosuc, page 16.

Vstopnice / Tickets: 39, 35, 29, 19 €



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filharmonija**

Sponzor / Sponsor:



Mercator

Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2019. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2019 Ljubljana Festival.*

NORBERT KAEI

klavir / piano

Program / Programme:

J. S. Bach, prir. / arr. **N. Kael**: Preludij v c-molu, BWV 847 / *Prelude in C minor, BWV 847*

A. Skrjabin, prir. / arr. **N. Kael**: Etuda št. 1 v cis-molu, op. 2 / *Etude in C-sharp minor Op. 2, No. 1*

A. Skrjabin, prir. / arr. **N. Kael**: Etuda št. 2 v fis-molu, op. 8 / *Etude in F-sharp minor Op. 8, No. 2*

A. Skrjabin, prir. / arr. **N. Kael**: Preludij št. 12 v gis-molu, op. 11 / *Prelude in G-sharp minor Op. 11, No. 12*

A. Skrjabin, prir. / arr. **N. Kael**: Etuda št. 12 v dis-molu, op. 8 / *Etude in D-sharp minor Op. 8, No. 12*

B. Bartók, prir. / arr. **N. Kael**: Romunski ljudski plesi, Sz. 56, BB 68 / *Romanian Folk Dances, Sz. 56, BB 68*

F. Chopin, prir. / arr. **N. Kael**: Valček v cis-molu
Waltz in C-sharp minor

N. Rimski-Korsakov, prir. / arr. **N. Kael**: Čmrljev let
Flight of the Bumblebee

12. 7. ob 20.00 / at 8.00 pm

Viteška dvorana / Knights' Hall, Križanke

V Ljubljano prihaja mednarodno priznani crossover umetnik Norbert Kael, ki bo pospešil glasbeni utrip mesta. Madžarski pianist, skladatelj in aranžer spretno združuje klasično glasbo z jazzom, saj domiselno preoblikuje vsem znane skladbe iz klasične glasbene zakladnice, pri čemer venomer ohranja njihovo osnovno melodijo in karakter. Njegova očarljiva strast, stil in raznovrsten program navdušujejo množice po vsem svetu. Diplomiral je na prestižni budimpeški glasbeni akademiji Franza Liszta in izobraževanje nadaljeval čez lužo, v Ameriki. Kot prejemnik najvišje štipendije se je Kael vpisal na priznano univerzo Berklee v Bostonu, kjer je študiral jazz pri Laszlu Gardonyju in Joeju Lovanu, kasneje pa se je v New Yorku izpopolnil tako na klasični kot jazz ravni pri glasbenikih, kot so Seymour Lipkin, Matti Raekallio, Kenny Barron in Wynton Marsalis. Na ljubljanskem koncertu boste lahko prisluhnili klasičnim delom Bacha, Skrjabina, Bartoka, Chopina in Rimskega - Korsakova, tokrat v jazzovski preobleki.

Bringing musical variety to Ljubljana this summer is the internationally renowned crossover artist Norbert Kael. This Hungarian pianist, composer and arranger skilfully combines classical music and jazz, inventively transforming famous works from the classical repertoire while retaining their essential melody and character. His passion, style and imaginative concert programmes have wowed crowds all over the world. After graduating from Budapest's prestigious Franz Liszt Music Academy, he continued his training "across the pond" in America. He won the top scholarship to Berklee College of Music in Boston, where he studied jazz with Laszlo Gardony and Joe Lovano. He later moved to New York, where he honed his skills on the classical side with masters such as Seymour Lipkin and Matti Raekallio and on the jazz side with the great Kenny Barron and Wynton Marsalis. In Ljubljana he will perform works by Bach, Scriabin, Bartók, Chopin and Rimsky-Korsakov in a new jazz guise.

Vstopnice / Tickets: 14 €





14.–19. 7.
Križanke

XXII. MEDNARODNA LIKOVNA KOLONIJA XXII INTERNATIONAL FINE ARTS COLONY

Tomo Vran, selektor / *Selector*

Udeleženci / Participants:

Edward Trobec, Združene države Amerike / *United States of America*

Enrique Fuentes, Mehika / *Mexico*

Franco Dugo, Italija / *Italy*

Ivan Balažević, Hrvaška / *Croatia*

Fulvia Grbac, Slovenija / *Slovenia*

Nina Bric, Slovenija / *Slovenia*

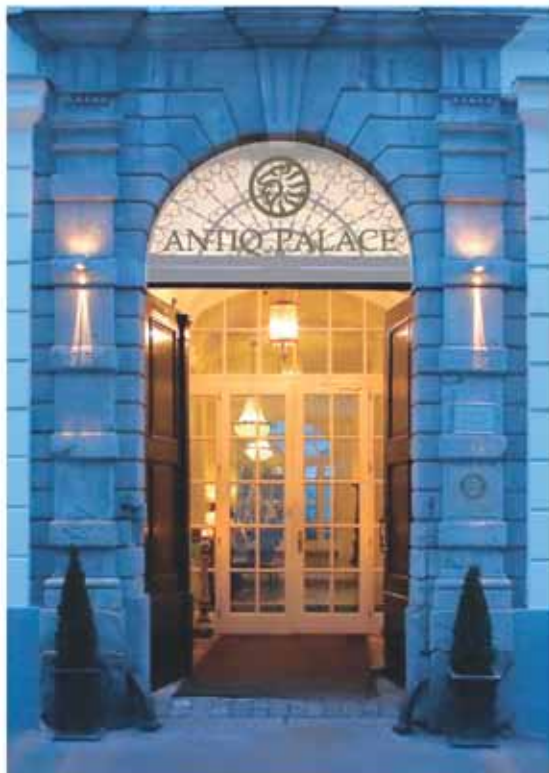
Sabina Šinko, Slovenija / *Slovenia*

Valentina Agostini Pregelj, Slovenija / *Slovenia*

Odprtje razstave / Opening of the exhibition:

19. 7. ob 12.00 / *at 12.00 pm,*

Viteška dvorana Križank / *Knights' Hall, Križanke*



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Conservatory of Music and Ballet Ljubljana

Branimir Slokar, umetniški vodja / *artistic director*



22.–28. 7.

Latica Honda-Rosenberg

violina / violin



Latica Honda-Rosenberg lahko štejemo med prve predstavnike generacije mladih violinistov, ki so se uveljavili v koncertnem svetu. Srebrna medalja na tekmovanju Čajkovskega v Moskvi leta 1998 je mladi violinistki tlakovala pot do mednarodne kariere. Takrat so v strokovni reviji *The Strad* zapisali: »Ob njeni odločnosti in moči takoj pomislimo na Heifetza. Njen glasbeni jezik in njeno igranje sta zgovorna, izrazna, občutljiva in raznolika, na kratko: izvrstna in poživljajoča. Njen raznovrstni repertoar zajema ikonske solistične koncerte iz obdobja baroka ter del drugih skladateljev – od Mozarta, Beethovna, Brahmsa in Čajkovskega do Bartóka, Šostakoviča in Prokofjeva – uživa pa tudi ob izvajanju manj znanih violinskih koncertov. Od leta 2000 Latica Honda-Rosenberg snema ekskluzivno za založbo Oehms Classics. Poleg koncertiranja po vsem svetu je od leta 2003 tudi profesorica za violino na Univerzi za glasbo v Freiburgu, od leta 2009 pa ima tudi profesorsko mesto na Umetniški univerzi v Berlinu.

Latica Honda-Rosenberg is among the foremost representatives of the generation of young violinists now established in concert life. Winning the silver medal at the Tchaikovsky competition in Moscow in 1998 paved the way for an international career. Music magazine The Strad wrote at the time: "Her assurance and strength of will immediately brought Heifetz to mind. Her musical idiom and her playing are eloquent, expressive, sensitive and variegated, or in short: wonderful, uplifting." Her wide repertoire covers Baroque solo concertos and works by other composers ranging from Mozart, Beethoven, Brahms and Tchaikovsky to Bartók, Shostakovich and Prokofiev. She also enjoys playing lesser-known concertos. Since 2000 she has been recording exclusively for the Oehms Classics label. Complementing her worldwide activities on the concert platform, she has held a violin professorship at the Musikhochschule in Freiburg since 2003 and in 2009 was appointed professor at the Berlin University of the Arts.

23.–29. 7.

Wolfram Christ

viola



Wolfram Christ, dolgo časa prva viola berlinskih filharmonikov, prva viola Orkestra Festivala v Luzernu in profesor na Akademiji za glasbo v Freiburgu, se je razvil v visoko cenjenega dirigenta, ki poseblja iskrenost in glasbeno celovitost. Hvalijo ga zaradi njegovih vznemirljivih in občutljivih interpretacij, sodeloval pa je z orkestri na petih celinah. Med letoma 2004 in 2008 je bil Wolfram Christ šef dirigent Komornega orkestra Kurpfalz iz Mannheima. V tem času se je koncertna dejavnost zasedbe doma in v tujini močno povečala, sodelovali pa so tudi z mednarodno uveljavljenimi solisti. Wolfram Christ že dolgo sodeluje s Stuttgartskim komornim orkestrom, pri katerem je bil med letoma 2009 in 2013 prvi gostujoči dirigent. Na začetku leta 2014 je založba Hänssler CLASSIC izdala *Hamburške simfonije* Carla Philippa Emanuela Bacha, posnete z Wolframom Christom in Stuttgartskim komornim orkestrom. Plošča je doživela mednarodni kritični uspeh in velja za najboljšo izvedbo teh del.

Wolfram Christ, long-time first principal viola with the Berlin philharmonic, principal viola of the Lucerne Festival Orchestra and professor at the Hochschule für Musik Freiburg, has become highly regarded as a conductor epitomising sincerity and musical integrity. Praised for his exhilarating and sensitive interpretations, he has worked with orchestras on five continents. Between 2004 and 2008 he was principal conductor of the Kurpfalz Chamber Orchestra Mannheim. In this time he led the ensemble to a period of increased concert activity at home and abroad and collaborated with internationally established soloists. He enjoys a long-term relationship with the Stuttgart Chamber Orchestra and held the post of first guest conductor from 2009 to 2013. Released in early 2014 on the Hänssler CLASSIC label, Wolfram Christ's recording of C.P.E. Bach's Hamburg Symphonies with the Stuttgart Chamber Orchestra has received international critical acclaim and is widely regarded as the finest performance of these works.

19.–24. 7. Jens Peter Maintz violončelo / cello



Nemški violončelist Jens Peter Maintz je študiral pri Davidu Geringasu, se udeleževal mojstrskih tečajev pri velikih čelistih, kot so Heinrich Schiff, Boris Pergamenschikov, Frans Helmerson ter Siegfried Palm, globoko pa je nanj vplival tudi študij komorne glasbe pri Uweju Martinu Haibergu in Walterju Levinu. Leta 1994 je prevetрил glasbeni svet s prvo nagrado na mednarodnem glasbenem tekmovanju ARD, saj ta pred tem že 17 let ni bila podeljena čelistu. Nastopal je kot glavni čelist Nemškega simfoničnega orkestra iz Berlina, po svetu koncertiral kot član slovitega Tria Fontenay, z Wolfgangom Emanuelom Schmidtom ustanovil duet Cello Duello, od leta 2006 pa je glavni violončelist Orkestra Festivala v Luzernu, kamor ga je povabil sam Claudio Abbado. Slovi kot vsestranski solist in zelo iskan komorni glasbenik, od leta 2004 pa kot profesor na Univerzi za umetnost v Berlinu vodi izjemno uspešen razred mladih čelistov.

German cellist Jens Peter Maintz studied with David Geringas and has attended masterclasses with great cellists such as Heinrich Schiff, Boris Pergamenschikov, Frans Helmerson and Siegfried Palm. He has also been deeply influenced by his study of chamber music with Uwe Martin Haiberg and Walter Levin. In 1994 he sent a blast of fresh air through the music world by winning first prize at the ARD International Music Competition, the first cellist to do so for 17 years. He has been the principal cellist of the Deutsches Symphonie-Orchester Berlin and has performed around the world as a member of the famous Trio Fontenay. He founded the cello duo Cello Duello with Wolfgang Emanuel Schmidt and since 2006 has been the principal cellist of the Lucerne Festival Orchestra, on the personal invitation of Claudio Abbado. He is renowned as a versatile soloist and is a highly sought after chamber musician. Since 2004 he has been a professor at the University of the Arts in Berlin, where he teaches an exceptionally successful class of young cellists.

15.–20. 7.

Petru Iuga

kontrabas / double bass



Petru Iuga je profesor na Univerzi za glasbo in upodabljaajoče umetnosti v nemškem Mannheimu in na Univerzi za glasbo v Lozani v Švici. Najprej se je šolal v rodni Romuniji, nato pa ga je Yehudi Menuhin izbral v svojo mednarodno glasbeno akademijo v švicarskem mestu Gstaad. Po nadaljnjem izobraževanju na Visoki šoli za umetnost v Bernu in državnem konservatoriju za glasbo v Parizu je postal član orkestra Ensemble Orchestral de Paris in vodilni kontrabasist v Münchenskem komornem orkestru. Petru Iuga je bil tudi gostujoči solist kontrabasist v Londonskem simfoničnem orkestru. Na mednarodnih tekmovanjih je bil velikokrat nagrajen, denimo, bil je prvi na Mednarodnem tekmovanju kontrabasistov v Markneukirchu v Nemčiji (1999) in na Mednarodnem tekmovanju kontrabasistov v Capbretonu v Franciji (2001). Petru Iuga je kot solist nastopil z večjimi evropskimi orkestri in leta 2009 posnel CD s Kvartetom Carmina.

Petru Iuga holds a professorship at the University of Music and Arts in Mannheim, Germany and at the HEMU of Lausanne in Switzerland. Having received his first training in his native Romania, he was selected by Yehudi Menuhin for the International Menuhin Music Academy in Gstaad (Switzerland). After further training at the Hochschule der Künste in Bern and the Conservatoire National Supérieur de Musique in Paris, he became a member of the Ensemble Orchestral de Paris and principal double bass in the Munich Chamber Orchestra. He has also performed with the London Symphony Orchestra as guest solo double bass. He has won numerous prizes at international competitions, including first prizes at the International Double Bass Competition in Markneukirchen, Germany (1999) and at the Capbreton International Double Bass Competition in France (2001). Petru Iuga has appeared as soloist with major European orchestras and recorded a CD with the Carmina Quartet in 2009.

24.–29. 7.

Emanuel Abbühl

oboa / oboe



Emanuel Abbühl se je rodil v Bernu in študiral obojo pri Andréju Lardrotu in Heinzu Holligerju. Bil je uspešen na veliko mednarodnih glasbenih tekmovanjih, med drugim je bil dobitnik nagrad na tekmovanjih v Ženevi in Pragi. Bil je vodilni oboist v Baselskem simfoničnem in Rotterdamskem filharmoničnem orkestru, isti položaj pa je imel tudi v Londonskem simfoničnem orkestru pod vodstvom sira Colina Davisa, Bernarda Haitinka in Valerija Gergijeva. Nastopal je z orkestri svetovnega slovesa, kot so Orkester Marijinega gledališča, orkester Concertgebouw iz Amsterdama, Filharmonični orkester iz Sankt Peterburga in drugi. Poučeval je na Rotterdamskem konservatoriju in Kraljevi glasbeni akademiji v Londonu, od leta 2005 pa uči na Univerzi za glasbo in upodabljaajoče umetnosti v Mannheimu ter na Akademiji za glasbo v Baslu.

Born in Berne (Switzerland), Emanuel Abbühl studied the oboe with André Lardrot and Heinz Holliger. He has competed successfully in many international music competitions, winning prizes at competitions in Geneva and Prague, among others. He has been principal oboe of the Basel Symphony Orchestra and the Rotterdam Philharmonic Orchestra and has occupied the same position with the London Symphony Orchestra under Sir Colin Davis, Bernard Haitink and Valery Gergiev. He has appeared with world-famous orchestras such as the Mariinsky Theatre Orchestra, Amsterdam's Royal Concertgebouw Orchestra and the St Petersburg Philharmonic Orchestra, among others. He has taught at the Rotterdam Conservatory and the Royal Academy of Music in London. Since 2005 he has taught at the Hochschule für Musik und Darstellende Kunst in Mannheim and at the City of Basel Music Academy.

17.–23. 7.

Felix Renggli flavta / flute



V Baslu rojeni Felix Renggli je študiral flavto pri Gerhardu Hildenbrandu, Aurèlu Nicoletu in Petru-Lukasu Grafu. Je večkratni nagrajenec mednarodnih tekmovanj, po študiju na Akademiji za glasbo v Baslu pa je kot prva flavta igral v orkestrih, kot so Orkester Festivala v Luzernu, Orkester Tonhalle v Zürichu, Evropski komorni orkester in drugi. Kot solist in komorni glasbenik pogosto koncertira po Evropi, Južni Ameriki, Združenih državah, na Japonskem, v Koreji in na Kitajskem, njegov repertoar pa obsega tako klasično komorno glasbo in solistični repertoar kot sodobna dela in izvedbe stare glasbe na izvornih zgodovinskih inštrumentih. Leta 1994 je Renggli prevzel položaj profesorja za flavto in komorno glasbo na Univerzi za glasbo v Baslu, poučeval je na Univerzi za glasbo v mestu Freiburg im Breisgau v Nemčiji, od leta 2014 pa je tudi profesor na Konservatoriju v Luganu.

Born in Basel, Switzerland, Felix Renggli studied the flute with Gerhard Hildenbrand, Aurèle Nicolet and Peter-Lukas Graf. He has won prizes at numerous international competitions. After graduating from the City of Basel Music Academy he played as principal flute in orchestras such as the Lucerne Festival Orchestra, the Tonhalle Orchestra in Zurich and the European Chamber Orchestra, among others. He has given frequent concerts as a soloist and chamber musician throughout Europe and in South America, the United States, Japan, Korea and China. His repertoire covers both the classical chamber and solo repertoire and contemporary works and also includes performances of early music on historical instruments. In 1994 he was appointed professor of flute and chamber music at the Hochschule für Musik in Basel. He has also taught at the Hochschule für Musik in Freiburg (Germany), while since 2014 he has taught at the Conservatorio della Svizzera Italiana in Lugano (Switzerland).

17.–23. 7.

François Benda

klarinet / clarinet



François Benda se je rodil v glasbeno družino v Braziliji, nato pa je klarinet, kompozicijo in dirigiranje študiral v Gradcu in Ženevi, kjer je kot solist leta 1988 tudi debitiral. Leta 1991 je v Rimu prejel nagrado premio internazionale per le arti dello spettacolo, danes pa koncertira v najprestižnejših svetovnih koncertnih dvoranah, kot so Berlinska filharmonija, dunajski Musikverein in Concertgebouw v Amsterdamu, ter kot solist nastopa z vodilnimi orkestri. Je zelo iskan glasbenik tako v solistični vlogi kot komornih zasedbah in redno gostuje na mednarodnih festivalih. Njegov repertoar se giblje od klasičnih koncertov do sodobne glasbe, vse pogosteje pa nastopa tudi v vlogi dirigenta. Poleg solističnih in dirigentskih aktivnosti opravlja še delo profesorja na Univerzi za umetnost v Berlinu, poučuje pa tudi na Akademiji za glasbo v Baslu.

Born into a musical family in Brazil, François Benda went on to study clarinet, composition and conducting in Graz and Geneva, debuting as a soloist in the latter city in 1988. In 1991 he was awarded the Premio Internazionale per le Arti dello Spettacolo Gino Tani in Rome. Today he performs in the world's most prestigious concert halls, including the Philharmonie in Berlin, the Musikverein in Vienna and the Concertgebouw in Amsterdam, and appears as a soloist with leading orchestras. He is a highly sought after musician, both as a soloist and in chamber ensembles, and performs regularly at international festivals. His repertoire ranges from classical concertos to contemporary music and increasingly frequently he also takes the role of conductor. Alongside his activities as a soloist and conductor, he is a professor at the University of the Arts in Berlin and also teaches at the City of Basel Music Academy.

17.–21. 7.

Eckart Hübner

fagot / bassoon



Eckart Hübner je najprej končal študij fagota v Hannoveru pri Klausu Thunemannu, nato pa še študij dirigiranja na Visoki šoli za glasbo in gledališče v Leipzigu pri profesorju Rohdeju. Kot glavni fagotist je nastopil z Dortmundskimi filharmoniki in Badensko državno kapelo, leta 1990 pa se je pridružil Simfoničnemu orkestru SWR. Leta 1987 je prejel nagrado na državnem tekmovanju Deutscher Musikwettbewerb, v okviru projekta Bundesauswahl pa je bil izbran v »platformo za mlade soliste«. Nastopa tako v solistični vlogi kot različnih komornih zasedbah, portal Klassik Heute je zapisal, da je Hübner »eden najbolj priznanih evropskih fagotistov«, v zadnjem času pa je vse bolj iskan tudi kot dirigent. Med letoma 1995 in 1997 je poučeval v Baslu, od 1997 pa uči na Univerzi za umetnost v Berlinu.

Eckart Hübner studied the bassoon in Hanover with Klaus Thunemann and then went on to study conducting at the Hochschule für Musik und Theater in Leipzig with Volker Rohde. Having been principal bassoon of the Dortmund Philharmonic Orchestra and the Badische Staatskapelle in Karlsruhe, he joined the SWR Symphony Orchestra in 1990. In 1987 he won a prize at the national Deutscher Musikwettbewerb competition and was selected for the "platform for young soloists" as part of the Bundesauswahl project. He performs both as a soloist and in a variety of chamber ensembles. Classical website Klassik Heute has described him as "one of the most distinguished European bassoonists", while in recent years he is also increasingly sought after as a conductor. From 1995 to 1997 he taught in Basel. Since 1997 has taught at the University of the Arts in Berlin.

22.–28. 7.

Aleksandar Madžar

klavir / piano



V Beogradu rojeni pianist Aleksandar Madžar je svoje glasbeno izobraževanje začel pri Gordani Malinović in nadaljeval pri Arbu Valdmi, Eliso Virsaladze in Danielu Blumenthalu. Je prejemnik nagrad mednarodnih tekmovanj v Ženevi, Leedsu, na tekmovanju Ferruccio Busonija in Umberta Michellija, leta 1990 pa je debitiral z Berlinskimi filharmoniki. Sodeloval je s številnimi velikimi glasbenimi imeni, med katerimi so André Previn, Marcello Viotti, Paavo Järvi in Andris Nelsons, redno koncertiral po vsej Evropi, karierna pot ga je zanesla tudi v Severno in Južno Ameriko, Južno Afriko, Avstralijo in na Daljni vzhod, maestro Zubin Mehta pa ga je izbral za solista na 60-letnici svojega sodelovanja z orkestrom Beograjske filharmonije. Aleksandar Madžar redno predava na mojstrskih tečajih, sicer pa poučuje na Kraljevem konservatoriju v Bruslju.

The Belgrade-born pianist Aleksandar Madžar began his musical education with Gordana Malinović and continued it with Arbo Valdmi, Eliso Virsaladze and Daniel Blumenthal. He has won several prizes at international piano competitions (including the Geneva, Leeds, Ferruccio Busoni and Umberto Micheli competitions). He made his debut with the Berlin Philharmonic in 1990. He has worked with numerous famous musical names, among them André Previn, Marcello Viotti, Paavo Järvi and Andris Nelsons, and gives regular concerts throughout Europe. His career has also taken him to North and South America, South Africa, Australia and the Far East, while conductor Zubin Mehta personally chose him to be the soloist at the concert marking the 60th anniversary of his first appearance with the Belgrade Philharmonic Orchestra. Aleksandar Madžar teaches at the Royal Conservatory in Brussels and gives regular masterclasses.

6.–8. 8.

Matthias Höfs

trobenta / trumpet



Matthias Höfs je pri samo 18 letih postal solist trobentač v Državnem filharmoničnem orkestru v Hamburgu, kjer je 16 let užival v fascinantnem svetu opere. Hkrati se je Höfs pridružil zasedbi German Brass, s katero še vedno žanje uspehe po vsem svetu. Od njihovega prvega koncerta leta 1985 zase in za svoje kolege piše in pripravlja aranžmaje, ki presegajo žanrske meje in še naprej navdihujejo svet trobil. Matthias Höfs je bil vedno pionirskega duha in vztrajno širi obzorja svojega inštrumenta, tudi s tesnim sodelovanjem z drugimi skladatelji, ki jih navdihujeta njegova virtuoznost brez primere in veselje do eksperimentiranja. Od leta 2000 je profesor na Univerzi za glasbo in gledališče v Hamburgu, kjer s svojo vnamo navdušuje študente, pri čemer ve, kako jim predati strast do svojega inštrumenta. Oktobra 2016 so German Brass prejeli nagrado ECHO Klassik – eno najpomembnejših nagrad za domače in tuje glasbenike.

At the age of just eighteen, Matthias Höfs became solo trumpeter of the Philharmonic State Orchestra in Hamburg, where he enjoyed the fascinating world of opera for sixteen years. At the same time he became a member of the German Brass ensemble, with which he continues to achieve worldwide success. Since their first concert in 1985, he has been writing arrangements for his colleagues and himself which span more than one genre and continue to inspire the world of brass. Matthias Höfs has always been a pioneering spirit who has consistently widened the horizons of his instrument, not least through close cooperation with other composers, who are inspired by his incomparable virtuosity and love of experimentation. Since 2000 he has been a professor at Hamburg University of Music and Theatre, where he continues to inspire his students with his enthusiasm and passion for his instrument. In October 2016 German Brass was awarded with the ECHO Klassik – one of the most prestigious awards for national and international musicians.

15.–21. 7.

Radovan Vlatković

rog / horn



Radovan Vlatković, eden vodilnih instrumentalistov svoje generacije, je kot solist, studijski glasbenik in učitelj, ki si prizadeva za popularizacijo roga, prepotoval svet. Prejel je številne nagrade na državnih in mednarodnih tekmovanjih, med drugim prvo nagrado na tekmovanju ARD v Münchnu leta 1983, ki je bila hornistu podeljena prvič po štirinajstih letih. Od leta 1982 do leta 1990 je bil vodilni rog v Berlinskem radijskem simfoničnem orkestru (danes Nemški simfonični orkester) pod vodstvom maestrov Riccarda Chaillyja in Vladimirja Aškenazija. Kot solist je nastopal s številnimi uglednimi simfoničnimi in komornimi orkestri, maja leta 2008 pa je skupaj z bremenskimi filharmoniki premierno odigral koncert za rog, ki ga je za zanj napisal in dirigiral sloviti Krzysztof Penderecki. Radovan Vlatković je leta 2014 postal častni član Kraljeve akademije za glasbo (Hon RAM) – to čast ima samo 300 uglednih glasbenikov z vsega sveta.

One of the leading instrumentalists of his generation, Radovan Vlatković has travelled the globe performing extensively as a soloist and popularising the horn as recording artist and teacher. He is the recipient of many first prizes in national and international competitions, including the ARD Competition in Munich in 1983 – the first to be awarded to a horn player for fourteen years. From 1982 until 1990 he served as principal horn with the Berlin Radio Symphony Orchestra (now the Deutsches Symphonie-Orchester Berlin) under Riccardo Chailly and Vladimir Ashkenazy. He has appeared as soloist with many distinguished symphony and chamber orchestras. In May 2008 he premiered the Horn Concerto written for him by Krzysztof Penderecki together with the Bremen Philharmonic, with the composer conducting. In 2014 he was made an Honorary Member of the Royal Academy of Music (Hon RAM), an honour bestowed upon just 300 distinguished musicians worldwide.

17.–22. 7.

Jörgen van Rijen

pozavna / trombone



Jörgen van Rijen je vodilni pozavnist v Kraljevem orkestru Concertgebouw. Iskan je tudi kot solist, izjemno predan promoviranju svojega inštrumenta, razvijanju novega repertoarja za pozavno in predstavljanju obstoječega repertoarja širšemu občinstvu. Je strokovnjak za sodobno in baročno pozavno. Kot solist je nastopal v večini evropskih držav ter v Združenih državah, Kanadi, na Japonskem, Kitajskem, v Koreji, Rusiji, Singapurju in Avstraliji, koncerte pa je igral s številnimi svetovnimi orkestri. Leta 2004 je prejel nizozemsko nagrado za glasbo, najvišjo nagrado na področju glasbe, ki jo podeljuje nizozemsko ministrstvo za kulturo. V oceni njegove prve zgoščenke so v glasbeni reviji Luister zapisali: »V zvoku, dinamiki, barvi, glasbenem razumevanju in izraznosti je van Rijen brez primere ...« Van Rijen uči na Amsterdamskem konservatoriju in je tudi mednarodni gostujoči profesor na Kraljevi akademiji za glasbo v Londonu.

Principal trombonist of the Royal Concertgebouw Orchestra, Jörgen van Rijen is also much in demand as a soloist with a special commitment to promoting his instrument, developing new repertoire for the trombone and bringing the existing repertoire to a broader audience. He is a specialist on both the modern and Baroque trombone. He has performed as a soloist in most European countries, as well as the United States, Canada, Japan, China, Korea, Russia, Singapore and Australia and performed concertos with orchestras around the world. In 2004 he was awarded the Netherlands Music Prize, the highest distinction in the field of music, by the Dutch Ministry of Culture. In a review of his first CD, the music magazine Luister wrote: "In sound, dynamics, colour, musical understanding and expressiveness, Van Rijen is unequalled..." He currently teaches at the Amsterdam Conservatory and has been appointed International Visiting Professor at the Royal Academy of Music, London.

KONCERTI PROFESORJEV CONCERTS BY TEACHERS

Vstopnice / Tickets: 9 €

23. 7., Narodna galerija
National Gallery

Koncert profesorjev pihal
Wind teachers' concert

Felix Renggli, flavta / *flute*
Emanuel Abbühl, oboa / *oboe*
François Benda, klarinet / *clarinet*
Eckhart Hübner, fagot / *bassoon*
Zora Slokar, rog / *horn*
Elina Gotsouliak, klavir / *piano*

Program / Programme:
W. A. Mozart, F. Poulenc, M. Musorgski

24. 7., Narodna galerija
National Gallery

Koncert profesorjev godal
String teachers' concert

Latica Honda-Rosenberg, violina / *violin*
Wolfram Christ, viola / *viola*
Jens Peter Maintz, violončelo / *cello*
Keiko Tamura, klavir / *piano*
Vladimir Mlinarič, klavir / *piano*

Program / Programme:
F. Schubert, J. W. Kalliwoda, Z. Kodaly, F. Schubert,
E. von Dohnányi

25. 7., Narodna galerija
National Gallery

Aleksandar Madžar
klavir / *piano*

5. 8., Narodna galerija
National Gallery

Koncert profesorja trobente
Trumpet teachers' concert

Mathias Höfs, trobenta / *trumpet*
Sarah Christian, violina / *violin*
Jano Lisboa, viola / *viola*
Samuel Lutzker, violončelo / *cello*
Paul Rivinius, klavir / *piano*

Program / Programme:
W. A. Mozart

KONCERTI ŠTUDENTOV CONCERTS BY STUDENTS

Brezplačne vstopnice / Free tickets

20.–28. 7.
Konservatorij za glasbo in balet
Ljubljana / Conservatory of Music
and Ballet Ljubljana



15. 7. ob 20.00 / at 8.00 pm
Cankarjev dom

MAHLERJEVA 2. SIMFONIJA, V MAHLERJEVEM MESTU

MAHLER'S SECOND SYMPHONY, IN MAHLER'S CITY

VALENTINA FARCAS

sopran / soprano

BETTINA RANCH

mezzosopran / mezzo-soprano

**Orkester Slovenske filharmonije
 Slovenian Philharmonic Orchestra**

**Zbor Slovenske filharmonije
 Slovenian Philharmonic Choir**

**Komorni zbor Megaron
 Megaron Chamber Choir**

Hansjörg Albrecht, dirigent / *conductor*

Program / *Programme:*

G. Mahler: Simfonija št. 2 / *Symphony No. 2*

Mahlerjeva veličastna *Simfonija št. 2*, imenovana tudi »Vstajenje«, je bila že za časa skladateljevega življenja eno njegovih najbolj priljubljenih del, poslušalce pa navdušuje še danes. Gustav Mahler jo je začel skladati kmalu po svoji prvi simfoniji, in sicer je prvi stavek nastal nekaj mesecev kasneje kot samostojna simfonična pesnitev. Skladbo je pozneje nekoliko spremenil, dodal vmesne stavke simfonije, zanj največji izziv pa je bil sklepni del – Finale. Šele leto pozneje je ob smrti prijatelja, dirigenta Hansa von Bülowa, na mašni zadušnici zaslišal koral v izvedbi zbora in orgel. Kot je sam dejal: »Zatopljen v razmišljanje o svoji simfoniji sem nenadoma zaslišal zbor, ki je pel Klopstockov koral Vstajenje. Zadelo me je kot strela in vse v moji duši je bilo v trenutku jasno: na tak preblisk čaka ustvarjajoči! To je božje spočetje! In tako se mi vselej dogaja: Samo če doživim, 'ustvarjam' glasbo, in le če 'ustvarjam' glasbo, doživim.« V celoti je bilo delo krstno izvedeno šele decembra 1895 v Berlinu, pod taktirko Mahlerja, ki je bil med drugim tesno povezan s Filharmonično družbo, katere dirigent je bil v letih 1881 in 1882. Na julijskem koncertu jo bodo pod dirigentskim vodstvom Hansjörga Albrechta, sicer rednega gosta največjih evropskih glasbenih središč, izvedli Orkester in Zbor Slovenske filharmonije ter Komorni zbor Megaron. V solističnih vlogah bosta nastopili v Bukarešti rojena sopranistka Valentina Farcas, ki svoj talent dokazuje tako v opernih kot koncertnih vlogah, in nemška mezzosopranistka Bettina Ranch, gostja velikih opernih hiš v Berlinu, Hamburgu, Bologni, Amsterdamu in drugje.

Mahler's magnificent Symphony No. 2, also known as the "Resurrection Symphony", was one of the composer's most popular works, even during his lifetime, and continues to delight listeners today. Gustav Mahler began composing his second symphony just a few months after completing his first. He originally wrote the music that was to become the first movement of the new symphony as a single-movement symphonic poem. He subsequently made alterations to the piece and added the other movements, but the biggest challenge remained the Finale. A year later, at a memorial service for his friend Hans von Bülow, the great conductor, Mahler heard the choir and organ perform a chorale. Of this experience he wrote: "Absorbed in thought about my symphony, I suddenly heard the choir singing Klopstock's Resurrection chorale. It was as if I had been struck by lightning. Everything was revealed to me clear and plain: such is the flash for which the creator waits! Such is divine inspiration! That's how it always is with me: I only compose when I truly experience something, and I only experience it when I create." The complete work was premiered in Berlin in December 1895, with Mahler himself conducting the Berlin Philharmonic Orchestra, whose conductor he had been between 1881 and 1882 and with which he maintained a close connection. It will be performed this July by the Slovenian Philharmonic Orchestra and Choir and the Megaron Chamber Choir, conducted by Hansjörg Albrecht, who is a regular guest in Europe's most important musical centres. The soloists will be the Bucharest-born soprano Valentina Farcas, who in addition to her opera engagements can also be heard on the concert stage, and the German mezzo-soprano Bettina Ranch, a regular guest of major opera houses in Berlin, Hamburg, Bologna, Amsterdam and elsewhere.

Vstopnice / Tickets: 39, 35, 29, 19 €



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2019. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2019 Ljubljana Festival.*



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

**Fondazione Nazionale
della Danza**

ATERBALLETO

Bach Project – Baletni diptih
Ballet Diptych

Sarabande

Jiří Kylián, koreograf / choreographer

Domus Aurea

Diego Tortelli, koreograf / choreographer

V Ljubljano prihaja Aterballetto, italijanska plesna družba, ki je od ustanovitve leta 1977 zaradi izjemne kakovosti pridobila mednarodni sloves. Predstavili se bodo z dvema koreografijama, ki ju združuje ime Bach Project. Rdeča nit projekta je Bachova glasba, ob njeni spremljavi pa raziskuje odnos med plesom in glasbo oziroma med klasično kompozicijo in njeno sodobno preobleko. Prvo delo, Sarabande, je leta 1990 ustvaril Jiří Kylián kot »poskus s koreografskimi sredstvi« – kot črno-belo skico, ki jo dokončajo in pobarvajo misli in domišljija gledalca. Čeprav je izhodišče dela izrazito intelektualne narave, njegov izid določajo čustvene energije. Bachova glasba, s svojo popolno zgradbo in božansko vizijo, ni interpretirana – in tudi ne potrebuje nobene interpretacije. Kar pa se tiče baleta: kontrast med glasbo in plesom/zvokom ustvarja senzualno igrišče za človeška razmerja in nagone. Drugo delo, Domus Aurea, je ustvaril mladi koreograf Diego Tortelli, pri iskanju popolnosti pa se mu pridružuje vizualni umetnik Massimo Uberti, ki z linijami neonskih luči ustvarja domovanje za plesalce.

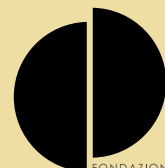
Ljubljana is proud to welcome the Italian dance company Aterballetto, founded in 1977 and with an international reputation for remarkable artistic quality. The company will perform two pieces under the common name Bach Project. The common thread of the project is the music of J. S. Bach, to the accompaniment of which the dancers explore the relationship between dance and music, or between classical composition and its modern transformation. The first work, Sarabande, created in 1990, was conceived by Jiří Kylián as "a venture by means of choreography" – like a black-and-white sketch to be completed and coloured in the mind and fantasy of the observer. And, although their starting point is of a clearly intellectual nature, the result itself is determined by emotional energies. Bach's music, with its perfect structure and divine vision, is not interpreted – does not need any interpretation. As for this ballet, the contrast between music and dancing/sounds is like a sensory playground for human relations and instincts. The second piece, entitled Domus Aurea, is the work of the young choreographer Diego Tortelli, who is joined in his quest for perfection by the visual artist Massimo Uberti, who uses the lines of neon lights to create a home for the dancers.

Vstopnice / Tickets: 29, 25 €

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

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17. 7. ob 20.00 / at 8.00 pm
Cankarjev dom

**MÜNCHENSKI
RADIJSKI ORKESTER
THE MUNICH RADIO
ORCHESTRA**

**ZBOR BAVARSKEGA
RADIA
BAVARIAN RADIO
CHORUS**

Ivan Repušić, dirigent / conductor

Program / Programme:

M. Glinka: Uvertura k operi Ruslan in Ljudmila
Overture to Ruslan and Ludmila

P. I. Čajkovski: Zbor deklet iz opere Jevgenij Onegin
Chorus of Maidens from Eugene Onegin

A. Borodin: Polovski plesi iz opere Knez Igor
Polovtsian Dances from Prince Igor

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

R. Leoncavallo: »Don, din, don, suona vespero«, zbor iz opere Glumači / *Chorus from I Pagliacci*

G. Puccini: »Perché tarda de la luna«, zbor iz opere Turandot / *Chorus from Turandot*

G. Puccini: »Coro a bocca chiusa«, zbor iz opere Madama Butterfly / *Chorus from Madama Butterfly*

P. Mascagni: »Gli Aranci Olegnano«, zbor iz opere Kmečka čast / *Chorus from Cavalliera Rusticana*

G. Verdi: »Fuoco di gioia«, zbor iz opere Otello
Chorus from Othello

G. Verdi: »Ballabile« iz tretjega dejanja opere Otello
from Act III Othello

G. Verdi: »Patria oppressa«, zbor iz opere Macbeth
Chorus from Macbeth

G. Verdi: Uvertura k operi Nabucco / *Overture to Nabucco*

G. Verdi: Nabucco »Va, pensiero«, zbor iz opere Nabucco / *Chorus from Nabucco*

R. Wagner: Preludij k tretjemu dejanju opere Lohengrin / *Lohengrin: Prelude to Act III*

R. Wagner: Poročna koračnica iz opere Lohengrin
Bridal Chorus from Lohengrin

R. Wagner: Zbor romarjev iz opere Tannhäuser
Pilgrims' Chorus from Tannhäuser

Ustanovitev Zbora Bavarskega radia sega v leto 1946. Zasedba uživa mednarodno slavo zaradi izredne slogovne raznovrstnosti, saj pokrivajo širok spekter zborovskega repertoarja: od srednjeveških motetov do sodobnih del, od oratorijev do opernih del. Gostovali so v Aziji in na najboljših evropskih festivalih, kot sta salzburški in lucernski. Za svoje zgoščenske so prejeli vrsto nagrad, med drugim ECHO Klassik leta 2014, OPUS 2018, grammy ipd. Münchenski radijski orkester, ustanovljen leta 1952, še danes zavzema osrednje mesto v nemški glasbi zaradi svoje vsestranskosti, ohranjanja visokih umetniških standardov ter dejavnosti, ki segajo od izvajanja sakralne glasbe 20. in 21. stoletja do izobraževalnih koncertov za otroke in mladostnike ter koncertnih izvedb klasične filmske glasbe. V svoji sedeminšestdesetletni zgodovini je imel orkester devet glavnih dirigentov, vključno s hrvaškim dirigentom Ivanom Repušičem, ki ga vodi od leta 2017. Pod njegovo taktirko bo orkester v Ljubljani nastopil skupaj z Zborom Bavarskega radia.

The Bavarian Radio Chorus was founded in 1946. Famed throughout the world for its extraordinary stylistic versatility, the ensemble covers a broad spectrum of the choral repertoire: from medieval motets to contemporary works and from oratorios to opera. The Bavarian Radio Chorus has performed in Asia and made guest appearances at the most prestigious European festivals, including Salzburg and Lucerne. It has received numerous prizes for its recordings, including a Grammy, an ECHO Klassik award (2014) and an OPUS award (2018). Founded in 1952, the Munich Radio Orchestra still occupies a prominent place in Germany's musical landscape today, thanks to its versatility,

consistently high artistic standards and activities ranging from performances of 20th- and 21st-century sacred music to educational outreach concerts for children and young adults and live performances of classic film scores. The orchestra has had nine principal conductors over the course of its 67-year history, including, since 2017, Croatian conductor Ivan Repušić, who will conduct the orchestra and the Bavarian Radio Chorus in their Ljubljana appearance.

Vstopnice / Tickets: 39, 35, 29, 19 €

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

Sponzor / Sponsor:

TRIMO

Intervju z Ivanom Repušičem, stran 18.
Interview with Ivan Repušić, page 18.



BEOGRAJSKI KOMORNI ZBOR BELGRADE CHAMBER CHOIR

Vladimir Marković, dirigent / *conductor*

Program / *Programme:*

- A. Gavanski:** Oče naš
- K. Stanković:** Oktoih: Gospodi vozvah;
Da ispravitjsja
- A. Fjodorović Ljvov:** Večeri tvojeja tajnija
- S. Hristić:** Svjati bože
- K. Manojlović:** Tebe pojem
- P. Česnokov:** Sovjet prevječniji
- V. Sokolov:** Veličit duša moja gospoda
- M. Govedarica:** Suguba jektenija; Tjelo Hristovo
- P. Česnokov:** Spasenije sodjela
- V. Simić:** Skaži mi, gospodi (Psalm 39)
- V. Milosavljević:** Molitva Davidova (Psalm 86)
- P. Česnokov:** Spasi, bože, ljudi tvoja
- S. Mokranjac:** Opelo

18. 7. ob 20.00 / *at 8.00 pm*

Cerkev sv. Jakoba / *St James's Church*

Beograjski komorni zbor sestavlja dvajset vidnih profesionalnih glasbenikov. Ustanovljen je bil leta 1966, poleg številnih nastopov v Srbiji pa je Beograjski komorni zbor gostoval tudi v Rusiji, Nemčiji, Grčiji, Črni gori, Belorusiji, Bosni in Hercegovini ter na Madžarskem in Češkem. Leta 2004 so nastopili na priznanem Moskovskem velikonočnem festivalu, kar do tedaj ni uspelo še nobenemu zboru iz Srbije. Deset let kasneje so nastopili tudi na uglednem Velikonočnem festivalu v Brnu, in sicer v Katedrali sv. Petra in Pavla. Na beograjskem glasbenem festivalu BEMUS so izvedli svetovno premiero skladbe Ozvezdja za 12 pevcev in elektroniko, sodobnega skladatelja Vladana Radovanovića. Na njihovem repertoarju lahko v veliki meri zasledimo starejša sakralna glasbena dela, vokalna ali vokalno-instrumentalna dela evropske glasbene dediščine kot tudi dela sodobnih skladateljev. Zboru od ustanovitve dirigira Vladimir Marković, ki je dejaven tudi kot glasbeni producent, aranžer in skladatelj. Od leta 1986 piše glasbo za film, televizijo in gledališče in se povezuje s pomembnimi gledališkimi režiserji, kot so Dejan Mijač, Darko Bajić, Branko Pleše in drugi. Njegov dolgoletni sodelavec je Dušan Kovačević, eden največjih dramatikov tega prostora. Vladimir Marković je dobitnik številnih nagrad in priznanj za svoje glasbeno ustvarjanje.

The Belgrade Chamber Choir is made up of twenty prominent professional musicians. Founded in 1966, the choir has performed in Russia, Germany, Greece, Montenegro, Belarus, Bosnia and Herzegovina, Hungary and the Czech Republic, in addition to numerous performances in Serbia. In 2004 the choir appeared at the prestigious Moscow Easter Festival, becoming the first Serbian choir ever to do so. Ten years later this was followed by an appearance at the famous Brno Easter Festival in the Cathedral of Saints Peter and Paul. At the Belgrade Music Festival - BEMUS they performed the world premiere of composition Constellations for 12 voices and electronics by contemporary composer Vladan Radovanović. The Belgrade Chamber Choir's wide-ranging repertoire includes early church music, vocal and vocal-instrumental works from the European musical tradition and works by modern composers. Since its foundation, the choir has been directed by Vladimir Marković, who is also active as a producer, arranger and composer. He has been composing music for film, television and the theatre since 1986 and has worked with important theatrical directors such as Dejan Mijač, Darko Bajić, Branko Pleše, among others, and has enjoyed a long collaboration with Dušan Kovačević, one of the region's greatest dramatists. Vladimir Marković has won numerous prizes and accolades for his music.

Vstopnice / Tickets: 19 €

Častna pokroviteljica je veleposlanica Republike Srbije nj. eksc. gospa Zorana Vlatković. The official patron of the event is Her Excellency Zorana Vlatković, Ambassador of the Republic of Serbia.

Sponzor / Sponsor:





19. 7. ob 20.00 / at 8.00 pm
Viteška dvorana / Knights' Hall
Križanke

IGOR ŠKERJANEC

violončelo / cello

VLADIMIR MLINARIČ

klavir / piano

Program / Programme:

A. Vivaldi: Sonata za violončelo in klavir v e-molu, RV 40 / *Cello Sonata in E minor, RV 40*

L. van Beethoven: Sonata za violončelo in klavir št. 2 v g-molu, op. 5 št. 2 / *Cello Sonata No. 2 in G minor, Op. 5 No. 2*

L. M. Škerjanc: Pet liričnih melodij za violončelo in klavir / *Five lyrical melodies for cello and piano*

J. Brahms: Sonata za violončelo in klavir št. 1 v e-molu, op. 38 / *Cello Sonata No. 1 in E minor, Op. 38*

Z deli Vivaldija, Beethovna, Škerjanca in Brahmsa bosta v Viteški dvorani v duetu nastopila violončelist Igor Škerjanec in pianist Vladimir Mlinarič. Škerjanec kot solist deluje v Orkestru Slovenske filharmonije, poleg tega pa kot komorni glasbenik in solist različnih drugih orkestrrov nastopa doma in v tujini. Še posebno vidno je njegovo delo v triu Luwigana, s katerim je prepotoval že skoraj vso Evropo in Severno Ameriko. V triu Luwigana deluje tudi drugi glasbenik tega koncertnega večera, Vladimir Mlinarič. Kot solist in član različnih komornih zasedb nastopa v večjih evropskih središčih, v Združenih državah, Kanadi, Rusiji, Čilu in na Kitajskem. Tako Mlinarič kot Škerjanec sta prejemnika Betettove nagrade Društva slovenskih glasbenih umetnikov in Župančičeve nagrade mesta Ljubljana.

The cello and piano duo Igor Škerjanec and Vladimir Mlinarič appear in the Knights' Hall with a programme consisting of works by Vivaldi, Beethoven, Škerjanc and Brahms. A soloist with the Slovenian Philharmonic Orchestra, Igor Škerjanec is also active as a chamber musician and a soloist with various other orchestras both in Slovenia and abroad. Of particular note is his work with the Trio Luwigana, with which he has travelled over almost the whole of Europe and North America. The other musician at this evening's concert, Vladimir Mlinarič, has also been a member of the Trio Luwigana. As a soloist and a member of various chamber ensembles, he has performed in the major musical centres of Europe, United States, Canada, Russia, Chile and China. Both Mlinarič and Škerjanec are recipients of the Society of Slovene Musical Artists' Betetto Award and the City of Ljubljana's Župančič Award.

Vstopnice / Tickets: 14 €

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SONGS OF WARS I HAVE SEEN

Inscenirani koncert na tekste
Gertude Stein / *Staged concert
with words by Gertrude Stein*

Heiner Goebbels, režiser in skladatelj
director and composer

Mednarodni orkester Ljubljana
Ljubljana International Orchestra

Živa Ploj Peršuh, dirigentka / *conductor*

Program / *Programme:*
Bo objavljen naknadno / *TBA*

19. 7. ob 20.00 / *at 8.00 pm*
SNG Opera in balet Ljubljana
SNG Opera & Ballet Ljubljana

Heiner Goebbels sodi med najpomembnejše predstavnike sodobne glasbene in gledališke scene. Njegove skladbe za ansamble in velike orkestre, ki jih je izdal Ricordi Berlin, se trenutno izvajajo po vsem svetu, kot tudi več njegovih glasbenih gledaliških del in uprizoritvenih koncertov. Najvznemirljivejša spodbuda k izvajanju skladbe »Songs of Wars I Have Seen« je najprej misel skladatelja Heinerja Goebbelsa o zamisli in kreiranju te kompozicije na tekste Gertrude Stein, kakor jo je podal v enem izmed intervjujev: »Ona (Gertrude Stein) v svoji knjigi govori kot sosedje o vseh in o vsem, ter to kombinira s svojimi osebnimi komentarji o hrani, psu, vremenu in s svojimi osebnimi političnimi pogledi o Američanih, Francozih, ujetnikih v Nemčiji. Če berete njeno knjigo in verjetno, če poslušate to mojo skladbo, je najboljša stvar ta, da se lahko čisto osebno odločite o tem, kam, med osebnimi prepričanji in splošnimi političnimi ter socialnimi stališči, je usmerjena vaša lastna misel. Uprizoritveni koncert bodo izvajali člani Mednarodnega orkestra Ljubljana v sklopu projekta Jump Start, ki 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 umetniki. Letošnji gost je nemški skladatelj in režiser, Heiner Goebbels.

Heiner Goebbels is one of the most important exponents of the contemporary musical and theatrical scene. His compositions for ensembles and large orchestras, published by Ricordi Berlin, are currently performed throughout the world, as are several of his music theatre works and staged concerts. Perhaps the most exciting incentive to perform Songs of Wars I Have Seen is to hear composer Goebbels's thoughts on the concept and creation of this work, which is based on a text by Gertrude Stein. As he explained in a recent interview: "In (Stein's) book it's like neighbours talking about everything, and she combines very personal comments on food, on her dog, on the weather, with very political statements on the Americans and the Italians and the French and the prisoners in Germany. And the nice thing is that when you read this book – and probably when you hear this composition – you have to decide yourself, what is your own focus, between this relationship of your personal point of view and the political and social point of view." The staged concert will be performed by members of the Ljubljana International Orchestra as part of the Jump Start project, which offers talented young musicians the opportunity to participate in an international training residency of the highest calibre. Each year, in conjunction with the Triple Bridge European Career Centre for Artists and the Music Up Close Network, it gives young musicians from all over Europe the opportunity to benefit from a unique musical association with renowned artists. This year's guest is the German composer and director Heiner Goebbels.

Vstopnice / Tickets: 19, 14 €



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22. 7. ob 20.00 / at 8.00 pm
Narodna galerija / National Gallery

MOSKOVSKI KOMORNI ORKESTER MUSICA VIVA MOSCOW CHAMBER ORCHESTRA "MUSICA VIVA"

Aleksander Rudin, violončelo, klavir in dirigent
cello, piano and conductor

Solista / Soloist:

Elena Korzenevič, violina / *violin*

Emin Martirosian, violončelo / *cello*

Program / Programme:

J. Haydn: Koncert za violino in klavir v F-duru,
 Hob. XVIII:6 / *Concerto for violin and piano in*
F major, Hob. XVIII:6

N. Kraft: Concertino za dva violončela in orkester
 v C-duru / *Concertino in C major for two cellos*
and orchestra

A. Arensky: Variacije na temo Čajkovskega, op. 35a
Variations on a Theme by Tchaikovsky, Op. 35a

Zgodba moskovskega komornega orkestra Musica Viva sega v leto 1978, ko je violinist in dirigent Viktor Kornačev oblikoval zasedbo, sestavljeno iz devetih mladih diplomantov moskovskih glasbenih akademij, v desetih letih pa je zrasla v orkester. Ime, ki v latinščini pomeni živa glasba, je orkestru nadel njegov sedanji vodja Aleksander Rudin, pod njegovim vodstvom pa se je uvrstil med najboljše ruske orkestre. Še posebno zbrano se posvečajo različnim izvajalskim praksam, saj se vedno poskušajo čim bolj približati stilu, ki si ga je zamislil skladatelj. Njihov repertoar obsega različne glasbene žanre, posebno pozornost namenjajo pozabljenim mojstrovinam, obenem pa ne zapostavljajo del sodobnih skladateljev. Rudin, ki bo prevzel vodenje orkestra tudi v Slovenski filharmoniji, na koncertih igra tako na violončelo kot violo da gamba, saj igra glasbo romantike na tradicionalen način, pri baročni in klasicistični glasbi pa sledi historično pravilni izvedbi.

The story of the Moscow Chamber Orchestra Musica Viva dates back to 1978, when violinist and conductor Viktor Kornachev founded a musical ensemble of nine young graduates of Moscow's music academies. Ten years later, the ensemble had grown into a fully fledged orchestra. Under current director Alexander Rudin – who also gave the group its name Musica Viva – Latin for "living music" – it has become a formidable musical ensemble and is today ranked as one of Russia's finest orchestras. The orchestra is adept in multiple performance practices, always aiming to get as close as possible to the style the composer intended. Its repertoire covers various genres and it devotes particular attention to undeservedly forgotten masterpieces, while at the same time performing the music of contemporary composers. Rudin, who will also be conducting the orchestra at the home of the Slovenian Philharmonic, alternates between the cello and the viola da gamba in his concert appearances, playing music of the Romantic era in the traditional way and adopting historically informed performance practice for the music of the Baroque and Classical eras.

Vstopnice / Tickets: 14 €

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



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Slovene Philharmonic String Chamber Orchestra

Solist / Soloist:

Avi Avital, mandolina / mandolin

Program / Programme:

A. Vivaldi: Koncert v D-duru, RV 93
Chamber Concerto in D major, RV 93

J. S. Bach: Koncert v d-molu, BWV 1052
Concerto No. 1 in D minor, BWV 1052

B. Bartók: Šest romunskih ljudskih plesov, Sz. 56
Six Romanian Folk Dances, Sz. 56

P. I. Čajkovski: Letni časi, op. 37a
The Seasons, Op. 37a

S. Cincadze: Miniature na teme gruzijskih ljudskih plesov / *Miniatures On Georgian Folk Themes*

29. 7. ob 20.00 / at 8.00 pm
Narodna galerija / National Gallery

Izraelski glasbenik Avi Avital je leta 2007 osvojil prestižno tekmovanje Aviv, in sicer kot prvi igralec na mandolino v zgodovini. Strastni in izjemno karizmatični glasbenik navdušuje množice po vsem svetu. Je tudi prvi solist na mandolini, nominiran za grammyja na področju klasične glasbe. Kritiki in mediji ga primerjajo s slovitim kitaristom Andresom Segovio zaradi obvladovanja inštrumenta kot tudi z violinistom Jascho Heifitzom zaradi izjemne virtuoznosti. Sam pravi, da je najbolj razburljiv del igranja na klasično mandolino ravno to, da omogoča kreativno svobodo. Ko naroča nova glasbena dela in raziskuje različne glasbene sloge, pravi, da se počuti, kot da odstira nove obraze in odkriva neznane plati tega unikatnega inštrumenta. Ekskluzivni umetnik Deutsche Grammophona je za znamko posnel že štiri zgoščenke, med katerimi je album Vivaldi iz leta 2015 prejel tudi nagrado ECHO Klassik. Igra na mandolino, ki jo je posebej zanj naredil izraelski lutnar Arik Kerman. Na koncertu Spoj strun se bo združil zvok mandoline s štirinajstimi godalci Komornega godalnega orkestra Slovenske filharmonije, pri čemer bodo zazvenela dela Vivaldija, Bacha, Bartoka, Čajkovskega in Cincadzeja.

Winner of the prestigious Aviv Competition in 2007, Israeli musician Avi Avital is the first mandolinist in the history of the competition to be so honoured. A passionate and charismatic musician, his performances have electrified audiences around the world. He is also the first mandolin soloist to be nominated for a classical Grammy. Critics and the media have compared him to the legendary guitarist Andrés Segovia for his mastery of his instrument, and to the violinist Jascha Heifetz for his incredible virtuosity. He himself says that the most exciting part of being a classical mandolin player is that it opens a wide field for creative freedom. He says that when he commissions new pieces and engages with different musical styles, he feels that he is bringing to light new faces of this unique instrument, uncovering what is hiding there. An exclusive Deutsche Grammophon artist, he has made four recordings for the label, including his album Vivaldi, which won an ECHO Klassik award in 2015. He plays a mandolin made specially for him by Israeli luthier Arik Kerman. At the concert Strings Connection, he will join forces with the fourteen musicians of the Slovene Philharmonic String Chamber Orchestra to perform works by Vivaldi, Bach, Bartók, Tchaikovsky and Tsintsadze.

Vstopnice / Tickets: 9 €



komorni
godalni
orkester
slovenske
filharmonije



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

GRUZIJSKI KOMORNI ORKESTER INGOLSTADT GEORGIAN CHAMBER ORCHESTRA INGOLSTADT

Ruben Gazarian, dirigent / conductor

Solisti / Soloists:

Fabrizio Meloni, klarinet / clarinet

Vicente Campos, trobenta / trumpet

Giuseppe Albanese, klavir / piano

Program / Programme:

W. A. Mozart: Simfonija št. 17 v G-duru, K. 129
Symphony No. 17 in G major, K. 129

C. M. von Weber: Kvintet za klarinet in godalni
kvartet v B-duru, op. 34 / *Clarinet Quintet in B-flat
major, Op. 34*

P. Hindemith: Pet skladb za godala, op. 44
Five Pieces for String Orchestra, op. 44

D. Šostakovič: Koncert za klavir, trobento in godalni
orkester v c-molu št. 1, op. 35 / *Concerto in C minor
for piano, trumpet and string orchestra, Op. 35*

Gruzijski komorni orkester Ingolstadt je bil ustanovljen leta 1964 v Tbilisiju, v začetku leta 1990 pa je s selitvijo v Ingolstadt odprl novo poglavje svoje zgodbe. Kljub selitvi v drugačno kulturno in geografsko okolje ohranja vzhodnoevropsko identiteto, obenem pa deluje kot pomemben kulturni ambasador mesta Ingolstadt. Na umetniški razvoj zasedbe je ključno vplivala njena dolgoletna vodja in violinistka Liana Isakadze, poleg nje pa tudi dirigenta Yehudi Menuhin in Kurt Masur. Orkester redno nastopa na festivalih po Evropi, na leto pa naniza okoli 90 mednarodnih koncertov, predvsem v Španiji, Franciji, Gruziji, Avstriji in Švici. Na ljubljanskem koncertu v Slovenski filharmoniji bodo nastopili pod vodstvom armenskega dirigenta Rubena Gazariana, ki je od leta 2015 tudi njihov umetniški vodja. V solističnih vlogah pa se bodo predstavili: Giuseppe Albanese, eden najbolj iskanih italijanskih pianistov svoje generacije, ki snema za ugledno založbo Deutsche Grammophon, trobentač Vicente Campos, ki je nastopal z glavnimi orkestri in skupinami na španski glasbeni sceni, ter Fabrizio Meloni, ki je od leta 1984 prvi solo klarinetist Filharmoničnega orkestra milanskega Teatro alla Scala.

The Georgian Chamber Orchestra Ingolstadt was founded in Tbilisi (Georgia) in 1964. Its move to Ingolstadt (Germany) in early 1990 opened a new chapter in its story. Despite the move to a different cultural and geographical environment, it maintains its Eastern European identity, at the same time acting as an important cultural ambassador for the city of Ingolstadt. The artistic development of the ensemble has been strongly influenced by its long-serving leader, the violinist Liana Isakadze, as well as by conductors Yehudi Menuhin and Kurt Masur. The orchestra performs regularly at festivals throughout Europe and gives around 90 international concerts each year, above all in Spain, France, Georgia, Austria and Switzerland. For its Ljubljana concert at the home of the Slovenian Philharmonic, the orchestra will be conducted by the Armenian conductor Ruben Gazarian, who since 2015 has also been its artistic director. One of the most sought after Italian pianists of his generation and Deutsche Grammophon recording artist, Giuseppe Albanese and principal trumpet in the main orchestra and groups of the Spanish musical scene, Vicente Campos, will perform as soloists, as well as Fabrizio Meloni, who is, since 1984, the first solo clarinet chair of the Orchestra and the Philharmonic of the Teatro alla Scala in Milan.

Vstopnice / Tickets: 19, 9 €

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31. 7. ob 20.00 / at 8.00 pm
Narodna galerija / National Gallery

DEKLICA IN SMRT DEATH AND THE MAIDEN

Komorni godalni orkester Slovenske filharmonije
Slovene Philharmonic String Chamber Orchestra

Solistka / Soloist:

Nika Gorič, sopran / soprano

Program / Programme:

H. Wolf: Italijanska serenada za godalni orkester /
Italian serenade for String Orchestra

H. Wolf, prir. / **arr. K. Hvala**: Šest pesmi za ženski glas
 in godalni orkester / *Six songs for female voice and
 string orchestra*

F. Schubert, prir. / **arr. K. Hvala**: Deklica in smrt
 za sopran in godala / *Death and the maiden for
 soprano and the string orchestra*

F. Schubert / G. Mahler: Deklica in smrt za godalni
 orkester / *Death and the maiden for string
 orchestra*

Koncertni večer Deklica in smrt izpostavlja vokalno-instrumentalna dela dveh romantičnih skladateljev in najvidnejših ustvarjalcev samospeva, Huga Wolfa in Franza Schuberta. Skladbi *Šest pesmi za ženski glas in godalni orkester* ter *Deklica in smrt za sopran in godalni orkester* je priredil umetniški vodja Komornega godalnega orkestra Slovenske filharmonije, Klemen Hvala. Štirinajstčlanski komorni sestav je bil ustanovljen leta 1993 ob podpori Ministrstva za kulturo Republike Slovenije. V dvajsetih letih delovanja je ansambel odigral več kot štiristo koncertov doma in v tujini. Repertoar Komornega godalnega orkestra Slovenske filharmonije obsega skladbe vseh stilnih obdobj, posebno pozornost pa namenjajo stvaritvam slovenskih avtorjev. Vse to potrjuje visoko kakovost ter vlogo in pomen Komornega godalnega orkestra Slovenske filharmonije v slovenski in evropski poustvarjalni kulturi. V solistični vlogi se bo predstavila sopranistka Nika Gorič, ki je diplomirala na Univerzi za glasbo in gledališko umetnost v Gradcu. Študij je nadaljevala na Kraljevi akademiji za glasbo v Londonu, kjer je magistrirala in opravila umetniški doktorat. V začetku julija 2017 je prejela najprestižnejše priznanje te ugledne londonske akademije, in sicer kraljičino nagrado kot študentka leta.

The concert evening Death and the Maiden places the spotlight on the vocal-instrumental works of two Romantic composers who are among the most notable composers of lieder: Hugo Wolf and Franz Schubert. Six songs for female voice and the string orchestra and Death and the Maiden for soprano and the string orchestra have been arranged by the artistic director of the Slovene Philharmonic String Chamber Orchestra, Klemen Hvala. The fourteen-member ensemble was founded in 1993 with support from the Ministry of Culture of the Republic of Slovenia. Over the two decades it has been active, it has given more than 400 concerts at home and abroad. Its repertoire includes works from all stylistic periods, with a special emphasis on works by Slovene composers. All this confirms the high quality and the role and importance of the Slovene Philharmonic String Chamber Orchestra in the culture of musical performance both in Slovenia and more widely in Europe. The soloist is the soprano Nika Gorič, who trained at the University of Music and Performing Arts in Graz before going on to study at the Royal Academy of Music in London, where she completed a master's degree and a doctorate. In June 2017 she received the Royal Academy of Music's most prestigious honour, the Queen's Commendation for Excellence, awarded to the best all-round student of the year.

Intervju z Niko Gorič, stran 13.
Interview with Nika Gorič, page 13.

Vstopnice / Tickets: 14 €





1. 8. ob 20.00 / *at 8.00 pm*
Narodna galerija / *National Gallery*

KOMORNI ORKESTER MILANSKE SCALE THE CAMERISTI DELLA SCALA

Solista / Soloists:

Massimo Mercelli, flavta / flute

Massimo Quarta, violina / violin

Program / Programme:

G. Tartini: Koncert za flavto in godala št. 4 v D-duru, gimo 291 / Concerto No. 4 in D major for flute and strings, gimo 291

G. Tartini: Koncert št. 6 v G-duru, gimo 293
Concert No. 6 in G major, gimo 293

G. Tartini: Koncert za violino in godala v e-molu, D. 56 / Concert for violin and strings in E minor, D. 56

G. Tartini: Koncert za violino in godala v A-duru, D. 96 / Concert for violin and strings in A major, D. 96

Z repertoarjem, ki bo obsegal dela Tartinija, se bo s solistoma Massimom Mercellijem in Massimom Quarta predstavil Komorni orkester milanske Scale. Orkester je od ustanovitve leta 1982 koncertiral že v številnih najprestižnejših dvoranah, pogosto pa z njim sodelujejo tudi uspešni instrumentalni in vokalni solisti. Flavtist Massimo Mercelli je svetovno znan flavtist in reden gost Ljubljana Festivala, violinist Massimo Quarta pa je nagrajenec mnogo tekmovanj in pogost glasbeni partner glasbenikov mednarodnega slovesa. Na letošnjem Ljubljana Festivalu bo Komorni orkester milanske Scale nastopil kar dvakrat, najprej v Ljubljani, dan kasneje pa še v Piranu, rojstnem mestu Giuseppeja Tartinija, enega vodilnih evropskih violinskih virtuozov in skladateljev 18. stoletja. Koncerta bosta potekala v okviru evropskega čezmejnega projekta tARTini, ki z namenom spodbujanja kulturnega turizma in promocije kulturne dediščine povezuje institucije od Pirana prek Ljubljane in Trsta do Padove.

The Cameristi della Scala with soloists Massimo Mercelli and Massimo Quarta offer a programme of works by Tartini. Since its foundation in 1982, the orchestra has appeared in many of the most prestigious concert halls and collaborates frequently with top instrumental and vocal soloists. Massimo Mercelli is a world-famous flautist and a regular guest of the Ljubljana Festival. Violinist Massimo Quarta has won prizes at many competitions and frequently partners musicians of international fame. The Cameristi della Scala Orchestra will actually perform twice at this year's Ljubljana Festival, first in Ljubljana and then, a day later, in Piran, the birthplace of Giuseppe Tartini, one of the leading European violin virtuosos and composers of the eighteenth century. Both

concerts are part of the European cross-border project "tARTini", which brings together institutions in Piran, Ljubljana, Trieste and Padua with the aim of stimulating cultural tourism and promoting cultural heritage.

Vstopnice / Tickets: 14 €

Koncert Komornega orkestra milanske Scale je spremljevalni dogodek 67. Ljubljana Festivala in bo potekal v okviru projekta tARTini, ki je sofinanciran iz programa čezmejnega sodelovanja Italija-Slovenija. "The Cameristi della Scala" concert is accompanying event of the 67th Ljubljana Festival and takes place within context of the tARTini project, co-financed by the EU's Interreg Italy-Slovenia cross-border cooperation programme.

V sodelovanju z / In cooperation with:





6. 8. ob 20.00 / at 8.00 pm
Narodna galerija / National Gallery

SLIKE Z RAZSTAVE PICTURES AT AN EXHIBITION

Komorni godalni orkester Slovenske filharmonije
Slovene Philharmonic String Chamber Orchestra

Solist / Soloist:

Mak Grgič, kitara / guitar

Program / Programme:

L. Firšt: Zgodbe s slik / *Tales from Paintings*

M. Musorgski / M. Patterson: Slike z razstave
za godalni orkester / *Pictures at an Exhibition*
for string orchestra

J. Rodrigo, prir. / arr. **S. Krstić**: Concierto de
Aranjuez za kitaro in orkester / *Concierto de*
Aranjuez for guitar and orchestra

Inovativni kitarski virtuoz in pedagog Mak Grgić velja za vzhajajočo mednarodno glasbeno zvezdo. Izobraževal se je v Ljubljani, Zagrebu, na Dunaju in v Los Angelesu. Na povabilo ugledne Akademije za glasbo Thornton na Univerzi Južna Kalifornija v Los Angelesu je bil kot prvi kitarist v zgodovini univerze izbran za umetniški doktorat pri priznanem mentorju Scottu Tennantu. Njegov raznovrstni repertoar zajema vse od velikih klasičnih del kitarskega repertoarja in balkanske glasbe, čez sodobne mikrotonalne ter avantgardne skladbe pa vse do filmske glasbe, popa in jazza. Mak je med drugim umetniški vodja festivala za interdisciplinarne umetnosti M. A. R. S. in zagrebškega Mednarodnega kitarskega festivala. Njegov izjemni talent hvalijo tako eden od pomembnejših sodobnih kitarskih kritikov Christopher McGuire kot tudi številni mediji, med njimi Chitarra Classica in Guitar Society. Na ljubljanskem koncertu se bo s Komornim godalnim orkestrom Slovenske filharmonije predstavil s slovitim koncertom za kitaro in orkester *Concierto de Aranjuez*, ki je postal eden najpopularnejših koncertov 20. stoletja za ta inštrument.

Innovative guitar virtuoso and educator Mak Grgić is a rising star of the international music scene. After training in Ljubljana, Zagreb, Vienna and, finally, Los Angeles, where he studied with Scott Tennant, he was invited to join the Artist Diploma programme at USC Thornton School of Music in Los Angeles – the first guitarist in the university's history to be admitted to this elite programme. His repertoire covers everything from the great works for classical guitar and Balkan music, via contemporary microtonal and avant-garde compositions, to film music, pop and jazz. He is also artistic director of the M. A. R. S. festival of interdisciplinary arts and the Zagreb International Guitar Festival. His extraordinary talent has won the praise of eminent guitar critic Christopher McGuire and numerous publications, including Chitarra Classica and Guitar Society. At his Ljubljana concert he will perform Rodrigo's famous Concierto de Aranjuez, one of the most popular guitar concertos of the twentieth century.

Vstopnice / Tickets: 14 €



V sodelovanju / In cooperation with:



DRUŠTVO KITARZA

Sponzor / Sponsor:





7. 8. ob 20.00 / at 8.00 pm
Viteška dvorana
Knights' Hall

VADIM KOLODENKO

klavir / piano

Program / Programme:

W. A. Mozart: Fantazija v c-molu, K. 475
Fantasia in C minor, K. 475

L. van Beethoven: Bagatele, op. 33
Bagatelles, Op. 33

L. van Beethoven: Rondo a capriccio v G-duru,
 op. 129 / *Rondo a capriccio in G major, op. 129*

L. Godowsky: Študija na Chopinovo etudo
Studies on Chopin's Etudes

Leta 1986 v Kijevu rojeni Vadim Kolodenko je s trinajstimi leti že nastopal na svojih prvih koncertih v Združenih državah, na Kitajskem, Madžarskem in Hrvaškem. Leta 2013 je prestižno mednarodno tekmovanje Van Cliburn končal kot zmagovalec, pri tem pa z navdušujočim nastopom očaral tako žirijo in kritike kot občinstvo ter požel stoječe ovacije. Prvo nagrado si je priigral tudi na veliko drugih tekmovanjih, kar je gotovo pripomoglo k temu, da je kljub mladosti že sodeloval z nekaterimi najvidnejšimi svetovnimi dirigenti, kot so Leonard Slatkin, Vladimir Fedosejev in Jurij Bašmet, Valerij Gergijev pa ga je med njegovim gostovanjem v Sankt Peterburgu celo razglasil za umetnika meseca. Nastopal je že s številnimi ameriškimi in evropskimi orkestri, z odličnimi izvedbami pa si hitro ustvarja ime enega muzikalno in tehnično najbolj nadarjenih mladih pianistov.

Born in Kiev in 1986, Vadym Kholodenko performed his first concerts in the United States, China, Hungary and Croatia at the age of thirteen. In 2013 he won the prestigious Van Cliburn International Piano Competition, captivating the jury and critics with his dazzling performance and receiving standing ovations from the audience. He has also won first prizes at numerous other competitions, which has undoubtedly contributed to the fact that, despite his youth, he has already worked with some of the world's most prominent conductors, including Leonard Slatkin, Vladimir Fedoseyev and Yuri Bashmet, while Valery Gergiev even named him Artist of the Month during a residency in St Petersburg. He has appeared with several American and European orchestras and his outstanding performances are rapidly earning him a reputation as one of the most musically and technically gifted young pianists currently active.

Vstopnice / Tickets: 14 €

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8. 8. ob 20.00 / at 8.00 pm
Narodna galerija / National Gallery

ALENA BAEVA

violina / violin

VADIM KOLODENKO

klavir / piano

Program / Programme:

F. Schubert: Fantazija v C-duru, D. 934
Fantasie in C major, D. 934

R. Schumann: Sonata za violino in klavir št. 2 v d-molu,
op. 121 / *Violin sonata in D minor No. 2, Op. 121*

R. Strauss: Sonata za violino in klavir v Es-duru, op. 18
Violin sonata in E-flat major, Op. 18

Kolodenkova pomembna glasbena partnerica je violinistka Alena Baeva, s katero sodeluje že več kot desetletje. Baeva se je rodila v kazahstansko glasbeno družino in se začela igranja violine učiti že v zgodnjem otroštvu, šolanje nadaljevala na slovitem Moskovskem konservatoriju, od leta 2003 pa študirala v Parizu, kamor je odšla na osebno povabilo legendarnega violončelista in dirigenta Mstislava Rostropoviča. Redno sodeluje z izjemnimi orkestri in dirigenti, med katerimi so Valerij Gergijev, Paavo Järvi in Vladimir Jurowski, v komornih zasedbah pa je že igrala z Martho Argerich, Jurijem Bašmetom, Stevenom Isserlisom, Nikolajem Luganskim in drugimi. Do danes je ustvarila zavidljivo kariero, na njenem repertoarju pa se pojavljajo tako znana violinska dela kot kompozicije zapostavljenih skladateljev. Na tokratnem koncertu bosta z Vadimom Kolodenkom predstavila dela Schuberta, Schumanna in Richarda Straussa.

One of Kholodenko's important musical partners is violinist Alena Baeva, who has been working with him for more than a decade. Born to a musical family in Kazakhstan, Baeva began playing the violin in early childhood before continuing her training at Moscow's famous Conservatory. In 2003 she went to study in Paris at the personal invitation of the legendary cellist and conductor Mstislav Rostropovich. She works regularly with leading orchestras and conductors such as Valery Gergiev, Paavo Järvi and Vladimir Jurowski and has played in chamber ensembles with Martha Argerich, Yuri Bashmet, Steven Isserlis, Nikolai Lugansky, among others. She is building an enviable career, with a repertoire that includes both famous violin works and compositions by overlooked composers. At this concert, she and Vadym Kholdenko will perform works by Schubert, Schumann and Richard Strauss.

Vstopnice / Tickets: 14 €



9. 8. ob 20.00 / at 8.00 pm
Peklenško dvorišče / Devil's Courtyard

IL TERZO SUONO

Jasna Nadles

flavta traverso / *traverso*

Gianpiero Zanocco

baročna violina / *baroque violin*

Milan Vrsajkov

baročni violončelo
baroque cello

Ivano Zanenghi

lutnja / *lute*

Program / *Programme:*

G. Tartini: Trio sonata v G-duru / *Trio Sonata in G major*

A. Vivaldi: Trio sonata v G-duru, RV 80 / *Trio Sonata in G major, RV 80*

G. Tartini: Trio sonata v D-duru / *Trio Sonata in D major*

A. Vivaldi: Sonata za violončelo in basso continuo v a-molu, RV 43 / *Sonata for cello and basso continuo in A minor, RV 43*

G. Tartini: Piccola sonata za violino in violončelo v G-duru, RV 44 / *Piccola sonata for violin and cello in G major, RV 44*

A. Vivaldi: Sonata za violino in basso continuo št. 12 v a-molu, op. 2, RV 32 / *Sonata for violin and basso continuo in A minor No. 12, Op. 2, RV 32*

G. Tartini: Grave za violončelo in basso continuo
Grave for cello and basso continuo

G. P. Telemann: Trio sonata v G-duru, TWV 42:G12
Trio Sonata in G major, TWV 42:G12

Leta 2005 je bil ustanovljen mednarodni baročni ansambel, ki ga sestavljajo štirje uveljavljeni glasbeniki. Festivalski ansambel gostuje na pomembnih evropskih festivalih ter s tem povečuje prepoznavnost slovenskega glasbenega in kulturnega prostora. Redno nastopajo tudi s priznanimi solisti, kot so Sergio Azzolini, Giuliano Carmignola, Christophe Coin in Giovanni de Angeli. Trenutno se pripravljajo na snemanje zgoščenke, kjer bodo posneli dela slovenskih in evropskih skladateljev 17. in 18. stoletja. Flavtistka Jasna Nadles se je glasbeno izobraževala v Ljubljani, Salzburgu in New Yorku ter od leta 2002 deluje tudi kot umetniška vodja Tartinijevega festivala v Piranu. Violinist Gianpiero Zanocco je koncertni mojster Beneškega baročnega orkestra, s katerim je gostoval v Evropi, Aziji in Združenih državah. Sodeluje s številnimi zasedbami in snema za sloviše založbe, kot so Deutsche Grammophon, Warner Classics in Amadeus. Violončelist Milan Vrsajkov je od leta 1995 član salzburške Camerate in redno nastopa tako v solistični vlogi kot tudi v komornih zasedbah po vsem svetu. Od leta 2002 je programski vodja in soustanovitelj Tartini festivala v Piranu. Ivano Zanenghi na lutnji je gostoval v številnih koncertnih dvoranah, kot so Royal Albert Hall, Lincoln Center, Carnegie Hall, Walt Disney Hall, Tonhalle, Concertgebouw, Musikverein in Scala. Je profesor baročne lutnje in generalnega basa v Benetkah ter ustanovni član Beneškega baročnega orkestra. Na ljubljanskem koncertu boste lahko prisluhnili delom treh velikih baročnih skladateljev: Antonia Vivaldija, Giuseppeja Tartinija in Georga Philippa Telemanna, pri čemer bo ansambel izvajal glasbo na avtentične baročne inštrumente.

This international Baroque ensemble consisting of four established musicians was founded in 2005. The ensemble performs regularly at major European festivals, raising the profile of Slovenia's musical and cultural scene, and frequently collaborates with noted soloists such as Sergio Azzolini, Giuliano Carmignola, Christophe Coin and Giovanni de Angeli. Its members are currently preparing to record an album of works by Slovene and European composers of the seventeenth and eighteenth centuries. Flautist Jasna Nadles trained in Ljubljana, Salzburg and New York and since 2002 has been artistic director of the Tartini Festival in Piran. Violinist Gianpiero Zanocco is concertmaster of the Venice Baroque Orchestra, with which he has performed in Europe, Asia and the United States. He has collaborated with numerous ensembles and recorded for famous labels such as Deutsche Grammophon, Warner Classics and Amadeus. Cellist Milan Vrsajkov has been a member of the Salzburg Camerata since 1995 and performs regularly around the world both as a soloist and as a member of chamber ensembles. Since 2002 he has been the programme director of the Tartini Festival in Piran, an event he co-founded. Lute player Ivano Zanenghi has performed in famous concert halls around the world, including the Royal Albert Hall in London, the Lincoln Center and Carnegie Hall in New York, the Walt Disney Hall in Los Angeles, Zürich's Tonhalle, Amsterdam's Concertgebouw, Vienna's Musikverein and Milan's Teatro alla Scala. He teaches Baroque lute and basso continuo in Venice and is a founder member of the Venice Baroque Orchestra. The ensemble's Ljubljana concert will feature the works of three great Baroque composers – Antonio Vivaldi, Giuseppe Tartini and Georg Philipp Telemann – performed on authentic baroque instruments.

Vstopnice / Tickets: 14 €





12. 8. ob 20.00 / at 8.00 pm
Viteška dvorana / Knights' Hall

BERNARDO BRIZANI

violončelo / cello

MIHA HAAS

klavir / piano

Program / Programme:

L. Boccherini: Sonata za violončelo in klavir v A-duru, G. 4 / *Cello Sonata in A major, G. 4*

L. van Beethoven: Sonata za klavir s spremljavo violončela v A-duru, op. 69 / *Cello Sonata No. 3, Op. 69*

R. Schumann: Fantasiestücke za violončelo in klavir, op. 73 / *Fantasiestücke for cello and piano, Op. 73*

F. Schubert: Sonata za arpeggione in klavir v A-duru, D. 821 / *Sonata in A minor for Arpeggione and Piano, D. 821*

N. Paganini: Variacije na temo iz Rossinijeve opere Moseè / *Variations on one string on a theme from Rossini's Mosè in Egitto*

V intimnem vzdušju Viteške dvorane bodo v izvedbi Bernarda Brizanija in Mihe Haasa zazvenela dela Boccherinija, Beethovna, Schumanna, Schuberta in Paganinija. Violončelist Bernardo Brizani se je rodil leta 1993 v Ljubljani in za violončelo poprijel že s petimi leti. Kmalu je pokazal izjemen talent, ki mu je omogočil, da se je že takoj po končani osnovni šoli vpisal na študij violončela na ljubljansko Akademijo za glasbo, vzporedno s študijem v Ljubljani je končal izobraževanje na Konservatoriju v Firencah pri izjemni profesorici Nataliji Gutman, leta 2016 pa magistriral na Akademiji za glasbo v Detmoldu. Kljub mladosti je osvojil številne nagrade in se izkazal na pomembnih glasbenih prireditvah doma in v tujini. Za klavirjem se mu bo pridružil Miha Haas, ki je izobraževanje začel na ljubljanskem Konservatoriju, ga nadaljeval na Akademiji za glasbo v Ljubljani pri priznani pianistki Dubravki Tomšič Srebotnjak, magisterij pa končal na Kraljevem konservatoriju v Bruslju pri Aleksandru Madžarju. Kot solist in član različnih komornih zasedb je nastopil tako doma kot drugod po Evropi in ZDA.

Bernardo Brizani and Miha Haas will perform works by Boccherini, Beethoven, Schumann, Schubert and Paganini in the intimate atmosphere of the Knights' Hall. Cellist Brizani was born in Ljubljana in 1993 and began playing the cello at the age of five, soon showing signs of the remarkable talent that enabled him to enrol at the Ljubljana Academy of Music to study cello as soon he finished primary school. Parallel with his studies in Ljubljana, he trained at the Scuola di Musica di Fiesole near Florence (Italy) with the celebrated cellist Natalia Gutman, and in 2016 completed his master's degree at the Hochschule für Musik in Detmold (Germany). Despite his youth, he has won numerous prizes and performed at important musical events both at home and abroad. Joining him on the piano is Miha Haas, who began his musical training at the Ljubljana Conservatory before continuing at the Ljubljana Academy of music with the renowned pianist Dubravka Tomšič Srebotnjak and completing a master's degree at the Royal Conservatory in Brussels with Aleksandar Madžar. He has performed both as soloist and as a member of various chamber ensembles both in Slovenia and elsewhere in Europe and in the USA.

Vstopnice / Tickets: 14 €





13. 8. ob 20.00 / at 8.00 pm
Narodna galerija / National Gallery

GODALNI KVARTET KODÁLY KODÁLY QUARTET

Solist / Soloist:

Gabor Varga, klarinet / clarinet

Program / Programme:

S. Rahmaninov: Romanca in Scherzo
Romance and Scherzo

P. I. Čajkovski: Godalni kvartet v D-duru, op. 11
String Quartet in D major, Op. 11

J. Brahms: Kvintet v h-molu, op. 115
Quintet in B minor, Op. 115

Godalni kvartet Kodály, ki deluje že več kot pet desetletij, je ena vodilnih svetovnih komornih zasedb. Svojo zgodbo so začeli pisati leta 1966, ko so ga ustanovili štirje študentje budimpeške glasbene akademije Franza Liszta ter ga šest let kasneje poimenovali po slovitnem madžarskem skladatelju Zoltanu Kodályu. Glasbeniki so v zadnjem desetletju gostovali skoraj v vseh evropskih državah, v Združenih državah, Srednji in Južni Ameriki, Avstraliji, na Daljnem vzhodu in Novi Zelandiji. Kot ambasadorji glasbene kulture tako na državni kot tudi na mednarodni ravni se zavzemajo za ohranjanje in širjenje madžarske glasbene zakladnice. Izvajajo raznovrsten repertoar, pri čemer posebno pozornost posvečajo delom madžarskih skladateljev, kot so Bartók, Kodály in Dohnányi. V celoti so posneli tudi večji del železnega repertoarja za to zasedbo, med drugim vse Beethovnovne, Schubertove in Haydnove godalne kvartete. Za svoje delo so prejeli vrsto nagrad in priznanj, leta 1990 jih je madžarska vlada oklicala za zaslužne umetnike madžarske republike. Kvartet sestavljajo štirje ugledni komorni glasbeniki. Violinist Attila Falvai in Ferenc Bango, violist János Fejérvári in violončelist György Éder se bodo ljubljanskemu občinstvu predstavili z deli skladateljev srednjega in poznega romantičnega obdobja.

The Kodály Quartet has been active for more than five decades and is one of the world's leading chamber ensembles. The quartet's story began in 1966, when it was founded by four students from Budapest's Franz Liszt Music Academy. Six years later it was renamed in honour of the famous Hungarian composer Zoltán Kodály. Over the last decade, the quartet's members have performed in practically every country in Europe, the United States, Central and South America, Australia, the Far East and New Zealand. As ambassadors of musical culture at both a national and international level, they are committed to preserving and sharing the treasures of Hungarian music. The quartet's wide and diverse repertoire includes a particular focus on the works of Hungarian composers such as Bartók, Kodály and Dohnányi. The Kodály Quartet has recorded the greater part of the core repertoire for string quartet, including the complete string quartets of Beethoven, Schubert and Haydn. They have received countless prizes and accolades for their work and in 1990 the Hungarian government proclaimed them Artists of Merit of the Hungarian Republic. The current members of the quartet are four renowned chamber musicians. Violinists Attila Falvai and Ferenc Bangó, violist János Fejérvári and cellist György Éder will offer the Ljubljana audience selection of works by composers of the middle and late Romantic period.

Vstopnice / Tickets: 14 €

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14. 8. ob 20.00 / at 8.00 pm
Narodna galerija / National Gallery

ANSAMBL GOFFRILLER GOFFRILLER ENSEMBLE

Vito Imperato - Giovanni Anastasio, violina / violin
Alberto Salomon, viola
Benedetto Munzone, violončelo / cello
Epifanio Comis, klavir / piano

Gost / Guest: **Claudi Arimany**, flavta / flute

Program / Programme:

W. A. Mozart: Gran partita v B-duru, K. 361
Gran Partita in B-flat major, K. 361

A. Dvorák: Kvintet za pianoforte in godala, op. 81
Quintet for piano and strings, Op. 81

Znameniti flavtist Jean-Pierre Rampal je nekoč izjavil, da je Claudi Arimany eden redkih virtuozov, ki so sposobni postaviti tehniko, zvočnost in barvno fraziranje v službo muzikalnega izražanja. Arimany, ki velja za enega najboljših flavtistov, je rojen v katalonskem kraju Granollers. Kariera solističnega koncertnega flavtista ga je popeljala v najprestižnejše dvorane po Evropi, Rusiji, ZDA, Kanadi, Srednjem vzhodu in na Japonskem. V Narodni galeriji bo nastopil z instrumentalno zasedbo Ensemble Goffriller, ki jo sestavljajo glasbeniki, ki poučujejo na Glasbenem konservatoriju Bellini v Catanii. Zasedba se je rodila iz plodovite izmenjave umetniških izkušenj med uveljavljenimi glasbeniki, ki so se šolali na najuglednejših akademijah v Italiji ter igrajo v najprestižnejših simfoničnih in komornih orkestrih.

The great flautist Jean-Pierre Rampal once said of Claudi Arimany that he is "one of those virtuosi who put technique, sonority and the colours of phrasing at the service of musicality and sensitivity, something not within the grasp of many." Arimany, regarded as one of the finest flautists active today, was born in Granollers, Catalonia. His career as a concert flautist has taken him to the most prestigious concert halls of Europe, Russia, the USA, Canada, the Middle East and Japan. At the National Gallery, he will perform alongside the Goffriller Ensemble, an instrumental group consisting of musicians employed as teachers at the Istituto Musicale Vincenzo Bellini in Catania, Sicily. The Ensemble was born out of a fertile interchange of artistic experiences among musicians of recognised merit, trained at Italy's most prestigious music academies and active in leading orchestras and chamber ensembles.

Vstopnice / Tickets: 14 €

Častni pokrovitelj je veleposlanik Španije nj. exc. gospod José Luis de la Peña Vela. / *The official patron of the event is His Excellency José Luis de la Peña Vela, Ambassador of Spain.*



EMBAJADA
DE ESPAÑA
EN ESLOVENIA



19. in / and 20. 8. ob 20.30 / at 8.30 pm

Križanke

Rezervna lokacija v primeru slabega vremena je Cankarjev dom. Končna lokacija bo določena na dan dogodka in objavljena na ljubljanafestival.si / *The alternative location in case of bad weather is Cankarjev dom. The definitive location will be decided on the day of the event and announced online at ljubljanafestival.si.*

ONJEGINOV DEMON

muzikal

ONEGIN'S DEMON

musical

Gledališče LDM. Novaya Scena
LDM. Novaya Stsena

Leta 1833 napisani Puškinov Jevgenij Onjegin je gotovo eno najbolj poznanih del svetovne literature, ki je že leta 1879 uzrlo luč sveta tudi kot istoimenska opera Petra Iljiča Čajkovskega. Tokrat bo zasedba Gledališča LDM »Novaya scena« z muzikalom Onjeginov demon predstavila malce drugačen pogled na zgodbo dolgočasnega mladeniča, ki z egoističnimi in nespametnimi odločitvami zagreni življenje sebi in svojim bližnjim. Muzikal se začne v psihiatrični bolnišnici, kjer Onjegin preživlja svoja zadnja leta in podoživlja spomine na mladost, ob tem pa se pred njim pojavi demon. Onjegin ga krivi za svojo preteklost, zato mu demon pokaže, kako ga je vodil skozi življenje in mu ga olajšal, ter prikaže posledice, ki so jih imele Onjeginove odločitve. Muzikal združuje tradicijo ruskega gledališča s standardi Broadwaya, izvedbo pa dodatno popestri sodoben pristop, ki vključuje vrtljiv oder, zanimive projekcije in 3D-videovsebine.

Written in 1833, Pushkin's Eugene Onegin is one of the most famous works of world literature. Tchaikovsky's opera of the same title, based on Pushkin's work, first saw the light in 1879. With the musical Onegin's Demon, St Petersburg theatre company LDM Novaya Scena offers a slightly different version of the tale of a bored young man whose selfish and thoughtless choices bring misery to his life and the lives of those dear to him. The musical opens in a psychiatric hospital, where Onegin is living out his final years and reminiscing about his youth. When a demon appears before him, Onegin blames him for the troubles of his past, so the demon shows him how he guided him through life and made it easier for him, forcing Onegin to contemplate the consequences of his own decisions. The musical combines the tradition of Russian theatre with the standards of Broadway and features a modern approach that incorporates a revolving stage, interesting projections and 3D videos.

Intervju z režiserko Sofio Streisand, stran 11.
Interview with director Sofia Streisand, page 11.

Vstopnice / Tickets: 39, 29 €

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

Sponzor / Sponsor (19. 8.):

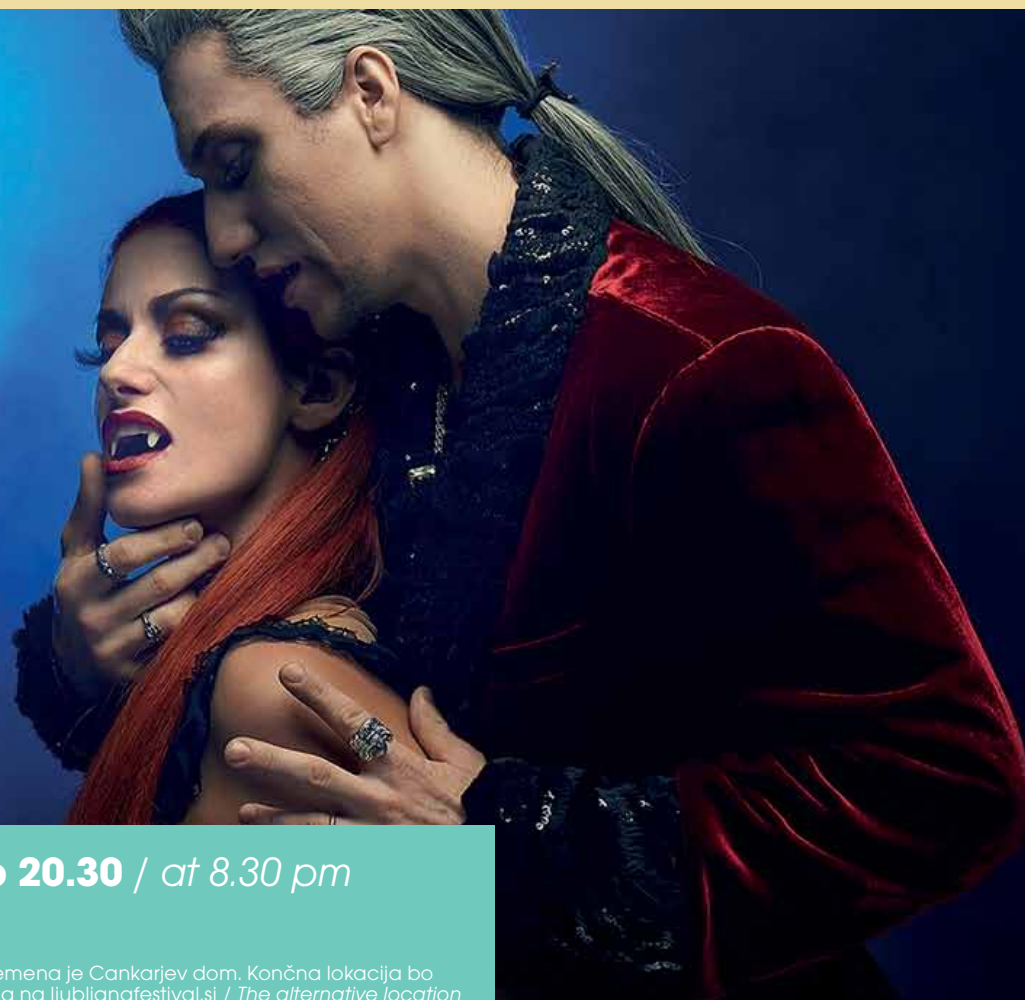


Sponzor / Sponsor (20. 8.):



Medijski sponzor / Media sponsor:





22. in / and 23. 8. ob 20.30 / at 8.30 pm

Križanke

Rezervna lokacija v primeru slabega vremena je Cankarjev dom. Končna lokacija bo določena na dan dogodka in objavljena na ljubljanafestival.si / *The alternative location in case of bad weather is Cankarjev dom. The definitive location will be decided on the day of the event and announced online at ljubljanafestival.si.*

MOJSTER IN MARGARETA

muzikal

THE MASTER AND MARGARITA

musical

Gledališče LDM. Novaya Scena
LDM. Novaya Stsena

Ruski roman *Mojster in Margareta* velja za literarno mojstrovino 20. stoletja. Pisatelj Mihail Bulgakov ga je začel pisati leta 1928, toda izida svojega dela ni dočakal. Sovjetski komunistični režim je namreč izid knjige dovolil šele leta 1966, saj je bila prefinjena kritika tedanjega življenja in družbe cenzurirana. Delo je izjemno duhovito in obsceno, hkrati pa tudi prežeto s filozofsko mislijo, ki v ospredje postavlja temeljna in večna vprašanja dobrega in zla. Roman si boste tokrat lahko ogledali v muzikalni preobleki. Snovanje muzikala so prevzeli najboljši ruski umetniki in ustvarili nepozabno interaktivno predstavo. Gledališče LDM Novaya Scena iz Sankt Peterburga se je povezalo s kar šestimi skladatelji, šestimi libretisti in šestinšestdesetimi umetniki ter ustvarilo preplet fantazije in resničnosti, ki s šestošestinšestdesetimi kostumi in šestinšestdesetimi scenskimi spremembami popelje gledalce v središče fantazije.

The Russian novel The Master and Margarita is considered a masterpiece of twentieth-century literature. Author Mikhail Bulgakov began writing it in 1928 but did not live to see its publication. A refined critique of contemporary life and society, the book was censored by the Soviet regime and was not published until 1966. The work is extremely witty and obscene, but at the same time pervaded by philosophical thought that places fundamental and eternal questions of good and evil in the foreground. The novel has now been transformed into a musical, the work of leading Russian artists who have created an unforgettable interactive spectacle. St Petersburg's LDM Novaya Scena theatre has joined forces with 6 composers, 6 librettists and 66 artists to create a blend of fantasy and reality that will captivate audiences with the help of 666 costumes and 66 scene changes.

Intervju z režiserko Sofio Streisand, stran 11.
Interview with director Sofia Streisand, page 11.

Vstopnice / Tickets: 39, 29 €

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

Sponzor / Sponsor (22. 8.):



TelekomSlovenije

Sponzor / Sponsor (23. 8.):



Medijski sponzor / Media sponsor:





25. 8. ob 20.30 / at 8.30 pm

Križanke

Rezervni termin v primeru slabega vremena je 26. 8. 2019. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si / The alternative date in case of bad weather is 26 August 2019. The definitive date will be decided on the day of the event and announced online at ljubljanafestival.si.

MAMMA MIA!

Muzikal / Musical

Glasba in besedila / Music and lyrics:

Benny Andersson, Björn Ulvaeus

Besedilo / Text: **Catherine Johnson**

Dodatne pesmi / Additional songs: **Stig Anderson**

Dodatni materiali in aranžmaji / Additional material and arrangements: **Martin Koch**

Originalna zamisel / Original idea: **Judy Cramer**

Jurij Franko, producent / producer

Jug Radivojević, režiser / director

Tomaž Domicelj, prevod in priredba pesmi
lyrics translation and adaptation

Živa Čebulj, prevod besedila / dialogue translation

Patrik Greblo, glasbeni vodja / musical director

Mojca Horvat, koreografija / choreography

Aleksandar Denić, scenografija / set design

Bojana Nikitović, kostumografija / costume design

Tomaž Pirnat, zborovodja / chorus master

Martin Vrtačnik, oblikovalec govora
speech consultant

Branko Đurić Đuro, kreativni sodelavec
creative assistant

Srdan Perić, tehnična realizacija kostumografije
costume maker

Prospot d. o. o., produkcija / production

Demo produkcija, tehnična realizacija
technical realisation

V naslovnih vlogah / *Main cast:*

Simona Vodopivec Franko, Alenka Godec, Damjana Golavšek, Gojmir Lešnjak Gojc / Jaša Jamnik, Uroš Smolej / Jure Sešek, Marjan Bunič, Lea Bartha Pesek / Lina Rahne / Veronika Kozamernik, Matjaž Kumelj

Tim Lončar, Žiga Bunič, Laura Ivančič, Urška Koželj, Tanja Pečenko, Ika Dujić Vrtačnik, Pia Dujić Vrtačnik, Maša Vajda, Tina Atanasovski, Neža Mihelič, Nika Mlekuž, Nika Trbič Založnik, Melani Mekicar, Ondina Kerec, Marko Subotič, Blaž Andrejka, Andrej Orel, Gašper Oblak, David Vehovec, Matevž Česen, Matej Voušek, Danaja Koren, Lina Rahne, Veronika Kozamernik, Kaja Ulčar, Neža Bukovec, Neža Zupan, Tjaša Štamcar, Tjaša Šuligoj, Anja Strajnar, Mariša Jagodič, ansambel / ensemble

Patrik Greblo, Gašper Konec, Anže Langus Petrovič, Boštjan Grabnar, Miha Meglič, Klemen Smolej, Jure Rozman, bend / band

MAMMA MIA! je muzikal, ki je navdušil svet in slovensko občinstvo po vsej Sloveniji. Od premiere junija 2015. si je muzikal v Sloveniji ogledalo več kot 135.000 obiskovalcev. Avgusta bo zadnjič uprizorjen v ljubljanskih Križankah, ki se bodo prelevile v grški otok na katerem se odvija romantična komedija o nasprotujočih si prizadevanjih in sanjah enega dekleta iz 70-ih in drugega iz 90-ih let. S čarobno pripovedovalno močjo glasbe in pesmi skupine ABBA spoznamo Donno, neodvisno mater samohranilko, ki za izpolnjeno življenje ne potrebuje moškega, ter njeno dvajsetletno hčer Sophie, ki si želi romanco,

otroke in veliko pravljичno poroko. Kako se konča romantična zgodba, polna optimizma in življenjske energije? Ljubezensko zgodbo s pridihom romantične Grčije in njenih sanjskih otokov si je doslej v več kot 50 državah in 200 mestih po vsem svetu od leta 1999 ogledalo že več kot 60 milijonov navdušenih obiskovalcev in ljubiteljev muzikalov.

*Prospot si pridružuje pravico do spremembe zasedbe.

The musical Mamma Mia! revives the musical legacy of legendary group ABBA. Since its 1999 premiere in London's West End, it has been seen by more than 54 million people in over 40 countries and 170 cities around the world. This romantic story, full of optimism and vital energy, is set on a Greek island. Directed by Jug Radivojevič, the musical is performed by a cast featuring some of Slovenia's biggest names: Simona Vodopivec Franko, Alenka Godec, Damjana Golavšek, Uroš Smolej, Gojmir Lešnjak, Marjan Bunič, Matjaž Kumelj and many others. With fantastic choreography by Mojca Horvat, and with Patrik Greblo conducting, Abba's legendary hits will be performed in Slovene in a fine translation by singer-songwriter Tomaž Domicelj.

*Prospot reserves the right to alter the cast.

Predstava traja skoraj 3 ure in ima en odmor. / *The duration of the performance is just under 3 hours with 1 interval.*

Vstopnice / Tickets: 39,90 / 34,90 / 29,90 €

Koprodukcija / *Co-production:*



Generalni sponzor / *General sponsor:*



Energija za življenje

Sponzorji muzikala / *Sponsors of musical:*



STEYER

Muzikal Mamma Mia! so v originalu v Londonu za Little Star in v sodelovanju z Universalom producirali Judy Craymer, Richard East in Björn Ulvaeus. / *The musical Mamma Mia! was originally produced for Little Star in London by Judy Craymer, Richard East, and Björn Ulvaeus, in collaboration with Universal.*

Muzikal Mamma Mia! uprizarjamo na podlagi pogodbe z Music Theatre International (MTI), 421 West 54th Street, New York, New York 10019 – tel.: (212) 541-4684, www.mtishows.com / *Mamma Mia! is presented through special arrangement with Music Theatre International (MTI), 421 West 54th Street, New York, New York 10019 – tel.: (212) 541-4684, www.mtishows.com.*

Popusti Festivala Ljubljana za muzikal Mamma Mia! ne veljajo. / Ljubljana Festival discounts do not apply to Mamma Mia!.



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

G. Verdi: **LA TRAVIATA**

Opera v treh dejanjih na libreto
 Francesca Marie Piaveja po drami
 Dama s kamelijami Alexandra Dumasa
*An opera in three acts set to an Italian
 libretto by Francesco Maria Piave
 based on La dame aux Camélias*

Gledališče Teatro Regio iz Torina
Teatro Regio Torino

Donato Renzetti, dirigent / conductor

Henning Brockhaus, režija in luč / director and
 lighting design

Valentina Escobar, koreografija / choreography

Josef Svoboda, scenografija / set design

Benito Leonori, realizacija / sets revived by

Giancarlo Colis, kostumografija / costume design

Andrea Secchi, zborovodja / chorus master

Zasedba / Cast:

Violetta Valéry, kurtizana / a courtesan:

Maria Grazia Schiavo (28. 8.),

Irina Dubrovskaja (29. 8.)

Alfred Germont: **Giulio Pelligra**

Giorgio Germont, Alfredov oče / Alfredo's father:

Giovanni Meoni

Flora Bervoix: **Elena Traversi**

Annina, sobarica / maid: **Ashley Milanese**

Gaston, Alfredov prijatelj / Alfredo's friend:

Luca Casalin

Baron Douphol / barone Douphol: **Paolo Maria**

Orecchia

Markiz d'Obigny / *marchese d'Obigny*:

Dario Giorgelè

Doktor Grenvil / *doctor Grenvil*: **Mattia Denti**

Giuseppe, Violettin služabnik / *Violetta's servant*:

Alejandro Escobar (28. 8.), **Luigi Della Monica** (29. 8.)

Florin služabnik / *Flora's servant*:

Marco Sportelli (28. 8.), **Franco Rizzo** (29. 8.)

Sel / *Comissioner*: **Giuseppe Capoferri** (28. 8.),

Riccardo Mattiotta (29. 8.)

Brezčasna ljubezenska tematika in čudovite spevne melodije postavljajo opero *La traviata* v sam vrh železnega opernega repertoarja. Libreto je na podlagi kontroverznega romana *Dama s kamelijami* Alexandra Dumasa napisal Francesco Maria Piave, besedilo pa je v ustvarjalnem zanosu v slabih dveh mesecih mojstrsko uglasbil Giuseppe Verdi. Resda je bila krstna uprizoritev leta 1853 v beneškem Teatru Fenice izživljena, vendar je opera doživela uspeh leto kasneje v manjšem gledališču San Benedetto in postala ena izmed najbolj priljubljenih na svetu. Dramatična in s čustvi prežeta zgodba, ki je postavljena v lahkoten utrip salonov, se vrti okoli notranje stiske pariške kurtizane Violette, v katero se zaljubi mladi plemič Alfredo. Tokrat nas bo z *La traviata* obiskala zasedba priznanega Teatra Regio iz Torina, v glavnih vlogah Violette in Alfreda pa se bodo predstavili: sopranistki Maria Grazia Schiavo in Irina Dubrovskaja ter tenorist Giulio Pelligra.

A timeless love story and incomparable melodies place La Traviata at the very pinnacle of the standard opera repertoire. The libretto by Francesco Maria Piave is based on the controversial novel La Dame aux camélias by Alexandre Dumas fils. Verdi completed his masterful score in a burst of creative enthusiasm in less than two months.

Although the premiere of the opera at the Gran Teatro La Fenice in 1853 was met with jeers and whistles, it achieved success the following year at the smaller Teatro San Benedetto and went on to become one of the most popular operas in the world. The dramatic and emotional story, set in the easy atmosphere of Paris salons, revolves around the distressing situation faced by a famed courtesan, Violetta, with whom a young nobleman, Alfredo, falls in love. On this occasion La traviata will be performed by famous Teatro Regio Torino, with the lead roles of Violetta and Alfredo sung by sopranos Maria Grazia Schiavo and Irina Dubrovskaya and tenor Giulio Pelligra.

Častni pokrovitelj je veleposlanik Italijanske republike nj. exc. gospod Paolo Trichilo.

The honorary patron of the event is His Excellency Paolo Trichilo, Ambassador of the Republic of Italy.

Vstopnice / Tickets: 39, 29, 25, 19 €

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Sponzor / Sponsor (28. 8.):



*Ambasciata d'Italia
Ljubiana*

#VIVERE
ALL'ITALIANA

»Enako kot v lanski sezoni tudi poleti 2019 Festival Ljubljana gosti eno najpomembnejših italijanskih opernih gledališč. Direktorju Festivala sem zelo hvaležen za vabilo, ki ga je naslovil na gledališče Teatro Regio iz Torina, da lahko v prestolnici Republike Slovenije predstavimo eno od vrhunskih italijanskih zasedb na umetniškem področju.

Uprizoritvi Verdijeve *Traviate*, ki bosta na sporedu konec avgusta, sta plod sodelovanja med Festivalom Ljubljana, Veleposlaništvom Italije in Italijanskim inštitutom za kulturo v Sloveniji s podporo italijanskega Ministrstva za zunanje zadeve in mednarodno sodelovanje. Omenjena večera bosta izvedena zaradi dejstva, da je začel veljati pomemben Sporazum o sodelovanju v kulturi in izobraževanju med Vlado Italijanske republike in Vlado Republike Slovenije.

Vsem obiskovalcem želim, da uživajo v obeh omenjenih predstavah in tudi v drugih izraznih trenutkih italijanske kulture, uvrščenih na izvrsten koledar festivalskih dogodkov.«

"In the summer of 2019, as in its previous edition, the Ljubljana Festival will once again receive the visit of one of the finest Italian Opera Houses. Therefore, I am deeply grateful to the Festival Director for the invitation extended to the Teatro Regio Torino, in order to host in the capital city of the Republic of Slovenia one of Italy's outstanding treasures in the arts.

The performances of Giuseppe Verdi's La traviata, scheduled at the end of August, result from the collaboration between the Ljubljana Festival, the Italian Embassy and the Italian Cultural Institute in Slovenia, with the support of the Italian Ministry of Foreign Affairs and International Cooperation. Such performances are made possible thanks to the implementation of the agreement between the Governments of Italy and Slovenia on cooperation in the fields of culture and education.

I hope that all festivalgoers can fully enjoy the two events, as well as the other expressions of Italian culture presented in this year's extraordinary Festival programme."

Paolo Trichilo, italijanski veleposlanik v Sloveniji
Italian Ambassador to Slovenia



30. 8. ob 20.30 / at 8.30 pm

Križanke

Rezervni termin v primeru slabega vremena je 31. 8. 2019. Končni termin bo določen na dan dogodka in objavljen na ljubljanafestival.si / *The alternative date in case of bad weather is 31 August 2019. The definitive date will be decided on the day of the event and announced online at ljubljanafestival.si.*

VLADO KRESLIN

z gosti / with guests

Vlado Kreslin je slovenski kantavtor, ki se je v sedemdesetih in osemdesetih letih kot pevec kalil v rock bendih (Horizont, Martin Krpan), konec osemdesetih pa začel sodelovati z godčevsko skupino iz rojstnih Beltincev. Z Beltinško bando je povzročil pravi preporod slovenske ljudske/etno glasbe in njenega dožemanja. Že skoraj trideset let je z bendom Mali bogovi in Beltinško bando dobrodošel gost Festivala in čarobnih, zmeraj nabito polnih Križank. Letos bo poleg obeh zasedb z njim na odru tudi Slovenski nacionalni mladinski orkester. To so prav poseben projekt, prostor in zgodba, v okviru katere mladi odpirajo sebe ter krepijo glasbene in kulturne mostove. Raznobarvna in življenja polna paleta glasbe Vlada Kreslina in njegovih mladih gostov bo več kot primerno slovo od poletja.

Vlado Kreslin is a Slovene singer-songwriter who cut his teeth as a singer in rock bands in the 1970s in 1980s (Horizont, Martin Krpan) and then, in the late 1980s, began working with a traditional band from his native Beltinci (north-east Slovenia). Together with Beltinška Banda, he brought about a renaissance of Slovene folk/world music and helped change the way it was perceived. For almost 30 years, he has been a welcome guest at the Ljubljana Festival with his groups Mali Bogovi and Beltinška Banda, always playing to a packed Križanke. This year Kreslin and his two groups will be joined on stage by the National Youth Orchestra of Slovenia. This is a very special project, a space and a narrative within which young people can open themselves to new experiences and build musical and cultural bridges. The vivid and variegated musical palette of Vlado Kreslin and his young guests will provide a more than fitting farewell to the summer.

Vstopnice / Tickets: 33 €
(na dan koncerta / on the day of the concert 39 €)

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



3. 9. ob 20.30 / at 8.30 pm

Križanke

Rezervna lokacija v primeru slabega vremena je Cankarjev dom. Končna lokacija bo določena na dan dogodka in objavljena na ljubljanafestival.si / *The alternative location in case of bad weather is Cankarjev dom. The definitive location will be decided on the day of the event and announced online at ljubljanafestival.si.*

SVETLANA ZAKHAROVA

in prijatelji / and friends

Simfonični orkester RTV Slovenija RTV Slovenia Symphony Orchestra

V ukrajinskem Lucku rojena balerina Svetlana Zakharova je začela plesati pri šestih, le štiri leta kasneje pa je bila sprejeta na državno koreografsko šolo v Kijevu. Ko je leta 1995 na mednarodnem tekmovanju mladih baletnikov v Sankt Peterburgu kot najmlajša tekmovalka osvojila drugo nagrado, se je odzvala na vabilo sanktpeterburške akademije Vaganova in tam nadaljevala izobraževanje, pri tem pa preskočila kar dva razreda, kar se je zgodilo prvič v celotni zgodovini te šole. Že naslednje leto se je pridružila baletnemu ansamblu Marijinega gledališča in postala leta 1997, pri svojih osemnajstih, glavna plesalka zasedbe, od leta 2003 pa je članica baletnega ansambla Bolšoj teatra. Odlikujeta jo izjemno tehnično mojstrstvo in nadarjenost, kar ji omogoča, da se je zasedrila med najboljše balerine svoje generacije. Nastopila bo s skupino prvovrstnih plesalcev, solistov najvidnejših baletnih ansamblov, in predstavila nekaj najlepših baletnih koreografij. Pridružil se jim bo Simfonični orkester RTV Slovenija pod vodstvom dirigenta Antona Grišanina.

Born in the Ukrainian city of Lutsk, Svetlana Zakharova began dancing at the age of six. A mere four years later, she was admitted to the Kiev Choreographic College. In 1995 she entered the international Young Dancers' Competition in St Petersburg. The youngest contestant, she took second prize and was invited to continue her training in the graduation course at the St Petersburg Vaganova Academy. It was the first time in the school's history that a student was allowed to skip two grades. The following year she joined the Mariinsky Ballet and a year later, in 1997, aged just 18, she was promoted to principal dancer. Since 2003 she has been a member of the Bolshoi Ballet. She is highly regarded for her technical expertise and talent and is considered one of the greatest ballerinas of her generation. She will appear with group of top dancers, all of them soloists from leading ballet companies, in a selection of some of the most beautiful pieces in the ballet repertoire. They will be joined by the RTV Slovenia Symphony Orchestra conducted by Anton Grishanin.

Intervju s Svetlano Zakharovo, stran 10.
Interview with Svetlana Zakharova, page 10.

Vstopnice / Tickets: 59, 49, 39, 29 €

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

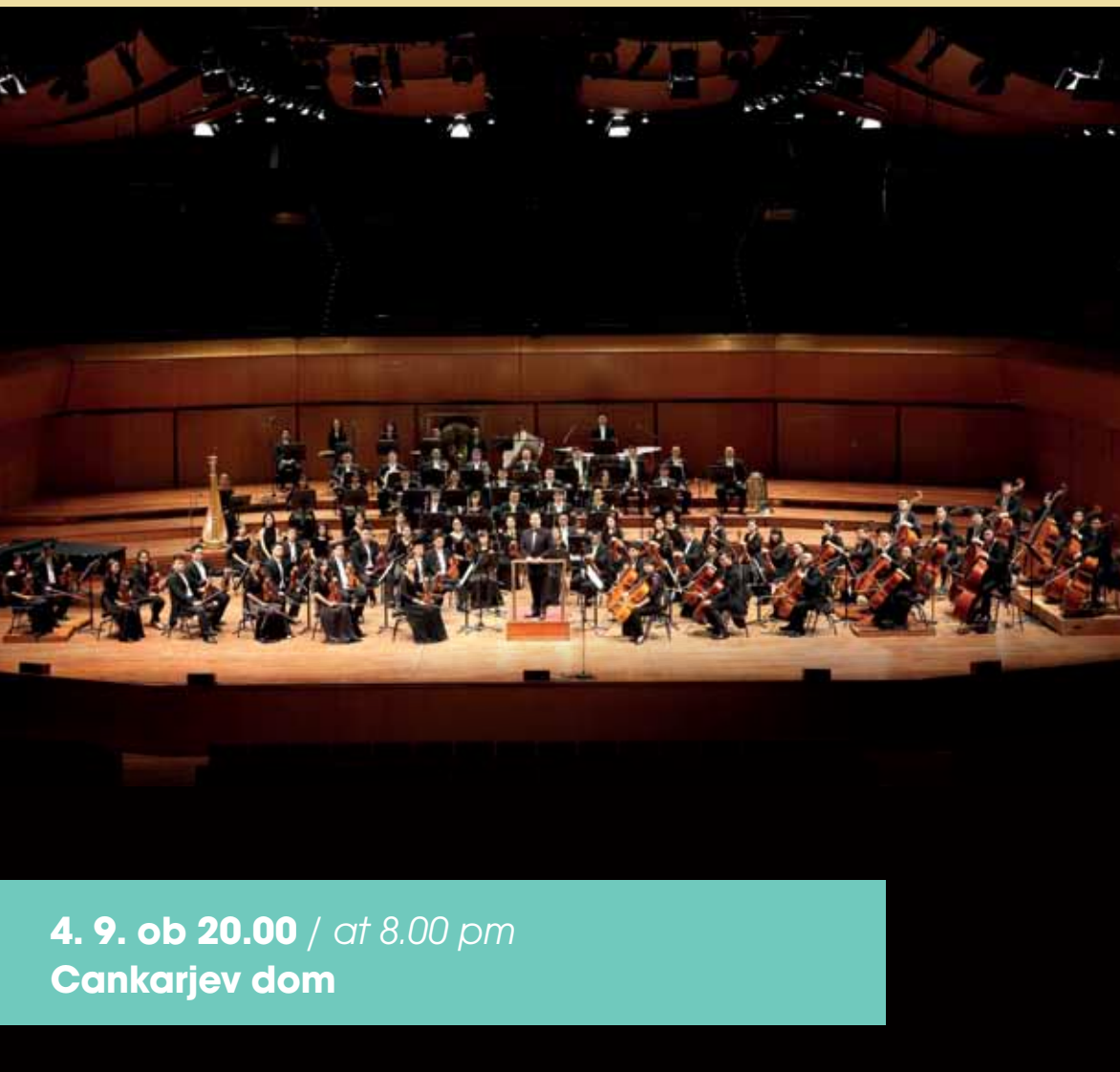


Sponsor / Sponsor:



Medijski sponzor / Media sponsor:





4. 9. ob 20.00 / at 8.00 pm
Cankarjev dom

ORKESTER IZ SHENZHENA SHENZHEN SYMPHONY ORCHESTRA

Daye Lin, dirigent / conductor

Solista / Soloists:

Tianwa Yang, violina / violin

Jiapeng Nie, violončelo / cello

Program / Programme:

Q. Zhang: My Motherland: Glorious Dream

J. Brahms: Koncert za violino in violončelo v
a-molu, op. 102 / *Double Concerto in*
A minor, Op. 102

D. Šostakovič: Simfonija št. 5 v e-molu, op. 47
Symphony No. 5 in D minor, Op. 47

Leta 1982 ustanovljeni Simfonični orkester iz Shenzhena velja za enega najboljših kitajskih orkestrrov, vse bolj prepoznaven pa je tudi mednarodno, saj je nastopal že po vsem svetu, od Združenih držav Amerike in Kanade, Nemčije, Italije, Francije, Turčije pa vse do Indije, Južne Afrike, Indonezije, Koreje in Tajske, ter sodeloval celo s Joséjem Carrerasom. Na tokratnem koncertnem večeru jih bo vodil dirigent Daye Lin, ki je od leta 2016 tudi glasbeni direktor orkestra. Z Orkestrom iz Shenzhena bosta nastopili še dve vzhajajoči imeni klasične glasbe, violončelist Jiapeng Nie in violinistka Tianwa Yang. Nie, že poznan gost odrov Ljubljana Festivala, je končal študij na Državni univerzi v Singapurju in na Visoki šoli za glasbo in gledališče v Hamburgu. Tianwa Yang se je na Konservatoriju za glasbo v Pekingju začela izobraževati že z desetimi leti in s svojim talentom kmalu vzbudila medijsko pozornost, le tri leta kasneje pa je izdala svoj prvi CD.

Founded in 1982, the Shenzhen Symphony Orchestra is considered one of China's best orchestras and is increasingly well known on the international circuit, having performed around the world (United States, Canada, Germany, Italy, France, Turkey, India, South Africa, Indonesia, Korea and Thailand) and collaborated with artists of the calibre of José Carreras. The orchestra will be conducted at this concert by Daye Lin, its music director since 2016. Appearing with the Shenzhen Symphony Orchestra will be two fast-rising names in classical music – cellist Jiapeng Nie and violinist Tianwa Yang. Nie, already a familiar face at the Ljubljana Festival, is a graduate of the National University in Singapore and the Hochschule für Musik und Theater in Hamburg. Tianwa Yang entered the Conservatory of Music in Beijing at the age of ten and her talent was soon attracting media attention. Just three years later, she released her first album on CD.

Vstopnice / Tickets: 39, 35, 29, 19 €

Častni pokrovitelj je veleposlanik Ljudske republike Kitajske nj. eksc. gospod Wang Shunqing. The official patron of the event is His Excellency Wang Shunqing, Ambassador of the People's Republic of China.

Sponzor / Sponsor:





5. 9. ob 20.00 / at 8.00 pm
Cankarjev dom

**Zaključek 67. Ljubljana
Festivala**

*Closing of the 67th Ljubljana
Festival*

**IZRAELSKI
FILHARMONIČNI
ORKESTER
ISRAEL
PHILHARMONIC
ORCHESTRA**

Zubin Mehta, dirigent / conductor

Program / Programme:

Ö. Pártos: Concertino za godala
Concertino for Strings

J. Haydn: Sinfonia concertante v B-duru, Hob. I: 105
Sinfonia concertante in B-flat major, Hob. I:105

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

Izraelska filharmonija nedvomno sodi v sam vrh svetovne glasbene poustvarjalnosti. Leta 1936 jo je ustanovil Bronislav Huberman, na uvodnem koncertu pa jo je vodil slaviti Arturo Toscanini. Vsako leto gostuje na svetovnih koncertnih odrih in pomembnih festivalih ter sodeluje z najpomembnejšimi dirigenti in solisti. V veliki meri se zavzema za vzgojo in razvoj nadarjenih izraelskih glasbenikov, v zadnjih letih pa si vse bolj prizadeva tudi za vključevanje številnih migrantskih glasbenikov, ki bogatijo njen glasbeni korpus. Letošnji slavnostni zaključek poletnega festivala pomembno zaznamuje poslovilna turneja enega največjih dirigenti sodobnega časa, Zubina Mehta. Indijski maestro se bo namreč po petdesetih letih glasbenega vodenja dokončno upokojil. Zubin Mehta je najprej študiral medicino, a jo pri osemnajstih opustil in se vpisal na Akademijo za glasbo na Dunaju. Sedem let pozneje je dirigiral tako Dunajskim kot Berlinskim filharmonikom. Zelo hitro je postal eden najbolj iskanih dirigentov na svetu. Zubin Mehta je Izraelskemu filharmoničnemu orkestru dirigiral na več tisoč nastopih po vsem svetu, od koncertov do snemanj in turnej, od leta 1981 pa velja za njihovega dosmrtnega glasbenega direktorja. Zubin Mehta je sicer že stari znanec poletnega ljubljanskega festivala, na Ljubljano pa ga še posebej vežejo spomini iz mladosti, ko ga je kot mladeniča v prestolnico povabil tedanji direktor Slovenske filharmonije, Marijan Lipovšek. Koncertni program tokrat v ospredje postavlja dela Ödöna Pártosa, Josepha Haydna in Hectorja Berlioz.

The Israel Philharmonic Orchestra is unquestionably one of the finest orchestras anywhere in the world. It was founded in 1936 by Bronisław Huberman and its inaugural concert was conducted by the legendary Arturo Toscanini. It performs every year in concert halls and at major festivals around the world and works with the most important conductors and soloists. It is also strongly committed to the training and development of talented Israeli musicians and in recent years has made increasing efforts to incorporate immigrant musicians, several of whom are included in its ranks. This gala concert that ends this year's summer festival is particularly significant in that it is part of the farewell tour of one of the greatest conductors of the modern age, Zubin Mehta, who is retiring after directing the orchestra for 50 years. His initial field of study was in medicine, but he abandoned it at the age of eighteen to attend the Vienna Academy of Music. Seven years later, he conducted both the Vienna and Berlin Philharmonics. He rapidly became one of the world's most sought after conductors. Combining concerts, recordings and tours, Zubin Mehta has conducted thousands of performances on five continents with the Israel Philharmonic Orchestra, who appointed him Music Director for Life in 1981. Zubin Mehta is an old acquaintance of the Ljubljana Festival and is tied to the city by memories of his youth, when he was invited to the Slovenian capital by the then director of the Slovenian Philharmonic, Marijan Lipovšek. On this occasion the concert programme focuses on works by Ödön Pártos, Joseph Haydn and Hector Berlioz.

Vstopnice / Tickets: 59, 39, 29, 19 €

Sponzor / Sponsor:





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

ORKESTER SLOVENSKE FILHARMONIJE SLOVENIAN PHILHARMONIC ORCHESTRA

Charles Dutoit, dirigent / conductor

Program / Programme:

L. M. Škerjanc: Mařenka

I. Stravinski: Jeu de cartes

C. Saint-Saëns: Simfonija št. 3 v c-molu, op. 78
Symphony No. 3 in C minor, Op. 78

Ni veliko simfoničnih orkestrrov, ki bi se lahko ponašali s tako bogato in dolgoletno tradicijo kot Orkester Slovenske filharmonije. Svojo odličnost je orkester potrdil na številnih gostovanjih v evropskih kulturnih središčih in v Združenih državah Amerike ter na Japonskem, predstavil pa se je tudi na pomembnih mednarodnih festivalih. Med njegove goste se uvrščajo vrhunska glasbena imena tako med dirigenti kot med domačimi in tujimi solisti. Med največje uspehe vsekakor sodita velika evropska turneja (11 koncertov v uglednih koncertnih dvoranah Ljubljane, Stuttgarta, Münchna, Amsterdama, Pariza, Berlina, Frankfurta, Nürnberga, Prage, Essna in Dunaja) s koncertno izvedbo opere Jolanta Petra Iljiča Čajkovskega s slavno sopranistko Ano Netrebko v naslovni vlogi ter snemanje opere za založbo Deutsche Grammophon. Ob začetku nove sezone Slovenske filharmonije bodo glasbeniki nastopili pod taktirko švicarskega dirigenta Charlesa Dutoita, ki je zaželen gost svetovno znanih orkestrrov. Za svoje delo je bil večkrat nagrajen, aprila 2014 je za življenjsko delo prejel mednarodno nagrado za klasično glasbo. V avgustu 2017 je prejel zlato medaljo Kraljeve filharmonične družbe, od leta 2018 pa v Sanktpeterburški filharmoniji deluje kot glavni gostujoči dirigent.

Few symphony orchestras can boast a tradition as rich and long as that of the Slovenian Philharmonic Orchestra, which has underlined its excellence through numerous performances in the cultural centres of Europe, the United States of America and Japan and appearances at major international festivals. Guest conductors and soloists who have worked with the orchestra include some of the biggest names in music. Among its greatest successes are a major European tour (11 concerts in prestigious concert halls in Ljubljana, Stuttgart, Munich, Amsterdam, Paris, Berlin, Frankfurt, Nuremberg, Prague, Essen and Vienna) with a concert performance of Tchaikovsky's opera Jolanta with the famous soprano Anna Netrebko in the title role, and a recording of the same opera for the Deutsche Grammophon label. The Slovenian Philharmonic begins its new season with a performance under the baton of Swiss conductor Charles Dutoit, who has worked with some of the world's most famous orchestras and has received countless accolades for his work, including a Lifetime Achievement Award at the International Classical Music Awards (ICMA) in April 2014. He also became recipient of the Royal Philharmonic Society Gold Medal Award in August 2017. In September 2018, Dutoit was named principal guest conductor of the St Petersburg Philharmonic.

Vstopnice / Tickets: 29, 25, 19, 9 €



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2019. / The Slovenian Philharmonic Orchestra is the resident orchestra of the 2019 Ljubljana Festival.



21. 9. ob 20.30 / at 8.30 pm
Križanke

MARKO HATLAK BAND

VLATKO STEFANOVSKI

posebni gost / *special guest*

Marko Hatlak, harmonika, vokal / *accordion, vocals*

Žiga Kožar, bobni / *drums*

Leon Firšt, klaviature / *keyboards*

Erik Čebokli, bas / *bass*

Lazaro Amed Hierrezuelo, tolkala, violina
percussion, violin

Program / *Programme:*

Bo objavljen naknadno / *TBA*

Marko Hatlak se z novim projektom Marko Hatlak BAND spušča v pop, latino, funk in rock vode. Navdih, ki ga črpa pri Jamiroquaiju, Stevieju Wonderju, Michaelu Camilu, Princeu in Jožetu Privšku, prevaja v energično, zabavno, ritmično, plesno in mladostno glasbo. Harmonikar Marko Hatlak se že od začetka svoje koncertne kariere rad prepušča raznolikim glasbenim žanrom – od študijske klasične in sodobne glasbe do tanga in etna, sedaj ta nabor še dopolnjuje. V projektu Marko Hatlak BAND se predstavlja kot harmonikar in vokalist, poleg tega pa tudi kot avtor skladb in besedil. Glasba je bendovska, virtuozna in izrazito ritmična. Ob sebi je zbral vrhunske glasbenike na bobnih, tolkalih, basu, klaviaturah in violini, ki ga inspirirajo s svojo virtuoznostjo in pozitivnim nabojem. Odrska kemija med izvajalci je igriva in na trenutke tudi humorna. Na koncertu bomo slišali skladbe s Hatlakovega novega albuma z naslovom "Ko ni Noč in ni Dan", na odru pa se jim bo kot posebni gost pridružil eden največjih kitaristov Vlatko Stefanovski, s katerim bodo ustvarili nepozabno glasbeno izkušnjo. Skupina je izdala prvenec jeseni 2018 pri založbi Dallas Records.

With his new Marko Hatlak BAND project, accordionist Marko Hatlak dips a toe into pop, Latin, funk and rock waters. Drawing inspiration from Jamiroquai, Stevie Wonder, Michel Camilo, Prince and Jože Privšek, he translates it into an energetic, entertaining and rhythmic blend of youthful dance music. Hatlak has dabbled in various genres ever since the start of his performing career – from classical and contemporary to tango and world music. Now he is expanding his range even further. In the Marko Hatlak BAND project he is both accordionist and vocalist, as well as composer and lyricist. The music has a genuine band feel, with plenty of virtuoso passages and undeniable rhythm. To play it, Hatlak has put together a group of top musicians – on drums, percussion, bass, keyboards and violin – and allows himself to be inspired by their virtuoso playing and positive energy. The onstage chemistry between the performers is playful and occasionally humorous. The concert will also be an opportunity to hear songs from Hatlak's new album Ko ni Noč in ni Dan. With the great guitarist Vlatko Stefanovski joining the band on stage as a special guest, an unforgettable musical experience is guaranteed. The group released their first album last autumn, on Dallas Records.

Vstopnice / Tickets: 20 €

(Na dan koncerta / On the day of the concert: 25 €)



SPREMLJEVALNE PRIREDITVE 67. LJUBLJANA FESTIVALA ACCOMPANYING EVENTS 67th LJUBLJANA FESTIVAL

USTVARJALNE DELAVNICE ZA OTROKE / CREATIVE WORKSHOPS FOR CHILDREN

Maja Stojanov, vsebinski koncept / *concept and content*

Katarina Kukovič, koordinatorka projekta / *workshop coordinator*

Barbara Zonta, mentorica delavnic / *workshop mentor*

POLETJE NA FESTIVALU LJUBLJANA SUMMER AT THE LJUBLJANA FESTIVAL

V sklopu 67. 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 bodo brezplačne.

A range of themed workshops will take place as part of the 67th 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.

Sponzor / Sponsor:



Mala likovna kolonija Little Art Colony

15.–19. 7., Križanke

Na Ljubljana Festivalu bodo kot spremljevalni del programa organizirane različne vodene tematske delavnice. Namenjene bodo ustvarjalnim šolskim otrokom. V počitniški program se bodo lahko vključili otroci brez predznanja. V sodelovanju s strokovnimi pedagogi na svojem področju želimo pri njih spodbuditi lastno kreativnost, jih seznaniti z različnimi umetniškimi teorijami in tehnikami. Predvsem pa jim želimo odpreti nova obzorja na njihovi ustvarjalni poti. Delavnice bodo potekale v sproščenem vzdušju Plečnikovih Križank. Vse bodo brezplačne.

The activities accompanying the programme of the Ljubljana Festival will include a range of themed workshops led by mentors. These will be aimed at creative children of school age. No previous knowledge is necessary in order to take part in the workshops. The aim is to encourage children's creativity and familiarise them with different artistic theories and techniques, in collaboration with teachers specialised in individual fields. Above all, we wish to open new horizons for the children on their own creative journey. The workshops will take place in the relaxed atmosphere of Plečnik's Križanke complex. All the workshops will be free of charge.

KOLAŽ / COLLAGE

15. 7., 10.00–12.00

Kolaž je umetniško delo oziroma tehnika, ki opisuje vizualno umetnost. Je sestavljanka iz različnih materialov in oblik. Za kolažno tehniko bodo otroci uporabili različne predmete in materiale in jih pritrdili na podlago.

A collage is a piece of art or an artistic technique involving the use of different materials and shapes. The children will use various objects and materials and stick them to a backing to make a collage.

LUTKA PRIPOVEDUJE

PUPPET TALES

16. 7., 10.00–12.00

Lutke imajo precejšnjo moč, tako vzgojno, ustvarjalno kot estetsko. Z lutko se lahko izražamo in jo uporabljamo različno. Z izdelavo različnih lutk bodo otroci ustvarili svojo unikatno zgodbo.

Puppets have a lot of power: educational, creative and aesthetic. We can express ourselves through puppets and use them in different ways. By making different puppets, the children will be able to create their own unique story.

OBLIKOVANJE KOSTUMOV COSTUME DESIGN

17. 7., 10.00–12.00

Z oblikovanjem kostumov prav gotovo razvijamo ročne spretnosti. Otroci bodo spoznavali proces krojenja, merjenja, oblikovanja dekoracije in priprave končnega izdelka.

Designing costumes is an excellent way to develop manual skills. The children will learn about cutting, measuring, decorating and preparing a finished product.

SLIKANJE NA PLATNO PAINTING ON CANVAS

18. 7., 10.00–12.00

S slikanjem na platno se bodo otroci prepustili improvizaciji in lastnim občutkom. Tako jim bomo omogočili, da razvijejo svoj pristop ter svoje zamisli preslikajo na platno.

In this workshop, the children will have a chance to improvise and follow their own instincts. This will help them develop their own approach and paint their own ideas on the canvas.

19. 7. ob 11.30 / at 11.30 am
Peklensko dvorišče / Devil's Courtyard

RAZSTAVA VSEH DEL EXHIBITION OF ALL THE 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.

The closing exhibition will be held on the last day of the themed workshops. It will be an opportunity to present the innovative and unique products made by the children under expert guidance to everyone who loves culture.



Glasbeno-plesna delavnica Music and dance workshop

PREDANI KORAKOM COMMITTED TO STEPS

Maja Stojanov, vsebinski koncept
concept and content

Katarina Kukovič, koordinatorka projekta
workshop coordinator

Termin: avgust 2019

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

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Razstava / Exhibition

HOMMAGE ZMAGU POSEGI: DESET LET KASNEJE HOMMAGE À ZMAGO POSEGA: TEN YEARS LATER

ZMAGO POSEGA

kipar / sculptor

V slovenski likovni prostor je akademski kipar Zmago Posega (Postojna, 1959–Šempeter pri Gorici, 2009) vstopal na začetku osemdesetih let preteklega stoletja skupaj z *Generacijo 82*, ko so se razplamtevala številna likovna iskanja in je prevladovalo mnenje, da stil, simbol, struktura pa tudi umetniški načini, ki jih je razvijala umetnost minimalizma in konceptualizma, niso več smiselni. Da sta ključna objekt in koncept in da se modernistični sliki in kipu figuri piše konec. Zaznati pa je bilo tudi močno pričakovanje nadaljevanja modernistične paradigme, čeprav je bil to čas postmodernizma, ki pa so ga kritiki in teoretiki zelo različno opredeljevali in razumevali. Tudi skupina sošolcev, slikarjev in kipar, ki se je, obdarjen z izrednim darom za občutenje oblik in volumnov, že takoj na začetku svoje ustvarjalne poti odločil, da bo sledil predvsem sebi. Svojemu srcu, notranjemu hotenju in globoki želji. Da bo ob vseh spoznanjih, ki si jih je nabiral v letih šolanja, hodil svojo pot ter kot »sanjalec, ki so mu sanje zlezele v roke«, če se oprem na lirične Rilkejeve besede Rodinu, uresničeval svoje vizije, sanje, cilje na način, ki bo samo njegov. V sozvočju s svojim notranjim iskanjem. V okolju, ki ga je nagovarjalo in spodbujalo. Zato se je po končanem šolanju rad vračal domov na Goriško in daleč od pritiskov najaktualnejših in modnih umetniških iskanj večino časa neobremenjeno in v miru ustvarjal v svojem ateljeju v Biljah. V goriški vasi, ki jo je vse od rimskih časov opredeljevala glina, ki je postala tudi njegov priljubljeni kiparski material, saj jo je gnetel vse od otroških let. V njej je izražal svoje prve likovne zamisli in spoznaval, da ima dar. O glini je veliko let kasneje, samo nekaj mesecev pred prezgodnjo smrtjo, tudi povedal: »Ob odpiranju novih tem in idej navadno najprej modeliram v glini oziroma v keramiki, snovi, iz katere oblikujem, poiščem izrazno

sredstvo, kasneje pa novonastale oblike opredelim dokončno v kamnu ali bronu.« Glina je bila le prva in morda tista, ki ga je najbolj privezala nase, vendar je bil enako občutljiv in spoštljiv tudi do drugih materialov, ki jih opredeljujejo kot klasične kiparske, predvsem do kamna in kovine. In prav ta navezanost in zavezanost klasičnemu kiparskemu materialu sta ga klicali k materialni kiparski gmoti in obvladovanju prostora v širšem in ožjem pomenu besede pa tudi k figuri in fragmentu. K tistemu načinu kiparskega videnja, ki izpostavi kiparstvo kot dialog ustvarjalca z materialom, ki mu vdihne življenje novih, živih oblik, polnih asociacij, namigov, nagovorov. Ki z odklikom od racionalistične in tudi čiste, abstrahirane oblike nagovori sprva figuro, človeški hrbet, fragment, nato tudi detajli v neštetih videnjih.

Posegova ustvarjalna pot je bila v marsičem posebna, saj je kiparstvo, kot ga je sam videl, od njega zahtevalo veliko. Ne samo ustreznega prostora, gline, kamna, kovine, lesa in drugih klasičnih materialov, temveč predvsem globok premislek, jasno videnje in predstavo, nezmotljiv čut za dimenzije, volumen in statiko, površino in prostor; za pravi in pravilen prijem, dotik in poseg roke, ki s fizično močjo pridaja ali odvzema, gladi ali reže. Modelira. Sestavlja. Korenine take poti bi morda lahko našli že v znamenitih Rodinovih besedah, ki so že konec devetnajstega stoletja opredeljevale skulpturo kot umetnost izbočevanja in vdolbljenja, kot umetnost oblik v igri svetlobe in sence in so bile pomenljivo žive tudi v osemdesetih dvajsetega, vendar se zdi, da so ga nagovarjali predvsem ljudje ter narava in okolje, ki sta ponujala glino in kamen. Različne vrste kamna, ki so spodbujale tako formo kot vsebino, tako haptičnost in vizualne učinke kot tudi antropomorfnost in abstraktnost.

Zmago Posega je bil kipar, vendar se je v svojem iskanju kiparskih videnj in sporočil velikokrat in zelo rad zatekal tudi v risbo, ki je v ustvarjalnem procesu postala njegovo pomembno izrazno sredstvo. Ni se izražal samo v risbi, temveč tudi v nekaterih drugih slikarskih tehnikah, kot so gvaš, akvarel in pastel, v tradiciji iskanja generacije, ki ji je pripadal, in ustvaril opus, ki bi ga lahko opredelili kot iskanje notranjih vzgibov v dvodimenzionalnem izražanju, saj je zanj kiparstvo, kot je leta 1998 povedal, »samo del v celotnem likovnem prostoru, risba pa je tisto, kar je pravzaprav neke vrste izhodišče, s čimer razmišljaš o kiparstvu. Pri tem nočem reči, da se vsak kip začne z risbo, včasih so popolnoma samostojne in živijo svoje življenje.«

S sugestivno kiparsko govorico je nase opozoril že na Akademiji za likovno umetnost v Ljubljani, kjer se je kiparsko, likovno in umetniško oblikoval ob izjemnih kiparjih in učiteljih – Dušanu in Dragu Tršarju ter Slavku Tihcu –, ki so znali iz svojih študentov iztisniti najboljše tako po človeški kot umetniški plati. V njih so spodbudili zanimanje in ljubezen do klasičnega materiala, oblik in sporočil ter jih hkrati prepričali, da v svoje kreacije ujamejo in v njih zadržijo notranje, primarno hotenje. Svoje kiparsko videnje. Svojo lastno kiparsko izpoved, zgovorno, dotikajočo se, nagovarjajočo in srčno. Oprto na tradicijo in inovativnost trenutka, v katerem nastaja. Njegovo kiparstvo je prepoznavno avtorsko in ostaja, kot je zapisal Brane Kovič, »del modernistične paradigme, primer njene kontinuitete v času, ki se ga je prijela oznaka postmodernizma ...«.

Zmago Posega se ni zadovoljil z izpovedjo, ki bi bila atraktivna zgolj zaradi forme same, njenih ekspresivnih ali monumentalnih razsežnosti,

temveč se je z veliko senzibilnostjo prepustil iskanju obdelave materiala in distinktivnemu razpoznavanju, dojemanju in čutenju umetniškega. Vitalnega, sporočilnega. Ujetega v lepoto in izraznost materiala pa tudi prostora, površine in svetlobe, predvsem pa svojega notranjega nagovora. Ustvaril je vrsto malih plastik (*Brez naslova*, varjeno železo, 1990; *Brez naslova*, bron, 1992; *Brez naslova*, žgana glina, 1992; *Brez naslova*, marmor, 1993), ki odražajo njegov specifični likovni in kiparski prijem, pa tudi celo vrsto javnih del, tako spominsko plastiko, največ portretnih doprsij (*doprsni kip Antona Rutarja*, bron, 2003, Nova Gorica; *doprsni kip Simona Gregorčiča*, bron, 2006, Gradišče nad Prvačino), tudi celopostavno figuro (*spomenik Vinku Vodopivcu*, bron, 1992, Kromberk pri Novi Gorici), kot tudi ambientalno plastiko, ki ohranjajo tudi monumentalne razsežnosti (*Skulptura s Forme vive za slovenske ceste Bled '96*, kamen, Barje pri Ljubljani; *Figura v krogu*, kamen, 1998, Nova Gorica).

Ustvarjal je v ciklih in zanj je značilno, da svoje male in srednje plastike pogosto ni datiral, zato nastanek velikokrat opredeljujejo predvsem kiparski prijemi, ki so prepoznavno zarezali v način razmišljanja in ustvarjanja v posameznem obdobju. Pa vendar lahko poudarimo, da ga je najprej povsem prevzel človeški hrbet, napet in usločen, živ in erotičen, tako mehak v svoji trdni kompoziciji, ki je zaživel kot popolna in samostojna forma, kasneje pa poglobljena izpoved v različnih krožnih abstrahiranih kompozicijah kot metaforah kroga življenja in smrti, sedanosti in preteklosti, ki nagovarjajo z estetskostjo izpeljanih form in haptičnostjo površine. Tako kamna kot bron. Vidno cezuro v njegovem kiparskem snovanju je opaziti konec osemdesetih let, ko se ni več tako

močno opiral na simbolična izhodišča, ko ni več iskal samo znotraj klasičnega kiparskega jezika, ki ga opredeljujeta modeliranje in obdelava volumna, temveč se je usmeril v ustvarjanje čiste, abstraktne forme in se oprl na izrazne in tehnološke možnosti pločevine in lesa. Kasneje je ta svoja nova spoznanja prepričljivo in nagovarjajoče prenesel tudi v kamen in bron. V tem obdobju je zaznati tisto tako zgovorno sugestibilnost in subtilnost, ki sta podkrepļeni s prepletanjem ter odzivanjem posameznih elementov, čeprav s še vedno prepoznavnimi sledmi v antropomorfem izročilu, tako vseobsegajoči v njegovem celotnem kiparskem in risarskem opusu. Zaznati je njegovo zanimanje tako za vizualni kot haptični učinek, ki v sebi nosita izvornost likovnega sporočila. Vpogled v ta iskrena iskanja ponuja tudi izbor skulptur iz zapuščine hčerke Nane Posega in Nataše Benčič, dotikajoč se in za vselej zapisan v srcih vseh, ki ljubimo kiparstvo in globino sporočila, ujetega v klasičen kiparski material. V tem izboru predvsem v kamen in bron.

Dr. Nelida Nemec

Academy-trained sculptor Zmago Posega (Postojna, 1959–Šempeter pri Gorici, 2009) appeared on the art scene in Slovenia together with the rest of Generation 82 in the 1980s, a time when numerous artistic explorations were gathering pace and the prevailing opinion was that the style, symbol and structure – and also the modes of art – developed by the art of minimalism and conceptualism no longer made sense. That object and concept were key and that the end was nigh for modernist painting and figural sculpture. There was also a strong expectation of a continuation of the modernist paradigm, even though this was the time of postmodernism – something that critics and theorists defined and understood in very different ways, as did the painters who were Posega's contemporaries, so the sculptor, blessed with a remarkable gift for feeling forms and volumes decided, right at the outset of his creative career, to follow his own instincts. His heart, his inner ambitions and his deepest desires. To follow his own path, equipped with all the knowledge he had gathered through years of schooling, and like "a dreamer whose dream got into his hands", to borrow Rilke's lyrical description of Rodin, realise his own visions, dreams and goals in a way that would be his alone. In harmony with his own internal search. In an environment that spoke to him and stimulated him. That is why he was happy to return home to the Goriška region once he had completed his education and, far from the pressures of the latest fashionable artistic quests, spent most of his time working without pressure and in peace in his own studio in Bilje. In a Goriška village that had been defined, ever since Roman times, by clay, which also became his favourite material for sculpting, since he had been working it ever since he was a child. In it, he expressed his first

artistic ideas and realised that he had a gift. Many years later, just a few months before his premature death, he said of clay: "When embarking on new themes and ideas, I usually model them first in clay or ceramic, the material from which I shape and seek a means of expression, and then later give the newly created forms a final definition in stone or bronze." Clay was his first material and perhaps also the one that bound him closest to itself, although he was equally sensitive and respectful towards other materials seen as traditionally "sculptural", particularly stone and metal. It was precisely this connection and commitment to the traditional materials of sculpture that drew him to the material sculptural mass and the mastery of space in the broader and narrower senses of the word, and also to the figure and the fragment. To that sculptural way of seeing that reveals sculpture as a dialogue between artist and material, that breathes into it the life of new, living forms, full of associations, allusions, addresses. That by retreating from the rational, and also from the pure, abstract form, first addresses the figure, the human back, a fragment, and then a detail in countless visions.

Posega's creative journey was special in many ways, since sculpture, as he saw it, demanded a great deal from him. Not only a suitable space, clay, stone, metal, wood and other traditional materials, but above all deep reflection, a clear vision and conception, an unerring sense for dimensions, volume and statics, surface and space; for the true and correct grip, touch and intervention of the hand, which with physical strength adds or takes away, smooths or cuts. Models. Composes. The roots of this journey can perhaps be found in Rodin's famous definition of sculpture as the art of the hump and the hollow,

as the art of forms in an interplay of light and shadow – words pronounced in the late nineteenth century that still had vivid significance in the 1980s, although in Posega's case it seems that what spoke to him above all was people, and the nature and environment that offered him clay and stone. Various types of stone that encouraged both form and content, both haptic and visual effects and anthropomorphism and abstraction.

Zmago Posega was a sculptor, yet in his search for sculptural visions and messages he often turned very willingly to drawing, which became an important means of expression for him in the creative process. He did not only express himself in drawing, but also in a number of other painting techniques such as gouache, watercolours and pastels, in the exploratory tradition of the generation to which he belonged, and created an oeuvre that we might define as a search for the inner pulsions in two-dimensional expression, since as he said himself in 1998, sculpture was for him "only a part of the overall artistic space, while drawing is actually a kind of starting point with which you begin to think about sculpture. I do not mean to say, however, that every sculpture begins with a drawing; sometimes they are entirely independent and live their own life."

He was already drawing attention to himself through his evocative sculptural language while a student at the Academy of Fine Arts in Ljubljana, where he developed as a sculptor, designer and artist under the aegis of remarkable sculptors and teachers – Dušan and Drago Tršar and Slavko Tihec – who were capable of drawing the best out of their students in both the human and the artistic sense, inspiring in them an interest

in and love for traditional materials, forms and messages and at the same time persuading them to capture and hold in their creations their own inner, primary desire. Their sculptural vision. Their own sculptural statement, eloquent and heartfelt. Based on tradition and the innovativeness of the moment in which it is created. Posega's sculpture is recognisably original and remains, as Brane Kovič puts it, "part of the modernist paradigm, an example of its continuity in a period to which the label of postmodernism had been applied..."

Zmago Posega was not satisfied with a statement that was attractive merely by virtue of its form, its expressive or monumental dimensions. Instead he embarked, with great sensitivity, on an exploration of the treatment of material and a search for a distinctive recognition, understanding and feeling of the artistic. Of the vital, the communicative. Captured in the beauty and expressiveness of the material, and also of space, surface and light, and above all its own inner speech. He created a series of small sculptures (Untitled, welded iron, 1990; Untitled, bronze, 1992; Untitled, fired clay, 1992; Untitled, marble, 1993), that reflect his specific artistic and sculptural approach, but also a series of public works, both commemorative sculpture, for the most part portrait busts (Bust of Anton Rutar, bronze, 2003, Nova Gorica; Bust of Simon Gregorčič, bronze, 2006, Gradišče nad Prvačino) but also a full-length figure (Vinko Vodopivec Monument, bronze, 1992, Kromberk near Nova Gorica), and ambient sculpture, that also retain monumental dimensions (Sculpture from Forma Viva for Slovenia's Roads Bled '96, stone, Barje pri Ljubljani; Figure in a Circle, stone, 1998, Nova Gorica).

He worked in cycles and typically did not date his small and medium-sized works, which means that their date of creation is often defined above all by the sculptural approaches that recognisably impacted his mode of thinking and creating in a given period. Even so, it is worth underlining that he was initially fascinated by the human back, tense and arching, alive and erotic, so soft in its solid composition that it took on an existence as a complete and independent form. This was later followed by a profound statement in the form of various circular abstract compositions, like metaphors of the cycle of life-and-death, present and past, that speak through the aesthetics of derived forms and the hapticity of the surface. Both stone and bronze. A visible caesura in his sculptural work may be observed in the late 1980s, when he no longer relied so heavily on symbolic starting points, when he no longer sought only within the traditional language of sculpture defined by the modelling and treatment of volume, but instead focused on creating a pure, abstract form and turned to the expressive and technological possibilities offered by sheet metal and wood. Later on, he applied his new discoveries in a convincing manner to stone and bronze. Notable in this period are an eloquent suggestibility and subtlety reinforced by the interaction and responsivity of individual elements, although always with recognisable traces in the anthropomorphic tradition, so all-encompassing throughout his oeuvre, both in sculpture and drawing. We perceive his interest in both the visual and the haptic effect, that carry in themselves the originality of the artistic message. An insight into these sincere explorations is also provided by the selection of sculptures by his daughter

Nana Posega and Nataša Benčič, a selection that touches and is forever written in the hearts of all who love sculpture and the profundity of a message captured in traditional sculptural material. In this selection, above all in stone and bronze.

Dr Nelida Nemec

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Popusti ne veljajo za koncert Marcus Millerja, Stanleyja Clarka, Vlada Kreslina, muzikala Brijantina in Mamma Mia! / *Discounts do not apply to the concerts by Marcus Miller, Stanley Clarke, and Vlado Kreslin or the musicals Grease and Mamma Mia!*

PREDPRODAJA / PRE-SALE

- 20 odstotkov za člane Kluba Festivala Ljubljana
20% for members of the Festival Ljubljana Club
- 10 odstotkov za vse obiskovalce / *10% for all visitors*

Termin predprodaje ni enoten za vse prireditve, predprodaja poteka en mesec od začetka prodaje vstopnic za posamezno prireditve. / *The advance ticket sales period is not the same for all events. Advance tickets are available for one month from the date tickets go on sale for an individual event.*

V Klub Festivala Ljubljana se lahko vpišete na:
www.ljubljanafestival.si/klub/
Join Festival Ljubljana ljubljanafestival.si/klub/

POMEMBNO / IMPORTANT

Za že kupljene vstopnice ne vračamo denarja. Če je prireditve prekinjena zaradi vremena ali prekinitve električne energije oziroma motena zaradi hrupa ali drugega zunanjšega dejavnika, denarja za kupljene vstopnice ne vrnemo.
Tickets are non-refundable. If an event is cancelled due to weather or a power failure, or is disrupted by noise or other external factors, ticket purchases cannot be refunded.

FESTIVAL LJUBLJANA

Trg francoske revolucije 1
1000 Ljubljana, Slovenija
Tel.: + 386 (0)1 241 60 00
info@ljubljanafestival.si

ljubljanafestival.si

www.facebook.com/ljubljanafestival

www.instagram.com/festival_ljubljana/

www.youtube.com/user/TheFestivalLjubljana

Blagajna Križank / Križanke Box Office

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

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

Ustanoviteljica zavoda Festival Ljubljana je Mestna
 občina Ljubljana, ki ga tudi finančno omogoča.
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financially supported by the City of Ljubljana.



Mestna občina
 Ljubljana



PRISTOPNA IZJAVA ZA BREZPLAČNO ČLANSTVO V KLUBU FESTIVALA LJUBLJANA

Ime:

Priimek:

Spol:

Naslov:

Telefon:

E-naslov:

Datum rojstva:

Status:

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

Datum: Podpis

(zakonitega zastopnika ali skrbnika):

Izjavljam, da so vpisani podatki resnični, in sprejemam Splošna določila članstva Kluba Festivala Ljubljana.
Prijavnico pošljite na: Festival Ljubljana, Trg francoske revolucije 1, 1000 Ljubljana.

APPLICATION FORM FOR FREE MEMBERSHIP OF THE LJUBLJANA FESTIVAL CLUB

First name(s):

Surname:

Gender:

Address:

Telephone:

Email:

Date of birth:

Status:

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

Date: Signature

(of legal representative or guardian)

I confirm that the information given is true, and I accept the General Terms and Conditions of membership of the Ljubljana Festival Club.
Send your registration to: Ljubljana Festival, Trg francoske revolucije 1, 1000 Ljubljana.



PRISTOPNICA ZA KLUB FESTIVALA LJUBLJANA

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

Splošna določila Kluba Festivala Ljubljana

- Člani Kluba Festivala Ljubljana so v predprodaji upravičeni do 20-odstotnega popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Člani Kluba Festivala Ljubljana so v redni prodaji upravičeni do 10-odstotnega popusta za vse prireditve, razen če pri določeni prireditvi ni izrecno določeno, da popusti ne veljajo.
- Za svojo zvestobo bodo člani Kluba Festivala Ljubljana nagrajeni še s posebnimi ugodnostmi, kot so vabila na izbrane dogodke, brezplačne programske knjižice itd.
- Ob nakupu vstopnic za prireditve Festivala Ljubljana mora član Kluba Festivala Ljubljana predložiti člansko izkaznico ali osebni dokument, da s tem izkaže članstvo v klubu. Poznejše uveljavljanje popusta ni mogoče.
- Članstvo v Klubu Festivala Ljubljana ni prenosljivo.
- Članstvo v Klubu Festivala velja do pisnega preklica in po želji člana Kluba.
- Festival Ljubljana se obvezuje, da bo pridobljene osebne podatke varoval v skladu z določili Zakona o varstvu osebnih podatkov. Član Kluba Festivala Ljubljana s podpisom pristopne izjave dovoljuje, da izdajatelj uporablja izpolnjene podatke za potrebe izvajanja neposrednega trženja (obveščanja o novostih in posebnih ponudbah Festivala Ljubljana) z uporabo e-pošte, SMS in MMS sporočil, potisnih sporočil.
- Festival Ljubljana si pridržuje pravico do spreminjanja Splošnih določil. Vse spremembe so javno objavljene na spletni strani ljubljanafestival.si.
- Pristopno izjavo je mogoče izpolniti tudi na spletni strani 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.s*
- *Membership of the Ljubljana Festival Club is valid until written termination and upon the desire of the club member.*
- *Ljubljana Festival undertakes to protect the information submitted, in accordance with the Personal Data Protection Act (ZVOP-1). By signing this application form, the new Ljubljana Festival Club member agrees to the issuer using the information submitted for the purposes of the Ljubljana Festival.*
- *The Ljubljana Festival reserves the right to change these General Terms and Conditions at any time. All changes are published online at ljubljanafestival.si.*
- *This application form may also be completed at ljubljanafestival.si, where you can also find the General Terms and Conditions.*

Glavni sponzor / General sponsor:



Sponzorji 67. Ljubljana Festivala / Sponsors of the 67th Ljubljana Festival:



Sponzorji posameznih prireditev / Sponsors of the individual events:



Glavni medijski sponzor / General media sponsor:



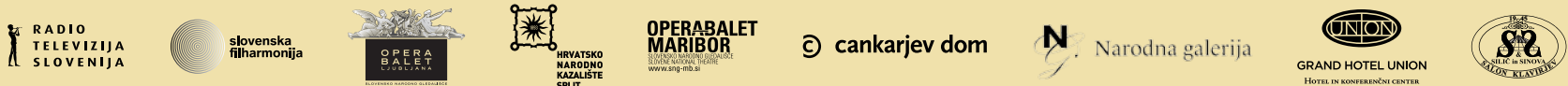
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Partnerji Ljubljana Festivala / Ljubljana Festival partners:



Uradni prevozniki / Transport partners:

Železniški prevoznik / Event rail partner:

Uradna vina / Official wines:

