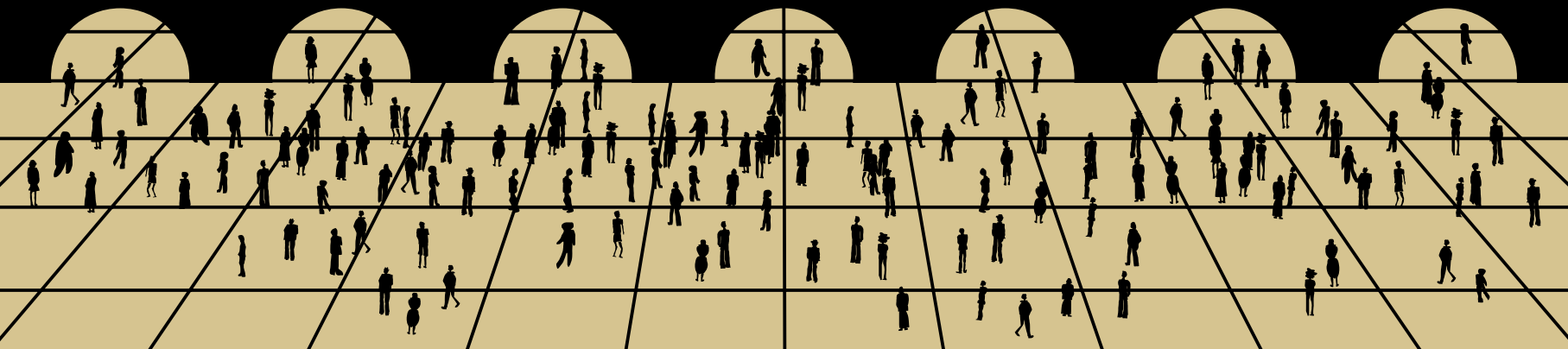




Ljubljana  
21. 6. – 8. 9. 2022

# 1953 – 2022

# 70. LJUBLJANA FESTIVAL



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



Mestna občina  
Ljubljana



JOŽE  
PLEČNIK  
150  
LET / YEARS



Časni pokrovitelj Ljubljana Festivala 2022 je župan Mestne občine Ljubljana Zoran Jankovič. / *The honorary patron of the Ljubljana Festival 2022 is the Mayor of Ljubljana Zoran Jankovič.*

# LJUBLJANA FESTIVAL

SREDIŠČE VAŠIH DOŽIVETIJ

*AT THE HEART OF YOUR EXPERIENCE*





## ODŠTEVAMO DO KULTURNEGA POLETJA V LJUBLJANI

Poletje v Ljubljani bo znova polno kulturnega in družabnega dogajanja, v središču katerega bo tudi Ljubljana Festival. Ta bo letos še posebno prazničen, saj bo v znamenju kar dveh visokih jubilejev. Pred nami je namreč že 70. izvedba prireditve in 30., pod katero se podpisuje direktor in umetniški vodja Festivala Ljubljana Darko Brlek. Iskrene čestitke za visoki jubilej!

Ljubljana Festival je v zadnjih desetletjih postal osrednji kulturni dogodek poletne Ljubljane, Darko Brlek s svojo ekipo ga je z neizmerno predanostjo umetnosti, izvrstnim ekipnim delom ter zelo ambiciozno strategijo postavil prav v vrh evropskih mestnih festivalov.

Ljubljana je mesto, v katerem cenimo kulturo in umetnost, zavedamo se, da je to temelj naše družbene in osebne identitete.

Veseli smo, da smo osrednje prizorišče Ljubljana Festivala, Plečnikove Križanke, letos opremili z novo streho. S tem smo na že tako enkratnem prizorišču še dvignili raven umetniškega doživetja in udobja obiskovalcev. In ko smo ravno pri jubilejih, letos

zaznamujemo tudi 150 let od rojstva velikega mojstra Jožeta Plečnika, izjemnega arhitekta, ki je Ljubljani dal neizbrisen pečat. Njegovo dediščino varujemo z največjo mero odgovornosti in na njej gradimo prihodnost našega mesta.

Ljubljana je odprto, solidarno, tovariško in strpno mesto, v katerem različni živimo skupaj v medsebojnem spoštovanju. Prireditve, kot so Ljubljana Festival, te vrednote še nadgrajujejo in prepričan sem, da bodo poletja v Ljubljani tudi v prihodnje polna izjemnih umetniških doživetij.

Pri tem pa ne smemo pozabiti, da dosežke našega mesta prepoznavajo tudi v mednarodnem prostoru. Ljubljana se je med drugim lani uvrstila na sam vrh lestvice zelenih prestolnic Evrope, letos pa ponosno nosimo prestižni naziv najboljša destinacija Evrope. Ponosni smo, da so nam ga podelili popotniki z vsega sveta, in prepričan sem, da bodo tisti, ki so glasovali za naše mesto, z veseljem obiskali tudi Ljubljana Festival.

Srečno in dobrodošli v najlepšem mestu na svetu!

**Zoran Janković**  
župan Mestne občine Ljubljana

## COUNTDOWN TO A SUMMER OF CULTURE IN LJUBLJANA

*Summer in Ljubljana will again be full of cultural and social events, and one of the main attractions will be the Ljubljana Festival. This year it will be particularly festive as we are celebrating two important anniversaries: the 70<sup>th</sup> Ljubljana Festival, and the 30<sup>th</sup> with the Festival's General and Artistic Director Darko Brlek at the helm. My sincere congratulations for this important anniversary!*

*In recent decades the Ljubljana Festival has become the main cultural event in the city each summer. Thanks to the hard work, complete dedication to art and very ambitious strategy of Darko Brlek and his team, it is now considered one of Europe's best city festivals.*

*Ljubljana is a city in which we value culture and art, and we are aware that they are the basis of our social and personal identities.*

*We are pleased that the main venue of the Ljubljana Festival's events – Plečnik's Križanke complex – has been fitted with a new roof this year. This will serve to further improve the cultural experience and comfort of visitors. And as we are already talking about jubilees, this year is also the 150<sup>th</sup> anniversary of the birth of the architect Jože Plečnik, the exceptional master who left an indelible mark on Ljubljana. We are safeguarding his legacy with the greatest responsibility and building our city's future based on it.*

*Ljubljana is a city in which we demonstrate the values of openness, solidarity, friendship and tolerance, a city where people – all of us different – live alongside one another in mutual respect. Events such as the Ljubljana Festival build on these values, and I am convinced that future summers in the city will also be filled with exceptional cultural experiences.*

*We must not forget that our city's achievements are also recognised internationally. Last year Ljubljana was crowned the Green Capital of Europe while this year we proudly bear the prestigious title of Europe's Best Destination. We are proud to have been given this title by visitors from all over the world, and I am convinced that those who voted for our city will be delighted to attend the Ljubljana Festival. Welcome to what is, for me, the most beautiful city in the world.*

**Zoran Janković**  
Mayor of the City of Ljubljana



## 70 LET POLNJENJA KULTURNE ZAKLADNICE

Festival Ljubljana prispeva k visokemu ugledu Ljubljane na svetovnem zemljevidu festivalskih mest. Priprava in izvedba tako zahtevnega projekta, kot je mednarodni poletni festival, sta svojevrsten izziv. Vendar je s pravo ekipo sodelavcev mogoče vsak dan znova dosegati izjemne rezultate, za kar je Festival Ljubljana vsekakor izvrsten primer. Letos namreč praznujemo že 70. jubilej.

Svojim obiskovalcem želimo ponuditi čim kakovostnejši program, privabljammo ne le domače obiskovalce, temveč vsako leto tudi vedno več turistov, ki so za Ljubljano še kako

pomembni. Poleg različnih glasbenih zvrsti so pri nas na sporedu tudi klasične in sodobne plesne predstave, delavnice, mojstrski tečajji, muzikali, razstave, program za otroke in še mnogo več. Pri nas so nastopili nekateri najboljši umetniki z največjih svetovnih odrov, večdesetletno tradicijo si delimo z izjemnimi mednarodnimi festivali. Jubilejni 70. Ljubljana Festival bomo začeli s Poletno nočjo, med vrhunce letošnjega poletja pa vsekakor lahko uvrstimo muzikala *West Side Story* in *Povodni mož*, baletni predstavi *Béjart Balleta iz Lozane* ter diptih *Svatba in Posvečitev pomladi* Edwarda Cluga, *Faustovo pogubljenje*, dirigent Riccardo Muti pa bo vodil Mladinski orkester Luigi Cherubini. Prisluhnilli bomo tudi mezzosopranistki Elīni Garanča, Johnu Malkovichu, orkestru West-Eastern Divan Orchestra pod taktirko Daniela Barenboima s solistom Lang Langom, glasbi filmov *Gospodar prstanov* in *Hobit* ter *Harry Potter*, nastopili bodo še Tonči Huljić z gostom Petrom Grašem, Simfonični orkester iz Pittsburgha pod taktirko Manfreda Honecka s pianistko Héléne Grimaud, tenorist Juan Diego Flórez, Tajski filharmonični orkester pod vodstvom Alfonsa Scarana, violinistka Lana Trotovšek z Londonskim kraljevim filharmoničnim orkestrom pod vodstvom Vasilija Petrenka, Vlado Kreslin, Laibach, Slovenski oktet in drugi. Domača Simfonični orkester RTV Slovenija in Orkester Slovenske filharmonije, ki je tudi rezidenčni orkester Festivala Ljubljana, pa bodo na številnih koncertnih večerih vodili Charles Dutoit, Christoph Eschenbach, Roberto Abbado in Oksana Lyniv. Sedemdeseto izvedbo poletnega festivala bodo slavnostno sklenili Dunajski filharmoniki pod

taktirko maestra Esa-Pekke Salonena. V letu, ki ga hkrati zaznamuje 150. obletnica rojstva arhitekta Jožeta Plečnika, bo osrednje prizorišče prireditev ponovno Poletno gledališče Križank, nad katerim se razpenja nova streha arhitekta Petra Gabrijelčiča, ki bo omogočala izvedbo prireditev v vseh vremenskih razmerah. Posebna zahvala gre Mestni občini Ljubljana in županu Zoranu Jankoviću, glavnemu pokrovitelju Zavarovalnici Sava, zvestim sponzorjem, novinarjem, ki poročajo o dogodkih Ljubljana Festivala, in seveda vsem našim obiskovalcem.

V zadnjih desetletjih smo znova in znova dokazovali, da so lahko dogodki in festivali tudi izredni nosilci sprememb, bodisi družbenih, gospodarskih bodisi intelektualnih. Festival Ljubljana, eden najstarejših mednarodnih festivalov teh razsežnosti, vsekakor prispeva k polnjenju ne le slovenske, temveč tudi mednarodne kulturne zakladnice.

**In to že 70 let.**

**Darko Brlek**

Direktor in umetniški vodja Festivala Ljubljana  
Častni član Evropskega združenja festivalov

## **70 YEARS OF OF FILLING THE CULTURAL TREASURE CHEST**

*Festival Ljubljana contributes to maintaining Ljubljana's fine reputation on the world map of festival cities. Preparing and carrying out a project as demanding as an international summer festival is a unique challenge. However, with the right team, outstanding results can be achieved every day, and Ljubljana Festival is in all ways a perfect example of this. This year we are celebrating our 70<sup>th</sup> anniversary.*

*We would like to provide our audiences with the best possible programme, and we attract not only local visitors but also an increasing number of tourists, who are very important for Ljubljana. In addition to various musical genres, our programme also includes classic and modern dance, workshops, masterclasses, musicals, exhibitions, programmes for children and much else besides. We have hosted some of the world's best known artists and are as old as other outstanding international festivals. The 70<sup>th</sup> jubilee Ljubljana Festival will open with Summer Night and the highlights of this year's summer will include the musicals West Side Story and The Water Man, ballets by Béjart Ballet from Lausanne and a pair of ballets – Les Noces and The Rite of Spring – choreographed by Edward Clug, La Damnation de Faust, and Riccardo Muti will conduct the Luigi Cherubini Youth Orchestra. We will also listen to the mezzo-soprano Elina Garanča, John Malkovich, the West-Eastern Divan Orchestra under the baton*

*of Daniel Barenboim with soloist Lang Lang, music from the films The Lord of the Rings, The Hobbit and Harry Potter, Tonči Huljić will perform with Petar Grašo as guest, the Pittsburgh Symphony Orchestra conducted by Manfred Honeck with pianist Hélène Grimaud, the tenor Juan Diego Flórez, the Thailand Philharmonic Orchestra conducted by Alfonso Scarano, violinist Lana Trotovšek with the Royal Philharmonic Orchestra of London under the baton of Vasily Petrenko, Vlado Kreslin, Laibach, the Slovene Octet and many more. The local RTV Slovenia Symphony Orchestra and the Slovenian Philharmonic Orchestra, which is also the Ljubljana Festival's resident orchestra will be conducted in numerous concert evenings by Charles Dutoit, Christoph Eschenbach, Roberto Abbado and Oksana Lyniv. The 70<sup>th</sup> edition of the summer festival will be brought to a grand close by the Vienna Philharmonic under the baton of maestro Esa-Pekka Salonen. In the year that is also marked by the 150<sup>th</sup> anniversary of the birth of the architect Jože Plečnik, the main venue for events will again be his Križanke Summer Theatre, which now has a new roof designed by the architect Peter Gabrijelčič that will allow events to be held regardless of the weather. Special thanks goes to the City of Ljubljana and its Mayor Zoran Janković, our general sponsor Zavarovalnica Sava and all our loyal sponsors, journalists who report on festival events and of course all festivalgoers.*

*In recent decades we have repeatedly proven that events and festivals are an outstanding way of bringing about change – social, economic and intellectual. The Ljubljana Festival, one of the*

*oldest international festivals on this scale, works in all ways to help fill not only Slovenian but also international cultural treasure chests.*

**And has been doing for 70 years.**

**Darko Brlek**

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

## Lokacije / Locations

- 1** Križanke  
*Križanke*

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- 2** Kongresni trg  
*Congress Square*

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- 3** Slovenska filharmonija  
*Slovenian Philharmonic*

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- 4** Cankarjev dom

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- 5** Breg

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- 6** Gallusovo nabrežje  
*Gallus Embankment*

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- 7** Dvorni trg

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- 8** Ribji trg

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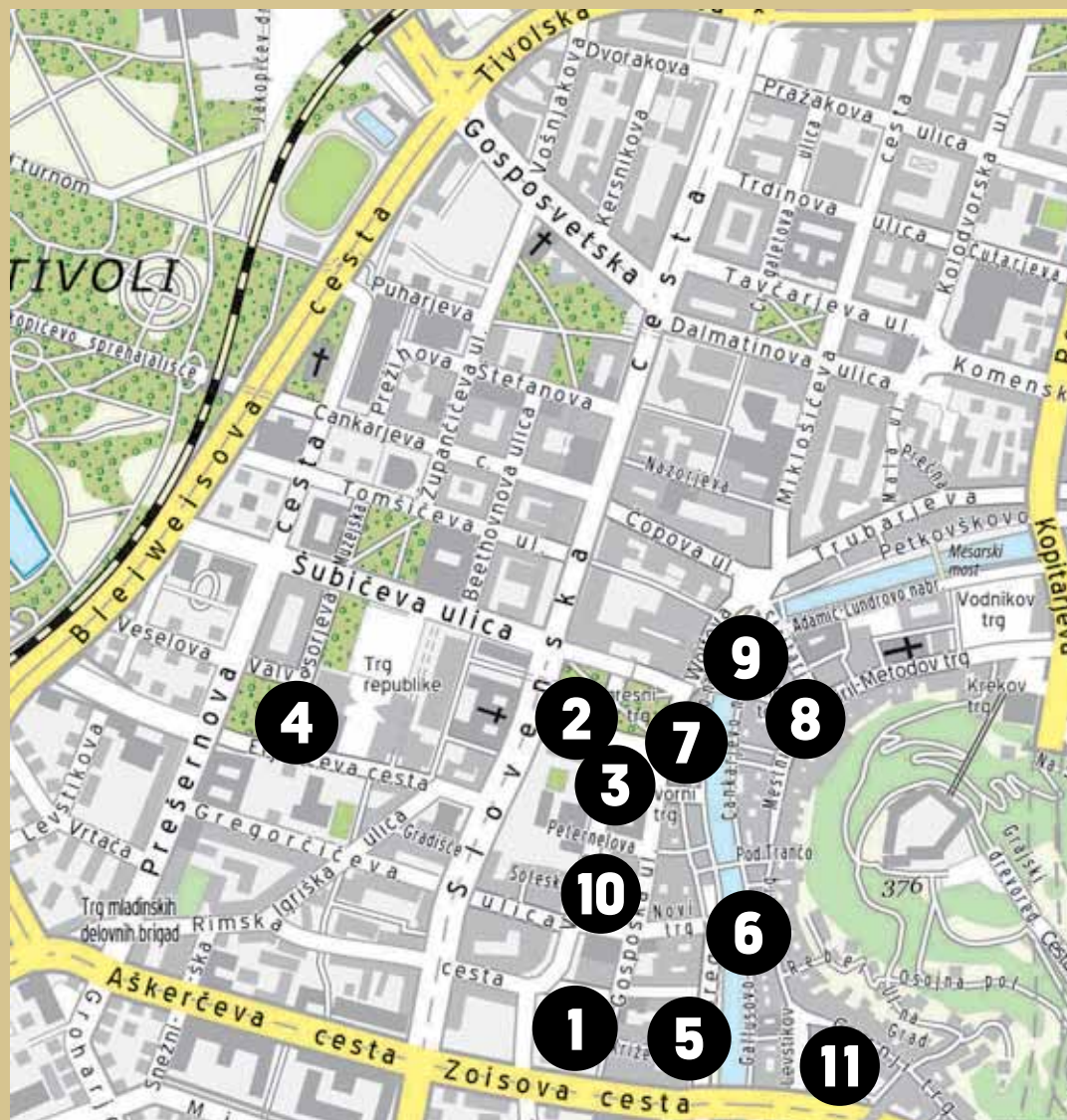
- 9** Cankarjevo nabrežje  
*Cankar Embankment*

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- 10** Akademija za glasbo  
*Academy of Music*

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- 11** Župnijska cerkev sv. Jakoba  
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## INTERVJUJI / INTERVIEWS



### GIL ROMAN

Umetniški vodja Béjart Balleta Lausanne  
Artistic director of Béjart Ballet Lausanne

**1. Leta 1979 ste se pridružili Baletu 20. stoletja, ki ga je ustanovil Maurice Béjart. Nam lahko na kratko opišete, česa ste se naučili od tega slavnega koreografa?**

***In 1979 you joined the ballet company Ballet du XXe Siecle (20<sup>th</sup> Century Ballet), which was founded by Maurice Béjart. Could you briefly tell us what you learned from the famous choreographer?***

Zaradi njegovih baletov in stvaritev ter najinih vsakodnevnih izmenjav sem se lahko razvijal in rasel kot človek, plesalec in pozneje kot koreograf. Povzeti 30 let, ki sem jih preživel ob njem, se mi zdi

precej težko. In menim, da se to, kar je ostalo od tega učenja, vsak dan razkriva v delu skupine.

*Thanks to his ballets, his creations and our daily communication, I was able to develop and grow as a person, dancer and later also as a choreographer.*

*I find it very hard to summarise the 30 years we spent working together. And I think that what remains of this apprenticeship is discovered on a daily basis in the work of the company.*

**2. Kako ohranjate njegovo dediščino v koreografijah in kako dodajate svoj osebni pečat?**

***How do you preserve his legacy in choreographies and how do you add your own personal touch to the dances?***

Skupina deluje na dveh bistvenih stebrih, delu Mauricea Béjarta in različnih stvaritvah, ki so delo povabljenih koreografov ali mene. Dediščina Mauricea Béjarta živi v njegovih različnih baletih, ki jih poustvarjam s svojimi plesalci. To posredovanje se seveda napaja z mojim pogledom, ki izhaja iz poti, ki sem jo prehodil ob boku velikega koreografa.

Koreografijo posredujem z njeno muzikalnostjo in pomenom. Včasih predelam mizansceno, da bi jo čim bolj prilagodil plesalcem in različnim krajem, ki nas gostijo.

*The company's work is based on two fundamental pillars – the work of Maurice Béjart and the different creations by guest choreographers or*

*myself. It's by restaging Maurice Béjart's ballets that, thanks to my dancers, I keep his legacy alive. This passing down of a legacy is obviously nourished by my own vision, which itself stems from the time I spent with the great choreographer.*

*I pass on the choreography with its musicality and its meaning. Sometimes I rearrange the mise-en-scène so it better suits the dancers and different venues.*

**3. V Sloveniji ste že nastopili; pred več kot 50 leti je tudi sam Béjart nastopil na odru Ljubljana Festivala, kar je bil takrat velik dogodek. Zakaj se po vašem mnenju slovensko občinstvo tako navdušuje nad koreografijami Béjart Ballet?**

***You have already performed in Slovenia; over 50 years ago Béjart himself performed on the Ljubljana Festival stage, and this was a massive event to take place here in those times. Why do you think the Slovene public is so excited about the choreographies of Béjart Ballet?***

Ni čudežnega recepta in nikoli ne vemo, ali bo delo, ko ga predstavimo, dobro sprejeto ali ne. Na srečo nas je slovensko občinstvo vedno spremljalo in podpiralo, nam navdušeno ploskalo ob vsakem nastopu na festivalu. Upamo, da bo ob prihodnjem srečanju spet tako.

*There is no miracle recipe, and you never know when you present a work if it'll be well received or not. Luckily, the Slovenian audience has always followed us, supported us and warmly applauded all of our performances at the festival. We hope this will again be the case in this upcoming encounter.*

#### 4. Kakšen spektakel lahko pričakujemo na jubilejnem Ljubljana Festivalu?

##### **What kind of show can we expect at the jubilee Ljubljana Festival?**

Uvodoma bo skupina predstavila *t 'M et variations...*, balet, ki sem ga ustvaril ob 30. obletnici skupine in desetletnici smrti Mauricea BÉjarta. *t 'M et variations...* je bil sestavljen v obliki dnevnika, ki ga naslavljam na ustanovitelja BBL, da bi mu sporočil novice o sedanji skupini. Ob spremljavi glasbe dueta Citypercussion, ki nastopa v živo, ter Nicka Cava in Warrena Ellisa je ta balet suita variacij na temo ljubezni in notranje potrebe po plesu.

V drugem delu bo predstavljen *Béjart fête Maurice*, ki z različnimi slogi občinstvu razkriva mojstrovno delo. Ti baletni odlomki popeljejo v različne svetove in dežele in kažejo, kako zelo je njegovo delo univerzalno.

*The programme will begin with t 'M et variations..., a ballet I created for the company's 30<sup>th</sup> birthday, ten years after the departure of Maurice Béjart. t 'M et variations... was created in the form of a newspaper with which I inform BBL's founder of the company's current progress. This ballet, which is danced to live music composed by the duo Citypercussion, along with Nick Cave and Warren Ellis, is a series of variations on the subject of love and the inner need to dance.*

*Featuring a diversity of styles, Béjart fête Maurice, which is presented in the second part, enables the public to discover the master's work. These extracts from different ballets transport the public to different worlds and different countries, and show to what extent his work is universal.*

#### 5. V dolgoletni karieri ste prejeli številne nagrade. Ali vam je katera še posebej pri srcu?

##### **In your long career you have received many awards, is there one that you particularly cherish?**

Vse te nagrade so seveda zelo pomembne. Počaščen sem bil in vedno sem jih delil s skupino. Vendar najpomembnejše ostaja ustvarjalno delo v studiu.

*Of course all these prizes are important. I've been honoured to receive them, and I've always shared them with the troupe. But the most important thing remains the creative work in the studio...*



## PATRIK GREBLO

Dirigent in projektni vodja Simfoničnega orkestra RTV Slovenija / Conductor and project director of RTV Slovenia Symphony Orchestra

**1. Tokratna Poletna noč je ob svoji 60. ediciji namenjena zlatim letom slovenske popevke. Kakšna bo Poletna noč letos v primerjavi s tistimi v preteklih nekaj letih?**

***This year's 60<sup>th</sup> Summer Night is dedicated to the golden age of Slovenian popular song. What will Summer Night be like this year in comparison with those of recent years?***

Tako je, *Poletna noč* je osrednja prireditev, ki obuja zlata leta slovenske zabavne glasbe, predvsem Slovenske popevke, in ohranja živo tradicijo izvajanja kakovostne popularne glasbe z velikim revijskim orkestrom. Programska rdeča nit *Poletne noči* je vsakič drugačna, proslavljali smo že posamične skladatelje, izvajalce, praznovali pomembne jubileje. A čeprav je to v prvi vrsti glasbena prireditev, se želimo ob 60-letnici glasbenega gibanja, ki je izoblikovalo našo

zabavnoglasbeno dediščino, zahvaliti prevečkrat zapostavljeni vlogi avtorja besedila. Prav posebej pa nekaterim pesnikom, ki so si tudi pri pisanju za lahkotnejšo glasbeno zvrst postavili visoka merila.

*That's right, Summer Night is the main event that brings back memories of the golden age of Slovenian popular music – especially Slovenian popular songs – and keeps alive the tradition of performing good quality popular music with a large revue orchestra. The theme of each Summer Night programme is different – in the past we have focused on different composers, performers, celebrated important anniversaries, etc. Although this is primarily a musical event, we would like to mark the 60<sup>th</sup> anniversary of this musical movement that has given shape to our popular music heritage by thanking the all too often overlooked text-writers. And especially certain poets, who set themselves high standards even when writing for a lighter musical genre.*

**2. S Poletno nočjo se hkrati odpira letošnji že 70. Ljubljana Festival, torej praznujemo dva visoka jubileja in pričakujemo več kot 3000 obiskovalcev. Kaj jim želite sporočiti?**

**Summer Night also marks the opening of this year's 70<sup>th</sup> Ljubljana Festival, so we are celebrating two anniversaries and expect to see an audience of over 3,000 people. What would you like to tell them?**

Vesel sem, da je Festival Ljubljana za otvoritveno prireditev izbral *Poletno noč*, ki je tako avtorsko kot izvajalsko v celoti domačega porekla. Prireditev je v poldrugem desetletju obstoja pridobila zvestobo številnega občinstva, ne samo radijskega in televizijskega, zagotovo pa takega, ki ima odnos do zakladnice slovenske glasbe.

*I am pleased that Festival Ljubljana has chosen Summer Night for its opening event as it is completely Slovene, both in terms of composition and performance. In the past fifteen years the event has succeeded in winning over a large, faithful audience, not just radio listeners and television viewers, but people who value the treasure trove of Slovenian music.*

**3. Na letošnjem odprtju festivala nastopate s Simfoničnim orkestrom in Big Bandom RTV Slovenija, v nadaljevanju pa bo orkester izvedel še nekaj vrhunskih koncertov v sodelovanju z zvezdniki, kot so Anna Netrebko, Yusif Eyvazov, Juan Diego Florez in skupina Laibach. Kaj vam in RTV Slovenija pomeni sodelovanje z Ljubljana Festivalom?**

***In this year's festival opening you will conduct the Symphony Orchestra and the RTV Slovenia Big Band, while later on in the festival the orchestra will perform some top concerts in cooperation with stars such as Anna Netrebko, Yusif Eyvazov, Juan Diego Florez and the band Laibach. What does participating in the Ljubljana Festival mean for you and RTV Slovenia?***

Tako RTV Slovenija kot tudi njegovi glasbeni korpusi – v prvi vrsti Simfonični orkester ter Big Band – z največjim zadovoljstvom sodelujejo s Festivalom Ljubljana, saj gre za visoko kakovostne in žanrsko raznolike programske vsebine, ki lahko nastanejo le ob združevanju kadrov in produkcijskih sredstev. Ko gre za lepe cilje, kar glasba nedvomno je, to ne sme biti težava.

*It is a great pleasure for RTV Slovenia and its musical corpus – above all the Symphony Orchestra and the Big Band – to cooperate with*

*Festival Ljubljana as the programmes are of a high quality and include works of diverse genres, which can only be performed when different musicians and professionals join forces. When the objectives are noble, which music undoubtedly is, then this cannot be a problem.*





## LAIBACH

**1. Po uspešni in odmevni produkciji muzikala *Wir sind das Volk*, s katero ste kar sedemkrat nastopili v Berlinu, pa potem v Hamburgu, Zagrebu, Celovcu, trikrat tudi v Ljubljani: kakšni so vaši vtisi in kam boste še popeljali »Ljudstvo«?**

***After the successful and resounding production of the musical *Wir sind das Volk*, which you performed seven times in Berlin, then in Hamburg, Zagreb and Klagenfurt, and also three times in Ljubljana, what are your impressions and where else will you be taking the "People"?***

*Wir sind das Volk* oziroma *Mi smo narod, ljudstvo*, smo opredelili kot muzikal, čeprav to v resnici ni, saj uporablja govorno in péto besedo, teksti pa temeljijo na besedilih vplivnega nemškega dramatika Hainerja Müllerja, ki se je do konca življenja ukvarjal s tem, kar se danes lahko poenostavljeno, ampak razmeroma točno, imenuje kot denacifikacija, v njegovem primeru

predvsem denacifikacija nemštva. Gre za kompleksno audiovizualno koncertno predstavo, ki zahteva veliko razumevanja in potrpljenja, lahko pa se gledalec seveda v njej samo izgubi in prepusti doživljanje intuiciji ter osnovnim čutom, kar je pravzaprav enako legitimno kot tista druga, bolj racionalna in intelektualistična percepcija. Nekatere recenzije so označile to predstavo kot aktualno in 'mračno meditacijo o zlu, ki ubija, namesto da bi izumrlo', in to verjetno res ni daleč od resnice. »Ljudstvo« bomo letos s tem projektom nagovorili samo še v Mariboru (na Lentu) in v Novem Sadu (na EPK), morda pa bo predstava živela še naprej in doživela dodatne uprizoritve v naslednjem letu. Pričakujemo, da si jo bo vključno z Novim Sadom v tej 'prvi fazi' v celoti ogledalo približno 10.000 ljudi, kar za takšen projekt vsekakor ni zanemarljiva številka.

*We defined *Wir sind das Volk* (We are the People) as a musical – although it isn't really – because it uses both the spoken word and song, with the texts based on the works of the influential German dramatist Heiner Müller, who spent all his life working on what we can nowadays call – in a simplified form but relatively precisely – denazification. In his case it was primarily the denazification of German culture. It is a complex audio-visual concert performance that demands a lot of understanding and patience, but viewers can simply abandon themselves and let intuition and the primary senses take over, which is actually just as legitimate as the other more rational and intellectual form of perception. Some reviews described this performance as relevant, and one as a "sombre meditation on evil that kills but does not die out", and this is probably not far from the truth. This year we will be performing this project in front of the "People" only two more times: in Maribor*

*(Lent) and Novi Sad (EPK). However, it is possible that the project will live on and there will be more performances next year. We expect approximately 10,000 people to see it in this "first phase" (including in Novi Sad), which is a considerable number for such a project.*

**2. Septembra gostujete na Ljubljana Festivalu s povsem novo produkcijo, ki jo je navdihnila svetovno znana zgodba o Alamutu slovenskega pisatelja Vladimirja Bartola. Kakšen bo *Alamut*, kot ga vidi Laibach?**

***In September you will be performing at the Ljubljana Festival with a completely new production inspired by *Alamut*, a novel written by the Slovenian author Vladimir Bartol, which has achieved global fame. What will Laibach's version of *Alamut* look like?***

Da, res pripravljamo izvirno, novo simfonično delo, ki je inspirirano z znamenito, na zgodovinskih dogodkih utemeljeno zgodbo iz Perzije v 11. stoletju, kakor jo je v svoji knjigi opisal tudi slovenski pisatelj Vladimir Bartol. Osrednji lik je heretik Hasan ibn Saba (Hassan-i Sabbāh), karizmatični verski in politični vodja Ismaelitov ter ustanovitelj skrivnostne islamske sekte Asasinov (oziroma *hasasinov*), čigar ime se še danes izgovarja s strahospoštovanjem. Geslo 'Nič ni resnično, vse je dovoljeno' kot najvišje načelo Izmaelitov – ki jim Hasan ibn Saba poveljuje – in osrednja ideja romana, ki v duhu takratnega evropskega makiavelizma in vzpona fašizma (roman je izšel leta 1938 in je bil sarkastično posvečen Benitu Mussoliniju) temelji na zanikanju vseh naukov in tradicij ter izraža najradikalnejši filozofski skepticizem, nihilizem in cinizem, se v romanu večkrat izrecno ponovi in Bartol ga uporabi tudi kot moto knjige. V luči kaotičnih

vrednot, poplave nasprotujočih si informacij, ki vladajo svetu, in agresivnih destruktivnih vojn, ki dušijo naš čas, ta moto morda še nikoli ni bil tako aktualen kot danes. Laibachov *Alamut* je nastal v tesnem sodelovanju s sodobnimi iranskimi skladatelji in ostalimi sodelavci iz Teherana, ki imajo svoje lastno razumevanje te zgodovinske snovi, in to se v nekaterih elementih razlikuje od zahodnjaškega popkulturnega pogleda, ampak kljub temu v grobih obrisih in osnovni zgodbi tudi naša interpretacija ostaja blizu Bartolu. V tem – laibachovskem – pogledu se osredotočamo predvsem na strukturo metafizične moči in volje do (politične) moči in tako pravzaprav nadaljujemo tam, kjer smo pred nekaj leti končali z obdelavo Nietzschejevega *Zarathustre*.

*Yes, we are preparing an original symphonic work inspired by the famous story based on historical events from eleventh-century Persia, as told by the Slovene writer Vladimir Bartol in his novel of the same title. The central character is the heretic Hassan-i Sabbāh, the charismatic religious and political leader of the Nizari Ismailis and the founder of a mysterious Islamic sect known as the Assassins, whose name is still feared and respected today. The motto "Nothing is true; everything is permitted" – the first rule of the Ismailis governed by Hassan-i Sabbāh – and the central idea behind the novel is repeated on a number of occasions in the work, and Bartol also makes it the book's motto. It reflects the spirit of Machiavellianism and the rise of fascism in Europe at the time (the novel was published in 1938, and is sarcastically dedicated to Benito Mussolini), and means the rejection of all teaching and tradition, and the most radical philosophical scepticism, nihilism and cynicism. In light of the chaos of values and the flood of contradictory information governing the*

*world, and the aggressive and destructive wars suffocating this time we are living in, this motto has perhaps never before been so relevant. Laibach's Alamut was created in close collaboration with contemporary Iranian composers and other experts from Teheran who have their own perceptions of this history, which in some elements differs from the Western pop-culture view, but our interpretation nevertheless remains close to Bartol's basic story. In this "Laibachian" retelling, we focus primarily on the structure of metaphysical strength and the will to (political) power, thereby carrying on from the point we reached several years ago with our interpretation of Nietzsche's Zarathustra.*

### **3. Štiri desetletja močno zaznamujete domačo in svetovno glasbeno produkcijo. Kaj je bil Laibach na začetku, kaj je Laibach danes in kako vidite Laibach v naslednjem desetletju?**

***You have left a strong mark on Slovenian and global music production for the past four decades. What was Laibach in the beginning, what is Laibach now and how do you see Laibach in the coming decade?***

Arheološka izkopavanja in teoretske analize našega dela in projektov raje prepuščamo arheologom in analitikom. Sami res bolj težko sodimo o sebi, čeprav se zavedamo, da smo spustili kar nekaj duhov iz steklenic, odprli pa smo tudi kakšno Pandorino skrinjico in v tem smislu smo prav gotovo odgovorni tudi za prtljago, ki jo vlečemo za seboj. Sicer se vsebinsko, tematsko in formalno Laibach od svojih začetkov do danes ni dosti spremenil in še vedno sledimo istim (kolektivnim, dialektičnim, industrijskim ...) principom razmišljanja in delovanja kot nekoč. Seveda pa je danes čas, ki nas obkroža s svojo

brutalno stagflacijo nesmisla, drugačen kot nekoč in tudi refleksija o njem zahteva bistveno drugačno dikcijo. Ta bitka s časom je pravzaprav večna in edino (ne)smiselna in vsi, ki se je lotijo, so večno obsojeni na poraz. Tako tudi Laibach v naslednjem desetletju – če bo to, seveda, sploh prišlo.

*We prefer to leave archaeological excavations and theoretical analyses of our work and projects to archaeologists and analysts. It is difficult for us to express a judgement on ourselves, although we are aware that we have released a number of genies from the bottle, and we have also opened a number of Pandora's boxes, so in this sense we are definitely responsible for the baggage we are dragging with us. Otherwise, Laibach has not changed much since the beginning in terms of content, subject-matter and form, and we continue to follow the same (collective, dialectic, industrial, etc.) principles of thinking and operating as we did in the past. However, the present time, which is threatening and encircling us with its brutal stagflation of meaninglessness, is different from the past, and reflection on it also demands a fundamentally different diction. This battle against time is actually eternal, and the only meaningful/meaningless one. All who undertake it are eternally doomed to fail – as is Laibach – if of course this decade even arrives.*



## MAKSIM RISANOV

Violist in dirigent / *Violist and conductor*

### 1. Kako je viola vstopila v vaše življenje?

#### *How did the viola come into your life?*

Če moram biti iskren, mi je bilo kot otroku vseeno, ali sem violinist ali violist. Pri desetih letih me je mama peljala v centralno glasbeno šolo v Moskvo, ki je bila v Sovjetski zvezi najboljša šola za nadarjene otroke. Na avdiciji sem nastopal pred Galino Turčaninovo, ki je bila učiteljica Maksima Vengerova. Dejala je, da je prepozno, da bi bil violinist, saj za svojo starost ne dosegam pričakovane tehnike. Znana je bila predvsem po tem, da so njeni učenci že zelo zgodaj igrali izjemno zahtevne virtuosne skladbe. Potem je predlagala, da preizkusim violo. Takrat sem spoznal učiteljico, ki me je učila osem let, nato me je učila

Marija Sitkovska v Moskvi. Kar se mi je zgodilo, je bilo res fantastično, po naključju se mi je namreč nasmehnila sreča. To, da sem začel igrati violo, je bilo najboljšje, kar se mi je v življenju zgodilo.

*If I have to be honest, it was no difference for me when I was a child – whether to be a violinist or violist. And when I was 10 years old I was brought to the central music school in Moscow, which was the best school for gifted children in the Soviet Union. I was brought by my mother, and I auditioned for Galina Turchaninova, who was the teacher of Maxim Vengerov. She said that I was too late to be violinist, because I couldn't play at this certain technical level that she expected. She was particularly famous for having her students play extremely difficult virtuosic things at a very early age. She suggested that I should try the viola, and then I met my teacher who taught me for 8 years – after that it was Maria Sitkovskaya in Moscow. It was actually a fantastic thing that happened, an accidental stroke of good fortune. Moving to the viola was actually the best thing that ever happened to me.*

### 2. Igrate na inštrument, ki ga je izdelal Giuseppe Guadagnini. Vam to veliko pomeni?

#### *You play an instrument made by Giuseppe Guadagnini. Does that mean a lot to you?*

Vsekakor. Boljšega inštrumenta si ne predstavljam, saj ima pravo kombinacijo lastnosti zame. Mislim, da sva ustvarjena drug za drugega. Viola je bila izdelana leta 1780 in ima v primerjavi z običajnimi violami drugačen trup. Daljši vrat in ubiralka ji dajeta več moči. Prijeten italijanski zvok lahko preglaši orkester, če igrate dovolj glasno in močno. Orkester Premiere Performances iz Hongkonga mi je violo dal v začasno uporabo.

*Absolutely. It's the best instrument I could ever imagine. It has some combination of qualities that I require – I think we are made for each other. It was made in 1780 and has a little strange body compared to the usual viola, with an extended neck and fingerboard, which gives it more power. It has sweet Italian sound in combination with enough volume and power to cut through an orchestra. The viola is now on private loan arranged by Premiere Performances of Hong Kong.*

### 3. Nekoč ste omenili, da viola zveni bližje človeškemu glasu, saj ujame nekaj duše. Nam lahko približate vašo stališče?

#### *You mentioned somewhere that "the viola sounds closer to the human voice as it captures something of the soul." Could you please tell us more about what you mean by that?*

V primerjavi z violino in čelom je viola bolj zaprta. Hočem reči, da mora viola proizvajati samo čudovite zvoke. Viola je glas duše. Ljudje včasih violino ali čelo primerjamo s človeškim glasom. V tem pomenu ima viola bolj »notranji zvok« in manj odprt zven kot violina, zato je toliko bolj skrivnostna. Pravim ji »glas duše«, saj inštrument očitneje in resničneje odraža kakovost zvoka, ki ga proizvaja glasbenik.

*The viola in comparison with the violin or cello is more closed. But what I mean by this is that the viola has to be producing only beautiful sounds. It is the voice of the soul. Sometimes people compare the violin or cello with the human voice. In this sense, the viola has a little more "inner sound" and a less open timbre than the violin. That is why the viola is much more mysterious. I call it "the voice of the soul" because the instrument gives a much more obvious, more truthful result of the quality of sound the player is producing.*

**4. Ko so Jurija Bašmeta vprašali glede vaših veščin, naj bi vzkliknil: »Moj tekmeč je prišel!« Ta trditev ima velik pomen, saj je Bašmet eden izmed največjih violistov na svetu. Se strinjate?**

***“My rival has arrived!” is what Yuri Bashmet is said to have exclaimed when asked about your skills. If we consider the fact that Bashmet is one of the world’s greatest violists, then this statement is very significant. Would you agree with the above statement?***

Nekaj takega je omenil na enem izmed koncertov med mojim nastopom. Slučajno je v bližini stal novinar, ki si je to zapisal v beležko. Javno tega ni izjavil, me je pa zares podpiral, saj mu je bilo moje igranje všeč, čeprav nisva izbrala podobnih poti. Rada sva se družila, pogovarjala o učiteljih, znanjih in zgodbicah o starejših generacijah. Cenil je moje delo. Kar se tiče izjave, pa sam ne podpiram tekmovalnosti. Glasba je vse prej kot tekmovanje. Osredotočiti se je treba na ustvarjalnost, ki je bistvo glasbe.

*He did mention something like this in one of the concerts, when I was also performing. Just by chance a journalist was standing near and wrote it down, so it wasn’t that he publicly announced it. But he did indeed support me, and he liked my playing. Even though we never really followed similar paths we really liked spending time together, talking about teachers, he told me who he met, stories about the older generation. And yes, he appreciated my playing. Although with regard to this statement I don’t actually like the idea of rivals, because music is not about that at all, it’s not about competition. You have to concentrate on creativity – that what the music is about.*

**5. Če bi morali izbirati, bi igrali novejšo glasbo ali glasbo klasičnega repertoarja, in zakaj?**

***If you had the choice, would you rather perform new music or classical repertoires? Why?***

Srečen sem, ker mi ni treba izbirati. Zanimivo mi je to, da lahko preizkusim vse. Kot celosten glasbenik poskušam igrati tako glasbo iz različnih časovnih obdobji kot tudi glasbo, ki je dobra ali je v tistem obdobju po mojem okusu, saj se tudi naš okus za glasbo spreminja.

*I’m actually extremely lucky that I don’t have to make this choice, because for me the most interesting thing is try to absorb everything, and as a complete musician I try not only to play music from all different times, but also to think in terms of just playing good music or music that appeals to me at a certain time in life, because our tastes also change over time.*





## JUAN DIEGO FLÓREZ

Operni pevec / Opera singer

**1. Prav ko bo Ljubljana Festival praznoval svojo 70. obletnico, boste vi na njem nastopili prvič. Ali za ljubljansko občinstvo pripravljate kakšno posebno presenečenje?**

**While the Ljubljana Festival is marking its 70-year jubilee, you will perform here for the very first time. Are you preparing any special surprises for the Ljubljana audience?**

Navdušen sem, ker bom na Ljubljana Festivalu nastopal, ko bo ta praznoval svoj sedemdeseti jubilej in prav toliko let izvirne glasbe ter odličnih nastopov na izredno visoki ravni.

Zelo vesel sem, ker bom tokrat nastopil prvič. Pripravljen imam repertoar ob spremljavi orkestra.

Tako bom predstavil, kaj vse zajema moj repertoar, zlasti Bel Canto, pa tudi romantična operna dela.

Pripravljeno imam seveda tudi veliko presenečenje, ki ga občinstva že poznajo. Po koncertu, ko se še za nekaj minut vrnemo na oder, prinesem s sabo kitaro ter občinstvu odigram in zapojem nekaj latinskoameriških pesmi.

To so prijetni trenutki, ki sprostijo vzdušje, nastalo ob koncertu klasične glasbe, poleg tega pa lahko predstavim glasbo, ob kateri sem odrasel. Igram latinskoameriško glasbo, pa tudi italijansko, ki jo imam zelo rad, predvsem neapeljske pesmi. Res sem navdušen, da bom nastopal na Ljubljana Festivalu, kjer bom lahko predstavil svoj operni repertoar, pa tudi tisti del sebe, ki je povezan s popularno glasbo, ob kateri sem odrasel. Preden sem se pri 17 letih vpisal na konservatorij, sem se ukvarjal samo s popularno glasbo in o operi nisem vedel prav veliko. To je glasba, ki ji moje srce še vedno pripada, kar z veseljem pokažem.

*I am so happy to be performing at the Ljubljana Festival in this wonderful celebration of 70 years of great performances and great music at the highest level.*

*And I'm so happy to be performing for the very first time. I am, of course, going to sing a repertoire with an orchestra, and I will be showcasing my repertoire, especially the bel canto, but also the romantic era of opera.*

*Of course, there will be a great surprise, which audiences already know about, which is that after the concert, for the encores, I bring out my guitar and I sing some Latin American songs for the audience.*

*I think it's a nice moment that changes the mood of a classical concert to become more relaxed and I am able to show the music I grew up with. Meaning*

*Latin American music, but also Italian music, which I love very much. Especially the Neapolitan songs. So, I'm really thrilled to be at the Ljubljana Festival and being able to show what I can do in the opera repertoire, but also in the popular music side of me, which I grew up with, because before entering the Conservatory when I was 17 years old, I was just doing popular music and I really didn't know much about opera. So, this is very close my heart and I'm very happy to show it.*

**2. Sodeč po številnih nagradah, ki ste jih prejeli, domnevamo, da imate zelo radi Rossinijeva dela. Ali nam lahko zaupate kakšen zanimiv podatek o Rossiniju ali o katerem od njegovih likov, ki ste jih igrali?**

**Judging from the numerous awards, we gather you're fond of the works of Rossini. Would you care to share any interesting details about Rossini, or about any of his roles you've performed?**

Rossinija obožujem. Tudi če pojem opere iz francoskega romantičnega repertoarja, kot sta *Verte* ali *Romeo in Julija*, še vedno pojem tudi Rossinijeva dela.

Pred kratkim sem nastopal v *Seviljskem brivcu* v Dunajski državni operi, poleti pa bom na Rossinijevem opernem festivalu pel v uprizoritvi njegove opere *Grof Ory*. To opero naravnost obožujem.

Rossinija sem se lotil, ko sem ugotovil, da lahko njegova dela dobro zapojem. Dobro sem lahko odpel zlasti koloraturne dele, torej lestvice, pa tudi visoke tone in zahtevne dele v legatu.

Ko sem študiral opero na Curtisovem glasbenem inštitutu v Filadelfiji, sem imel priložnost peti tudi izjemno visoke tone, npr. v *Seviljskem brivcu* in



*Potovanju v Reims.* Takrat sem ugotovil, da sem Rossinijeva dela prepeval brez težav. Leta 1996, ko sem imel komaj 23 let, sem odpotoval v Italijo, kjer sem prvič nastopil na Rossinijevem festivalu. Že takrat sem njegova dela zlahka odpel, tudi če so me za to prosili tik pred zdajci. Na festivalu bi moral odpeti manjšo vlogo, na koncu pa sem nastopal v glavni vlogi v operi *Matilde di Shabran*.

To je res zaznamovalo mojo usodo in me označilo za pevca Rossinijevih del. Po tem čudovitem prvem nastopu na Rossinijevem opernem festivalu leta 1996 sem pri 23 letih prvič nastopil tudi v milanski Scali. Pel sem z Ricardom Mutijem na otvoritvi sezone v Gluckovi operi *Armide*.

Nato sem gradil kariero: potoval sem vsepovsod in se učil, saj je bil vsak nastop moj prvi. Tako sem se na vseh koncertih sveta učil novih vlog.

Bil pa sem presrečen, ker sem užival v svojem delu – delal sem to, o čemer sem vedno sanjal.

Pri Rossiniju mi je najbolj všeč športni vidik. Telesno moraš biti zelo dobro pripravljen, razvite morajo biti zlasti spodnje trebušne mišice.

Tudi glasovna pripravljenost je izjemno pomembna, glasilke morajo biti pripravljene na ekstremne pevske segmente.

Spomnim se zadnje arije iz *Seviljskega brivca*, vseh izjemno hitrih not. Vse je treba zapeti popolno, zato me to malce spominja na športni dogodek – ko si zares dober, je vse zelo vznemirljivo. Zato imam veliko srečo, da lahko pojem Rossinijeva dela.

*I love Rossini and even if I sing opera too, especially from the French romantic repertoire like Vert-Vert or Romeo and Juliet, I still sing Rossini.*

*And recently I sang in Il barbiere di Siviglia, with the Vienna State Opera, and this summer, at the Rossini Opera Festival, I will be singing Le comte Ory by Rossini, which is an opera I really love.*

*I began with Rossini when I realised that I could sing it well. In particular I could sing all the coloratura well, meaning the runs. But also the high notes and the difficult legato lines.*

*In particular, I also had the extension to sing the very extreme high notes when I was in Philadelphia studying opera there at the Curtis Institute of Music. I had the opportunity to do Il barbiere de Siviglia, but also Il viaggio Arenes. And I realised that it was really easy for me to sing Rossini. So, in 1996, when I travelled to Italy to make my debut at the Rossini Festival at the age of just 23, I could do it well, even at short notice, because I was supposed to sing a small role, but I ended up performing the main role in the opera Matilda di Shabran.*

*So that really marked my destiny as a Rossini singer. And later on, after this wonderful debut at the Rossini Opera festival in 1996, I also made my debut at La Scala at Milan, also aged 23, with another opera, Armide by Gluck with Ricardo Muti at the season opening.*

*After that, I continued with my career, travelling everywhere and learning, because everything was a debut. So I had to learn all those new roles around the world.*

*But I was so happy to do what I loved and to do what I had dreamed about.*

*What I love about Rossini is this athletic quality. You have to really be fit in your muscles, especially the abdominal, lower abdominal muscles.*

*Your voice and vocal muscles to be able to do this extreme singing and do it well.*

*If I think about the last aria in the Il barbiere di Siviglia, all these really fast notes (starts imitating the aria), they have to be perfect, so in a way, it's like a sports event and it's very exciting to do when you really can do it. So I'm very fortunate to be able to sing Rossini.*

### **3. Kako veste, kdaj ste pripravljeni na novo vlogo, in kako se lotite priprav nanjo?**

#### ***How do you know when you're ready for a new role, and how do you prepare for it?***

Ko se lotim nove vloge, jo študiram na različne načine. Pregledam notni zapis, igram na klavir, da se lahko učim vloge med igranjem, in če je pred mano francoska opera, se še posebej osredotočim na izgovorjavo ter seveda na samo vlogo. Vedeti moram, kaj se dogaja v operi, in zelo dobro poznati lik, ki ga bom upodobil.

Werther na primer je izjemno globok lik. Seveda pa je treba poznati tudi vsebino opere, saj je to kot igra ali knjiga.

Tako da je treba o operi vseeno vedeti nekoliko več. Ko se dobro pripravim in poznam glasbo, se lahko lotim petja.

Opero pojem ob spremljavi pianista.

Moram pa reči, da se zelo hitro učim nove glasbe. Preden je nova opera prvič na sporedu v operni hiši, se seveda veliko naučiš tudi na vajah. Zadnje vrzeli v znanju se zakrpajo na vajah. Potem si je seveda treba vse zapomniti, in ko je na vrsti prva uprizoritev, je vsem v veliko zadovoljstvo, če vse poteka, kot je treba.

Eden od načinov, kako se lotiti nove opere, je, da jo najprej uprizoriš v obliki koncerta. Koncert pripraviš drugače kot opero. Tu je orkester, tu so pevci, pred seboj imaš notni zapis.

Tako lahko bereš notni zapis in opera se izvede v koncertni obliki, v čemer občinstvo pravzaprav zelo uživa.

To je eden od načinov, kako se lahko naučite opere, ne da bi se morali na pamet naučiti čisto vse. Prvič jo zapoješ skupaj z orkestrom in se potem sploh ne zavedaš, kdaj si si vse zapomnil.

*When I take on a new role, I study in different ways. I go through the score, I play the piano so I can study while playing and, especially if it's French, I study the pronunciation, and of course the role itself, very well. I have to know what's going on in the opera, but also really know the character of the role I'm going to sing.*

*When I think about Werther, he is such a profound character. And of course, you have to know the story of the play, too, because this is good, it's a play, it's a book.*

*So, you have to know quite a bit more than just the opera. You prepare well and then when you know the music, then you start singing it.*

*And you sing it with a pianist.*

*But I have to say, I learn new music very quickly. And then, of course, when you have a debut and you go to the theatre to perform a new opera, you learn a lot in rehearsals, of course. This last bit of learning comes in the rehearsals. And then, of course, you memorise everything and then it's the first performance and if everything goes well, it's very satisfying.*

*One way to do new operas is to do it first as a concert version, that is a concert that is not a full opera production. So, you have the orchestra, you have the singers and you have the scores.*

*And you can read your score and so it's a concert version of the opera and actually, audiences enjoy it very much.*

*And that's one way to learn an opera without having to memorise everything. But singing it for the first time with an orchestra and everything and then really you don't really notice that you already know it after that.*

**4. V enem od vaših intervjujev smo prebrali, da bi sodelovali s Shakiro, če bi lahko izbrali katerega koli od glasbenikov, ki se ne ukvarjajo s klasično glasbo. Katere glasbeno zvrst bi posneli z njo? Ali se vam je utrnila tudi kakšna zamisel za videospot?**

***We read in one of your interviews that if you could collaborate with any non-classical musician, you'd choose Shakira. What genre of music would you record with her? Do you have any video ideas in mind?***

Ko so me vprašali, s katerim pevcem popularne glasbe bi sodeloval, sem najprej pomislil, kdo je Latinoameričan kot jaz in o kom sem v zadnjih letih veliko slišal – to je bila seveda Shakira.

Shakira prihaja iz Kolumbije, jaz iz Peruja, to sta državi, ki sta si zelo blizu. Shakirina glasba je zelo prijetna. Če bi si želel s kom sodelovati, bi vsekakor izbral njo. Zaenkrat pa ničesar ne načrtujem, samo odgovoril sem na zastavljeno vprašanje.

Nimam posebnega interesa za to, da bi sodeloval s katerim koli pevcem popularne glasbe, če pa bi se pojavila priložnost za kaj takega, bi jo z veseljem izkoristil.

Shakirina glasba mi je všeč, všeč mi je njena nova pesem, vendar so mi všeč tudi druge glasbene zvrsti. Kot veste in kot sem vam že povedal, jaz igram kitaro in pojem latinskoameriške pesmi. Popularno glasbo imam sicer zelo rad, vendar ne razmišljam o tem, da bi s kom sodeloval.

*I was asked which pop singer I would like to collaborate with, and I thought of somebody who is also Latin like me and who've I heard a lot over the years – of course it's Shakira.*

*Shakira is from Colombia, I'm from Peru, which is very close. She sings very nice music. So, if I were*

*to do it, I would do it with her, of course. But there are no plans or anything. So, it's just a question I answered.*

*But I don't have any real interest in collaborating with any pop artist, but if the occasion arose, then I would be happy to do it.*

*And I like her music, I like her new song and everything, but I also like other music.*

*And as I've mentioned, I sing with my guitar, Latin American songs. I am very fond of pop music but I'm not necessarily looking to collaborate with anybody.*

**5. Vaš oče je bil pevec, zato ste odraščali v okolju, prežetem z glasbo. Tudi vaši otroci odraščajo obdani z glasbo. kateri bi bil prvi nasvet, ki bi jim ga dali, če bi vam nekega dne povedali, da si želijo slediti vašim stopinjam?**

***Since your father was a singer, you were born into a musical environment, and now your children are growing up surrounded by music as well. What would be your first piece of advice for them if they told you one day they want to follow in your footsteps?***

Moj oče je bil pevec perujske glasbe in pogosto sem ga slišal igrati kitaro in peti. Včasih sem ga tudi spremljal, ko je šel v gledališče. Čudovit glas je imel; sicer ni imel opernega glaslu, imel pa je zelo prijeten glas za popularno glasbo, ki je bil blizu opernemu. Menim, da sem izobrazil svoj sluh, ko sem ga poslušal peti. Zaradi očeta sem tudi vzljubil perujsko glasbo. Moja otroka igrata vsak svoje glasbilo, eden igra violino, drugi klavir. Ukvarjata se z glasbo, všeč jima je tudi popularna glasba. Lepo je, če otroci odraščajo ob igranju glasbila in petju; to vsekakor vpliva na njihov razvoj.

Če bi mi otroka rekla, da bi rada postala glasbenika, bi jima odvrnil, da se morata pripraviti na veliko učenja in potrpežljivosti, saj uspeha ne dosežeš zlahka. Če si želita uspeti v glasbi, morata biti zelo disciplinirana, ko igrata inštrument, ko pojeta ali počneta kar koli drugega, povezanega z glasbo. Takšen bi bil moj nasvet.

*My father was a Peruvian music singer and sometimes I heard him play the guitar and sing, and sometimes I accompanied him to the theatre. And he had a beautiful voice, not an opera voice, but a nice pop, almost operatic voice. So, I think in a way I educated my ears by listening to him. And I learned to love Peruvian music through him. Now, one of my children plays the violin and the other plays the piano. So, they are also musical, and they like pop music, too. And it's very nice for children to grow up with an instrument, playing an instrument and singing, and it really makes a difference in their development.*

*So, if they would like to become musicians, I would tell them that they have to be prepared to study a lot, to be patient, because success doesn't come easy. And to be really disciplined with the instrument, the voice or anything they want to do in music. That would be my advice.*

## 6. Kaj prepevate med prhanjem?

### **What do you sing in the shower?**

Pod prho ne pojem. Ne vem, zakaj. Ko potujem in bivam v hotelih, se običajno ogrevam v kopalnici, vendar ne med prhanjem. V kopalnicah je več odmeva, akustika je boljša. Ne vem pa, zakaj ne pojem pod prho. Včasih rad pojem doma, recimo med kuhanjem. Takrat pojem kakšen latinskoameriški bolero iz Mehike ali s Kube. To so moje najljubše pesmi, ki jih včasih prepevam,

ko počnem kaj drugega, na primer kuham. Obožujem stare mehiške in kubanske pesmi.

*Actually, I don't sing in the shower. I don't know why. But when I am around the world in hotels I usually warm up in the bathroom, but not in the shower. Because it has more echo, it has nicer acoustics. But I don't know why I don't sing under the shower. But I do like to sing sometimes in the house, for example while cooking, and I sing some Latin American Bolero from Mexico or Cuba perhaps. I would say those are my favourite songs that I sing occasionally when I'm doing another activity, like cooking. I love old Mexican songs and Cuban songs.*





**29. 5. ob 21.00** / *at 9.00 pm*

**Peklenko dvorišče, Križanke** / *Hell's Courtyard, Križanke*

**Ponovitve / Replays:** 6. 6., 14. 6., 23. 6., 13. 9., 19. 9., 20. 9., 22. 9., 26. 9.

**Maja in junija ob 21.00, septembra ob 20.00** / *In May and June at 9.00, in September at 8.00 pm*

# M. Atwood: PENELOPIADA THE PENELOPIAD\*

\*prva slovenska produkcija / first Slovenian production

Prevajalec in avtor priredbe / Translator and author of the adaptation: **Tibor Hrs Pandur**

Režiserka / Director: **LIVIJA PANDUR**

Dramaturg: **Tibor Hrs Pandur**

Glasba / Music: **Duo Silence**

Scenograf / Set designer: **Sven Jonke**

Kostumograf / Costume designer: **Leo Kulaš**

Glasbena vodja / Music director: **Živa Ploj Peršuh**

Svetovalka za gib / Movement coach:

**Sanja Nešković Peršin**

Oblikovalka svetlobe / Lighting designer:

**Vesna Kolarec**

Lektorica / Language consultant: **Tatjana Stanič**

Asistentka dramaturga (študijsko)

Assistant dramaturg (student): **Brina Jeneček**

Asistent kostumografa / Assistant costume designer:

**Matic Veler**

Zasedba / Cast:

Penelopa / Penelope: **Polona Juh**

Evrikleja / Euryklea: **Sabina Kogovšek**

Tanis; Helena / Tanis; Helen: **Saša Pavlin Stošič**

Melanto: **Gaja Filač**, k. g. / a. g.

Klitiija / Clytie: **Ivana Percan Kodarin**, k. g. / a. g.

Selena / Selene: **Zala Hodnik**, k. g. / a. g.

Zoja / Zoe: **Urška Kastelic**, k. g. / a. g.

Alekto / Alecto: **Ana Plahutnik**, k. g. / a. g.

Kloris / Chloris: **Maria Shilkina**, k. g. / a. g.

Margaret Atwood (1939) ob predelavi svojega romana v dramsko strukturo navaja, da *Penelopiada* ni le enostavna priredba *Odiseje*, saj postavlja v ospredje zgodbo Penelope in njenih dvanajstih dekel, ki jih je ob vrnitvi domov obesil Odisej (zaradi domnevnega izdajstva in odnosov s snubci). Homerjeva Penelopa, ki se kot motiv zveste in potrpežljive žene že stoletja vsiljuje kot poučen primer podrejanja žensk, dobi pri Margaret Atwood ingeniozen obrat, saj se na Penelopino izpoved odzivajo obešene služkinje in postavljajo dve ključni vprašanji: zakaj jih je Odisej tako kruto umoril in kakšno vlogo je pri tem igrala Penelopa. In še pomembneje: nenehno spodbijajo predvsem Penelopino pričevanje, to pa po drugi strani razkriva doslej skrite mehanizme »uradne verzije« *Odiseje*. V družbi, v kateri smo še vedno priča nezaslišanemu nasilju nad ženskami, posilstvom in pobijanem žensk, njihovemu izkoriščanju, neenakosti in podrejenemu položaju, je vsaka pogumna izpoved postavljena pred sodišče, pred razsodnika, ki naj bi ugotovil, kdo laže, kdo ima prav in kdo je močnejši. Nam Penelopa laže ali nam govori resnico? Zdi se, da se lahko samo s tem pričevanjem končno osvobodi zopora vsiljene zgodovine, v katero so jo ujeli, v arhetip potrpežljive in zveste žene, »poučne legende«, palice, s katero pretepajo in podrejajo druge ženske. In tako kot mnoge pred njo ne more izgubiti ničesar drugega razen lastnih verig.

Livija Pandur

*In adapting her novel into dramatic form, Margaret Atwood (1939) noted that The Penelopiad (2007) is much more than a straightforward adaptation of The Odyssey. The narrative foregrounds the story of Penelope and her twelve maids, who were hanged on Odysseus's order on his return from his voyage (for their alleged betrayal and relationships with suitors). Homer's Penelope, who has been held up for centuries as a model and instructive example of the subjugation of women, is given an ingenious twist by Atwood. Penelope's posthumous confession is countered by the hanged maids, posing two key questions: why did Odysseus have them murdered so cruelly, and what role did Penelope play in this? And more importantly, they constantly refute Penelope's testimony, which in turn reveals the hitherto hidden mechanisms of the »official version« of The Odyssey. In a society where we still witness extremely high levels of violence against women, in terms of rape, femicide and exploitation, every brave testimony is judged. Is Penelope lying or is she telling the truth? Her confession is the only way to liberation, the only way to free herself from the prison of her story, one that was imposed upon her, the archetype of a patient and dutiful wife, »an edifying legend«, a stick used to beat other women. And like many before her, she has nothing to lose but her chains.*

Livija Pandur

**Vstopnice / Tickets: 19 €**

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Koprodukcija / Co-production:



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ob 60-letnici Slovenske popevke

**21. 6. ob 20.45** / at 8.45 pm  
Kongresni trg / Congress Square

Simfonični orkester  
RTV Slovenija <sup>in</sup> Big Band

**Otvoritev 70. Ljubljana Festivala**  
*Opening of the 70<sup>th</sup> Ljubljana Festival*

**POLETNA NOČ –  
 Besedam moč**

Poklon avtorjem nepozabnih besedil  
 ob 60-letnici Slovenske popevke

**SUMMER NIGHT –  
 Lending Words Might**

*Sixty Years of the Slovenian Song  
 Festival: A Tribute to the Writers of  
 Unforgettable Lyrics*

Solisti / *Soloists*: **Lado Leskovar, Darja Švajger,  
 Alenka Godec, Nina Štrnad, Eva Boto,  
 Andraž Hribar, Anžej Dežan, Saša Lešnjek,  
 Teja Leskovšek, Zala Smolnikar - ZÁLI,  
 Alex Volasko, Gregor Ravnik & Anže Šuštar**

Dirigent / *Conductor*: **PATRIK GREBLO**

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

Voditelj / *Hosts*: **Bernarda Žarn & Mario Galunič**

Program / *Programme*:

Orion (Jure Robežnik/Gregor Strniša/Mojmir Sepe)  
 Malokdaj se srečava (Mojmir Sepe/Gregor Strniša/  
 Mojmir Sepe)

Leti leti lastovka (Boris Kovačič/Gregor Strniša/  
 Mario Rijavec)

V Ljubljano (Ati Soss/Svetlana Makarovič/Ati Soss)

Luči Ljubljane (Jože Privšek/Svetlana Makarovič/  
 Jože Privšek)

Kje je tista trava (Mojmir Sepe/Branko Šömen/  
 Mojmir Sepe)

Hvala ti, mama, hvala (Mojmir Sepe/Branko  
 Šömen/Mojmir Sepe-Patrik Greblo)

Prva ljubezen (Jože Privšek/Branko Šömen/Jože  
 Privšek)

Ura brez kazalcev (Ati Soss/Miroslav Košuta/Ati Soss)

Zato sem te noro ljubila (Jože Privšek/Miroslav  
 Košuta/Jože Privšek)

Vzameš me v roke (Jože Privšek/Miroslav Košuta/  
 Jože Privšek)

Zlati prah imaš v očeh (Jože Privšek/Miroslav  
 Košuta/Jože Privšek)

Zakaj (Mojmir Sepe/Frane Milčinski Ježek/Mojmir  
 Sepe)

Cifra mož (Jože Privšek/Frane Milčinski Ježek/Jože  
 Privšek)

Moje orglice (Mojmir Sepe/Frane Milčinski Ježek/  
 Mojmir Sepe)

Zvezde padajo v noč (Vilko in Slavko Avsenik/Ciril  
 Zlobec/Jure Robežnik)

Lastovke (Jure Robežnik/Milan Jesih/Jure Robežnik)

Šopek maka (Patrik Greblo/Milan Dekleva/Patrik  
 Greblo)

Breskvice (Bojan Adamič/Ervin Fritz/Bojan Adamič)

Pegasto dekline (Jure Robežnik/Elza Budau/Jure  
 Robežnik)

Na krilih hrepenenja (Jože Privšek/Elza Budau/Jože  
 Privšek)

Človek v človeku (Aleš Strajnar/Dušan Velkaverh/  
 Primož Grašič)

Dan neskončnih sanj (Aleš Strajnar/Dušan  
 Velkaverh/Lojze Krajncan)

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

Mandolina (Mojmir Sepe/Lev Svetek/Jože Privšek)

Poletna noč (Mojmir Sepe/Elza Budau/Mojmir  
 Sepe-Patrik Greblo)

Ob letošnjem jubileju najstarejšega slovenskega festivala zabavne glasbe, ki se je začel maja 1962 na Bledu, bomo v ospredje prvič postavili velik avtorski prispevek mojstric in mojstrov besede, priznanih slovenskih pesnic in pesnikov, ki so s svojimi verzi obogatili in neizbrisno zaznamovali zgodovino slovenske popularne glasbe. V prepletu uspešnic ali za besedilo nagrajenih popevk se bomo med drugimi poklonili Gregorju Strniši, Miroslavu Košuti, Svetlani Makarovič, Cirilu Zlobcu, Branku Šömnu, Franetu Milčinskemu Ježku, Elzi Budau, Dušanu Velkaverhu, Milanu Deklevi, Ervinu Fritzu in Milanu Jesihu. V vrhunski glasbeni izvedbi velikega orkestra z glasbeniki Simfoničnega orkestra in Big Banda RTV Slovenija in ob glasbenem vodstvu dirigenta Patrika Grebla bomo ob 70. obletnici Ljubljana Festivala v izvedbi najboljših slovenskih pevskih izvajalk in izvajalcev slišali več kot 23 nepozabnih skladb, kot so *Malokdaj se srečava*, *V Ljubljano*, *Dan neskončnih sanj*, *Cifra mož*, *Leti leti lastovka*, *Zato sem noro te ljubila*, *Zvezde padajo v noč*, *Šopek maka*, *Breskvice*, *Lastovka...* Skozi večer nas bosta pospremila mojstrica in mojster govornice besede Bernarda Žarn in Mario Galunič. Čaka nas torej še en nepozaben glasbeni začetek poletja, na katerem do zadnjega ne bomo vedeli, komu pripada čast odpeti tradicionalni zaključni glasbeni dodatek – *Poletno noč!*

*This year's jubilee of the oldest Slovenian popular music festival, which began in May 1962 in Bled, will for the first time shine the spotlight on the great contribution made by the masters of the word, acclaimed Slovenian poets, whose verses have enriched and left an indelible mark on the history of Slovenian popular music. In the mix of hits and songs awarded for their texts, we will pay homage, amongst others, to the following: Gregor Strniša, Miroslav Košuta, Svetlana Makarovič, Ciril Zlobec, Branko Šömen, Frane Milčinski Ježek, Elza Budau, Dušan Velkaverh, Milan Dekleva, Ervin Fritz and Milan Jesih. The top musicians of RTV Slovenia Symphony Orchestra and Big Band, under the baton of Patrik Greblo, will accompany some of Slovenia's best singers on the 70<sup>th</sup> anniversary of Ljubljana Festival, who will treat us to more than 23 unforgettable songs such as: Malokdaj se srečava, V Ljubljano, Dan neskončnih sanj, Cifra mož, Leti leti lastovka, Zato sem noro te ljubila, Zvezde padajo v noč, Šopek maka, Breskvice, Lastovka etc. We will be guided through the evening by masters of the spoken word Bernarda Žarn and Mario Galunič. An unforgettable musical beginning to the summer awaits us, at which we won't know until the very end, who will have the honour of singing the traditional concluding musical encore – Summer night!*

**Vstopnice / Tickets: 49, 39, 29 €**

Glavni sponzor / General sponsor:



Glavni medijski sponzor / General media sponsor:

**DELO**

V sodelovanju z /  
In co-operation with:



Koprodukcija / Co-production:





ZAV-SAVA.SI



Zavarovalnica Sava je ponosni glavni sponzor prireditev Festivala Ljubljana 2022.

NIKOLI SAMI



**SAVA**  
ZAVAROVALNICA



## LJUBLJANA FESTIVAL NA LJUBLJANICI LJUBLJANA FESTIVAL ON THE LJUBLJANICA

Tradicija glasbenih regat po Ljubljani sega v leto 1701, ko je bila v Ljubljani po italijanskem vzoru ustanovljena Academia Philharmonicorum. Njeni člani, ljubiteljski glasbeniki, so Ljubljančanom na vsakoletnih poletnih regatah po reki Ljubljanici predstavljali »kar najbolj izbrano glasbo«. Tudi na tokratnem Ljubljana Festivalu bodo mladi glasbeniki z Akademije za glasbo Ljubljana popestrili zgodnje poletni utrip mesta z izbrano glasbo, poslušalci pa se jim lahko na njihovem potovanju vzdolž Ljubljanice na ladjici tudi pridružijo.

*The tradition of musical regattas in Ljubljana dates back to 1701, when the Academia Philharmonicorum was established in Ljubljana according to the Italian example. Its members, amateur musicians, performed »music of the highest quality« to the citizens of Ljubljana in annual summer regattas on the river Ljubljanica. At this year's Ljubljana Festival, young musicians from the Ljubljana Academy of Music will liven up the early summer atmosphere in the city with select music, and listeners will be able to join them on their trip along the Ljubljanica on a boat.*

### Vstopnice / Tickets:

Koncerti na ladjicah so brezplačni. Cena enourne plovbe med festivalom je enotna za vse ladvice in znaša 10 € za odrasle ter 5 € 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 €5 for children (aged 3–12).*



Mestna občina  
Ljubljana



Organizacija Združenih  
narodov za izobraževanje,  
znanost in kulturo



LJUBLJANA:  
MESTO/CITY  
OF LITERA-  
TURE...

Unescovo  
kreativno mesto  
od 2015

JOŽE  
PLEČNIK  
150  
LET/YEARS



**22. – 24. 6. 2022**

Sponzor / Sponsor:

**PETROL**

Energija za življenje

**Sreda, 22. Junija 2022**  
**Wednesday, 22 June 2022**

**12.00, Ribji trg**

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

**12.00–14.00 / 12.00 pm–2.00 pm,**  
**Ljubljana 1 (Ribji trg)**

Trobilni kvintet Akademije za glasbo –  
*Corpus delicti / Corpus delicti – Brass Quintet of Academy of Music*

Matic KavcI, trobenta / trumpet

Rok Škerjanec, trobenta / trumpet

Sara Hartman, rog / horn

Andrija Šafran, pozavna / trombone

Ivan Fagarazzi, tuba

**16.00–18.00 / 4.00–6.00 pm, Barjanka (Dvorni trg)**

Trobilni kvintet Akademije za glasbo – Schaka Brass  
*Schaka Brass – Brass Quintet of Academy of Music*

Matej Kravcar, trobenta / trumpet

Dominik Rus, trobenta / trumpet

Blaž Ogrič, rog / horn

Tine Plahutnik, pozavna / trombone

Rok Grubelnik, tuba

**18.00–20.00 / 6.00–8.00 pm, Emonca**  
**(Cankarjevo nabrežje / Cankar Embankment)**

POEZIJA ZA MIR / *POETRY FOR PEACE*

Tajda Lekše, recital poezije / *poetry recital*

Trobilni kvintet Akademije za glasbo – Neobrass  
*Neobrass – Brass Quintet of Academy of Music*

Kristjan Zupan, trobenta / trumpet

Jernej Maček, trobenta / trumpet

Marko Arh, rog / horn

Žan Kopše, pozavna / trombone

Uroš Menegatti, tuba

**Četrtek, 23. junija 2022**  
**Thursday, 23 June 2022**

**10.00–12.00 / 10.00 am–12.00 pm, Lana Sulc**  
**(Gallusovo nabrežje / Gallus Embankment)**

Kvartet evfonijev Akademije za glasbo –  
*4euphonium*

*4euphonium – Euphonium Quintet of Academy of Music*

Sašo Nunar, evfonij / euphonium

Emanuel Mikac, evfonij / euphonium

Luka Očjak, evfonij / euphonium

Žan Pečenik, evfonij / euphonium

**16.00–18.00 / 4.00–6.00 pm, Mala Zala**  
**(Gallusovo nabrežje / Gallus Embankment)**

Trobilni kvintet Akademije za glasbo – Schaka Brass  
*Schaka Brass - Brass Quintet of Academy of Music*

Matej Kravcar, trobenta / trumpet

Dominik Rus, trobenta / trumpet

Blaž Ogrič, rog / horn

Tine Plahutnik, pozavna / trombone

Rok Grubelnik, tuba

**18.00–20.00 / 6.00–8.00 pm, Zeleni zmaj**  
**(Mesarski most / Butchers' Bridge)**

POEZIJA ZA MIR / *POETRY FOR PEACE*

Tajda Lekše, recital poezije / *poetry recital*

Kvartet evfonijev Akademije za glasbo - Euphony  
*Connection / Euphony Connection - Euphonium Quintet of Academy of Music*

Sašo Nunar, evfonij / euphonium

Emanuel Mikac, evfonij / euphonium

Luka Očjak, evfonij / euphonium

Žan Pečenik, evfonij / euphonium

**Petek, 24. junija 2022**  
**Friday, 24 June 2022**

**10.00–12.00 / 10.00 am–12.00 pm, Barjanka**  
**(Dvorni trg)**

Trobilni kvintet Akademije za glasbo – Neobrass  
*Neobrass – Brass Quintet of Academy of Music*

Kristjan Zupan, trobenta / trumpet

Jernej Maček, trobenta / trumpet

Marko Arh, rog / horn

Žan Kopše, pozavna / trombone

Uroš Menegatti, tuba

**16.00–18.00 / 4.00–6.00 pm, Lea**  
**(Mesarski most / Butchers' Bridge)**

Kvartet pozavn Akademije za glasbo – Trombonisti  
*Trombonisti - Trombone Quartet of Academy of Music*

Tine Plahutnik, pozavna / trombone

Andrija Tolič, pozavna / trombone

Karlo Horvat, pozavna / trombone

Niko Mir, pozavna / trombone

**18.00–20.00 / 6.00–8.00 pm, Zeleni zmaj**  
**(Mesarski most / Butchers' Bridge)**

Trobilni kvintet Akademije za glasbo – Trobiliti  
*Trobility – Brass Quintet of Academy of Music*

Živa Žohar, trobenta / trumpet

Blaž Trobas, trobenta / trumpet

Ana Mir, rog / horn

Toni Sofošek, pozavna / trombone

Žiga Kališnik, tuba



# WEST SIDE STORY

**27. 6. – 1. 7. ob 21.00 / at 9.00 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

## **WEST SIDE STORY**

### **ZGODBA Z**

### **ZAHODNE STRANI**

*muzikal / musical*

*Knjiga / Book:* **Arthur Laurents**  
*Besedilo / Lyrics:* **Stephen Sondheim**  
*Glasba / Music:* **Leonard Bernstein**  
*Režiser in koreograf originalne produkcije*  
*Director and choreographer of the original*  
*production:* **Jerome Robbins**

*Režiser in koreograf / Director and choreographer:*  
**MYKAL RAND**

*Producentka, direktorica kastinga*  
*Producer, Casting director:* **Danielle Tarento**  
*Glasbeni vodja / Musical director:* **Michael Bradley**  
*Pomočnik glasbenega vodje / Associate Musical*  
*Director:* **Jon Ranger**  
*Scenograf in kostumograf / Set and costume*  
*designer:* **Jason Denvir**  
*Oblikovalec zvoka / Sound designer:*  
**Chris Whybrow**  
*Oblikovalec luči / Lighting designer:* **Andrew Exeter**

*Zasedba / Cast:*  
 Tony: **Adam Filipe**  
 Maria: **Rosalía Morales**  
 Anita: **Philippa Stefani**  
 Riff: **Christopher Parkinson**  
 Bernardo: **Fernando Mariano**  
 Chino: **Alex Abad Cabedo**  
 Diesel: **Tobias Turley**

Akcija / Action: **Travis Ross**

A-Zajec / A-Rab: **Sam Brown**

Mali John / Baby John: **Joseph Peacock**

Velika riba / Big deal: **Joshua De La-Garde**

Slehernica / Anybodys: **Annie Southall**

Graziella: **Lulu-Mae Pears**

Velma: **Maddy Ambus**

Pepe: **Lucas Piquero**

Luis: **Samuel Routley**

Indio: **Wade Lewin**

Rosalía: **Serina Mathews**

Consuelo: **Leah Vassell**

Francisca: **Gabriela Acosta**

Narednik Krupke & Dohtar / *Sergeant Krupke & Doc*:

**Paul Kemble**

Poročnik Schrank & Rokodaj / *Lieutenant Schrank &*

*Glad Hand*: **Scott Armstrong**

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

Leta 1957 so na Broadwayu premierno uprizorili muzikal *Zgodba z zahodne strani*. Zgodovina umetniškega središča Novega sveta sicer sega v 18. stoletje, pomemben razvojni trenutek tamkajšnje glasbene umetnosti pa so muzikali skladatelja Richarda Rodgersa in tekstopisca Oscarja Hammersteina II. (*Moje pesmi, moje sanje* idr.). *Zgodba z zahodne strani* je v tradiciji muzikalov obstoječih konvencij zgodbe, besedila in glasbe pomenila precejšen odmik; snov je bila v tistem času aktualna, zgodba se konča tragično, glasbo pa je pisal dirigent in skladatelj Leonard

Bernstein, ki je na koncertne odre postavljala dela velikanov klasične glasbe. Odzivi na prvo izvedbo so bili navdušujoči; kritiki so muzikal opisali kot provokativen in umetelen spoj glasbe, plesa in zgodbe, ki uteleša utrip in sladkobo mesta, ki nikoli ne spi. Dogaja se na Manhattnu v sredini petdesetih let 20. stoletja in prikazuje rivalstvo med dvema tolpara različnih etničnih pripadnosti ter po vzoru Shakespearjeve drame *Romeo in Julija* nezmožnost ljubezni med pripadnikoma različnih tolpa. *Zgodba z zahodne strani* obstaja tudi v filmskih različicah; pod najnovejšo se je kot režiser leta 2021 podpisal Steven Spielberg.

*In 1957, Broadway staged the premiere of the musical West Side Story. The history of the New World's musical centre dates back to the 18<sup>th</sup> century; however, a significant developmental moment in the history of US musical art is found in the musicals of composer Richard Rodgers and lyricist Oscar Hammerstein II (The Sound of Music, etc.) West Side Story was a considerable shift away from the existing conventions of traditional musicals, which included story, text and music; the subject matter was relevant at the time, the story itself ends tragically, while the music was written by the conductor and composer Leonard Bernstein, who staged works of the great classical composers. The reactions to the first performance were thrilling; critics described the musical as a provocative and artful combination of music, dance, and a story that embodies the pulse and sweetness of the city that never sleeps. The story is set in mid-1950s Manhattan and depicts the rivalry between two gangs belonging to different ethnic backgrounds and, inspired by Shakespeare's drama Romeo and Juliet, the impossibility of a romantic relationship between*

*members of different gangs. There are also film versions of West Side Story – the most recent one in 2021 was directed by Steven Spielberg.*

### **Vstopnice / Tickets: 49, 39 €**



**SIMFONIČNI ORKESTER  
RTV SLOVENIJA**

Sponzor / Sponsor (27. 6.):



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

Sponzor / Sponsor (28. 6.):



Sponzor / Sponsor (29. 6.):



Sponzor / Sponsor (30. 6.):





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

## **G. Verdi:** **REKVIEM / REQUIEM**

**KRASIMIRA STOJANOVA**, sopran / *soprano*  
**ELĀNA GARANĀA**, mezzosopran / *mezzo-soprano*  
**DMITRO POPOV**, tenor  
**RICCARDO ZANELLATO**, bas / *bass*

Dirigent / *Conductor*: **ROBERTO ABBADO**

**Orkester Slovenske filharmonije**  
*Slovenian Philharmonic Orchestra*

**Zbor Slovenske filharmonije**  
*Slovenian Philharmonic Choir*

**Mešani pevski zbor Glasbene matice Ljubljana**  
*Mixed choir of Glasbena matica Ljubljana*

*Maša zadušnica* Giuseppeja Verdija je bržkone ena najbolj veličastnih, kar jih je nastalo po (sicer nedokončanem) *Rekviemu* W. A. Mozarta. *Libera me* je Verdi prvotno napisal za mašo zadušnico v spomin na Gioachina Rossinija, ki naj bi bila delo več skladateljev, a je projekt propadel, Verdi pa je že napisani stavek uporabil v maši zadušnici za pokojnega humanista in pesnika Alessandra Manzoni, ki ga je tudi sam zelo cenil. Dramatičnost in energičnost, izmenjuje se s pretanjeno spevnimi melodijami, sledita besedilu o poslednji sodbi in priprošnji po odrešitvi duše. Izvedbo bo vodil italijanski dirigent Roberto Abbado, ki prihaja iz glasbene družine; njegov oče je bil pianist in skladatelj Marcello Abbado, njegov stric pa dirigent Claudio Abbado. Od leta 2018 deluje kot glasbeni direktor Festivala Verdi v Parmi. Leta 2008 je prejel tudi nagrado Franco Abbiati, ki jo podeljuje Nacionalno združenje glasbenih kritikov Italije. Pod njegovo taktirko bo nastopila Latvijka z bleščečim, polnim in razkošnim mezzosopranom, Elīna Garanča, ki bo tokrat na odru stala ob sopranistki žlahtne tradicije bolgarskih pevk, Krasimiri Stojanovi, ukrajinskem tenoristu Dmitru Popovu, ki se z lirčno nežnim junaškim glasom vzpenja med najboljše operne pevce, in obiskovalcu opernih odrov, kot sta odra Salzburški festival in milanske Scale, znanem basistu Riccardu Zanellatu.

*Giuseppe Verdi's* *Messa da Requiem* must be one of the most sublime masses to be written after Mozart's (albeit unfinished) *Requiem*. Verdi first wrote the *Libera me* for a requiem mass in memory of Gioachino Rossini, which is supposed to have been the work of several composers. The project failed, but Verdi nevertheless used the already written movement in a requiem mass for the late humanist and poet Alessandro Manzoni, whom he held in high esteem. Drama and energy, alternating with subtly refined melodies, accompany the text on the final judgement and intercessions for the soul's salvation. The performance will be directed by the Italian conductor Roberto Abbado, who comes from a musical family – his father was the pianist and composer Marcello Abbado, and his uncle the conductor Claudio Abbado. Since 2018 he has been the musical director of the Verdi Festival in Parma. In 2008 he also received the Franco Abbiati Prize, which is awarded by the Italian National Association of Music Critics. Performing under his baton will be the Latvian with a dazzling, full and luxurious mezzosoprano, Elīna Garanča. She will be joined on stage this time by a soprano of the noble Bulgarian singing tradition, Krassimira Stoyanova, Ukrainian tenor Dmytro Popov, whose lyrically gentle and heroic voice makes him one of the world's best opera singers, and the famous bass Riccardo Zanellato, who is well known to opera lovers who attend Salzburg Festival and the Milanese La Scala.

**Vstopnice / Tickets: 99, 79, 49, 29 €**

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Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2022. / The Slovenian Philharmonic Orchestra is the resident orchestra of the 2022 Ljubljana Festival.

Sponzor / Sponsor:





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

**Gallusova dvorana, Cankarjev dom**

*Gallus Hall, Cankarjev dom*



# JULIAN RACHLIN

violina / violin

## Orkester Slovenske filharmonije Slovenian Philharmonic Orchestra

# CHRISTOPH ESCHENBACH

dirigent / conductor

Program / Programme:

**A. Lajovic:** Adagio

**J. Brahms:** Koncert za violino v D-duru, op. 77  
*Violin Concerto in D major, Op. 77*

**P. I. Čajkovski:** Simfonija št. 5 v e-molu, op. 64  
*Symphony No. 5 in E minor, Op. 64*

V sicer obsežnem opusu nemškega romantika Johanna Brahmsa najdemo en sam violinski koncert, ki ga je skladatelj posvetil dobremu prijatelju, violinskemu virtuozu Josephu Joachimu. V vlogi solista bo tokrat s Stradivarijevo violino iz leta 1704 nastopil mednarodno uveljavljeni violinist Julian Rachlin. Virtuoz s srcem, kot ga opisujejo mediji, je kot dirigent in violinist nastopil z najimenitnejšimi orkestri ter ustvaril številne posnetke za najuglednejše glasbene založbe, kot so Deutsche Grammophon, Sony Classical in Warner Classics, deluje pa tudi kot uveljavljen pedagog na dunajski glasbeni in umetniški šoli. Koncert bosta zaokrožila v romantični maniri napisani mladostniški *Adagio* Antona Lajovica in *Simfonija št. 5 v e-molu* Petra Iljiča Čajkovskega, izvedbo z Orkestrom Slovenske filharmonije pa bo vodil nemški pianist in dirigent Christoph Eschenbach, ki se v sam vrh dirigentov sodobnega časa uvršča zaradi interpretacij, v katerih spaja intelekt z enkratnim čustvenim nabojem. V dolgoletni karieri (njegova mentorja sta bila odlična George Szell in Herbert von Karajan) je kot glavni dirigent in umetniški vodja med drugim vodil Orkester Tonhalle iz Züricha in Pariški orkester, kot gostujoči dirigent pa si je oder pogosto delil z najboljšimi orkestri na svetu, med drugim s Simfoničnim orkestrom iz Čikaga, Newyorškimi filharmoniki in Londonskim filharmoničnim orkestrom.

*The extensive opus of the German Romantic composer Johannes Brahms contains just one violin concerto, which he dedicated to his good friend, the violin virtuoso Joseph Joachim. The soloist will be the internationally acclaimed violinist Julian Rachlin, who will be performing*

*on a Stradivarius from 1704. This virtuoso with a heart, as he has been described by the media, has both conducted and accompanied as a violinist some of the most renowned orchestras and made recordings for prestigious labels such as Deutsche Grammophon, Sony Classical and Warner Classics. He is also a respected teacher at the Music and Arts University of the City of Vienna. The concert will be rounded off by the romantic and youthful Adagio by Anton Lajovic and the Symphony No. 5 in E-minor by Pyotr Ilyich Tchaikovsky. The performance by the Slovenian Philharmonic Orchestra will be presided over by the German pianist and conductor Christoph Eschenbach, considered one of the world's best active conductors for his interpretations, in which he combines intellect with a unique emotional charge. In his long career – his mentors were the outstanding George Szell and Herbert von Karajan – he has been the chief conductor and artistic director of the Tonhalle Orchestra Zurich and the Orchestre de Paris, and has also been a guest conductor for some of the world's best orchestras including the Chicago Symphony Orchestra, the New York Philharmonic and the London Philharmonia Orchestra.*

**Vstopnice / Tickets: 59, 49, 39, 19 €**

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Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2022. / The Slovenian Philharmonic Orchestra is the resident orchestra of the 2022 Ljubljana Festival.



**5. 7. 2022 ob 20.00 / at 8.00 pm**  
**Cerkev sv. Jakoba / St. James' Church**

Solistka / Soloist:

**DANIELA PINI**

mezzosopran / mezzo-soprano

Dirigent & violina

Conductor & violin:

**ALBERTO MARTINI**

**ORKESTER  
 ITALIJANSKI  
 VIRTUOZI**

***I VIRTUOSI ITALIANI*  
 ORCHESTRA**

Program / Programme:

**A. Vivaldi:** Sinfonia k operi Olimpijada, RV 725  
*to The Olympiad, RV 725*

**A. Vivaldi:** »Agitata da due venti«, arija Griselde iz  
 opere Griselda / *Griselda's aria from Griselda*

**A. Vivaldi:** »Vedrò con mio diletto«, arija Anastazija  
 iz opere Justinijan / *Anastasio's aria from Giustino*

**A. Vivaldi:** Koncert št. 1 v B-duru, RV 383, iz zbirke  
 Ekstravaganca, op. 4 / *Concerto No. 1 in B-flat  
 major, RV 383a, from La Stravaganza, Op. 4*

**G. F. Händel:** Uvertura k operi Zmaga časa in  
 resnice / *Overture to The Triumph of Time and Truth*

**G. F. Händel:** »Ombra mai fu«, arija Kserksa iz opere Kserks, HWV 40 / *Serse's aria from Serse, HWV 40*

**G. F. Händel:** »Crude furie degl'orridi abissi«, arija Kserksa iz opere Kserks, HWV 40 / *Serse's aria from Serse, HWV 40*

**F. S. Geminiani:** Concerto grosso št. 12 v d-molu, H. 143, "La follia" / No. 12 in D-minor, H. 143, „La Follia“

**A. Vivaldi:** »Armatae face et anguibus«, Vagausova arija iz opere Zmagoslavna Judita, RV 644 / *Vagaus' aria from Juditha triumphans, RV 644*

Orkester Italijanski virtuozji je veronska zasedba, ki na mednarodni glasbeni sceni velja za eno najodličnejših. Repertoar obsega dela od baroka vse do sodobnosti; med njihovimi najnovejšimi projekti je tako zgoščenska – posneli so jih več kot sto – z deli ameriškega minimalista Phillipa Glassa kot tudi prvi izid kantat baročnega skladatelja Niccolòja Porpora in zgoščenska z deli Gioachina Rossinija, za katero so leta 2021 med drugim prejeli nagrado *Diapason d'or*. Kritiki cenijo predvsem njihov samozavestni in briljantni nastop, ki glasbena dela oživi, pri čemer pa ne izgubijo smisla za stilne okvire posameznega obdobja. Za umetniško dovršenost orkestra od leta 2006 skrbi njegov umetniški vodja violinist Alberto Martini, ki bo na koncertu nastopil v vlogi solista in dirigenta. Zazvenela bodo dela najpomembnejših skladateljev baroka: posamezni odlomki iz oper in koncertov Georga F. Händla, Antonia Vivaldija in Francesca S. Geminianija. Pri arijah se bo orkestru pridružila italijanska mezzosopranistka Daniela Pini, ki slovi po prožni naravi glasu, zaradi česar se lahko v svoji umetnosti brez težav prilagaja različnim obdobjem.

*I Virtuosi Italiani is a Veronese orchestra that is considered one of the finest orchestras on the international music scene. Its repertoire includes works from Baroque to the present day and its latest projects include a CD (the orchestra has recorded more than 100 of them) featuring works by US minimalist Phillip Glass, as well as the first publishing of cantatas by the Baroque composer Niccolò Porpora, and a CD of works by Gioachino Rossini, for which it received the Diapason d'or award in 2021. Critics prize the orchestra's self-confident and dazzling presence, which brings musical works to life without losing feeling for the stylistic frameworks of different periods. The orchestra's artistic perfection has been presided over since 2006 by its artistic director and violinist Alberto Martini, who will perform in the concert as soloist and conductor. The concert programme will include works by the most significant Baroque composers: fragments from the operas and concerts of George Frideric Händel, Antonio Vivaldi and Francesco S. Geminiani. The arias will be sung by Italian mezzosoprano Daniela Pini, who is famous for the supple nature of her voice, which allows her to adapt effortlessly to different styles of music.*

**Vstopnice / Tickets: 19 €**

Sponzor / Sponsor:



Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. gospod Carlo Campanile. Dogodek smo pripravili v sodelovanju z Italijanskim inštitutom za kulturo v Sloveniji. *The honorary patron of the event is H.E. Carlo Campanile, Ambassador of the Italian Republic. This event is organised in collaboration with the Italian Cultural Institute in Slovenia.*



Ambasciata d'Italia  
Lubiana





**6.–7. 7. ob 21.00 / at 9.00 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

# BÉJART BALLET LAUSANNE

## BÉJART BALLET IZ LOZANE

Program / Programme:

† 'M et variations... / † 'M in variacije ...

Béjart fête Maurice / Béjart praznuje Mauricea

Od svojega nastanka leta 1987 je Béjart Ballet Lausanne referenca v koreografskem svetu. Za njeno umetniško izvrstnost skrbi vodja Gil Roman, ki ga je za naslednika izbral sam Mojster, Maurice Béjart, preden se je poslovil leta 2007. Béjart Ballet iz Lozane nastopa po vsem svetu in tako ohranja željo svojega ustanovitelja, da bi svet baleta predstavili širšemu občinstvu. Gil Roman je koreograf že 20 let. Ohranja delo Mauricea Béjarta, v repertoar skupine pa dodaja tudi nove stvaritve. Skupina bo letos že petič nastopila v ljubljanskih Križankah. Obiskali nas bodo 6. in 7. julija. Tokrat bodo predstavili delo Gila Romana † 'M et variations..., ki je v obliki dnevnika naslovljeno na Mauricea Béjarta. Gre za baletne variacije na temo Ljubezni in notranje nujnosti Plesa. Sledil bo še *Béjart fête Maurice*. Izvlečki baletov Mauricea Béjarta, ki jih je izbral Gil Roman, nas spominjajo na priprave na zabavo. To bo živahna predstava, ki nas bo popeljala na potovanje po veselju stvaritelja baletne skupine.

*Since its inception in 1987, Béjart Ballet Lausanne is a reference in the choreographic world. Chosen as his successor by Maurice Béjart himself, Gil Roman has been leading the company and preserving its artistic excellence since the disappearance of the Master in 2007. Honouring Maurice Béjart's desire to open the world of the ballet to a larger audience, the Béjart Ballet Lausanne performs all over the world. A choreographer for 20 years, Gil Roman both preserves Maurice Béjart's work and adds new creations to the company's repertoire.*

*The company will be performing on July 6-7, 2022, at the Križanke Theatre in Ljubljana for the fifth time. On this occasion, the company will present † 'M et variations... created by Gil Roman in the form of a journal addressed to Maurice Béjart. A ballet imagined as a series of variations on the theme of Love and the inner necessity of Dance. The same performances will also include Béjart fête Maurice, in which Gil Roman chose excerpts from ballets first produced by Maurice Béjart, in the form of a preparation for a party. This is a festive show, which takes us into a journey through the universe of the company's founder.*

**Vstopnice / Tickets: 49, 39 €**

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S podpora švicarskega sveta za umetnost Pro Helvetia  
With the Support of the Swiss Art Council Pro Helvetia:

**prohelvetia**

Sponzor / Sponsor (7. 7.):

**UniCredit Bank**



**8. 7. ob 21.00 / at 9.00 pm**  
**Križevniška cerkev / Križevniška Church**

## F. Kafka: **PISMO OČETU** **LETTER TO HIS FATHER**

**Anton Podbevšek Teater**  
**Anton Podbevšek Theatre**

*Avtorski projekt / Author project:* **Barbara Ribnikar, Gregor Čušin, Sašo Vollmaier, Duo Silence** in **produksijska ekipa Anton Podbevšek Teatra and Anton Podbevšek Theatre production team**

*Prevajalec / Translator:* **Jože Udovič**  
*Glasba / Music:* **Duo Silence**  
*Oblikovalca videa / Video designers:*  
**Iztok H. Šuc, Gašper Vovk**  
*Kostumografinja / Costume designer:*  
**Nataša Recer**

*Klavir / Piano:* **Sašo Vollmaier / Primož Hladnik**

*Zasedba / Cast:*  
**Barbara Ribnikar, Gregor Čušin**

*Produkcija / Production:* **Anton Podbevšek Teater v sodelovanju s Cankarjevim domom**  
**Anton Podbevšek Theatre in collaboration with Cankarjev dom**

V inscenaciji *Pismo očetu* je singularnost Franza Kafke postavljena tripartitno: kot moški glas (Gregor Čušin), ženski glas (Barbara Ribnikar) in pisec glasbene temperature besedila, pianist (Sašo Vollmeier / Primož Hladnik). Kafka v pismu izvede freudovski dokazni analitični postopek o premoči Očeta, ki je naddoločilo Franza v njegovem formiranju in subjektiviranju, in enako kot Avtorja (Moje pisanje se je ukvarjalo s Teboj, v njem sem tožil samo o tem, o čemer nisem mogel tožiti na Tvojih prsih ...).

*Pismo* je svojevrstni avtokritični dialektični intimizem, v katerem se razpre taktilni svet kafkovskih metafor (npr. o soncu, stopnicah, zemljevidu, strehi, ječi ...), saj je Kafka, kot pravi nekje Max Brod, pisal v slikah, ne v pojmi. Inscenacija torej izhaja iz refleksije osnovnega in primarnega Kafkovega intersubjektivnega razmerja z Očetom, iz analitične odtenkov in uvidov v moč očetovskega nadjaza. Inscenacija artikulira dialoškost samega *Pisma* – še zlasti iz njunega razmerja v odnosu do izbire poklica, judovstva, pisanja in poroke, v kateri je Kafka videl možnosti emancipacijskega sredstva. Gledališkost *Pisma* je v spregi analitične in narativne, ki ga vsi trije protagonisti na sceni Dvojega iščejo v odtenkih tega izjemnega avtobiografskega dela. To se v marsikateri potezi lahko preslika v katerega koli med nami – na obeh straneh.

*In the stage version of Letter to His Father, Kafka's singularity is expressed in three parts: a male voice (Gregor Čušin), a female voice (Barbara Ribnikar) and a musical accompaniment that gives temperature to the text, pianist (Primož Hladnik). In The Letter, Kafka performs a Freudian evidentiary analytical procedure on the Father's dominance, which is a super-determination of Franz in his formation and subjectivisation, and just like the Author (My writing was all about you; all I did there, after all, was to bemoan what I could not bemoan upon your breast...).*

*The Letter is a kind of self-critical dialectical intimism in which the tactile world of Kafkaesque metaphors is unfurled (e.g. about the sun, stairs, map, roof, prison, etc.), for Kafka, as Max Brod said somewhere, wrote with images, not concepts. This staging is therefore based on a reflection of Kafka's basic and primary intersubjective relationship with the Father, from an analysis of shades and insights into the power of the Father's superego. The stage play articulates The Letter's dialectic nature – especially with regard to their relationship regarding choice of career, Judaism, writing and marriage, in which Kafka saw the potential of an emancipatory means. The theatrical nature of this Letter is connected with analysis and narrative, which all three characters on the stage of The Two search for in the shades of this exceptional autobiographical work, which presents many traits that we can identify with – on either side.*

**Vstopnice / Tickets: 19 €**

.....



Anton Podbevsek Teater



**10.–15. 7.**  
**Križanke**



# XXV. MEDNARODNA LIKOVNA KOLONIJA XXV. INTERNATIONAL ARTS COLONY

**Tomo Vran**, selektor / *Selector*

Udeleženci / *Participants:*

**Noriaki Sangawa**, Japonska / *Japan*

**Ana Grubić**, Hrvaška / *Croatia*

**Enzo Valentinuz**, Italija / *Italy*

**Ute Aschbacher**, Avstrija, Francija / *Austria, France*

**Milena Gregorčič**, Slovenija / *Slovenia*

**Peter Ciuha**, Slovenija / *Slovenia*

**Franco Vecchiet**, Slovenija, Italija / *Slovenia, Italy*

**Ana Žerjal**, Slovenija / *Slovenia*

**Odprtje razstave / Opening of the exhibition:**

15. 7. ob 12.00 / *at 12.00 pm*

Viteška dvorana Križank / *Knights' Hall Križanke*

Mednarodna likovna kolonija praznuje petindvajsetletnico, kar pomeni, da je Ljubljana doslej gostila skoraj dvesto vizualnih umetnikov iz različnih predelov sveta. Občutek imam, da je bilo včeraj, ko sva jeseni 1997 z direktorjem Darkom Brlekom klepetala o pravkar končanem festivalu. Na njegovo razmišljanje, da je škoda, ker vsa ta čudovita glasba neponovljivo izzveni, sem nehote predlagal, naj vključi še likovne umetnike, ki lahko doživljanje in občutenje glasbe upodobijo in festival obogatijo še z likovno govorico. Ideja mu je bila zanimiva in že naslednje leto uresničena. Vsako leto tako v Ljubljano povabim osem profesionalnih vizualnih umetnikov, pol iz Slovenije in pol iz tujine. Slikarji preživijo teden sredi festivalskega dogajanja. Ustvarjajo v ambientu Plečnikovih Križank in na platno prenašajo svoje doživljanje raznovrstnih prireditev. Pandemija je sicer v zadnjih dveh letih zelo otežila organizacijo kakršne koli kulturne prireditve, vendar pa je za umetnike ta vojna v Evropi predvsem z moralnega vidika huda ustvarjalna travma.

Čeprav si verjetno noben umetnik tega ne želi, so vojne, na žalost, kar se izkazuje v zgodovini, za likovno ustvarjalnost zelo pomembne. Kaj naj bi bil pravzaprav mir? Neko idealizirano obdobje, h kateremu stalno težimo, pa ga nikoli nismo še prav opredelili niti definirali, ne vemo, ali je to samo hipotetično stanje v naših možganih ali je to družbenopolitična, socialna ali ekonomska kategorija. In ne nazadnje, ali si mir sploh želimo ali pa se o njegovem možnem obstoju samo sprenevedamo.

Človekov odnos do razmerja vojna – mir je pravzaprav vsaj v zadnjih stoletjih rezultat nekakšnega podedovanega slepomišenja in

hinavščine. Po eni strani smo prepričani, da je v našo zavest vsajena želja živeti v miru nekakšna sociološka, humanistična, civilizacijska in kulturna pravica, o kateri nas že naše kulturno izročilo prepričuje, da jo ima skoraj vsakdo pravico zahtevati zase, po drugi pa se nenehno vojskujemo ali vsaj oborožujemo in pripravljamo za vojno. Dejstvo je, da smo na mir nepripravljeni in moj osebni občutek mi vedno bolj govori, da temelji percepcija odpora proti vojni v naši kulturi predvsem na moralnih in emocionalnih paradigmah, da je skratka ta odpor predvsem retoričen. Dogajanje, zlasti v zadnjem desetletju, me prepričuje, da so vojne ključni del sistema, ki vzdržuje nekakšno stabilnost in nadzor, pa naj gre za gospodarsko ali politično stabilnost, da so skratka iz sociološkega in ekonomskega vidika »*conditio sine qua non*«. Vojnam se očitno ne moremo in nočemo izogniti.

Če se spomnim, ko sem nekaj let na slovenski in italijanski gimnaziji v Kopru predaval umetnostno zgodovino in razlagal o umetniških dosežkih celotne zgodovine človekove ustvarjalnosti, lahko ob večini umetnin, ki sem jih našteval in opisoval, samo zgroženo ugotovim, da so nastale zaradi vojne ali bile posvečene vojni – skratka, bile povezane z vojno oziroma nasiljem kakršne koli oblike, ne glede na to, ali je pri tem šlo za nacionalni, družbeni, verski ali moralni spor.

Očitno torej lahko predpostavljam, da je neodvisno od časa nastanka umetniškega dela in metjeja oziroma načina, kako se umetnik izraža, eno temeljnih vprašanj pri nastanku kreacije, ali je v osnovi motivacije usmerjenost k vojni ali ne.

Sam sem kljub navedenemu prepričan, da kreativna umetnost tudi v času hipotetičnega miru ni obsojena na izginotje in da je prav danes zavest o antivojni nova kreativna spodbuda za umetnike, nova estetika, ki temelji na negaciji konflikta, tega stimula, ki smo ga umetniki očitno potrebovali, da smo lahko govorili o miru.

Verjamem, da se bo letos to še bolj pokazalo in da bodo v čudovitem ambientu Plečnikovih Križank tudi letos nastajala umetniška dela in oznanjala veselje, ki ga v tem času vsi še bolj potrebujemo, da gremo optimistično v bodočnost.

Letos se bo s tem izzivom spopadlo osem umetnikov. Iz Avstrije prihaja Ute Aschbacher, iz Japonske Noriaki Sangava, iz Italije Enzo Valentuz, iz Hrvaške Ana Grubić, iz Slovenije pa Milena Gregorčič, Ana Žerjal, Franko Vecchiet ter Peter Ciuha. Tudi letos se nam bo pridružil znani multimedijski umetnik Lado Jakša, ki nas bo spremljal ves teden. Na otvoritvi razstave ob zaključku likovne kolonije pa bo s svojim glasbeno-vizualnim umetniškim pogledom predstavil njihovo ustvarjanje.

Vsako leto kolonijo sklene razstava v Viteški dvorani Križank s prezentacijo vseh nastalih del. Vsak avtor pa eno delo pokloni v stalno zbirko moderne likovne umetnosti v lasti Ljubljana Festivala.

Vsem udeležencem želim veliko ustvarjalnega navdiha in prijetnega druženja in da bi tudi letošnje ustvarjalce Ljubljana očarala tako, kot je njihove predhodnike.

Tomo Vran,  
selektor

*The international fine arts colony is celebrating its twenty-fifth anniversary this year, which means that Ljubljana has so far hosted almost two hundred visual artists from different parts of the world. It feels as though it only was yesterday when in autumn 1997 the director Darko Brlek and I were discussing the festival that had just finished. When he expressed his regret that all this wonderful music would never be heard again, I casually suggested he should invite visual artists to depict how they experience and feel music, thereby enriching the festival with artistic language. He found the idea interesting, and it was turned into reality the following year. Every year I thus invite eight professional visual artists to come to Ljubljana, half of them from Slovenia and half from abroad. The painters spend a week here in the middle of the festival. They are based in Plečnik's Križanke, where they transfer their experience of various events onto canvas. However, in the past two years the pandemic made organising any cultural event very difficult, and now for artists this war in Europe is a serious creative trauma, especially from a moral point of view.*

*Although it is unlikely that any artist would actually welcome them, wars have unfortunately proven to be very important for artistic creativity in the course of history. What exactly is peace? An idealised period of time to which we constantly aspire, and which we have never properly determined or defined. We do not know if this is just a hypothetical state in our minds, or whether it is a socio-political, social or economic category. And finally – do we even want peace, or are we just pretending it's possible?*

*Our attitudes to the relationship between war and peace have in recent centuries been the result of a kind of inherited avoidance and hypocrisy. On the one hand we are convinced that the desire implanted in our consciousness to live in peace is a kind of sociological, humanistic, civil and cultural right – our cultural tradition persuading us that almost everyone has the right to demand it for themselves, but on the other hand we are constantly at war or at least arming ourselves and getting ready it. The fact is that we are not ready for peace, and I am increasingly inclined to believe that the claimed aversion to war in our culture is based above all on moral and emotional paradigms, and thus primarily rhetorical. Events, particularly in the past decade, persuade me that wars are a crucial part of the system that maintains a kind of stability and control, either economic or political, so they are »a conditio sine qua non« from a sociological and economic point of view. We evidently cannot and do not want to avoid war. If I recall the years I spent teaching art history at the Slovenian and Italian grammar schools in Koper, explaining various artistic achievements throughout the history of human creativity, I can only realise with horror that most of the artworks I mentioned and described were either created during a war or were dedicated to one, and so had a connection with war or violence of some sort, regardless of whether it was a national, social, religious or moral conflict.*

*I may therefore assume that regardless of when an artwork was created and the artist's technique, one of the fundamental questions connected with the creation of an artwork is whether the basic motivation is oriented towards war or not.*

*Despite all I have said, I am convinced that even in the time of hypothetical peace, creative art is not condemned to extinction, and that nowadays more than ever before an anti-war sentiment is a new creative incentive for artists, a new aesthetics based on the negation of conflict, this stimulus that artists evidently needed to be able to talk about peace.*

*I believe this will be even more evident this year, and that works of art will be created in the wonderful setting of Plečnik's Križanke that will proclaim the joy we are now in even greater need of if we are to be able to move into the future with optimism.*

*Eight artists will meet this challenge this year. Ute Aschbacher will come from Austria, Noriaki Sangawa from Japan, Enzo Valentuz from Italy, Ana Grubić from Croatia, and the following from Slovenia: Milena Gregorčič, Ana Žerjal, Franko Vecchiet and Peter Ciuha. Once again this year, we will be joined by the well-known multimedia artist Lado Jakša, who will be with us for the entire week. At the opening of the exhibition that concludes the fine arts colony, he will use his own artistic vision to provide a musical and visual presentation of the participating artists' work.*

*Each year the colony ends with an exhibition in the Križanke Knights' Hall, where all the works are put on display. Every artist then donates one work of art to the permanent exhibition of modern art owned by Ljubljana Festival.*

*I wish the artists much creative inspiration and pleasant socialising, and that Ljubljana will enchant this year's artists as much as it has their predecessors.*



*Tomo Vran,  
Selector*



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**11. 7. ob 21.00** / at 9.00 pm  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

I. Stravinski:

# SVATBA / LES NOCES & POSVETITEV POMLADI / LE SACRE DU PRINTEMPS

baleta / ballets

Koreograf / Choreographer:

**EDWARD CLUG**

Glasba in libreto / Music and libretto: **Igor Stravinski**

Baletni ansambel SNG Maribor

**SNG Maribor Ballet ensemble**

Dirigent / Conductor: **SIMON KREČIČ**

Asistent koreografa / Assistant Choreographer:

**Gaj Žmavc**

Scenograf / Set designer: **Marko Japelj**

Kostumograf / Costume designer: **Leo Kulaš**

Oblikovalec luči / Lighting designer: **Tomaž Premzl**

## SVATBA / LES NOCES

Zasedba / Cast:

Pevski solisti / Solo voices:

**Andreja Zakonjšek Krt**, sopran / soprano

**Dada Kladenik**, alt

**Tim Ribič**, tenor

**Janko Volčanšek**, bas / bass

Plesalci / Dancers:

Nevesta / Bride: **Monja Obrul / Catarina de**

**Meneses**

Ženin / Bridegroom: **Tamas Darai / Jan Trninič**

Nevestina mama / Bride's Mother:

**Evgenija Koškina / Tijuana Križman Hudernik**

Ženinov oče / Bridegroom's Father: **Sergiu Moga /**

**Gaj Žmavc**

Lažna nevesta / False Bride: **Sytze Jan Luske /**

**Lucio Mautone**

**Tijuana Križman Hudernik, Beatrice Bartolomei,**

**Asami Nakashima, Ema Perić, Mirjana Šrot,**

**Olesja Hartmann Marin, Mina Radaković,**

**Tea Bajc, Hristina Stojčeva, Satomi Netsu**

**Andrea Schifano, Yuya Omaki, Davide Buffone,**

**Matteo Magalotti, Tomaž Viktor Abram Golub,**

**Lucio Mautone, Christopher Thompson,**

**Tim Dolinšek, Maro Vranaričič\***

\*Konservatorij za glasbo in balet Maribor

Conservatory for Music and Ballet Maribor

Pianisti / Pianists: **Sofia Ticchi, Stefan Pajanovič,**

**Kristina Golob & Tomaž Zamuda**

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

**Slovene National Theatre Maribor**

Zborovodkinja / Chorus master:

**Zsuzsa Budavari Novak**

## POSVETITEV POMLADI LE SACRE DU PRINTEMPS

Oblikovalca zvoka / Sound designers:

**Gregor Mendaš, Rene Nemec**

Zasedba / Cast:

Izbrana / The Chosen One: **Evgenija Koškina /**

**Asami Nakashima**

**Tijuana Križman Hudernik, Catarina de**

**Meneses, Asami Nakashima, Mirjana Šrot,**

**Olesja Hartmann Marin, Monja Obrul, Ema Perić,**

**Beatrice Bartolomei, Mina Radaković, Tea Bajc**

**Sytze Jan Luske, Yuya Omaki, Jan Trninič,**

**Davide Buffone, Matteo Magalotti,**

**Tomaž Viktor Abram Golub, Tamas Darai,**

**Andrea Schifano, Lucio Mautone,**

**Christopher Thompson**

**Simfonični orkester SNG Maribor**

**Symphony Orchestra of SNT Maribor**

Koncertna mojstrica / Concert master:

**Oksana Pečeny**

Praizvedbo baleta *Posvetitev pomladi* skladatelja Igorja Stravinskega je v Parizu leta 1913 spremljal škandal. Koreografija Vaclava Nižinskega, v kateri je upodobil človekovo prvinskost in njegovo skrivnostno povezanost z zemljo, se je ob utripajoči glasbi nepravilnih ritmičnih poudarkov, polni disonanc, takratnemu občinstvu zdela nerodna in do kraja absurdna. Z večjim entuziazmom so gledalci sprejeli deset let mlajši balet Stravinskega *Svatba*, katerega vsebina je vezana na obred odhoda neveste iz domače hiše, ki ga sklene svatba. Stravinski je folklorni idiom ruskega podeželja upodobil v vokalno-instrumentalnem delu, prvo koreografijo zanj pa je ustvarila Bronislava Nižinska – sestra Vaclava Nižinskega. Koreografiji tokratnih izvedb sta delo Edwarda Cluga, prejemnika številnih nagrad (med njimi je nominacija projekta *Quattro* za rusko nagrado zlata maska), ki s svojim delom že vrsto let bogati tudi slovensko kulturo, zaradi česar ga je v letošnjem letu predsednik Republike Slovenije odlikoval s srebrnim redom za zasluge. Clugovi stvaritvi izvirata iz hermetične koreografije Nižinskega in njene »moteče« naprednosti, s čimer se je mednarodno uveljavljeni romunski plesalec in koreograf poklonil Nižinskemu in njegovi vlogi v razvoju sodobne plesne umetnosti.

*The premiere of the ballet The Rite of Spring by composer Igor Stravinsky in Paris in 1913 was considered scandalous. Vaslav Nijinsky's choreography, with which he depicted human primeval nature and its mysterious connection with the earth, seemed awkward and utterly absurd to the audience at the time with its rhythmic beats, full of dissonance. The spectators were more enthusiastic about Stravinsky's ten years younger ballet Les Noces, whose content also deals with the ritual of a bride leaving home and getting married. Stravinsky depicted the folklore of rural Russia in a vocal-instrumental work, and the first choreography for the ballet was created by Bronislava Nijinska, the sister of Vaslav Nijinsky. These two performances were choreographed by Edward Clug, a recipient of many awards (including a nomination for the Russian Golden Mask award for the project Quattro) whose work has been enriching Slovenian culture for a number of years. In this year, he received the Silver Order of Merit from the President of Slovenia for his cultural contributions. Clug's creations originate from Nijinsky's hermetic choreographies and their »disturbing« progressiveness, with which the internationally acclaimed Romanian dancer and choreographer paid tribute to Nijinsky and his role in the development of contemporary dance.*

**Vstopnice / Tickets: 39, 29 €**

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**OPERA BALET  
MARIBOR**

SLOVENSKO NARODNO GLEDALIŠČE  
SLOVENE NATIONAL THEATRE

Sponzor / Sponsor:

**ie** interEnergO  
a kelag company

# Čas za razmislek.

Vprašanj je več kot odgovorov.

A vedeti moramo, da hitrih in preprostih odgovorov na zapletena vprašanja, ki si jih zastavljamo že dolgo, enostavno ni. To nikakor ne pomeni, da jih nima smisla iskati. Prav nasprotno: moramo jih najti.

In edini način je, da jih iščemo odprto, argumentirano, temeljito, z razmislekom.

Zato smo oblikovali novo Sobotno prilogo. Bolj izčrpno, pregledno, aktualno, intelektualno izzivalno, sodobno in mislečo. Z njo nagovarjamo vse, ki vedo, da se iskanje odgovorov začne z branjem.

**Z branjem,  
ki zahteva razmislek.**

**sobotna  
priloga**

**VLAGANJE V KULTURO  
JE BISTVENO ZA  
NAPREDEK DRUŽBE.**

**DOBER UMETNIK MORA  
S SVOJIM DELOM  
IZZIVATI STATUS QUO.**





**12. 7. ob 21.00 / at 9.00 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*



# MEDITERRANEO TONČI HULJIĆ

Gost / Guest: **PETAR GRAŠO**

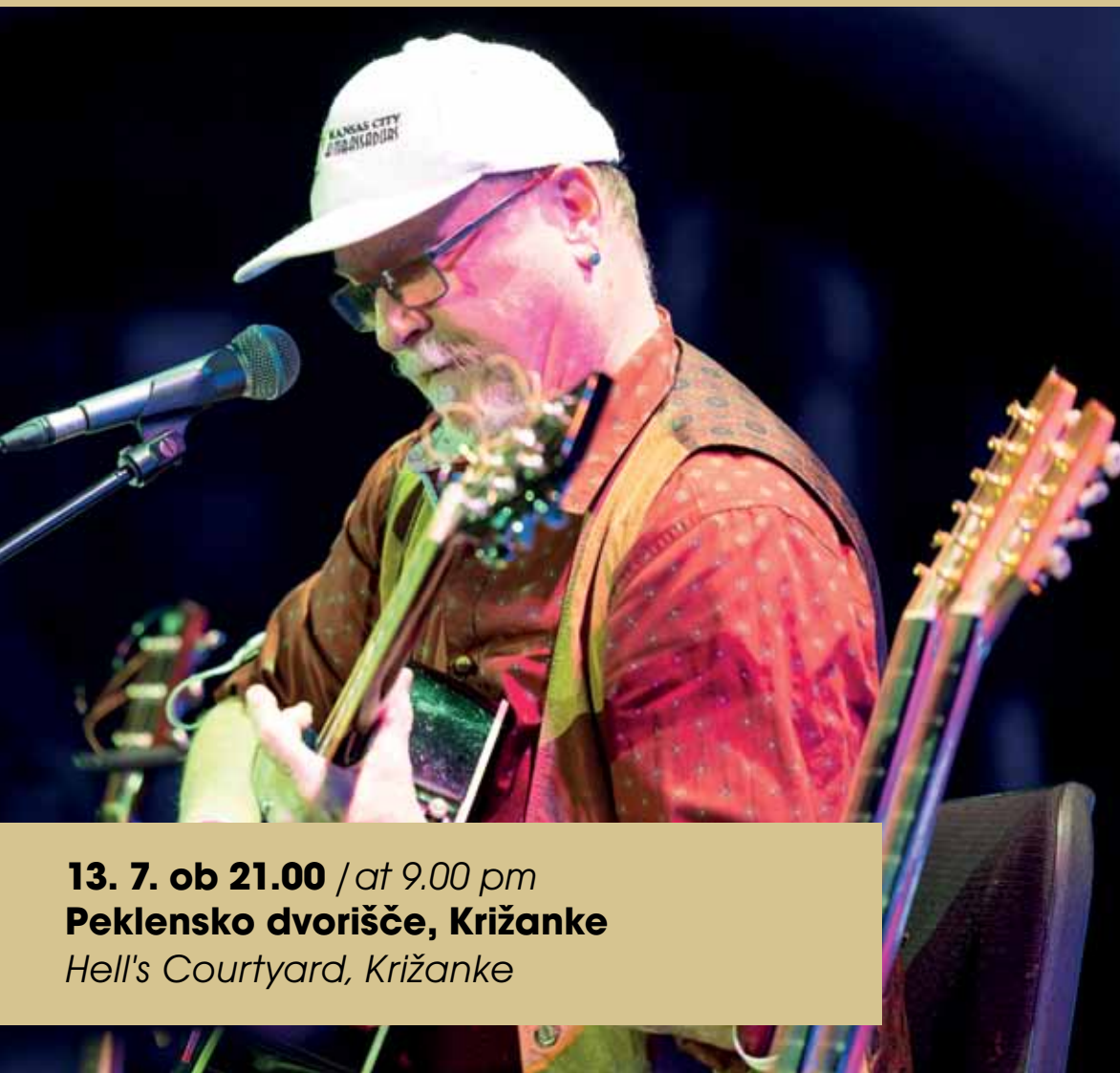
Režiser / Director: **Siniša Novković**

Tonči Huljić velja za enega najuspešnejših in velikokrat nagradjenih avtorjev popularne glasbe. Napisal je glasbo za številne telenovele, ki jih lahko spremljamo tudi v Sloveniji, njegove kompozicije pa slišimo tudi v hollywoodskih filmih. Je ustanovitelj skupine Magazin, pomembno vlogo je odigral v karieri Jelene Rozge, Danijele Martinović, Maksima Mrvice in Petra Graša; slednji je z več kot pol milijona prodanih izvodov albumov in krepko več kot tisoč izvedenih koncertov eden najbolj priljubljenih dalmatinskih pevcev, Huljiću pa se bo tokrat na odru Križank pridružil kot gost. Z zasedbo Tonči Huljić & Madre Badessa so zvok Sredozemlja spojili z novodobno elektronsko glasbo in simfoničnim orkestrom. Mediteran boste po njihovi zaslugi za en večer lahko doživeli tudi v Ljubljani – z naborom Huljićevih najlepših avtorskih skladb boste potovali po državah Sredozemlja. Za celostno podobo predstave bo poskrbel hrvaški igralec in lutkar Siniša Novković, ki je od leta 2011 stalni član ansambla in vodja dramskega studia Mestnega mladinskega gledališča Split (GKM Split), poleg tega pa aktivno deluje kot režiser, pisec dramskih besedil in scenske glasbe ter stalni sourednik na Radiu Dalmacija.

*Tonči Huljić is considered one of the most successful composers of popular music, and has won many awards for his work. Huljić has composed the music for numerous TV series which are also screened in Slovenia, and we can also hear his compositions in Hollywood films. He founded the band Magazin and played an important role in the careers of Jelena Rozga, Danijela Martinović, Maksim Mrvica and Petar Grašo. Having sold more than half a million albums and performed over 1,000 concerts, Grašo is one of the most popular Dalmatian singers and will be joining Huljić on the Križanke stage. The Tonči Huljić & Madre Badessa band has combined the sound of the Mediterranean with modern electronic music and a symphony orchestra. They will be offering an experience of the Mediterranean for one evening only in Ljubljana. You can travel through Mediterranean countries with a selection of Huljić's best original compositions. The performance's visual appearance will be in the hands of the Croatian actor and puppeteer Siniša Novković, who has been a permanent member of the ensemble since 2011 and the director of the drama studio of the City Youth Theatre in Split (GKM Split), as well as being active as director and writer of plays and theatre music, and a permanent co-editor at Radio Dalmatia.*

**Vstopnice / Tickets: 24, 19 €**

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**13. 7. ob 21.00 / at 9.00 pm**  
**Peklenško dvorišče, Križanke**  
*Hell's Courtyard, Križanke*

## **SPET AKUSTIKA** **ACOUSTIC AGAIN**

**TOMAŽ DOMICELJ,**

kitare, orglice, vokal / *guitars, harmonica, vocal*

Gostja / *Guest:*

**Tinkara Kovač,** vokal, flavta / *vocal, flute*

Ob festivalskem jubileju in izidu dvojnega albuma *Jubilej*, na katerem je Tomaž Domicelj zbral delček nastopov, ki jih je v sedmih letih šestkrat nanizal na treh prizoriščih Ljubljana Festivala, se zdaj obeta njegov novi dogodek, zgovorno naslovljen *Speš akustika*.

Avtor številnih ponarodelih uspešnic in na stotine drugih skladb bo ob spremljavi akustičnih kitar in orglic ponovno v »butični« maniri prevzel magično prizorišče Peklenskega dvorišča, pri čemer se mu bo tokrat prvič pridružila tudi gostja, Tinkara Kovač. Na lanskem koncertu *Skoraj akustika* je z eno samo pesmijo, Domiceljevim prevodom pretresljive filmske pesmi *La vita e bella* (*Življenje teče še naprej*), nenapovedano prevzela občinstvo v Preddverju Križank, letos pa bo njen prispevek vsekakor precej daljši.

Tinkara Kovač sodi v sam vrh slovenske popularne glasbe, njene prepričljive predstave pa so v petindvajsetletni karieri segle tudi čez naše meje. Začeniši s tržaškim glasbenim konservatorijem, kjer je diplomirala na oddelku za flavto, prek najrazličnejšega sodelovanja s številnimi svetovno znanimi rockerji (Ian Anderson, Robert Plant, Dan Lavery ...) do letošnjega nastopa v Dubaju, kjer je predstavljala Slovenijo na svetovni razstavi. Evrovizijsko občinstvo pa jo je pred leti v Kopenhavnu uvrstilo v finale tega največjega svetovnega glasbenega festivala.

»*Speš akustika* bo letos, v luči nedavnih in trenutnih domačih in svetovnih razmer, zagotovo nabita z najrazličnejšimi čustvi,« pove Domicelj. »To bo tako rekoč angažirano romantičen koncert.« Tinkara pa doda: »Pravzaprav romantično angažiran ...«

*To add to the festival's jubilee and the double album Jubilej with which Tomaž Domicelj is celebrating the six performances he held in seven years on three Ljubljana Festival stages there will now be a new event bearing the meaningful title of Acoustic Again.*

*The author of many popular hits and hundreds of other compositions will again enchant the magical Hell's Courtyard in his »boutique« style, accompanied by acoustic guitars and harmonicas, and, for the first time as guest performer, Tinkara Kovač. In last year's concert entitled Almost Acoustic, her surprise rendition of just one song – Domicelj's translation of the moving film song La vita e bella – drew an enthusiastic reaction from the audience in the Križanke Grand Foyer, but this year her contribution will be considerably longer.*

*Tinkara Kovač is one of Slovenia's best popular musicians, who in the course of her 25-year career has also showed off her talent abroad. Beginning with the Trieste Conservatory of Music, where she graduated in flute performance, through collaborations with several world renowned rock musicians (Ian Anderson, Robert Plant, Dan Lavery and so on), to this year's performance in Dubai, where she represented Slovenia at the World Expo. A few years ago the Eurovision audience in Copenhagen sent her to the final of the world's largest musical festival.*

*»This year, in the light of recent and current circumstances at home and globally, Acoustic Again will undoubtedly be filled with emotion«, says Domicelj. »This will effectively be a romantic concert with a touch of activism.« Tinkara adds: »romantically engaged« actually.«*

**Vstopnice / Tickets: 19 €**

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**14. 7. ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**

# ENSEMBLE.SI

**Tanja Sonc**, violina / violin

**Matjaž Bogataj**, violina / violin

**Gea Pantner Volfand**, viola

**Jaka Stadler**, čelo / cello

**Brina Kafol Žust**, flavta / flute

**Tomaž Močilnik**, klarinet / clarinet

**Tonko Huljev**, fagot / basson

**Andrej Žust**, rog / horn

Program / Programme:

**L. E. Jadin**: Koncertantni nokturno v g-molu, op. 48  
*Nocturne Concertante in G minor, Op. 48*

**A. Dvořák**: Godalni kvartet št. 12 v F-duru, op. 96  
*String Quartet No. 12 in F major, Op. 96*

**H. Wolf**: Italijanska serenada za godalni kvartet  
*Italian Serenade for String Quartet*

**H. Hofmann**: Oktet, op. 80 / *Octet, Op. 80*

Ljubitelje komorne glasbe bodo na vrhuncu poletja razvajali slovenski glasbeniki, ki so svojo karierno pot nadaljevali v imenitnih domačih in tujih orkestrih. V zasedbi Ensemble.si bosta kot violinista nastopila Tanja Sonc (Züriški komorni orkester) in Matjaž Bogataj (Bavarska državna opera), violistka Gea Pantner Volfand (Simfonični orkester RTV Slovenija), violončelist Jaka Stadler (Simfonični orkester Bavarskega radia), flavtistka Brina Kafol Žust (Berlinski simfoniki), klarinetist Tomaž Moličnik (Simfonični orkester Frankfurtskega radia), fagotist Tonko Huljev (Simfonični orkester Hof) in hornist Andrej Žust (Berlinski filharmoniki). Zasedba izbranih glasbenikov je na program uvrstila dela iz zakladnice komorne glasbe dolgega, romantičnega 19. stoletja, ki jih na slovenskih koncertnih odrih ne slišimo pogosto. *Koncertantni nokturno v g-molu* francoskega skladatelja Louisa Emmanuela Jadina bo uvedel enega izmed štirinajstih godalnih kvartetov Čeha Antonína Dvořáka, ki veljajo za bisere komorne glasbe. Koncert bosta zaokrožili *Italijanska serenada za godalni kvartet* v Slovenj Gradcu rojenega skladatelja pozne romantike, Huga Wolfa, ter *Oktet, op. 80*, delo po krivici pozabljenega skladatelja nemškega rodu Heinricha Hofmanna.

*At the height of summer, chamber music lovers will be treated by Slovenian musicians who have pursued their careers in prestigious Slovenian and foreign orchestras. The performance by Ensemble.si will include the violinists Tanja Sonc (Zurich Chamber Orchestra) and Matjaž Bogataj (Bavarian State Opera), violist Gea Pantner Volfand (RTV Slovenia Symphony Orchestra), cellist Jaka Stadler (Bavarian Radio Symphony Orchestra), flautist Brina Kafol Žust (Berliner Symphoniker), clarinetist Tomaž Moličnik (Frankfurt Radio Symphony Orchestra), bassoonist Tonko Huljev (Hof Symphony Orchestra) and horn player Andrej Žust (Berliner Philharmoniker). The programme to be played by this ensemble of select musicians will include works from the treasure chest of the long, Romantic 19th century, which we do not hear often on Slovenian concert stages. The Nocturne concertante in G minor by the French composer Louis Emmanuel Jadin will introduce one of fourteen string quartets by the Czech Antonín Dvořák, which are considered pearls of chamber music. The concert will be rounded off by the Italian serenade for string quartets by Hugo Wolf, a composer of the late Romantic period who was born in Slovenj Gradec, and Octet Op. 80, by Heinrich Hofmann, a composer of German origin whose work is unjustly forgotten.*

**Vstopnice / Tickets: 19 €**

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**15. 7. ob 20.00 / at 8.00 pm**  
**Gallusova dvorana, Cankarjev dom**  
*Gallus Hall, Cankarjev dom*

## H. Berlioz: **FAUSTOVO POGUBLJENJE** **LA DAMNATION DE FAUST**

Zasedba / *Cast:*

Marjetica / *Marguerite:*

**Sophie Koch**, mezzosopran / *mezzo-soprano*

Faust: **Celso Albelo**, tenor

Mefisto / *Méphistophélès:*

**John Relyea**, basbariton / *bass-baritone*

Brander: **Ashley Riches**, bariton / *baritone*

Dirigent / *Conductor:* **CHARLES DUTOIT**

**Orkester Slovenske filharmonije**  
**Slovenian Philharmonic Orchestra**

**Zbor Slovenske filharmonije**  
**Slovenian Philharmonic Choir**

**Komorni zbor Ave / Ave Chamber Choir**

**Komorni zbor Megaron**  
**Megaron Chamber Choir**

**Mladinski zbor Glasbene matice Ljubljana**  
**Glasbena matica Ljubljana Youth Choir**

Ko se je pariško občinstvo v prvi polovici 19. stoletja navduševalo nad opernimi predstavami, je Francoz Hector Berlioz s svojstvenim pogledom na instrumentalno glasbeno umetnost veljal za posebnega – in hkrati vizionarja ter vzor prihodnjim generacijam skladateljev. Močno povečan izvajalski aparat, specifična obravnava orkestrskih glasbil, ki so jim skladatelji dotlej namenjali le malo pozornosti, širjenje obsega uveljavljenih form – vse to zaznamuje njegovo *Faustovo pogubljenje*, obsežno vokalno-instrumentalno delo o ceni človekove duše, ki sledi knjižni predlogi Johanna Wolfganga von Goetheja. Znamenita vojaška koračnica, nežni ljubezenski napevi, ekstatične himne in pivske pesmi bodo zazveneli v izvedbi združene zasedbe najboljših slovenskih zborov in Orkestra Slovenske filharmonije, dirigentsko palico pa bo vihtel eden najbolj cenjenih in občudovanih dirigentov, Charles Dutoit. V vlogi nedolžne Marjetice bo kot solistka nastopila priznana francoska mezzosopranistka Sophie Koch, iščočega Fausta bo upodobil eden najboljših tenorjev svoje generacije Celso Albelo, v vlogi zapeljivega Mefista bo karizmatični kanadski basbaritonist John Relyea, študenta Branderja pa bo upodobil angleški basbaritonist Ashley Riches.

*In the first half of the 19th century operas were all the rage among the people of Paris, but the Frenchman Hector Berlioz, with his unique views on instrumental music, was considered an eccentric – and at the same time a visionary who was a role-model for future generations of composers. A greatly expanded orchestra, a specific focus on instruments that other composers paid little attention to, and expanding the scope of existing forms – all this characterises his La damnation de Faust, an extensive vocal-instrumental work about the price of the human soul, based on the play by Johann Wolfgang von Goethe. The famous march, gentle love songs, ecstatic hymns and drinking songs will be performed by the combined voices of the best Slovenian choirs and the Slovenian Philharmonic Orchestra under the baton of one of the most esteemed and admired conductors, Charles Dutoit. The role of the innocent Marguerite will be performed by the renowned French mezzosoprano Sophie Koch, the ambitious Faust will be played by Celso Albelo, one of the best tenors of his generation, the role of the tempting Mephisto will be performed by the charismatic Canadian bass-baritone John Relyea, while the student Brander will be played by the British baritone Ashley Riches.*

**Vstopnice / Tickets: 49, 39, 29, 19 €**



Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2022. / The Slovenian Philharmonic Orchestra is the resident orchestra of the 2022 Ljubljana Festival.





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

**Gallusova dvorana, Cankarjev dom**

*Gallus Hall, Cankarjev dom*



# Glasbeni kritik

## *The Music Critic*

# JOHN MALKOVICH

Oblikovanje & zasnova / *Created & conceived by:*

**ALEKSEJ IGUDESMAN**

Pripovedovalec / *Narrator:* **JOHN MALKOVICH**

**Aleksej Igudesman**, violina / *violin*

**So-Ock Kim**, violina / *violin*

**Max Baillie**, viola

**Thomas Carroll**, violončelo / *cello*

**Hyung-ki Joo**, klavir / *piano*

**Massimo Mercelli**, flavta / *flute*

Glasba / *Music:* **J. S. Bach, W. A. Mozart,**

**L. van Beethoven, F. Chopin, J. Brahms,**

**R. Schumann, C. Debussy, S. Prokofjev, E. Ysaÿe,**

**G. Kančeli, A. Piazzolla, A. Igudesman**

Aleksej Igudesman je študij violine končal na dunajski Univerzi za glasbo in upodablja joče umetnosti, njegovi talenti in kariera, v kateri je sodeloval z vrsto imenitnih glasbenikov (Gidon Kremer, Julian Rachlin, Vadim Repin idr.), pa segajo tudi na področje kompozicije, dirigentske prakse, igrilstva in komedije. *Glasbeni kritik* je glasbeno-gledališka predstava, v kateri je Igudesman zabavno in provokativno združil izvedbe znanih del skladateljev preteklosti in sedanosti (Bach, Beethoven, Piazzolla, Kančeli idr.) in prvih odzivov kritikov nanje, ki se nam danes zdijo zaradi neodobravajočega tona nekoliko nenavadni. K sodelovanju je pritegnil ameriškega igralca Johna Malkovicha, ki je na odru Ljubljana Festivala v vlogi pripovedovalca že stal leta 2017. Malkovich se s karizmatičnim nastopom povsem vživi v odklonilno in mestoma posmehljivo držo glasbenih kritikov del glasbenih mojstrov, ki jim še danes radi prisluhnemo. Predstava z izvornim konceptom in izvrstnimi glasbeniki igralci nas zabava in hkrati opominja, da umetnostni kritik vedno znova stopa po tankem ledu osebnih prepričanj, družbenih norm in resnične umetnosti.

*Aleksey Igudesman completed violin studies at the University of Music and Performing Arts in Vienna, though his talents and career, in which he has cooperated with many acclaimed musicians (Gidon Kremer, Julian Rachlin, Vadim Repin, etc.), also include composition, conducting, acting and comedy. The Music Critic is a show in which Igudesman has combined in an entertaining and provocative manner performances of famous works by different composers (Bach, Beethoven, Piazzolla, Kancheli, etc.) and the first reactions by critics, which would nowadays seem strange because of their disapproving tone. Igudesman even convinced American actor John Malkovich to act in the show. Malkovich already played the role of narrator on the Ljubljana Festival stage in 2017. With his charismatic performance, he perfectly acts out the deprecating and sometimes derisive stance of music critics towards the works of musical masters whom we still enjoy listening to today. This performance, with its original concept and outstanding musicians and actors, entertains us and at the same time reminds us that art critics are always treading on the thin ice of personal convictions, social norms and true art.*

**Vstopnice / Tickets: 49, 39, 29, 19 €**

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Sponzor / *Sponsor:*

 **Mercator**



**19. 7. ob 20.00 / at 8.00 pm**  
**Gallusova dvorana, Cankarjev dom**  
*Gallus Hall, Cankarjev dom*

Dirigent / *Conductor:*

**RICCARDO MUTI**

**MLADINSKI  
ORKESTER LUIGI  
CHERUBINI  
LUIGI CHERUBINI  
YOUTH ORCHESTRA**

Program / *Programme:*

**G. Bizet:** Simfonija št. 2 v C-duru »Rim«  
*Symphony No. 2 in C major »Roma«*

**A. Konstantinovič Ljadov:** Uročeno jezero, op. 62  
*Enchanted Lake, Op. 62*

**F. Liszt:** Preludiji, S 97 / *Preludes, S 97*

Italijanski dirigent Riccardo Muti velja za enega najboljših dirigentov na svetu. Pod njegovo taktirko so zazvenela dela v izvedbi najimennejših orkestrrov sveta, kot so Berlinski filharmoniki, Newyorška filharmonija in Dunajski filharmoniki; s slednjimi je na znamenitem novoletnem koncertu nastopil kar šestkrat. Skoraj 20 let je bil umetniški vodja milanske Scale, kjer je med drugim na oder postavil Wagnerjevo tetralogijo *Nibelungov prstan*, obenem pa na programe uvrščal tudi vrsto pozabljenih del preteklih obdobj. Leta 2004 je ustanovil Mladinski orkester Luigi Cherubini, v katerem sodelujejo mladi italijanski glasbeniki, ki jih izbere mednarodna žirija. Projektni orkester vsako leto nastopi na poletnem festivalu v Raveni, njegovo delovanje pa podpira tudi italijansko kulturno ministrstvo. Na program so uvrstili dela treh skladateljev iz obdobja romantike, ki temeljijo na zunanji poetični ideji. V formalnih okvirih simfonije ostaja Georges Bizet v *Simfoniji št. 2 v C-duru*, ki jo je navdihnilo njegovo bivanje v Rimu, *Preludiji* pa so ena izmed prvih simfoničnih pesnitev Franza Liszta, ki hkrati velja za utemeljitelja te oblike. V *Uročenem jezeru* ji sledi tudi Anatolij Ljadov, ki je poetično idejo zanj našel v pravljичnem svetu.

*The Italian conductor Riccardo Muti is considered to be one of the world's best conductors. The world's most prestigious orchestras, such as the Berlin, New York and Vienna Philharmonics, have all played under his baton. He has conducted the latter at the famous new year's concert no less than six times. For almost 20 years Muti was the artistic director of the Milanese La Scala, where he, among others, staged Wagner's Ring of the Nibelung tetralogy, and he also included various past forgotten works in the opera house's programmes. In 2004 he founded the Luigi Cherubini Youth Orchestra, which includes young Italian musicians who are chosen by an international jury. This project orchestra performs every year at the summer festival in Ravenna, and its functioning is also supported by the Italian Ministry of Culture. The programme includes the works of three Romantic composers, which are based on the external poetic idea. Georges Bizet's Symphony No. 2 in C major, inspired by his stay in Rome, retains the symphonic form, while the Preludes by Franz Liszt are some of his first symphonic poems and he is also considered to be the founder of this form. Also in this form is The Enchanted Lake by Anatoly Lyadov, who found the poetic idea for this work in the world of fairy stories.*

**Vstopnice / Tickets: 59, 49, 39, 19 €**

Sponsor / Sponsor:

**TRIMO**

Častni pokrovitelj dogodka je veleposlanik Republike Italije, nj. eksc. gospod Carlo Campanile. Dogodek smo pripravili v sodelovanju z Italijanskim inštitutom za kulturo v Sloveniji. The honorary patron of the event is H.E. Carlo Campanile, Ambassador of the Italian Republic. This event is organised in collaboration with the Italian Cultural Institute in Slovenia.



Ambasciata d'Italia  
Lubiana





**21. 7. ob 20.00 / at 8.00 pm**  
**Gallusova dvorana, Cankarjev dom**  
*Gallus Hall, Cankarjev dom*

**G. Bizet:**  
**CARMEN**  
 opera

Dirigent / *Conductor*: **SIMON KREČIČ**  
 Režiser / *Director*: **JUAN GUILLERMO NOVA**

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

**Zbor Opere SNG Maribor / SNG Maribor Chorus**

**Baletni ansambel SNG Maribor**  
**Maribor Ballet Ensemble**

Glasba / *Music*: **Georges Bizet**  
 Libreto (po istoimenski noveli Prosperja Mériméeja)  
 Libretto (based on the novella of the same title by  
 Prosper Mérimé): **Henri Meilhac, Ludovic Halévy**

Asistenta režije / *Assistant opera director*:  
**Barbara Staffolani, Tim Ribič**  
 Scenograf in video projekcija / *Set designer and  
 video projection*: **Juan Guillermo Nova**  
 Asistenta scenografa / *Assistant set designers*:  
**Giuseppe Cangemi, Matic Kašnik**  
 Kostumografinja / *Costume designer*:  
**Cristina Aceti**  
 Asistentke kostumografinke / *Assistant costume  
 designers*: **Simona Toš, Suzana Rengeo,**  
**Alessandra Allegra Garanzini**  
 Oblikovalec luči / *Lighting designer*:  
**Jean Paul Carradori**  
 Zborovodkinja / *Choir master*:  
**Zsuzsa Budavari Novak**

Koreografinja / *Choreographer*: **Valentina Turcu**  
 Asistenta koreografinje / *Assistant choreographers*:  
**Tanja Baronik, Sergiu Moga**

Zasedba / *Cast*:

Carmen: **Ramona Zaharia**

Don José: **Martin Sušnik**

Micaëla: **Andreja Zakonjšek Krt**

Escamillo: **Luka Ortar**

Frasquita: **Valentina Čuden**

Mercedes: **Dada Kladenik**

Dançaire: **Bogdan Stopar**

Remendado: **Dušan Topolovec**

Zuniga: **Marko Mandir**

Moralès: **Sebastijan Čelofiga**

Lillas Pastia: **Bojan Hinteregger**

Prodajalka pomaranč / *Orange seller*:

**Valentina Jerenec**

Boem / *Bohemian*: **Jernej Luketič**

»Ljubezen je ptica divjine, ki je nikomur ne uspe ukrotiti. Kdor jo poskuša ujeti, zapravlja čas.« Te besede je skladatelj Georges Bizet položil v usta eni najbolj znanih protagonistk opernega sveta – ciganki Carmen, delavki v tovarni cigaret v Seville, ki s svojimi čari zapeljuje moške, a se njena igra konča s smrtjo; izdani Don José namreč zapeljivko v afektu zabode. V andaluzijsko krajino postavljena zgodba, ki jo skladatelj oplaja s spevnimi melodijami in mikavnimi ritmi tamkajšnjih plesov, pred gledalce postavlja junake vsakdanjega sveta. V naslovni vlogi bo ob članih opernega ansambla SNG Maribor nastopila romunska mezzosopranistka Ramona Zaharia, celostno zasnovano predstave pa bo vodil andaluzijski operni režiser Juan Guillermo Nova, avtor številnih opernih postavitev, čigar posebnost so »vrhunsko izdelane in spretno uporabljene projekcije, ki se povsem spojijo z odsko fizično pojavnostjo«. Ena najbolj priljubljenih oper bo zazvenela pod vodstvom pianista in dirigenta Simona Krečiča, ki že vrsto let deluje kot umetniški direktor Opere SNG Maribor, kjer sta bila pod njegovim vodstvom uprizorjena za slovenski kulturni prostor pomembnejša projekta Wagnerjevo *Rensko zlato* in *Marpurgi* Nine Šenk.

*»Love is a rebellious bird that no one can tame. Whoever tries to capture it is wasting their time.« These words were written by the composer Georges Bizet for one of the most famous protagonists in the world of opera – the gypsy-woman Carmen, a worker in a cigarette factory in Seville, who likes to use her charms to seduce men, but her game ends in death; the betrayed Don José stabs the seductress to death in a rage. The story, which is set in Andalusia and embellished by the composer's melodious songs and the appealing rhythms of the regional dances, presents the audience with heroes from the everyday world. The opera ensemble of the Slovene National Theatre Maribor will be joined in the title role by Romanian mezzo-soprano Ramona Zaharia. The performance's overall concept will be guided by the Andalusian opera director Juan Guillermo Nova, who is credited with staging many operas and known for » expertly made and skilfully utilised projections, which blend perfectly with the physical contours of the stage«. This, one of the most popular operas, will be directed by the pianist and conductor Simon Krečič, who has for a number of years been the artistic director of the Opera of the Slovene National Theatre Maribor. He directed the staging of what were two major cultural projects for Slovenia: Wagner's *Das Rheingold* and *Nina Šenk's Marpurgi* ("The Marpurgs").*

**Vstopnice / Tickets: 39, 29, 24, 19 €**

**OPERABALET  
MARIBOR**

SLOVENSKO NARODNO GLEDALIŠČE  
SLOVENE NATIONAL THEATRE



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

# T. Mauko: DEKLICA Z VŽIGALICAMI THE LITTLE MATCH GIRL

opera

Režiser / Director: **Rocc**

Glasba & libreto / Music & libretto: **Tina Mauko**

Glasbeni vodja / Music Director: **Iztok Kocen**

Zasedba / Cast:

**Katja Konvalinka**, sopran / soprano

**Katarina Kobal**, sopran / soprano

**Polona Plaznik**, koloraturni sopran / coloratura soprano

**Irena Yebuah Tiran**, mezzosopran / mezzo-soprano

**Klemen Torkar**, tenor

**Lovro Korošec**, bariton / baritone

**Komorni ansambel Slovenskega komornega  
glasbenega gledališča / Slovenian Chamber  
Music Theatre Ensemble:**

**Nino Mureškič**, tolkala / percussion

**Miha Firšt**, kontrabas / double bass

**Mirko Jevtovič**, harmonika / accordion

**Primož Fleischman**, bansuri in tenor saksofon  
bansuri and tenor saxophone

**Peter Jud**, violina / violin

**Damir Višič**, sarod

Lani je luč sveta ugledala nova slovenska opera slovenske pianistke, skladateljice in improvizatorke Tine Mauko. Umetnica je libreto opere napisala po predlogi istoimenske pravljice Hansa Christiana Andersena z naslovom *Deklica z vžigalicami*. Vsebina zgodbe je, kot sama pravi, še danes aktualna. Na globalni ravni prikazuje prepad med revnimi in bogatimi, na ravni posameznika tanko linijo med realnim in nadrealnim svetom. Skladateljica dualizem, ki se ga v zgodbi dotakne tudi z nauki budizma, v glasbi predstavlja s sopostavljanjem svetov: ob glasbila zahodnoevropske klasične glasbe postavi glasbila indijske klasične glasbe, v glasbi pa družijo tudi dihotomiji urejene svobode in improviziranega reda. Operno delo o sanjah in upanju umirajočega otroka ter svetu onkraj običajnega izkustva bodo v režiji Rocca, prvega slovenskega diplomiranega opernega režiserja, izvedli znani obrazi Slovenskega komornega glasbenega gledališča, komornemu orkestru pa se bodo tokrat pridružili tudi slovenski glasbeniki, vešči igranja na glasbila tradicijske glasbe indijske podceline.

*In 2021 a new Slovenian opera written by the Slovenian pianist, composer and improviser Tina Mauko came into the world. The artist wrote the opera libretto by adapting the fairy-tale with the same name by Hans Christian Andersen entitled The Little Match Girl. The story's content, as she says herself, is still relevant today. On a global level it portrays the void between the rich and the poor, while on a personal level it depicts the thin line separating the real world from the surreal. The composer presents this dualism (which she also touches upon in the story by using Buddhist teachings) through music by juxtaposing different worlds: the instruments of Western European classical music are joined by the instruments of Indian classical music. In the music she also combines the dichotomies of ordered freedom and improvised order. This opera about the dreams and hopes of a dying child, and about the world beyond ordinary experience, directed by Rocco, the first Slovenian to have a university degree in opera direction, will be performed by the familiar faces of the Slovene Chamber Music Theatre, and this time the chamber orchestra will also be joined by Slovene musicians who are adept at playing instruments from the Indian subcontinent.*

**Vstopnice / Tickets: 19 €**

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# MOJSTRSKI TEČAJI MASTERCLASSES

23. 7.– 9. 8. 2022

**Akademija za glasbo v Ljubljani**  
*Ljubljana Academy of Music*

**BRANIMIR SLOKAR**  
umetniški vodja / *Artistic director*





**23.–29. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

**25.–30. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

**25.–30. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

## **LATICA HONDA-ROSENBERG**

violina / *violin*

Zuzanna Basinska  
korepetitorica / *répétiteur*

## **LANA TROTOVŠEK**

violina / *violin*

Beata Ilona Barcza  
korepetitorica / *répétiteur*

## **BOŽO PARADŽIK**

kontrabas / *double bass*

Annalisa Orlando  
korepetitorica / *répétiteur*



**1. – 6. 8.****Akademija za glasbo  
v Ljubljani***Ljubljana Academy of Music***EMANUEL ABBÜHL**

oboa / oboe

Kimiko Imani

korepetitorica / *répétiteur***1. – 6. 8.****Akademija za glasbo  
v Ljubljani***Ljubljana Academy of Music***FELIX RENGGLI**

flavta / flute

Thomas Haberlah

korepetitor / *répétiteur***2. – 9. 8.****Akademija za glasbo  
v Ljubljani***Ljubljana Academy of Music***FRANÇOIS BENDA**

klarinet / clarinet

Elina Gotsouliak

korepetitorica / *répétiteur*

**1.–6. 8.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

**2.–6. 8.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

**25.–30. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

## **OLE KRISTIAN DAHL**

fagot / *bassoon*

Jelena Boljubaš

korepetitorica / *répétiteur*

## **REINHOLD FRIEDRICH**

trobenta / *trumpet*

Eriko Takezawa

korepetitorica / *répétiteur*

## **ANDREJ ŽUST**

rog / *horn*

Maja Klinar Bertoncelj

korepetitorica / *répétiteur*



**25.–30. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

## **BRANIMIR SLOKAR**

pozavna / *trombone*

Mateja Hladnik

korepetitorica / *répétiteur*



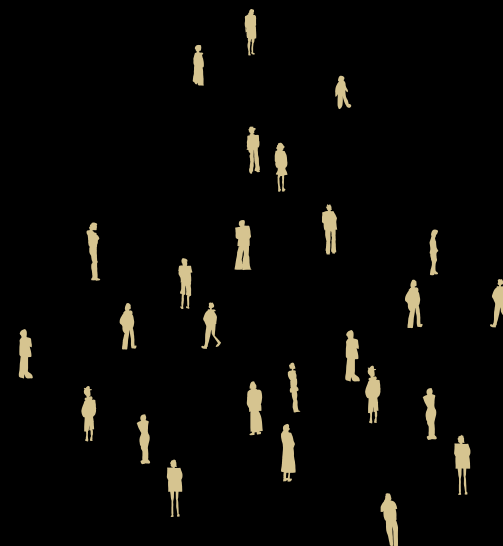
**25.–30. 7.**

**Akademija za glasbo  
v Ljubljani**

*Ljubljana Academy of Music*

## **EPIFANIO COMIS**

klavir / *piano*



# KONCERTI ŠTUDENTOV STUDENT CONCERTS

29. 7. – 7. 8. 2022

**Akademija za glasbo**  
*Academy of Music*

Prost vstop / *Free entrance*

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



29. 7. 2022

## KONTRABAS DOUBLE BASS

ob 16.00 / at 4.00 pm

## VIOLINA / VIOLIN

ob 18.00 / at 6.00 pm

30. 7. 2022

## KLAVIR / PIANO

ob 16.00 / at 4.00 pm

## POZAVNA & ROG TROMBONE & HORN

ob 18.00 / at 6.00 pm

5. 8. 2022

## FAGOT / BASSOON

ob 16.00 / at 4.00 pm

## TROBENTA / TRUMPET

ob 18.00 / at 6.00 pm

6. 8. 2022

## OBOA / OBOE

ob 16.00 / at 4.00 pm

## FLAVTA / FLUTE

ob 18.00 / at 6.00 pm

7. 8. 2022

## KLARINET / CLARINET

ob 18.00 / at 6.00 pm



**26. 7. ob 18.00 / at 6.00 pm**  
**Križevniška cerkev / Križevniška Church**

## LATICA HONDA-ROSENBERG

violina / *violin*

## ZUZANNA BASINSKA

klavir / *piano*

## BOŽO PARADŽIK

kontrabas / *double bass*

## ANNALISA ORLANDO

klavir / *piano*

## EPIFANIO COMIS

klavir / *piano*

Program / *Programme:*

**J. Brahms:** Sonata za violino v A-duru, op. 100  
*Violin Sonata in A Major, Op. 100*

Allegro amabile

**J. Brahms:** Sonata za violino v G-duru, op. 78  
*Violin Sonata in G-Major, Op. 78*

Vivace ma non troppo

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

Vivace ma non troppo

**F. Chopin:** Poloneza-fantazija v As-duru, op. 61  
*Polonaise-fantasia in A-flat major, Op. 61*

**F. Liszt:** Tarantela iz zbirke Leta romanja  
*Tarantella from Années de pèlerinage*

**G. Gershwin:** Rapsodija v modrem  
*Rhapsody in Blue*

Komorno muziciranje je bilo pred iznajdbo radia in televizije priljubljena oblika socializacije tako za izvajalce kot poslušalce. Za druženje ob glasbi je nastala množica glasbenih del in eden pomembnejših skladateljev komorne glasbe je prav gotovo Johannes Brahms, ki je kot izvrsten pianist pri izvedbi svojih del pogosto sodeloval. Tokrat bodo odlomki njegovih violinskih sonat in klavirskega tria zazveneli v izvedbi izvrstne violinistke in pedagoginje Laticе Honda-Rosenberg, katere repertoar obsega najpomembnejša violinska dela skladateljev od baroka vse do sodobnosti, kontrabasista Boža Paradžika, ki se je po karieri orkestrskega glasbenika posvetil solistični in komorni igri ter snemanju, med drugim izvedb del, ki so bila prvotno pisana za violončelo, na Poljskem rojene pianistke Zuzanne Basinska, cenjene komorne glasbenice in prejemnice številnih mednarodnih nagrad, ter Annalise Orlando, mlade italijanske pianistke z uspešno mednarodno kariero solistke in komorne glasbenice. Drugi del koncerta bosta zaznamovali briljanca virtuozne igre mojstrov klavirja Frédéricja Chopina in Franza Liszta ter klavirska različica jazzovsko obarvane *Rapsodije v modrem* Georgea Gershwina v interpretaciji priznanega in iskanega učitelja klavirja, solista in dirigenta italijanskega rodu, Epifania Comisa.

*Before the invention of radio and television, chamber music was a popular form of socialising both for the musicians and audiences. Many works were written for social events accompanied by music, and one of the most prominent composers of chamber music is undoubtedly Johannes Brahms, who as an excellent pianist often performed his own works. On this occasion, fragments of his violin sonatas and piano trio will be performed by the outstanding violinist and teacher Latica Honda-Rosenberg, whose repertoire includes the most important violin works by composers from the Baroque to the present-day, the double bassist Božo Paradžik, who began his career as an orchestral musician before turning to solo and chamber playing and recording, including works that were originally written for cello, the Polish-born pianist Zuzanna Basinska, an esteemed chamber musician and recipient of many international prizes, and Annalise Orlando, a young Italian pianist who has made a successful career as a soloist and chamber musician. The second part of the concert will be marked by the brilliance of the piano virtuosos Frederic Chopin and Franz Liszt, and a piano version of the jazz flavoured Rhapsody in Blue by George Gershwin, performed by the acclaimed and sought-after piano teacher, soloist and conductor of Italian origin, Epifanio Comis.*

**Vstopnice / Tickets: 19 €**

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**26. 7. ob 20.30 / at 8.30 pm**

**Dvorana Marjana Kozine, Slovenska filharmonija**

*Marjan Kozina Hall, The Slovenian Philharmonic*

*Solistki / Soloists:*

**GORDANA JOSIFOVA-  
NEDELKOVSKA**

*oboa / oboe*

**AJMAN  
MUSAKAJAJEVA**

*violina / violin*

*Dirigent / Conductor:*

**GUDNI EMILSSON**

**DRŽAVNI SIMFONIČNI  
ORKESTER IZ  
KAZAHSTANA  
»AKADEMIJA  
SOLISTOV«**

**STATE SYMPHONY  
ORCHESTRA OF  
KAZAKHSTAN  
»ACADEMY OF  
SOLOISTS«**



Program / Programme:

**W. A. Mozart:** Uvertura iz opere Figarova svatba  
*Overture from The Marriage of Figaro*

**F. Mendelssohn-Bartholdy:** Koncert za violino v e-molu, op. 64 / *Violin Concerto in E minor, Op. 64*

**S. Sejfulin:** Kerbez solo za bariton, altino in kobiz  
*Kerbez solo for baritone, altino and kobyz*  
Potpuri kazahstanske tradicijske  
inštrumentalne glasbe / *Potpuri of Kazakh*  
*traditional instrumental music*  
Popularna kazahstanska pesem  
*Popular Kazakh song*

**J. Haydn:** Koncert za oboo v C-duru, Hob. VIIg:C1  
*Oboe Concerto in C Major, Hob. VIIg:C1*

**J. Haydn:** Simfonija št. 88 v G-duru  
*Symphony No. 88 in G major*

Državni simfonični orkester iz Kazahstana  
»Akademija solistov« z združuje muzikalno in  
tehnično spretne kazahstanske glasbenike s  
priznanji mednarodnih tekmovanj. Orkester  
je na številnih turnejah po evropskih glavnih  
mestih nastopil z zavidljivim uspehom, igral je na  
najprestižnejših evropskih odrih, kot so pariška  
dvorana Gaveau, dunajski Musikverein in praška  
Dvořakova dvorana. V *Koncertu za oboo v C-duru*,  
katerega dvomljivo avtorstvo pripisujejo Josephu  
Haydnu, bo nastopila oboistka in glasbena  
pedagoginja makedonskih korenin Gordana  
Josifova-Nedelkovska, katere pozornost in izrazno  
natančno igranje je, kot je sam dejal, pomirjalo  
Ennio Morriconeja. V drugem koncertu večera,  
*Koncertu za violino v e-molu* Felixa Mendelssohna  
- Bartholdyja, se bo kot solistka predstavila  
kazahstanska violinistka Ajman Musakajajeva, ki  
slovi po mojstrski tehniki (šola Davida Ojstraha)  
in poglobljenem znanju in je tudi pobudnica  
ustanovitve orkestra, s katerim bo nastopila.  
Orkester bo igral pod vodstvom islandskega  
dirigenta Gudnija Emilssona, ki je vodil številne  
orkestre na turnejah po skoraj vseh celinah sveta  
in je bil med drugim pobudnik ustanovitve ter prvi  
šef dirigent Tajskega filharmoničnega orkestra.  
Skladbe z repertoarja klasične glasbe bo povezala  
tradicijska kazahstanska glasba z značilnim  
strunskim glasbilom kobizom, na katerega bo  
igrala Raušan Musakojajeva.

*The State Symphony Orchestra of Kazakhstan*  
*»Academy of soloists« consists of musically and*  
*technically skilful Kazakh musicians who have*  
*won awards in international competitions. In the*  
*course of numerous tours of European capitals, the*  
*orchestra has performed with enviable success,*  
*playing on the most prestigious European stages*  
*such as the Salle Gaveau in Paris, the Musikverein*  
*in Vienna and the Dvořak Concert Hall in Prague.*  
*The Oboe Concerto in C Major, which is commonly*  
*attributed to Joseph Haydn, will feature the*  
*oboist and music teacher of Macedonian origin*  
*Gordana Josifova-Nedelkovska. Ennio Morricone*  
*said admiringly that her attentive and precise style*  
*of playing soothed him. In the evening's second*  
*concert, Mendelssohn's Violin Concerto in E*  
*Minor, the soloist will be the Kazakh violinist Aiman*  
*Mussakhajajeva, who is famous for her outstanding*  
*technique (she studied under the successor of*  
*the famous violinist David Oistrakh) and in-depth*  
*knowledge, and is also one of the people who*  
*proposed the foundation of the orchestra with*  
*which she will perform. The orchestra will perform*  
*under the baton of the Icelandic conductor*  
*Gudni Emilsson, who has directed many orchestras*  
*on tours on almost all continents, proposed the*  
*foundation of the Thailand Philharmonic Orchestra*  
*and is its chief conductor. Compositions from the*  
*repertoire of classical music will be combined with*  
*traditional Kazakh works featuring the typical string*  
*instrument known as the kobyz, played by Raushan*  
*Mussakhajajeva.*

**Vstopnice / Tickets: 24, 19 €**

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**27. 7. ob 21.00 / at 9.00 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

## 100 let Astorja Piazzolle 100<sup>th</sup> anniversary of the birth of Astor Piazzolla

# MARKO HATLAK & FUNtango

### **Bernarda Fink Inzko**

mezzosopran / mezzo-soprano

**Marcos Fink**, basbariton / bass-baritone

**Marko Črnčec**, klavir / piano

**Benjamin Ziervogel**, violina / violin

**Luka Gaiser**, kontrabas / double bass

**Marko Hatlak**, harmonika / accordion

**Nika Bagon & Miha Vodičar**, plesalca / dancers

Program / Programme:

**A. Piazzolla:** Concierto para Quintetto

**A. Piazzolla:** Jacinto Chiclana

**C. Guastavino:** Cortadera Plumerito

**A. Piazzolla:** Fugata

**A. Piazzolla:** Maria de Buenos Aires

**M. Gomez Carrillo:** Bailecito Cantado

**M. Hatlak:** Tango v somraku / *Twilight Tango*

**A. Piazzolla:** Prelude to the cyclical night

**R. Galliano:** New York Tango

**A. Piazzolla:** Oblivion

**A. Piazzolla:** Tangata

**M. Hatlak:** Obisk / *Visit*

**M. Črnčec:** \*Improvisation\*

**A. Piazzolla:** Revolutionario

**A. Piazzolla:** Los parajos perdidos

**C. Guastavino:** La flor de aguape

**A. Piazzolla:** Libertango

Marko Hatlak je slovenski harmonikar z bogato kariero in številnimi mednarodnimi projekti, ki nam je dobro poznan tudi kot član skupine Terrafolk. Zasedbo FUNtango, o kateri sam pravi, da njeno ime namiguje na »strastno in brezkompromisno« umetnost, sestavljajo vrhunski glasbeniki – iz jazzovskih odrov v njej ustvarjata vodilni jazz pianist v Sloveniji, Marko Črnčec, in kontrabasist Luka Gaiser ter ob Hatlaku s klasično izobrazbo še violinist, koncertni mojster RTV simfonikov Benjamin Ziervogel. Skupina bo zaokrožila 100. obletnico revolucionarja, enega najslavnejših glasbenikov 20. stoletja, Astorja Piazzolle. Njegov »novi tango«, kot ga je poimenoval sam, je plesišča zamenjal za koncertna prizorišča in obkrožil svet. Pri izvedbi skladateljevih vokalnih del se jim bosta pridružila znana solopevca slovenskih korenin, ki jima je letos predsednik Borut Pahor podelil državni odlikovanji, svetovno znana mezzosopranistka Bernarda Fink Inzko, dobitnica dveh grammyjev, in basbaritonist Marcos Fink, izvedbo pa bosta popestrila tudi državna prvaka v latinskoameriških plesih Nika Bagon in Miha Vodičar. Ob Piazzollevih skladbah bodo zazvenela tudi dela in pesmi R. Galliana, C. Gustavina, M. Hatlaka in M. Črnčeca.

*Marko Hatlak is a Slovenian accordion player who has enjoyed a rich career, has been involved in numerous international projects, and whom we also know as a member of Terrafolk. The band FUNtango, the name of which he notes indicates »passionate and uncompromising« art, is made up of top musicians – two names from jazz stages are the leading jazz pianist in Slovenia Marko Črnčec and double bassist Luka Gaiser, while Hatlak and the concertmaster of the RTV Slovenia Symphony Orchestra Benjamin Ziervogel have undergone classical training. The band will mark the 100<sup>th</sup> anniversary of the birth of one of the 20<sup>th</sup> century's most famous musicians, the revolutionary Astor Piazzolla. His »new tango«, as he called it himself, is a mixture of classical and popular music, which exchanged dancefloors for concert venues and circled the globe. The composer's vocal works will be sung by two famous solo singers of Slovene origin who this year received state awards from President Borut Pahor: world famous mezzo-soprano Bernarda Fink Inzko, recipient of two Grammys and bass-baritone Marcos Fink. The audience will also have the pleasure of seeing national Latin American dance champions Nika Bagon and Miha Vodičar in action. Along with Piazzolla's compositions, works and songs by R. Galliano, C. Gustavin, M. Hatlak and M. Črnčec will also be performed.*

**Vstopnice / Tickets: 24, 19 €**

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

## EMANUEL ABBÜHL

oboa / oboe

## FELIX RENGGLI

flavta / flute

## FRANÇOIS BENDA

klarinet / clarinet

## OLE KRISTIAN DAHL

fagot / bassoon

## ZORA SLOKAR

rog / horn

## ELINA GOTSOULIAK

klavir / piano

Program / Programme:

**L. van Beethoven:** Kvintet za klavir, oboo, klarinet, rog in fagot v Es-duru, op. 16 / *Quintet for piano, oboe, clarinet, horn and bassoon in E flat Major, Op. 16*

**J. Haydn:** Trio za dve flavti in violončelo v C-duru »Londonski«, prir. za flavto, oboo in fagot *Londoner Trio in C Major for two flutes and cello, arr. for flute, oboe and bassoon*

**G. Rossini:** Kvartet za flavto, klarinet, rog in fagot št. 1 v F-duru / *Quartet for flute, clarinet, horn and bassoon No. 1 in F Major*

**L. Berio:** Številka opusa Zoo za pihalni kvintet *Opus Number Zoo for wind quintet*

**P. Juon:** Divertimento za klavir in pihalni kvintet, op. 51 *Divertimento for piano and wind quintet, Op. 51*

Komorno muziciranje je večstoletna tradicija, ki še danes razveseljuje in bogati tako izvajalce kot poslušalce. Že znana zasedba izvrstnih mednarodno uveljavljenih glasbenikov in pedagogov bo predstavila razgiban in na Slovenskem redkeje slišan program, ki sega od klasicizma prek romantike do 20. stoletja od radostnega *Londonskega tria* klasicista Josepha Haydna in *Kvinteta*, op. 16 opernega skladatelja Gioachina Rossinija do *Številke opusa Zoo* (1951), dela takrat sveže diplomiranega mladega italijanskega skladatelja Luciana Berija, v katerem raziskuje gledališki vidik glasbene izvedbe. Izvedli jih bodo nekdanji prvi oboist Londonskega simfoničnega orkestra in predani pedagog Švicar Emanuel Abbühl, njegov sorojak flavtist Felix Renggli, ki kot svobodni umetnik sodeluje s številnimi orkestri (orkester Festivala Luzern, Tonhalle iz Züricha), brazilski klarinetist evropskih korenin François Benda, v diskografiji katerega najdemo posnetke celotnega Brahmsovega opusa za klarinet in dela za klarinet in orkester Nielsena, Busonija, Rossinija in Debussyja, prvi fagotist Göteborgskega simfoničnega orkestra in iskan pedagog, Norvežan Ole Kristian Dahl, v Švici rojena hornistka slovenskih korenin Zora Slokar, ki trenutno igra v Orkestru italijanske Švice iz Lugana, in latvijska pianistka Elina Gotsouliak, učenka Rudolfa Buchbinderja s širokim repertoarjem od baroka na čembalu do sodobnih del.

*Chamber music has a centuries-old tradition, and it continues to delight and enrich both performers and audiences. The line-up of famous and outstanding, internationally acclaimed musicians and teachers will perform a varied programme, not often heard in Slovenia, which draws from the Classical and Romantic periods and also the 20<sup>th</sup> century, from the joyful London Trio by Joseph Haydn and the Quintet for Piano and Wind Instruments, Op. 16 by the opera composer Gioachino Rossini, to Opus Number Zoo (1951), a work written by the then newly graduated young Italian composer Luciano Berio, in which he explored the theatrical aspect of musical performance. They will be performed by the former first oboe of the London Symphony Orchestra and dedicated teacher, the Swiss Emanuel Abbühl, his compatriot and flautist Felix Renggli, who cooperates as a freelance musician with numerous orchestras (the Lucerne Festival Orchestra, the Zurich Tonhalle Orchestra), the Brazilian clarinetist of European origin François Benda, whose discography includes recordings of Brahms' entire opus for clarinet and works for clarinet and orchestra by Nielsen, Busoni, Rossini and Debussy, the first bassoon of the Gothenburg Symphony Orchestra and sought-after teacher, the Norwegian Ole Kristian Dahl, the horn-player born in Switzerland but of Slovenian origin Zora Slokar, who currently plays in the Orchestra della Svizzera Italiana from Lugano, and the Latvian pianist Elina Gotsouliak, a pupil of Rudolf Buchbinder with a broad repertoire from Baroque music played on the harpsichord to contemporary works.*

**Vstopnice / Tickets: 19 €**

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

# SAXES & STRINGS

Dirigent / Conductor: **IZIDOR LEITINGER**

## Ensemble Dissonance

### Kvartet saksofonov Signum *Signum Saxophone Quartet*

Program / Programme:

**P. Gregson:** Allemanda / *Allemande*

**U. Krek:** Sonatina za godala / *Sonatina for Strings*

**G. Lago:** Sarajevo

**G. Lago:** Addis Ababa

**A. Ginastera:** Argentinski plesi / *Argentine Dances*

**T. Albinoni / R. Giazotto:** Adagio za kvartet saksofonov / *Adagio for saxophone quartet*

**I. Leitinger:** Cartagena, suita za kvartet saksofonov in godala / *Cartagena, suite for saxophone quartet and strings\**

\*prva izvedba / *first performance*

Ensemble Dissonance bo premierno izvedel delo *Cartagena*, ki ga je za zanimivo sozvočje kvarteta saksofonov in godal napisal Izidor Leitinger. Kot dirigent bo mednarodno uveljavljeni instrumentalist, pedagog, skladatelj in dirigent izvedbo svojega novega dela tudi vodil. Godalnemu orkestru se bo pridružil kölnski kvartet saksofonov Signum, katerega člana sta tudi slovenska saksofonista Blaž Kemperle in Alan Lužar. Vodilo kvarteta mladih glasbenikov s številnimi nagradami na mednarodnih tekmovanjih je iskanje novih idej, izzivov in zanimivih glasbenih srečevanj, kar odmeva tudi v neobičajnih koncertnih programih. Na koncertu bodo poleg Leitingerjevih zazvenela dela dveh še živečih glasbenikov, skladatelja in čelista Petra Gregsona ter saksofonista Willema van Merwijka, ki kot skladatelj ustvarja pod imenom Guillermo Lago, slišali pa bomo tudi enega najlepših biserov sodobne slovenske glasbene literature za godala, *Sonatino za godala* Uroša Kreka, čigar 100. obletnica rojstva je prav letos, *Argentinske plesse* enega najvplivnejših argentinskih skladateljev 20. stoletja in učitelja Astorja Piazzolle, Alberta Ginastera, ter kontemplativni *Adagio*, katerega avtorstvo je napačno pripisano baročnemu skladatelju Tomasu Albinoniju.

*Ensemble Dissonance will premiere Cartagena, a work written by Izidor Leitinger for the interesting harmonies that a quartet of saxophones and string instruments produces. This internationally acclaimed instrumentalist, teacher, conductor and composer will also conduct his new work. The string orchestra will be joined by the SIGNUM saxophone quartet from Cologne, whose members include Slovenian saxophonists Blaž Kemperle and Alan Lužar. The guiding principle of this quartet of young musicians, who have won many prizes in international competitions, is the search for new ideas, challenges and interesting musical encounters, which is also echoed by unusual concert programmes. In addition to Leitinger's work, the concert will also feature works by two living musicians, the composer and cellist Peter Gregson and the saxophonist Willem van Merwijk, who composes under the name Guillermo Lago. We will also hear one of the pearls of contemporary Slovenian musical works for strings, the Sonatina for Strings by Uroš Krek, who was born 100 years ago this year, along with Argentine dances by one of the most influential Argentine composers of the 20<sup>th</sup> century and teacher of Astor Piazzolla, Alberto Ginastera, and the contemplative Adagio, which is erroneously attributed to the Baroque composer Tomaso Albinoni.*

**Vstopnice / Tickets: 19 €**

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**3. 8. ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**



# ALEXANDRA VERBITSKAYA

romantična harfa  
*romantic harp*

Program / Programme:

**M. Glinka:** Variacije na Mozartovo temo  
*Variations on a Theme by Mozart*

**M. Glinka:** Nokturno v Es-duru / *Nocturne in E-flat major*

**M. Glinka:** Nokturno v f-molu / *Nocturne in f minor*

**M. Glinka**, prir. / arr. **M. Balakirev:**  
*Škerjanec / The Lark*

**F. Liszt:** Ljubezenske sanje I, II, III / *Liebstraum I, II, III*

**G. Donizetti**, prir. / arr. **A. Zabel:** Fantazija Lucija  
*Lammermoorska / Fantasia Lucia di Lammermoor*

**P. I. Čajkovski**, prir. / arr. **E. Kuhne:**  
*Fantazija Onjegin / Fantasia Onegin*

**P. I. Čajkovski:** Oktober: Jesenska pesem iz Letnih  
časov, op. 37a / *October: Autumn Song from The  
Seasons, Op. 37a*

**F. Chopin:** Fantazija Impromptu  
*Fantasia Impromptu*

**G. Fauré:** Impromptu

**J. Jongen:** Valček / *Valse*

Na oder Ljubljana Festivala se ponovno vrača Alexandra Verbitskaya, ki jo že vrsto let lahko spremljamo kot harfistko in pianistko Orkestra Slovenske filharmonije. Svojo študijsko pot je začela na Glasbenem konservatoriju v Sankt Peterburgu in jo nadaljevala na bruseljskem Kraljevem konservatoriju, münchenki Visoki šoli za glasbo in salzburškem Mozarteumu. Prejela je vrsto nagrad in nastopila z uglednimi orkestri, kot sta Orkester Marijinega gledališča iz Sankt Peterburga in Singapurski simfonični orkester. Tokrat bo predstavila program del iz obdobja romantike, ko je zven enega najstarejših glasbil na svetu nagovarjal številne umetnike. Slišati bo dela »očeta ruske glasbe« Mihaila Glinka, ki je dva nočna napisal posebej za harfo, ter njegovega Škerjanca, prvotno klavirsko delo. Verbitskaya bo poslušalce z mehkoznimi zvoki harfe očarala tudi s priredbo otožne jesenske pesmi za klavir Petra Iljiča Čajkovskega ter fantazijo na teme iz njegove opere *Onjegin*, s priredbami eterično zvonečih Ljubezenskih sanj Franza Liszta, priredbo virtuozne *Fantazije Impromptuja* Frédérica Chopina in fantazije na teme iz Donizettijeve opere *Lucija Lammermoorska*, še posebej pa z za romantično harfo pisanim *Impromptujem* Gabriela Fauréja in *Valčkom* Josepha Jongena.

*Alexandra Verbitskaya, who has accompanied the Slovenian Philharmonic Orchestra as a harpist and pianist for a number of years, will be returning to the Ljubljana Festival stage. She began her studies at the musical conservatory in St. Petersburg and continued at the Royal Conservatory in Brussels, the University of Music in Munich and the Mozarteum in Salzburg. Verbitskaya won a series of awards and performed together with reputed orchestras such as the Orchestra of the Mariinsky Theatre and the Singapore Symphony Orchestra. This time she will perform a programme of works from the Romantic period, during which the sound of one of the world's oldest instruments inspired many artists. We will hear the works of the »father of Russian music«, Mikhail Glinka, who wrote two nocturnes especially for the harp, along with his Lark, originally a work for the piano. Verbitskaya will also delight listeners with the dulcet sounds of the harp in an adaptation of the melancholic autumn song for the piano by Tchaikovsky and a phantasy on themes from his opera Onegin, with arrangements of the ethereal sounding Liebstraum by Franz Liszt, an arrangement of the virtuosic Fantaisie Impromptu by Frédéric Chopin, fantasies on themes from Donizetti's opera Lucia di Lammermoor, and especially with two works written for the romantic harp: Impromptu by Gabriel Fauré and Valse by Joseph Jongen.*

**Vstopnice / Tickets: 19 €**

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**4. 8. ob 20.00 / at 8.00 pm**

**Križevniška cerkev / Križevniška Church**

# BRANDENBURG REVISITED

## **Reinhold Friedrich**

piccolo trobenta / *piccolo trumpet*

**Benjamin Ziervogel**, violina / *violin*

**Janez Podlesek**, violina / *violin*

**Boris Bizjak**, flavta / *flute*

**Sorin Crudu**, oboa / *oboe*

**Franci Kosem**, trobenta / *trumpet*

**Tomaz Sevsek**, čembalo / *harpsichord*

Dirigent & violina / *Conductor & violin*:

**DMITRY SITKOVETSKY**

**Ensemble Dissonance**

Program / *Programme*:

**D. Brubeck**, prir. / *arr. H. Brubeck*:

Brandenburška vrata / *Brandenburg Gate*

**G. Ph. Telemann**: Koncert za trobento v D–duru,

TWV 51:D7 / *Trumpet Concerto in D major, TWV 51:D7*

**G. Kančeli**: Somrak za dve violini, sintetizator in godala / *Twilight for two violins, synthesizer and strings*

**A. Vivaldi**: »Sovente il sole« iz Osvobojene Andromede za violino, trobento in godala / *from Andromeda Liberated for violin, trumpet and strings*

**S. Barber**: Koncert Kozorog za flavto, oboo, trobento in godala / *Capricorn Concerto for flute, oboe, trumpet and strings*

**J. S. Bach**: Brandenburški koncert št. 2 za oboo, flavto, trobento, violino in godala, BWV 1047 / *Brandenburg Concerto No. 2 for oboe, flute, trumpet, violin and strings, BWV 1047*

Ensemble Dissonance, ki združuje glasbenike Godalnega kvarteta Dissonance, Orkestra Slovenske filharmonije in Simfoničnega orkestra RTV Slovenije, bo poslušalce z glasbo kot dokumentom časa in prostora popeljal v Brandenburg, nemško zvezno deželo s prav posebno vlogo v evropski zgodovini in umetnosti. Tamkajšnjemu mejnemu grofu je leta 1721 v upanju na novo delovno mesto Johann Sebastian Bach posvetil šest Brandenburških koncertov. S podobno instrumentacijo in zasnovno koncerta grossa, kot ju ima *Brandenburški koncert št. 2*, je ameriški skladatelj Samuel Barber zasnoval tudi *Koncert Kozorog*, ki ga je pisal v vojski leta 1943. Subtilen kontrapunkt, ki veje iz *Brandenburških vrat* jazz pianista Dava Brubecka, povezuje sodobnost s preteklostjo, podobno na svojstven način tudi dela gruzijskega skladatelja Gija Kančelija ter baročnih skladateljev Antonia Vivaldija in G. Ph. Telemanna. V *Koncertu za trobento v D–duru, TWV 51:D* slednjega bo kot solist nastopil znameniti nemški trobentač Reinhold Friedrich, ki slovi tudi kot virtuoz na baročni trobenti. Izvedbe bo vodil karizmatični violinist Dmitry Sitkovetsky, reden gost Ljubljana Festivala, ki deluje kot samostojni umetnik: violinist, dirigent in umetniški vodja.

*Ensemble Dissonance, which brings together musicians from the Dissonance string quartet, the Slovenian Philharmonic Orchestra and the RTV Slovenia Symphony Orchestra, will transport listeners to Brandenburg, the German federal state that has a special place in European history and art, with music that serves as a document of a time and space. In 1721, in the hope of acquiring a new position, Johann Sebastian Bach dedicated six Brandenburg Concertos to the margrave. Employing similar instrumentation and concerto grosso form to Brandenburg Concerto No. 2, the American composer Samuel Barber wrote his Capricorn Concerto while serving in the army in 1943. The subtle counterpoint that emanates from the Brandenburg Gate through jazz pianist Dave Brubeck, connects modernity with the past, as do, in a unique way, the works of the Georgian composer Giya Kancheli and the Baroque composers Vivaldi and Telemann. In the Trumpet Concerto in D major, TWV 51:D7, the soloist will be the famous German trumpeter Reinhold Friedrich, who is also a virtuoso on the Baroque trumpet. The performances will be conducted by the charismatic violinist Dmitry Sitkovetsky, a regular guest of Ljubljana Festival and who operates independently as a violinist, conductor and artistic director.*

**Vstopnice / Tickets: 19 €**

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

## REINHOLD FRIEDRICH

trobenta / trumpet

## ANDREJ ŽUST

rog / horn

## BRANIMIR SLOKAR

pozavna / trombone

## ERIKO TAKEZAWA

klavir / piano

Program / Programme:

**J.-F. Michel:** Suita za trobento, rog in pozavno  
*Suite for Trumpet, Horn and Trombone*

**L. van Beethoven:** Sonata za rog in klavir v F-duru,  
op. 17 / *Horn Sonata in F major, op. 17*

**S. Šulek:** Sonata Vox Gabrieli

**T. Oehler** in / and **J. Freeman-Attwood:** Sonata na  
teme Richarda Straussa za trobento in klavir  
*Trumpet Sonata after Richard Strauss*

**V. Bujanovski:** Španija za rog solo  
*España for horn solo*

**P. Gabaye:** Odmor za trobento, rog, pozavno in klavir  
*Récréation for trumpet, horn, trombone and piano*

V izvedbi vrhunskih glasbenikov čaka ljubitelje trobilske zasedbe in vse, ki želijo razširiti svoj poslušalski repertoar, zanimiv glasbeni večer. Zasedba z iskanim pedagogom in izvrstnim trobentačem Reinholdom Friedrichom, ki ga lahko spremljamo na znamenitih posnetkih orkestra Festivala Luzern s Claudiom Abbodom, hornistom Berlinske filharmonije s slovenskimi koreninami Andrejem Žustom, pozavnistom Branimirjem Slokarjem, ki je kot prvi pozavnist igral tako pod taktirko Charlesa Dutoita v Bernskem simfoničnem orkestru kot pod taktirko Rafaela Kubellka v Simfoničnem orkestru Bavarskega radia. Na sporedu bodo *Suita za trobento, rog in pozavno francoskega trobentača Jeana Françoisa Michela, Sonata za rog in klavir, op. 17 Ludwiga van Beethovna, Sonata Vox Gabrieli hrvaškega skladatelja in dirigenta Stjepana Šuleka, Sonata na teme Richarda Straussa*, ki je nastala v sodelovanju trobentača in ravnateljja londonske Kraljeve akademije za glasbo Jonathana Freemana Attwooda ter alzaškega skladatelja Thomasa Oehlerja, zapisan niz improvizacij, nastal po izkušnji s potovanja ruskega skladatelja Vitalija Bujanovskega z naslovom *Španija*, ter *Odmor francoskega skladatelja Pierra Gabayja*, ki je v svojih delih združeval jazz in sodobnejšo glasbeno govorico klasične glasbe.

*Lovers of trumpet music and all who would like to expand their listening repertoire can look forward to an interesting musical evening featuring some top musicians. The ensemble includes Reinhold Friedrich, the sought-after teacher and outstanding trumpeter, who we can hear on the famous recordings by the Lucerne Festival Orchestra with Claudio Abbado, the horn player Andrej Žust of the Berlin Philharmoniker, who was born in Slovenia, as was the trombonist Branimir Slokar, who played first trombone under the baton of Charles Dutoit in the Bern Symphony Orchestra and under the baton of Rafael Kubelik in the Bavarian Radio Symphony Orchestra. The programme will include the Suite for Trumpet, Horn and Trombone by the French trumpeter Jean-François Michel, the Horn Sonata in F major, op. 17 by Ludwig van Beethoven, the Sonata Vox Gabrieli by the Croatian composer and conductor Stjepan Šulek, the Sonata after Richard Strauss, a product of the collaboration between the trumpeter and director of the Royal Academy of Music Jonathan Freeman Attwood and the Alsatian composer Thomas Oehler, a noted series of improvisations that came about after a travel experience by the Russian composer Vitaly Bujanovsky entitled Spain, and Récréation by the French composer Pierre Gabaye, whose works combined jazz and the musical language of contemporary classical music.*

**Vstopnice / Tickets: 19 €**

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

**Gallusova dvorana, Cankarjev dom**

*Gallus Hall, Cankarjev dom*

Dirigent / Conductor:

**DANIEL BARENBOIM**

**WEST-EASTERN  
DIVAN ORCHESTRA  
ORKESTER  
ZAHODNO-VZHODNI  
DIVAN**

Program / Programme:

**B. Smetana:** Moja domovina, cikel simfoničnih pesnitev / *Má vlast, a set of symphonic poems*

Sedemdeset let mineva, odkar je na otvoritvenem koncertu festivala Praška pomlad prvič – in tako ostaja vse do danes – zazvenel cikel simfoničnih pesnitev z naslovom *Moja domovina*. Njegov avtor, češki skladatelj Bedřich Smetana, je vanj ujel narodnobuditeljskega duha 19. stoletja, saj vsaka od šestih simfonična pesnitev cikla slika zgodovino češkega naroda, njegove legende in pokrajino. Med njimi zagotovo najbolj znana nam v ušesih zazveni tema, ki slika pot ene največjih čeških rek – Vltave. Manj znano pa je dejstvo, da jo je skladatelj napisal, ko je že povsem oglušel. Z operami v češkem jeziku in ciklom *Moja domovina*, ki jih je ustvaril po vrnitvi iz Švedske na Češko, se je v zgodovino glasbe in češkega naroda zapisal kot oče češke glasbene umetnosti. *Mojo domovino* bo izvedel Orkester Zahodno-vzhodni divan, pod taktirko svetovno znanega dirigenta in pianista, med drugim dobitnika sedmih nagrad grammy, Daniela Barenboima, ki je bil leta 1999 eden od pobudnikov ustanovitve imenovanega orkestra. Ta je temeljila na ideji o moči glasbe, s katero lahko gradimo mostove; dobrih 20 let namreč v skupnem muziciranju uspešno vzpostavljajo dialog med različnimi kulturami Srednjega vzhoda – njegovi člani so tako Izraelci kot Palestinci, Turki, Iranci ...

*It is seventy years ago this year since the series of symphonic poems entitled *Má vlast* (My Country) was played for the first time at the opening concert of the Prague Spring International Music Festival. In this work, the Czech composer Bedřich Smetana captured the 19<sup>th</sup> century spirit of national awakening with each of the six symphonic poems portraying the history of the Czech people, their legends and landscape. The best-known of them is undoubtedly the melody we all have in our ears, which describes the path of one of the largest Czech rivers – the Vltava. It is, however, less well known that the composer wrote it after he had become stone deaf. Thanks to the operas he wrote in the Czech language and *Má vlast*, which he created after returning to his homeland from Sweden, he went down in the history of music and the Czech nation as the father of Czech musical art. *Má vlast* will be performed by the West-Eastern Divan Orchestra, under the baton of the world-famous conductor, pianist and seven-time Grammy Award winner, Daniel Barenboim, who was one of the orchestra's founders in 1999. The idea behind its foundation is based on the power of music, which can be used to build bridges. In over 20 years of creating music, they have succeeded in establishing dialogue between different cultures in the Middle East – members include Israelis, Palestinians, Turks, Iranians and more.*

**Vstopnice / Tickets: 59, 49, 39, 29 €**



West-Eastern  
Divan Orchestra



**8. 8. ob 20.00** / *at 8.00 pm*

**Gallusova dvorana, Cankarjev dom**

*Gallus Hall, Cankarjev dom*



Solist / *Soloist:*

**LANG LANG**

klavir / *piano*

Dirigent / *Conductor:*

**DANIEL BARENBOIM**

**WEST-EASTERN  
DIVAN ORCHESTRA  
ORKESTER  
ZAHODNO-VZHODNI  
DIVAN**

Program / *Programme:*

**M. Ravel:** Španska rapsodija / *Spanish Rhapsody*

**M. de Falla:** Noči v španskih vrtovih, simfonične impresije za klavir in orkester / *Nights in the Gardens of Spain, symphonic impressions for piano and orchestra*

**C. Debussy:** Iberia

**M. Ravel:** Boléro

Lang Lang, vodilna osebnost na področju današnje klasične glasbe, je kot pianist, pedagog in človekoljub postal eden najplivnejših in najbolj predanih predstavnikov umetnosti v 21. stoletju. Je mojster predavanja sporočila skozi glasbo, ki z enakim veseljem zaigra milijardam gledalcev na otvoritveni slovesnosti Olimpijskih iger 2008 v Pekingu ali le nekaj sto otrokom v javnih šolah. Orkestru Zahodno-vzhodni divan, ki v glasbeni ustvarjalnosti povezuje glasbenike različnih kultur Srednjega vzhoda, se bo pod vodstvom pianista in dirigenta Daniela Barenboima pridružil pri izvedbi z andaluzijsko folkloro prežetih *Nočeh v španskih vrtovih* španskega skladatelja Manuela de Falle. Program s pridihom glasbe Pirenejskega polotoka bosta dopolnili skladbi francoskega skladatelja Mauricea Ravela, ki se je rodil v mestu tik ob francoski meji s Španijo. Njegovi vtisi okolja iz otroštva bodo zazveneli v znamenitem *Boléro* in *Španski rapsodiji*, orkester pa bo pristavil še skladbo *Iberia* Ravelovega starejšega sodobnika in prijatelja, Parižana Clauda Debussyja; v njej je zvočno upodobil melos španske glasbe, ki je živela predvsem v njegovi domišljiji.

*Lang Lang is a leading figure in classical music today – as a pianist, educator and philanthropist he has become one of the world's most influential and committed ambassadors for the arts in the 21<sup>st</sup> century. Equally happy playing for billions of viewers at the 2008 Olympic Opening Ceremony in Beijing, or for just a few hundred children in public schools, he is a master of communicating through music. He will join the West-Eastern Divan Orchestra, whose musical creativity brings together musicians from the different cultures of the Middle East, in performing the Andalusian folklore-inspired Nights in the Gardens of Spain by Spanish composer Manuel de Falla, under the baton of pianist and conductor Daniel Barenboim. The programme, coloured by the music of the Iberian Peninsula, will also include works by the French composer Maurice Ravel, who was born in a town very close to France's border with Spain. His childhood impressions of this environment will be heard in the famous Boléro and the Spanish Rhapsody, while the orchestra will also play the work Iberia by his older contemporary and friend, the Parisian Claude Debussy. In this work he acoustically depicted the melodic contours of Spanish music, which resided above all in his imagination.*

[www.langlangofficial.com](http://www.langlangofficial.com)

**Vstopnice / Tickets: 69, 59, 49, 39 €**

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West-Eastern  
Divan Orchestra



**9. 8. ob 20.00** / at 8.00 pm

**Križevniška cerkev** / *Križevniška Church*

# MAHLER V LJUBLJANI MAHLER IN LJUBLJANA

Solistka / *Soloist*: **Nika Gorič**, sopran / *soprano*  
Dirigent / *Conductor*: **JONATHAN STOCKHAMMER**  
**Ensemble Dissonance**

Program / *Programme*:

**G. Mahler**, prir. / *arr. E. Kloke*: Pesmi na Rückertova besedila / *Rückert Lieder*

**G. Mahler** prir. / *arr. K. Simon*: Simfonija št. 5  
*Symphony No. 5*

Program *Mahler v Ljubljani* predstavlja kontinuiteto izvedb Mahlerjevih skladb v komornih različicah na Ljubljana Festivalu. Ensemble Dissonance, v katerem igrajo združeni člani godalnega kvarteta Dissonance in posamezniki iz Orkestra Slovenske filharmonije ter Simfoničnega orkestra RTV Slovenija, bo tokrat izvedel priredbo Mahlerjeve *Simfonije št. 5* z znamenitim, liričnim četrtem stavkom za godala in harfo, pri izvedbi njegovega cikla samospevov *Pesmi na Rückertova besedila* pa se bo godalcem pridružila mlada slovenska sopranistka Nika Gorič. Vzpenjajoča se zvezda na mednarodnih odrih, ki je študij solopetja v Londonu končala z umetniškim doktoratom, je med kritiki poznana kot »mojstrica različnih glasbenih stilov« in pevka s »fenomenalno zmožnostjo preobrazb in igralskim izrazom«, ki se počuti doma tako na koncertnih kot opernih odrih. Mahler bo zazvenel pod taktirko eklektičnega dirigenta Jonathana Stockhammerja, ki je znan po izvedbah opernih in simfoničnih del preteklega stoletja in kot dirigent deluje v klasičnih (Festival Lucerne, Festival Donaueschingen) in popularnih glasbenih vodah – s Chickom Coreo, Garyjem Burtonom in Simfoničnim orkestrom iz Sydneyja so za posnetek koncerta leta 2009 prejeli tudi nagrado grammy.

The Mahler in Ljubljana Programme illustrates the continuity of performing Mahler's compositions in chamber form at Ljubljana Festival. Ensemble Dissonance, which unites members of the string quartet Dissonance and individuals from the Slovenian Philharmonic Orchestra and the RTV Slovenia Symphony Orchestra, will perform an arrangement of Mahler's Symphony No. 5 with the famous lyrical fourth movement for strings and harp, and the Rückert-Lieder will be sung by the young Slovene soprano Nika Gorič. Gorič is a rising star on international stages who earned her doctorate in singing in London. She has been praised by critics as a »master of different musical styles« and a singer with a »phenomenal capacity for transformation and an actor's expression.« Gorič feels equally at home on both concert and opera stages. Mahler will be performed under the baton of the eclectic conductor Jonathan Stockhammer, who is known for his performances of opera and symphony works from the past century and is active as a conductor in the worlds of both classical (Lucerne Festival, Donaueschingen Festival) and popular music. He received a Grammy for a concert he recorded together with Chick Coreo, Gary Burton and the Sydney Symphony Orchestra in 2009.

**Vstopnice / Tickets: 19 €**

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**10. 8. ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**

Solista / *Soloists:*

**DAN ZHU**

violina / *violin*

**JASNA NADLES**

flavta / *flute*

Dirigent / *Conductor:*

**UROŠ LAJOVIC**

**KOMORNI ORKESTER**

**SLOVENICUM**

**SLOVENICUM CHAMBER  
ORCHESTRA**

Program / *Programme:*

**G. Tartini:** Sinfonija v D-duru / *Sinfonia in D major*

**G. Tartini:** Koncert za flavto v G-duru  
*Flute Concerto in G major*

**A. Vivaldi:** Štirje letni časi / *Four Seasons*

Leta 1988 ustanovljeni komorni orkester Slovenicum je sprva izvajal dela dunajske klasike in se pri izvedbah približeval stilnim zahtevam časa, v katerem so izvajana dela nastala. Zasedba se je ponovno zbrala, da bi proslavila 330. obletnico rojstva virtuoznega violinista iz baroka, Pirančana Giuseppeja Tartinija. Njegovi uvodni *Simfoniji v D-duru* bo sledil njegov *Koncert za flavto v D-duru*, pri katerem bo kot solistka nastopila slovenska flavtistka Jasna Nadles, ki med drugim deluje kot umetniška vodja piranskega Tartini Festivala in solo flavtistka pri No Borders Orchestra, s katerim je leta 2015 posnela zgoščenko za založbo Deutsche Grammophon. Koncert bo zaokrožila znamenita zbirka violinskih koncertov *Štirje letni časi* Antonia Vivaldija, v katerih je, sledeč literarni predlogi, skladatelj zvočno upodobil posamezne letne čase. Kot solist bo nastopil kitajski violinist Dan Zhu, ki po besedah kritikov »pritegne z ognjevito bravuroznostjo, dinamično tehniko in neustrašnim odnosom«. Zhu je v vlogi solista nastopil s številnimi zvenečimi imeni, kot sta Zubin Mehta in Krzysztof Penderecki, kot komorni glasbenik pa tudi z Joshuem Bellom, Lang Langom in Mišo Majskim. Izvedbo bo vodil ustanovitelj ansambla, dolgoletni dirigent Orkestra Slovenske filharmonije in profesor dirigiranja na dunajski Univerzi za glasbo in upodabljajoče umetnosti, Uroš Lajovic.

*The chamber orchestra Slovenicum, founded in 1988, originally performed Viennese classical works and strived to fulfil the stylistic demands of the period in which the works were written. The orchestra has come together again in order to mark the 330<sup>th</sup> anniversary of the birth of the virtuoso Baroque violinist, Giuseppe Tartini of Piran. His introductory Sinfonia in D Major will be followed by his Flute Concerto in D Major. The soloist will be Slovenian flautist Jasna Nadles, who is also the artistic director of Piran's Tartini Festival and solo flautist in the No Borders Orchestra, with which she recorded an album for Deutsche Grammophon in 2015. The concert will be brought to a close with the famous group of violin concertos, The Four Seasons by Antonio Vivaldi, in which, following a text, he musically depicted the different seasons of the year. The soloist will be the Chinese violinist Dan Zhu, who in the words of one critic »draws in the listener with his fiery brilliance, dynamic technique and fearless attitude.« Zhu has performed as a soloist with many renowned figures such as Zubin Mehta and Krzysztof Penderecki, and as a chamber musician with the likes of Joshua Bell, Lang Soon and Mischa Maisky. The performance will be conducted by the ensemble's founder, the long-serving conductor of the Slovenian Philharmonic Orchestra and professor of conducting at Vienna's University of Music and Performing Arts, Uroš Lajovic.*

**Vstopnice / Tickets: 19 €**

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**11. 8. ob 20.00 / at 8.00 pm**  
**Križevniška cerkev / Križevniška Church**

# DISSONANCE & FRIENDS

**Janez Podlesek**, violina / violin

**Benjamin Ziervogel**, violina / violin

**Oliver Dizdarević**, violina & viola / violin & viola

**Matjaž Porovne**, violina / violin

**Domen Lorenz**, violina / violin

**Maja Rome**, viola

**Alja Mandić Faganel**, violončelo / cello

**Klemen Hvala**, violončelo / cello

Program / Programme:

**F. Mendelssohn-Bartholdy**: Godalni oktet v Es-duru, op. 20 / *String Octet in E-flat major, Op. 20*

**N. Šenk**: to see a world in a grain of sand...\*

**G. Enescu**: Godalni oktet, op. 7 / *String Octet, Op. 7*

\*slovenska prazivedba / slovene first performance

Godalni oktet je bil v 19. stoletju ob veliko bolj razširjenem in uveljavljenem godalnem kvartetu porajajoč se žanr komorne glasbe, po katerem so kasneje skladatelji pogosteje posegali. Eden prvih je mladostniški *Godalni oktet v Es-duru, op. 20*, nemškega skladatelja, dirigenta (vrsto let je vodil Orkester Gewandhaus iz Leipziga) in ustanovitelja današnjega konservatorija v Leipzigu, Felixa Mendelssohna-Bartholdyja. Tudi skladatelj in violinist George Enescu, utemeljitelj romunske nacionalne glasbe, je za enako zasedbo leta 1900 zasnoval *Godalni oktet, op. 7*, ki z *Oktetom v F-duru, op. 17*, Danca Nielsa Gada velja za eno najboljših del te komorne zvrsti po prvem Oktetu na sporedu tokratnega koncerta. Delo 19-letnega Enescuja, ki v osnovi še vedno korenini v romantični tradiciji, a je v njem že moč slišati skladateljev osebni glasbeni jezik, bo v Sloveniji zazvenelo prvič, prav tako pa tudi maja letos na festivalu sodobne glasbe v Wittnu premierno izvedeno delo sodobne slovenske skladateljice Nine Šenk, ki je svojo novo skladbo za godalni kvartet nasloвила z besedami angleškega pesnika Willema Blaka o smislu in bistvu življenja, skritih v vsakdanjih stvareh.

*In the 19th century the string octet was an emerging genre of chamber music, alongside the much more widespread and established string quartet, and was a form that composers later began to write more frequently. One of the first such works was the youthful String Octet in E-Flat Major Op. 20 by the German composer, conductor (he conducted the Leipzig Gewandhaus Orchestra for a number of years) and founder of the present-day conservatory in Leipzig, Felix Mendelssohn-Bartholdy, today more widely known as Felix Mendelssohn. The composer and violinist George Enescu, the founder of Romanian national music, wrote the String Octet Op. 7 in 1900. Together with the Octet in F-Major Op. 17 by the Dane Niels Gade, it is considered one of the best works for this chamber genre after the octet that is first on the concert programme. The work of the 19-year-old Enescu, which is essentially still rooted in the Romantic tradition, although it is possible to hear the composer's personal musical language, will be performed for the first time in Slovenia. Another premiere will take place in May 2022 at the Festival of Contemporary Chamber Music in Witten. The work that will be performed then is a composition by the contemporary Slovenian composer Nina Šenk, who named her new work for string quartets with words from the English poet William Blake, commenting on the meaning of life hidden in everyday things.*

**Vstopnice / Tickets: 19 €**

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**16. 8. ob 18.00 / at 6.00 pm**

**Viteška dvorana, Križanke / Knights' Hall Križanke**



# ANSAMBEL ZA SODOBNO GLASBO MD7 CONTEMPORARY MUSIC ENSEMBLE MD7

Umetniški vodja / *artistic director*: **PAVEL MIHELČIČ**

**Matej Zupan**, flavte / *flutes*

**Jože Kotar**, klarineti / *clarinets*

**Miha Šuler**, pozavna / *trombone*

**Franci Krevh**, tolkala / *percussion*

**Luca Ferrini**, klavir / *piano*

**Janez Podlesek**, violina / *violin*

**Maja Rome**, viola

**Igor Mitrović**, violončelo / *cello*

Dirigent / *Conductor*: **STEVEN LOY**

Program / *Programme*:

**S. Lerescu**: Jadrati / *Sailing*

**M. Shinohara**: Septet

**N. Firšt**: noviteta / *new work*

**G. Coral**: Nokturno Luna zapusti prizorišče  
*Notturmo La luna esce di scena*

**M. Šijanec**: Trije plesi AAA / *Three Dances AAA*

**P. Mihelčič**: Gospodična ali Kaplja kot solza

**C. Rojac**: Romantični pejsaž / *Paesagio romantico*

Dvajset let mineva, odkar je Ansambel za sodobno glasbo MD7 prvič stopil na koncertni oder in začel izpolnjevati svoje poslanstvo. Ideja novoustanovljene zasedbe je (bila) izvajati novo (sodobno) glasbo slovenskih in tujih skladateljev, pri čemer novo za Ansambel MD7 pomeni še nikoli slišano. Leta 2013 je prejel Lipovškovo nagrado za izjemno predanost slovenski, zlasti sodobni glasbi, ki jo podeljuje Društvo slovenskih skladateljev. Novonastala dela, katerih število je v tem času preseгло sto, so izvajali predvsem na koncertih sodobne glasbe, številnim prazvedbam pa je bilo moč prisluhniti tudi na odrih Ljubljana Festivala. Ob jubilejnem koncertu zasedbe, ki je delovala pod umetniškim vodenjem Pavla Mihelčiča, od leta 2017 pa pod Nenadom Firštom, so na program uvrstili izbor iz repertoarja številnih kakovostnih skladb, prav tako pa z izvedbo novitete Nenada Firšta tudi na tem koncertu nadaljujejo svoje poslanstvo. Septet priznanih glasbenikov jih bo izvedel pod taktirko dirigenta Stevena Loya, znanega po pronicljivih interpretacijah del sodobne glasbe, ki z zasedbo sodeluje že od leta 2005.

*Twenty years have passed since the contemporary music ensemble MD7 first stepped on a concert stage and began fulfilling its mission. The idea behind the newly founded ensemble was to perform new (contemporary) music by Slovenian and foreign composers, where »new« in the case of Ansambel MD7 means never heard before. In 2013 the ensemble received the Lipovšek Prize for exceptional devotion to Slovene and especially contemporary music, which is awarded by the Society of Slovene Composers. Over 100 newly composed works have been performed primarily in concerts of contemporary music, and it was also possible to hear many premieres on the Ljubljana Festival stages. This jubilee concert for the ensemble, whose artistic director has been first Pavel Mihelčič then from 2017 onwards Nenad Firšt, will feature a programme drawing from a repertoire of numerous high quality compositions, and its performance of a new composition by Nenad Firšt will also mean it remains faithful to its mission. This septet of acclaimed musicians will perform under the baton of conductor Steven Loy, known for his insightful interpretations of contemporary music. He has been cooperating with the ensemble since 2005.*

**Vstopnice / Tickets: 19 €**

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**16. 8. ob 20.30 / at 8.30 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

Dirigent / Conductor:

**OSVALDO FERREIRA**

**MEDNARODNI  
ORKESTER  
LJUBLJANA  
LJUBLJANA  
INTERNATIONAL  
ORCHESTRA**

Program / Programme:

**G. Mahler:** Simfonija št. 5 / *Symphony No. 5*

Letos mineva deset let od ustanovitve Mednarodnega orkestra Ljubljana, kulturnega ambasadorja Mesta Ljubljane, ki deluje pod umetniškimi vodstvom Žive Ploj Peršuh. Združuje odlične mlade glasbenike iz več kot petintridesetih držav, ki z igranjem v simfoničnem orkestru pridobijo neprecenljive izkušnje in v sodelovanju s priznanimi profesorji, dirigenti in solisti skupaj težijo k najvišjim izvajalskim ciljem. Orkester je tudi del evropskega projekta *Sounds of Change (Zvoki sprememb)*, ki si z združevanjem v umetniškem ustvarjanju prizadeva za uresničevanje slogana Evropske unije *Združeni v različnosti*. Mladi glasbeniki bodo izvedli *Simfonijo št. 5* Gustava Mahlerja, ki je nastajala v srečnejšem obdobju skladateljevega življenja, ko je bil kot dirigent in umetniški vodja že med kritiki cenjen direktor Dunajske dvorne opere, istega leta pa se je daleč od oči javnosti tudi poročil z dunajsko femme fatale Almo Schindler in ji za poročno darilo posvetil lirično pretanjeni *Adagietto* omenjene simfonije. Zazvenela bo v interpretaciji dirigenta Osvalda Ferreira, ustanovitelja in glavnega dirigenta Portugalskega filharmoničnega orkestra, ki je po končanem študiju diriganja v Chicagu izobraževanje nadaljeval na Sanktpeterburškem konservatoriju, v Salzburgu in Berlinu pa se je mojstril tudi pod mentorstvom Claudia Abbada.

*It is ten years this year since the foundation of the Ljubljana International Orchestra, the cultural ambassador of the City of Ljubljana, whose artistic director is Živa Ploj Peršuh. The symphony orchestra unites outstanding young musicians from more than 35 different countries, who acquire invaluable*

*experience by playing together and cooperating with renowned professors, conductors and soloists to put on top performances. The orchestra is also a part of the European Sounds of Change project, which strives to realise the EU motto »United in diversity« by uniting people in artistic creativity. The young musicians will perform Mahler's Symphony No. 5, which was written in a happy period of the composer's life, when he was already valued as conductor, artistic director and director of Vienna Court Opera by critics. In the same year, far from the public eye, he married the Viennese femme fatale Alma Schindler, and as a wedding gift he dedicated the lyrically subtle Adagietto of the symphony to her. The performance will be conducted by Osvaldo Ferreira, the founder and chief conductor of the Portuguese Philharmonic Orchestra, who studied conducting in Chicago and then at the Conservatory of St. Petersburg, and who was assistant to Claudio Abbado in Salzburg and Berlin.*

**Vstopnice / Tickets: 19, 14 €**

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Sounds of Change je projekt evropskega sodelovanja. *Sounds of Change is an European cooperation project.*



**17. 8. ob 17.00 & 21.00** / at 5.00 & 9.00 pm

**Poletno gledališče, Križanke**

*Summer Theatre, Križanke*

# GOSPODAR PRSTANOV IN HOBIT LORD OF THE RINGS & THE HOBBIT

## Star Entertainment

Povezovalac in zvezdniški gost  
Host and celebrity guest: **WILLIAM KIRCHER**

Howard Shore, večkrat nagrajeni skladatelj filmske glasbe – med drugim za film *Ko jagenjčki obmolcknejo* –, je avtor glasbe najbolj znane upodobitve sveta hobitov in vilincev na filmskem platnu. Njegovi glasbi za filmski trilogiji *Gospodar prstanov in Hobit* bomo tokrat lahko prisluhnili v koncertni izvedbi. Skladatelj se je pri pisanju opiral na kompozicijsko tehniko Richarda Wagnerja; t. i. vodilni motivi (*leitmotivi*) – glasbeni motivi, ki označujejo specifičen predmet ali osebo – se z razvojem zgodbe prepletajo in poglobljajo tako s pripovedjo kot psihološkim razvojem njenih junakov, glasba pa tako postane eden pomembnejših elementov za stopnjevanje dramaturške zasnove pripovedi. Glasba k filmski upodobitvi fantastičnih romanov pisatelja J. R. R. Tolkiena bo z odra Križank zvenela v izvedbi skoraj sto nastopajočih: simfoničnega orkestra, zbora in solistov, na odru pa se jim bo pridružil tudi član igralske zasedbe. Po besedah kritikov je predstava dramaturško vznemirljiva, po zvočni podobi primerljiva z Wagnerjevimi operami in Orffovo *Carmino burano*, in kot taka posebna mistična izkušnja za vse, ne le ljubitelje *Gospodarja prstanov*.

*Howard Shore, the multi-award-winning composer of film music – including The Silence of the Lambs – is the composer of the music accompanying the most famous depiction of the world of hobbits and elves on the cinema screen. This time we will be able to hear a concert performance of his music from the film trilogy The Lord of the Rings and The Hobbit. The composer used Richard Wagner's compositional technique: leitmotifs – musical phrases associated with a particular object or person – which intertwine and develop as the story proceeds, both in connection with the narrative as well as the psychological development of its heroes, thereby making the music one of the most important elements for intensifying the story's dramatic basis. The music accompanying the film adaptation of the fantasy novels by J. R. R. Tolkien will be performed on the Križanke stage by almost 100 musicians comprising a symphony orchestra, choir and soloists, and they will also be joined on stage by a member of the cast. In the words of the critics, the performance is dramatically exciting, its sound image is comparable with Wagner's operas and Orff's Carmina Burana, and it is a special, mystical experience for all, not just those passionate about Lord of the Rings.*

**Vstopnice / Tickets: 69, 59 €**

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Koprodukcija / Co-production:





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

Solistka / *Soloist:*

**HÉLÈNE GRIMAUD**

klavir / *piano*

Dirigent / *Conductor:*

**MANFRED HONECK**

**SIMFONIČNI  
ORKESTER IZ  
PITTSBURGHA  
PITTSBURGH  
SYMPHONY  
ORCHESTRA**

Program / *Programme:*

**E. Schulhoff:** Pet skladb za godalni kvartet

(prir. M. Honeck, orkestracija T. Ille)

*Five pieces for String Quartet*

(arr. M. Honeck, orchestration by T. Ille)

**M. Ravel:** Koncert za klavir in orkester v G-duru

*Piano Concerto in G major*

**G. Mahler:** Simfonija št. 1 v D-duru, »Titan«

*Symphony No. 1 in D major, »Titan«*

Enigmatično pianistko francoskega rodu Hélène Grimaud kritiki občudujejo zaradi občutenih interpretacij, ki na poslušalce vedno znova naredijo močan vtis. Pri 17 letih jo je Daniel Barenboim povabil k sodelovanju s Pariškim orkestrom, to pa ji je odprlo vrata na odre z najznamenitejšimi orkestri; med drugimi je sodelovala z Berlinskimi filharmoniki (Claudio Abbado) in Newyorško filharmonijo (Kurt Masur). Grimaud poleg umetniške kariere izpolnjuje svoje poslanstvo tudi kot ustanoviteljica organizacije Wolf Conservation Center, ki skuša preprečiti izumrtje ogroženih vrst. S severnoameriškim Simfoničnim orkestrom iz Pittsburga – ta velja za enega najboljših ameriških orkestrov – bo pod taktirko njihovega dolgoletnega umetniškega vodja Manfreda Honecka, ki se je po letih orkestrske igre na mestu violista Dunajskih filharmonikov kot dirigent oblikoval pri Claudiu Abbado, izvedla jazzovsko obarvani in z občuteno melodijo srednjega stavka v večnost zapisani *Koncert za klavir in orkester v G-duru* Mauricea Ravela. Ob bok klavirskemu koncertu je umetniški vodja orkestra postavil *Simfonijo št. 1 v D-duru* Ravelovega starejšega sodobnika Gustava Mahlerja in *Pet skladb za godalni kvartet* češkega skladatelja Erwina Schulhoffa.

*The enigmatic French pianist, Hélène Grimaud, is admired by critics for her deeply felt interpretations, which always leave a strong impression on listeners. When she was 17, Daniel Barenboim invited her to collaborate with the Orchestre de Paris, and this opened the doors for her to perform with the most outstanding orchestras, including the Berlin Philharmonic (under Claudio Abbado) and the New York Philharmonic (Kurt Masur). In addition to her musical career, Grimaud is also the founder of the Wolf Conservation Center, which strives to prevent several endangered species of this animal from extinction. Together with the Pittsburgh Symphony Orchestra – considered to be one of the best orchestras in America – conducted by their long-serving music director Manfred Honeck who, following years of playing the viola in the Vienna Philharmonic trained as a conductor with Claudio Abbado, Grimaud will perform a jazz-flavoured and sensitive rendition of the melody of the central movement of the eternal Concerto for Piano and Orchestra in G Major by Maurice Ravel. Alongside the piano concerto, the orchestra's artistic director has also chosen Symphony No. 1 in D Major by Ravel's older contemporary Gustav Mahler, and Five Pieces for String Quartet by the Czech composer Erwin Schulhoff.*

**Vstopnice / Tickets: 59, 49, 39, 19 €**

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**19. 8. ob 17.00 & 21.00** / *at 5.00 & 9.00 pm*

**Poletno gledališče, Križanke**

*Summer Theatre, Križanke*



# ČAROBNA GLASBA IZ HARRYJA POTTERJA THE MAGICAL MUSIC OF HARRY POTTER

Star Entertainment

Povezovalc in zvezdniški gost  
Host and celebrity guest: **CHRIS RANKIN**

Magični svet enega najbolj znanih čarovnikov na svetu je v filmski različici zgodbe o Harryju Potterju oživila tudi izvirna glasba Johna Williama (prvi trije filmi), Patricka Dola (četrti film), Nicolasa Hooperja (peti in šesti film) ter Alexandra Desplata (sedmi in osmi film). Tokrat bomo njihovim delom prisluhnili v koncertni preobleki. Poslušalce bo orkester v edinstvenem ambientu Križank začaral z izbranimi glasbenimi odlomki, kot so *Hedwigina tema*, *Bradavičarkina himna* ali *Dumbledorejevo slovo*. Večer bodo popestrili vizualni in čarobni svetlobni učinki, kot gost pa se bo glasbenikom na odru pridružil tudi član igralske zasedbe in s poslušalci delil svoje izkušnje s snemanja: o prijateljstvih, ki so se spletala, ljubeznih in dogodivščinah, ki so jih doživeli ob poustvarjanju nevarnega sveta čarovnikov. Dogodek bo navdušil vse ljubitelje prvostne filmske glasbe, pa tudi vse potterjance, ki bodo lahko ob glasbi podoživeli dogodivščine iz čarovniškega sveta.

*The magical world of one of the world's most famous wizards has been further enlivened in the film version of the story of Harry Potter by the original music composed by John Williams (first three films), Patrick Dole (fourth film), Nicolas Hooper (fifth and sixth film) and Alexandre Desplat (seventh and eighth film). Now we will be able to hear their works in concert form. The orchestra will enchant the audience in the unique ambiance of Križanke with select pieces of music such as Hedwig's Theme, Hogwart's Hymn, and Dumbledore's Farewell. The evening will be made even more special by visual and magical light effects, and the musicians will be joined on stage by a member of the cast, who will share with the audience his experiences from filming: about the friendships that developed, the love and adventures they experienced while recreating the dangerous world of wizardry. The event will delight all who appreciate superlative film music, as well as all Harry Potter lovers, who will relive adventures from the world of wizards while listening to the music.*

**Vstopnice / Tickets: 69, 59 €**

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Koprodukcija / Co-production:





**22. 8. ob 20.00 / at 8.00 pm**

**Gallusova dvorana, Cankarjev dom**

*Gallus Hall, Cankarjev dom*

## **JUAN DIEGO FLÓREZ**

tenor

Dirigentka / *Conductor:*

**OKSANA LYNIV**

**Simfonični orkester**

**RTV Slovenija**

*RTV Slovenia Symphony  
Orchestra*

Program / *Programme:*

**G. Rossini:** Uvertura iz opere Semiramide  
*Overture to Semiramide*

**G. Rossini:** »Deh, tu m'assisti amore«, arija Florvilleja  
iz opere Gospod Bruschino / *Florville's aria from Il  
signor Bruschino*

**G. Rossini:** »Principe più non sei... Sì, ritrovarla io  
giuro«, arija Don Ramira iz opere Pepelka  
*Don Ramire's aria from La cenerentola*

**G. Donizetti:** Uvertura k operi Anna Bolena  
*Overture to Anna Bolena*

**G. Donizetti:** »Quanto è bella, quanto è cara!«, arija  
Nemorina iz opere Ljubezenski napoj  
*Nemorino's aria from L'elisir d'amore*

**G. Donizetti:** »Una furtiva lagrima«, arija Nemorina  
iz opere Ljubezenski napoj  
*Nemorino's aria from L'elisir d'amore*

**G. Verdi:** Preludij k prvemu dejanju v operi  
La traviata / *Prelude to Act I from La traviata*

**G. Verdi:** »Lunge da lei... De' miei bollenti spiriti... O mio rimorso«, arija Alfreda Larmona iz opere La traviata / *Alfredo Larmona's aria from La traviata*

**G. Verdi:** »Questa o quella«, arija Vojvode Mantovskega iz opere Rigoletto *Duke of Mantua's aria from Rigoletto*

**G. Verdi:** »Je veux encore entendre ta voix«, arija Gastona iz opere Jerusalem / *Gaston's aria from Jérusalem*

**G. Bizet:** Preludij k prvemu dejanju v operi Carmen *Prelude to Act I of Carmen*

**É. Lalo:** »Vainement, ma bien aimée«, arija Mylioja iz opere Kralj mesta Is / *Mylio's aria from Le Roi d'Ys*

**J. Massenet:** »Pourquoi me réveiller«, Wertherjeva arija iz opere Werther / *Werther's aria from Werther*

**C. Gounod:** »Ah, lève-toi, soleil!«, Romeova arija iz opere Romeo in Julija / *Romeo's aria from Roméo et Juliette*

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

**G. Puccini:** »Che gelida manina«, Rodolfova arija iz opere La bohème / *Rodolfo's aria from La bohème*

S Simfoničnim orkestrom RTV Slovenija bo na koncertu opernih arij nastopil 49-letni perujski tenorist Juan Diego Flórez. Po očetovem vzoru je sprva nastopal kot pevec popularne in perujske glasbe, kot štipendist pa je študijsko pot opernega pevca začel v Filadelfiji in nadaljeval v Italiji. Flórez je pri 23 letih prvič profesionalno nastopil na Rossinijevem opernem festivalu v Pesaru, kar mu je prineslo še en debi v tem letu na otvoritvi milanske Scale za sezono 1996/97. Scala mu je odprla pot na najpomembnejše svetovne operne odre, od Pariške do Metropolitanske opere. Posnel je vrsto zgoščenk, kot tudi celotne opere na CD-jih in DVD-jih; prav tako je tekom svoje kariere prejel številna priznanja in nagrade. Izvedbo bo vodila ukrajinska dirigentka Oksana Lyniv, ki je postala prva dirigentka na odru Wagnerjevega gledališča v Bayreuthu. Njene interpretacije opisujejo kot natančne, temperamentne, z navdušujočo globino razumevanja glasbe. Trenutno deluje kot glasbena vodja Teatra Comunale v Bologni in tamkajšnjega simfoničnega orkestra, redno pa dirigira tudi orkestrom, kot so Münchenski filharmoniki, Dunajski simfoniki, Berlinski filharmoniki idr.

*The Peruvian tenor Juan Diego Flórez will perform a concert of opera arias together with the RTV Slovenija Symphony Orchestra. Following his father's example, he first performed as a singer of popular and Peruvian music, then as a scholarship-holder he began his studies as an opera singer in Philadelphia before moving on to Italy. At the age of 23, Flórez made his first professional performance at the Rossini Opera Festival in Pesaro, which led to another debut that year in the opening of La Scala's 1996/97 season. La Scala opened the door for him to the world's greatest opera stages from Paris to the Metropolitan Opera. He has recorded a numerous solo albums, as well as complete operas on CD and DVD, and has received through his career numerous accolades and awards. The performance will be directed by Ukrainian conductor Oksana Lyniv, who became the first female conductor on the stage of Wagner's Festival Theatre in Bayreuth. Her interpretations are described as being precise, temperamental, and displaying an inspiring depth of musical understanding. Lyniv is currently music director of Teatro Comunale Bologna and its orchestra. She is regularly conducting orchestras such as the Munich Philharmonic, Wiener Symphoniker, the Berlin Philharmonic among others.*

**Vstopnice / Tickets: 99, 79, 59, 49 €**

Sponzor / Sponsor:

**PETROL**

Energija za življenje



**23. & 24. 8. ob 20.30 / at 8.30 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

## **POVODNI MOŽ** **THE WATER MAN**

pop-rock muzikal  
*pop-rock musical*

Režiserka / Director: **SARA LUCU**

Avtorica glasbe / Composer: **Neisha**

Besedilo / Text: **Ambrož Kvartič**

Koreografa / Choreographers: **Željko Božič & Maša Kagao Knez**

Dramaturg in asistent režije / Dramaturg and assistant director: **Mišo Mičić**

Producentka / Producer: **Vesna Starina**

Kostumografinja in oblikovateljica maske

Costume designer and mask: **Dominika Monte**

Scenograf / Set designer: **Darjan Mihajlovič**

Oblikovalec luči / Lighting designer:

**David Andrej Francky**

Oblikovalki videa / Video designers: **BEAM TEAM**  
**(Stella Ivšek, Anja Romih)**

Oblikovalec zvoka / Sound designer: **Marko Turel**

Koordinatorica stikov z javnostjo in digitalne prisotnosti / Coordinator of public relations and digital presence: **Katjuša Štingl**

Povodni mož / The Water Man: **Jure Kopušar**

Urška: **Sara Briški Cirman – Raiven**

Profesionalec / The Professional: **Jose**

Profesionalka / The Professional: **Maša Tiselj**

Natakar / Waiter: **Luka Markus**

Prijateljica / Friend: **Tanja Pečenko**

Maskerka / Make-up artist: **Anja Strajnar**

Zbor / Choir:

**Anka Eržen, Jan Marolt, Kaja Gabrovšek, Kaja Jordan, Katja Štern, Lara Božič, Miha Furlan, Neža Kirn, Nina Slavec, Sara Gorše, Sara Košak, Špela Škofič, Tanita Rose, Tanja Srednik, Vesna Potokar, Žiga Bunič**

Glasbeniki / Musicians: **Vid Žgajner, Miha Koren, Luka Ivanovič, Marko Churnchetz**

»Kdo komu je sledil? Kdo koga v 'lajf' spustil?« Napeta zgodba sodobnega pop-rock muzikala *Povodni mož*, za katerega je glasbo ustvarila ena najbolj produktivnih glasbenic na Slovenskem, Neisha, spremlja Urško (Sara Briški Cirman – Raiven), mlado in priljubljeno dekle, radovedno »vplivnico v nastajanju«, ki pa ni zadovoljna s svojim trenutnim življenjem. Na družbenih omrežjih sicer dosega celotno Ljubljano, a želi si doseči več. V želji po napredku se udeleži zasebnega dogodka, ki ga prireja karizmatičen in uspešen sodoben poslovni guru – Povodni mož (Jure Kopušar). Urški prodaja visokoleteče sanje, a dekle kmalu ugotovi, da v njegovem svetu ni vse tako, kot se zdi na prvi pogled. In kaj zdaj? Celostno zastavljen projekt, navdihnjen s tradicijo, a trdno zasidran v 21. stoletju in aktualen kot še nikoli, je nastal v jedru ustvarjalne ekipe producentke Vesne Starina, avtorja besedila Ambroža Kvartiča, režiserke Sare Lucu ter dramaturga Miša Mičića. Podprt je z novodobnimi scenskimi vizualijami ter na duhovit način ozavešča in nagovarja slehernega posameznika k razmisleku o uporabi in vplivu družbenih omrežij. Poleg tega se od drugih razlikuje po okoljevarstvenem nazoru, saj bodo vsi kostumi Dominike Monte narejeni iz predelanega materiala. Pričakujte nepričakovano!

»Who's followed who? Who's let who into their life?« The tension-filled plot of the modern pop-rock musical *The Water Man*, with music from one of Slovenia's most prolific musicians, Neisha, follows Urška (Sara Briški Cirman, aka Raiven), a popular young woman and »budding influencer« who is dissatisfied with her current life. Although she reaches the whole of Ljubljana via her social media presence, she wants more. Eager to take the next step, she attends a private event hosted by a charismatic and successful business guru known as the *Water Man* (Jure Kopušar). He sells Urška an ambitious dream, but she soon realises that in his world not everything is as it seems. What will happen now? Conceived as an integrated whole, this project is inspired by tradition but firmly rooted in the twenty-first century and more topical than ever. At its core are the creative team of producer Vesna Starina, writer Ambrož Kvartič, director Sara Lucu and dramaturge Mišo Mičić. Supported by state-of-the-art visuals, the musical uses wit and humour to encourage each and every one of us to reflect on the use and impact of social media. It also differs from other stage productions in its approach to the environment, since all of Dominika Monte's costumes will be made from recycled material. Expect the unexpected!

**Vstopnice / Tickets: 34, 44 €**

Koprodukcija / Co-production:



Sponzor / Sponsor (23. 8.):





**25. 8. ob 20.30 / at 8.30 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

Dirigentka / *Conductor:*  
**ŽIVA PLOJ PERŠUH**

**SLOVENSKI  
 MLADINSKI  
 ORKESTER  
 SLOVENE YOUTH  
 ORCHESTRA**

**Lojze Krajncan**, skladatelj, aranžer / *composer, arranger*

**Romana Krajncan**, vokal / *vocal*

**Kristijan Krajncan**, violončelo / *cello*

**Žigan Krajncan**, vokal / *vocal*

Program / *Programme:*

**G. Holst:** Izbor iz suite Planeti, op. 32 (Saturn, Jupiter)  
*Selections from the Planets Suite, Op. 32 (Saturn, Jupiter)*

**A. Márquez Navarro:** Danzon št. 2 / *No. 2*

Mladinski orkestri – kot je v mednarodnem okolju na primer Mladinski orkester Gustava Mahlerja – so namenjeni dinamičnemu ustvarjanju v glasbi, navduševanju za glasbeno umetnost in umetnost sploh, tkanju prijateljskih vezi in napredovanju mladih glasbenikov. Tudi na Slovenskem od leta 2019 deluje Slovenski mladinski orkester, v katerega so vključeni mladi med 12. in 22. letom. Pod umetniškim vodstvom ustanoviteljice dirigentke Žive Ploj Peršuh je SMO nastopil na Mednarodnem orkestrskem maratonu nacionalnih mladinskih orkestrrov z vsega sveta, bil pa je tudi eden izmed 14 orkestrrov, ki so na odmevni podnebni konferenci v Glasgowu (COP26) v sklopu mednarodne iniciative Vivaldi: (Uncertain) Four Seasons izvedli algoritemsko spremenjene *Štiri letne čase A. Vivaldija*. Vsakoletne raznovrstne programe pripravljajo na večdnevni poletni rezidenci (POK – poletni orkestrski kamp) pod vodstvom vodilnih profesionalnih orkestrskih glasbenikov, ki jih po koncu srečanja tudi javno izvedejo. Tokratni program bo predstavil umetniško delo članov družine Krajncan, na koncertu pa bo slišati tudi dela angleškega skladatelja Gustava Holsta in mehiškega skladatelja Arturja Márqueza.

*Youth orchestras – like the international Gustav Mahler Jugendorchester – are all about dynamic creativity, enthusiasm for music and the arts in general, forming friendships and helping young musicians progress in their craft. The Slovenian National Youth Orchestra has been performing since 2019 and its members are aged between 12 and 22. Under the artistic direction of the founder and conductor Živa Ploj Peršuh, the Youth Orchestra performed in the International marathon of national youth orchestras from around the world, and it was also one of 14 orchestras, to perform The (Uncertain) Four Seasons – an algorithmic re-composition of Vivaldi's The Four Seasons' – at the high-profile climate conference in Glasgow (COP26). The various annual programmes are put together at a multi-day summer orchestra camp led by top orchestra musicians, and they also perform these programmes after the end of the camp. The current programme will present artistic work of members of the family Krajncan. Works of English composer Gustav Holst and Mexican composer Arturo Márquez will also be performed at the concert.*

## Vstopnice / Tickets: 19, 14 €

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Projekt LIFE IP CARE4CLIMATE (LIFE17 IPC/ SI/ 000007) je integralni projekt, sofinanciran s sredstvi evropskega programa LIFE, sredstvi evropskega programa LIFE, sredstvi sklada za podnebne spremembe in sredstvi partnerjev projekta. / Project LIFE IP CARE4CLIMATE (LIFE17 IPC/ SI/ 000007) is an integral project, co-financed by the EU's programme LIFE, fund for climate change and partners of the project.



CARE  
4 CLIMATE



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA OKOLJE IN PROSTOR





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

## **ANNA NETREBKO**

sopran / *soprano*

## **YUSIF EYVAZOV**

tenor

### **Monika Bohinec**

mezzosopran / *mezzo-soprano*

### **Simfonični orkester**

**RTV Slovenija**

***RTV Slovenia Symphony***  
***Orchestra***

Dirigent / *Conductor:*

**MICHELANGELO MAZZA**

Program / *Programme:*

**G. Donizetti:** »Piangete voi?... A dolce guidami«, arija Anne Bolene iz opere Anna Bolena  
*Anna Bolena's aria from Anna Bolena*

**G. Donizetti:** »Tombe degli avi miei... Fra poco a me ricovero...Tu che a Dio spiegasti l'ali«, arija Sira Edgarda di Ravenswooda iz opere Lucia di Lammermoor / *Sir Edgardo di Ravenswood's aria from Lucia di Lammermoor*

**G. Verdi:** Preludij iz opere Ples v maskah  
*Preludio from Un ballo in maschera*

**P. I. Čajkovski:** Uvertura k operi Pikova dama  
*Overture to The Queen of Spades*



**P. I. Čajkovski:** »Zachem zhe ety slyozy, zachem oni? ... Prosti, prelestnoe sozdanye« Lizin, Hermanov in grofičin trio iz opere Pikova dama *Lisa's, Herman's and Countess' trio from The Queen of Spades*

**R. Wagner:** »Mild und leise«, arija Izolde iz opere Tristan in Izolda / *Isolda's aria from Tristan und Isolde*

**J. Halévy:** »Rachel, quand du Seigneur«, arija Eléazarja iz opere Judinja / *Eléazar's aria from La Juive*

**G. Bizet:** Farandole, 4. stavek iz Arležanke, suite št. 2 *Movement IV from L'Arlésienne, Suite No. 2*

**G. Puccini:** »Donna non vidi mai«, arija viteza Grieuškega iz opere Manon Lescaut *Des Grioux' aria from Manon Lescaut*

**G. Puccini:** »In quelle trine morbide«, arija Manon Lescaut iz opere Manon Lescaut *Manon Lescaut's aria from Manon Lescaut*

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

**G. Puccini:** »Tu, tu, amore? Tu?!«, duet Manon Lescaut in viteza Grieuškega iz opere Manon Lescaut / *Manon Lescaut's and Des Grioux' duet from Manon Lescaut*

Konec avgusta prinaša opernim navdušencem prav poseben večer: na koncertnem odru bosta skupaj nastopila znamenita operna diva Anna Netrebko in njen soprog, tenorist azerbajdžanskega rodu Yusif Eyvazov. Netrebko, ki je v vlogi Suzane (Figarova svatba) debitirala v Marijinem gledališču, danes z bleščečim, bogato zvenečim glasom in karizmatično odsko prezenco kot ena najboljših sopranistk našega časa v glavnih vlogah osvaja svetovne operne odre, z založbo Deutsche Grammophon pa ima sklenjeno ekskluzivno pogodbo. Eyvazov je študij petja končal v Italiji in kot pevec z izjemnim smislom za odsko igro, čigar glas kritiki opisujejo kot kristalno čistega in jasnega z briljantnimi visokimi toni, redno nastopa na najpomembnejših opernih odrih sveta: v londonski Kraljevi operni hiši, münchenski Državni operi in newyorški Metropolitanski operi. Na odru se jima bo pridružila slovenska mezzosopranistka Monika Bohinec, članica opernega ansambla Dunajske državne opere že od sezone 2011/2012. Nastopili bodo s Simfoničnim orkestrom RTV Slovenija, izvedbo pa bo vodil italijanski dirigent Michelangelo Mazza, ki z opernim duetom redno sodeluje že od leta 2017. Mazza je dolga leta deloval tudi kot dirigent v opernem gledališču v Parmi, kjer se je uril ob Riccardu Muttiju, Lorinu Maazelu in Juriju Temirkanovu ter s tamkajšnjim orkestrom posnel vse Verdijeve opere.

*In the end of August opera lovers will be treated to a very special evening: the famous opera diva Anna Netrebko will appear on stage together with her husband, the tenor of Azeri origin Yusif Eyvazov. Netrebko, whose debut role was Susanne in The Marriage of Figaro at the Mariinsky Theatre, is now considered one of the world's best sopranos and captivates world opera audiences in leading roles*

*with her dazzling, rich voice and charismatic stage presence. She now has an exclusive recording contract with Deutsche Grammophon. Eyvazov completed singing studies in Italy and is a singer with an exceptional sense for acting. His voice is described by critics as crystal clear with brilliant high tones, and he regularly performs on the world's leading opera stages: London's Royal Opera House, the Munich State Opera and the New York Metropolitan Opera. Netrebko and Eyvazov will be joined on stage by the Slovenian mezzo-soprano Monika Bohinec, a member of the opera ensemble of the Vienna State Opera since the 2011/2012 season. They will perform together with the RTV Slovenia Symphony Orchestra, under the baton of Italian conductor Michelangelo Mazza, who has been regularly collaborating with the opera duo since 2017. Mazza also worked for many years as conductor in the opera theatre in Parma, where he trained alongside Riccardo Muti, Lorin Maazel and Yuri Temirkanov and recorded all of Verdi's operas with the orchestra there.*

**Vstopnice / Tickets: 149, 129, 99, 59 €**



SIMFONIČNI ORKESTER  
RTV SLOVENIJA

Sponzor / Sponsor:

s.Oliver



**29. 8. ob 20.00** / *at 8.00 pm*

**Gallusova dvorana, Cankarjev dom**

*Gallus Hall, Cankarjev dom*

Solist / *Soloist:*

**KRISTÓF BARÁTI**

violina / *violin*

Dirigent / *Conductor:*

**ALFONSO SCARANO**

**TAJSKI  
FILHARMONIČNI  
ORKESTER  
THAILAND  
PHILHARMONIC  
ORCHESTRA**

Program / *Programme:*

**N. Prangcharoen:** Fenomen / *Phenomenon*

**H. Wieniawski:** Koncert za violino in orkester št. 2 v d-molu, op. 22 / *Violin Concerto No. 2 in D minor, Op. 22*

**L. Bernstein:** Zgodba z zahodne strani, simfonični plesi / *Symphonic Dances from West Side Story*

**G. Gershwin:** Amerikanec v Parizu  
*An American in Paris*

Tajski filharmonični orkester je svoj prvi koncert odigral leta 2005 in se od takrat mednarodno uveljavil kot orkester, ki v svoj repertoar uvršča dela skladateljev preteklih obdobij in sodobnosti. Orkester je zacvetel pod taktirko glavnega dirigenta orkestra, Italijana Alfonsa Scarana, čigar repertoar zajema uveljavljena operna in tudi sodobnejša dela, zlasti balete 20. stoletja. Scarano je prav tako gostujoči dirigent orkestrrov, kot sta Orkester Praške filharmonije PKF in Jeruzalemski simfonični orkester. Na programu tokratnega koncerta tajski filharmoniki predstavljajo delo sorojaka Naronga Prangčareona, čigar glasbo kritiki prepoznavajo kot sodobno, barvito in dostopno. Po njegovih besedah je skladba *Fenomen* nastala kot poskus prikaza občutij, ki jih doživlja ob nepojasnjenih in skrivnostnih pojavih, kot je severni sij. V nadaljevanju programa bo sledi bogat in priljubljen *Koncert za violino in orkester št. 2* poljskega violinskega virtuozza Henryka Wieniawskega, ki ga bo tajski filharmonični orkester izvedel skupaj z madžarskim violinistom Kristóфом Barátijem. Mojsrsko igro violinista, ki je že nastopil na pomembnih svetovnih odrih (med drugim je kot debitant Festivala Verbier izvedel vse Bachove sonate in partite za solo violino), številni cenijo zaradi brezhibne tehnike in osupljivih nians glasbenega izraza. Koncert bosta sklenili v barve jazza odeti deli skladateljev novega sveta.

*The Thailand Philharmonic Orchestra played its first concert in 2005, and in the years since has become an internationally recognised orchestra whose repertoire includes the works of composers past and present. The orchestra has flourished under the baton of its chief conductor, the Italian Alfonso Scarano, whose repertoire includes established opera works but also more modern pieces, especially 20<sup>th</sup> century ballets. Scarano is also a guest conductor for orchestras such as the PKF – Prague Philharmonia and the Jerusalem Symphony Orchestra. In this concert programme the Thailand Philharmonic Orchestra will perform the work of their compatriot Narong Prangchareon, whose music is described by critics as being modern, colourful, and accessible. In the composer's words, the work Phenomenon came about as an attempt to express the feelings he experiences when he sees unexplained or mysterious phenomena, such as the northern lights. The program continues with the lush and popular Violin Concerto No. 2 by the Polish violin virtuoso Henryk Wieniawski, performed by the Thailand Philharmonic Orchestra together with the Hungarian violinist Kristóf Baráti. The masterful playing of Baráti, who has performed on some of the world's most famous stages (as a debutant at the Verbier Festival he performed all of Bach's sonatas and partitas for solo violin), is admired for his flawless technique and breathtaking nuances of musical expression. The concert will end with two jazz-coloured works by New World composers.*

**Vstopnice / Tickets: 49, 39, 29, 19 €**

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**30. 8. ob 20. 30 / at 8.30 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

# GAJIN SVET 2 GAJA'S WORLD 2

Družinska romantična  
komedija / *Family romantic  
comedy*

Režiser / *Director*: **PETER BRATUŠA**

Scenarista / *Screenwriters*: **Peter Bratuša,**

**Špela Levičnik Oblak**

Direktor fotografije / *Photography director*:

**Dominik Istenič**

Skladatelj / *Composer*: **Sebastijan Duh**

Scenograf / *Set designer*: **Miha Ferkov**

Kostumografinja / *Costume designer*:

**Vesna Črnelič**

Oblikovanje maske / *Mask designer*:

**Nataša Sevčnikar**

Montažer / *Editor*: **Jan Lovše**

Oblikovalec zvoka / *Sound designer*: **Borut Berden**

Producent / *Producer*: **Jaka Pokorn**

Zasedba / *Cast*:

Gaja: **Uma Štader**

Gajin oče / *Gaja's Father*: **Sebastian Cavazza**

Gajina mama / *Gaja's Mother*: **Jana Zupančič**

Matic: **Enej Černe Berčič**

Tea: **Neža Smolinsky**

Alex: **Jurij Zrnec**

Vivian / Bibi: **Katarina Čas**

Ema: **Ajda Smrekar**

Inšpektor Hace / *Inspector Hace*:

**Lotos Vincenc Šparovec**

Gianni: **Bojan Emeršič**

Gregor: **Primož Pirnat**

Štirinajstletna Gaja, ki živi v ločeni družini, se sooči z nevoščljivimi sošolci, doživi vdor v osebni profil na družbenem omrežju in spozna, kaj pomeni pravo prijateljstvo. Čeprav so počitnice in se z očetom in najstniško sestro Teo odpelje v kamp na morje, se dopust še ne začne. S pomočjo prijatelja Matica in policijskega inšpektorja reši lastnika bara pred izsiljevalci, spet poveže družino in s pomočjo prijateljev, mame in učiteljice saksofona Eme osreči tudi očeta.

Družinska romantična komedija *Gajin svet 2* nadaljuje uspešnico iz leta 2018 (*Gajin svet*), vendar je drugi del zasnovan samostojno. Z zanimanjem ga bodo lahko gledali tako tisti, ki so si ogledali prvi del, kot tudi vsi, ki bodo prvič spoznali Gajo in njen svet.

*Fourteen-year-old Gaja, who comes from a broken family, has to deal with envious classmates, suffers a hacked social network account and learns the meaning of true friendship. Although the school year has finished and she is driving with her father and her teenage sister Tea to a campsite on the coast, her holiday has not yet begun. With the help of her friend Matic and the police inspector she saves the owner of a bar from extortionists, brings her family back together and thanks to her friends, mother and saxophone teacher Ema also succeeds in pleasing her father.*

*The romantic family comedy Gaja's World 2 is a sequel to the hit film from 2018 (Gaja's World), but the story is independent of the first one. It thus will be of interest to both those who have seen the first film, as well as those who will encounter Gaja and her world for the first time.*

**Vstopnice / Tickets: 14, 9 €**

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**31. 8. ob 20.30 / at 8.30 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

**NOCHE ESPAÑOLA**

**PLÁCIDO  
DOMINGO**

bariton / *baritone*

María José Siri

sopran / *soprano*

Dirigent / *Conductor*: **JORDI BERNÀCER**

**Orkester Slovenske filharmonije**  
**Slovenian Philharmonic Orchestra**

Program / *Programme*:

**G. Giménez:** Intermezzo iz zarzuele La boda de Luis Alonso / *from the zarzuela La boda de Luis Alonso*

**R. Soutullo, J. Vert:** »Quiero desterrar« iz zarzuele La del soto del parral / *from the zarzuela La del soto del parral*

**J. Serrano:** »Qué te importa que no venga« iz zarzuele Los claveles / *from the zarzuela Los Claveles*

**R. Soutullo, J. Vert:** »Ten pena de mis amores« iz zarzuele La del soto del parral / *from the zarzuela La del soto del parral*

**E. Granados:** Intermezzo iz opere Goyescas / *from the opera Goyescas*

**J. Guerrero:** »Mi aldea« iz zarzuele Los gavilanes / *from the zarzuela Los gavilanes*

**J. Serrano:** Preludij k zarzueli La revoltosa / *Preludio to the zarzuela La revoltosa*

**P. Sorozábal:** »No puede ser« iz zarzuele  
La tabernera del puerto / *from the zarzuela*  
*La tabernera del puerto*

**F. Moreno Torroba:** »Luche la fe por el triunfo«  
iz zarzuele Luisa Fernanda / *from the zarzuela*  
*Luisa Fernanda*

**M. de Falla:** Farruca iz baleta Trirogeljnik  
*from the ballet El sombrero de tres picos*

**P. Sorozábal:** »No corté más que una rosa«  
iz zarzuele La del manojito de rosas  
*from the zarzuela La del manojito de rosas*

**J. Guerrero:** »Pescador, de tu playa te alejas«  
iz zarzuele Los gavilanes / *from the zarzuela*  
*Los gavilanes*

**R. Soutullo, J. Vert:** Intermezzo iz zarzuele  
La leyenda del beso / *from the zarzuela La leyenda*  
*del beso*

**F. Moreno Torroba:** »En mi tierra extremeña«  
iz zarzuele Luisa Fernanda / *from the zarzuela*  
*Luisa Fernanda*

**A. Vives:** Fandango iz zarzuele Doña Francisquita  
*from the zarzuela Doña Francisquita*

**P. Sorozábal:** »Hace tiempo que vengo al taller«  
iz zarzuele La del manojito de rosas  
*from the zarzuela La del manojito de rosas*

Španskega baritonista, enega in edinega Plácida Domingo, poznamo kot člana legendarne zasedbe treh tenorjev (Domingo, Carreras, Pavarotti), ki so bisere operne literature z najbolje prodajanimi albumi klasične glasbe približali širšemu krogu ljubiteljev glasbene umetnosti, v dolgoletni karieri pa je na svoj repertoar nanizal več kot 150 vlog glasbenega gledališča. Ob tej priložnosti se mu bo na odru pridružila sopranistka María José Siri, ki se je rodila v Urugvaju in se v umetnosti petja urila na Pariškem konservatoriju ter na Dunaju. Umetnico odlikujejo liričnost in čustvenost glasu, prepričljiva igra ter celostna umetniška avtoriteta, kot so jo imele pevke preteklih obdobj. Z Orkestrom Slovenske filharmonije in španskim dirigentom Jordijem Bernácerjem, ki je študij dirigiranja v Valencii nadgradil z uspešno končanim študijem na Dunaju ter se v dirigentski umetnosti uril kot asistent Lorina Maazela, bodo predstavili odlomke na Slovenskem redkeje slišanih zarzuel, španskih glasbeno-gledaliških iger z glasbenimi točkami (uverture, instrumentalne medigre, arije, ansambli ...), kot sta jih pisala španska skladatelja Moreno Torroba in Ruperto Chapí.

*The Spanish baritone, the one and only Plácido Domingo, whom we know as a member of the legendary Three Tenors (Domingo, Carreras, Pavarotti), whose best-selling classical music albums brought the best operatic works to a wide audience of music lovers, and whose long career has also seen him play more than 150 roles in musical theatre. He will be joined on stage by the soprano María José Siri, who was born in Uruguay and trained her singing voice at the Paris Conservatory and in Vienna. Siri is known for her lyric and emotional voice, her authentic acting and her all-round artistic presence, as was characteristic of singers in the past. Together with the Slovenian Philharmonic Orchestra and the Spanish conductor Jordi Bernácer, who studied conducting in Valencia and Vienna, and perfected his skills as assistant to Lorin Maazel, they will present fragments from zarzuelas – the Spanish lyric-dramatic genre with musical highlights (overtures, instrumental intermezzi, arias, ensembles etc.) that is not often performed in Slovenia – written by the Spanish composers Moreno Torroba and Ruperto Chapí.*

**Vstopnice / Tickets: 149, 129 €**

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Orkester Slovenske filharmonije je rezidenčni orkester Festivala Ljubljana 2022. / *The Slovenian Philharmonic Orchestra is the resident orchestra of the 2022 Ljubljana Festival.*

Sponzor / Sponsor:





**1. 9. ob 20.00** / at 8.00 pm

**Gallusova dvorana, Cankarjev dom**

*Gallus Hall, Cankarjev dom*

*Solist / Soloist:*

**LANA TROTOVŠEK**

*violina / violin*

**MAKSIM RISANOV**

*viola*

*Dirigent / Conductor:*

**VASILIJ PETRENKO**

**LONDOISKI  
KRALJEVI  
FILHARMONIČNI  
ORKESTER  
ROYAL  
PHILHARMONIC  
ORCHESTRA**



Program / Programme:

**S. Prokofjev:** Simfonija št. 1 v D-duru, op. 25,  
»Klasična« / *Symphony No. 1 in D major, Op. 25,*  
»Classique«

**W. A. Mozart:** Koncertantna simfonija za violino,  
violo in orkester v Es-duru, K. 364 (320d)  
*Sinfonia concertante for Violin, Viola and Orchestra*  
*in E flat major, K. 364 (320d)*

**L. van Beethoven:** Simfonija št. 5 v c-molu, op. 67  
*Symphony No. 5 in C Minor, Op. 67*

Londonski kraljevi filharmonični orkester bo pod taktirko ruskega dirigenta Vasilija Petrenka, od lani tudi njegovega umetniškega vodja, predstavil program z rdečo nitjo dunajskega klasicizma. V eni od solističnih vlog *Koncertantne simfonije za violino, violo in orkester v Es-duru, K. 364 (320d)*, skladatelja W. A. Mozarta, se bo predstavila izvrstna slovenska violinistka Lana Trotovsšek, dobitnica nagrade Prešernovega sklada, ki je po študiju v Salzburgu in Londonu, nastopala z najboljšimi orkestri na svetu, kot so Orkester Marijinega gledališča iz Sankt Peterburga (Valerij Gergijev), Londonski simfonični orkester (Gianandrea Noseda), Kraljevi filharmonični orkester (Rafael Payare) ... V solistični vlogi se ji bo pridružil po besedah kritikov eden najbolj karizmatičnih glasbenikov našega časa, za nagrade grammy nominirani ukrajinski violist in dirigent Maksim Risanov, ki ga sicer lahko spremljamo na najprestižnejših mednarodnih glasbenih festivalih. Program bosta zaokrožili dve simfoniji: prva z začetka 20. stoletja, ki ji je skladatelj Sergej Prokofjev nadel vzdevek »Klasična«, in druga, znamenita *Simfonija št. 5 v c-molu, op. 67*, Ludwiga van Beethovna.

*The London Royal Philharmonic Orchestra will perform a programme whose main theme is Viennese classicism, under the baton of Russian conductor Vasily Petrenko, who has also been its artistic director since 2021. One of the solo roles in the Sinfonia Concertante for Violin, Viola and Orchestra in E flat major, K. 364 (320d) by Mozart, will be performed by the outstanding Slovenian violinist Lana Trotovsšek, recipient of a Prešeren Fund prize, who studied in Salzburg and London, and has performed with some of the world's best orchestras including the Orchestra of the Mariinsky Theatre (Valery Gergiev), London Symphony Orchestra (Gianandrea Noseda) and Royal Philharmonic Orchestra (Rafael Payare). She will be joined by another soloist who, in the words of the critics is one of the most charismatic musicians of our time, the Ukrainian violinist and conductor and Grammy nominee Maxim Rysanov, who we can otherwise see at the most prestigious international music festivals. The programme will be rounded off by two symphonies: the first from the beginning of the 20<sup>th</sup> century, which was given the nickname »Classical« by the composer Sergei Prokofiev, and the other, the famous Symphony No. 5 in C Minor, Op. 67 by Ludwig van Beethoven.*

**Vstopnice / Tickets: 59, 49, 39, 29 €**

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Sponzor / Sponsor:





## **VLADO KRESLIN**

**Mali bogovi  
& Beltinška banda**

**2. 9. ob 20.00** / *at 8.00 pm*

**Poletno gledališče, Križanke**

*Summer Theatre, Križanke*

Vlado Kreslin, radi mu rečemo kar trubadur panonskih ravnin in ambasador Prekmurja, se je začel ukvarjati z glasbo kot bobnar v začetku sedemdesetih let. Z zasedbo Martin Krpan je v osemdesetih posnel dve uspešni plošči in med drugim odprl koncerte Roryja Gallagherja, skupine R. E. M, Michaela Chapmana in dvakrat Boba Dylana.

Konec osemdesetih se je Kreslin začel glasbeno družiti s starejšimi godci iz rojstnih Beltincev – Beltinško bando. Posvetil se je ljudski godbi in povzročil pravi preporod etno glasbe ter njenega dožemanja na Slovenskem. Ljudsko glasbo je približal mlajšim generacijam in spodbudil ljudi, »da so si upali spregovoriti v lastnem narečju«. V Beltinški bandi delujeta zdaj že druga in tretja generacija ljudskih muzikantov.

Vlado pogosto sodeluje z mlajšimi slovenskimi in uglednimi tujimi glasbeniki, preskakuje glasbene in državne meje ter podira tabuje, kot je lepo opisal reški *Novi list*: »Vlado Kreslin nikdar ni dovolil, da meje na Rupci, Uni, Bregani in Drini postanejo tudi meje v njegovi glavi.« Izdal je že trideset plošč z avtorsko glasbo in nekaj pesniških zbirk ter nastopal v filmu in gledališču kot avtor glasbe in igralec.

Številne njegove pesmi so ponarodele, nekatere pa so postale navdih za romane, celovečerne filme in diplomatske naloge. Je član Društva slovenskih pisateljev. Ameriška pisateljica Ruth Dupre je napisala njegovo biografijo Vlado Kreslin, *Slovenija in jaz*, leta 2018 pa je nastal dokumentarni film *Poj mi pesem* režiserja Mirana Zupaniča.

*Vlado Kreslin, the troubadour of the Pannonian plains and ambassador of Prekmurje, began his musical career as a drummer in the 1970s. Together with the band Martin Krpan he recorded two successful albums in the 1980s and opened concerts by Rory Gallagher, R.E.M, Michael Chapman and Bob Dylan (twice). Towards the end of the 1980s, Kreslin began making music with some older musicians from his native Beltinci – the Beltinška Banda. He focused on traditional music and brought about a renaissance in folk music and the way it is perceived in Slovenia. Kreslin brought folk music to the younger generations and succeeded in »getting people to speak in their own dialects«. Beltinška Banda now consists of the second and third generation of folk musicians.*

*Vlado often collaborates with younger Slovenian and renowned foreign musicians, crosses musical and national boundaries and breaks down taboos, as described by the Novi List newspaper from Rijeka (Croatia): »Vlado Kreslin never allowed the borders at Rupa, Una, Bregana and the Drina to also become borders in his head.« He has recorded thirty albums of his own music, published collections of poetry, and appeared in films and theatre plays, both as a musician and an actor.*

*Many of his songs have become popular classics, and some have served as inspiration for novels, films and even graduation theses. Kreslin is a member of the Slovene Writers' Association. The American writer Ruth Dupre wrote his biography, entitled Vlado Kreslin, Slovenia and I, and in 2018 he was the subject of a documentary film entitled Sing Me a Song, directed by Miran Zupanič.*

**Vstopnice / Tickets: 29 €, na dan dogodka  
on the day of the event 35 €**

Sponzor / Sponsor:

**NovaKBM** 



**5. & 6. 9. ob 21.00 / at 9.00 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

a/political predstavlja / presents:

# LAIBACH: حکومت

Dirigent / Conductor: **NAVID GOHARI**

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

**Vokalna skupina Human-Voice Ensemble**  
**Human-Voice Ensemble vocal group**

**Vokalna skupina Gallina**  
**Gallina Vocal Group**

**Harmonikarski orkester AccordiOna**  
**AccordiOna Accordion Orchestra**

Aranžma za harmonikarski orkester  
*Accordion orchestra arrangement:*

**P. Schuberth & K. Leben**

NE POZNAM OKRUTNOSTI NITI MILOSTI, SAMO SVOJ  
NAČRT IZVAJAM.

Hasan ibn Saba

I KNOW NEITHER CRUELTY NOR MERCY, I MERELY  
FOLLOW MY PLAN.

Hassan-i Sabbāh

*Alamut* je izvorno simfonično delo skupine Laibach, ki obravnava znamenito zgodbo iz Perzije v 11. stoletju, kakor jo v svoji knjigi opisuje slovenski pisatelj Vladimir Bartol. Osrednji lik je heretik Hasan ibn Saba (Hassan-i Sabbāh), karizmatični verski in politični vodja Ismaelitov ter ustanovitelj skrivnostne islamske sekte Asasinov, čigar ime se še danes izgovarja s strahospoštovanjem. Hasan ibn Saba je samooklicani prerok, ki iz svojega orlovskega gnezda – gradu Alamut – vodi sveto vojno proti Seldžuškemu cesarstvu.

V Laibachovem *Alamutu* se ideje radikalnega nihilizma prepletajo s klasično perzijsko poezijo Omarja Hajama, čutni stih pesnice Mahsati Ganjavi se zlivajo z minimalističnimi, na iranski tradiciji temelječimi orkestrskimi barvami, ibn Sabov peklenski mehanizem pa odzvanja v industrijskem principu delovanja orkestra in Laibachovem edinstvenem zvoku. Projekt je nastal v sodelovanju z iranskimi skladatelji in sodelavci. Kompozicijo so napisali Luka Jamnik, Idin Samimi Mofakham in Nima A. Rowshan. Simfoničnemu orkestru RTV Slovenije bo dirigiral iranski dirigent Navid Gohari, nastopili pa bodo tudi teheranska vokalna skupina Human-Voice Ensemble, vokalna skupina Gallina ter Disharmonična kohorta - z dodatnimi harmonikarji ojačan ženski harmonikarski orkester AccordiOna. Projekt predstavlja a/political, neprofitna organizacija in umetniška zbirka s sedežem v Londonu.

*Alamut* is an original symphonic work by avant-garde music group Laibach based on a famous story from eleventh-century Persia, as told by the Slovene writer Vladimir Bartol in his novel of the same title. The central character is the heretic Hassan-i Sabbāh, the charismatic religious and political leader of the Nizari Ismailis and the founder of a mysterious Islamic sect known as the Assassins, whose name is still feared and respected today. Hassan-i Sabbāh is a self-proclaimed prophet who leads a holy war against the Seljuk Empire from his eyrie – the castle of Alamut. In Laibach's *Alamut*, the ideas of radical nihilism interweave with the classical Persian poetry of Omar Khayyam, the sensual verses of Mahsati Ganjavi blend with minimalist orchestral colours based on Iranian tradition, Hassan-i Sabbāh's infernal mechanism finds an echo in the industrial principle of the workings of the orchestra and Laibach's unique sound. The project has been created in collaboration with Iranian composers and performers. The music was composed by Luka Jamnik, Idin Samimi Mofakham and Nima A. Rowshan. The RTV Slovenia Symphony Orchestra will be conducted by the Iranian conductor Navid Gohari. Also appearing are Human-Voice Ensemble vocal group from Tehran, Gallina Vocal Group and Disharmonic Cohort - AccordiOna women's accordion orchestra reinforced with additional accordion players. The project is presented by a/political, a London based non-profit organisation and collection.

Posebna zahvala / Special thanks to:

**Dušan Drobnič - Center harmonik in Zavod Alcedo**  
**Dušan Drobnič - Accordion Centre and Institution Alcedo**

**Vstopnice / Tickets: 49, 39 €**

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a/political

Sponzor / Sponsor (6. 9.):





**7. 9. ob 20.00 / at 8.00 pm**  
**Poletno gledališče, Križanke**  
*Summer Theatre, Križanke*

## **GALA JUBILEJNI KONCERT SLOVENSKEGA OKTETA GALA JUBILEE CONCERT OF THE SLOVENE OCTET**

Umetniški vodja / *Artistic director*: **JOŽE VIDIC**

**Andrej Oder, Rok Ferencak**, prvi tenor / *first tenor*  
**David Jagodic, Janez Triler**, drugi tenor / *second tenor*

**Jože Vidic, Darko Vidic**, bariton / *baritone*

**Janko Volčanšek, Matej Voje**, bas / *bass*

Program / *Programme*:

**V. Mirk** (besedilo / *lyrics G.K.*): Scherzo

**P. Jereb** (besedilo / *lyrics C. Golar*):  
 O kresu / *During Bonfire*

**A. Foerster** (besedilo / *lyrics A. Merhar* –  
 S. Sardenko): Večerni ave / *Evening Ave*

**P. Kernjak / J. Vidic** (besedilo / *lyrics J. Mikula*):  
 Rož, Podjuna, Zila / *Rosental, Jauntal, Gaital*

**A. Misson** (besedilo / *lyrics G. Mali*):  
 Pomladna / *Spring Song*

**A. Čopi** (besedilo / *lyrics F. Lainšček*):  
 Ljubim / *I Love*

**R. Bučar** (besedilo / lyrics R. Bučar):

Zmeron moja / *Forever Mine*

**R. Gobec / M. Miškulin** (ljudska / folk song):

Zdaj n'ča bom več hodil / *I Won't Go There Anymore*

**D. Bučar** (besedilo / lyrics V. Markič):

Tam, kjer pisana so polja

*Where Those Colourful Fields Are*

**V. Vodopivec** (besedilo / lyrics J. Stritar):

Žabe / *Frogs*

**U. Krek** (ljudska / folk song):

N'coj je pa ena lepa noč / *Tonight is A Beautiful Night*

**F. Venturini / J. Bole** (ponarodela):

Nocoj pa, oh, nocoj / *Tonight, ah, Tonight*

**O. Dev** (ljudska / folk song):

Je vpihnila luč / *She Turned Off the Light*

**P. Kernjak** (ljudska / folk song): Katrc / *Katy*

**A. Makor** (ljudska / folk song):

Nevesta le jemlji slovo / *Bride, Take Farewell*

**R. Simoniti** (ljudska / folk song):

Ljubavne pesmi iz Rezije / *Love Songs from Resia*

**K. Pahor** (ljudska / folk song):

Pa se sliš' / *One Can Hear*

**K. Pustinek Rakar** (ljudska / folk song):

Zrejlo je žito / *The Grain is Ripe*

**L. Lebič** (besedilo / lyrics M. Hartman, ponarodela):

Zmierom moram bondrati / *I Always Have to Grumble*

**F. Marolt** (ljudska / folk song):

Kaj b'jaz tebi dav / *What I'd Give to You*

Slovenski oktet, ki je lani slavil okroglih 70 let od svojega nastanka, je najvidnejši slovenski moški vokalni sestav. Po njegovem vzoru so v teh desetletjih nastale številne podobne zasedbe tako doma kot v tujini, bil pa je tudi pobudnik organizacije festivala zborovskega petja v Šentvidu pri Stični, ki je lani srečal abrahama. Umetniško so ga vodili dirigenti Janez Bole, dr. Valens Vodušek, Darijan Božič, Anton Nanut in dr. Mirko Cuderman, njihov umetniški vodja pa je od leta 2008 Jože Vidic, prvak ljubljanske opere. V njem se je zvrstilo več kot štirideset pevcev, v trenutni zasedbi pa pojejo tenoristi Andrej Oder, Rok Ferenčak, David Jagodic in Janez Triler, baritonista Jože Vidic in Darko Vidic ter basista Janko Volčanšek in Matej Voje. Zasedba je posnela številne plošče, kasete in zgoščenske z izbrano slovensko in tujo umetno ter ljudsko glasbo. Veljajo za ambasadorje slovenske kvantitativno in kvalitativno bogate zborovske glasbene umetnosti; doma in v tujini so sprejeti z navdušenjem tako pri občinstvu kot med kritiki. Za svoje delovanje je Slovenski oktet prejel številne nagrade, med njimi dve Prešernovi in nagrado Društva slovenskih skladateljev, odlikovan pa je bil tudi z zlatim častnim znakom svobode Republike Slovenije.

*The Slovene Octet, which celebrated the 70<sup>th</sup> anniversary of its inception in 2021, is Slovenia's most prominent male vocal ensemble. Its example has in the past decades inspired the formation of many similar ensembles, both in Slovenia and abroad, and it also proposed the organisation of the festival of choral singing in Šentvid pri Stični, which celebrated its 50<sup>th</sup> anniversary last year. The Octet's artistic directors have been the conductors Janez Bole, Valens Vodušek, Darijan Božič, Anton Nanut and Mirko Cuderman, while its current artistic director, who took up the post in 2008, is Jože Vidic, the leading man of the Ljubljana Opera. More than forty different singers have been members of the Octet, and the current line-up includes the tenors Andrej Oder, Rok Ferenčak, David Jagodic and Janez Triler, baritones Jože Vidic and Darko Vidic and basses Janko Volčanšek and Matej Voje. The ensemble has recorded many albums of select Slovenian and foreign art and folk music. It is considered to be an ambassador for Slovenia's quantitatively and qualitatively rich choral art, and receives enthusiastic reactions from both audiences and critics at home and abroad. The Slovene Octet has received many awards for its work, including two Prešeren Prizes and the Society of Slovene Composers Prize, as well as the Golden Order of Freedom of the Republic of Slovenia.*

**Vstopnice / Tickets: 39, 29 €**

Sponzor / Sponsor:





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

**Zaključek 70. Ljubljana Festivala**

*Closing of the 70<sup>th</sup> Ljubljana Festival*

Solist / Soloist:

**RUDOLF  
 BUCHBINDER**

*klavir / piano*

Dirigent / Conductor:

**ESA-PEKKA  
 SALONEN**

**DUNAJSKI  
 FILHARMONIKI  
 VIENNA  
 PHILHARMONIC**

Program / Programme:

**M. Ravel:** Couperinov nagrobnik / *The tomb of Couperin (Le tombeau de Couperin)*

**M. Ravel:** Koncert za klavir in orkester v G-duru  
*Piano Concerto in G major*

**J. Sibelius:** Simfonija št. 2 v D-duru, op. 43  
*Symphony No. 2 in D major, Op. 43*



Sedemdeseti Ljubljana Festival bodo sklenili Dunajski filharmoniki, orkester s 180-letno tradicijo, v katerem igrajo najboljši glasbeniki z vsega sveta. Tokrat bodo izvedli tri dela iz nemirne prve polovice 20. stoletja, ko je glasbena govornica zahodnega sveta ubirala nove poti. Pod vtisom grozot prve svetovne vojne je pod peresom francoskega skladatelja Mauricea Ravela nastala neobaročna suita *Couperinov nagrobnik*; skladatelj je posamezne stavke posvetil v boju padlim prijateljem. Eno njegovih zadnjih in zagotovo najbolj znanih del, *Koncert za klavir in orkester v G-duru*, zaznamujeta melos glasbe Ravelovega baskovskega porekla in bogata razgibanost jazz glasbe, v vlogi solista pa bo tokrat nastopil med kritiki izjemno cenjeni in spoštovani pianist z dolgoletno kariero, častni član Dunajskih filharmonikov Rudolf Buchbinder. Pod taktirko vrhunskega dirigenta in skladatelja, Finca Ese-Pekkeja Salonena, sicer glavnega dirigenta Orkestra Philharmonia iz Londona, bo ne nazadnje zazvenela še *Simfonija št. 2 v D-duru, op. 43*, njegovega rojaka Jeana Sibeliusa, o kateri je skladatelj sam trdil, da je v svojem bistvu »izpoved duše«.

*The Seventieth Ljubljana Festival will conclude with the Vienna Philharmonic, an orchestra boasting 180 years of tradition and consisting of the best musicians from all around the world. On this occasion they will perform three works from the turbulent first half of the twentieth century, when the musical idiom of the western world was finding new paths. Moved by the horrors of the World War I, the French composer Maurice Ravel wrote the neo-Baroque suite Le tombeau de Couperin. He dedicated different movements in the suite to his friends who fell in battle. One of his last works and undoubtedly the most renowned, the Piano Concerto in G Major, is characterised by the melodies of Basque music, reflecting Ravel's origin, and the rich diversity of jazz. Performing as the soloist will be an Austrian pianist and an honorary member of the Vienna Philharmonic who is highly acclaimed by the critics, with a career spanning decades: Rudolf Buchbinder. The event will conclude under the baton of elite conductor and composer, the Finn Esa-Pekka Salonen (who is otherwise the main conductor of the London Philharmonia Orchestra), with Symphony No. 2 in D Major, Op. 43, by the conductor's compatriot Jean Sibelius, which he himself described as essentially being »a confession of the soul«.*

**Vstopnice / Tickets: 149, 129, 89, 59 €**



Ekskluzivni partner Dunajskih filharmonikov  
Exclusive partner of Vienna Philharmonic

Glavna sponzorja dogodka / General event sponsors:



**REITENBURG**



Sponzor dogodka / Event sponsor:





**22. 6. – 15. 8.**

**Jakopičevo sprehajališče v Tivoliju**  
**Jakopič Promenade in Tivoli**

Otvoritev razstave / *Exhibition opening:*  
 22. 6., 18.00 / 6.00 pm

## **Alenka SLAVINEC: ZLATA DOBA LJUBLJANA FESTIVALA (2013–2022) THE GOLDEN AGE OF LJUBLJANA FESTIVAL (2013 – 2022)**

ZLATA DOBA Ljubljana Festivala (2013–2022) je razstava avtorskih montaž iz jagodnega izbora vrhunskih dogodkov Ljubljana Festivala med letoma 2013 in 2022 avtorice Alenke SLAVINEC in predstavlja nadaljevanje *Plečnikove simfonije Križank* iz leta 2012, ob 60-letnici Festivala.

Rdeča nit ZLATE DOBE je vizualizirana energija, nastala na vrhunskih dogodkih Ljubljana Festivala v letih 2013–2022, in je hkrati univerzalna in zlatem rezu vesolja. Poudarek je na zavedanju enosti, pomembnosti živosti dogodkov, transformacije, soustvarjanja vibracije in frekvenca Festivala Ljubljana, prisotnosti izražanja čustev in zaznavanja energij v glasbi, prikazani v barvah, nevidnih silah, ki so še kako čutene, na dogodkih v živo: to je »vibe«, frekvenca, ki vodi v katarzo v vauuu efekt, ki je na Festivalu Ljubljana stalnica.

Montaže vas bodo popeljale po poteh barv v simfonije, opere, zgodbe in še kaj. Pustite se voditi zapeljati z detajlom, zgodbo ali umetniško kritiko, ki je dosegljiva v kodi pod razstavljenimi montažami. Iskrena hvala vsem avtorjem fotografij, da so dovolili modelacijo pogleda 5D in spomnili, da lahko skupaj ustvarimo nekaj novega z drugačne perspektive z zavedanjem, da nič ne bi bilo tako, kot je na tej razstavi, če ne bi bilo prav tiste fotografije, besede ali pomoči. Ustvarjalnost kot peta dimenzija je nevidna, vendar esencialna energija življenja, lepote, veselja, ljubezni, sprejetosti, enosti, radosti, prijateljstva, ki jo uglaši umetnost, naj bo glasba, gledališka predstava, muzikal, koncert, opera, balet – vse, kar nas ima moč identificirati s seboj in z drugimi, hkrati nas poenoti in dovoli biti s seboj z vsemi čustvi in doživetji, ki jih nekompromisno uresniči in ponuja življenje. Srečen je tisti, ki ugotovi, da je sam kreator vsega notranjega in zunanjega in da ima izbiro, ko na videz deluje, da je nima. Vse odločitve temeljijo na osnovnih čustvih strahu ali ljubezni.

Festival Ljubljana je forma z veliko ljubezni, ki je ohranila kontinuiteto 70 let in dosega z vsakim letom nove presežke. Vibracija Festivala je vrhunskost, sodelovanje, podpora, prepoznanje, rast, napredek, lepota, ljubezen do življenja, umetnosti, veselja, slavljenja, ustvarjanja in ustvarjanja novih sanj, ki kmalu postanejo resničnost, ker jih sanjamo skupaj, kot to počne Mestna občina Ljubljana z vizijo Festivala Ljubljana s 30-letnim vodenjem odličnega menedžerja in umetniškega vodje ter glasbenika Darka Brleka. Tudi sama sodelujem s Festivalom Ljubljana že 11. leto, začetek je bil z lipicanci, kot njihova ambasadorica sem premierno razstavlila SLOVENIA IN US Lipizzaner Horses by Alenka SLAVINEC (2011), PLEČNIKOVO SIMFONIJO KRIŽANK (2012)

IN SILIAMMM performance fotografsko tehniko 2018 z likovno kolonijo. Številke so pomembne in hkrati smo v peti dimenziji esence, petem elementu glasbe, vsi eno v harmoniji neskončnosti, simfoniji, eno z naravo v transformaciji elementov vode, zraka, zemlje in ognja. Kako močno smo odvisni od nevidnega, nas je žal še posebej opomnila pandemija, ki je izpostavila predvsem pomembnost telesne prisotnosti človeka, delitev srčnega prostora, človeške bližine, soustvarjanja življenja, živost prisotnost gledalcev kot nastopajočih, podpornikov in seveda ekipe organizatorjev in medijev. Na površje je prišlo zaupanje.

Umetnost ima namen katarze in postaviti človeka v sedanjí trenutek, da se spomni in hkrati pozabi na vsakdanjik in se osredotoči na najbolj esencialne vrednote, čustva in življenjske situacije, kot so rojstvo, smrt, ljubezen, zaupanje, prevara, poroka, prešuštvo, oblast, ponos, družbena odgovornost, spletkarjenje, tekmovanje. Človeštvo je stopilo v zlato dobo zavesti, po mnogih prerokih, in šele zavedanje enosti nas bo popeljalo v resnični mir, sožitje, samozadostnost – le spomniti se moramo, da smo energija. Se spomnite muzikalov *Hair*, *Age of Aquarius* ...

ZLATA DOBA je vabilo k soustvarjanju vaših in naših doživetij in dvigu zavesti o enosti in soodvisnosti, o moči sodelovanja in sokreiranja, je vabilo k razmisleku, kdaj naše življenje teče kot voda, kdaj smo ogenj, ki daje toploto ali vse skuri, kdaj smo svež zrak in kdaj čutimo utesnjenost v pomanjkanju zraka, in kdaj smo zemlja, tista težka, polna skrivnosti in nevklikih semen potencialov. Kdaj nas glasbena tolkala spomnijo na grozo, na zemljo, kdaj pihala na zrak, lahkotnost, kdaj in zakaj godala na srce, brenkala ... In s katerimi barvami

jih povezujemo v mislih in čutimo barvo glasu ... Vse je energija in z različnimi orodji opevamo vse, kar nam je skupno, ljubezen in strah in tisočere odenke te dualnosti, in šele ko se zavemo, da smo eno, postanemo svobodni in večni kot glasba, ki je tukaj in sedaj in ki je ne moreš prijeti, je energija, vibracija in frekvenca.

Življenje je magija, zavedajmo se, da smo soustvarjalci na vsakem koraku v vsakem trenutku in da se vse začne z našim scenarijem z našim monologom, ko smo sami, in še lepše, ko sebe delimo z drugimi.

Letošnja otvoritev Ljubljana Festivala se začne s slovensko popevko z »MOČ BESEDE«, a se nam ponovno ponuja možnost soustvarjalnosti že s preprostima besedama ABRAKADABRA (I CREATE AS I SPEAK):

»Leto 2022 je čas za slavje življenja tukaj in sedaj skupaj z vami in soustvarjanja ZLATE DOBE Ljubljana Festivala po notnih stopinjah Beethovne Ode radosti, skrite v 80 montažah ZLATE DOBE na Jakopičevem sprehajališču ob pogledu na pretekle in prihajajoče dogodke Ljubljana Festivala. Iskreno vabljeni v peto dimenzijo enosti.«

Alenka SLAVINEC

*THE GOLDEN AGE of the Ljubljana Festival (2013-2022) is an exhibition of photomontages by Alenka SLAVINEC from the creme de la creme of outstanding Ljubljana Festival events held from 2013 to 2022, and it represents the continuation of Plečnik's Symphony of Križanke from 2012, marking the 60<sup>th</sup> anniversary of the Festival.*

*The theme of THE GOLDEN AGE is visualising the energy that was released during the first-class Ljubljana Festival events that took place from 2013 to 2022, and is at the same time universal, as expressed in the universe's golden ratio. The emphasis is on the awareness of oneness, the importance of live events, transformations, the co-creation Ljubljana Festival vibrations and frequencies, the expression of emotions and energy felt through music portrayed in colours, invisible forces that can be sensed in live events: this is the »vibe« frequency that leads to catharsis in the »wow effect«, which is a permanent feature of Ljubljana Festival.*

*The photomontages will lead you down the paths of colours into symphonies, operas, stories and many other delights besides. Allow yourself to be enticed by the details, stories or art critiques that can be accessed via the code under the exhibited montage. A big thank you to all the photographers who allowed me to model the 5D view and who reminded me that together we can create something new from a different perspective, with the awareness that nothing would be as it is in this exhibition if there had not been that very photo, word or assistance. Creativity, like the 5<sup>th</sup> dimension, is the invisible but essential energy of life, beauty, happiness, love, feeling of acceptance, oneness, joy and friendship, which can be harmonised by art forms such as music, theatre, musicals, concert, opera, ballet – everything that has the power*

*to identify us with ourselves and with others at the same time, unites us and allows us to be with ourselves with all the emotions and experiences that are uncompromisingly offered and put into practice by life. Happy are they who discover that they themselves are the creators of everything internal and external, and that they still have the choice when on the outside it may seem that they don't. All decisions are based on the two basic emotions of fear and love.*

*Festival Ljubljana is a form that possesses much love, which has preserved its continuity for 70 years with new achievements every year. The festival vibrates with excellence, cooperation, support, recognition, growth, progress, beauty, love of life, art, joy, praise, creativity and the creation of new dreams, which soon become reality because we dream them together, as does the City of Ljubljana along with the Ljubljana Festival's vision, which has now been led for 30 years by the outstanding manager, artistic director and musician Darko Brlek. I have also been cooperating with Ljubljana Festival for 11 years, beginning with the Lipizzaner horses, and as their ambassador I held my first exhibition entitled SLOVENIA IN US Lipizzaner Horses by Alenka SLAVINEC (2011), followed by PLEČNIK'S SYMPHONY OF KRIŽANKE (2012) and SILIAMMM performance photography 2018 with the Art Colony. Numbers are important and at the same time in the 5<sup>th</sup> dimension of essence, the 5<sup>th</sup> element of music, we are all one in the harmony of infinity, the symphony, one with nature in the transformation of the elements water, air, earth and fire. We have been reminded of just how strongly we depend on the invisible by the pandemic, which highlighted the importance of the physical presence of man, being of one heart, human contact, the co-creation of life, vitality, the presence of spectators and performers, supporters*

*and of course the teams of organisers and the media. Trust came to the fore.*

*The purpose of art is catharsis and to place man in the present moment, so he can remember and at the same time forget his everyday worries to focus on the most essential values, emotions and parts of life, such as birth, death, love, trust, betrayal, marriage, adultery, power, pride, social responsibility, scheming and competition. Humanity has entered a golden age of consciousness, after many prophets, and only the awareness of oneness will take us into true peace, harmony, and self-sufficiency – all we have to do is remember that we are energy. Do you remember the musical Hair and The Age of Aquarius?*

*THE GOLDEN AGE is an invitation to co-create both your and our experiences and to raise awareness about oneness and co-dependency; it is about the power of cooperation and co-creation, an invitation to think about when our life flows like water, when we are fire that gives warmth or burns everything, when we are fresh air and when we feel cramped and out of breath, and when are we earth that is filled with heavy secrets and the unsprouted seeds of potential? When does percussion remind us of horror and the earth, when do wind instruments make us think of lightness, when and why do string instruments remind us of the heart, plucked instruments? And with which colours do we associate them in our thoughts and feel the colour of the voice? Everything is energy and using different tools we extol everything we have in common, love and hate and thousands of shades of this duality, and it is not until we realise we are one that we become free and eternal like music, which is here and now, but you cannot grasp it because it is energy, vibration and frequency.*

*Life is magic, let us be aware that we are co-creators every step of the way, at each moment, and that everything begins with our script, our monologue when we are alone, and yet it is even more beautiful when we share ourselves with others.*

*This year's Ljubljana Festival opens with Slovenian pop-songs, with the »POWER OF THE WORD«, but we again have the opportunity to co-create with the simple word ABRAKADABRA (I CREATE AS I SPEAK):*

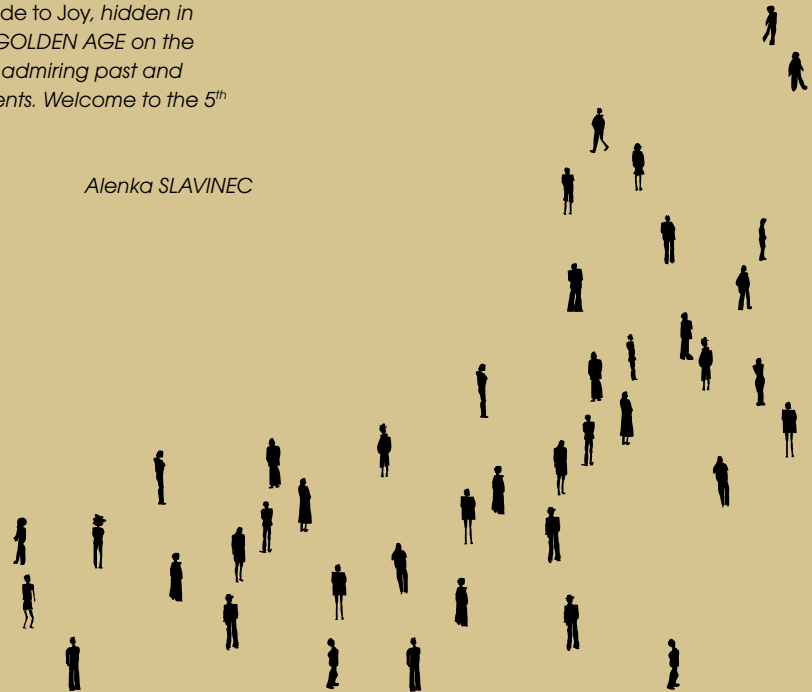
*»The year 2022 is a time for celebrating life here and now, together with you and co-creating THE GOLDEN AGE of the Ljubljana Festival through the notes of Beethoven's Ode to Joy, hidden in 80 photomontages of THE GOLDEN AGE on the Jakopič Promenade, while admiring past and future Ljubljana Festival events. Welcome to the 5<sup>th</sup> dimension of oneness.«*

Alenka SLAVINEC

**Vstop prost / Free entrance**

**[www.alenkaslavinec.com](http://www.alenkaslavinec.com)**

Sponzor umetnice / Sponsor of the artist:





23. 6.–5. 7.

**Križevniška cerkev / Križevniška Church**

Otvoritev razstave / Exhibition opening:

23. 6., 19.00 / 7.00 pm

## TANJA PAK: RÊVERIES TJA / THERE

*Morda je moje zavedanje sveta le odsev, morda ulovi le nekaj, kar ni tam, še ne, ali pa je nekje drugje, drugačno od tega, kot živi v meni.*

*Kje potem smo? Tukaj, tam?*

*Ali je naša sled resnična, ali je naše bivanje za vse enako oprijemljivo ...*

t. p.

»Tanja Pak s svojim delom ves čas govori o 'prostoru vmes', o območju nedoločljivosti med izginjanjem in vznikanjem, o dvojnosti med popolno prehodnostjo in deviško nedotaknjenostjo, o enigmli, ali nekaj že je ali še ni; njena dela lahko občutimo kot spraševanje, kdaj si prisoten, kdaj nisi. Steklo ji omogoča materializacijo nekega stanja, ki hkrati 'je' in 'ni', kot magičnega območja imaginacije in stvarjenja ... Najbližja so ji območja, kjer se zabrisujejo meje, kjer so stvari komaj slutene; s svojim delom poskuša doseči zanikanje vsega, kar je mogoče opredeliti, da bi s tem pokazala na nekaj, kar je onkraj – in obenem tu. Značilno je, da so pomemben del njenega opusa stekleni 'oblaki'. O njih avtorica pojasnjuje, da ne gre za nanašanje na fizične oblake, ampak 'za vprašanje krhkosti, nematerialnosti, razmišljanje o tem, kaj leži za navidezno lahkotnostjo in breztežnostjo (ponavadi nekaj grobega, bolečega, kot v figuri baleta Pointe ...), kaj v resnici naredi naša hrepenenja in sanjarjenja eterična' ...« (Miklavž Komelj, iz knjige *Predih*, 2021)

Izziv prenesti idejo krhkosti in navidezne lahkosti, breztežnosti v materijo, ko ta skoraj izgine in za njo ostane skorajda samo misel, samo občutek, si je Tanja Pak zadala že pred leti, med zastavljanjem bistvenih življenjskih vprašanj. Z nešteto preizkusi in inovacijami v postopkih je to uresničila v elitnem materialu – steklu in z novo postavitvijo *Rêveries / Tja* v Križevniški cerkvi obiskovalca spodbuja, da ne samo s pogledom, temveč z vsemi čuti vstopi v umetniško delo.

*Rêveries / Tja* je odprt kontemplaciji in celostnemu doživetju. Opominja na našo lastno krhkost in ranljivost in ozavešča željo po dihanju, po lahkosti in svetlobi. Navdahnjena in aktualna postavitev je pozitivno sporočilo o možnosti prehoda v ta občutenja in vabilo k lastni interpretaciji.

### Biografija

Tanja Pak je po diplomii iz industrijskega oblikovanja na Akademiji za likovno umetnost Univerze v Ljubljani magistrirala iz umetnosti na Royal College of Art v Londonu leta 1996. Na ALUO predava kot redna profesorica in od leta 2009 vodi smer steklo in keramika. Ustvarjalno se posveča kiparstvu, prostorskim umetniškim postavitvam in oblikovanju uporabnih steklenih predmetov. Razstavlja po vsem svetu. Njena dela so objavljena v mednarodnih publikacijah in so del javnih in zasebnih zbirk. Nagrajena je bila s številnimi mednarodnimi rezidencami, med drugim v Corning Museum of Glass, Creative Glass Center of America in Pilchuck v ZDA ter Musée du Verre v Franciji. Za svoje delo je prejela nekaj mednarodnih nagrad, med njimi dve *Red Dot Honourable Mention Design Award* za delo v oblikovanju in posebno nagrado za umetniško delo *Arte Laguna Prize*. Njeno delo je bilo štirikrat uvrščeno med sto najvplivnejših del v steklu v letnih izborih ameriške strokovne publikacije *New Glass Review* in je bilo med finalisti na Kanazawa International Exhibition, European Glass Context in drugih natečajnih razstavah. Vabljen je bila na pomembne mednarodne kurirane razstave, med njimi International Invitational v Habatat Gallery in Chroma Culture v Bullseye Gallery v ZDA, Venice Glass Week Hub v Benetkah, European Glass Context v ArtMuseum Bormholm in Inspired by Nature v Hempel muzeju na Danskem, Collect v Somerset House v Londonu in druge. Dela v svojem studiu v Ljubljani. V umetniških delih zadnjih let raziskuje predvsem občutke osamljenosti in samosti, pri čemer izpostavlja iskanje bližine, krhko naravo medsebojnih vezi in razmerij, ob tem pa izmuzljivost naše celosti.

Perhaps my awareness of the world is only a reflection, perhaps it only captures something that isn't there, or that is somewhere else, different from how it lives in me.

Where, then, are we? Here, there?

Is the trace we leave real, is our existence equally tangible to everyone?

*»Tanja Pak's work is always about the 'space between', about the area of indeterminacy between disappearing and emerging, about the duality between total permeability and virginal intactness, about the enigma of whether something already exists or is yet to exist; her works can be experienced as questioning when you are present and when you are not. Glass allows her to materialise a state that both 'is' and 'isn't', as a magical realm of imagination and creation . . . She is drawn to those regions where boundaries are blurred, where things are barely perceived; through her work she attempts to achieve the denial of everything that can be defined in order to point to something that is beyond – and at the same time here. Characteristically, a significant part of her oeuvre consists of glass 'clouds'. The artist explains that these are not a reference to physical clouds but instead relate to 'the question of agility, materiality, thinking about what lies behind apparent lightness and weightlessness (usually something coarse or painful, like pointe technique in classical ballet), what truly makes our longings and dreams ethereal.'« (Miklavž Komelj, Predih, 2021)*

t.p.

*Years ago, when pondering essential questions about life, Tanja Pak set herself the challenge of transferring the idea of fragility and apparent lightness, weightlessness, into matter, where this almost disappears and leaves behind only a thought, only a feeling. After endless testing and innovations in procedures, she succeeded in realising this in a select material – glass. With her new installation *Rêveries / There* in Križanke's church, she encourages visitors to enter the work not only with the gaze but with all the senses. *Rêveries / There* is open to contemplation and a holistic experience. It reminds us of our own fragility and vulnerability and raises our awareness of the desire to breathe, the desire for lightness and light. This inspired and very topical installation is a positive message about the possibility of transition into these feelings and an invitation for us to make our own interpretation.*

### **Biography**

*Following a bachelor's degree in industrial design at the Academy of Fine Arts and Design (ALUO) in Ljubljana, Tanja Pak completed a master's degree in art at the Royal College of Art in London in 1996. She is a full professor at ALUO, where she has headed the Glass and Ceramics department since 2009. Her creative work covers sculpture, spatial installations and functional glass design. She exhibits worldwide. Her works have featured in international publications and appear in public and private collections. She has held several international artist's residencies, including at the Corning Museum of Glass, the Creative Glass*

*Center of America and Pilchuck Glass School, all in the USA, and at the Musée du Verre in France. She has received numerous international accolades for her work, including two Red Dot Honourable Mentions and a special Arte Laguna prize. Her work has featured four times among the 100 most influential works in glass selected each year by the American specialist publication *New Glass Review* and she has been among the finalists at the Kanazawa International Exhibition, *European Glass Context* and other juried exhibitions. She has been invited to major international curated exhibitions, including *International Invitational* at Habatat Gallery and *Chroma Culture* at Bullseye Gallery in USA, *Venice Glass Week Hub* in Venice, *European Glass Context* at ArtMuseum Bormholm and *Inspired by Nature* at Hempel Museum in Denmark, *Collect in Somerset House* in London and others. She works in her studio in Ljubljana. In her recent works she has been exploring feelings of loneliness and solitude, highlighting the search for closeness, the fragile nature of interpersonal ties and relationships and the elusiveness of wholeness.*

### **Vstop prost / Free entrance**





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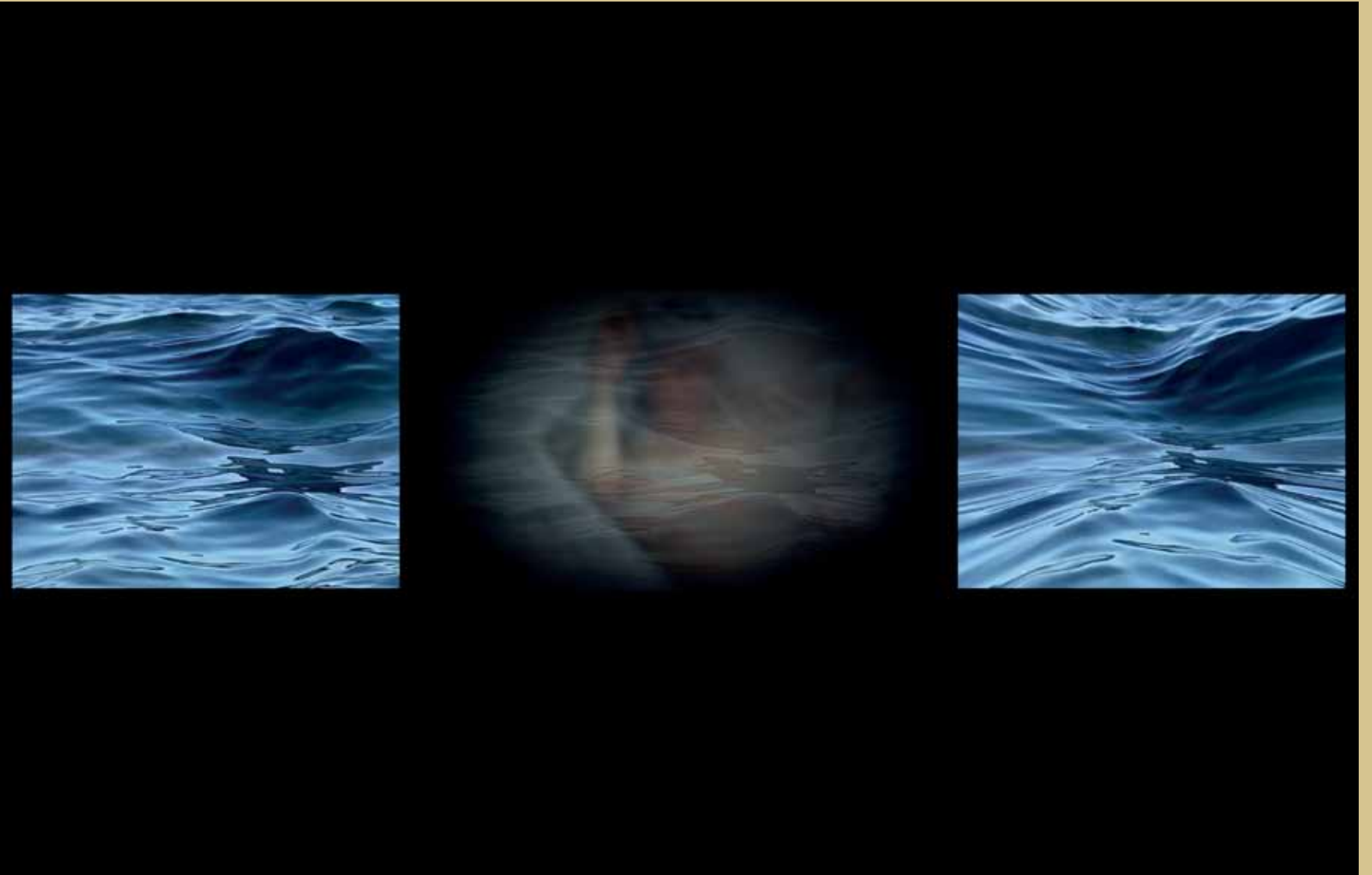
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16. 8. – 1. 9.

Križevniška cerkev / Križevniška Church

Otvoritev razstave in performans  
 Exhibition opening and performance:  
 16. 8., 23.00 / 11.00 pm

**EVA PETRIČ:**  
**ŠABLONIRANJE – SPOMIN**  
**NA JUTRI (PERFORMANS):**  
**Trikanalna**  
**videoprojekcija, pleksi**  
**skulptura, performans**  
**STENCILLING – THE**  
**MEMORY OF TOMORROW**  
**(PERFORMANCE): Three-**  
**channel video projection,**  
**plexiglass sculpture,**  
**performance**

**ORAKELJ (VEČMEDIJSKA**  
**IMERZIVNA INSTALACIJA):**  
**Videoprojekcija, podoba**  
**na mreži, zvok, svetloba**  
**ORACLE (MULTIMEDIA**  
**INSTALLATION):**  
**Videoprojection, image**  
**on mesh, sound, light**

**Trikanalna videoprojekcija, podoba na mreži,**  
**pleksi skulptura, zvok, svetloba, performans**  
**Three-channel video projection, image on**  
**mesh, plexiglass sculpture, sound, light,**  
**performance**

Križevniška cerkev v Ljubljani bo v drugi polovici avgusta 2022 prizorišče transmedijske imerzivne instalacije Eve Petrič *Orakelj* in performans *Šabloniranje – spomin na jutri*. Performans in instalacija reflektirata umetnično dojetje sedanosti in prihodnosti sveta in človeštva, ki se po njenem instinktu približuje točki »emocionalne singularnosti« – točki, po kateri nič več ne bo tako, kot je in je bilo.

»Svet – naš planet in naš dom, naše življenje – je v preobratu: hitro se spreminja in vse hitreje v sedanjem stanju odмира. Ne spreminja se samo podnebje, ampak se spreminjamo tudi ljudje. Silnice, ki dominirajo naše življenje, nas vzgajajo v robote. Postajamo roboti, delujoči po programih, ki jih ne snuje več samo narava. Kakšen program si bomo zasnovali? Kakšno svetlobo bomo izbrali? Si jo bomo izbrali sami?« sprašuje Eva Petrič.

»Verjetno je še čas, da smo aktivni soustvarjalci programov, ki nas bodo kmalu definirali. Morda je še čas, da jih definiramo mi, in ne oni nas,« sporočata performans in instalacija umetnice Eve Petrič.

Eva Petrič, na Dunaju, v New Yorku in Ljubljani delujoča transmedijska umetnica, se je najprej predstavila s kreativno uporabo fotografije, s katero je raziskovala jezik senc in naš obstoj na efemerni ravni (primer je njena stalna instalacija *Rubikova kocka recikliranih senc* in *emocij* v Ljubljani). Njena motivacija za ustvarjanje prostorov na

različnih ravneh, ki jih opredeljuje vzdušje, jo vodi k uporabi transmedijskega pristopa v svoji umetnosti. Rezultat je več kot 30 velikih prostorsko specifičnih instalacij na osnovi asemblažev najdenih in recikliranih čipk, prepletenih z videom, zvokom, performansom in gibanjem, ki so bili razstavljeni na različnih, večinoma javnih prostorih po svetu, od muzejskih do sakralnih, od podzemlja do nizkozemeljske orbite. Leta 2016 je bila z dvema velikima instalacijama kot prva umetnica iz Slovenije predstavljena v znameniti dunajski katedrali svetega Štefana, kot prva slovenska umetnica je bila vključena tudi v največji letni umetniški projekt v javnem prostoru New Yorka *Sing for Hope*. Leta 2018 je njena instalacija *One World – A World for All* v avli Generalne skupščine OZN v New Yorku opozarjala na stanje okolja, njeno delo Kolektivno srce pa je bilo leta 2019 osrednje delo razstave *Value of Sanctuary* v katedrali sv. Janeza Božanskega v New Yorku, prostorninsko tretji največji katedrali na svetu. Trenutno sta dva njena mini objekta del testiranja kolekcije Moon Gallery, »idej, vrednih, da jih pošljemo v vesolje«, na Mednarodni vesoljski postaji. Njena dela so bila prikazana na 70 samostojnih in več kot 115 skupinskih razstavah v Evropi, Severni in Južni Ameriki, Aziji in Afriki.

Za transmedijski projekt *Eden, Transplanted* je leta 2017 prejela nagrado za najboljši umetniški performans na festivalu United Solo v New Yorku, leta 2019 pa je bil ta projekt ob desetletnici festivala izpostavljen s priznanjem *Best of Ten Years*. Leta 2017 je prejela veliko nagrado 6. Mednarodnega festivala likovnih umetnosti v Kranju in priznanja *Red Carpet Tribute Award* 2017 na Dunaju. Leta 2016 je v Parizu prejela srebrno medaljo za fotografijo SNBA, priznanje 5. Mednarodnega festivala likovnih umetnosti

v Kranju in bila med petimi nagrajenci dežele Salzburg za plakatne stebre. Izbrana je bila za umetnico EGU 2015. Leta 2012 je prejela nagrado K3 filmskega festivala v Ljubljani, Beljaku in Vidmu. Leta 2011 je prejela priznanje Pfann Ohmann na Dunaju, leta 2010 pa je bila dobitnica štipendije švicarske fundacije Vordemberge-Gildewart.

Leta 2005 je diplomirala iz psihologije in vizualne umetnosti na univerzi Webster na Dunaju in leta 2010 magistrirala iz novih medijev na Transart Institute New York/Berlin/Danube University Krems. Predstavlja jo Galerie Mourlot v New Yorku.

*In the second half of August 2022, the former Church of the Teutonic Knights in Ljubljana will be the venue for an immersive transmedia immersive installation, Oracle, and thea performance Stencilling – the memory of tomorrow, by Eva Petrič. Both, the performance, and the immersive installation, reflect the artist's perception of the present and future of the world and humanity. Are we approaching the point of an »emotional singularity«, after which nothing will be the way sameit was or is again?*

*As Eva Petrič says, »The world -- our planet and our home, our life -- is in upheaval: it is changing rapidly and disappearing faster and faster in its current state. Not only is the climate changing, but also people are also changing. The forces that dominate our lives are raising turning us into robotsmachines. We are becoming robots, responsive to programs that are no longer designed by nature alone. What kind of program are we going to design? What kind of light will we choose? Will we choose it ourselves?« asks Eva Petrič.*

*»Perhaps there's is still time to be the active co-creators of the programs by which we'll will soon be*

*defined – so we define them; us defining them, and they don't define not them defining us...« shares the performance and installation by artist Eva Petrič.*

*Eva Petrič, a transmedia artist working in Vienna, New York and Ljubljana, first presented herself creatively using photography to explore the language of shadows and our existence on an ephemeral level, with (an example being is her permanent installation Rubik's Cube of Recycled Shadows at the Museums' platform in Ljubljana). Her motivation to create spaces on different levels, defined by atmosphere, leads her to use a transmedia approach in her art. The result is more than 30 large space-specific installations based on assemblages of found and recycled lace intertwined with video, sound, performance, and movement, exhibited in various, mostly public spaces around the world, from Buenos Aires, Berlin and, Vienna to Buenos Aires and New York city, from museums to cathedrals, from underground caves to Earth low orbit around Earth. In 2016, she became was presented as the first artist from Slovenia to havewith two large installations presented at the famous Vienna Cathedral of St. Stefan in Vienna, was also involved in the largest annual art project in taking place in the public spaces of New York, »Sing for Hope«. In 2018, her installation One World - A World for All in the lobby of the UN General Assembly in New York drew attention to the state of the environment, and her work Collective Heart in 2019 was the central work of in the exhibition titled Value of Sanctuary held at St. John the Divine Cathedral in New York, by volume the 3<sup>rd</sup> third largest cathedral in the world. CurrentlyTwo, two of Petrič's her artworks are currently on board at the International Space Station as part of the testing of the Moon Gallery collection of ideas »worth to sendingbe sent into space«.*

*Petrič's Her art has been shown in 70 solo and over 115 group exhibitions in Europe, North and South America, Asia, and Africa.*

*For the transmedia project Eden, Transplanted, she received the Best Art Performance Award at the United Solo Festival in New York in 2017, and in 2019 this project was highlighted with the Best of Ten Years award on the tenth anniversary of this festival. In 2017, she received the Grand Prix of the 6<sup>th</sup> International Festival of Fine Arts in Kranj and the Red-Carpet Tribute Award 2017 in Vienna. In 2016, she received a silver medal for photography from the SNBA in Paris, the recognition of the 5th International Festival of Fine Arts in Kranj, and was among the five winners of the Salzburg's region for the Kunst-Litfasssaule. In 2015, she Eva Petrič was chosen as the artist of EGU 2015. In 2012, she received the K3 Film Festival Award in Ljubljana, Villach and Udine. In 2011 she received the Pfann Ohmann Award in Vienna, and in 2010 she won a scholarship from the Swiss Vordemberge-Gildewart Foundation.*

*In 2005 Petrič she received a bachelor's degree in psychology and visual arts from Webster University in Vienna, and in 2010 a master's degree in new media from the Transart Institute New York / Berlin / Danube University Krems. She is represented by the Galerie Mourlot, New York.*

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**HOMMAGE À TONE  
DEMŠAR:  
Petindvajset let  
kasneje  
HOMMAGE À TONE  
DEMŠAR:  
Twenty-five  
years later**

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

Tone - Anton Demšar (Ljubljana, 1946–Sveta Trojica nad Dobom pri Domžalah, 1997) je s svojo ustvarjalno predanostjo in zavzetim iskanjem novih izraznih in vsebinskih prijemov opozoril nase že na Akademiji za likovno umetnost, kjer se je kiparsko, likovno in umetniško oblikoval ob izjemnih kiparjih in učiteljih: Zdenku Kalinu, ki mu je ob tradicionalni figuralni klasiki razkrival subtilno oblikovanje ženskega telesa, Dragu Tršarju, intuitivno poglobljenem modernistu, ki je kiparsko formo gradil z združevanjem figur v razgibanih geometričnih razmerjih, in predvsem Slavku Tihcu, izjemnem raziskovalcu oblik, sporočil

in materialov vse do neokonstruktivistično racionalne govorice, ki je nanj najbolj vplival in ga nagovarjal k preoblikovanju in sestavljanju form v zaprtih prostorih, k iskanju organskosti, abstraktnosti ali geometričnosti form, ki so jih iz mehke gline mojstrsko oblikovale njegove roke in puščale svoje sledi, odtise in oblike. Glina, ki mu je ponudila prvinskost, je za vselej postala njegov kiparski material: »Danes je toliko možnih materialov za kiparja, veliko umetnih snovi – pa vendar me privlači predvsem glina ... Daje možnosti za izpoved, prvobiten je, nekako pristoji nam Slovencem ... Morda se čutim poklican nekako nadaljevati to, kar je nastajalo stoletja pred menoj.« (Tone Demšar, december 1977) V glini, ki jo je žgal in tudi patiniral in na koncu tudi barval, je ustvaril skoraj ves svoj opus in ji le občasno, ko sta vsebina in kompozicija to zahtevali, dodajal predvsem les in vrvi, pa tudi riževo slamo. Opus, ki je v petindvajsetih letih doživljal tako vsebinske kot oblikovne premene, a ga odlikujeta logična rast in razvoj od prikrite simbolnosti do vedno bolj indikativne asociativnosti, je bil v slovenskem likovnem prostoru vse od sredine sedemdesetih let do smrti izjemno opažen, sprejet in nagrajen. K temu sta nedvomno pripomogla tudi njegovo sodelovanje in razstavljanje z najpomembnejšo slovensko avantgardistično Grupo Junij poznih šestdesetih, pa sedemdesetih in tudi še zgodnjih osemdesetih let prejšnjega stoletja, ki je uspešno brisala ločnice med mediji in izpostavljala kombiniranje različnih umetnostnih zvrsti, kjer je nedvomno prišla do izraza Demšarjeva svojevrstno angažirana satira, ki je razkrivala tako probleme aktualnega družbenega kot tudi političnega trenutka in opozarjala nanje. Njegov opus, ki ga delimo na vsaj tri prepoznavna obdobja ali cikle, je torej izpostavil glino kot tisti material, v katerem

je lahko z gnetenjem in stiskanjem, pritiskanjem in deformiranjem, rezanjem in sestavljanjem, preoblikovanjem v sploščenost ali volumensko polnost zgovorno ujel abstrahirano, a vselej nagovarjajočo organsko formo, pogosto pa tudi stilizirano in deformirano človeško figuro, najraje samo obraz, ki sta v njegovem ustvarjalnem loku rasli iz vsebin, ki so ga evocirale, prizadevale, mučile, nagovarjale in spodbujale. Nastajala so dela različnih velikosti tako v skulpturi kot reliefu, saj, kot je kipar zapisal: »Ustvarjalec, ta bolj, oni manj občutljiv, mora sprejemati vsakovrstne spodbude in impulze iz svoje bližnje in daljne okolice. Vtisi, ki se kopičijo, pa so gonilna sila izpovedovanja. Kakšni in kateri so ti vtisi? To so predvsem odsevi in izrazi tega časa in prostora. Iz dolge vrste takih vtisov izstopa med drugim prav posebej – in zlasti zame – embalaža, ki nam iz dneva v dan rase čez glavo. Je fiste vrste element, ki se z njim srečujemo tako rekoč na vsakem koraku. Ta ne tako novi pojav sem prenesel v likovno govorico.«

Razstava, ki smo jo pripravili v okviru Festivala Ljubljana in bo postavljena v baročni ambient Križevniške cerkve, ne more prezentirati njegovega dela v širokem izboru, saj nam sam prostor tega ne dopušča, vendar smo s pomočjo in razumevanjem družine Demšar, ki hrani njegovo dediščino, vendarle izbrali nekatera izjemna dela, ki izražajo vse ključne značilnosti in nakazujejo razvoj njegove kiparske govorice in zgovorno zaokrožijo njegovo ustvarjalno obdobje od leta 1978 do 1991: »Zloženska« (1978), »Palete« (1979), »Plod in sad« (1982), »Walkman« (1983), »Avtoportret« (1984), »Embalaža z vrvo« (1984), »Antimuza« (1985), »Mir« (1985), »Okno« (1988) in »Kapitel« (1991). Tudi ta izbrana dela nam kažejo, da kipar črpa iz modernizma, saj »nenehno čisti, izbira pobude z

izjemno strogostjo; vsebinsko, do neke mere celo literarno, kar ga dela naravnost popularnega, pa obvladuje izrazni razpon od ironije do družbene kritike«, kot je zapisal dr. Peter Krečič (leta 1996) in svojo oceno sklenil z ugotovitvijo, »da je njegovo kiparstvo inventivno, notranje homogeno in je kljub klasični tehniki, ki jo neguje, ob objektu, pri katerem vztraja, kot celota tako sveže in privlačno, da se upravičeno uvršča med najizrazitejše pojave slovenskega kiparstva sedemdesetih in osemdesetih let«.

Razstavljeni dela nam kažejo razvojno pot, ki jo je začel s »stisnjenkami«, »prerezankami« in »zloženkami« v sedemdesetih, ko se je odprl tako organskemu kot anorganskemu svetu, kjer je izrazil številne napetosti in pritiske, ki jih je ta svet opazno poln, umetnik pa zanje izjemno občutljiv, a jih izraža v stilizirani in abstrahirani govoric, kjer daje poudarke tako površini, lahko bi rekli koži, kot strukturi, kompoziciji ter ritmu objekta, ki ga zasnuje. Svoje »zloženke« je velikokrat tudi zvezal, pa položil v riževo slamo ali lesen zaboj. Snoval jih je tako, da je z rezanjem odkrival plasti in prostorske učinke, ki so jih izkazovale izvotljene forme, in proučeval specifičnosti, ki so se pri tem postopku razkrivale, kar mu je nakazovalo nove možnosti, ki jih je kasneje učinkovito uporabil pri »prerezankah«. To dokazuje, kako preiščeno je potekala njegova razvojna pot. Leta 1987 sem zapisala: »Veščje oblikovane drobne glinene steklenice, piskre, cevaste 'rastline', rastlinske plodove je Tone Demšar sprva nasilno tlačil in jih izpostavljal različnim intenzivnim pritiskom. Tako deformirane je, ali puščal samostojne, ko ga je zanimala deformacija sama, ne da bi iskal njen izvor, ali pa jih vklepal v lesene okvire, zvezal vrstico in utesnil v vrečevino.« V osemdesetih, ko prideta

do izraza taktlnost in poudarjen kiparski rokopis, je – brez skokovitih vsebinskih in slogovnih preskokov, potem ko je dodobra usvojil lončarski kolovrat in spoznal pasti in odkril tehnološke posebnosti in možnosti –, svojo kiparsko izpoved vse bolj bogatila z novimi oblikovnimi in ikonografskimi motivi. Tako kot na začetku je tudi v tem ustvarjalnem obdobju črpal v naravi, vse bolj pa tudi v človeku in tradiciji zahodnoevropske civilizacije, zato sta se v njegovih kiparskih iskanjih naposled pojavila silovita potreba po človeški navzočnosti in odločitvev, ko se iskanje usmerja v združitev polindustrijskih oblik z antropomorfno. Nastajajo značilne oblike, ko je prek figuralike spregovorila specifična dimenzija sinteze figure in materiala, izvirnega v svoji industrijski uporabljivosti in namenu, ki se pod kiparjevo roko prelevijo v satirično ali hudomušno izpoved in nagovarjajočo obliko, ko se iz industrijskega votlaka izvijajo potlačene in deformirane figure. Politične in družbene okoliščine okolja, v katerem je ustvarjal, so klicale k stopnjevano groteskno obarvani in simbolično interpretirani motiviki. Toda konec osemdesetih in v začetku devetdesetih, tako meni likovna kritika, se Tone Demšar odpre novim motivom in idejam in k bolj osebni in individualno profilirani izpovedi. Čeprav v osnovi ostaja zvest samemu sebi, se v novih raziskovanjih vse bolj opira na notranje globoko podoživeto figuraliko, realizirano z ekspresijo, ki spregovori o njegovi neizmerni žalosti, o človeški ranljivosti in prizadetosti, o življenju in smrti, in to na opazno sofisticiran način. Z obče človeškimi temami žalostnih vdov in žensk v oknih, kjer je zaživel ekspresivni izraz, je zaključil svoj izpovedni credo: kot bi se zavedal odhajanja; kot bi napovedoval bolečino, ki bo ostala; kot bi vedel, kaj bo prinesel jutri: »V trenutku, ko si je pravkar pridobil določeno spretnost, opazi, da je odprl neko

drugo področje, na katerem je vse, kar je mogel izraziti poprej, treba na novo povedati drugače.« (Maurice Merleau-Ponty) Kako bi Tone Demšar govoril od tod naprej, ne vemo. Zapustil nas je v starosti 51 let. Letos mineva 25 let. In v teh letih med nami je ustvaril veliko. Zgovorne so njegove besede, ki jih je izrekel decembra 1977, dve leti po končani specializaciji na akademiji: »Zdi se mi, da izgubiš pogum in voljo, da bi se podajal v avanture, v nova iskanja, če si zaposlen in materialno lepo preskrbljen. Pa tudi premalo lahko delaš, da bi lahko bil zares prisoten v likovnem svetu.«

O njegovem ustvarjalnem opusu so že v času življenja, pa tudi po njegovi prerani smrti, pisali mnogi poznavalci modernistične in sodobne likovne prakse, tako o tistih delih, ki jih je predstavljal skupaj z Grupo Junij, kot tudi o delih na drugih skupinskih ter številnih samostojnih predstavitev. Pisali so tudi o njegovih javnih delih (npr. spomenik rudarjem, Senovo, 1986; spominska plošča Srečku Kosovelu, Ljubljana; spominska plošča Mahru, Prešernu, Crobathu, Ljubljana, 1993), na katera se je, tako kot mnogi drugi slovenski kiparji druge polovice dvajsetega stoletja, odzival z likovno interpretacijo, ki je mojstrsko ujela namen in sporočilnost, vselej oprta na likovni jezik, ki v sebi nosi avtorske značilnosti in prepoznavnost.

dr. Nelida Nemec



*Tone–Anton Demšar (Ljubljana, 1946 – Sveta Trojica nad Dobom pri Domžalah, 1997) showed creative commitment and a dedicated search for new approaches in expression and content while still a student at the Academy of Fine Arts, where he developed as a sculptor and artist under the aegis of remarkable sculptors and teachers: Zdenko Kalin, who taught him traditional and classical sculpture, and the subtle moulding of the female body, Drago Tršar, an intuitively in-depth modernist who sculpted by uniting different figures in varied geometrical aspects, and above all Slavko Tihec, an incredible explorer of shapes, messages and materials, who went as far as neoconstructivist rational discourse and who had the greatest influence on him and encouraged him to transform and assemble forms in closed premises, to search for organic, abstract or geometric forms that were masterfully shaped in soft clay by his hands, which left their traces, imprints and shapes. The clay that offered him its primeval nature became his preferred material for sculpture: "Nowadays there are so many materials available to sculptors, many artificial materials – and yet it is above all clay that attracts me. It makes expression possible, it is primeval, it somehow suits us Slovenians. Perhaps I feel called to somehow continue shaping something what was formed centuries ago" (Tone Demšar, December 1977). Almost all his opus was made from clay, which he fired and patinated, and finally also painted, and only occasionally, when the content and composition demanded it, did he add primarily wood and rope, as well as rice straw. Demšar's opus, which underwent changes in both content and form, but nonetheless displayed logical growth and development from concealed symbolism to increasingly indicative associativity in the course of twenty-five years, was highly visible, accepted and*

*rewarded in the Slovenian art world from the mid-1970s until Demšar's death. This was undoubtedly aided by his cooperation and joint exhibiting with the most important Slovenian avant-gardist association, the Grupa Junij of the late 1960s and 1970s and also the early 1980s, which successfully erased the dividing lines between different media and emphasised the combination of different artistic genres, in which Demšar's unique engaged satire, which revealed and drew attention to current social and political problems, was undoubtedly expressed. His opus, which we can divide into at least three distinct periods or cycles, therefore emphasised clay as the material which through kneading and squeezing, pressing and deforming, cutting and assembling, transforming into flat shapes or the fullness of volumes, can eloquently and convincingly capture the abstract yet always persuasive organic form, and often also the stylised and deformed human figure, preferably just the face, which in his creative arc grew out of content that evoked, tormented, persuaded and encouraged it. Works of different sizes were created, both sculptures and reliefs, as the sculptor wrote: "The creator, one more, the other less sensitive, must accept all kinds of stimuli and impulses from their near and distant environment. However, impressions that accumulate are the driving force of expression. What kind of impressions are they? They are mainly reflections and expressions of this time and space. Out of the long line of such impressions, one stands out in particular – and especially for me – the packaging, under which we are increasingly being buried. It is the kind of element that we come across practically at every step. I have expressed this not-so-recent phenomenon in artistic language".*

*The exhibition we have prepared as part of the Ljubljana Festival and which will be set in the Baroque ambience of the former church of the Teutonic Order, cannot present a wide selection of his work as there is not enough space; however, thanks to the help and understanding of the Demšar family, which keeps his legacy, we have nonetheless chosen some outstanding works that express all the crucial characteristics and indicate the development of his sculptural language, eloquently rounding off his creative period from 1978 to 1991: »Composition« (1978), »Pallets« (1979), »Fruit« (1982), »Walkman« (1983), »Self-portrait« (1984), »Packaging with rope« (1984), »Antimuse« (1985), »Peace« (1985), »Window« (1988) and »Capital« (1991). These chosen works also show us that the sculptor is drawing from modernism as he »constantly purifies, chooses incentives with extreme strictness; both in terms of content, and to some extent also in a literary sense, making him simply popular, he masters the expressive range from irony to social critique«, as Peter Krečič wrote (in 1996), finishing his assessment with the finding »that his sculpture is inventive, internally homogenous and despite the classic technique he nurtures, the object he is working on is integrally so fresh and attractive that it may justifiably be ranked amongst the most distinct phenomena of Slovene sculpture from the 1970s and 1980s«.*

*The exhibited works show us the developmental path, which he began with »compressions«, »cross-sections« and »compositions« in the 1970s, when he opened up to both the organic and the inorganic world, expressing numerous tensions and pressures, which this world is evidently full of, and the artist is exceptionally sensitive to them but expresses them in a stylised and abstracted*

language, emphasising the surface – we could call it skin – the structure, composition and rhythm of the object he is conceiving. He would often also tie up his »compositions« and lay them in rice straw or a wooden crate. He devised them in such a way that by cutting parts of them away he uncovered different layers and spatial effects expressed by hollowed out forms, and studied the specifics revealed in the process, which showed him new possibilities that he later used to good effect in his »cross-sections«. This shows how deliberately the path of his development ran. In 1987 I wrote: »Tone Demšar first forcibly pressed and exerted intense pressure on skilfully shaped small clay bottles, pots, tubular 'plants' and fruits. Deformed in this way he either left them on their own when he was interested in the deformation itself without looking for its origin, or he locked them into wooden frames, tied them with a rope and bound them in sackcloth.« In the 1980s, when tactility and an emphasised sculptural manuscript became evident, he increasingly enriched his sculptural expression with new motifs in form and iconography – without any dramatic leaps in terms of content and style, after he had fully mastered the potter's wheel and become acquainted with various pitfalls and uncovered technological particularities and possibilities. Just like in the beginning, he also drew from nature in this creative period, but increasingly also from man and the tradition of western European civilisation, so his sculptural searches later showed a strong need for human presence and decision, when the search turned to the union of semi-industrial forms with anthropomorphic ones. Characteristic forms emerged when figures expressed a specific dimension of the synthesis of the figure and the material, original in its industrial usability and purpose, transformed by

the sculptor's hand into a satirical or mischievous expression and persuasive form, when pressed and deformed figures emerged from the industrial hollow brick. The political and social circumstances of the environment in which he worked called for increasingly grotesquely coloured and symbolically interpreted motifs. However, art critics maintain that at the end of the 1980s and the beginning of the 1990s Tone Demšar opened up to new motifs and ideas and to a more personal and individually profiled expression. Although he remained faithful to himself at the core, in his new searches he increasingly opened himself up to an internally deeply felt figuralism, realised through expression, which talks about his immeasurable sadness, about human vulnerability and impairment, about life and death, and all in an observably sophisticated way. He finished his expressional credo with the common human theme of mourning widows and women in windows: as though aware of his departure; as though predicting the pain that would remain; as if knowing what tomorrow would bring: »In the moment in which he had acquired a certain skill, he noticed that he had opened up another field in which everything he had been able to express before had to be told differently« (Maurice Merleau-Ponty). We do not know how Tone Demšar would have spoken from here onwards. He left us aged 51. Twenty-five years ago this year. And in the years he spent with us he created much. The words he spoke in December 1977, two years after completing his specialisation at the academy, are eloquent: »I feel that you lose courage and the will to begin new adventures, new searches, if you are employed and your material needs are satisfied. And you also cannot work enough to be truly present in the artistic world«.

Many experts on modernist and contemporary art wrote about his creative opus while he was still alive and also after his untimely death, writing both about the works he exhibited together with Grupa Junij, and his works in other joint exhibitions and also many independent presentations. They also wrote about his public works (e.g. the monument to miners, Senovo, 1986; the commemorative plaque for Srečko Kosovel, Ljubljana; the commemorative plaque for Mahr, Prešeren, Chrobath, Ljubljana, 1993), which he, like many other Slovenian sculptors in the second half of the twentieth century, tackled with artistic interpretation, masterfully capturing the purpose and message, always based on artistic language, which carries in itself the artist's characteristics and recognisable features.

dr. Nelida Nemeč

### **Vstop prost / Free entrance**



**SPREMLJEVALNE PRIREDITVE 70. LJUBLJANA FESTIVALA**  
**ACCOMPANYING EVENTS OF THE 70<sup>th</sup> LJUBLJANA FESTIVAL**

**USTVARJALNE DELAVNICE ZA OTROKE / CREATIVE WORKSHOPS FOR CHILDREN**



## **MALA LIKOVNA KOLONIJA LITTLE ARTS COLONY**

**11.–15. 7., Križanke**

Izvajalki projekta / *Providers:*

**Rea Vogrinčič**, strokovna mentorica na področju likovne umetnosti / *professional artistic mentor*

**Tea Ferjančič**, koordinatorka projekta / *coordinator of the project*

### **Kratka vsebina / *Details:***

Od 11. do 15. julija 2022 bodo na 70. Ljubljana Festivalu ponovno potekale tudi otroške kreativne delavnice, ki se jih bodo lahko brezplačno udeležili otroci med šestim in štirinajstim letom z željo po spoznavanju umetnosti. Malo likovno kolonijo bo tudi tokrat vodila strokovno usposobljena mentorica Rea Vogrinčič, ki je leta 2018 diplomirala na Akademiji za likovno umetnost in oblikovanje Ljubljana na oddelku za slikarstvo, kjer trenutno končuje še podiplomski študij kiparstva, na delavnicah pa bo kot mentorica že tretje leto zapored prispevala k razvoju umetniškega talenta, ustvarjalnosti ter otroške razigranosti.

*From 11 to 15 July 2022 at the 70<sup>th</sup> Ljubljana Festival, creative workshops for children will again be held. Participation will be free for children aged between six and fourteen who would like to learn about art. The Little Art Colony will this year be led by the professionally trained mentor Rea Vogrinčič, who graduated in 2018 from the Department of Painting of the Academy of Fine Arts in Ljubljana, where she is currently finishing postgraduate studies in sculpture. In the workshops she will be a mentor for the third year running and will help develop artistic talent, creativity and children's playfulness.*

Sponzorja / *Sponsors:*



## **TISKANJE in RISANJE NA TEKSTIL PRINTING and DRAWING ON TEXTILE**

**11. 7., 10.00–12.00 / 10.00 am–12.00 pm**  
**Križanke, Pergola**

Prvi dan delavnic bo vsak udeleženeec Male likovne kolonije prejel promocijsko majico Festivala Ljubljana in jo lahko po svojih željah okrasil z glasbenimi motivi in vzorci. Te bo lahko združil še z različnimi elementi iz okolice, ki ga bo obdajala med ustvarjanjem, majice pa bodo otroci nato lahko ves teden uporabljali kot svoje »delovne uniforme«, brez skrbi, da bi se med ustvarjanjem popackali.

*On the first workshop day each participant in the Little Art Colony will receive a Festival Ljubljana promotional T-shirt, which they can decorate with musical motifs and patterns as they please. They will be able to combine these with different elements from the surroundings in the course of the creative process, and the children will then be able to wear the T-shirts during the week as their "working uniforms", so as not to have to worry about getting dirty while working on their art.*

## GRAFIKA / GRAPHICS

**12. 7., 10.00–12.00 / 10.00 am–12.00 pm**  
**Križanke, Pergola**

Drugi dan delavnic bo mentorica otrokom najprej predstavila nekaj teorije ter osnovnih pojmov o tehniki grafike, nato pa se bodo naučili ustvarjanja v različnih grafičnih tehnikah, ki jih bodo kasneje vključili v svojo grafiko. Mlajši udeleženci kolonije se bodo seznanili s krompirjevo tehniko, tisti malce starejši pa se spoprijeli z zahtevnejšimi tehnikami ustvarjanja grafičnega odtisa.

*On the second workshop day, the mentor will first teach the children some theory and present some basic concepts of graphic techniques, then they will learn how to use different graphic techniques, which they will later incorporate into their graphic art. The youngest colony participants will become acquainted with the potato technique, while those who are a little older will tackle more demanding techniques for creating graphic prints.*

## PRASKANKA Z VOŠČENKO IN TUŠEM SCRATCH ART WITH CRAYONS AND INK

**13. 7., 10.00–12.00 / 10.00 am–12.00 pm**  
**Križanke, Pergola**

V prvem delu delavnice bodo otroci pobarvali format z voščenkami raznolikih barv, nato pa ga premazali s črnim tušem. Ko se bo vse skupaj posušilo, bodo s tehniko praskanja začeli odstranjevati vrhnji sloj ter z vrezovanjem ustvarjali najrazličnejše motive ter vzorce.

*In the first part of the workshop, the children will colour in the format using different coloured crayons, and will then cover it with black ink. After it has dried, they will begin scratching away the top layer and making incisions to create various motifs and patterns.*

## SKULPTURE IZ KARTONA CARDBOARD SCULPTURES

**14. 7., 10.00–12.00 / 10.00 am–12.00 pm**  
**Križanke, Pergola**

Četrty dan delavnic bodo udeleženci izdelovali skulpture iz kartona. Navdihovali se bodo pri različnih glasbilih, godalih, brenkalih, trobilih itd., na koncu pa bomo glasbila postavili v obliko namišljenega orkestra in se v tem procesu učili, kje stoji posamezen inštrument v orkestrski celoti.

*On the fourth workshop day, the participants will make cardboard sculptures. They will draw inspiration from different instruments: stringed, plucked, brass, etc., and at the end we will arrange the instruments in such a way that they make up an imaginary orchestra and they will learn in the process about where different instruments stand in the orchestra.*

## RAZSTAVA LIKOVNIH DEL ART WORK EXHIBITION

**15. 7. ob 10.00 / at 10.00 am**  
**Peklenko dvorišče / Hell's Courtyard**

Zadnji dan Male likovne kolonije bo namenjen otvoritveni razstavi, na kateri bodo otroci svojim staršem ter vsem drugim, ki jih zanima otroško ustvarjanje, predstavili vse stvaritve, ki so jih ustvarjali med tednom.

*The last day of the Little Art Colony will be set aside for the opening of the exhibition in which the children will present to their parents and anyone else interested in children's art, all they have made in the course of the week.*



**Glasbeno-plesne delavnice**  
**Music and dance workshop**

**PREDANI KORAKOM**  
**COMMITTED TO STEPS**

**Mesto objemov / The City of Hugs**

**Umetniška ekipa / Artistic Team:**

**Miha Podrepšek**, koreografija in režija  
*choreography and direction*

**Petra Horvat**, dramaturgija in koreografska pomoč  
*dramaturgy and assistant choreographer*

**Lea Čehovin**, oblikovanje zvoka / *sound design*

**Katja Klepec Štalec**  
kostumografija / *costume design*

**Pia Gorišek**, kostumografija / *costume design*

**Smetumet**, scenografija / *set design*

**Kolja Gombač**, avtor zgodbe Mesto objemov  
*author of The City of Hugs story*

**22.–27. avgust / 22–27 August**

Zaključna prireditev / *Closing event:*

29. 8., 18.00 / 6.00 pm

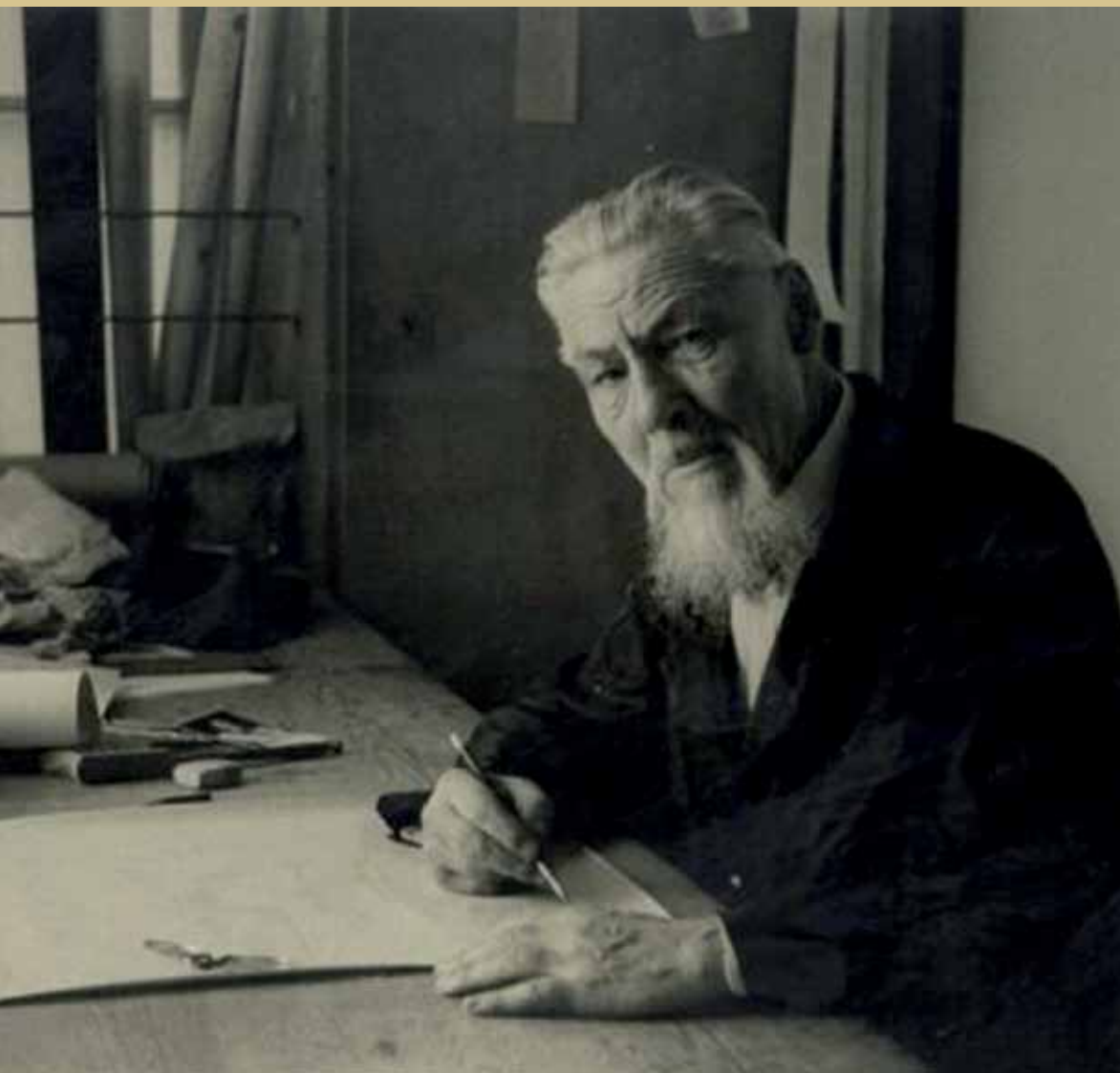
**Poletno gledališče / Summer Theatre, Križanke**

V sklopu projekta *Predani korakom* se bodo otroci tudi letos ponovno prepustili plesu, petju in igri ter vas po enem tednu vaj z ustvarjalno ekipo popeljali na popotovanje v *Mesto objemov*. Delavnice bodo potekale od ponedeljka, 22. avgusta, do petka, 26. avgusta, v jutranjih urah na URI Soča, zaključna prireditev pa se bo odvila 29. avgusta, ob 18.00, v Poletnem gledališču Križank. Za prireditev bodo tako kot vsako leto na voljo brezplačne vstopnice.

*In the project entitled Committed to Steps, children will this year again be able to enjoy dancing, singing and acting, and after a week of practice sessions with the creative team they will take you on a journey to the City of Hugs. The workshops will be held from Monday, 22 August until Friday, 26 August in the morning hours at the Soča University Rehabilitation Institute (URI Soča), and the closing event will take place on 29 August at 6 pm in the Križanke Summer Theatre. As every year, free entry tickets will be available for the event.*

V sodelovanju z / *In collaboration with:*





## **PLEČNIKOVIH 150 LET IN BOGATA ZGODOVINA KRIŽANK PLEČNIK'S 150 YEARS AND THE RICH HISTORY OF KRIŽANKE**

Letošnje leto je Vlada Republike Slovenije razglasila za Plečnikovo, saj praznujemo 150. obletnico rojstva velikega arhitekta. Arhitekturni genij je poseben pečat pustil v Ljubljani, kjer je ustvaril svoja najpomembnejša dela, mednje spada tudi prenova Križank. Kompleks je preuredil v prostore za prireditve Festivala Ljubljana.

Festival Ljubljana si šteje v veliko čast, da lahko v Križankah celo leto organizira številne kulturne prireditve. Med oktobrom in aprilom v okviru mednarodnega glasbenega cikla Mladi virtuozji nastopajo mladi glasbeniki, v januarju poteka Zimski festival, spomladi se odvijajo Slovenski glasbeni dnevi, vsako poletje pa so Križanke glavno prizorišče Ljubljana Festivala, na katerem že 70 let nastopajo svetovno znani umetniki.





Foto / Photo: Zavod za varstvo kulturne dediščine, Fototeka Območna enota Ljubljana / Institute for the Protection of Cultural Heritage of Slovenia, Photograph collection of Ljubljana Regional Office

Kompleks Križank se je razvil na Novem trgu na zemljišču koroške plemiške rodbine Spanheim, ki je v 12. in 13. stoletju vladala tudi Ljubljani. Leta 1167 naj bi zemljišče v dar dobili vitezi templjarji in konec 12. stoletja zgradili prvo cerkev, triladijsko baziliko v romanskem slogu. Po njihovem odhodu je na povabilo Bernarda Spanheima posestvo pred letom 1228 prevzel nemški viteški red oziroma križniki.<sup>1</sup> Ti so po letu 1260 postavili novo enoladijsko gotško obokano cerkev, ki je imela v luneti portala relief

*Krakovske Marije z detetom*, danes hranjenega v Narodni galeriji, v samostanu pa je bila šola za vzgojo revnih in osirotelih otrok. Križanke je leta 1511 močno prizadel velik potres, današnji kompleks pa je bil zgrajen leta 1579. Naslednjo večjo prezidavo je doživel v 18. stoletju. V redovni hiši (današnja uprava Festivala Ljubljana) je bila zgrajena Viteška dvorana, v slogu beneškega baroka pa je bila zgrajena nova cerkev Device Marije pomočnice po načrtih arhitekta Domenica Rossija; celotna

notranja oprema je bila dar dunajskega dvora. V času Ilirskih provinc (1819–1813) so Francozi v samostan naselili različne urade. Po njihovem odhodu je Filharmonično društvo v njem prirejalo koncerte, nekaj časa je tukaj delovalo tudi okrajno sodišče z zapori. Konec 19. stoletja sta bila v Križankah samostan in zavod za vzgojo učencev in bodočih teologov, po drugi svetovni vojni pa se je z nacionalizacijo stavbe končalo delovanje nemškega viteškega reda v Ljubljani.<sup>2</sup>

<sup>1</sup> Od tod izvor imena Križanke.

<sup>2</sup> Zgodovinski pregled do Plečnikove prenove, povzet po dr. David PETELIN, Starodavne Križanke. Od Spainheimskega dvora do Festivala Ljubljana, Revija Ljubljana, XXIV/ 5, 2019, pp. 16-17.



V del samostana se je preselila Šola za umetno obrt (današnja Srednja šola za oblikovanje in fotografijo Ljubljana – SŠOF), drugi del pa naj bi bil namenjen kulturnim prireditvam novoustanovljenega Festivala Ljubljana. Občina je za prenovo prosila Jožeta Plečnika, s katerim je tesno sodeloval tudi konservator Nace Šumi. Dela so potekala med letoma 1952 in 1956, Križanke pa so arhitektovo zadnje obsežnejše delo, ki ga je izvedel v starosti 80 let. V prvi fazi prenove, leta 1952, je s samostanskega obzidja odstranil omet in ga nato na več delih prebil z okenskimi odprtini in jih zamrežil s kovinskimi rešetkami iz uršulinskega samostana,<sup>3</sup> s

tem je omogočil mimoidočim vpogled v nekdanje samostanske prostore. Med letoma 1953 in 1956 se je posvetil prenovi treh notranjih dvorišč. Leta 1954 je nato za komorne prireditve uredil Peklensko dvorišče, ki je dostopno skozi vhod v upravo Festivala Ljubljana. Oblikoval je originalni tlak, dodal zidne klopi in v stene dvorišča umestil luči, s čimer je izboljšal njegovo akustičnost.<sup>4</sup>

V atriju, vzhodno od Križevniške cerkve, je ob cerkveni steni pod pokritimi arkadami uredil lapidarij, nato pa se je lotil današnjega Preddverja (dvorišče zahodno od cerkve), ki naj bi postalo

gledališče na prostem, tlakovano s sivimi betonskimi ploščami, urejenimi v mrežo. Ob vhodu v preddverje je na levi strani manjši slavolok z dvema nišama, v katerih sta kipa, ki predstavljata *Učenost* in *Napredek*.<sup>5</sup> Arhitrav in stebri so okrašeni s tehniko *sgraffito* (slikarska tehnika, pri kateri nastane podoba z izpraskanjem ene ali več plasti raznobarnih ometov), ki se pojavlja na celotnem dvorišču. Baročnemu samostanskemu traktu,<sup>6</sup> vzhodno od slavoloka, je arhitekt dodal nadstropne pokrite arkade, v pritličju pa je Plečnikov hram, katerega opremo je dokončal njegov asistent Anton Bitenc.

Južna stena dvorišča, ki ga loči od nekdanjega samostanskega vrta, naj bi imela vlogo kulise za prireditve. Fasada je ometana s sivo in prav tako okrašena s *sgraffitom*. V pritličju jo je Plečnik odprl z arkadami, ki se ponovijo v zgornjih dveh nadstropjih in spominjajo na gledališke lože. Na zahodni strani od vhoda v Preddverje je paviljon, v katerem je danes blagajna. Pod arkadami paviljona sta kamniti portretni glavi Plečnika in Bitenca, deli Plečnikove učenke Vladimire Bratuž. Za paviljonom vodijo stopnice do Pergole, vhod v katero krasi portal z ene izmed porušenihi stavb na Slovenski cesti. Na Pergoli so stebri iz nekdanjega Knežjega dvorca (stal na prostoru današnje Narodne in univerzitetne knjižnice) in kamnita ograja, pod njo je ob dvorišču šest kandelabrov, med katerimi je betonski odlitek Herkula z Mestne hiše.<sup>7</sup>

<sup>3</sup> Ibid., p. 19.

<sup>4</sup> Dr. Marjan OCVIRK, Arhitekturna prenova Križank za ljubljanski festival od 1952 do danes, *Minljiv si, le tvoja dela so tvoj spomin. Ob 50-letnici ljubljanskega festivala, 1953 – 2002* (ed. Janja ROZMAN – Lana VODLAN), Ljubljana 2002, p. 155.

<sup>5</sup> Andrej HRAUSKY – Janez KOŽELJ – Damjan PRELOVŠEK, *Plečnikova Ljubljana. Vodnik po arhitekturi*, Ljubljana 1996, p. 48, 51.

<sup>6</sup> Peter KREČIČ, *Jože Plečnik*, Ljubljana 1992, p. 388.

<sup>7</sup> Gojko ZUPAN, *Križanke*, Arhitekt Jože Plečnik. Vodnik po spomenikih (ed. Nataša GORENC), Ljubljana 2008, p. 56.

Po Plečnikovi smrti sta Bitenc in Viktor Molka vrtove preuredila v današnje poletno gledališče, saj se je izkazalo, da Preddverje za to ni najbolj primerno. Bitenc je postavil še projekcijsko kabino in na zunanji strani obzidja spomenik Antonu Aškercu, ki ga je načrtoval že Plečnik. V letih 1964 in 1965 je bila po načrtih inženirja prof. Miloša Marinčka nad poletno gledališče dodana gibljiva platnena streha, ki je v tistem času veljala za velik konstrukcijski dosežek.<sup>8</sup>

Leta 2001 je bilo po načrtih dr. Marjana Ocvirka, ki je skrbel za strokovni nadzor vzdrževalnih del, prenovljeno celotno poletno gledališče in povečana projekcijska kabina, ki sta ji bili dodani kabini za radio in televizijo, s čimer je arhitekt skušal izboljšati akustiko.<sup>9</sup> Po letu 2001 so bila na Križankah še naprej izvajana redna vzdrževalna in obnovitvena dela s soglasjem Zavoda za varstvo kulturne dediščine Slovenije. Leta 2005 je bila obnovljena Pergola, zaradi nagibanja cerkvenega križa na stolpu Križevniške cerkve je bil ta leta 2008 odstranjen, v naslednjih letih sta bili med drugim izvedeni prenova in nadgradnja poletnega gledališča, leta 2016 pa je pozno aprilski sneg poškodoval jekleno konstrukcijo pomične strehe. Mestna občina Ljubljana je prvotno načrtovala, da bo nova streha montirana enako kot stara, pri čemer bi bila vpeta v podstrešje trakta, v katerem je SŠOF. Ker je bil ta statično v slabem stanju, Ministrstvo za izobraževanje, znanost in šport, ki je lastnik tega stavbnega dela, vpetja strehe ni dovolilo. Občina je nato morala poiskati drugo rešitev, načrt za novo streho pa je pripravil arhitekt prof. Peter Gabrijelčič. Leta 2021 se je začela gradnja nove strehe, ki je samostojna fiksna konstrukcija, s katero je omogočeno izvajanje kulturnih prireditev vse leto.

Novo streho sestavlja trinajst jeklenih nosilcev, povezanih in montiranih na osmih visokih in vitkih stebrih, zgornja konstrukcija pa je pokrita z rahlo prosojno platneno membrano in snegolovi. S tem je dosežena najboljša vidljivost občinstva na oder. Na južni strani so še stranske bočne zavese, opremljene s senzorji, ki ščitijo proti vetru in dežju. Festival Ljubljana je z majem prevzel streho v upravljanje, s tem pa je avditorij postal pripravljen na jubilejno 70. sezono kulturnih prireditev z vrhunskimi umetniki. Med drugimi deli, ki so se zgodila po letu 2018, velja omeniti še obnovo kamna na portalu vhodnih vrat v poslovne prostore Festivala Ljubljana in obnovo Plečnikovega slavoloka v Preddverju Križank leta 2021. Plečnikova prenova Križank ob dokončanju ni bila dobro sprejeta, saj je v tem času vodilna arhitekturna smer funkcionalizem zavračala uporabo historičnih in »odvečnih« elementov na arhitekturi, Plečnik pa je v samostanski kompleks ravno vključil stavbne fragmente starejših stavb in se pri obnovi zgledoval po starejših obdobjih (srednjeveška češka arhitektura) in neohistoričnih arhitektih (Gottfried Semper). Ne glede na polemike stroke obdobja, v katerem je bila prenova končana, so Križanke z njegovim delom in deli njegovih naslednikov dobile novo podobo, primerno za organizacijo kulturnih prireditev na najvišji ravni, od takrat pa je kompleks eden izmed osrednjih prireditvenih prostorov v Ljubljani. Leta 1986 je bil razglašen za kulturni spomenik lokalnega, leta 2016 pa za kulturni spomenik državnega pomena.

Tina Berk

*The Slovenian Government has declared this year Plečnik Year, as it marks the 150<sup>th</sup> anniversary of the great architect's birth. This architectural genius left an indelible mark on Ljubljana, where he created his most significant works, including the renovation of the Križanke complex. He converted it into the site that now hosts many of the Ljubljana Festival events.*

*Ljubljana Festival, the organisation behind the festival, considers it a great honour to be able to organise numerous cultural events in Križanke the whole year round. Between October and April young musicians perform in the international Young Virtuosi music cycle, in January the Winter Festival is held, in spring there are the Slovenian Music Days, and every summer Križanke is the Ljubljana Festival's main venue, where world famous musicians and artists have performed for the past 70 years.*

*The Križanke complex developed in the Novi Trg (New Square) area of Ljubljana, on land belonging to the Carinthian noble house of Spanheim, which ruled Ljubljana in the twelfth and thirteenth centuries. In 1167 the land is said to have been given to the Knights Templar, and in the late twelfth century they built the first church on the site – a Romanesque basilica with a nave flanked by two aisles. After their departure Bernard von Spanheim invited the Teutonic Order to take over the complex (prior to 1228).<sup>10</sup> After 1260 they built a new single-nave church with Gothic arches. A lunette above the main entrance featured a relief of the Virgin and Child and is now kept in the National Gallery. Meanwhile, the monastery had a school for poor children and orphans. In*

<sup>8</sup> OCVRK, cit. n. 4, p. 157.

<sup>9</sup> OCVRK, cit. n. 4, p. 158.

<sup>10</sup> However, the name Križanke still reminds us of the Teutonic Knights, as in Slovenia they were commonly referred to simply as *križniki* (*cruciferi* or *cross-bearers*).



1511, the monastery was badly damaged by a serious earthquake. The present-day complex was built in 1579. The monastery underwent its next major reconstruction in the eighteenth century. The Knights' Hall was built in the conventual house (where the Ljubljana Festival offices are located today) and a new church dedicated to Our Lady Help of Christians was built in the Venetian Baroque style, designed by the architect Domenico Rossi. All the church's furnishings were gifted by the Viennese court. During the period of Napoleon's Illyrian Provinces (1809–1813), the French installed various offices in the monastery. After their departure the Philharmonic Society held concerts

in the monastery, while for a time it also housed the local court, complete with prison cells. Towards the end of the 19<sup>th</sup> century the complex contained a monastery and boarding house for theology students. The nationalisation of the building in the years following the Second World War finally put an end to the Teutonic Order's activities in Ljubljana.<sup>11</sup>

Part of the monastery was taken over by the School of Arts and Crafts (today's Secondary School of Design and Photography), while another part was destined for cultural events organised by the newly established Festival Ljubljana. The municipality asked Jože Plečnik to undertake the renovation.

He cooperated closely with the conservator Nace Šumi. Work took place between 1952 and 1956, and the Križanke complex was the architect's last major commission, on which he began working at the age of 80. In the first phase of the renovation in 1952, he removed the plaster from the outside wall of the monastery and pierced it in several places with window openings, to which he fitted metal grilles taken from the Ursuline Convent,<sup>12</sup> thereby allowing passers-by to see into the former monastery premises. Between 1953 and 1956 he worked on the renovation of the three inner courtyards. In 1954, the Devil's Courtyard, which can be accessed via the entrance to the Festival Ljubljana offices, was rearranged to host chamber music concerts. Plečnik designed original paving, added stone benches and installed lights in the courtyard walls, in this way improving the acoustics of the space.<sup>13</sup>

In the atrium located to the east of the monastery church, Plečnik arranged a lapidarium along the church wall beneath the covered arcade. Then he tackled the present-day Grand Foyer (the courtyard to the west of the church), which was supposed to become an open-air theatre, paved with grey concrete slabs arranged to form a decorative pattern. To the left of the entrance to the Foyer stands a small triumphal arch flanked by two niches containing statues representing Learning and Progress.<sup>14</sup> The arch and its supporting columns are decorated using the sgraffito technique, in which an image is created by scratching away one or more layers of different coloured plaster. The same

<sup>11</sup> A historical overview of the events until Plečnik's renovation, summarised from David PETELIN, *Starodavne Križanke. Od Spainheimskega dvora do Festivala Ljubljana*, *Revija Ljubljana*, XXIV/ 5, 2019, pp. 16-17, p. 157.

<sup>12</sup> *Ibid.*, p. 19.

<sup>13</sup> Marjan OCVIRK, *Arhitekturna prenova Križank za ljubljanski festival od 1952 do danes*, *Minljiv si, le tvoja dela so tvoj spomin. Ob 50-letnici ljubljanskega festivala, 1953 – 2002* (ed. Janja ROZMAN – Lana VODLAN), Ljubljana 2002, p. 155.

<sup>14</sup> Andrej HRAUSKY – Janez KOŽELJ – Damjan PRELOVŠEK, *Plečnikova Ljubljana. Vodnik po arhitekturi*, Ljubljana 1996, p. 48, 51.

technique is used throughout the courtyard. Plečnik added covered arcades on the first floor of the Baroque monastery wing,<sup>15</sup> east of the triumphal arch, while the ground floor contains Plečnikov Hram (Plečnik's Temple), with fixtures completed by Plečnik's assistant Anton Bitenc.

The south wall of the courtyard, separating the space from the former monastery gardens, was originally intended to serve as a backdrop for events. The façade is plastered in grey, with sgraffito decoration. Plečnik opened up the ground floor with a series of arches that are repeated on the upper two storeys and are somewhat reminiscent of boxes in a theatre. To the west of the entrance to the foyer there is a pavilion, which now houses the ticket-office. Beneath the pavilion's arcades there are sculpted stone heads of Plečnik and Bitenc, the work of Plečnik's pupil Vladimira Bratuž. Steps lead up behind the pavilion to the Pergola, the entrance to which is adorned by a portal from a building that once stood on Slovenska Cesta. The Pergola has a colonnade from the former Princely Palace (it used to stand where the current National and University Library is now situated), and a stone balustrade. Six candelabra line the courtyard wall beneath it, with a concrete mould of Hercules taken from the City Hall in the middle.<sup>16</sup>

Following Plečnik's death, Bitenc and Viktor Molka converted the gardens into the present-day Summer Theatre, after it had become apparent that the Foyer was unsuitable for this purpose.

Bitenc also built a cabin to house a projector, and on the outside of the wall he erected a monument to Anton Aškerc that Plečnik had already planned. In the years 1964 and 1965 a flexible canvas roof designed by Miloš Marinček was fitted over the Summer Theatre. At the time it was considered to be a feat of engineering.<sup>17</sup>

In 2001, Marjan Ocvirk, who was the expert supervisor of maintenance works, had the entire Summer Theatre renovated, the projection cabin enlarged, and additional cabins built for radio and television broadcasts, with which the architect tried to improve the acoustics.<sup>18</sup> After 2001, regular maintenance and renovation work continued to be carried out at Križanke with the consent of the Institute for the Protection of Cultural Heritage of Slovenia. The Pergola was renovated in 2005, the cross on top of the church tower was removed in 2008 because it was leaning, and in the following years works to renovate and upgrade the Summer Theatre were carried out. In 2016, snow in late April damaged the steel construction of the retractable roof. The City of Ljubljana initially planned for the new roof to be constructed in the same way as the old one, which would mean that it would be fixed to the attic of the building housing the Secondary School of Design and Photography. However, as the building's structure was in a bad state the Ministry of Education, Science and Sport, which owns this part of the building, did not allow the roof to be fixed to it. The municipality therefore had to find a different solution, and the design for a new roof was drawn up by the architect Peter Gabrijelčič. Construction

of the new roof began in 2021. It consists of an independent fixed structure that allows cultural events to be held throughout the year. The new roof has thirteen steel beams that are connected and mounted on eight tall and slender columns, the upper structure is covered with a slightly translucent canvas membrane and snow guards. This allows the audience to have a good view of the stage. On the southern side curtains fitted with sensors provide protection against wind and rain. The Ljubljana Festival took over the management of the roof in May, thereby ensuring that the auditorium was ready for the jubilee 70<sup>th</sup> season of cultural events featuring top musicians and performers. Other renovation work carried out after 2018 that should be mentioned include the renovation of the stone portal of the entrance to the Festival Ljubljana business premises, and the renovation of Plečnik's triumphal arch in the Križanke Foyer in 2021.

Plečnik's renovation of the Križanke complex did not receive a positive response when it was completed, as functionalism – the dominant architectural style at the time – rejected the use of historical and »surplus« elements in architecture. Plečnik, meanwhile, incorporated fragments of older buildings in the monastery complex and sought inspiration from the past (Medieval Czech architecture) and neo-historical architects (Gottfried Semper). Regardless of the architectural controversies at the time the renovation was completed, and thanks to Plečnik's work and that of his successors the Križanke complex took on a new role as a suitable place for hosting cultural events at the highest level. Ever since then, the complex has been one of the most important events venues in Ljubljana. It was proclaimed a cultural monument of local importance in 1986, and a cultural monument of national importance in 2016.

<sup>15</sup> Peter KREČIČ, Jože Plečnik, Ljubljana 1992, p. 388.

<sup>16</sup> Gojko ZUPAN, Križanke, Arhitekt Jože Plečnik. Vodnik po spomenikih (ed. Nataša GORENC), Ljubljana 2008, p. 56.

<sup>17</sup> OCVIRK, cit. n. 4, p. 157.

<sup>18</sup> OCVIRK, cit. n. 4, p. 158.

## INFORMACIJE / INFORMATION

• [ljubljanafestival.si](http://ljubljanafestival.si)



### Blagajna Križank / Križanke Box Office

- V poletnem času (19. april–8. september) je odprta vsak delavnik od 10. do 20. ure, v sobotah med 10. in 14. uro ter uro pred začetkom prireditve. / *During the summer season (19 April–8 September) the Križanke Box Office is open every working day from 10.00 am to 8.00 pm, and on Saturdays from 10.00 am to 2.00 pm, as well as one hour prior to the commencement of the event.*
- V zimskem času (9. september–18. april) je odprta vsak delavnik od 10. do 16. ure, ter uro pred začetkom prireditve na prizorišču in na Blagajni Križank. *During the winter season (9 September–18 April) the Križanke Box Office is open every working day from 10.00 pm to 4.00 pm, as well as one hour prior to the commencement of the event at the venue and at Box office Križanke.*

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

### Druga prodajna mesta Other sales points

- **ljubljanafestival.si, eventim.si**
- Po tel. / *By telephone:* +386 (03) 426 76 01 (Eventim)
- **Hiše vstopnic Eventim Si** (Tivoli, Citypark, Kino Šiška, Ljubljana; Europark, Maribor) / Eventim.si ticket outlets (Tivoli, Citypark, Kino Šiška, Ljubljana; Europark, Maribor)
- **Petrolovi servisi po Sloveniji** / *Petrol service stations throughout Slovenia*
- **Poslovalnice Pošte Slovenije** / *Pošta Slovenije branches (post offices)*
- **Poslovalnice Kompas po Sloveniji, trgovine Big Bang, 3DVA Trafika, (K) kiosk, turistična agencija Palma** / *Kompas branches throughout Slovenia, Big Bang shops, 3DVA Trafika kiosks, (K) kiosks, Palma travel agency*
- **Prodajna mesta Slovenskih železnic v Ljubljani, Mariboru, Celju in Kopru** (pri nakupu vstopnic za prireditve Festivala Ljubljana je vožnja z vlakom cenejša za 50 odstotkov) / *Slovenian Railways ticket offices in Ljubljana, Maribor, Celje and Koper (50% discount on train tickets with the purchase of tickets for Ljubljana Festival events)*
- **V Trstu** / *In Trieste:* Multimedia-Radioattività, via Campo Marzio 6, tel.: 040 304444, [www.radioattivita.com](http://www.radioattivita.com); Ticketpoint, Corso Italia 6, tel.: 040 3498276
- **V Avstriji** / *In Austria:* prodajna mesta v sistemu Oeticket.com / *Oeticket.com outlets*
- **Na Hrvaškem** / *In Croatia:* prodajna mesta v sistemu Eventim.hr / *Eventim.hr ticket outlets*

### Spletni nakup vstopnic Online Ticket Purchase

Nakup vstopnic je možen na [ljubljanafestival.si](http://ljubljanafestival.si). Plačilo je možno s kreditnimi in plačilnimi karticami (Eurocard/Mastercard, Visa-Electron, Activa, Activa Maestro, Activa Mastercard, Diners), VALÚ in plačilnim nalogom UPN. *Tickets can be purchased online at ljubljanafestival.si. Payment is possible by credit and debit card (Eurocard/Mastercard, Visa-Electron, Activa, Activa Maestro, Activa Mastercard, Diners), VALÚ and UPN payment orders.*



## Darilni boni / Gift Vouchers

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

## POPUSTI / DISCOUNTS

- Posebni popusti za člane Kluba Festivala Ljubljana (20 odstotkov v predprodaji in 10 odstotkov v redni prodaji) / *Special discounts for members of the Festival Ljubljana Club (20 % pre-sale and 10 % regular sale)*
- 10 odstotkov za imetnike kartice Spar plus 10 % for Spar Plus cardholders
- 10 odstotkov za imetnike Pika kartice 10 % for Pika cardholders
- 10 odstotkov za imetnike kartice Petrol 10 % for Petrol cardholders
- 10 odstotkov za imetnike kartice zvestobe Lekarne Ljubljana / 10% for Lekarna Ljubljana loyalty card holders
- 10 odstotkov za zavarovance Zavarovalnice Sava / 10 % for customers of Zavarovalnica Sava
- 10 odstotkov za naročnike storitev Telekoma Slovenije / 10 % for Telekom Slovenija services subscribers
- 10 odstotkov z vstopnico za vožnjo s turistično ladjico, v času Ljubljana Festivala na Ljubljani, ki poteka od 22.–24. 6. 2022 / 10 % with a ticket for a boat trip during the Ljubljana Festival on the Ljubljana (22.–24. 6. 2022).

Popust velja za dve vstopnici na prireditve ter ga je možno uveljaviti pri blagajni Križank po koncu predprodaje. Popusti se ne seštevajo in ne veljajo na dan prireditve.

*Discounts are valid for two tickets per event and can be claimed at the Križanke box office after the advance ticket sales period has finished. Discounts are not cumulative and are not valid on the day of the event.*

**Popusti ne veljajo za koncert Vlada Kreslina in koprodukcijske prireditve (Penelopiada, Mednarodni orkester Ljubljana, Gospodar prstanov in Hobit, Čarobna glasba iz Harryja Potterja, Povodni mož, Slovenski mladinski orkester). / Discounts do not apply to the concert of Vlado Kreslin and co-productional events (The Penelopiad, Ljubljana International Orchestra, Lord of the Rings & Hobbit, The Magical Music of Harry Potter, The Water Man, Slovene Youth Orchestra).**



## PREDPRODAJA / PRE-SALE

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

Termin predprodaje ni enoten za vse prireditve, predprodaja poteka en mesec od začetka prodaje vstopnic za posamezno prireditev.

*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/](http://www.ljubljanafestival.si/klub/)  
*Join Festival Ljubljana [ljubljanafestival.si/klub/](http://www.ljubljanafestival.si/klub/)*

## POMEMBNO / IMPORTANT

Za dogodke, ki so odpovedani, ste upravičeni do vračila kupnine.

## SPLOŠNI POGOJI FESTIVALA LJUBLJANA

Z nakupom vstopnice sprejmete splošne pogoje poslovanja Festivala Ljubljana, ki so objavljeni na spletni strani <https://ljubljanafestival.si/o-nas/pomembne-informacije/> (v nadaljevanju: Splošni pogoji).

1. Ob nakupu vstopnice je kupec dolžan takoj preveriti ustreznost datuma, časa in lokacije prireditve ter ustreznost izbranega sedeža. Morebitne napake na izpisu vstopnice je kupec dolžan nemudoma sporočiti prodajalcu na prodajnem mestu, na katerem je kupil vstopnico.
2. Vstopnica je do plačila kupnine v lasti Festivala Ljubljana. Vsaka zloraba vstopnice se kaznuje.
3. Vstopnica izgubi svojo vrednost, ko kupec zapusti prostor prireditve.
4. Festival Ljubljana si pridržuje pravico do sprememb programa, izvajalcev, prizorišč in ure začetka prireditve, in sicer v primerih, kot so, vendar ne izključno: bolezen izvajalcev, vremenske razmere, ki onemogočajo izvedbo dogodka, druga višja sila, dejanje obiskovalcev v nasprotju s Splošnimi pogoji.
5. V primeru, da je prireditev prekinjena ali da prireditev ni izvedena zaradi izpada električne energije, hrupa, vremena ali kakšnega drugega zunanjega dejavnika ali višje sile, obiskovalec oziroma kupec ni upravičen do vračila kupnine, menjave vstopnice ali kakršnegakoli drugega nadomestila za kupljeno vstopnico.

6. V primeru odpovedi prireditve, razen iz razlogov iz prejšnje točke, ima obiskovalec oziroma kupec skladno s Splošnimi pogoji ob predložitvi vstopnice in računa pravico do povrnitve kupnine ali pravico do menjave vstopnice za vstopnico za katerokoli drugo prireditev Festivala Ljubljana.

7. Menjava vstopnice skladno s prejšnjo točko je mogoča zgolj v primeru plačljivih vstopnic, pod pogojem, da so za izbrano prireditev še na voljo proste vstopnice in da obiskovalec oziroma kupec doplača morebitno razliko v ceni vstopnice.

8. Menjava oziroma vračilo kupnine za plačljive vstopnice je možna v roku 30 dni od dneva odpovedane prireditve. Obiskovalcu oziroma kupcu se kupnina vrne v višini zneska, ki ga je obiskovalec oziroma kupec dejansko plačal za nakup vstopnice.

V primeru menjave vstopnice se za menjalno razmerje upošteva vrednost vstopnice, ki jo je obiskovalec oziroma kupec dejansko plačal. Festival Ljubljana v nobenem primeru obiskovalcu oziroma kupcu, ki se je odločil za menjavo vstopnice, ne povrne morebitne razlike v ceni med prvotno kupljeno vstopnico in vstopnico za drugo prireditev. Z vračilom kupnine vstopnice postanejo neveljavne.

9. Menjava vstopnic ni mogoča za prireditve, ki so organizirane v koprodukciji z drugimi organizatorji.

10. Obiskovalec oziroma kupec lahko pravico do povrnitve kupnine za plačljivo vstopnico uveljavi na prodajnem mestu, kjer je bila vstopnica kupljena.

11. V primeru izgubljenih ali ukradenih vstopnic kupec ni upravičen do povračila stroškov, zamenjav ali nadomestnih vstopnic. Izgubo, krajo ali uničenje vstopnice je treba čim prej sporočiti Festivalu Ljubljana.

12. Obiskovalci se z udeležbo na prireditvi strinjajo, da pri prenosu slike in zvoka na prireditvi lahko pojavijo na posnetku. Obiskovalci v takšnem





primeru niso upravičeni do odškodnine oziroma kakršnegakoli drugačnega nadomestila, prav tako se obiskovalci izrecno odpovedujejo uveljavljanju kakršnihkoli drugih in/ali drugačnih zahtevkov v zvezi s tem.

13. Na prizorišče ni dovoljen vnos steklenic, kozarcev, palic, orožja in drugih nevarnih predmetov.

### **GENERAL TERMS AND CONDITIONS**

*By buying a ticket, you agree to the general terms and conditions of business of Festival Ljubljana, which are published online at <https://ljubljanafestival.si/onas/pomembne-informacije/> (hereinafter: General terms and conditions).*

*1. When purchasing a ticket, the purchaser shall immediately check whether the event date, time, location and seat indicated on the ticket are correct. The purchaser shall immediately report to the seller any errors on the ticket at the sales point at which the purchase was made.*

*2. The ticket remains the property of Festival Ljubljana until it is paid for. Ticket misuse shall be punishable.*

*3. A ticket shall lose its value once the ticket-holder leaves the venue.*

*4. Festival Ljubljana reserves the right to change the programme, performers, venues and scheduled start times in cases including (but not limited to) illness, weather conditions preventing an event from taking place, other force majeure events, and actions by audience members in breach of these general terms and conditions.*

*5. If an event is interrupted or not held due to a power cut, noise, adverse weather or any other external factor or force majeure, audience members*

*or ticket-holders will not be entitled to a refund of the purchase price, exchange of the ticket or any compensation for a purchased ticket.*

*6. If an event is cancelled other than for the reasons referred to in the preceding point, audience members or ticket-holders will, in accordance with these general terms and conditions, be entitled to a refund of the purchase price or to exchange their ticket for a ticket to any other Festival Ljubljana event upon submission of the ticket and the invoice.*

*7. The exchange of a ticket under the preceding point shall only be possible in the case of tickets that have been purchased, provided that there are still tickets available for the chosen event and that any difference in price between the original ticket and the new ticket is paid by the audience member or ticket-holder.*

*8. Tickets can be exchanged or the purchase price refunded within 30 days of the cancelled event. Audience members or ticket-holders shall be reimbursed the amount that they actually paid for the ticket. Where a ticket is exchanged for another ticket, the price actually paid for the ticket by the audience member or ticket-holder shall be taken as the basis for determining the exchange. Under no circumstances shall Festival Ljubljana reimburse the difference in price between the original ticket purchased and the ticket to another event in the event that the audience member or ticket-holder opts for ticket exchange. Once the purchase price of a ticket has been refunded, the ticket becomes invalid.*

*9. Exchange of tickets shall not be possible for events organised as co-productions with other organisers.*

*10. Audience members or ticket-holders may claim a refund of the purchase price for a purchased ticket at the sales point at which they purchased the ticket.*

*11. In the event of lost or stolen tickets, the ticket-holder will not be entitled to a reimbursement of costs, exchange or replacement of the tickets. Lost, stolen or destroyed tickets should be reported to Festival Ljubljana as soon as possible.*

*12. By attending an event, audience members understand and agree that their likeness may appear in a video and audio broadcast of the event. In such cases, audience members shall not be entitled to any form of compensation, and they expressly waive any other and/or different claims in this regard.*

*13. Audience members are not allowed to bring umbrellas, bottles, glasses, sticks, weapons and other dangerous items into the venue.*

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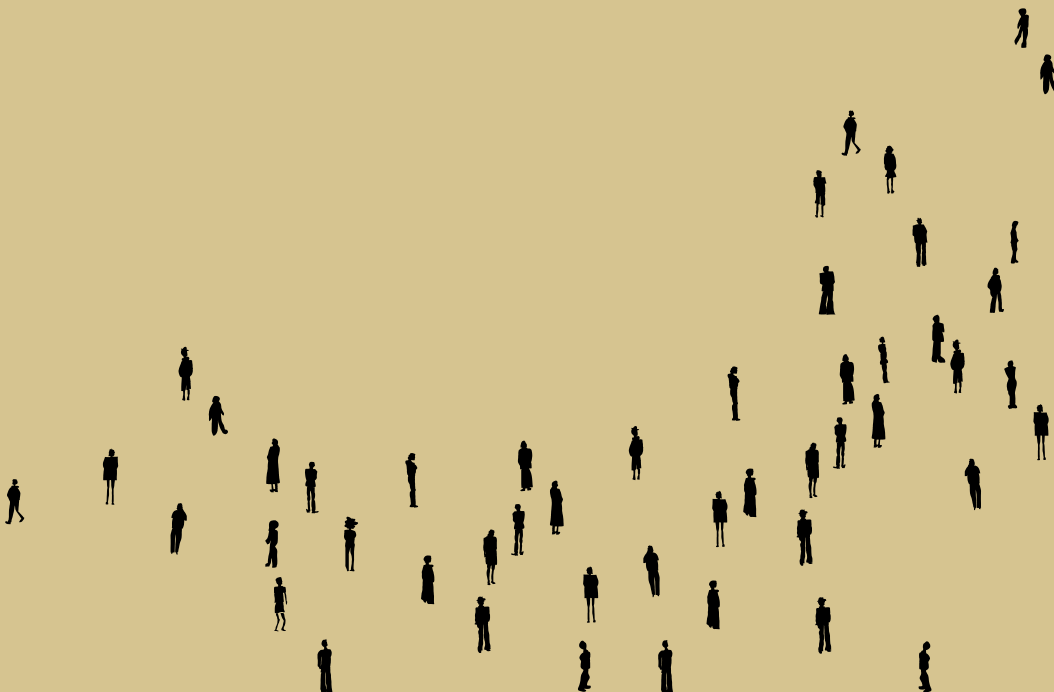
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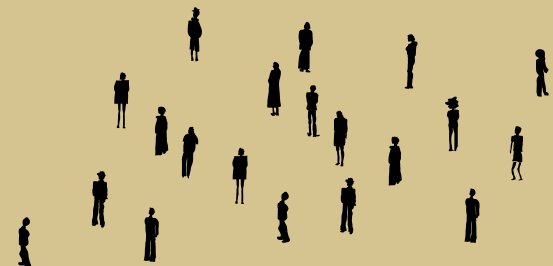
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Festival Ljubljana si pridržuje pravico do sprememb  
 v programu in prizoriščih.

*The Festival Ljubljana reserves the right to alter the  
 programme and the venues.*

Ustanoviteljica zavoda Festival Ljubljana je Mestna  
 občina Ljubljana, ki ga tudi finančno omogoča.

*The Festival Ljubljana was founded and is  
 financially supported by the City of Ljubljana.*



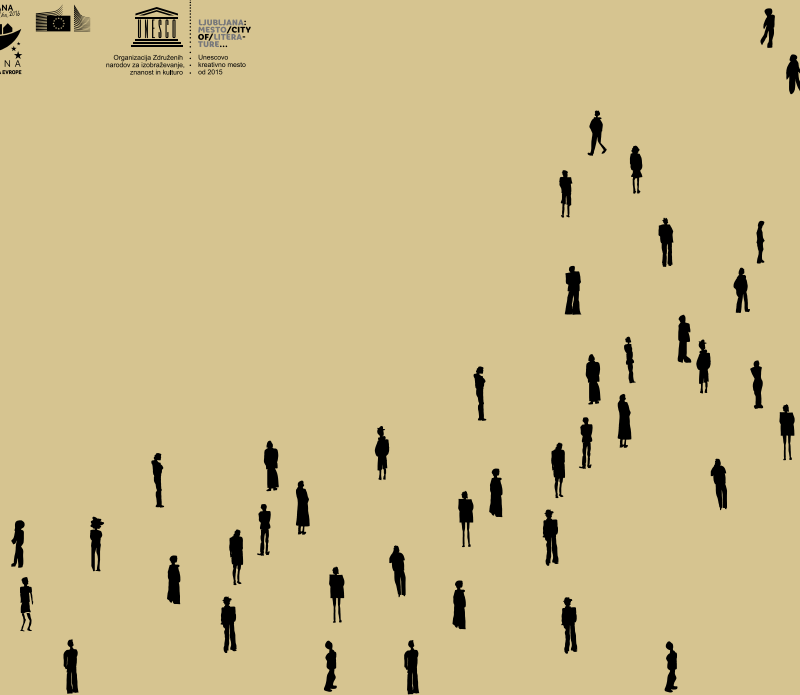
Mestna občina  
 Ljubljana



LJUBLJANA:  
 MESTO/CITY  
 OF/FÜR...  
 FOR...

Organizacija Zgodovina - Umetnost  
 narodov za izobraževanje, - Inovativno  
 mesto in kultura - ok 2015

JOŽE  
 PLEČNIK  
 150  
 LET/YEARS



## PRISTOPNA IZJAVA ZA BREZPLAČNO ČLANSTVO V KLUBU FESTIVALA LJUBLJANA

Ime: .....

Priimek: .....

Naslov: .....

Telefon: .....

E-naslov: .....

Status:

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

Datum: ..... Podpis: .....

(zakonitega zastopnika ali skrbnika)

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

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

## APPLICATION FORM FOR FREE MEMBERSHIP OF THE LJUBLJANA FESTIVAL CLUB

First name(s): .....

Surname: .....

Address: .....

Telephone: .....

Email: .....

Status:

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

Date: ..... Signature: .....

(of legal representative or guardian)

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

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



## **ADMISSION TO THE LJUBLJANA FESTIVAL CLUB**

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

*General Terms and Conditions of the Ljubljana Festival Club*

- *Members of the Ljubljana Festival Club are entitled to a 20% discount on all 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](http://ljubljanafestival.si)..*
- *This application form may also be completed at [ljubljanafestival.si](http://ljubljanafestival.si)., where you can also find the General Terms and Conditions.*

## **PRISTOPNICA ZA KLUB FESTIVALA LJUBLJANA**

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

Splošna določila Kluba Festivala Ljubljana

- Člani Kluba Festivala Ljubljana so v predprodaji upravičeni do 20-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 pogojev. Vse spremembe so javno objavljene na spletni strani [ljubljanafestival.si](http://ljubljanafestival.si).
- Pristopno izjavo je mogoče izpolniti tudi na spletni strani [ljubljanafestival.si](http://ljubljanafestival.si), kjer so objavljeni tudi Splošni pogoji.



Glavni sponzor  
General sponsor:



Sponzorji 70. Ljubljana Festivala / Sponsors of the 70<sup>th</sup> Ljubljana Festival:



Sponzorji posameznih prireditev / Sponsors of the individual events:



Glavni medijski sponzor / General media sponsor:



Medijski sponzorji / Media sponsors:



Partnerji Ljubljana Festivala / Ljubljana Festival partners:



Univerza v Ljubljani Akademija za glasbo



Uradni prevozniki / Transport partners:



Prijatelji Festivala Ljubljana / Friends of Ljubljana Festival:

Uradna vina / Official wines:

