



35.SGD

LJUBLJANAFESTIVAL.SI



SLOVENSKI GLASBENI DNEVI 35 let Glasbe

SLOVENIAN MUSIC DAYS *35 years of Music*

Ljubljana, 14. – 21. 4. 2021

PROGRAM SGD FINANČNO OMOGOČATA
THE PROGRAMME OF THE SLOVENIAN MUSIC DAYS IS SUPPORTED BY:



Mestna občina
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The Ljubljana Festival was founded by the City of Ljubljana.

**SLOVENSKI
GLASBENI DNEVI**
35 let Glasbe

**SLOVENIAN
MUSIC DAYS**
35 years of Music

Ljubljana, 14. – 21. 4. 2021

**Programski odbor 35. Slovenskih glasbenih dnevov /
Programme Committee of the 35th Slovenian Music Days:**

Darko Brlek, direktor in umetniški vodja Festivala Ljubljana ter častni član Evropskega združenja festivalov / *General and Artistic Director of the Ljubljana Festival and Honorary member of the European Festivals Association*

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Snježana Drevenšek, Slovenska filharmonija / *Slovenian Philharmonic*

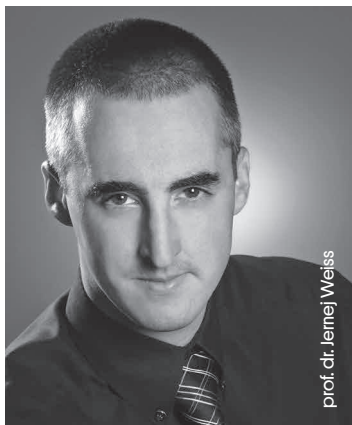
Nenad Firšt, Društvo slovenskih skladateljev / *Society of Slovene Composers*

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Gregor Pirš, RTV Slovenija / *RTV Slovenia*

Matej Venier, RTV Slovenija / *RTV Slovenia*



Tokratni 35. Slovenski glasbeni dnevi namenjajo osrednjo pozornost stoletnici začetka delovanja Opere Slovenskega narodnega gledališča v Mariboru. Po koncu prve svetovne vojne so se v Mariboru odprle možnosti za ustanovitev drugega slovenskega poklicnega gledališča. Na pobudo tamkajšnjega Dramatičnega društva so leta 1919 ustanovili Slovensko narodno gledališče, katerega Opera je 1. maja 1920 z uprizoritvijo priljubljene Hervéjeve operete *Mam'zelle Nitouche* odprla vrata. Opereta je v Mariboru prevladovala vse do začetka druge svetovne vojne, ko je bilo mariborsko gledališče prisiljeno nehati delovati. Prav zaradi pečata, ki ga je opereta vtisnila širšim družbeno-kulturnim potezam spodnještajerske pa tudi kranjske prestolnice, si zasluži pomembnejšo vlogo v sodobnem slovenskem muzikološkem raziskovanju.

S pomočjo prispevkov nekaterih vodilnih domačih in tujih simpozistov iz 15 držav si želi tokratni mednarodni muzikološki simpozij, ki bo 15. in 16. aprila 2021 na ogled v živo na spletni strani Festivala Ljubljana, osvetliti širšo družbeno vlogo operete kot umetniške zvrsti v preteklosti in sedanjosti. Simpozij se tako posveča repertoarni, kadrovski in drugi operetni politiki različnih opernih hiš med obema svetovnjima vojnoma, obenem pa želi primerjalno proučiti položaj operete pred obravnavanim obdobjem in po njem.

Tudi tokrat nadvse pester koncertni program Slovenskih glasbenih dni se repertoarno razteza od solistične do glasbeno-scenske produkcije, pri čemer svojo pozornost osredinja na mariborsko ustvarjalnost. Ob 100. obletnici prve glasbeno-scenske izvedbe v SNG Maribor je ustanova naročila novo opero, ki jo bo uglasbila večkrat nagrajena in mednarodno uveljavljena slovenska ustvarjalka Nina Šenk. S svojim opernim prvencem *Marpurgi* je skladateljica skupaj z libretistom in režiserjem Igorjem Pisonom, dirigentom Simonom Krečičem in drugimi ustvarjalci ter poustvarjalci iz Opere SNG Maribor osvetlila manj znano poglavje zgodovine mesta ob Dravi. Premierna postavitev opere *Marpurgi* je bila 2. oktobra 2020 v Veliki dvorani SNG Maribor, 14. aprila 2021 pa bo opera otvorila tokratne Slovenske glasbene dneve.

Dan kasneje bo mogoče v okviru Koncertnega ateljeja Društva slovenskih skladateljev v Viteški dvorani Križank med drugim prisluhniti novitetama za violino in klavir slovenskih avtorjev: jazzovske pianistke in klavirske pedagoginje Maje Matič ter skladatelja in profesorja Petra Šavlija.

Pod okriljem Glasbene matice Ljubljana bo 17. aprila sledil koncert Beethovnovih, Schubertovih in Wolfvovih samospevov v izvedbi sopranistke Therese Plut, tenorista Davida Jagodica in pianistke Andreje Kosmač. Kot posebnost omenjenega koncerta velja izpostaviti nedavno odkrite mariborske samospeve Anselma Hüttenbrennerja.

Nato bo 19. aprila na sporedu inovativna prireditev *spevSLAM*, ki spodbuja nastanek samospevov ter ponuja možnost predstavitve tudi manj znanim skladateljem ter poustvarjalcem. Prvi tak dogodek, izvirno imenovan *songSLAM*, je bil leta 2015 izveden v New Yorku. Z velikim uspehom je marca 2019 prvič *spevSLAM* v Sloveniji organizirala sopranistka Theresa Plut, ki je prepričana o neizmernem bogastvu slovenskega jezika in kreativnosti tukajšnjih skladateljev, pevcev in pianistov.

Letos posebej bogat nabor novih del slovenskih skladateljev, ki bodo krstno zazvenela na 35. Slovenskih glasbenih dnevih, bo 20. aprila obogatila tudi Noč slovenskih skladateljev. Na njej bo mogoče prisluhniti kar 13 krstnim izvedbam uveljavljenih slovenskih ustvarjalcev. Nove skladbe bodo predstavili izvrstni interpreti: flavtistka Mateja Bajt, violinisti Janez Podlesek, Rok Zgonc in Nadežda Tokareva ter citrarka Tajda Krajnc.

21. aprila bo na sporedu sklepni koncert Orkestra Slovenske filharmonije pod dirigentskim vodstvom Simona Krečiča, umetniškega direktorja Opere SNG Maribor. Zazvenela bodo tri orkestralna dela z mariborskim glasbenim miljejem tesno povezanih ustvarjalcev (Tomaža Sveteta, Marjana Šijanca in Vita Žuraja) ter *Simfonija št. 4 – Resurrectionis* Blaža Arnič, pri kateri bo kot orgelski solist nastopil Gregor Klančič.

Kljub glasbeni poustvarjalnosti vse prej kot naklonjenih razmerah in posledično nekoliko okrnjenem programu, si želijo tudi tokratni 35. Slovenski glasbeni dnevi izpolniti svoje poslanstvo negovanja vrhunske slovenske glasbene ustvarjalnosti in poustvarjalnosti.

Vabljeni torej, da se nam pridružite!

Jernej Weiss

The focus of this 35th edition of Slovenian Music Days is the centenary of the Opera of the Slovene National Theatre in Maribor. After the end of the First World War, the opportunity arose to establish a second Slovene professional theatre, in Maribor. The Slovene National Theatre was founded in 1919 at the initiative of the city's Dramatic Society. The following year, on 1 May 1920, the Opera of the Slovene National Theatre made its debut with a performance of Hervé's popular operetta Mam'zelle Nitouche. Operetta predominated in Maribor right up until the start of the Second World War, when the Maribor theatre was forced to cease its activity. The mark left by operetta on the wider social and cultural life of the capitals of both Lower Styria and Carniola was so significant that the genre surely deserves to occupy a more important place in contemporary Slovene musicological research.

With the help of papers from leading Slovene and foreign researchers from 15 countries, this edition of the International Musicological Symposium, which will be streamed live on Festival Ljubljana web site on 15th and 16th April 2021, aims to shed light on the broader social role of operetta as an artistic genre in the past and present. It will therefore consider the policies of various opera houses regarding repertoire, company size and other questions related to operetta in the period between the two world wars, while at the same time it aims to make a comparative study of the position of operetta before and after the period in question.

Once again, the extremely broad Slovenian Music Days concert programme covers a repertoire that extends from solo works to musical-dramatic productions, with the focus of attention on artistic creativity in Maribor. To mark the centenary of the first performance of a musical-dramatic work at the Slovene National Theatre in Maribor, the institution has commissioned a new opera from the multiple award winning and internationally acclaimed Slovene composer Nina Šenk. With her debut opera Marpurgi ["The Marpurgs"], the composer – along with librettist and director Igor Pison, conductor Simon Krečič and other artists and performers from the Maribor Opera – shed light on a lesser known chapter of the history of the city on the Drava. The premiere performance of Marpurgi took place on 2nd October 2020 in the large auditorium of the Slovene National Theatre in Maribor, while the performance on 14th April 2021 will serve as an introduction to this year's Slovenian Music Days.

The following day, as part of the Concert Atelier of the Society of Slovene Composers, taking place in the Knights' Hall at Križanke, it will be possible to hear, among the other items on the programme, two new works for violin and piano by Slovene composers: the jazz pianist and piano teacher Maja Matič, and the composer and teacher Peter Šavli.

The concert of lieder by Beethoven, Schubert and Wolf, under the auspices of the Glasbena Matica Ljubljana, with performers Theresa Plut [soprano], David Jagodic [tenor] and Andreja Kosmač [piano] will take place on 17th April. The concert will also feature performances of the recently discovered Maribor lieder by composer Anselm Hüttenbrenner.

On 19th April the programme features the innovative spevSLAM event, which aims to encourage the creation of new lieder while also offering less well known composers and performers the opportunity to present themselves. The first event of this kind, originally called songSLAM, took place in New York in 2015. The first spevSLAM in Slovenia was organised in March 2019 by the soprano Theresa Plut, who firmly believes in the boundless riches of the Slovene language and the creativity of the country's composers, singers and pianists. The event was a resounding success.

This year's especially rich selection of new works by Slovene composers that will receive their premiere performances during the 35th Slovenian Music Days will be further enriched by the traditional Night of Slovene Composers event on 20th April, at which it will be possible to hear the first performances of 13 new works by established Slovene composers. The new compositions will be performed by outstanding interpreters: recorderist Mateja Bajt, violinists Janez Podlesek, Rok Zgonc and Nadežda Tokareva, and zither player Tajda Krajnc.

At the event on 21st April we will host a closing concert by the Slovenian Philharmonic Orchestra conducted by Simon Krečič, the artistic director of the Opera of the Slovene National Theatre Maribor. The concert programme will include three orchestral works by composers closely connected to the Maribor musical milieu [Tomaž Svete, Marjan Šijanec and Vito Žuraj] and the 4th Symphony – Resurrectionis, in which organist Gregor Klančič will perform a soloist.

Despite conditions that are anything but favourable to musical performance, and a consequently somewhat reduced programme, this year's 35th Slovenian Music Days nevertheless wishes to remain true to its mission of nurturing Slovene musical creativity and performance at the highest level.

Come and join us!

Jernej Weiss

Sreda, 14. april 2021, ob 19.30
Wednesday, 14th April 2021, 7.30 pm
Prenos na spletni strani Festivala Ljubljana
Stream on Festival Ljubljana website

Otvoritev 35. Slovenskih glasbenih dnevov **Opening of the 35th Slovenian Music Days**



OPERNI POKLON MARIBORU **OB STOLETNICI OPERE SNG** **MARIBOR / A HOMAGE TO** **MARIBOR TO MARK THE** **CENTENARY OF THE OPERA OF** **THE SLOVENE NATIONAL** **THEATRE IN MARIBOR**

Nina Šenk: **MARPURGI / THE MARPURGS**

Sodobna slovenska opera po motivih romana Zlate Vokač Medic
*A contemporary Slovene opera based on themes from the
 homonymous novel by Zlata Vokač Medic*

Igor Pison, libretist in režiser / *librettist and director*

Simon Krečič, dirigent / *conductor*

Jera Petriček Hrastnik, asistentka dirigenta / *assistant conductor*

Rok Predin, scenograf / *set design*

Matic Kašnik, asistentka scenografa / *assistant set designer*

Branka Pavlič, kostumografinja / *costume design*

Rok Predin, oblikovalec svetlobe / *light design*

Tim Ribič, asistent režije / *assistant director*

Zsuzsa Budavari Novak, zborovodkinja / *chorus leader*

Oksana Pečeny Dolenc, koncertna mojstrica / *concertmaster*

Zasedba / *Cast:*

Sabina Cvilak

Miriam

Jaki Jurgec

Hannes

Martin Sušnik

Mathias

Bogdan Stopar

Jani

Sebastijan Čelofiga

Odposlanec / *Delegate*

Irena Petkova

Dina

Rene Vujinić Cvilak

Šarika*

* nema vloga / *non-speaking role*

Zbor in Simfonični orkester SNG Maribor / *Choir and Symphony Orchestra of the Slovenian National Theatre Maribor*

Tudi tokrat nadvse pester koncertni program 35. Slovenskih glasbenih dnevov se repertoarno razteza od solistične do glasbeno-scenske produkcije, pri čemer svojo pozornost osredinja na mariborsko ustvarjalnost; mednarodni muzikološki simpozij pa se osredotoča na glasbeno-gledališki žanr operete med obema svetovnjima vojnoma. Izbrani poudarki izhajajo iz pomembnega jubileja SNG Maribor: stoletnica začetka delovanja Opere v mariborskem poklicnem Slovenskem narodnem gledališču, ustanovljenem leta 1919. Prva glasbeno-scenska odrska uprizoritev mariborskega opernega ansambla je bila namreč opereta *Mam'zelle Nitouche* Hervéja 1. maja 1920, prva uprizorjena opera pa *V vodnjaku* Viléma Blodka 4. januarja 1921. Ob stoletnici prve izvedbe glasbeno-scenskega dela v SNG Maribor je ustanova naročila novo opero pri večkrat nagrajeni in mednarodno uveljavljeni slovenski ustvarjalki **Nini Šenk (1982)**. S svojim opernim prvencem *Marpurgi* bo skladateljica skupaj z libretistom in režiserjem **Igorjem Pisonom**, dirigentom **Simonom Krečičem** in drugimi ustvarjalci ter poustvarjalci iz Opere SNG Maribor osvetlila manj znano poglavje zgodovine mesta ob Dravi. Premierna postavitve opere *Marpurgi* je bila 2. oktobra 2020 v Veliki dvorani SNG Maribor, 14. aprila 2021 pa bo opera otvorila tokratne Slovenske glasbene dneve. Libreto po motivih istoimenskega esejističnega romana **Zlate Vokač Medic** postavlja operno dogajanje v 15. stoletje z dualističnim pripovedovanjem dveh ključnih protagonistov, doktorja Hannesa in Mathiasa, ki na iste dogodke

velikokrat gledata s povsem drugačne perspektive. Po pisateljčinih besedah predstavljata usodo slehernika, ki se prebija skozi nepretrgan splet nasilja in vse do usodnega trenutka živi v varljivem upanju, da sam usmerja svoje življenje. Skladateljica pa opozarja na večno aktualno temo dvojnosti med odprtostjo, znanjem, svetovljanstvom in na drugi strani lokalno zaprtostjo in samozadostnostjo.

*Once again, the extremely broad concert programme of the 35th Slovenian Music Days covers a repertoire that extends from solo works to musical-dramatic productions, with the focus of attention on artistic creativity in the city of Maribor. The International Musicological Symposium focuses, for its part, on the operetta genre in the period between the two world wars. The choice of these twin focuses is explained by an important jubilee that is celebrated this year, namely the centenary of the Opera of the Slovene National Theatre in Maribor, the latter a professional theatre founded in 1919. The first musical-dramatic work to be performed by the Maribor opera company was Hervé's operetta Mam'zelle Nitouche [1 May 1920], while the first opera was V studni ["In the Well"] by Vilém Blodek [4 January 1921]. To mark the centenary of the first performance of a musical-dramatic work at the Slovene National Theatre in Maribor, the institution has commissioned a new opera from the multiple award winning and internationally acclaimed Slovene composer **Nina Šenk (b. 1982)**. With her debut opera **Marpurgi** ["The Marpurgs"], the composer – along with librettist and director **Igor Pison**, conductor **Simon Krečič** and other artists and performers from the Maribor Opera – will shed light on a lesser known chapter of the history of the city on the Drava. The premiere performance of Marpurgi will take place on 2nd October 2020 in the Grand Hall of the Slovene National Theatre in Maribor, while the performance on 14th April 2021 will serve as an introduction to this year's Slovenian Music Days. Based on the novel of the same title by **Zlata Vokač Medic**, the libretto sets the opera in the fifteenth century. The plot unfolds through the dualistic narrative prism of the two key protagonists, Doctor Hannes and Mathias, who frequently view the same events from a contrasting perspective. In the words of the author, Hannes and Mathias represent the fate of the everyman who struggles on through an unbroken web of violence and, until the fateful moment, continues to live in the deceptive hope that he himself is directing his own destiny. The composer, for her part, draws attention to the eternal theme of the duality between openness, knowledge and cosmopolitanism on the one hand, and local narrow-mindedness and self-satisfaction on the other.*

Brezplačen ogled / Free streaming

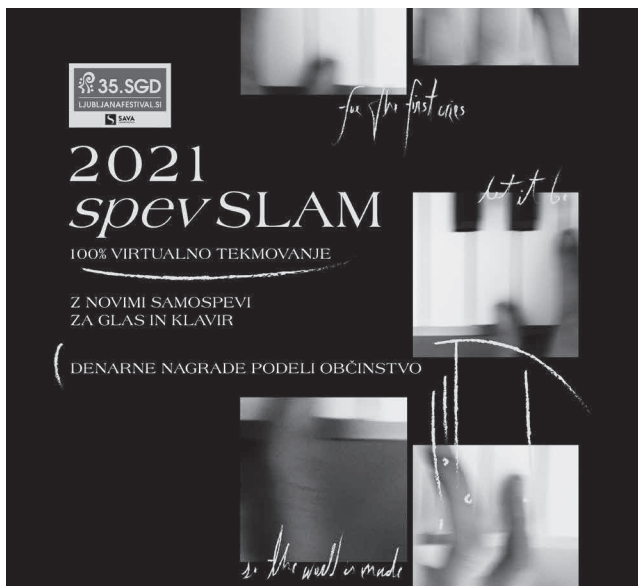
Po predvajanju opere Marpurgi vljudno vabljeni, da prisluhnete pogovoru z avtorji. / After the streaming of the opera Marpurgi, you are kindly invited to listen the conversation with the authors.

V sodelovanju z / In cooperation with:

100 *let*
DRAMA
OPERABALET
MARIBOR

SLOVENSKO NARODNO GLEDALIŠČE
 SLOVENE NATIONAL THEATRE

Sreda, 14. april – torek, 21. april 2021
 Wednesday, 14th April - Tuesday, 21nd April 2021
 Na ogled na spletni strani Festivala Ljubljana
 Streaming on Festival Ljubljana website



spevSLAM

Ekipe (skladatelj, pevec, pianist) / Teams (composer, singer, pianist):

Tom Kobe
 Sabina Gruden
 Angelika Lajh

Jernej Bedekovič
 Urša Lojen
 Anže Rupnik

Iztok Kocen
 Gaja Sorč
 Urban Stanič

Andrej Makor
 Irena Yebuah Tiran
 Damjan Bracar

Aleksandra Naumovski Potisk
 Nataša Zupan
 Matija Potisk

Peter Kopač
 Saška Kolarič
 Tomaž Hostnik

Vladimir Hrovat
 Tina Debevec
 Katarina Tominec

Tom Varl
 Lovro Korošec
 Lovorka Nemeš Dular

Barbara Kobal
 Kaja Tokuhisa
 Darja Mlakar Maležič

Matic Dokler
 Matic Dokler
 Teja Komar

V času prebujanja narodne zavesti sredi 19. stoletja je bil samospev na slovenska besedila odličen manifest afirmacije narodnokulturne ozaveščenosti Slovencev, ki se je tudi zaradi prikladno majhne poustvarjalne zasedbe (glas in klavir) zelo razširil med ljudi. Priljubil in razmahnil pa se je tudi s pomočjo pesmaric, glasbenih revij in notnih edicij. Po izjemnem uspehu prvih besed so se v Slovenskem društvu odločili natisniti na tej prireditvi poustvarjena dela; tako je že prva številka pesmarice *Slovenska gerlica* leta 1848 vsebovala tudi slovenske samospeve. Klicala je: »Slovenska gerlica v domačem logu milo poje. Povabi spevati drage brate, drage sestre svoje.« Danes je samospev na Slovenskem razmeroma skromno zastopan žanr, tako na koncertnih odrih kot pri glasbenih ustvarjalcih. Izvrstna priložnost za nastanek in izvedbo novih slovenskih samospevov je zato inovativna prireditev **spevSLAM**. Prvi tak dogodek, izvirno imenovan **songSLAM**, je bil leta 2015 v New Yorku. Z velikim uspehom je marca 2019 prvič **spevSLAM** v Sloveniji organizirala sopranistka Theresa Plut, ki je prepričana o neizmernem bogastvu slovenskega jezika in kreativnosti skladateljev, pevcev in pianistov. **SpevSLAM** namreč povezuje ustvarjalce in izvajalce klasične glasbe v skupine, ki na tekmovalnem odru, a v sproščenem vzdušju, premierno predstavijo nove samospeve in se potegujejo za nagrade. Vsaka skupina (pevec-pianist-skladatelj) bo predstavila nov samospev, ki bo izveden v slovenskem jeziku, na krstni izvedbi bo navzoč tudi skladatelj. Namesto žirije bo zmagovalce določilo občinstvo. Bistvo **spevSLAM**a namreč ni izluščiti najboljših na podlagi strokovne presoje, ampak spodbuditi nastanek slovenskih novitet, ponuditi možnost predstavitve tudi mlajšim in manj znanim skladateljem ter poustvarjalcem, obenem pa z aktivacijo poslušalcev splesti vezi med vsemi členi komunikacije glasbenega tokokroga: ustvarjalci, poustvarjalci in občinstvom. Tako kot pred poldrugim stoletjem vabi k »spevanju« na slovensko besedilo v družbi »bratov in sester«, ki pa bodo tudi odločali o nagrajencih.

*In the period of the awakening of national consciousness in the mid-nineteenth century, settings of Slovene texts for solo voice with piano accompaniment served as an excellent affirmation of the national cultural awareness of Slovenes which, thanks in part to the conveniently small number of performers required (voice and piano), spread widely among the population. The lieder genre also gained popularity with the help of songbooks, music publications and sheet music. In the wake of the remarkable success of the first beseda events [social entertainments], the Slovensko društvo ["Slovene Society"] decided to print the works performed there. Accordingly, the first issue of the songbook *Slovenska gerlica* ["Slovene Turtle Dove"], published in 1848, also included Slovene lieder and the following motto: "The Slovene turtle dove sings sweetly in her native grove and invites her dear brothers, her dear sisters to sing with her." Today art song or lieder is a relatively modestly represented genre in Slovenia, both on concert stages and among composers. For this reason, the innovative **spevSLAM** event is an outstanding opportunity for the creation and performance of new Slovene lieder. The first event of this kind, called **songSLAM**, took place in New York in 2015. The first **spevSLAM** in Slovenia was organised in March 2019 by the soprano Theresa Plut, who firmly believes in the boundless riches of the Slovene language and the creativity of composers, singers and pianists. The event was a*

*resounding success. Spev**SLAM** brings together classical composers and performers and forms them into groups. These groups then give the premiere performances of new lieder and compete for prizes [despite the competitive element, the atmosphere is a relaxed one]. Each group [consisting of a singer, a pianist and a composer] presents a new song in Slovene, with the composer also present at the premiere performance. The winners are determined not by a jury but by the audience. The essence of spev**SLAM** does not, in fact, lie in choosing the best songs on the basis of expert evaluation; rather, it aims to encourage the creation of new Slovene lieder, to offer younger and less well known composers and performers the chance to present themselves and, at the same time, by activating listeners, to build ties between all the elements that make up the musical circuit: composers, performers and audience. Just like a century and a half ago, the event invites performers to sing settings of Slovene texts in the company of “brothers and sisters” who will also decide the prize winners.*

Brezplačen ogled / Free streaming

Glasovanje za najboljši slovenski spev**SLAM** se prične 14. aprila ob 12.00 uri in traja do 21. aprila do 12. ure, glasujete lahko na spletni strani:

www.spevslam.si

*Voting for the best slovene spev**SLAM** will start on 14th April at 12.00 pm and will last until 21st April at 12 pm, you can vote on the website:*

www.spevslam.si

Razglasitev zmagovalca bo potekala 21. aprila ob 18.15 uri s prenosom v živo na spletnih straneh www.spevslam.si ter ljubljanafestival.si.

The winner will be announced on 21st April at 6.15 pm over live stream on websites www.spevslam.si and ljubljanafestival.si.

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V sodelovanju z / In cooperation with:



Producentka / Producer: Theresa Plut

Četrtek, 15. april 2021, ob 19.30
 Thursday, 15th April 2021, 7.30 pm
 Prenos na spletni strani Festivala Ljubljana
 Stream on Festival Ljubljana website



Janez Podlesek, violina / violin

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

Janez Podlesek, violina / violin
Jan Sever, klavir / piano

Na sporedu / Programme:

Marij Kogoj: Andante za violino in klavir / *Andante for violin and piano*

Maja Matič: V iskanju tišine / *In Search of Silence**

Wolfgang Rihm: Fantom in eskapada / *Phantom and Eskapade*

Rebecca Saunders: Duo za violino in klavir / *Duo for violin and piano*

Peter Šavli: Urok II / *Spell II**

* krstna izvedba / *premiere performance*

Koncert v okviru Koncertnega ateljeja Društva slovenskih skladateljev odpira skladatelj ekspresionizma **Marij Kogoj (1892–1956)**. Čeravno je bil v svojem času bolj kot ne nerazumljen, je pustil v slovenski glasbi neizbrisen pečat. **Andante za violino in klavir** ima v Kogojevem skromnem komornem opusu veliko vrednost. Razkriva skladateljev intimni tonski svet, ki je utemeljen na vrednoti neposrednega notranjega izraza in se pri komponiranju kaže v precej improvizacijskem oblikovanju glasbenega gradiva. Koncertni spored prinaša dve noviteti slovenskih avtorjev za violino in klavir. Predstavnica nove slovenske skladateljske generacije **Maja Matić (1987)** je po končanem Konservatoriju za glasbo in balet v Ljubljani študij nadaljevala na Portugalskem in Nizozemskem, kjer je na akademiji Codarts v Rotterdamu diplomirala iz jazz kompozicije in aranžiranja. Piše za raznolike jazzovske in klasične zasedbe, obenem je jazz pianistka in pedagoško dejavna pri poučevanju klavirja in kompozicije. **Peter Šavli (1961)** je uveljavljen skladatelj in profesor na Konservatoriju za glasbo in balet Ljubljana in Akademiji za glasbo Univerze v Ljubljani. V Šavlijevem opusu izrazito melodične in dodelane harmonske govornice najdemo nekaj solističnih in komornih del za violino, **Urok II** pa je njegovo prvo delo za violino in klavir. Prepleta improvizacijske in kontrolirane elemente v psihološko in duhovno skrivnostnih dimenzijah. Koncertni program dopolnjujeta še tehtni deli iz tuje glasbene ustvarjalnosti. Kot je razbrati iz obsežnega in raznolikega opusa **Wolfganga Rihma (1952)**, se ta ugledni in plodoviti nemški skladatelj vrača k pisanju za violino in klavir. Skladbo **Fantom in eskapada**, ki je zasnovana kot čvrsta celota fantazijskih epizod, je ustvaril v letih 1993-94. Nekaj let kasneje, leta 1996 (rev. 1999), je v Berlinu delujoča priznana britanska skladateljica **Rebecca Saunders (1961)**, prejemnica glasbene nagrade Ernsta von Siemensa 2019, napisala skladbo **Duo** za violino in klavir. Kot je nekoč zapisala, proces komponiranja povezuje z občutkom, kot da bi v dlaneh držala zvoke in hrup, jih tehtala in čutila njihov potencial. Skladbe na programu bosta predstavila odlična interpreta, violinist **Janez Podlesek**, docent na ljubljanski Akademiji za glasbo, ter uveljavljeni pianist **Jan Sever**, dejaven zlasti v komornih zasedbah klasične glasbe, v zadnjih letih pa tudi drugih glasbenih zvrsteh.

*This concert, part of the Concert Atelier of the Society of Slovene Composers, opens with a work by the Expressionist composer **Marij Kogoj (1892–1956)**. More misunderstood than not in his lifetime, Kogoj nevertheless left an indelible mark on Slovene music. The **Andante for violin and piano** carries a great deal of weight in Kogoj's modest chamber oeuvre. It reveals the composer's intimate sound world, which is based on the value of direct inner expression and manifests itself in his composition technique through the somewhat improvisational shaping of the musical material. The concert programme also includes two new works for violin and piano by Slovene composers. **Maja Matić (b. 1987)**, a member of the new generation of Slovene composers, graduated from the Ljubljana Conservatory of Music and Ballet before continuing her studies in Portugal and then the Netherlands, where she graduated in jazz composition and arrangement from Codarts Rotterdam. She composes for various jazz and classical ensembles and is also a jazz pianist and a teacher of piano and composition. **Peter Šavli (b. 1961)** is an established composer and a teacher at the Ljubljana*

Conservatory of Music and Ballet and the Ljubljana Academy of Music. Šavli's highly melodic oeuvre, characterised by a polished harmonic language, contains a number of solo and chamber works for violin, but **Urok II** ("Spell II") is his first work for violin and piano. It combines improvisation and controlled elements in psychologically and spiritually mysterious dimensions. Completing the concert programme are two substantial works by non-Slovene composers. As may be seen from recent additions to the extensive and diverse oeuvre of **Wolfgang Rihm (b. 1952)**, this distinguished and prolific German composer is returning to writing for violin and piano.

Phantom und Eskapade, a series of fantastic episodes that together form a solid whole, was composed in 1993–94. Acclaimed Berlin-based British composer **Rebecca Saunders (b. 1961)**, the winner of the 2019 international Ernst von Siemens Music Prize, composed her piece **Duo** for violin and piano just a few years later, in 1996 (revised 1999). She has said, of her creative process, that when composing she imagines holding the sounds and noises in her hands, feeling their potential between her palms, weighing them. The pieces in the programme will be performed by two excellent interpreters: violinist **Janez Podlesek**, a teacher at the Ljubljana Academy of Music; and the acclaimed pianist **Jan Sever**, who is chiefly active in classical chamber ensembles but has also been working in other musical genres in recent years.

Brezplačen ogled / Free streaming

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
Society of Slovene Composers



Sobota, 17. april 2021, ob 19.30
Saturday, 17th April 2021, 7.30 am
Prenos na spletni strani Festivala Ljubljana
Stream on Festival Ljubljana website



HOMMAGE À BEETHOVEN & WOLF

Theresa Plut, sopran / *soprano*

David Jagodic, tenor

Andreja Kosmač, klavir / *piano*

Povezovalka koncerta / *Programme moderator:*

Anamarija Štukelj Cuzma

Na sporedu / Programme:**Ludwig van Beethoven:**

An die ferne Geliebte / Oddaljeni ljubici, op. 98

Auf dem Hügel sitzt ich spähend / Na griču sedim in oprezam,
op. 98/1 [Alois Jeitteles]

Wo die Berge so blau / Kjer gore tako modro, op. 98/2
[Alois Jeitteles]

Leichte Segler in den Höhen / Lahni jadralci v višavah, op. 98/3
[Alois Jeitteles]

Diese Wolken in den Höhen / Ti oblaki v višavah, op. 98/4
[Alois Jeitteles]

Es kehret der Maien, es blühet die Au / Prihaja maj, livada cveti,
op. 98/5 [Alois Jeitteles]

Nimm sie hin denn, diese Lieder / Sprejmi, torej, te pesmi,
op. 98/6 [Alois Jeitteles]

Anselm Hüttenbrenner:

Der Zaunkönig / Stržek [Ferdinand von Rast] *

Marburg / Maribor [Ferdinand von Rast] *

Das Mädchen am Spinnrade / Dekle za kolovratom
[Ferdinand von Rast] *

Custoza [Ferdinand von Rast]*

Sylvesternachtstraum / Silvestrske nočne sanje
[Ferdinand von Rast]*

Mein Steierland / Moja Štajerska [Ferdinand von Rast]*

Ludwig van Beethoven:

An die Hoffnung / Upanje, op. 94 [Christoph August Tiedge]

Franz Schubert:

Ganymed / Ganimed, D. 544 [Johann Wolfgang von Goethe]

Gretchen am Spinnrade / Marjetica za kolovratom, D. 118
[Johann Wolfgang von Goethe]

Hugo Wolf:

Auch kleine Dinge / Tudi drobne stvari, IHW 15/1
[Paul Heyse po ljudski pesmi / after a folk song]

Verborgenheit / Skritost, IHW 22/12 [Eduard Mörike]

Schweig einmal still / Utihni že vendar [Paul Heyse po
ljudski pesmi / after a folk song]

Er ist's / Pomlad je [Eduard Mörike]

Der Gärtner / Vrtnar [Eduard Mörike]

An die Geliebte / Ljubljeni [Eduard Mörike]

Lebe wohl / Zbogom [Eduard Mörike]

Nimmersatte Liebe / Nenasitna ljubezen, IHW 22/9
[Eduard Mörike]

Ich hab in Penna / V Penni imam, IHW 15/46 [Paul Heyse po
ljudski pesmi / after a folk song]

* krstna izvedba / premiere performance

Samospev je izjemen vzpon doživel v 19. stoletju in vrh dosegel na nemško govorečem prostoru. Nove temelje temu intimnemu glasbenemu žanru za solistični glas in klavir je postavil **Franz Schubert (1797–1828)**, ki ga je iz obrobne položaja pesmi za glas spremljavo povzdignil med stvaritve umetniške vrednosti. Poleg neizmerne bogastva melodičnih in harmonskih domislic v več kot 600 samospevih se Schubertov prispevek k samospevu kaže predvsem v uravnoteženju oblike in vsebine. V poglobljenem odnosu do pesniškega besedila in raziskovanju novih izraznih možnosti je tudi dvignil klavirski part na raven tehtnega soustvarjalca glasbene poetike. Zazvenela bosta Schubertova samospeva na Goethejeva besedila; *Marjetica za kolovratom* iz leta 1814 je pomenil umetniški preboj. Schubertov sodobnik in tedaj na Dunaju mnogo bolj znani **Ludwig van Beethoven (1770–1827)**, čigar 250. obletnico rojstva smo obeležili v letu 2020, še danes slovi predvsem po veličini instrumentalnega opusa. Četudi zajemajo manjši del njegovega ustvarjalnega dela, ne gre zanemariti Beethovnovih samospevov. Najpomembnejši je cikel šestih samospevov *Oddaljeni ljubici* [*An die ferne Geliebte*, op. 98] iz leta 1816, ki bo v celoti zazvenel na tokratnem koncertu. Leto 2020 je Ministrstvo za kulturo Republike Slovenije razglasilo za leto **Huga Wolfa (1860–1903)**, ki se je rodil pred 160 leti v Slovenj Gradcu in sodi z Robertom Schumannom in Johannesom Brahmsom med najpomembnejše avtorje samospeva 19. stoletja po Schubertu. Tako kot Beethoven je bil »svoboden« umetnik, a se je v nasprotju z njim vse življenje spopadal s finančnimi težavami, podobno kot Schumann pa je ustvarjal v navalih gorečega navdih za zunaj obdobja depresije. Navdušen nad Wagnerjem je umeval nujno soodvisnost besedila in glasbe, pri čemer glasba ne sme biti zgolj ilustracija besedila, ampak njeno zvočno uresničenje, ki izrazi tudi neizrekljivo. Na sporedu je izbor Wolfovih samospevov na Mörikejeva besedila ter iz *Italijanske pesmarice*. Ob velikanih samospeva, ki bodo zazveneli v interpretaciji sopranistke **Therese Plut** in tenorista **Davida Jagodica** ter pianistke **Andreje Kosmač**, velja izpostaviti kot posebnost večera dela skladatelja **Anselma Hüttenbrennerja (1794–1868)**, ki je prijateljaval s Schubertom in Beethovnom. Hüttenbrennerjevo izjemno zanimivo in obsežno zapuščino več kot 160 samospevov na stihe Ferdinanda von Rasta, nastalo med letoma 1853 in 1858 v Mariboru, je nedavno odkril muzikolog dr. Jernej Weiss. Hüttenbrennerjevi samospevi bodo krstno izvedeni.

*As a genre, lieder experienced a remarkable rise in the nineteenth century and reached its peak in German-speaking countries. New foundations were laid for this intimate musical genre for solo voice and piano by **Franz Schubert (1797–1828)**, who lifted it from its marginal position as mere songs for voice and accompaniment and placed it among creations of high artistic value. Besides the incomparable wealth of melodic and harmonic ideas in his more than 600 lieder, Schubert's contribution to the genre is apparent above all in the balance of form and content. In his profound relationship with the poetic text and his search for new expressive possibilities, he also raised the piano part to the level of weighty co-creator of musical poetics. The evening will include two of Schubert settings of texts by Goethe [*Gretchen am Spinnrade*, a notable artistic breakthrough]. Schubert's contemporary in Vienna – far more*

famous at the time – was **Ludwig van Beethoven (1770–1827)**, the 250th anniversary of whose birth we marked in 2020. Beethoven is still celebrated above all for his magnificent instrumental oeuvre, yet while his lieder only account for a small part of his creative career, they should not be overlooked. The most important of them form the cycle of six songs *An die ferne Geliebte* [“To the Distant Beloved”; Op. 98], written in 1816, which will be performed in full at this concert together. **Hugo Wolf (1860–1903)** was born 160 years ago in Slovenj Gradec [2020 has been proclaimed Hugo Wolf Year by Slovenia’s Ministry of Culture] and along with Robert Schumann and Johannes Brahms is considered one of the most important lieder composers of the nineteenth century after Schubert. Like Beethoven, he was a “free” artist, but unlike Beethoven he struggled his entire life with financial difficulties. Like Schumann, he composed in fits of burning inspiration interspersed by periods of depression. An enthusiastic Wagnerian, Wolf understood the essential interdependence of text and music, where the music must act not as a mere illustration of the text but as its realisation in sound, also capable of expressing the ineffable. The programme includes a selection of Wolf’s settings of texts by Mörike and songs from the *Italienisches Liederbuch*. Joining the works of these giants of lieder on the evening’s programme, interpreted by soprano **Theresa Plut**, tenor **David Jagodič** and pianist **Andreja Kosmač**, is a selection of lieder by **Anselm Hüttenbrenner (1794–1868)**, who was friends with both Schubert and Beethoven. Hüttenbrenner’s fascinating and extensive legacy of more than 160 settings of verses by Ferdinand von Rast, created in Maribor between 1853 and 1858, was recently discovered by the musicologist Jernej Weiss. This concert will be the first public performance of the lieder by Hüttenbrenner included in the programme.

Brezplačen ogled / Free streaming

V sodelovanju z / In cooperation with:



Torek, 20. april 2021, ob 19.00
 Tuesday, 20th April 2021, 7.00 pm
 Prenos na spletni strani Festivala Ljubljana
 Stream on Festival Ljubljana website



Mateja Bajt, kljunasta flavta / recorder

NOČ SLOVENSKIH SKLADATELJEV NIGHT OF SLOVENE COMPOSERS

Mateja Bajt, kljunasta flavta / recorder

Janez Podlesek, violina / violin

Rok Zgonc, violina / violin

Tajda Krajnc, citre / zither

Na sporedu / Programme:

Uršula Jašovec: Fenghuang [za kljunasto flavto / for recorder]*

Vitja Avsec: Samos spev [za kljunasto flavto / for recorder]*

Pavel Mihelčič: Mreža / Net [za violino / for violin]*

Igor Dekleva: Pizzicato mobile [za violino / for violin]*

Tomaž Habe: Poskočna / Lively Tune [za violino / for violin]*

Blaženka Arnič Lemež: Romanca / Romance [za citre / for zither]*

Tomaž Svete: Rhizôme [za violino / for violin]*

Julijan Strajnar: Bolečina / Pain [za violino / for violin]*

Emil Spruk: Zunanji odklon / External Deviation
[za violino / for violin]*

Aleksandra Bajde: A Clockwork Violin [za violino / for violin]*

Žarko Živković: Diatessaron [za violino / for violin]*

Andrej Goričar: Niz sanj / Series of Dreams [za violino / for violin]*

* krstna izvedba / premiere performance

Tradicionalna Noč slovenskih skladateljev prinaša krstne izvedbe novih solističnih skladb slovenskih ustvarjalcev. Večer novitet se začneja s skladbo za citre na Dunaju delujoče skladateljice, pianistke in pedagoginje **Blaženke Arnič Lemež (1947)**. Brenkalo, ki izhaja iz ljudske glasbene tradicije, se na Slovenskem postopno uveljavlja kot koncertno glasbilo. Šele leta 2003 so citre postale redni učni predmet osnovnega glasbenega šolstva pri nas, od šolskega leta 2014/15 pa so prišle v program umetniške gimnazije. Drugo posebno glasbilo tega glasbenega večera bo kljunasta flavta, ki jo običajno povezujemo z repertoarjem stare glasbe. Tokrat bo zazvenela v sodobnih glasbeno-estetskih premisah dveh avtorjev: skladatelja, harmonikarja in pedagoga **Vitje Avsca (1970)**, ki pri komponiranju skrbno organizira glasbeni material in artikulira formo ter skladateljice **Uršule Jašovec (1986)**, ki je dejavna tudi kot profesorica solfeggia, korepetitorka in zborovodkinja. Osem avtorjev je napisalo skladbo za solistično violino, to so: mariborska skladateljica in jazz pevka **Aleksandra Bajde (1987)**, ki trenutno živi na Dunaju; uveljavljeni pianist in skladatelj **Igor Dekleva (1933)**; pianist in skladatelj **Andrej Goričar (1971)**, prvonagrajenec mednarodnega skladateljskega tekmovanja SEM 2019 v Italiji; skladatelj, dirigent in pedagoško vsestransko dejavni **Tomaž Habe (1947)**; skladatelj ter akademijski profesor kompozicije, ki je vzgojil več uspešnih skladateljev, **Pavel Mihelčič (1937)**; zlasti v jazzovskih glasbenih vodah delujoči pozavnist, aranžer in dirigent **Emil Spruk (1960)**; ugledni etnomuzikolog in skladatelj **Julijan Strajnar (1936)**, ki je glasbeno kariero začel kot violinist; priznani mariborski skladatelj in profesor **Tomaž Svete (1956)** in znani kitarist, pedagog in skladatelj **Žarko Živković (1953)**. Nove skladbe bodo krstno predstavili uveljavljeni glasbeniki: koncertno in pedagoško dejavna flautistka **Mateja Bajt** in violinist **Janez Podlesek**, violinist Orkestra Slovenske filharmonije **Rok Zgonc** in citrarka **Tajda Krajnc**, ki študira citre na Visoki šoli za glasbo in gledališče v Münchnu.

The traditional Night of Slovene Composers features premiere performances of new solo works by Slovene composers. This evening of new works begins with a piece for the zither by the Vienna-based composer, pianist and teacher **Blaženka Arnič Lemež (b. 1947)**. A plucked string instrument deriving from the folk tradition, the zither is gradually establishing itself as a concert instrument in Slovenia. Although the zither has only been a regular part of elementary music education in this country since 2003, the 2014/15 academic year saw its inclusion in the arts gymnasium programme. The other special instrument featured in this evening's programme is the recorder, which is usually associated with the early music repertoire. On this occasion we will have the opportunity to hear it in a more contemporary musical and aesthetic context, in works by the composer, accordionist and teacher **Vitja Avsec (b. 1970)**, whose compositions are distinguished by a careful organisation of musical material and articulation of form and composer **Uršula Jašovec (b. 1986)**, who is also a teacher of solfeggio, a répétiteur and a choir director. Eight composers have written pieces for solo violin. They are: the Maribor composer and jazz singer **Aleksandra Bajde (b. 1987)**, who currently lives in Vienna; the acclaimed pianist and composer **Igor Dekleva (b. 1933)**; the pianist and composer **Andrej Goričar (b. 1971)**, winner of the IV International Composition Prize SEM 2019 (Italy); the composer, conductor and educator **Tomaž Habe (b. 1947)**; the composer and professor of composition **Pavel Mihelčič (b. 1937)**, who has nurtured several successful composers at the Ljubljana Academy of Music; the trombonist, arranger and conductor **Emil Spruk (b. 1960)**, who works mainly in the jazz field; the distinguished ethnomusicologist and composer **Julijan Strajnar (b. 1936)**, who began his musical career as a violinist; the acclaimed Maribor composer and teacher **Tomaž Svete (b. 1956)**; and the noted guitarist, teacher and composer **Žarko Živković (b. 1953)**. The new works will be premiered by the following acclaimed soloists: concert recorderist and teacher **Mateja Bajt**, violinist **Janez Podlessek**, violinist **Rok Zgonc** of the Slovenian Philharmonic Orchestra, and zither player **Tajda Krajnc**, who is currently studying the zither at the University of Music and Performing Arts in Munich.

Brezplačen ogled / Free streaming

V sodelovanju z / In cooperation with:



Društvo slovenskih skladateljev
Society of Slovene Composers



DRUŠTVO SLOVENSKIH SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS

Sreda, 21. april 2021, ob 19.30
 Wednesday, 21st April 2021, 7.30 pm
 Prenos na spletni strani Festivala Ljubljana
 Stream on Festival Ljubljana website

Zaključek 35. Slovenskih glasbenih dnevov Closing of the 35th Slovenian Music Days



IZ ŠTAJERSKE SIMFONIČNE USTVARJALNOSTI THE SYMPHONIC CREATIVITY OF THE ŠTAJERSKA REGION

Orkester Slovenske filharmonije
Slovenian Philharmonic Orchestra

Simon Krečič, dirigent / conductor

Solista / Soloists:

Gregor Klančič, orgle / organ

Daniel Gottschlich, kuhar performer / cook-performer

Na sporedu / Programme:

Vito Žuraj: Predjed / Hors d'oeuvre [za performativnega kuharja in orkester / for cook-performer and orchestra]**

Marjan Šijanec: Praznovanje vetra / Celebration of the wind

Tomaž Svete: Divertimento*

Blaž Arnič: Simfonija št. 4 – Resurrectionis, op. 15 za orgle in orkester
 4th Symphony – Resurrectionis, Op. 15 for organ and orchestra

* krstna izvedba / premiere performance

** prva izvedba nove verzije / premiere performance of the new version

Koncert **Orkestra Slovenske filharmonije** pod dirigentskim vodstvom **Simona Krečiča**, umetniškega direktorja Opere SNG Maribor in dobitnika Glazerjeve listine Mestne občine Maribor v letu 2019, prinaša tri orkestralna dela mariborskih ustvarjalcev ter koncertantno delo enega najpomembnejših slovenskih simfonikov **Blaža Arniča (1901–1970)**. Harmonsko bogat in orkestrsko učinkovit Arničev glasbeni stavek izraža avtorjeva občutja in odseva dogajanje v njem, napaja pa se na domači zemlji, zlasti v rojstnem hribovitem svetu ob Savinji. 35. Slovenski glasbeni dnevi se ga spominjajo s **Simfonijo št. 4 - Resurrectionis**, napisano za orgle, pri katerih bo **Gregor Klančič**, in orkester. Skladatelj in dirigent **Tomaž Svete (1956)**, prejemnik nagrade Prešernovega sklada v letu 2019, od leta 1995 poučuje kompozicijo na Oddelku za glasbo Pedagoške fakultete Univerze v Mariboru, živi in ustvarja pa med Mariborom, Dunajem in Ljubljano. Njegov **Divertimento** za simfonični orkester klasicističnih dimenzij je bil leta 1993 posnet za arhiv RTV Slovenija in leta 2001 izdan na skladateljevi avtorski zgoščenki v založbi ZKP RTV Slovenija, koncertno pa bo tokrat prvič predstavljen. V Mariboru rojeni **Marjan Šijanec (1950)** sodi med začetnike računalniške glasbe na Slovenskem. Velik del njegovega opusa obsegajo dela elektroakustične in elektronske glasbe, **Praznovanje vetra** iz leta 2011 pa je kompozicija za simfonični orkester. Je delo v polifonem prepletanju linearnega, melodičnega toka navidezne tonalne povezanosti in jasne naklonjenosti do klasične oblike, posvečeno Šijančevemu profesorju Urošu Kreku. Mariborčan **Vito Žuraj (1979)** se je v zadnjih letih uveljavil v mednarodnem prostoru kot eden najbolj prepoznavnih slovenskih skladateljev. V letih 2018-19 je po naročilu Zahodnonemškega radia v Kölnu napisal skladbo **Hors d'oeuvre (Predjed)** po dramaturški predlogi **Patricka Hahna**. V solistični vlogi z orkestrom nastopi **Daniel Gottschlich**, kuharski mojster z dvema Michelinovima zvezdicama in hkrati ljubiteljski bobnar. V Žurajevem delu uporablja najrazličnejša zvočila iz kuhinje, ob tem pa pripravlja jedi ter skuša skupaj z glasbeniki odkriti, kako zveni okus.

*The concert by the **Slovenian Philharmonic Orchestra** conducted by **Simon Krečič**, the artistic director of the Opera of the Slovenian National Theatre in Maribor and the winner of the 2019 Glazer Award of the City Municipality of Maribor, includes three orchestral works by Maribor composers and a concertante work by one of Slovenia's most important symphonists, **Blaž Arnič (1901–1970)**. Arnič's harmonically rich and orchestrally effective style expresses the composer's emotions and reflects his inner life, while it is fed by his native soil, particularly the hilly region along the river Savinja where he was born. The 35th Slovenian music Days remembers him with the **4th Symphony - Resurrectionis**, written for organ [the soloist will be **Gregor Klančič**] and orchestra.. Composer and conductor **Tomaž Svete (b. 1956)**, winner of a Prešeren Fund Prize in 2019, has been teaching composition in the Music Department of the University of Maribor's Faculty of Education since 1995 and lives and works between Maribor, Vienna and Ljubljana. His **Divertimento** for symphony orchestra of classical dimensions was recorded for the RTV Slovenia archives in 1993 and issued on a compact disc of the composer's original works by RTV Slovenia's record label ZKP in 2001. This, however, will be its first concert performance. Maribor-born composer **Marjan Šijanec (1950)** is considered one of the*

pioneers of computer music in Slovenia. While his oeuvre largely consists of electro-acoustic and electronic music, **Celebration of the Wind** (2011) is a composition for symphony orchestra. Based on a polyphonic interweaving of the linear, melodic flow of an apparent tonal connection and a clear inclination towards classical form, the work is dedicated to Šijanec's former teacher Uroš Krek. **Vito Žuraj (b. 1979)** is another Maribor-born composer who in recent years has established himself internationally as one of Slovenia's highest profile composers. His orchestral work **Hors d'oeuvre**, based on a dramaturgical template by **Patrick Hahn**, was written between 2018 and 2019 as the result of a commission from Cologne-based broadcaster Westdeutscher Rundfunk Köln. Performing with the orchestra in the soloist's role is **Daniel Gottschlich**, a two-star Michelin chef and amateur drummer. In Žuraj's composition he uses a wide variety of kitchen utensils to produce sound, while at the same time preparing dishes and attempting, together with the musicians, to discover the sound of flavour.

Brezplačen ogled / Free streaming

V sodelovanju z / In cooperation with:



slovenska
filharmonija

Četrtek, 15. in petek, 16. april 2021
Thursday, 15th and Friday, 16th April 2021
Prenos v živo na spletni strani Festivala Ljubljana
Live stream on Festival Ljubljana website

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Tema / *Theme:*

**OPERETA MED OBEMA SVETOVNIMA
VOJNAMA – OB STOLETNICI ZAČETKA
DELOVANJA OPERE SLOVENSKEGA
NARODNEGA GLEDALIŠČA
V MARIBORU**

**OPERETTA BETWEEN THE TWO WORLD
WARS – ON THE 100TH ANNIVERSARY
OF THE OPENING OF THE OPERA OF THE
SLOVENE NATIONAL THEATRE
IN MARIBOR**

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

Odprto za javnost / *Open to the public*

Četrtek, 15. april / Thursday, 15th April

Ob 9.15 / At 9.15 am

Pozdravna nagovora / Welcome speeches:

Simon Krečič [umetniški direktor Opere SNG Maribor /
Artistic and Musical Director of the Opera SNG Maribor]

Jernej Weiss [vodja muzikološkega simpozija /
Head of the Musicological Symposium]

Ob 9.30 / At 9.30 am

Vabljeno predavanje / Keynote lecture

Kevin Clarke (Amsterdam) *Operetta as safe space: 1855–2020* /
Opereta kot varni prostor: 1855–2020

Ob 10.00 / At 10.00 am

Vodja / Chairman: **Niall O'Loughlin**

Hartmut Krones (Dunaj / Vienna): *Der Kampf der Operetten-Komponisten um Anerkennung und gerechte Abgeltung ihres geistigen Eigentums* / Boj skladateljev operet za priznanje in pravično nadomestilo za njihovo intelektualno lastnino / *Operetta composers' fight for recognition and fair compensation for their intellectual property*

Helmut Loos (Leipzig): *Erich Wolfgang Korngold – hin- und hergerissen zwischen U- und E-Musik* / Erich Wolfgang Korngold – med zabavno in resno glasbo / *Erich Wolfgang Korngold – torn between light music and serious music*

Ob 11.00 / At 11.00 am

Vodja / Chairman: **Hartmut Krones**

Ingeborg Zechner (Gradec / Graz): *Operette trifft Tonfilm: Mediale Perspektiven der Tonfilm-Operette Anfang der 1930er Jahre* / Opereta se sreča z zvočnim filmom: medijske perspektive filmske operete na začetku 30. let / *When Operetta Meets Film: Perspectives on the Mediality of Sound Film-Operetta in the early 1930s*

Stefan Schmidl – Timur Sijaric (Dunaj / Vienna): *Ambivalence and transfiguration. Willi Forst's "Viennese trilogy" and the paradigms of operetta* / Ambivalenca in transfiguracija: »dunajska trilogija« Willija Forsta in paradigme operete

Luba Kyyanovska (Lvov / Lviv): *Ukrainische Operette in den 1920-1930er Jahren als Spiegel gesellschaftspolitischer Prozesse /* Ukrajinska opereta v dvajsetih in tridesetih letih kot ogledalo družbeno-političnih procesov / *Ukrainian operetta in the 1920s and 1930s as a mirror of socio-political processes*

Ob 13.00 / At 1.00 pm

Vodja / *Chairman:* **Kevin Clarke**

Daniel Molnár (Budimpešta / Budapest): 288 metres of velvet, 16 pairs of shoes, 12 yellow cylinders, 5 bathtubs... – *Staging the 1925 production of "Hallo, Amerika" in the Budapest Operetta Theatre /* 288 metrov žameta, 16 parov čevljev, 12 rumenih cilindrov, 5 kadi ... – Uprizarjanje produkcije »Hallo, Amerika« (1925) v Budimpeškem operetnem gledališču

Ryszard Daniel Golianek (Poznanj / Poznan): *National stereotypes and political issues in Polnische Hochzeit (1937) by Joseph Beer /* Nacionalni stereotipi in politična vprašanja v *Poljski poroki (1937)* Josepha Beera

Ob 14.00 / At 2.00 pm

Vodja / *Chairman:* **Timur Sijaric**

Matthieu Guillot (Strasbourg): *Operetta as a cultural and historical symptom /* Opereta kot kulturni in zgodovinski simptom

Jacques Amblard (Aix–Marseille): *Operetta in Marseille (France) during the 1930's: A bridge to the new cultural industry. The example of Tino Rossi /* Opereta v Marseillu [Francija] v tridesetih letih 20. stoletja: most k novi kulturni industriji. Primer Tina Rossija.

Vita Gruodyte (Vilna / Vilnius): *The [non-]seriousness of culture /* [(Ne)resnost kulture

Petek, 16. april / Friday, 16th April

Ob 9.00 / At 9.00 am

Vodja / Chairman: **Helmut Loos**

Michal Ščepán (Bratislava): *Operetta on the scene of the Slovak National Theatre during years 1920–1939 / Opereta na odru Slovaškega narodnega gledališča med letoma 1920 in 1939*

Tatjana Marković (Dunaj / Vienna): *Contested entertainment: Discussions on operetta in Belgrade, The Kingdom of SCS/Yugoslavia / Sporna zabava: polemike o opereti v Beogradu, Kraljevini SHS/ Jugoslaviji*

Fatima Hadžić (Sarajevo): *Operetta in Sarajevo between the two World Wars / Opereta v Sarajevu med svetovnjima vojnama*

Ob 10.15 / At 10.15 am

Vodja / Chairman: **Jernej Weiss**

Henrik Neubauer (Ljubljana): *Operetno dogajanje v Ljubljani med obema vojnama / Operetta in Ljubljana between the wars*

Luisa Antoni (Trst / Trieste): *Opereta v Trstu in (mogoče) Gorici / Operetta in Trieste and [perhaps] Gorizia*

Ob 11.10 / At 11.10 am

Vodja / Chairman: **Darja Koter**

Borut Smrekar (Celje–Ljubljana): *Marjan Kozina: Majda*

Ana Kocjančič (Ljubljana): *Scenografija operete na Slovenskem v luči zgodovinske avantgarde / Operetta set design in Slovenia in the light of the historical avant-garde*

Ob 12.50 / At 12.50 pm

Vodja / Chairman: **Borut Smrekar**

Manica Špendal (Maribor): *Različni pogledi na opereto in njeno recepcijo skozi čas v mariborskem gledališču / Different views of operetta and its reception through history at the Maribor theatre*

Jernej Weiss (Ljubljana–Maribor): *Opereta med obema vojnama v Operi Slovenskega narodnega gledališča v Mariboru / Operetta between the wars at the Slovene National Theatre Opera in Maribor*

Darja Koter (Ljubljana): Operetne predstave v SNG Maribor med obema svetovnima vojnama v luči režijskih prijemov / *Operetta productions at SNG Maribor between the wars in the light of directorial approaches*

Ob 14.10 / At 2.10 pm

Vodja / *Chairman:* **Tatjana Markovič**

Niall O'Loughlin (Loughborough): *Operetta at the Crossroads: Radovan Gobec's Planinska roža / Opereta na razpotju: Planinska roža Radovana Gobca*

Karmen Salmič Kovačič (Maribor): Po sledih ozadja »mariborske operetne vojne« po drugi svetovni vojni in nadaljnja pot operete v SNG Maribor / *Tracing the background to the "Maribor operetta war" after the Second World War and the further development of operetta at SNG Maribor*

Brezplačen ogled / *Free streaming*

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