



30.SGD

LJUBLJANAFESTIVAL.SI

**SLOVENSKI
GLASBENI DNEVI**
30 let Glasbe

SLOVENIAN MUSIC DAYS
30 years of Music

Ljubljana, 13.–17. 3. 2015

PROGRAM SGD FINANČNO OMOGOČATA /
THE PROGRAMME OF THE SGD IS SUPPORTED BY:



Mestna občina
Ljubljana

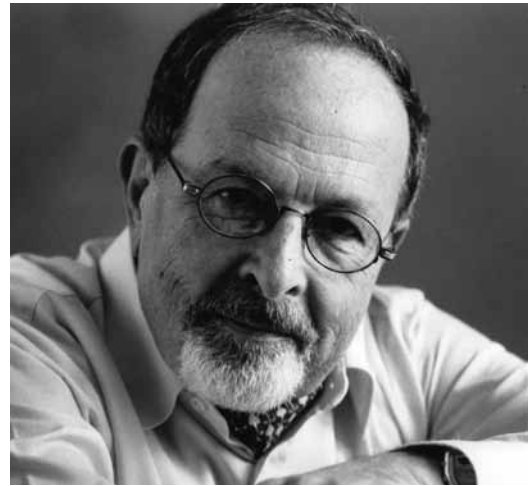


REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



I FEEL
SLOVENIA

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



Ob 30-letnici Slovenskih glasbenih dnevov se mi seveda porajajo spomini na to dolgo obdobje, na vrsto sijajnih ljudi, kolegov, umetnikov in muzikologov, s katerimi smo ustvarjali programe, snovali simpozijske teme, na radosti in težave, ki jih taka prirediteljska vedno prinaša s seboj. Ob tem seveda ne morem mimo prijatelja skladatelja Milana Stibilja, s katerim sva v dolgih pogovorih, ob različnih mnenjih in s pomočjo drugih kolegov začinjala naše glasbene dneve daljnega leta 1986 v Lutkovnem gledališču. Takrat je z nami sodeloval akademik dr. Anton Trstenjak, ki je imel uvodni referat o vprašanih ustvarjalnosti. Tu so bili tudi najini dobri kolegi in prijatelji iz tujine, ki so nam posredovali svoje izkušnje, predvsem pa je bila dragocena njihova pomoč pri zasnovi simpozijev in pritegnitvi čim več tujih strokovnjakov. Mnogih ni več med nami, ohranili pa bomo nanje spoštljiv spomin. V vseh teh letih so naši glasbeni dnevi imeli pred očmi predvsem željo po večjem razumevanju slovenske glasbe in njeni popularizaciji. Prav tako je bilo nujno soočanje domačih in tujih glasbenih strokovnjakov muzikologov ob različnih temah. V določenem času so imeli naši dnevi prav poseben pomen: tu so se srečevali strokovnjaki z vzhoda in zahoda, izmenjavali izkušnje, znanje in spoznanja, obenem pa so pomenili dragocena človeška srečanja, prijateljske vezi in globlje razumevanje med različnimi pogledi in ideologijami. Ljubljana je bila mesto, ki je bilo odprto za različne pobude in zamisli. Tudi v tem je bil pomen naših glasbenih dnevov. Letočni dnevi to tradicijo nadaljujejo, s srečanjem glasbenih strokovnjakov iz Slovenije, Avstrije, Nemčije, Italije, Velike Britanije, Ukrajine, Hrvaške, s koncerti, na katerih bomo slišali nova dela Vítta Žuraja, Božidarja Kosa, Uroša Rojka, Janija Goloba, Andreja Missona, Ambroža Čopija, Damijana Močnika in skladbe Františka Benedikta Dusika, Janeza Krstnika Dolarja, Lucijana Marije Škerjanca, Alda Kumarja, Tomaža Sveteta, Marka Mihevca, Danila Švare in Pavleta Merkušja. Nastopili bodo Simfonični orkester RTV Slovenija, Ensemble Modern, Slovenski komorni zbor z zgodovinskim prerezom slovenske sakralne vokalne glasbe, Komorni godalni orkester Slovenske filharmonije, Trobilni kvintet SIBRASS in Orkester Slovenske filharmonije pod vodstvom dirigenta Lovrenca Arničča.

**Programski odbor 30. Slovenskih glasbenih dnevov /
Programme Committee of the 30th Slovenian Music Days:**

prof. dr. Primož Kuret

dr. Jernej Weiss

Damjan Damjanovič, Slovenska filharmonija / *Slovenian Philharmonic*

Snježana Drevenšek, Slovenska filharmonija / *Slovenian Philharmonic*

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

Patrik Greblo, RTV Slovenija

Maja Kojc, RTV Slovenija

Matej Venier, RTV Slovenija

Festival Ljubljana: **Darko Brlek**

The 30th anniversary of the Slovenian Music Days brings back many memories of this long period, of many magnificent people, colleagues, artists and musicologists with whom we have created programmes and prepared symposium topics, of many joys and problems connected to the organisation of such an event. I must also mention my friend, composer Milan Stibilj, who collaborated with me in 1986, when we discussed and with the help of other colleagues started the Music Days at the Ljubljana Puppet Theatre. At that time, we also collaborated with academician Dr. Anton Trstenjak, who presented an introductory thesis on issues of creativity. We also cooperated with our good colleagues and friends from abroad, who presented us their experience and assisted us in preparing symposiums and attracting many foreign experts. Many of them are no longer among us, but we will hold them in fond remembrance. In all these years, the aim of the Music Days was especially to popularise Slovenian music and attracting greater interest for it. It was also necessary to familiarise local and foreign music experts – musicologists about different topics. In a certain period, the Slovenian Music Days had a special purpose: it was an event where different professionals from the East and West met, exchanged experience, knowledge and findings, at the same time, they developed friendly ties and a deeper understanding of the situation among various views and ideologies. Ljubljana was a city, open for diverse incentives and ideas. This was also the purpose of Slovenian Music Days.

This year, the event continues this tradition with various musicians from Slovenia, Austria, Germany, Italy, Great Britain, Ukraine, Croatia, who will perform concerts and feature new works by Vito Žuraj, Božidar Kos, Uroš Rojko, Jani Golob, Andrej Misson, Ambrož Čopi, Damijan Močnik as well as compositions by František Benedikt Dusik, Janez Krstnik Dolar, L. M. Škerjanec, Aldo Kumar, Tomaž Svete, Marko Mihevc, Danilo Švara and Pavle Merkù. The music will be performed by the RTV Slovenia Symphony Orchestra, Ensemble Modern, Slovenian Chamber Choir with a historic presentation of Slovenian sacral vocal music, Slovenian Philharmonic String Chamber Orchestra, SIBRASS Wind Quintet and the Slovenian Philharmonic Orchestra conducted by Lovrenc Arnič.

Prof. dr. Primož Kuret



Spoštovani,

Slovenski glasbeni dnevi, ki letos praznujejo tridesetletnico, bodo v ljubljanski kulturni prostor znova prinesli izjemne glasbene izkušnje. Vsakoletna prireditev predstavlja vedno nove visokokakovostne dosežke slovenskih glasbenih ustvarjalcev in privablja tako poslušalce koncertov kot strokovnjake s področja glasbe, glasbene ustvarjalce in poustvarjalce in tudi mladi rod glasbenikov, ki se na otroških delavnicah seznanjajo z osnovami glasbenega ustvarjanja.

Mednarodni simpozij bo letos potekal pod vodstvom zaslužnega profesorja Akademije za glasbo v Ljubljani dr. Primoža Kureta, ki v tem letu slavi osebni jubilej. Iz srca mu voščimo zanj in želimo še veliko uspešnih glasbeno ustvarjalnih let!

Vito Žuraj, Nina Šenk in Matej Bonin so intenzivneje sodelovali z uglednim frankfurtskim Ensemble Modern, ki je pomembno vplival na njihov umetniški razvoj tako s spodbudnim okoljem kot s podporo pri uresničitvi avtorskih zamisli. Ensemble Modern bo skupaj s sklopom Slovenskih glasbenih dnevov imel letos v Ljubljani kar tri koncerte, kar bo za naše občinstvo posebno doživetje. Naj tudi letošnji Slovenski glasbeni dnevi širijo vedenje in znanje o slovenski glasbeni dediščini in nas s svojim umetniškim sporočilom vabijo k premisleku o naših preteklih pa tudi sedanjih in prihodnjih presežkih v glasbi.

Vsem, ki pripravljate Slovenske glasbene dneve, ob pomembni obletnici iskreno čestitamo. Lepo se vam zahvaljujemo, da našo Ljubljano spreminjate v mesto glasbe.

Dear Visitors,

Slovenian Music Days, which celebrate the thirtieth anniversary, will bring exceptional music and experience in the Ljubljana cultural sphere. This annual event each time features high quality achievements of Slovenian musicians and attracts listeners as well as experts in the field of music, composers, arrangers and a young generation of musicians who learn about the basics of music production at various workshops.

This year, the international symposium will be managed by Dr. Primož Kuret, an honourable Professor at the Academy of Music in Ljubljana, who celebrates a personal jubilee. We congratulate him and wish him many successful and creative years!

Vito Žuraj, Nina Šenk and Matej Bonin intensively collaborated with the distinguished Ensemble Modern from Frankfurt, which had a significant impact on their artistic work. They were inspired by the supporting environment and the ensemble offered them support in realising their ideas. The Ensemble Modern will perform at three concerts in Ljubljana this year, one of which will be performed within the scope of the Slovenian Music Days. These concerts will be an exceptional experience for the audience.

Let this year's Slovenian Music Days spread the knowledge about Slovenian music heritage and with its artistic message the event invites us to think about our past, present and future achievements in music.

We sincerely congratulate to the organisers of the Slovenian Music Days and thank you for transforming Ljubljana in a city of music.

Mag. Mateja Demšič

Vodja oddelka za kulturo, Mestna občina Ljubljana /
Head of the Department of Culture, The Municipality of Ljubljana



Spoštovani ljubitelji in ljubiteljice Glasbe,

na Festivalu Ljubljana že trideset let organiziramo Slovenske glasbene dneve, ki gradijo na temeljih glasbene dediščine našega prostora ter spodbujajo k razmišljanju in iskanju novih poti do glasbe. Ponosni smo, da smo z njimi odkrili marsikatero že pozabljeno delo in hkrati podprli nastanek novih. SGD so edinstvena platforma v Sloveniji, ki omogoča soočenje različnih skladateljskih generacij in pregled smernic v domači glasbeni ustvarjalnosti ter hkrati ponuja možnost soočenja strokovnih mnenj na izbrano, trenutno aktualno muzikološko in splošno družbeno temo. SGD namreč že 30 let spremlja mednarodni muzikološki simpozij, na katerem udeleženske in udeleženci iz različnih evropskih držav vrednotijo pomen slovenske glasbene ustvarjalnosti v svetovni kulturi od njenega nastanka do danes. Zborniki z njihovimi referati so pomemben pričevalec našega časa.

Izjemno pomembno se nam zdi, da je sodobna resna glasba dostopna, še prav posebno mladim. Na Festivalu Ljubljana jim jo skušamo približati z glasbenimi delavnicami in ugodno cenovno politiko oziroma tako, da je večina prireditev zanje brezplačna.

Letošnji program prinaša vpogled v slovensko glasbeno ustvarjalnost vse tja do protestantizma; med novimi deli pa gre izpostaviti skladbi Vito Žuraja, letošnjega nagrajenca Prešernovega sklada, ki ju bo predstavil Ensemble Modern, eden svetovno najboljših orkestrov za izvedbo sodobne glasbe.

SGD so praznik slovenske Glasbe in pomemben del programa Festivala Ljubljana. Zahvaljujemo se prof. dr. Primožu Kuretu, da jih je osnoval in da jih še vedno vodi, ter Mestni občini Ljubljana in Ministrstvu za kulturo za podporo.

Praznujte z nami, vljudno vabljeni na naše dogodke.

Dear Music lovers,

for thirty years, the Ljubljana Festival has organised the Slovenian Music Days, which build on the foundations of Slovenia's musical heritage and encourage us to think and to search for new approaches to music. We are proud that we have been able to discover many forgotten works and at the same time supported the creation of new ones. The SMD provides an unique platform in Slovenia, enabling different generations of composers to meet, and also reviewing trends in local music creativity. At the same time, the project is an opportunity to hear professional views on the current musicological and general social topics that are discussed. For 30 years, the SMD have been accompanied by the International Musicological Symposium, where participants from various European countries assess the meaning of Slovenian musical creativity, from its emergence until the present day, in world culture. Papers published in journals constitute important written evidence of our times.

We believe that it is extremely important to make contemporary formal music accessible, especially to younger generations, therefore, at the Ljubljana Festival, we offer them music workshops and tickets at reasonable prices as well as most events for free.

This year's programme offers an insight into Slovenian musical creativity up until the Protestantism. Among the new works, we should emphasise the compositions by Vito Žuraj, the recipient of this year's Prešeren Fund award, which will be performed by the Ensemble Modern, one of the best orchestras performing contemporary music today.

Slovenian Music Days are a celebration of Slovenian music and an important part of the Ljubljana Festival programme. We thank Prof. Dr. Primož Kuret, who created and still manages this event, and the Municipality of Ljubljana and the Ministry of Culture for their support. Celebrate with us. You are cordially invited to our events.

Darko Brlek

Direktor in umetniški vodja Festivala Ljubljana / Ljubljana Festival Director and Artistic Director
Predsednik Evropskega združenja festivalov / President of the European Festivals Association

Petek, 13. marca, ob 19.30 / Friday, 13 March, at 7.30 pm
Cankarjev dom, Gallusova dvorana / Gallus Hall



Foto / Photo: Karlin Schilling

Odprtje 30. Slovenskih glasbenih dnevov
Opening of the 30th Slovenian Music Days

MODERNO / MODERN

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

ENSEMBLE MODERN

Dirigent / Conductor: **Johannes Kalitzke**

Na sporedu / Programme

Vito Žuraj (1979): Runaround za trobilni kvartet in instrumentalne skupine

Runaround for brass quartet and instrumental groups (2014)*

Arnold Schönberg (1874–1951): Pet orkestrskih skladb, op. 16, izvirna verzija za veliki orkester / *Five pieces for orchestra, Op. 16, original version for full orchestra* (1909)

Arnold Schönberg: Pet orkestrskih skladb, op. 16, skladateljeva priredba za komorni orkester / *Five pieces for orchestra, Op. 16, composer's adaptation for chamber orchestra* (1920)

Vito Žuraj: Changeover za instrumentalne skupine in simfonični orkester

Changeover for instrumental groups and symphony orchestra (2011)*

* Slovenska krstna izvedba / *Slovenian premiere*

Otvoritveni koncert jubilejnih 30. Slovenskih glasbenih dnevov bo ponudil zanimivo sodelovanje dveh ansamblov in tudi soočenje dveh skladateljskih generacij. Simfonike RTV Slovenija in vodilni

svetovni ansambel za sodobno glasbo Ensemble Modern, ki prihaja iz Frankfurta na Majni, bo vodil nemški dirigent in skladatelj **Johannes Kalitzke**, ki je študiral v Kölnu in se pozneje izpopolnjeval v Parizu pri Vinku Globokarju.

Ensemble Modern so leta 1980 ustanovili študentje Mlade nemške filharmonije, da bi spodbudili nastanek novih del in jih, seveda, izvajali na visoki kakovostni ravni. Danes ga sestavlja 20 glasbenikov iz približno osmih držav, ki na poseben način v soigro prinašajo svoje različne kulturne korenine. Letno pripravijo okrog sto koncertov in tesno sodelujejo s sodobnimi skladatelji. Ensemble Modern izvede vsaj 20 skladb premierno na leto. Zaradi izjemne kakovosti prejema izdatne subvencije nemške države, mesta Frankfurt, dežele Hessen, Fundacije Nemške banke, posebne projekte pa gromotno podpira tudi Kulturni fond mesta Frankfurt na Majni. Posebno zahvalo dolgujejo Fundaciji Aventis, njihov kulturni partner pa je še Kulturni program Hessenskega radia Hr2.

Nemško umetniško okolje je že dolga leta za številne slovenske skladatelje privlačno in spodbudno. Med prvimi, ki je tam ustvarjal in iskal za svoje zamisli ustrežnejše okolje, je bil Vinko Globokar, sledili pa so še drugi, tako iz srednje kot iz mlajše generacije: Uroš Rojko (1954), Igor Majcen (1952), Tomaž Bajželj (1979), Vito Žuraj (1979), Nana Forte (1981), Nina Šenk (1982) in Matej Bonin (1986). Z Ensemble Modern pa intenzivneje sodelujejo predvsem Žuraj, Šenkova in Bonin.

Vito Žuraj, ki je bil v letu 2014 rezidenčni skladatelj in štipendist slovite Ville Massimo v Rimu, je začel s tem vrhunskim ansamblom sodelovati leta 2009, ko je bil sprejet v Mednarodno akademijo Ensemble Modern in pozneje v izbor za sodelovanje pri skladateljskem seminarju. Ansambel je od leta 2009 do danes izvedel več kot deset Žurajevih skladb. Na otvoritvenem koncertu bo poseben poudarek prav na skladbah našega skladatelja, v tem trenutku v nemškem prostoru najbolj prepoznavnega slovenskega ustvarjalca. Skladbi **Runaround za trobilni kvartet in instrumentalne skupine** in **Changeover za instrumentalne skupine in simfonični orkester** sta nastali za Ensemble Modern. Changeover je bil praznovan novembra 2011 na otvoritvenem koncertu ustanovne edicije festivala cresc... Bienale za moderno glasbo, Runaround pa decembra 2014 na zaključnem koncertu štipendistov Nemške akademije Villa Massimo v veliki dvorani svete Cecilije v Rimu. Čeprav sta skladbi nastali v oddaljenosti treh let, sta konceptualno sorodni. Obe povezuje tudi tematika naslova, ki izhaja iz tenisa. Changeover pomeni menjavo strani, Runaround pa poseben tip udarca. Za skladbo Changeover je Vito Žuraj prejel prvo nagrado na 57. skladateljskem tekmovanju mesta Stuttgart, najstarejše nemške nagrade za sodobno glasbo. V bližnji prihodnosti bo ugledala luč na skladateljevi portretni zgoščenki, ki jo bosta izdala Nemški glasbeni svet (Deutscher Musikrat, zbirka Edition Zeitgenössische Musik) in založba Wergo. Vito Žuraj je februarja prejel nagrado Prešernovega sklada 2015 za kakovosten in odmeven glasbeni opus v zadnjih dveh letih.

Nedvomno pa bo tudi zanimivo prisluhniti **Pefim orkestrskim skladbam, op. 16** za orkester avstrijskega skladatelja **Arnolda Schönberga**, ki so nastale v dveh verzijah na začetku 20. stoletja.

*The opening concert of the 30th Slovenian Days of Music will offer an interesting combination of two ensembles as well as an encounter of two generations of composers. The RTV Slovenia Symphony Orchestra and the leading modern music ensemble Ensemble Modern from Frankfurt am Main will be conducted by the German conductor and composer **Johannes Kalitzke**, who studied in Köln and also in Paris under the mentorship of Vinko Globokar.*

*The **Ensemble Modern** was founded in 1980 by students of the Young German Philharmonic in order to motivate composers to compose new pieces, and to perform them at a high level of quality. Today, the ensemble comprises 20 musicians from approximately eight countries, who contribute their different cultural roots to the performance in a special way. They perform at approximately one hundred concerts per year and collaborate closely with contemporary composers. At least 20 compositions are performed for the first time each year. Due to its exceptional quality, the ensemble receives extensive subsidies from the German state, i.e. Frankfurt, Hessen and the German Bank Foundation, while special projects are financially supported by the Cultural Fund of the City of Frankfurt. Special thanks go to the Aventis Foundation, whose cultural partners include the Culture Programme of Hessen Radio Hr2.*

The German artistic environment has been quite attractive and stimulating for many Slovenian composers over many years. Vinko Globokar was one of the first composers who sought for and created new ideas there, and other middle and younger generation composers followed: Uroš Rojko (1954), Igor Majcen (1952), Tomaž Bajželj (1979), Vito Žuraj (1979), Nana Forte (1981), Nina Šenk (1982) and Matej Bonin (1986). Žuraj, Šenk and Bonin intensively cooperate with the Ensemble Modern.

***Vito Žuraj**, who in 2014 was resident composer and recipient of a scholarship from the famous Villa Massimo in Rome, started his collaboration with this top quality ensemble in 2009, when he was admitted to the Ensemble Modern International Academy; subsequently he was also selected to participate at a seminar for composers. Since 2009, the ensemble has performed more than ten of Žuraj's compositions. At the opening concert, special emphasis will be put on the work of our composer, who is currently the most recognisable Slovenian artist in Germany. The compositions **Runaround for brass quartet and instrumental groups**, and **Changeover for instrumental groups and symphony orchestra**, were composed for the Ensemble Modern. Changeover was first performed in November 2011, at the opening concert of the founding edition of the cresc... Biennale for Modern Music, while Runaround was first performed in December 2014, at the closing concert of scholarship recipients of the Villa Massimo German Academy at the St. Cecilia Hall in Rome. Although the compositions were created three years apart, they are similar in concept, both connected by a theme that originates in tennis. Changeover means the change of ends, while Runaround is a particular stroke. Vito Žuraj won the top award at the 57th composers competition in Stuttgart for Changeover, the oldest German award given for contemporary music. In the near future, the composition will be released on the composer's portrait CD, issued by the Deutscher Musikrat, Edition Zeitgenössische Musik collection and Wergo publishing.*

In February, Vito Žuraj received the Prešeren Fund Award 2015 for quality and widely recognised musical opus created in the past two years.

Without a doubt, it will also be interesting to hear the **Five Pieces for orchestra, Op. 16** by the Austrian composer **Arnold Schönberg**, which were composed in two different versions at the beginning of the 20th century.

Vstopnice / Tickets: 19, 15, 11, 8, 6* €

Nakup vstopnic / Tickets sale: Cankarjev dom, Informacijsko središče in nakup vstopnic / Information Centre and Box office

*Cena velja samo za mlajše od 25 in starejše od 65 let ter za upokojeince. / The price applies only for persons under 25 and over 65 years of age and for pensioners.

Koprodukcija: Goethe-Institut, Ministrstvo za zunanje zadeve ZR Nemčije, Ensemble Modern, Glasbena produkcija RTV Slovenija, Cankarjev dom Ljubljana, Festival Ljubljana, Alte Oper Frankfurt (Stara opera Frankfurt), Deutscher Musikrat (Nemški glasbeni svet)
Co-production: Goethe-Institut, Foreign Ministry of the Federal Republic of Germany, Ensemble Modern, Music Production of RTV Slovenija, Cankarjev dom Ljubljana, Festival Ljubljana, Alte Oper Frankfurt, Deutscher Musikrat



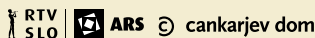
Petek, 13. marca, ob 18.00 / Friday, 13 March, at 6.00 pm
Cankarjev dom, Dvorana Lili Novy / Lili Novy Hall

Predkoncertni pogovor / Pre-concert discussion

Moderator: **Primož Trdan**
Sodelujejo / Attended: **Vito Žuraj**, skladatelj / composer;
Roland Diry, direktor / chief manager Ensemble Modern

Vstop prost / Free entrance

V sodelovanju z / In cooperation with:



Sobota, 14. marca, ob 19.30 / Saturday, 14 March, at 7.30 pm
Slovenska filharmonija, Dvorana Marjana Kozine /
Slovenian Philharmonic, Marjan Kozina Hall



Foto / Photo: Janez Katar

NU PUJTE, PUJTE VSI LUDJE!

SLOVENSKA SAKRALNA GLASBA / SLOVENIAN SACRAL MUSIC

SLOVENSKI KOMORNI ZBOR / SLOVENIAN CHAMBER CHOIR

Dirigentka / Conductor: **Martina Batič**

Sopran in bariton solo / Soprano and baritone solo: NN / TBA
Tomaž Sevšek Šramel, orgle / organ
Orkester Slovenske filharmonije / Slovenian Philharmonic
Orchestra

Na sporedu / Programme

Harm. / Accord. **Ivan Florjanc** (1950): Predigra in koral Nu pujte, pujte vsi ljudje – Praeambulum, koralna fuga in koral / *Prelude and chorale Nu pujte, pujte vsi ljudje – Praeambulum, chorale fugue and chorale* (Prva slovenska z notami objavljena pesem / *First Slovenian song published with notes*)

Adam Bohorič (1520–1598): Ena otročja pejsen
Ta celi catehismus (harm. / accord. **Ivan Florjanc**): Sledni človek, kir je živ

Jakob Petelin Gallus (1550–1591): Pater noster, OM 1/69

Janez Krstnik Dolar (1621–1673): Nisi Dominus – Ps 127

Jakob Francišek Zupan (1734–1810): Te Deum laudamus

Harm. / Accord. **Ivan Florjanc**: Marija, Mati ljubljenja / *Mary, Mother of Love* (Besedilo / Text: Andrej Praprotnik)

Gregor Rihar (1796–1863): Zveličar nam je rojen zdaj / *Our Saviour is Born* (Besedilo / Text: Blaž Potočnik)

p. Hugolin Sattner (1851–1934): Marija, če gledam tvoj mili obraz / *Mary, if I look at your gentle face* (Besedilo / Text: s. Elizabeta Kremžar)

Emil Hochreiter (1871–1938): Smeji se maj / *May Smiles*

France Kimovec (1878–1964): Ti sam, Gospod / *You Alone, Lord* (Besedilo / Text: Gregorij Pečjak)

Stanko Premrl (1880–1965): Ave Maria

Jožef Klemenčič (1892–1969): Pogledajte duše, grob odprt / *Look Souls, an Open Grave* (Besedilo / Text: Anton Martin Slomšek)

Slavko Osterc (1895–1941): Očenaš / *Our Father* (Priredba besedila / Arranged text: Rajko Nahtigal)

Alojzij Mav (1898–1977): Tiste dni, Raz 14, 13 / *Those Days, Revelation 14, 13*

Matiija Tomc (1899–1986): Ave, Jezus / *Ave, Jesus* (Besedilo / Text: Gregor Mali)

Primož Ramovš (1921–1999): Očenaš / *Our Father*

Uroš Krek (1922–2008): Desiderium exulis, Ps 42

Maks Strmčnik (1948): Kristus Kraj vseh večnih časov / *Christ, King of All Eternity* (Besedilo / Text: Venčeslav Bele)

Andrej Misson (1960): Ave Maris stella

Ambrož Čopi (1973): Ave Maria

Damijan Močnik (1967): Sacra religio (Besedilo / Text: A. M. Slomšek)

Redke so priložnosti, da na koncertnem odru zazvenijo slovenske sakralne skladbe, ki so nastajale vse od protestantizma, renesanse, baroka pa do današnjih dni. Tak prerez te zvrsti nam bo ponudil **Slovenski komorni zbor** pod vodstvom svoje dirigentke **Martine Batič** in pokazal, kaj so prepevali številni zbori v svojem času. Zakladnica je izjemno bogata in odkriva tančico v velikokrat neznan svet te glasbe. Da pa bi se seznanili z deli nekaterih sodobnih skladateljev, so v program vključene tudi skladbe Ivana Florjanca, Maksa Strmčnika, Andreja Missona, Ambroža Čopija in Damijana Močnika, avtorjev, ki jim je sakralna tematika blizu in imajo do nje poseben in žlahten odnos.

*There are not many occasions that a concert stage abounds in the sounds of Slovenian sacral music, which emerged from Protestantism, Renaissance, Baroque and until today. The **Slovenian Chamber Choir**, conducted by **Martina Batič**, will perform some pieces of this music and show what numerous choirs sang in their time. The treasury is extremely rich and draws back the veil on the unknown world of this music. To present the works by some contemporary composers, the programme also includes compositions by Ivan Florjanc, Maks Strmčnik, Andrej Misson, Ambrož Čopi and Damijan Močnik; authors who feel close to sacral music and who have a special and genuine relationship with this music.*

Vstop prost / *Free entrance*

V sodelovanju z / *In cooperation with:*



**Slovenska
filharmonija**

Nedelja, 15. marca, ob 11.00 / *Sunday, 15 March, at 11 am*
Slovenska filharmonija, Dvorana Marjana Kozine /
Slovenian Philharmonic, Marjan Kozina Hall



STARO IN NOVEJŠE / OLD AND NEWER

KOMORNI GODALNI ORKESTER SLOVENSKE FILHARMONIJE / THE SLOVENIAN PHILHARMONIC STRING CHAMBER ORCHESTRA

Na sporedu / *Programme*

Janez Krstnik Dolar (1621–1673): Baletti à 5

František Josef Benedikt Dusik (1765–1817): *Simphonia Grande v G, št. 2 / in G, No. 2*

Lucijan Marija Škerjanc (1900–1973): *Simfonija št. 4 / Symphony No. 4*

Komorni godalni orkester Slovenske filharmonije je za program večera izbral tri skladbe, dve sta starejši, tretja pa je bila napisana v prejšnjem stoletju.

Kamničan **Janez Krstnik Dolar**, rojen v začetku 17. stoletja, je bil pomemben skladatelj, jezuit in odličen pedagog. Med njegovimi deli so tudi inštrumentalne plesne skladbe za godala s continuom, ki jih je poimenoval **Balletti**. Sestava skladb so bili plesni stavki po vzoru francoske suite, ki so jih izvajali za plesne vločke v govorjenih jezuitskih igrah pa tudi na slovesnih prireditvah. Takšni balletti, ki so jih gojili zlasti na Dunaju in v Salzburgu, so bili tedaj na Avstrijskem zelo priljubljeni.

V letu 2015 se spominjamo 250. obletnice rojstva češkega skladatelja **Františka Josefa Benedikta Dusika**, ki se je rodil v znani glasbeni družini. Njegovo glasbeno šolanje je bilo temeljito in kmalu je postal odličen pianist. Kruh si je večinoma služil zunaj domovine, živel je v Italiji, nekaj let v Gorici, nato pa kar deset let, ko je bil na vrhuncu umetniških moči, v Ljubljani. Kmalu je postal osrednja osebnost

glasbenega življenja in najpomembnejši glasbenik nastajajoče Filharmonične družbe, ki ji je posvetil tudi nekaj skladb. Napisal je pet simfonij, od katerih so ohranjene tri in pomenijo začetek slovenskega simfonizma na Slovenskem. Posebna vloga pripada **Simfoniji v G, št. 2**, ki jo je avtor imenoval »Grande« (**Vélika**). Njena zasnova je štiritavčna, partitura pa zahteva tudi razmeroma obsežen izvajalski aparat.

Med najboljše orkestralne skladbe **Lucijana Marije Škerjanca** vsekakor sodi njegova **Simfonija št. 4**, napisana zgolj za godalne inštrumente in nosi značilnosti impresionističnega sloga. Petega oktobra 1951 jo je v Unionski dvorani s Slovensko filharmonijo krstil Bogo Leskovic.

The **Slovenian Philharmonic String Chamber Orchestra** has chosen three compositions for this programme, two of them are older, while the third one was composed in the 20th century.

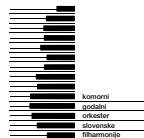
Janez Krstnik Dolar, born in Kamnik at the beginning of the 17th century, was quite a distinguished composer, Jesuit and an excellent pedagogue in his time. His works include instrumental dance compositions for strings with continuum, which he named the **Balletti**. His compositions are structured with dance phrases according to the French suite model, which they performed for dance inserts in spoken Jesuit games and at festive events. Such balletti, which were especially renowned in Vienna and Salzburg, were quite popular at that time in Austria.

In 2015, we celebrate the 250th anniversary of the birth of **František Josef Benedikt Dusík** who was born to a famous family of musicians. His music schooling was profound and he soon became an excellent pianist. He worked mostly outside his home country, living in Italy, for a few years in Gorizia, and for ten years, at the peak of his artistic career, also in Ljubljana. He soon became a central figure of music life and the most important musician in the rising Philharmonic Society, to which he dedicated a number of compositions. He wrote five symphonies, three of which have been preserved, and which represent the beginning of Slovenian symphonic music in Slovenia. A special place can be attributed to **Simphonia in G, No. 2**, which he entitled "**Grande**". In concept it has four phrases, and the score demands a quite extensive performance apparatus.

The best works for orchestra by **Lucijan Marija Škerjanec** include his **Symphony No. 4**, written for string instruments. It has features of impressionism and was premiered at Union Hall with the Slovenian Philharmonic by Bogo Leskovic on 5 October 1951.

Vstop prost / Free entrance

V sodelovanju z / In cooperation with:



Ponedeljek, 16. marca, ob 19.30 / Monday, 16 March, at 7.30 pm
Studio 14, RTV Slovenija / Studio 14, RTV Slovenia



KRSTNE IZVEDBE PREMIERES

TROBILNI KVINTET SIBRASS / SIBRASS QUINTET

Jure Gradišnik, trobenta / trumpet
Franc Kosem, trobenta / trumpet
Mihajlo Bulajić, rog / horn
Mihael Šuler, pozavna / trombone
Johannes Ogris, tuba / tube

Na sporedu / Programme

Neville Hall (1962): The sound a gemmed light
Božidar Kos (1934): Trobilni kvintet / Brass Quintet
Uroš Rojko (1954): Brass
Jani Golob (1948): Brassy za trobilni kvintet / Brassy for Brass Quintet
Andrej Misson (1960): Musica noster amor (Meditacija na madrigal Jacobusa Gallusa / Meditation on Madrigal by Jacobus Gallus)

Tesen sodelavec in sooblikovalec vsakoletnih Slovenskih glasbenih dnevov je tudi Društvo slovenskih skladateljev. Koncertni atelje, ki deluje v okviru DSS, že desetletja intenzivno predstavlja novitete in še ne slišane skladbe svojih članov in tako v tem prostoru skrbi za promocijo slovenske glasbe. Tudi na tokratnem koncertu bo predstavljenih kar pet novih del štirih slovenskih skladateljev in enega tujega avtorja, ki živi in deluje v našem prostoru. Izvedel jih bo odlični trobilni kvintet **SIBRASS**, ki si je s profesionalnim delom zagotovil pomembno vlogo med tovrstnimi slovenskimi ansambli.

Neville Hall je novozelandski skladatelj, ki od leta 1993 živi in deluje v Sloveniji. Tako je zapisal: »**The sound a gemmed light** zariše organsko rast zvočnega materiala od zvoka diha(nja) do bogato obarvane mozaične teksture. Naslov je vzet iz pesmi Ezre Puond.«

Božidar Kos, ki je leta 2014 slavil svojo 80-letnico, je o noviteti **Trobilni kvintet** povedal: »Trobilni kvintet je primer instrumentalne absolutne glasbe, ki je nastala brez kakršnihkoli zunajglasbenih spodbud. To pomeni, da je glasba nastala samo na osnovi glasbenih idej brez literarnih, vizualnih, znanstvenih, filozofskih itd. vplivov. Absolutna glasba seveda pri poslušalcu lahko vzbudi razna čustva in asociacije, a za to ne potrebuje besednih opisov in analiz.«

Tudi **Uroš Rojko** je v letu 2014 slavil okroglo obletnico, svojo šestdesetletnico. »V časih, ko vlada v tehnologiji, mikrotehnologiji in nanotehnologiji precizen, natančen, nezmojljiv red, v realnem življenju, politiki, gospodarstvu pa vse večja in vse bolj neobvladljiva kaos in nered, sem skušal ugotoviti, kaj mi (danes) pripoveduje znameniti set tonov 0-1-4-6 (na primer C, cis, E, fis), ki je eden od tistih dveh (drugi je 0-1-3-6 ali C, cis, dis, fis) v množici možnih setov, ki ima enkratno strukturo – vsebuje namreč vse obstoječe in njim komplementarne intervale – vsakega le po enkrat – kar mu daje status posebno zanimive urejenosti, ki so se je zavedali mnogi skladatelji v novejši zgodovini. Trobilni kvintet se mi je zdel primeren sestav za preizkus in razodetje skrivnostnega seta, katerega determiniranosti pa se je moral tonski material skladbe **Brass** prej ali slej neizogibno zoperstaviti zlasti z mikroskopsko povečavo v mikrointervale. Brass je nastal po naročilu trobilnega kvinteta Si Brass in je članom tega ansambla tudi posvečen.«

Tudi **Jani Golob** je prisluhnil prošnji glasbenikov in za ansambel napisal skladbo **Brassy**. »Je ciklična štiristavčna skladba, nastala na pobudo prvega trobentača Franca Kosma. Kot pove že naslov, naj bi bila skladba prijazna do izvajalcev in jim omogočala sproščeno muziciranje,« je o noviteti zapisal avtor.

Opus **Andreja Missona** vsebuje pretežno vokalna in komorna dela, pri čemer ima skladatelj izjemen smisel za oblikovanje tona in harmonske strukture. V svoji noviteti je posegel v renesanso, saj je zapisal: »Gallus je bil izjemni kranjski skladatelj. V njegovi glasbi najdemo mnogi sodobni skladatelji navdih. Sam tudi, in to že večkrat. Predvsem čutim, da bi njegovo glasbo morali izvajati tudi z glasbili (ricercar), ansambli in orkestrom. Glasbene misli izvrstnega in pomenljivega madrigala **Musica noster amor** sem uporabil za variacije za trobilni kvintet. Upam, da dovolj dostojno in prepričljivo.«

*The Society of Slovene Composers is also close associate and co-creator of the annual Slovenian Music Days. The Concert Atelier, which functions within the scope of the Society, has been intensively presenting new works and performing the compositions of its members for decades. In this way, it promotes Slovenian music. At this concert, five new pieces will be presented by four Slovenian composers and a foreign musician who lives and works in Slovenia. They will be performed by the **SiBRASS Quintet**, which has won a special and important place among Slovenian brass wind ensembles with its professional manner.*

Neville Hall is a composer from New Zealand, who has lived and worked in Slovenia since 1993. He wrote: "**The sound a gemmed light** traces the organic growth of sonic material from the sound of breathing to a highly coloured mosaic-like texture. The title is taken from a poem by Ezra Pound."

Božidar Kos, who celebrated his 80th birthday in 2014, described the brass quintet: "**The brass quintet** is an example of absolute instrumental music which emerges without any exterior initiative. This means that the music flows out based on musical ideas without any literary, visual, scientific or philosophical and other impacts. Absolute music can arouse various feelings and associations in the listener; however, it does not require textual descriptions and analyses."

Uroš Rojko celebrated his 60th birthday in 2014. "At times when a precise, accurate, infallible order dominates technology, micro-technology and nanotechnology, and when unmanageable chaos and disorder prevail in real life, politics and the economy, I try to discover what the famous set of tones 0-1-4-6 (for instance C, C sharp, E, F sharp) are telling me since it is one of the two possible sets with a unique structure (the other is 0-1-3-6 or C, C sharp, D sharp, F sharp) – it contains all the existing and complementary intervals, one at a time. This gives it the status of a particularly interesting order which was already known to many composers in modern history. The brass quintet seemed perfect for testing and revealing this mysterious set; however, the tone material of the composition **Brass** had to inevitably contradict it with a microscopic enhancement in micro intervals. Brass was commissioned by the Si Brass Quintet and is dedicated to its members."

Jani Golob also listened to the requests of the musicians and wrote the composition **Brassy** for this ensemble. "It is a cyclical four phrase composition that was created on the initiative of the primary trumpet player, Franc Kosem. As shown in the title, the composition is harmonised with the performers and enables them to give a relaxed performance," as the author wrote.

*The opus of **Andrej Misson** mostly contains vocal and chamber pieces, but the composer has an exceptional sense for the creation of tone and harmonic structure. In this new piece, he drew from the Renaissance, since he wrote: "Gallus was an exceptional Slovenian composer. Many composers find inspiration in his music, and I myself have found it several times. I feel that his music should be performed with instruments (ricercar), ensembles and an orchestra. I used the musical thoughts of the excellent and meaningful madrigal **Musica Noster Amor** for the variations for a brass wind quintet. I hope that the composition is convincing."*

Vstop prost / Free entrance

V sodelovanju z / In cooperation with:

 **DSS**
Društvo slovenskih skladateljev
Society of Slovene Composers

 **KONCERTNI ATELJE**
DRUŠTVO SLOVENSKIH SKLADATELJEV
SOCIETY OF SLOVENE COMPOSERS

Torek, 17. marca, ob 19.30 / Tuesday, 17 March, at 7.30 pm
Slovenska filharmonija, Dvorana Marjana Kozina /
Slovenian Philharmonic, Marjan Kozina Hall



Foto / Photo: Janez Kolar

Zaključek 30. Slovenskih glasbenih dnevov
Closing of the 30th Slovenian Music Days

SLOVENSKA GLASBA 20. IN 21. STOLETJA SLOVENIAN MUSIC OF THE 20TH AND 21ST CENTURIES

ORKESTER SLOVENSKE FILHARMONIJE
SLOVENIAN PHILHARMONIC ORCHESTRA

Dirigent / Conductor: **Lovrenc Blaž Arnič**

Na sporedu / Programme

Aldo Kumar (1954): Pomladni concertino / *Spring Concertino*

Pavle Merkù (1927–2014): Ali sijaj, sijaj sonce, slovenska rapsodija za godala / *Sunny sunshine, Slovenian rhapsody for strings*

Marko Mihevc (1957): Planeti / *Planets*

Tomaz Svete (1956): L'amour sul mar

Jani Golob (1948): Zlatorog, baletna suita / *The Goldhorn, ballet suite*

Danilo Švara (1902–1981): Istrski plesi / *Istrian Dances*

Aldo Kumar je vsestranski skladatelj, saj piše za orkester, vokal, komorno pa tudi scensko in filmsko glasbo. Sodeluje s pomembnimi domačimi in tujimi dirigenti in številnimi gledališkimi hišami. Prejel je več priznanj in nagrad, leta 2010 tudi nagrado Prešernovega sklada. **Pomladni concertino** »s svojo postavantgardno govorico pripoveduje o kratkem doživetju pomladnega prebujenja. Za pisanim konglomeratom različnih godalnih artikulacij se skriva komaj zaznavna stara glasbena tema o pomladi,« je povedal o svoji skladbi.

»Ukvarjam se s preveč stvarmi, da bi mogel veljati za resnega človeka,« je nekoč samoironično dejal **Pavle Merkù**, dobitnik Prešernove nagrade leta 2014 in v oktobru istega leta preminuli razgledani in zelo angažirani umetnik. V svojem umetniškem credu je zapisal: »Moj ustvarjalni proces se začne z obdelovanjem ideje – glasbene, literarne ali življenjske. Ko me katera izmed idej 'ujame', je nadaljevanje samo še stvar časa.« Po poklicu slavist, ki se je glasbo učil zasebno, se je posebej zanimal za glasbeno govorico Benečije in **Ali sijaj, sijaj sonce, slovenska rapsodija za godala** je verjetno ena najboljših slovenskih skladb te vrste.

Marko Mihevc piše glasbo, ki je mnogokrat programsko zasnovana, pri čemer pa ne gre za dosledno citiranje zunajglasbene vsebine, temveč za »dramaturški vzgib in pretehtanost uporabe glasbenih elementov. Ti se v Mihevcovi glasbi pojavljajo v obliki večplastnosti; motivična preprostost, ki izhaja iz sodobne tonalnosti in modalnosti, se prepleta z najsodobnejšimi glasbenimi sredstvi, kot so zvočne ploskve in nova zvočna barvitost,« je zapisal Mihevc študent in diplomant Črt Sojar Voglar. O nocojšnji skladbi pa pravi skladatelj: »**Planeti** so bili napisani kot posvetilo skladbi z istim naslovom skladatelja Jurija Mihevca. Pozneje so seveda postali svetovno znani tudi Planeti Gustava Holsta. V skladbi je Pluton obravnavan kot planet, sedaj pa so astronomi razdeljeni v dve skupini, ena ga priznava, druga zanika. Ob premieri je skladba pri kritiku P. Kušarju sprožila val ogorčenja, v svoji kritiki je skladatelja ozmerjal s psom mešancem. Ker pa so mešančki ponavadi zelo inventivni, je delo doživelo izreden uspeh pri publikli. Verjetno je podobno Plutonu, zanj velja stari latinski pregovor 'De gustibus non est disputandum.' (O okusih se ne razpravljaj,«

»Sem skladatelj, čigar vodilno načelo govori o njemu lastnem pojmovanju naloge umetniškega snovanja: iz globin lastne nezmožnosti in ranljivosti ustvarjati nove, boljše svetove,« je zapisal **Tomaz Svete**. O svoji skladbi **L'amour sul mar** (1987) za orkester pa pravi: »Impresionistično obarvana simfonična pesnitev je nastala na osnovi istoimenske pesmi mojega očeta in skuša združiti v sebi elemente Druge dunajske šole z zvočno barvitostjo glasbenega impresionizma.«

Jani Golob se v svojem credu sprašuje, ali bi postal glasbenik, če ne bi bilo očeta, ki ga je popeljal v skrivnosti čudovitega glasbenega sveta, če ne bi sodeloval z glasbeniki, ki so mu zaupali, in če ne bi bilo tudi podpore v njegovi družini. Tako pa je Golob vsestranski glasbenik, ki vedno znova s skladbami preseneča poslušalce in strokovno publiko. Leta 2006 je nastala baletna suita **Zlatorog**: »To delo sem posvetil stoletnici rojstva akademika prof. Nika Kureta, ki je zapisal libreto o Zlatorogu. Na pobudo prof. dr. Primoža Kureta sva po tem libretu z Vinkom Möderndorferjem napisala balet z istim naslovom, a ni bil izveden. Baletna suita povzema nekatere bistvene glasbene motive iz njega in skuša ustvariti koncertantno delo za simfonični orkester.«

Danilo Švara je bil vsestransko razgledan in vpliven skladatelj, dirigent in pedagog. Izhajal je iz Istre, bil je dijak slovite pazinske gimnazije, kjer mu je Saša Šantel, kot je Švara zapisal, »z veliko ljubeznijo približal istrsko folkloro«. Mladenič je čudoviti melos vsrkal vase in ga na poseben in zanimiv način vselej znova vnašal v svoja dela, od opere Veronika Deseniška pa do komornih del. Verjetno pa so **Istrski plesi** najpristnejši odsev glasbenega duha te čudovite pokrajine.

Aldo Kumar is a versatile composer, working with orchestras, vocals, chamber, play and film music. He collaborates with important local and foreign conductors, as well as various theatre houses. He has received many awards, including the Prešeren Fund Award in 2010. He described his composition, **The Spring Concertino**: "With its post-avant-garde form it speaks about the short experience of awakening spring. An almost barely recognisable old music theme about spring hides beneath the diverse conglomerate of various string articulations."

"I deal with too many things to be taken as a serious man," **Pavle Merku**, the winner of Prešeren's Award in 2014, once said in self-irony. He died in October of the same year and was renowned as a highly engaged artist. He described his artistic work: »My creative process starts by processing an idea – musical, literary or an idea related to life. When an idea 'catches me', its continuation is only a matter of time.« He was a Slavistic by vocation and taught music privately, and he was especially interested in the music of Venetia. His **Sunny sunshine, Slovenian rhapsody for strings**, is probably one of the best Slovenian compositions of this type.

Marko Mihevc writes music that is often formed in a programmed way, although this does not involve the consistent citation of content that is not of musical origin, but a "dramaturgical notion and the domination of the use of music elements. These emerge in Mihevc's music in multiple layers: a motif simplicity that originates from contemporary tonality and modality is intertwined with the modernist musical means such as sound surfaces and new sound colourfulness," as Mihevc's student and graduate Črt Sojar Voglar wrote. The composer describes the composition **Planets**: "Planets were written as a dedication to the composition

of the same title by composer Jurij Mihevc. Subsequently, the **Planets** by Gustav Holst also became world renowned. In the composition, **Pluto** is described as a planet; however, astronomers now have divided opinions – some acknowledge it, others do not. After the premiere, the critic P. Kušar was quite indignant about it, saying that the composer was like a mongrel dog. Since mongrels are usually quite inventive, the piece was a success among the audience. And an old Latin saying 'De gustibus non est disputandum' ('In matters of taste, there can be no disputes') can be used here."

Tomaž Svele explained: "I am a composer who follows the principle of speaking about my own comprehension of artistic creation: from the depths of my own incapability and vulnerability I aim to create new, better worlds." He wrote about his composition **L'`amor sul mar** (1987) for the orchestra: "This is an impressionistically motivated symphonic composition emerged on the basis of the poem with the same title, written by my father, which tries to combine the elements of the Second Viennese School with the sound colourfulness of musical impressionism."

Jani Golob questions himself as to whether he would have become a musician if it were not for his father, who took him into the mysterious world of music, if he had not worked with musicians who trusted him, or if he had not had support from his family. Golob is quite a versatile musician who surprises listeners and professional audiences over and over again. In 2006, he wrote the ballet suite **Zlatorog** (The Goldhorn): "This composition was dedicated to the hundred-year anniversary of the birth of academican Prof. Niko Kuret, who wrote a libretto about Zlatorog. On the initiative of Prof. Dr. Primož Kuret, Vinko Möderndorfer and I wrote a ballet with the same title, which has not yet been performed. The ballet suite sums up some essential musical motifs from the libretto and tries to create a concert piece for symphony orchestra."

Danilo Švara was a man with enormous skills and knowledge as well as an influential composer, conductor and pedagogue. He came from the Istrian region, and attended the Pazin Gymnasium, where, according to Švara, Saša Šantel "with much love showed and presented Istrian folklore to him". The young man personalised these wonderful melodies and in a special and interesting way incorporated it in his pieces, from Veronika Deseniška to his chamber works. The **Istrian Dances** are probably the most believable reflection of the musical spirit of this wonderful landscape.

Vstopnice / Tickets: 10 €

V sodelovanju z / In cooperation with:



Slovenska
filharmonija

Od 14. do 17. marca / From 14 to 17 March
Viteška dvorana / Knight's Hall, Križanke

MEDNARODNI MUZIKOLOŠKI SIMPOZIJ INTERNATIONAL MUSICOLOGICAL SYMPOSIUM

Tema / Theme:

30 LET SLOVENSKIH GLASBENIH DNEVOV 30 YEARS OF SLOVENIAN MUSIC DAYS

Vodja simpozija / Head of Symposium: **prof. dr. Primož Kuret**

Odperto za javnost / Open to the public

Sobota, 14. marca / Saturday, 14 March
Ob 9.30 / At 9.30 am

Pozdravni nagovor / Welcome speech: **prof. dr. Primož Kuret**

Vodja / Chairman: **Peter Andraschke**

Primož Kuret: Ob jubileju / Celebrating the jubilee

Jernej Weiss: Tri desetletja muzikološkega simpozija Slovenskih glasbenih dnevo / Three decades of the Musicological Symposium of the Slovenian Music Days

Nataša Cigoj Krstulović: Prvi slovenski glasbeni festival (1932) – prva afirmacija slovenske glasbe? / First Slovenian Music Festival (1932) – the First Affirmation of Slovenian Music?

Franc Križnar: Filharmonična družba v luči jubilejne, 250. sezone Slovenske filharmonije upravnika Lucijana Marije Škerjanca / Philharmonic Society in the aspect of the jubilee – 250th season of the Slovenian Philharmonic led by manager Lucijan Marija Škerjanc

Ob 15.00 / At 3.00 pm

Vodja / Chairman: **Andrej Misson**

Helmut Loos: Die Musikanschauung des Liederkomponisten Justus Hermann Wetzel (1879–1973) / Glasbeni nazor skladatelja

pesmi Justusa Hermanna Wetzla (1879–1973) / Perspective on music by song composer Justus Hermann Wetzel (1879–1973)

Luba Kijanovska: Gegenwärtige Feste der modernen Musik in der Ukraine als der Weg zu europäischen künstlerischen Integration / Dandanašnja praznovanja sodobne glasbe v Ukrajini kot pot do evropske umetniške integracije / Current celebrations of modern music in Ukraine, the path to european artistic integration

Franz Metz: Faszination südosteuropäische Musikforschung. Wechselbeziehungen zwischen der regionalen und universellen Musikhistoriographie. / Fascinacija južnoevropskega raziskovanja glasbe. Medsebojna razmerja med regionalnim in univerzalnim zgodovinskim glasbe. / The Fascination of South-European Research of Music. Mutual Relations Between Regional and Universal Historiography of Music.

Niall O'Loughlin: The Recent Development of the Slovene Musical Avant-garde / Sodobni razvoj slovenske glasbene avantgarde

Luigi Verdi: Can the same music be written by different composers? A strange case: The Vittorio Gnegchi "Cassandra" versus Richard Strauss "Elektra" / Lahko dva skladatelja napišeta isto glasbo? Čuden primer: Cassandra Vittoria Gnegchija proti Elektri Richarda Straussa

Ponedeljek, 16. marca / Monday, 16 March
Ob 9.30 / At 9.30 am

Vodja / Chairman: **Helmut Loos**

Edo Škulj: Gallus na Slovenskih glasbenih dnevih / Gallus at Slovenian Music Days

Hartmut Krones: Die Darstellung der Liebe in den weltlichen Vokalwerken von Jacobus Gallus / Podoba ljubezni v svetovnih vokalnih delih Jakoba Petelina Gallusa / The image of love in world vocal compositions by Jacobus Gallus

Friedhelm Brusniak: Jacobus Gallus – Motetten in Chorliedersammlungen des 19. und 20. Jahrhunderts / Jakob Petelin Gallus – moteti v zbirkah zborovskih pesmi 19. in 20. stoletja / Jacobus Gallus – motets in choir song collections of the 19th and 20th centuries

Frank Schneider: Vergehendes und Vergangenes in Musik – Historische Zeit als Gegenstand kompositorischer Darstellung / Minljivo in minulo v glasbi – zgodovinski čas kot predmet skladateljskega upodabljanja / Evanescent and elapsed in music – history as a subject of compositional representation

Ivan Florjanc: Baltazar iz Mozirja (Balthasar Praspergius) – glasbeni teoretik. / Balthasar from Mozirje (Balthasar Praspergius) – music theorist.

Ob 15.00 / At 3.00 pm

Vodja / Chairman: **Jernej Weiss**

Darja Koter: Glasbenik in tehnik Ladislav Ropas – od izdelovanja klavirja do jadralnega letala / *Musician and Technician Ladislav Ropas - from Making Pianos to Gliders*

Luisa Antoni: Pavle Merkuš, njegova posebna in samosvoja pot med Italijo in Jugoslavijo (prej) ter Slovenijo (potem) / *Pavle Merkuš, his special and unique life between Italy and Yugoslavia (before) and Slovenia (later)*

Leon Stefanija: Čas in prostor v glasbeni poetiki Uroša Rojka / *Time and space in the musical poetics of Uroš Rojko*

Nada Bezić: Prisotnost slovenske glasbe in umetnikov na festivalih na Hrvaškem prvih 20 let po osamosvojitvi / *The presence of Slovenian music and artists at Croatian festivals during the first 20 years after Slovenia's independence*

Jonatan Vinkler: Pliš, kič, valček, vino in ženske – glasba in književnost slovenskega bidermajerja / *Plush, gimcrack, waltz, wine and women – music and literature of the Slovenian Biedermeier*

Torek, 17. marca / Tuesday, 17 March
Ob 9.30 / At 9.30 am

Vodja / Chairman: **Hartmut Krones**

Peter Andraschke: *Kompositionsprozess und Analyse – ein wichtiges Thema der Symposien* / *Proces komponiranja in analiza – pomembna tema simpozijev* / *Composing process and analysis – important topic of symposiums*

Andrej Misson: Ob tridesetletnici, kratek pregled minule tretjine stoletja zborovstva na Slovenskem / *Celebrating the thirtieth jubilee: a short review of the past thirty years of choral singing in Slovenia*

Michael Walter: *Materialitäten der Musikgeschichte: Die Reisen von Sängern und Komponisten* / *Materialnost zgodovine glasbe: popotovanja pevcev in skladateljev* / *The materialities of music history: travels of singers and composers*

Gabriele Jonté: *Gustav Mahler in Amsterdam* / *Gustav Mahler v Amsterdamu*

Tjaša Ribizel: Pregled izvedenih skladb v 30 letih Slovenskih glasbenih dnevov / *Review of performed compositions in the 30 years of Slovenian Music Days*

SPREMLJEVALNE PRIREDITVE / ACCOMPANYING EVENTS

Petek, 13. marca, ob 10.00 / Friday, 13 March, at 10.00 am
Viteška dvorana / Knight's Hall, Križanke

DELAMO ZVOKE. OSTRIMO UŠESA. / WE MAKE SOUNDS. WE SHARPEN OUR HEARING.

**Glasbena delavnica za otroke / Music
workshop for children**

Vodja delavnice / Workshop coordinator: **Lado Jakša**

Sodelovali bodo otroci z Osnovne šole Kašelj, skupina BeatKaBand.
Participation by the pupils of the Kašelj Elementary School, the BeatKaBand.

Ustvarjalna glasbena delavnica namerava udeležence spodbuditi k sproščeni zvočni imaginaciji, spoznavanju zvoka in različnih glasbil (mentor prinese na delavnico sodobno klaviaturo, pihala, vrsto slikovitih manj običajnih glasbil ter ozvočenje in snemalno napravo), muziciranju nanje (solistično, v duu, triu), ustvarjanju lastnih skladb in zvočnih improvizacij, aktivnemu spoznavanju drugih medijev (povezava glasbe z literaturo, likovnostjo, fotografijo in filmom) ter igrivemu učenju teorije v neposredni navezavi na izvajalsko prakso, kar smo mnogi v glasbenih šolah močno pogrešali. Poleg osebnega izpopolnjevanja v glasbeni ustvarjalnosti bo delavnica spodbujala skupinsko delo in pripravo zanimivih zvočno in vsebinsko angažiranih »projektov«, nastalih ob skupnem delu in razmišljanju vseh sodelujočih.

The creative workshop is intended to stimulate participants to engage in relaxed sound imagination, learn about sounds and different instruments (mentor presents a modern piano, wind instruments and other less common instruments, sound system and recording device), improvisations, to actively learn about other media (connecting music with literature, art, photography and film) and to playful learn about theory in direct connection with practice, which was quite unusual in music schools. Besides personal engagement and progress in music creativity, the workshop encourages group work and the preparation of interesting sound and content-related „projects“ that are the result of team work and thoughts as well as opinions of all participants.

Odperto za javnost / Open to public

Od 9. marca do 15. julija, od 9.00 do 16.00 /
 From 9 March to 15 July, 9.00 am – 4.00 pm
 Viteška dvorana / Knight's Hall, Križanke



Fragment: Mischtechnik auf Leinwand,
 100 x 160 cm, 1999. Foto / Photo: F. Neumüller

HOMO SAPIENS

RAZSTAVA DEL SLIKARJA VALENTINA OMANA / THE EXHIBITION OF WORKS BY VALENTIN OMAN

Sledi Omanovih duhovnih popotovanj: med minljivostjo in eksistenco

Slikar Valentin Oman se s svojim bogatim in raznovrstnim opusom, ki zajema tudi javna, pogosto sakralna dela, kaže kot tisti izjemni ustvarjalec, ki s širokim naborom likovnih sredstev in poudarjeno čutno doživetim pogledom na svet mojstrsko odstira globine človekovih notranjih plasti. Človek in figura sta srčiki njegovega človeškega in umetniškega zanimanja, ki ju opazuje, vidi in doživlja skozi optiko vsakdana, vendar z globino izkušenj, vedenja in znanja, ki se plemenitijo z vtisi in spomini od vsepovsod. Tudi s popotovanj, ki jih tako kot pred njim nekateri klasiki moderne najpogosteje in najraje oživlja v risbi: nastajajo zanimivi grafično-slikarski stenogrami, ki jih v variacijah prenese na papir kot zapis, sled in spomin iz različnih držav, pred leti Maroka, Hrvaške in Indije. Tako potovanja kot sodelovanje na likovnih kolonijah – kot sam pove – ga nagovorijo z novo, drugačno vsebino, ki se preplete s tisto, ki jo dobro pozna in globoko čuti in jo evocira njegovo multietnično domače okolje z usodami posameznikov in človeške skupnosti ter s paleto intimnih in bivanjskih vprašanj. Tudi tistih, ki se sprašujejo o smiselnosti in minljivosti eksistence, o tuzemskih in onstranskih razsežnostih, o zablodah in

pasteh, prijateljstvih in sovražnostih, o razumevanju in dvomu. Subtilen in globoko poduhovljen, zazrt v mistiko in kontemplacijo, z neomajno vero v človeka kot najvišjega stvariteljskega bitja, se slikar Valentin Oman prepušča notranjim vzgibom, ki desetletja sprožajo njegove odzive v likovnem mediju, pa naj bo to risba, grafika, slika ali kip. Najpogosteje ustvarja v sliki s tehniko, ki jo je z eksperimentiranjem in nadgrajevanjem izoblikoval v sebi lastno in prepoznavno. Omanova slika, pravzaprav podoba, je izvirna po vsebinski, izrazni in tehnični plati: v mešani tehniki, ki mu omogoča nalaganje in postavljanje več plasti, trganje in lepljenje, barvno in taktilno intervencijo, transparentno in osvetljenost, slikovno podlago napolnjuje in oblikuje, barva in zarisuje z esprijem, notranjim žarom, globoko meditacijo in večplastnim ter večpomenskim sporočilom, ki ga je treba brati z distanco in s premislekom, pa še posebej z intuicijo, ki šele povsem razpre tisto skrito in težko preberljivo hotenje, ki na sebi lasten in izviren način spregovori o samem sebi in o človeku nasploh.

Človeško telo je Omanova neizčrpna tema. Telo, kot ga vidi in čuti, je pravzaprav slutenje v barviti potezi, podprti z izjemno risbo in v razkošni barvni paleti, kjer sta dominantni bela in črna barva, in v tonalitetah, ki ustvarjajo in podkrepijo posebno svetlobno atmosfero. Je občutenje lazurnih, transparentnih pa tudi pastoznih in gostih nanosov, ki se izslikajo v podolgovato silhueto, pogosto podprto s formatom platna, kar podkrepi mistični in kontemplativni pridih. Je palimpsest, kamor slikar zapiše svojo misel in molitev na način, kot ga je uveljavil infornel, ki pa mu je Oman razširil meje tako pomensko kot tehnološko. To njegovo telo nas s svojim prepletom barvnih lis, kjer je moč prepoznati samo obris človeške figure, postavi pred razmislek, kako to sled, ki ostaja, in vtis, ki izginja, ujeti v pripoved, ki nam jo sporoča, in kako brati preplete, spoje, umestitve lis in črt v prostor, ki se bodisi razpira bodisi usiha in izginja v igri figuralnega in nefiguralnega videnja; kako v mislih in predstavah razkrivati plast za plastjo, iskati posamezne drobne podrobnosti, ki nas v njihovi abstraktnosti nagovorijo z asociativnostjo, kako si razlagati črno barvo, ki je v njegovih delih dominantna in simbolna. Kako se prepustiti njegovim slojevitostim in plastenjem v številnih ciklih in delih, ki jih rad poimenuje v latinščini: Ecce Homo, Homo Mediteraneus, Genius loci Lera, Ara Pacis. Njegovo telo je pretresljivo zgovorno in hkrati odeto v tančice skrivnosti. Prav zato je tako mamljivo in radodarno. Prav zato se je zapisalo v zgodovino prostora, kjer je nastalo.

Nelida Nemeč

Valentin Oman se je rodil 14. decembra 1935 v Štebnu (St. Stefan) pri Beljaku (Villach). Leta 1958 je maturiral na Marijanišču na Plešivcu (Tanzenberg), likovno pa se je izobraževal na Dunaju na Akademiji za uporabno umetnost – v letih od 1958 do 1962 je študiral pri profesorici Hildi Schmid-Jesser – in v Ljubljani na Akademiji za likovno umetnost, kjer je leta 1963 končal specialko za grafiko pri profesorju Riku Debenjaku. Prejel je številne ugledne mednarodne nagrade in priznanja, med njimi veliko nagrado na piranskem Mednarodnem slikarskem ex-temporu (1969), nagrado Prešernovega sklada (Ljubljana, 1981), Tischlerjevo nagrado (v Celovcu, 1982), Jakopičevo nagrado za slikarstvo (Ljubljana, 1997). Leta 1997 je prejel naziv častnega doktorja Univerze v Celovcu. Leta 2005, ob njegovi

70-letnici, mu je Republika Slovenija podelila zlati red RS za zasluge za življenjsko delo na področju likovne umetnosti in za prizadevanja za enakopravnost slovenskega jezika na Koroškem, avstrijski kancler Schüssel pa ga je ob tem jubileju odlikoval s častnim križem za znanost in kulturo 1. reda. Od konca študija leta 1963 je imel veliko samostojnih predstavitev, predvsem v Avstriji in Sloveniji, pa tudi v Švici, Nemčiji, Luksemburgu, Belgiji, Italiji, Parizu, Londonu, Pragi in New Yorku, sodeloval je na številnih skupinskih razstavah in umetniških kolonijah. Njegova dela so na ogled v pomembnih nacionalnih zbirkah v Avstriji, Sloveniji in drugod. Živi in ustvarja v Bekštanju (Finkenstein) na Koroškem in na Dunaju.

Traces of Oman's spiritual travels: between transience and existence

The painter Valentin Oman is distinguished by his extensive and diverse opus, which includes public, often sacral works, and also as an exceptional artist who masters the revelation of the depth of layers of the human mind with a wide range of artistic means and a sensual view of the world. Man and figures are the heart of his interest in humans and art, since he observes, sees and experiences them through the optic of everyday life, but overwhelmed with a depth of experience and knowledge that is enriched with impressions and memories from all over the world. Also from his travels, which he, just like some modernist classicists, most often presents in drawings, he creates interesting graphical and painted shorthand reports, which he transfers to paper in variations as notes, traces and memories from various destinations, for instance Morocco, Croatia and India. His travels and work in art colonies, as he reports himself, speak to him with a new and different content, which is intertwined with the content he knows well and profoundly feels, as well as that which is evoked by his multi-ethnic local environment, combined with the destinies of individuals and the human community as well as with a palette of intimate and residential issues. These issues also question the rationality and transience of existence, earthly dimensions, and those of the outer world, the delusions and entrapments, friendships and hostilities, understanding and doubt. Valentin Oman is subtle and deeply spiritual, focused in mysticism and contemplation, with relentless belief in man as the highest creation, and he lets his internal notions, that have for decades triggered his responses in the artistic medium, inspire his work, i.e. drawing, graphics, paintings or statues. He most frequently creates paintings with a technique that has, through experimentation and development, become his own and his defining mark. Oman's paintings, or rather, images, are original in content, expression and technique: in combined technique, which enables him to create layers, tearing and gluing, colourful and tactile intervention, transparency and illumination, he fills the basic form and shapes, colours and draws it with esprit, internal glow, deep mediation and multi-layered as well as multi-meaningful messages that need to be read from a distance and with great thought, and especially with intuition, that subsequently reveals the hidden and almost unrecognisable will that speaks in an original way to itself and to man in general.

The human body is Oman's endless topic. The body as he sees and feels it, is actually an anticipation in the colour stroke, supported by exceptional drawing and a diverse colour palette, where white and black colours predominate, and in tonalities that create and support a special lighting atmosphere. It is the sense of glaze, transparent and paste-like thick layers that are painted in a prolonged silhouette, often supported by a canvas format that emphasises the mystical and contemplative touch. It is a palimpsest, where the painter draws his idea and prayer in the way introduced by the Art Informel, the borders of which were expanded by Oman in meaning and technology. The body that he creates, with colour blurs, where we can only recognise an outline of a human figure, makes us think how this trace that remains and the impression that disappears can be captured in the story which he is telling, and how to read the intertwines, links, and incorporations of blurs and lines in the space that opens or closes and disappears in the play of figure and non-figure comprehension; how to reveal in our thoughts and images layer by layer, to search for individual tiny details which speak to us in his abstract work with association, how to explain the black colour that is so dominant and symbolic in his works. How to be overwhelmed with the layers and layering in numerous cycles and parts which he likes to name in Latin: Ecce Homo, Homo Mediteraneus, Genius loci Lera, Ara Pacis. The body that he creates is stirringly eloquent and at the same time hidden in the veils of mystery. This is why it is so tempting and giving. And this is why it has been marked in the history of the place from where it originated.

Nelida Nemeč

Valentin Oman was born on 14th December 1935 in St. Stefan near Villach. In 1958, he finished his secondary education at Marianum in Tanzenberg and studied art in Vienna, i.e. at the Academy of Applied Arts, where he concluded his studies in 1963 with a specialisation in graphics with Professor Riko Debenjak. He has received many distinguished international awards and prizes, including the Grand Award at the Piran International Painting Ex-Tempore (1969), the Prešeren Fund Award (Ljubljana, 1981), the Tischler Prize (Klagenfurt, 1982) and Jakopič's Award for Painting (Ljubljana, 1997). In 1997, he received a doctorate honoris causa from the University of Klagenfurt. In 2005, when celebrating his 70th birthday, the Republic of Slovenia awarded him the Golden Order of the Republic of Slovenia for Merits in art and for his efforts for equality of the Slovenian language in Carinthia. The Austrian Chancellor Schüssel also awarded him with the Cross of Honour for Science and Art, First Class. After finishing his studies in 1963, he held many independent exhibitions, mostly in Austria and Slovenia, but also in Switzerland, Germany, Luxembourg, Belgium, Italy, Paris, London, Prague and New York. He collaborated with many group exhibitions and art colonies. His works can be viewed in many significant national collections in Austria, Slovenia and elsewhere. He lives and creates in Finkenstein (Carinthia) and in Vienna.

Vstop prost / Free entrance

Torek, 10. marca, ob 20.00 / *Tuesday, 10 March, at 8.00 pm*
Cankarjev dom, Linhartova dvorana / *Linhart Hall*

ENSEMBLE MODERN

Dirigent / *Conductor*: **Johannes Kalitzke**
Tehnik oblikovanja zvoka / *Sound technician*: **Volker Bernhart**

Na sporedu / *Programme*

Nina Šenk: Dreamcatcher za ansambel / *Dreamcatcher for ensemble* (2014)*

Vito Žuraj: Restrung za ansambel / *Restrung for ensemble* (2012/13, naročilo sklada BHF-BANK-Stiftung za festival Positionen 2013 v Frankfurtu / (2012/13, commissioned by the BHF-BANK-Stiftung Fund for the Positionen 2013 festival in Frankfurt) *

Karola Obermüller: Coiling and Swaying za veliki ansambel / *Coiling and Swaying for grand ensemble* (2014)*

Hanna Eimermacher: Überall ist Wunderland, nova verzija za 19 glasbenikov in sceno / *Überall ist Wunderland, new version for 19 musicians and scene* (2014)*

Uroš Rojko: SPOJ II (2014/15, naročilo Sklada Spodnje Saške in Ensembela Modern za epoche f / *commissioned by the Stiftung Niedersachsen fund and the Ensemble Modern for epoche f*) *

* Slovenska krstna izvedba / *Slovenian premiere*

Vstopnice / *Tickets*: 12, 9, 6* €

Nakup vstopnic / *Tickets sale*: Cankarjev dom, Informacijsko središče in nakup vstopnic / *Information Centre and Box office*

* Cena velja samo za mlajše od 25 in starejše od 65 let ter za upokojence. / *The price applies only for persons under 25 and over 65 years of age and for pensioners.*

Partnerji: Goethe-Institut, Ministrstvo za zunanje zadeve ZR Nemčije, Ensemble Modern, Cankarjev dom Ljubljana, Glasbena produkcija RTV Slovenija, Alte Oper Frankfurt (Stara opera Frankfurt), Deutscher Musikrat (Nemški glasbeni svet) / *Partners: Goethe-Institut, Foreign Ministry of the Federal Republic of Germany, Ensemble Modern, Cankarjev dom Ljubljana, Music Production of RTV Slovenija, Alte Oper Frankfurt, Deutscher Musikrat*

Petek, 13. marca, ob 11.00 in 17.00 /
Friday, 13 March, at 11.00 am and 5.00 pm
Cankarjev dom, Linhartova dvorana / *Linhart Hall*

Pavel Šivic

KAZNOVANA RADOVEDNOST / CURIOSITY PUNISHED

Pravljlična otroška opera v treh dejanjih
Fairy-Tale Opera for Children in Three Acts

OTROŠKI PEVSKI ZBOR GLASBENE MATICE LJUBLJANA
CHILDREN'S CHOIR OF THE GLASBENA MATICA LJUBLJANA
MUSIC SOCIETY

Zborovodkinja / *Choirmaster*: **Irma Močnik**

KOMORNI ORKESTER AKADEMIJE ZA GLASBO V LJUBLJANI
CHAMBER ORCHESTRA OF THE LJUBLJANA ACADEMY OF MUSIC
Klemen Adamlje, bariton / *baritone*

Inez Osina, mezzosopran / *mezzo-soprano*

Dirigent / *Conductor*: **Simon Dvoršak**

Režija / *Stage manager*: **Eva Hribernik**

Scenografija / *Scenography*: **Jaro Ješe**

Slovensko komorno glasbeno gledališče v sodelovanju z
Glasbeno matico Ljubljana in Akademijo za glasbo v Ljubljani /
*Slovene chamber music theatre in cooperation with the
Glasbena matica Ljubljana Music Society and the Ljubljana
Academy of Music*

Vstopnice / *Tickets*: 5, 4* €

* Cena velja za skupine nad 20 obiskovalcev. / *The price applies for groups of more than 20 visitors.*

Nakup vstopnic za predstavo ob 11.00 / *Tickets sale for performance at 11.00 am*:
Glasbena matica Ljubljana / *Glasbena matica Ljubljana Music Society*, Vegova
ulica 5, Ljubljana; organizator@glasbenamatica.si; 01 421 05 93, 051 359 313

Nakup vstopnic za predstavo ob 17.00 / *Tickets sale for performance at 5.00 pm*:
Cankarjev dom, Informacijsko središče in nakup vstopnic / *Cankarjev dom,
Information Centre and Box office*; vstopnice@cd-cc.si / *tickets@cd-cc.si*; 01 24 17 299,
24 17 300

FESTIVAL LJUBLJANA

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Vsak delavnik od 12. do 17. ure ter uro pred začetkom na prizorišču.

On weekdays from noon to 5 pm, tickets are also available at the venue one hour before the beginning of each performance.

Info točka Ljubljana Festivala 2015

Info point of Ljubljana Festival 2015

Tel.: +386 1 256 63 48

mestnitrg@eventim.si

Vsak delavnik od 12. do 17. ure, ob sobotah od 9. do 13. ure.

On weekdays from noon to 5 pm, Saturdays from 9 am to 1 pm.

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www.eventim.si ter na **www.ljubljanafestival.si**

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Brezplačne vstopnice za osnovnošolce, dijake, študente in člane Kluba Festivala Ljubljana (za zaključni koncert 17. 3.) ter dvajsetodstotni popust za upokoјence in skupine nad trideset oseb ob predložitvi ustreznega dokazila pri Blagajni Križank in na Info točki Ljubljana Festivala 2015.

Free tickets for pupils, students and members of The Ljubljana Festival Club (for the closing concert on 17 March) and 20% discount for pensioners as well as groups of thirty people or more on submission of evidence of identity at the Križanke Box Office and at the Info point of Ljubljana Festival 2015.

Izdal / Published by: **FESTIVAL LJUBLJANA**

Zanj / For the publisher: **Darko Brlek**, direktor in umetniški vodja Festivala Ljubljana ter predsednik Evropskega združenja festivalov / General and Artistic Director of the Ljubljana Festival and President of the European Festivals Association

Besedila / Texts: **Monika Kartin**

Uredili / Edited by: **Hermína Kovačič, Sanja Kejžar Kladnik**

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Marec 2015 / March 2015

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