



Sozvočje svetov XX
Harmony of the Spheres XX

20. jubilejna sezona / 20th Anniversary Season

Slike z
razstave
2020–2021
*Pictures at
an Exhibition*
2020–2021

Naslovnica / Cover:

Zoran Mušič:

Potovanja Marca Pola, detajl tapiserije za luksuzno križarko Augustus, 1951

Journneys of Marco Polo, detail of the tapestry for the luxury cruiser Augustus, 1951

Galeria nazionale d'arte moderna, Rim / Rome

Sozvočje svetov XX
Harmony of the Spheres XX

Jubilejna sezona
Anniversary Season

Izvedbo Sozvočja svetov XX so omogočili
The following made the Harmony of the Spheres XX possible



Mestna občina
Ljubljana



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Narodna galerija



komorni
godalni
orkester
slovenske
filharmonije

Abonma

Sozvočje svetov

Subscription

Harmony of the Spheres

V času protikoronskih ukrepov je število sedežev omejeno na 40.

The number of seats is limited to 40 for the duration of the pandemic regulations.

Cena abonmaja 2020–2021

Subscription price for the 2020–2021 season:

75 EUR

Vstopnica

Single ticket:

19 EUR

Prijatelji Narodne galerije

Friends of the National Gallery of Slovenia:

50 EUR

Vstopnica

Single ticket:

15 EUR

Abonma ali posamične vstopnice vplačate in prevzamete pri blagajni Narodne galerije, Prešernova 24, vsak dan od 10. do 18. ure, ob četrtekih do 20. ure in uro pred prireditvijo, ob ponedeljkih zaprto.

Subscription or single tickets available at the front desk of the National Gallery of Slovenia, Prešernova 24, Ljubljana, 10 am–6 pm, Thursdays through 8 pm, or one hour before the event; closed Mondays.

Postanite prijatelj Narodne galerije

Društvo prijateljev Narodne galerije je zaživelo leta 1995, čeprav zamisel ni bila povsem nova, saj so podobne ideje uveljavljali ustanovniki že ob ustanovitvi društva Narodna galerija leta 1918. Danes prijatelje Narodne galerije povezuje zanimanje za umetnost in za zgodovino ter želja po novih spoznanjih in po raziskovanju manj znanih predelov naše dežele. Zavedamo se, da mora muzej poleg zbiranja, hranjenja in raziskovanja zbrane dediščine seči tudi preko svojih zidov in povezovati svoje umetnine z njihovim zgodovinskim kontekstom. Pridružite se nam, stopimo umetnosti in naši kulturni dediščini skupaj naproti!

Become a Friend of the National Gallery of Slovenia

The Society of Friends of the National Gallery of Slovenia was established in 1995 as a revival of a similar idea introduced in 1918 upon the foundation of the National Gallery of Slovenia. Today the Friends are united by their interest in art and its history, desire for knowledge and discovery of lesser-known parts of our country. We are well aware that collecting, preserving and studying objects of our artistic past should go beyond the museum walls to establish connections between the museum items and their geo-historical context. Join us, let us work together for a better care of our cultural heritage!

Kakšne ugodnosti pridobim s plačilom članarine?

Benefits of the membership:

- Člansko izkaznico / *membership card*
- Prost vstop do stalnih zbirk in na občasne razstave / *free access to permanent collection and temporary exhibitions*
- Prost vstop na strokovna predavanja in vodstva / *free access to lectures and tours*
- Udeležbo in srečanje z avtorji na internih predvodstvih po novih razstavah / *exhibition previews with experts and authors*
- Udeležbo na posebnih strokovnih ekskurzijah po Sloveniji in tujini / *selection of special excursions in Slovenia and abroad designed for the Friends*
- Prejemanje programa prireditvev / *up-to-date information on museum programmes*
- Prejemanje vabil na odprtja razstav / *invitations to the exhibition openings*
- 30 % popust pri nakupu publikacij Narodne galerije / *30 % concession in the gallery shop on the National Gallery products*
- 33 % popust pri nakupu vstopnic za koncerte Sozvočja svetov / *33 % concession on the Harmony of the Spheres subscription*
- 20 % popust pri delavnicah in tečajih v Narodni galeriji / *20 % concession on workshops and courses in the National Gallery*

Članarina velja eno leto dni od dneva vplačila.

Annual membership runs from the date of payment.

Član / *Full membership* **50 EUR**

Član (študent, upokojenec) / *Students and retirees* **30 EUR**

Donator (fizična oseba) / *Donor* **150 EUR**

Donator (pravna oseba) / *Corporate donor* **1000 EUR**

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Enter your e-mail under "Get our e-news" at our homepage www.ng-slo.si.

Podari vodstvo / *Tour Gift*

Posebna darilna ponudba za dve osebi z vodstvom in s sladko pogostitvijo.
Special Tour Gift for two with a tour and a treat.

Izbirate lahko med dvema možnostma:
You can choose between:

Vodstvo in mini pogostitev / *Guided tour and a sweet treat*
60-minutni ogled stalne zbirke pod vodstvom kustosa za dve osebi, sok ali mineralna voda ter dve mini sladici.
60-min tour of the permanent collection with a curator for two, two coffees or teas and two mignons.

Cena / price **35 EUR**

Vodstvo in maksu pogostitev / *Guided tour and maxi treat*
60-minutni ogled stalne zbirke pod vodstvom kustosa za dve osebi, dva kozarca penine in dva kosa torte.
60-min tour of the permanent collection with a curator for two, two glasses of champagne and cake.

Cena / price **45 EUR**



Člani / *Members* of KGOSF 2014

Komorni godalni orkester Slovenske
filharmonije in Narodna galerija
*Slovenian Philharmonic String Chamber
Orchestra and the National Gallery of Slovenia*

Sozvočje svetov XX
Harmony of the Spheres XX
2020–2021

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Anniversary Season

Slike z razstave III
Pictures at an Exhibition III

13. 10. 2020 / 13 October 2020

Narodna galerija, Slavnostna dvorana / *National
Gallery of Slovenia, Grand Hall*

Obetavne sanje / *Auspicious Dreams*

Gojko Zupan, Zavod za varstvo kulturne dediščine RS /
Institute for the Protection of Cultural Heritage of Slovenia

Zoran Mušič: Iz sanjarjenj v stvarni svet
Zoran Mušič: From Reverie to the Real World

Solistka / *Soloist*

Mojca Zlobko Vajgl, harfa / *harp*

Anton Lajovic: Sanjarija / *Reverie* (1901)

Claude Debussy: Danses sacrée et profane (1904)

Zvonimir Ciglič: Concertino za harfo in godala /
Concertino for Harp and Strings (1960)

Glasbena miniatura / *Musical Miniature*:

Federica Lo Pinto: Sogni premonitori / Preroške sanje,
svetovna premiera / *Premonitory Dreams* (2020), *world
premiere*, mentor: Uroš Rojko

Lucijan Marija Škerjanc: 2. suite za godala / *2nd Suite for Strings*
(1940)

8. 12. 2020 / 8 December 2020

Narodna galerija, Slavnostna dvorana / *National Gallery of Slovenia, Grand Hall*

Tiha revolucija / *Silent Revolution*

Posvečeno dvema obletnicama: 250 let od Beethovnovega rojstva in 75 let od smrti Antona Weberna

A Celebration of Two Anniversaries: 250 years since the birth of Ludwig van Beethoven and 75 years since the death of Anton Webern

Barbara Jaki, Narodna galerija / *National Gallery of Slovenia*

Slovenski slikarji Beethovnovi sodobniki

Slovenian Painters – Beethoven's Contemporaries

Solist / *Soloist*

Domen Lorenz, violina / *violin*

Anton Webern: Langsamer satz (1905)

Ludwig van Beethoven: Romanca za violino v G-duru, op. 40 (prir. za violino in godala) / *Romance for Violin in G major, Op. 40 (arranged for violin and strings)* (1800)

Ludwig van Beethoven: Godalni kvartet v cis-molu, op. 131 (prir. za godala) / *String Quartet in C-sharp minor, Op. 131 (arranged for strings)* (1826)

3. 2. 2021 / 3 February 2021

Narodna galerija, Slavnostna dvorana / *National Gallery of Slovenia, Grand Hall*

Canzonetta lirica

Andrej Smrekar, Narodna galerija / *National Gallery of Slovenia*

Liričnost v slikarstvu

Lyricism in Painting

Solist / *Soloist*

Sorin Crudu, oboa / *oboe*

Nana Forte: novo delo (naročilo) / *new work (commission)*
(2021)

Johann Sebastian Bach: Koncert za oboo v d-molu BWV. 1059
/ Concerto for Oboe in D minor BWV. 1059

Samuel Barber: Canzonetta za oboo in godala /
Canzonetta for Oboe and Strings (1978)

Carl Nielsen: Mala suita za godala, op. 1 /
Little Suite for Strings, Op. 1 (1888)

13. 4. 2021 / 13 April 2021

Narodna galerija, Slavnostna dvorana / *National Gallery of Slovenia, Grand Hall*

Srebrna luna / A Silver Moon

Michel Mohor, Narodna galerija / *National Gallery of Slovenia*

Svet zase: intimizem v slovenskem slikarstvu prve polovice 20. stoletja

A World Apart: Intimism in Slovenian painting of the First Half of the 20th Century

Solista / *Soloists*

Duo Claripiano:

Dušan Sodja, klarinet / *clarinet*

Tatjana Kaučič, klavir / *piano*

Antonín Dvořák: Nokturno v H-duru za godala / *Nocturne in B major for strings* (1870)

Črt Sojar Voglar: Srebrni koncert za klarinet, klavir in godalni orkester, svetovna premiera / *“Silver Concerto” for Clarinet, Piano and Strings* (2020), *world premiere*

Frédéric Chopin: Nokturno v f-molu, op. 55, št. 1 (prir. za godala David Matthews) / *Nocturne in F minor, Op. 55, No. 1* (*arranged for strings by David Matthews*) (1842 / 2014)

Frank Bridge: Suita za godala / *Suite for Strings* (1909)

18. 5. 2021 / 18 May 2021

Narodna galerija, Slavnostna dvorana / *National Gallery of Slovenia, Grand Hall*

Fandango appassionato

Mateja Breščak, Narodna galerija / *National Gallery of Slovenia*

Gibanje v slovenskem kiparstvu prve polovice 20. stoletja

Movement in Slovenian Sculpture of the First Half of the 20th Century

Solist / Soloist

Izidor Erazem Grafenauer, romantična kitara / *romantic guitar*

in posebno presenečenje / *plus a very special guest*

Glasbena miniatūra / *Musical Miniature:*

novo delo (študent kompozicije na AG na umetnine v NG)
svetovna premiera / *new work by a student of composition at the Ljubljana Academy of Music, world premiere*

Mauro Giuliani: Koncert za kitaro št. 1 v A-duru, op. 30 / *Guitar Concerto No. 1 in A major, Op. 30* (1808)

Christoph Willibald Gluck: Fandango iz baleta *Don Juan* / *Fandango from the ballet Don Juan* (1761)

Mauro Giuliani: Variacije na "Deh! Calma, Oh Ciel" iz Rossinijeve opere *Otello*, op. 101 / *Variations on "Deh! Calma, Oh Ciel" from Rossini's opera Otello, Op. 101* (1820)

Luigi Boccherini: Grave assai in Fandango iz kitarskega kvinteta v D-duru, G. 448 / *Grave assai and Fandango from the Guitar Quintet in D major, G.448* (1798)

Dragi prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije!

Okrogle številke nas navadno navedejo k razmisleku o minulih dosežkih in o obetih za prihodnost, ki nas morda navda z malce ponosa. V tem duhu smo oblikovali jubilejno sezono *Sozvočja svetov*, ki tako dopolnjuje dvajset let posredovanja odlične glasbe, uglašene z likovno umetnostjo. Letošnjo sezono nadaljujemo s tretjim in zadnjim delom serije *Slike z razstave*, v kateri smo izbrali tudi nekaj skladb, ki so jih navdihnile določene umetnine iz zbirk Narodne galerije. Izbor skladb v letošnjem programu utrjuje našo zavezanost predstavljanju priljubljenih klasičnih del v novih in zanimivih tematskih spregah skupaj z vznemirljivimi, a manj znanimi deli v sporedih, ponujenih poslušalcem v užitek, tolažbo in razvedrilo, predvsem pa v navdih. Čeprav kaže, da je pred nami leto fizične distance in zamaskiranosti v javnosti, kar utegne previdnejše poslušalce zadržati doma, smo trdno prepričani, da nam glasba in umetnost dajeta nekaj, za kar je vredno živeti. Poslušali bomo mojstrovine Johanna Sebastiana Bacha, Antonina Dvořáka, Maura Giulianija, Luigija Boccherinija, Carla Nielsena, Clauda Debussyja, Antona Weberna, Samuela Barberja, Franka Bridgea, Lucijana Marije Škerjanca in – se ve – Ludwiga van Beethovna, ki tudi obhaja okrogel, a precej višji jubilej – 250. obletnico rojstva. S prvim letošnjim koncertom bomo obeležili tako prvi koncert našega abonmaja Sozvočje svetov kot slovensko umetnost, pozneje v sezoni pa bomo premierno izvedli novi deli Nane Forte in Črta Sojarja Voglarja. Nadaljevali bomo tudi s predstavljanjem skladb obetavnih talentov s katedre za kompozicijo Glasbene akademije v Ljubljani, ki jih navdihujejo umetnine v zbirki Narodne galerije in jih odslej imenujemo "Glasbene miniature". V jubilejni sezoni smo angažirali odlične slovenske soliste, kot so harfistka Mojca Zlobko Vajgl, violinist Domen Lorenz, duo Claripiano in kitarist Izidor Erazem Grafenauer, poleg njih pa še mladega romunskega oboista Sorina Cruduja.

Predavanja tokrat obravnavajo načine doživljanja sveta, kot so izraženi v umetniških stvaritvah. Tako bo ob glasbenih sanjarijah, sanjarjenju in preroških sanjah Gojko Zupan govoril o delih Zorana Mušiča, v katerih vidi premostitve med sanjami in stvarnostjo, Barbara Jaki bo predstavila pomembnejša dela slovenskih slikarjev Beethovnovih sodobnikov, Andrej Smrekar bo spregovoril o liričnosti v likovni umetnosti za uvod v večer lirične kanconete, suite in koncerta; Michel Mohor bo predstavil nekaj pomembnih intimističnih podob v slovenski tradiciji ob Chopinovih in Dvořákovih nokturnih, fandango pa je iztočnica za razpravo Mateje Breščak o gibanju kot izzivu za slovenske kiparje.

Veselim se srečanja z vami!

Barbara Jaki
direktorica,
Narodna galerija

Steven Loy
umetniški vodja,
Komorni godalni orkester
Slovenske filharmonije

Dear Friends of the National Gallery of Slovenia and the Slovenian Philharmonic String Chamber Orchestra,

Round numbers often inspire us towards reflection, to look upon past achievements with both appraisal and maybe a little pride, as well as upon future promise. It is in this spirit that we offer this season's Harmony of the Spheres, which celebrates 20 years of presenting great music in harmony with great art. This year's program presents the third and final part of our Pictures at an Exhibition series, featuring compositions which are directly inspired by specific works of art from the collection of the National Gallery of Slovenia. The collection of pieces offered this season aims to reaffirm our commitment to present beloved classics in new and interesting thematic contexts together with exciting lesser-known works in programs that aspire to delight, to soothe, to beguile – and above all, to inspire. In spite of what looks to be a year of physical distancing and mask-wearing in public, perhaps causing some devoted listeners to be more cautious about attending public events, we firmly believe that it is music and art that give us something worth living for. We will hear masterpieces from J. S. Bach, Antonín Dvořák, Mauro Giuliani, Luigi Boccherini, Carl Nielsen, Claude Debussy, Anton Webern, Samuel Barber, Frank Bridge, Lucijan Marija Škerjanc and of course Ludwig van Beethoven, who celebrates another – rather larger – round number this year, 250 years. The first concert commemorates both our very first Harmony of the Spheres program and Slovenian art, while world premieres by distinguished Slovenian composers Nana Forte and Črt Sojar Voglar will be presented later in the season. We also continue to present shorter compositions by promising composition students from the Academy of Music and based on artworks in the Gallery's collection, now renamed "Musical Miniatures". The season features excellent Slovenian soloists such as harpist Mojca Zlobko Vajgl, violinist Domen Lorenz, the duo Claripiano and guitarist Izidor Erazem Grafenauer, as well as the young Romanian oboist Sorin Crudu.

Our lectures this season address ways of experiencing the world as they are expressed in works of art. Gojko Zupan will talk about the paintings of Zoran Mušič as bridges between reveries and reality to complement the evening's musical reveries; Barbara Jaki will present important paintings by Slovenian painters of Beethoven's time; Andrej Smrekar will match the selection of lyrical canzonettas and suites with a discourse on lyricism in painting in the early 20th century; Michel Mohor's contribution will deal with intimism in the Slovenian tradition to accentuate the nocturnes of Chopin and Dvořák, while fandango serves as a starting point for Mateja Breščak's presentation of the challenge of movement in modernist Slovenian sculpture.

We look forward to sharing our art with you!

*Barbara Jaki
Director,
National Gallery of Slovenia*

*Steven Loy
Artistic Director,
Slovenian Philharmonic String
Chamber Orchestra*



Člani / Members of KGOSF 2020

Komorni godalni orkester Slovenske filharmonije
2020–2021

Slovenian Philharmonic String Chamber Orchestra
2020–2021

Prve violine

First Violins

Ana Dolžan, koncertna mojstrica / *Concertmaster*

Matic Anžej, Mojca Fortin, Jerica Kozole

Druge violine

Second Violins

Oliver Dizdarević, vodja / *section leader*

Matjaž Porovne, Marika Przybył, Matjaž Žižek

Viole

Violas

Marija Rome, vodja / *section leader*

Tomaž Malej, Marjetka Šuler Borovšak

Violončeli

Cellos

Igor Škerjanec, vodja / *section leader*

Alja Mandič Faganel

Kontrabas

Double Bass

Petar Brčarević

Umetniški vodja

Artistic Director

Steven Loy

Komorni godalni orkester Slovenske filharmonije

je ansambel štirinajstih godalcev, sicer članov simfoničnega orkestra Slovenske filharmonije. Ustanovil ga je leta 1993 takratni direktor Slovenske filharmonije Boris Šinigoj, izjemni potencial ideje pa je podprlo tudi Ministrstvo za kulturo. V sedemindvajsetih letih delovanja je ansambel odigral nad 400 koncertov doma in v tujini. Redno nastopa na Ljubljanskem poletnem festivalu, na mariborskem Glasbenem septembru, na festivalih Danubiana in Slovenskih glasbenih dnevih, leta 2003 pa je tudi igral v okviru Svetovnih glasbenih dni "Slovenija 2003" v Ljubljani. Koncerti v Dubrovniku (Dubrovniški poletni festival), Zadru, Zagrebu (Zagrebski poletni festival, Baročni festival Zagreb, Zagrebški Bienale), Samoboru, Opatiji (festival sodobne glasbe), Rabu, Pagu, Novem Sadu (Festival Nomus), Celovcu, na Ohridu (Ohridski poletni festival), v Podgorici (Festival A tempo), Gorici, Trstu, Murcii, Madridu (Veranos de la Villa), na Festivalu Emilia Romagna in na Dunaju so vselej naleteli na navdušen sprejem pri občinstvu in kritiki. Od leta 1999 ansambel deluje v okviru istoimenskega društva. Spodbuja nastanek novih del, skrbi za notne izdaje, objavlja promocijske zgoščenke in prireja ciklus koncertov *Sozvočje svetov* v sodelovanju z Narodno galerijo. Ansambel je sodeloval z mednarodno priznanimi slovenskimi glasbenicami: pianistko Dubravko Tomšič-Srebotnjak, flavtistko Ireno Grafenauer, klarinetistom Matetom Bekavac in altistko Mirjam Kalin, gostil pa je tudi številna tuja imena svetovnih glasbenih odrov, kot so violončelisti Aleksander Rudin, Miša Majski in Enrico Dindo, kontratenorist Markus Forster, violinistke Sarah Chang, Pria Mitchell in Alissa Margulis, pianistka Polina Leschenko, hornist Stefan Dohr, oboist Jonathan Kelly in flavtist Massimo Mercelli. Posebno doživetje je bilo sodelovanje z akordeonistom Richardom Gallianom na festivalu Glasbeni september 2007, Festivalu Maribor 2010 in na Dubrovniških poletnih igrah 2011.

Ansambel je bil v letu 2009 rezidenčni orkester in koproducent Festivala Maribor. Pod umetniškim vodstvom Richarda Tognettija je sodeloval s številnimi svetovno priznanimi glasbeniki, kot so pianist Boris Berezovski, flavtist Emmanuel Pahud, tenorist James Gilchrist, violinisti Arvid Engegard, Atle Spoonberg in Satu Vanska, sopranistka Sabina Cvilak, pianist Melvyn Tan, fagotistka Jane Gower, hornistka Marie Luise Neunecker, kitarist Vlatko Stefanovski in kavalist Teodosii Spassov. Ob nadaljevanju sodelovanja v letu 2010 je ansambel nastopil z Avstralskim komornim orkestrom ACO ter gostil soliste, kot sta violinista Anthony Marwood in Christopher Moore, violončelist Timmo Veiko Valve, flavtistka Eva Nina Kozmus in drugi. Tega leta je društvo prevzelo vlogi producenta Festivala Maribor in partnerja javnega zavoda Maribor 2012 – Evropska prestolnica kulture.

Ansamblov repertoar obsega skladbe vseh stilnih obdobj. Posebno pozornost namenja stvaritvam slovenskih avtorjev, tudi najmlajših, ki se šele uveljavljajo. Vse to potrjuje visoko kakovost ter vlogo in pomen Komornega godalnega orkestra Slovenske filharmonije v slovenski in evropski poustvarjalni kulturi. Za svoje uspešno delo je ansambel prejel več nagrad in priznanj: nagrado Prešernovega sklada leta 1999, Župančičevo nagrado leta 2004, Betettovo nagrado leta 2006 in plaketo Mesta Ljubljane leta 2012.

The Slovenian Philharmonic String Chamber Orchestra

is comprised of fourteen string players who are members of the Slovenian Philharmonic Orchestra. It was established in 1993 by Boris Šinigoj, who was general director of the Slovenian Philharmonic at the time, together with the support of the Ministry of Culture of the Republic of Slovenia, for the purpose of performing on those stages in the country that are unable to accommodate a full symphony orchestra. During its twenty-seven years of existence, the Slovenian Philharmonic String Chamber Orchestra, recast as a society in 1999, has given about 400 concerts in Slovenia and abroad. It has performed at the Ljubljana Summer Festival, the Maribor Festival (Musical September Festival), at the Musica Danubiana Festival, the Slovenian Music Days, and in Ljubljana as part of the ISCM World Music Days "Slovenia 2003" and in 2015. Concerts in Dubrovnik (Dubrovnik Summer Festival), Zadar, Zagreb (the Zagreb Summer Festival, the Zagreb Baroque Festival and the Zagreb Biennale), Samobor, Opatija (Contemporary Music Festival), Novi Sad, Klagenfurt, Ohrid, Podgorica (Festival A Tempo), Gorizia, Trieste, and Madrid (Veranos de la Villa) were received with consistent enthusiasm by both audiences and critics.

As a society it has stimulated musical creativity, the production of new compositions, score editions, as well as promotional CDs from the onset. The orchestra has collaborated with numerous Slovenian musicians of international acclaim such as pianist Dubravka Tomšič Srebotnjak, flautist Irena Grafenauer, clarinetist Mate Bekavac, contralto Mirjam Kalin, and other renowned musicians such as cellists Alexander Rudin, Mischa Maisky and Enrico Dindo, counter-tenor Markus Forster, violinists Sarah Chang, Priya Mitchell and Alissa Margulis, pianist Polina Leschenko, hornist Stefan Dohr, flautist Massimo Mercelli, and accordionist Richard Galliano. In 2009 it was Orchestra in Residence at the Maribor Festival under the artistic leadership of Richard Tognetti. The ensemble has also performed with musicians such as: flautist Emmanuel Pahud, tenor James Gilchrist, pianists Boris Berezovsky and Melvyn Tan, violinists Arvid Engegard, Atle Spoonberg, Satu Vänskä, Anthony Marwood, soprano Sabina Cvilak, bassoonist Jane Gower, hornist Marie Luise Neunecker, guitarist Vlatko Stefanovski, kaval player Teodosii Spassov, violist Christopher Moore, cellist Timmo Veiko Valve and flutist Eva Nina Kozmus. In 2010 the orchestra partnered with the organisation administering the Maribor 2012 – European Capital of Culture.

The orchestra, which performs without a conductor, has made a number of both live and studio recordings, both audio and video, and has released several compact discs. Its repertoire encompasses all period styles. It has devoted special attention to younger Slovenian composers. Dedicated to high quality performances, the Slovenian Philharmonic String Chamber Orchestra is consolidating its reputation with the creative currents of Europe. It has received the country's most prestigious national accolade, the Prešeren Fund Prize in 1999, the Župančič Award of the City of Ljubljana in 2004, the Betetto Charter in 2006 and the Ljubljana City award in 2012.

Komorni godalni orkester Slovenske filharmonije in Narodna galerija / Slovenian Philharmonic String Chamber Orchestra and the National Gallery of Slovenia

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Harmony of the Spheres XX
2020–2021

Slike z razstave III
Pictures at an Exhibition III

13. 10. 2020 / 13 October 2020

Narodna galerija, Slavnostna dvorana / National Gallery of Slovenia, Grand Hall

Obetavne sanje / Auspicious Dreams

19.30 / 7:30 PM

Gojko Zupan, Zavod za varstvo kulturne dediščine RS / *Institute for the Protection of Cultural Heritage of Slovenia*

Zoran Mušič: Iz sanjarjenj v realni svet
Zoran Mušič: From Reveries to the Real World

Zoran Mušič je imel, kakor bi zapisali likovni kritiki zahodne Evrope, romantično slovansko dušo, kakršni sanjarjenja niso tuja. Vsem travmatičnim trenutkom časa in življenja se je vedno uprl s pogledi, podobnimi drugim slovenskim ustvarjalcem, tudi pesnikom in pisateljem. Vsaka njegova podoba v zrelem obdobju, ne le romantični konjički, je zato most med realnim svetom in svetom optimistične bodočnosti, eros in thanatos, feniks izpod pepela.

Zoran Mušič had, as Western art critics have usually written, a romantic Slavic soul inclined to indulge in reveries. He resisted every traumatic experience of his era and his own life with visions similar to those of other Slovenian artists, poets and authors. Each of the images from his mature period – and not just the romantic little horses – is thus a bridge between the real world and that of optimistic expectations for the future, eros and thanatos, a Phoenix from the ashes.

20.00 / 8 PM

Solistka / *Soloist*: **Mojca Zlobko Vajgl**, harfa / *harp*

Anton Lajovic: Sanjarija / *Reverie* (1901)

Claude Debussy: Danses sacrée et profane (1904)

Zvonimir Ciglič: Concertino za harfo in godala / *Concertino for Harp and Strings* (1960)

Glasbena miniatūra / *Musical Miniature*:

Federica Lo Pinto: Sogni premonitori / Preroške sanje, svetovna premiera / *Premonitory Dreams* (2020), *world premiere*, (mentor Uroš Rojko)

Lucijan Marija Škerjanc: 2. suita za godala / *2nd Suite for Strings* (1940)

Dvajseto sezono Sozvočja svetov začenjamo s poklonom našemu abonmaju: prvi program abonmaja smo namreč začeli prav s skrivnostnimi Danses sacrée et profane Clauda Debussyja in z razigrano Drugo suito za godala L. M. Škerjanca. Ko obhajamo petino stoletja izvedb velikih glasbenih del med umetninami Narodne galerije, zremo v prihodnost s sanjavim Concertinom za harfo Zvonimirja Cigliča in premierno izvedbo skladbe mlade slovenske komponistke Federice Lo Pinto.

We launch our 20th anniversary season with a nod to our past: Our very first program on the Harmony of the Spheres series included Debussy's mysterious Danses sacrée et profane and the buoyant 2nd Suite for strings by Lucijan Marija Škerjanc. As we celebrate a fifth of a century of presenting great music among the artworks of the National Gallery, we look forward to the future with Zvonimir Ciglič's dreamy Concertino for harp and the world premiere of a piece by the young Slovenian composer Federica Lo Pinto.



*Gojko ZUPAN (*1957, Ljubljana) holds a MA in theory of design and is an art historian and geographer. He studied at the Faculty of Arts, University of Ljubljana, and presented his MA thesis on street furniture to the Academy of Fine Arts and Design in Ljubljana under the mentorship of Prof. Stane Bernik. He has worked in the area of immovable cultural heritage preservation for four decades, employed by the INDOK Centre of the Directorate of Cultural Heritage of the Ministry of Culture, Republic of Slovenia. His research is dedicated to the heritage of the German minority in Kočevje/Gottschee (in cooperation with Mitja Ferenc he published a dozen of books on that subject), as well as to public monuments, 20th century architecture and, in the past decade, the life and work of Zoran Mušič (he authored or co-authored 14 exhibitions with catalogues, monographs and contributions in various compendia on the painter). He is a recipient of the Izidor Cankar Diploma. He served as the president of the Slovenian Art Critics Society in addition to two terms as president of the Slovenian Society of Art Historians. He served as the president of the Expert Council of the Slovenian National Gallery.*

Gojko ZUPAN (*1957, Ljubljana) je magister teorije oblikovanja ter univerzitetni diplomirani umetnostni zgodovinar in geograf. Študiral je na Filozofski fakulteti Univerze v Ljubljani, magistririj o uličnem pohištvu pa je zaključil na Akademiji za likovno umetnost in oblikovanje pod mentorstvom dr. Staneta Bernika. Že štiri desetletja dela na področju varovanja nepremične kulturne dediščine; zaposlen je v INDOK centru Direktorata za kulturno dediščino Ministrstva za kulturo. Ob tem se ukvarja z raziskavami dediščine kočevskih Nemcev (skupaj z Mitjo Ferencem sta napisala ducat knjig o tej dediščini), javnih spomenikov, arhitekture 20. stoletja in v zadnjem desetletju z življenjem in delom slikarja Zorana Mušiča (avtor ali soavtor 14 razstav in številnih katalogov ter monografij). Za svoje delo na tem področju je dobil priznanje Izidorja Cankarja. Bil je predsednik Društva slovenskih likovnih kritikov in dva mandata predsednik Slovenskega umetnostnozgodovinskega društva. Z Narodno galerijo je bil povezan kot predsednik Strokovnega sveta.



*Mojca ZLOBKO VAJGL (*1967, Ljubljana) is associate professor of harp at the Academy of Music of the University of Ljubljana. For many years she has been one of the leading Slovenian harpists and maintains a rich international career. She graduated from the Academy of Music in Ljubljana in 1991 and completed postgraduate harp studies at the Hochschule für Musik und Theater in Hamburg with Prof. Maria Graf. Mrs. Zlobko Vajgl has played with numerous distinguished international orchestras such as the Berlin Symphony Orchestra, the Vienna Symphony Orchestra (Wiener Concert Verein), philharmonic orchestras of Belgrade, Skopje, Sarajevo and Kiev, the State Philharmonic Orchestra of Baku and several times with the Slovenian Philharmonic and the RTV Slovenia Symphony Orchestra. She has also performed as soloist with the Stockholm Chamber Orchestra, Ars Amata Zurich, the Orchestra di Padova e del Veneto and with the Dušan Skovran Chamber Orchestra in Belgrade. On the international musical scene as a participant in various ensembles of chamber music Mojca Zlobko Vajgl several times played with the Leipzig String Quartet, the Orpheus String Quartet and in Slovenia with the Tartini Quartet and the Slowind wind quintet. From 1999 to 2004 she lived and worked in Vienna and Berlin. Many important Slovenian composers have dedicated compositions for harp to Mojca Zlobko, among them Primož Ramovš, Ivo Petrič, Jani Golob, Uroš Krek, Aleš Strajnar and Milko Lazar. To date Mojca Zlobko Vajgl has recorded 8 CDs. She has also been invited as a harp jury member at international music competitions for the young in Austria and Poland.*

Mojca ZLOBKO VAJGL (*1967, Ljubljana), izredna profesorica na Akademiji za glasbo je že vrsto let ena izmed vodilnih slovenskih harfističnih poustvarjalk in je mednarodno uveljavljena umetnica. Na Akademiji za glasbo v Ljubljani je diplomirala leta 1991, podiplomski študij harfe pa je končala na visoki šoli za glasbo in gledališče v Hamburgu pri prof. Mariji Graf. Kot solistka je nastopala z mnogimi uglednimi orkestri, kot so Berlinski simfoniki, Dunajski simfoniki (Wiener Concert Verein), z beograjsko, makedonsko in sarajevsko filharmonijo, z Državno filharmonijo iz Bakuja, s Kijevsko filharmonijo ter večkrat s Slovensko filharmonijo in Simfoniki RTV Slovenije ter s Stockholmskim komornim orkestrom, Ansambлом Ars Amata Zuerich, z ansambлом Orchestra di Padova e del Veneto, z Beograjskim komornim orkestrom »Dušan Skovran«. Več let je na mednarodnih festivalih nastopala z Leipzigiškim godalnim kvartetom, z mednarodnim godalnim kvartetom Orpheus ter s slovenskima ansabloma pihalnim kvintetom Slowind in godalnim kvartetom Tartini. Iz sodelovanja s slovenskimi skladatelji je nastalo nekaj izvirnih, njej posvečenih del za harfo, ki so jih napisali Primož Ramovš, Ivo Petrić, Uroš Krek, Jani Golob, Aleš Strajnar in Milko Lazar. Med letoma 1999 in 2004 je živela in delovala na Dunaju in v Berlinu. Mojca Zlobko je doslej posnela 8 zgoščenk. Sodelovala je kot članica mednarodnih žirij za harfo na tekmovanjih mladih glasbenikov v Avstriji in na Poljskem.

Komorni godalni orkester Slovenske filharmonije in Narodna galerija / Slovenian Philharmonic String Chamber Orchestra and the National Gallery of Slovenia

Sozvočje svetov XX
Harmony of the Spheres XX
2020–2021

Slike z razstave III
Pictures at an Exhibition III

8. 12. 2020 / 8 December 2020

Narodna galerija, Slavnostna dvorana / National Gallery of Slovenia, Grand Hall

Tiha revolucija / Silent Revolution

Posvečeno dvema obletnicama: 250 let od Beethovnovega rojstva in 75 let od smrti Antona Weberna
A Celebration of Two Anniversaries: 250 years since the birth of Ludwig van Beethoven and 75 years since the death of Anton Webern

19.30 / 7:30 PM

Barbara Jaki, Narodna galerija / National Gallery of Slovenia

Slovenski slikarji Beethovnovi sodobniki
Slovenian Painters – Beethoven's Contemporaries

Beethovnu posvečen večer je priložnost za osvetlitev njegovih sodobnikov med slovenskimi slikarji. Skladatelj se je odzval na družbena dogajanja v svojih simfoničnih delih, naših umetnikov pa so se dotikala posredno: Jurij Šubic je ilustriral Schillerjeve pesmi, Lovro Janša je slikal pastoralne in bukolične podobe ter fantazijske krajine, kakršne je opisoval Rousseau, Jožef Tominc je ustvarjal portretno slikarstvo, kakršno se je uveljavilo v času Napoleonovega vzpona in Ilirskih provinc s prestolnico v Ljubljani, še pred njim pa je na Dunaju v Beethovnovem času ustvarjal neoklasicist Franc Kavčič, ki je bil tudi rektor akademije in vodja cesarske porcelanske manufakture.

An evening dedicated to Beethoven is an opportunity to remind ourselves of the Slovenian painters who were active around the same time. While the composer's symphonic works serve as his response to the social circumstances of his time, they touched Slovenian artists indirectly: Jurij Šubic illustrated Schiller's poems; Lovro Janša painted pastoral, bucolic and imaginary landscapes as described by Jean Jacques Rousseau; Jožef Tominc left behind portraits that were popular during Napoleon's rise and the era of the Illyrian Provinces, of which Ljubljana was the capital; while the neo-classicist Franc Kavčič/Caucig spent his creative years as a painter in Vienna during Beethoven's lifetime, serving also as the rector of the Imperial Academy and director of the Imperial Porcelain Works.

20.00 / 8 PM

Solist / Soloist: **Domen Lorenz**, violina / violin

Anton Webern: Langsamer satz / Počasni stavek / *Slow Movement* (1905)

Ludwig van Beethoven: Romanca za violino v G-duru, op. 40 (prir. za violino in godala) / *Romance for Violin in G major, Op. 40 (arranged for violin and strings)* (1800)

Ludwig van Beethoven: Godalni kvartet št. 14 v cis-molu, op. 131 (prir. za godalni orkester) / *String Quartet No. 14 in C-sharp minor, Op. 131 (arranged for string orchestra)* (1826)

Proti koncu življenja, ko je ustvaril verjetno svoj največji kvartet za godala, je bil Beethoven skoraj povsem gluhi. V svetu skorajšnje tišine je napisal eno od nepreseženih mojstrov in komorne glasbe, tako raznolike v raziskovanju globine človekove duše, da je Franz Schubert po izvedbi, ki jo je slišal le pet dni pred smrtjo, izjavil: "Kaj lahko po tem še sploh napišemo?" Anton Webern, ki je skomponiral Langsamer satz (Počasni stavek) zelo zgodaj v svoji karieri, je kasneje povzročil revolucijo v glasbi, kot jo je Beethoven stoletje poprej.

Towards the end of his life when he wrote what many consider to be his greatest string quartet, Beethoven was almost completely deaf. In that world of near-silence he composed one of the towering masterpieces of the chamber music repertoire, a work so diverse in its exploration of the depths of the human soul that Franz Schubert is said to have declared upon hearing it just five days before he died: "After this, what is left for us to write?" Anton Webern who composed his Langsamer satz (Slow Movement) very early in his career, would later go on to revolutionize music, just as Beethoven had done a century before.



*Barbara JAKI (*1963, Novo mesto) received her PhD at the Department of Art History, Faculty of Arts of the University of Ljubljana, in 2003 for her thesis “Portrait and Landscape as Bourgeois Subjects in Slovenia Between 1800–1870: The Bourgeois as the Patron and Initiator of Change in Artistic Subjects and Practice”. She has been employed at the National Gallery of Slovenia since 1987, where she headed the Curatorial Department from 1996 until 2005, when she became the Gallery’s director. She has curated several exhibitions at the National Gallery – including Marko Pernhart: Paintings from Carinthia and Slovenia, Impression of Abundance: Stucco Work of the 17th Century in Slovenia, Jožef Tominc: The Physiognomy of Painting, Slovenian Impressionists and their Time 1890–1920, New Acquisitions of the National Gallery: 2001–2010 – as well as at other museums in Slovenia, Zagreb and Italy. Together with Sylvain Lecombe she prepared an exhibition of Slovenian Impressionists at the Petit Palais, Paris, in 2013. She has published scholarly, expert and general audience articles on art of the 17th through the 19th centuries in Slovenian and international journals. Her teaching activities have included lectures in art history at the Academy of Music in Ljubljana (1989–1996) and a seminar on 19th century painting at the Department of Art History, University of Ljubljana (2005–2011). Since 2001 she has served on the international advisory committee for the succession of artworks of the former Yugoslavia, appointed by the Government of the Republic of Slovenia. She also served two terms (2004–2009) as the secretary of the ICFA within ICOM. Between 2009 and 2014 she served as a member of the National Council on Culture of the Republic of Slovenia. She received the Officer’s Cross of the Order of Isabella the Catholic in 2010 from the Kingdom of Spain and in 2018 the Legion of Honour of the French Republic for her contributions to bilateral relations.*

Barbara JAKI (*1963, Novo mesto) je doktorirala na oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljani leta 2003 z disertacijo *Portret in krajina kot meščanski temi v slikarstvu med 1800 in 1870 na Slovenskem: Meščan – naročnik in pobudnik sprememb v likovni motiviki in slikarski praksi*. Od leta 1987 je zaposlena v Narodni galeriji, kjer je od leta 1996 vodila oddelek Kustodiat. Od leta 2005 je direktorica Narodne galerije. Je avtorica večjega števila razstav v Narodni galeriji (*Marko Pernhart: Slike iz Koroške in Slovenije; Vtis obilja: Štukatura 17. stoletja v Sloveniji; Jožef Tominc: Fiziognomija slike; Slovenski impresionisti in njihov čas 1890–1920; Nove pridobitve Narodne galerije 2001–2010*) kot tudi v drugih muzejih po Sloveniji, v Zagrebu in v Italiji. Leta 2013 je skupaj s Sylvainom Lecombrum pripravila razstavo o slovenskem impresionizmu v Petit Palais v Parizu. Objavlja znanstvene, strokovne in poljudne članke o umetnosti 17., 18. in 19. stoletja v slovenski in mednarodni periodiki. Njeno pedagoško delo obsega predavanja iz umetnostne zgodovine na ljubljanski Akademiji za glasbo (1989–1996) in vodenje seminarja iz slikarstva 19. stoletja na Oddelku za umetnostno zgodovino Filozofske fakultete v Ljubljani (2005–2011). Pri Vladi Republike Slovenije od leta 2001 sodeluje v meddržavni ekspertni skupini za sukcesijo umetniških del nekdanje SFR Jugoslavije. V dveh mandatnih obdobjih (2004–2009) je opravljala funkcijo sekretarke mednarodnega komiteja za likovno umetnost ICOM ICFA. Od leta 2009 do 2014 je bila članica Nacionalnega sveta za kulturo Republike Slovenije. Leta 2010 je za svoj prispevek k bilateralnim odnosom prejela odlikovanje Kraljevine Španije *Oficirski križ reda Izabele Katoliške* in leta 2018 odlikovanje *Vitez legije časti Francoske republike*.



*Violinist Domen LORENZ (*1990, Ljubljana) is one of the most promising Slovenian musicians of the younger generation. He began his musical training at age 5 with Armin Sešek and Vasilij Meljnikov, and later continued his studies with esteemed teachers including Primož Novšak, Dora Schwarzberg and Gorjan Košuta. In 2015 he successfully completed his masters studies with Volodja Balžalorsky with a well-received recital. During his studies he earned a total of eight first prizes at national and international competitions in Ljubljana, Gorizia and Trieste, as well as in Zagreb, where in 2005 he was unanimously declared the first prize winner. Lorenz is also a devoted chamber musician, winning first prize as a member of the trio from the Ljubljana Secondary School for Music and Ballet at the national TEMSIG competition in 2002. He has had numerous successful guest engagements in Austria, Croatia, Serbia, Italy and Germany, as well as throughout Slovenia. As a soloist he has performed with orchestras such as the Slovenian Philharmonic, the orchestra of the Slovenian National Theatre Opera and Ballet Ljubljana, the Celje String Orchestra and others. He has twice participated in the Vienna Philharmonic's Forum in Trenta and both times was chosen to play on the closing concert in the Brahms Hall of the famous Musikverein in Vienna. Among his most notable recitals are concerts in Frankfurt, Bergamo and Prague, as well as exceptionally well-received appearances in Taiwan (Taipei, Ilan) with pianist Mia Miljković. Since the 2014/2015 season he has been employed in the orchestra of the Slovenian National Theatre Opera and Ballet Ljubljana. Mr. Lorenz is a recipient of the Prešeren Student Prize of the Ljubljana Academy of Music.*

Violinist Domen LORENZ (*1990, Ljubljana) sodi med najobetavnejše mlade slovenske glasbenike. Glasbeno pot je začel s petimi leti v razredu prof. Armina Seška in prof. Vasilija Meljnikova. Študijsko pot je nadaljeval pri profesorjih Primožu Novšaku, Dori Schwarzberg, Gorjanu Košuti ter leta 2015 uspešno izvedel magistrski koncert in tako zaključil 2. stopnjo bolonjskega študija v razredu prof. Volodje Balžalorskega. V času študija je prejel osem prvih nagrad na državnih in mednarodnih tekmovanjih v Ljubljani, Gorici, Trstu in Zagrebu, kjer je bil leta 2005 proglašen za absolutnega zmagovalca tekmovanja. Lorenz se veliko posveča tudi komorni glasbi. Leta 2002 je kot član tria SGBŠ Ljubljana prejel prvo nagrado na tekmovanju TEMSIG. Z velikimi uspehi gostuje v Sloveniji, Avstriji, na Hrvaškem, v Srbiji, Italiji in Nemčiji. Kot solist je nastopil z orkestri, kot so Slovenska filharmonija, SNG Ljubljana, Celjski godalni orkester in drugimi. Dvakrat se je udeležil Foruma Dunajskih filharmonikov v Trenti in bil obakrat izbran za sklepni koncert v Brahmsovi dvorani znamenitega dunajskega Musikvereina. Med pomembnejšimi recitali velja omeniti koncerte v Frankfurtu, Bergamu in Pragi ter leta 2010 izjemno uspešno gostovanje na Tajvanu (Taipei, Ilan) s pianistko Mio Miljković. V sezoni 2014/2015 je z uspešno opravljenjo avdicijo postal stalni član simfoničnega orkestra SNG opera balet Ljubljana, kjer je redno zaposlen. Je tudi dobitnik Prešernove nagrade Akademije za glasbo.

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Sozvočje svetov XX
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Slike z razstave III
Pictures at an Exhibition III

3. 2. 2021 / 3 February 2021

Narodna galerija, Slavnostna dvorana / National Gallery of Slovenia, Grand Hall

Canzonetta lirica

19.30 / 7:30 pm

Andrej Smrekar, Narodna galerija / National Gallery of Slovenia

Lirično v slikarstvu
Lyricism in Painting

Liričnost je termin, ki najbolj jasno pokaže na raznorodne terminološke vire likovne kritike. Izhajajoč iz poezije, se je naselil v diskurzu o glasbi in tako tudi o likovni umetnosti. Nikoli v zgodovini pa liričnost ni bila tako pomembna, kot je postala na prelomu 19. v 20. stoletje. Tedaj je likovna umetnost želela postati tako neodvisna od predmetnega sveta in literature – besednega opisa in pripovedi – kot je bila glasba. Ut pictura musica! S pojavom abstraktne umetnosti je uveljavila svojo tezo, da lahko zgolj s sebi lastnimi sredstvi neposredno nagovori čustva. Že Ivan Cankar in Oton Župančič sta govorila o Groharjevi lirični krajini, in manj kot desetletje kasneje Vasilij Kandinski naslikal abstraktno podobo, imenovano Lirično.

“Lyricism” is a term that perhaps most directly indicates the multifarious sources of art criticism terminology. Originating in poetry, it migrated into discourses on music and visual arts as well. Never before, however, did it reach the significance it achieved at the turn of the 20th century. Visual artists wanted to emancipate themselves from both the objective world and from literature – from the need to be descriptive and from narrative – in the way that music was believed to do. Ut pictura musica! The introduction of abstract art reinforced the argument that it was possible to address emotion directly by its own means. While Ivan Cankar and Oton Župančič wrote about the lyricism in Grohar’s landscapes, less than a decade later Wassily Kandinsky painted an abstract painting with the title Lyrical.

20.00 / 8 PM

Solist / *Soloist*: **Sorin Crudu**, oboa / *oboe*

Nana Forte: novo delo (naročilo) / *new work (commission)* (2021)

Johann Sebastian Bach: Koncert za obovo v d-molu, BWV 1059 / *Concerto for Oboe in D minor, BWV 1059*

Samuel Barber: Canzonetta za obovo in godala / *Canzonetta for oboe and strings* (1978)

Carl Nielsen: Mala suita za godala, op. 1 / *Little Suite for Strings, op. 1* (1888)

Lepa, dobro izpeljana melodija lahko usodno vpliva na nas, nas gane do solza sreče ali žalosti in se nam lahko za vedno vtisne v spomin. Spočeta v evropski srednjeveški tradiciji in v bizantinskem koralu prav toliko kot v ljubezenskih pesmih srednjeveških trubadurjev je melodija postala poglavitni nosilec čustvovanja v glasbi po Bachu. Eden od najbolj izraznih posrednikov marsikatero orkestralne melodije je obova, zastopana v nocojšnjem sporedu. V njem pa predstavljamo tudi novo delo ene najbolj uspešnih skladateljic zborovske glasbe Nane Forte. Koncert bomo zaključili z Malo suito za godala, prvoobjavljeno skladbo Carla Nielsena, polno mladostne liričnosti.

A beautiful, well-crafted melody can have a beguiling affect on us, move us to tears of joy or sadness, and stay in our memories forever. Arising as much out of medieval European and Byzantine plainchant as it did from the love songs sung by medieval troubadours, melody became a principal driver of emotion in music after Bach. One of the most expressive communicators of many an orchestral melody is the oboe, featured on this program. Also featured is the world premiere of a new work by one of Slovenia's most successful composers for choir, Nana Forte. The concert closes with Carl Nielsen's first published work, his Little Suite for Strings, which is filled with youthful lyricism.



*Andrej SMREKAR (*1954, Kostanjevica na Krki) received his BA (1977) and MA (1981) in Art History at the University of Ljubljana. He worked for the International Symposium of Sculptors Forma viva and with interruptions from 1977 to 1991 as a curator and later director of the Božidar Jakac Museum of Art. In 1980/1981 he was a visiting fellow at Harvard University, endowed by the IREX Board and the Department of Culture of the Socialist Republic of Slovenia. In 1983 he entered the Graduate School of Arts and Sciences at Harvard with full tuition and scholarship from the university. His doctoral thesis on the reception of Surrealism in Paris 1925–1928, submitted in 1991, was advised by Tim. J. Clark, Anna Chave and John Czaplicka. He is the author of a number of articles on Slovenian Expressionists and Impressionists, as well as Marjan Pogačnik and Vladimir Makuc, exhibitions (in Slovenia, Ireland, Italy and Croatia) and monographs on a variety of artists, such as Rihard Jakopič, Ivan Grohar, Helena Vurnik, France and Tone Kralj, Jože Gorjup, Vladimir Makuc, Marjan Pogačnik, Miroslav Šutej, Bojan Kovačič, and also on Slovenian early printmaking and drawing as well as on directors of the National Gallery of Slovenia. As director of the National Gallery of Slovenia between 1991–2005, he focused his work on the history of the institution and its collections. He has also produced a number of catalogues on contemporary Slovenian abstract artists. From 1998 through 2006 he was a member of the Executive Board of the Prešeren National Fund, and between 2003 and 2012 he served as president of the Slovene Museum Society, since 2004 he is president of the Board of Trustees, Božidar Jakac Museum of Art, and since 2013 president of the Slovene Association of Art Historians.*

Andrej SMREKAR (*1954, Kostanjevica na Krki) je leta 1977 diplomiral in leta 1981 magistriral iz umetnostne zgodovine na Univerzi v Ljubljani. Delal je za Mednarodni simpozij kiparjev *Forma viva* in bil kustos ter pozneje direktor Galerije Božidar Jakac s prekinitvami med letoma 1977 in 1991. V letu 1980/1982 je bil svobodni slušatelj na univerzi v Harvardu s štipendijo fundacije IREX in Kulturne skupnosti SRS. Leta 1983 se je vpisal na Graduate School of Arts and Sciences, Harvard University, s šolnino in štipendijo univerze. Doktorski naziv je pridobil leta 1991 z disertacijo o recepciji nadrealizma v Parizu 1925–1928, njegovi mentorji pa so bili Timothy J. Clark, Anna Chave in John Czaplicka. Je avtor vrste člankov o slovenskih ekspresionistih in impresionistih ter številnih razstav (doma, na Hrvaškem, Irskem in v Italiji) in monografskih študij, tako o Rihardu Jakopiču, Ivanu Groharju, Heleni Vurnik, bratih Kraljih, Jožetu Gorjupu, Marjanu Pogačniku, Vladimirju Makucu, Miroslavu Šuteju, Bojanu Kovačiču, slovenski zgodnji grafiki in risbi, direktorjih Narodne galerije. V letih 1991–2005 se je kot direktor Narodne galerije posvečal njeni zgodovini in zbirkam. Od leta 2006 je kustos zbirke del na papirju v Narodni galeriji. Je tudi avtor vrste monografskih katalogov sodobnih slovenskih umetnikov. Od leta 1998 do 2006 je bil član IO Prešernovega sklada, med 2003 in 2012 je bil predsednik Slovenskega muzejskega društva, od leta 2013 je predsednik Slovenskega umetnostnozgodovinskega društva in od leta 2004 predsednik sveta Galerije Božidar Jakac.



*Nana FORTE (*1981, Zagorje ob Savi) graduated in composition at the Academy of Music in Ljubljana. She continued her studies at the Carl Maria von Weber Hochschule in Dresden and at the Berlin University of the Arts, where in 2009 she completed her post-graduate studies with distinction. Her body of work thus far spans a rich palette of vocal/choral, instrumental and stage works. Her pieces are regularly performed at concerts and festivals around the world, and broadcast on numerous European radio stations. A large part of her catalogue is devoted to choral music and she regularly collaborates with many well-known choirs, including the Tone Tomišič Academic Choir of the University of Ljubljana, the Slovenian Philharmonic Choir, the Swedish Radio Choir, the Stockholms Musikgymnasium Chamber Choir, the Amsterdam Student Choir, the Bavarian Radio Choir, SYC Ensemble Singers, Allmänna Sängen, Det Norske Solistkor and the Netherlands Radio Choir, among others. Her Sancta Trinitas for double mixed choir was included on a tour through the southern Balkans by the World Youth Choir in 2017. That same year the Swedish Radio Choir under the direction of Peter Dijkstra performed her work Ego campana for double mixed choir at the Baltic Sea Festival in Stockholm. The same work was also performed throughout China and Inner Mongolia on a tour by the World Youth Choir 2018 and on the Choir Grand Prix Europe 2018 in Maribor by the Choir of the Stockholms Musikgymnasium. In November 2018 her choral work Te Deum laudamus, a commission from the Netherlands Radio choir and their conductor Peter Dijkstra, was premiered in Utrecht. Her activities have also led her to compose for the stage. Her debut opera Paradies oder nach Eden was given its premiere at the Vorarlberger Landestheater Bregenz in Austria in 2016. Together with Jure Ivanunišič she wrote the music for the family “meow-sical” Puss in Boots, which had its premiere in December 2019 at the Mladinsko Theatre (Slovenian Youth Theatre) in Ljubljana.*

Nana FORTE (*1981, Zagorje ob Savi) je diplomirala iz kompozicije na Akademiji za glasbo v Ljubljani. Študijsko pot je nadaljevala na Visoki šoli za glasbo »Carl Maria von Weber« v Dresdnu in na Univerzi umetnosti v Berlinu, kjer je leta 2009 z odliko zaključila podiplomski študij kompozicije. Skladateljčin dosedanji opus obsega bogato paleto vokalnih, inštrumentalnih, in glasbeno-scenskih del. Njene skladbe redno izvajajo na koncertih in festivalih po vsem svetu, predvajane so tudi na mnogih evropskih radijskih postajah. Velik del svoje ustvarjalnosti posveča zborovski glasbi in redno sodeluje s priznanimi zborovskimi sestavi (APZ Tone Tomšič, Zbor Slovenske filharmonije, Swedish Radio Choir, The Stockholms Musikgymnasium Chamber Choir, Amsterdam Student Choir, Bavarian Radio Choir, SYC Ensemble Singers, Allmänna Söngen, Det Norske Solistkor, Netherlands Radio Choir...). Skladba Sancta Trinitas za dva mešana zbora je bila v letu 2017 izvajana na turneji Svetovnega zbora mladih po državah južnega Balkana. Istega leta je Švedski radijski zbor pod vodstvom dirigenta Petra Dijkstre izvedel skladbo En Ego Camapana za dva mešana zbora na Baltic Sea Festivalu v Stockholmu. Omenjena skladba je bila izvedena tudi na turneji Svetovnega zbora mladih 2018 po Kitajski in Notranji Mongoliji in na Tekmovanju za veliko zborovsko nagrado Evrope 2018 v Mariboru v izvedbi zbora Stockholmske glasbene gimnazije. V novembru 2018 je bila v Utrechtu krstno izvedena zborovska skladba Te Deum Laudamus, ki je nastala po naročilu Nizozemskega radijskega zbora in dirigenta Petra Dijkstre. Skladateljčina ustvarjalnost sega tudi na področje opere in glasbenega gledališča. Njen operni prvenec "Paradies oder nach Eden" je bil v letu 2016 premierno uprizorjen v Vorarlberger Landestheater Bregenz v Avstriji. V soavtorstvu z Juretom Ivanušičem je napisala glasbo za družinski »mijauzikl« Obuti maček, ki je bil premierno uprizorjen decembra 2019 v Slovenskem mladinskem gledališču v Ljubljani.



*Sorin CRUDU (*1985, Vaslui, Romania) began playing the oboe at the age of 10 under the guidance of Mihaita Vasile. After only one year of study he won first prize at the “Music Olimpiyade”, the most important music competition in Romania. During his studies in Iași he appeared as a soloist with various orchestras and gave many recitals. He continued his training in Bern and Geneva, completing his studies in Salzburg with Günther Passin. Mr. Crudu is the recipient of many international prizes including 2nd prize at the Citta di Chieri Competition, the Ferlendis prize and 2nd prize at the International G. Dima Competition in Cluj. He was also a prize winner at the Kiefer Hablitzel Stiftung competition and was a semi-finalist at the International Muri Competition. He has appeared as principal oboist in numerous orchestras, including the Rheinische Philharmonie Koblenz, La Scala di Milano, the English National Opera and the Stavanger Symphony Orchestra in Norway. Since 2019 he is principal oboist of the Slovenian Philharmonic Orchestra.*

Sorin CRUDU (*1985, Vaslui, Romunija) je pričel z igranjem oboe pri desetih letih pod mentorstvom profesorja Mihaita Vasileja. Že v prvem letu igranja je prejel prvo nagrado na Glasbeni olimpijadi, najpomembnejšem državnem tekmovanju v Romuniji. V nadaljevanju šolanja na konservatoriju v Iasu je igral kot solist z različnimi orkestri in nastopil na številnih recitalih. Kasneje je bil sprejet na študij oboe v Bernu in Ženevi in ga končal s specializacijo v Salzburgu pri profesorju Güntherju Passinu. Crudu je prejemnik več nagrad na mednarodnih tekmovanjih, kot so 2. nagrada na tekmovanju "Citta di Chieri", Ferlendisova nagrada in 2. nagrada na mednarodnem tekmovanju "G. Dima" v Cluju. Je nagrajenec tekmovanja Kiefer Hablitzel Stiftung, na mednarodnem oboističnem tekmovanju Muri pa je bil polfinalist. Kot prvi oboist je igral v orkestrih Rheinische Philharmonie Koblenz, gledališča La Scala v Milanu, English National Opera in v simfoničnem orkestru Stavanger na Norveškem. Od leta 2019 je prvi oboist orkestra Slovenske filharmonije.

Komorni godalni orkester Slovenske filharmonije in Narodna galerija / Slovenian Philharmonic String Chamber Orchestra and the National Gallery of Slovenia

Sozvočje svetov XX
Harmony of the Spheres XX
2020–2021

Slike z razstave III
Pictures at an Exhibition III

13. 4. 2021 / 13 April 2021

Narodna galerija, Slavnostna dvorana / National Gallery of Slovenia, Grand Hall

Nokturno: Srebrna luna
Nocturne: A Silver Moon

19.30 / 7:30 PM

Michel Mohor, Narodna galerija / National Gallery of Slovenia

Svet zase: intimizem v slovenskem slikarstvu prve polovice 20. stoletja
A World Apart: Intimism in Slovenian Painting of the First Half of the 20th Century

Intimizem ali upodabljanje zasebnega vsakdanjega meščanskega življenja se je iz impresionizma ob koncu 19. stoletja prelil v desetletja novega stoletja. Med slovenskimi umetniki sta bila najmočnejša zastopnika Rihard Jakopič in kasneje Maksim Sedej. V njunih podobah se zrcalijo stilistični vplivi Münchna pred prvo in Zagreba pred drugo svetovno vojno ter domače okoliščine, ki so v času politične, ideološke in ekonomske razklanosti umetnike potisnile v tih in odmaknjen svet, ločen od vnanje stvarnosti.

Intimism, or the visual representation of private, everyday bourgeois life, emerged from impressionism at the end of the 19th to continue independently in the next century. Rihard Jakopič and later Maksim Sedej were the foremost representatives of this trend among Slovenian artists. Their paintings reflect the stylistic influence of Munich before the First World War and Zagreb before the Second, as well as of the domestic environment which – at the time of political, ideological and economic upheaval – pushed artists into a secluded world separate from external reality.

20.00 / 8 PM

Solist / *Soloist*: **Duo Claripiano: Dušan Sodja**, klarinet / *clarinet*,
Tatjana Kaučič, klavir / *piano*

Antonín Dvořák: Nokturno v H-duru za godala / *Nocturne in B major for strings* (1870)

Črt Sojar Voglar: Srebrni koncert za klarinet, klavir in godalni orkester, svetovna premiera / *“Silver Concerto” for Clarinet, Piano and Strings* (2020), *world premiere*

Frédéric Chopin: Nokturno v f-molu, op. 55, št. 1 (prirej. za godala David Matthews) / *Nocturne in F minor, Op. 55, No. 1 (arranged for strings by David Matthews)* (1842/2014)

Frank Bridge: Suita za godala / *Suite for Strings* (1909)

Skrivnostna temà noči je skladatelje že od nekdaj navdihovala pri raziskovanju njihovih najintimnejših misli, med njimi pa je zagotovo najslavnejši Chopin s svojimi očarljivimi klavirskimi nokturni. Dvořáku je bil lastni prispevek k temu žanru tako ljub, da je sicer prvotno godalnemu kvartetu namenjeno skladbo aranžiral za različne instrumentalne kombinacije, vključno za godalne zasedbe. Pastoralno, odlično oblikovano glasbo Angleža Franka Bridgea na žalost premalokrat lahko slišimo v Sloveniji. Njegova Suita za godala, eno najboljših njegovih del, vključuje tudi nepozaben nokturno. Spored vključuje tudi posebej za duo Claripiano in godala napisan koncert slovenskega skladatelja Črta Sojarja Voglarja.

The mysterious darkness of night has always inspired composers to explore their most intimate thoughts, the most famous example being Chopin's captivating Nocturnes for piano. Dvořák liked his own contribution to the genre, originally for string quartet, so much that he rearranged it for numerous instrumental combinations, including for strings. The pastoral and well-crafted music of Englishman Frank Bridge is unfortunately heard far too infrequently in Slovenia. His Suite for Strings, one of his best works, includes a haunting nocturne. Also on the program is a new concerto composed especially for the duo Claripiano and strings by Slovenian Črt Sojar Voglar.



*Michel MOHOR (*1986, Slovenj Gradec) graduated from the Department of Art History and the Department of English at the Faculty of Arts, University of Ljubljana, in 2011. He joined the National Gallery of Slovenia in 2013 and became curator for exhibition activities in 2015. He curated the exhibition of the Art Collection of the Drava Banovina (2019) and collaborated on other exhibition projects of the Gallery, including Ivana Kobilca (1861–1926) (2018) and the Permanent Collection of Art in Slovenia from 1870s onwards (2020). He co-authors and coordinates the Gallery's international European collaboration projects and often collaborates with the education department.*

Michel MOHOR (*1986, Slovenj Gradec) je leta 2011 diplomiral iz umetnostne zgodovine in angleščine na Filozofski fakulteti Univerze v Ljubljani. Leta 2013 se je pridružil Narodni galeriji in je od leta 2015 kustos za razstavne dejavnosti. Je avtor razstave o umetnostni zbirki Dravske banovine (2019) in strokovni sodelavec pri drugih razstavnih projektih Narodne galerije, npr. Ivana Kobilca (1861–1926) (2018) in stalna zbirka umetnosti na Slovenskem od leta 1870 dalje (2020). Je soavtor in koordinator galerijskih mednarodnih evropskih projektov sodelovanja in pogost sodelavec oddelka za izobraževanje in animacijo.



*Črt SOJAR VOGLAR (*1976, Ljubljana) has always preferred music theory and ear training to instrumental practice and performance, hence he has devoted his life to composition and to teaching music theory. Under the tutelage of Prof. Marko Mihevc, he graduated in 2000 in composition and music theory at the Academy of Music in Ljubljana and completed a Master's degree in musical analysis in 2004. He was the recipient of a scholarship from the Slovenian Ministry of Culture in 2005 and was composer in residence in Visby, Sweden, in April 2006. He teaches at the Conservatoire for Music and Ballet in Ljubljana, and also taught at the Academy of Music in Ljubljana as well as at other music institutions in Slovenia for many years. His catalogue contains over 250 works encompassing numerous genres, including orchestral, chamber, solo-instrumental and choral music. It also includes film, theatre and dance music as well as many arrangements in different genres. His music is performed and published in Slovenia and many foreign countries. Črt Sojar Voglar has received several prizes and recognitions for his work.*

Črt SOJAR VOGLAR (*1976, Ljubljana) je že v mladih letih dal prednost glasbeni teoriji in urjenju praktičnega posluha pred instrumentom in tako je svoje življenje zapisal skladateljstvu in poučevanju glasbenoteoretičnih predmetov. Na Akademiji za glasbo v Ljubljani je leta 2000 diplomiral iz kompozicije in glasbene teorije v razredu prof. Marka Mihevca in leta 2004 opravil magistrski študij iz glasbene analize. V letu 2005 je bil štipendist Ministrstva za kulturo RS, aprila 2006 pa rezidenčni skladatelj v Visbyju na Švedskem. Deluje kot profesor na Konservatoriju za glasbo in balet v Ljubljani, vrsto let pa je poučeval tudi na Akademiji za glasbo in na drugih glasbenih ustanovah po Sloveniji. Njegov skladateljski opus obsega nad 250 del na področju orkestralne, komorne, solistične in zborovske glasbe, piše pa tudi scensko, filmsko in plesno glasbo in ustvarja priredbe skladb različnih stilov in zvrsti. Njegova glasba doživlja izvedbe in natise v Sloveniji in v številnih tujih državah, za svoja dela pa je Črt Sojar Voglar prejel več nagrad in priznanj.



The interpretations of pianist Tatjana KAUČIČ and clarinetist Dušan SODJA are distinguished by “sparkling, uncontrived performances which convey a genuine passion for the music.” (BBC Music Magazine). Their recitals are musically exciting and sensitively intimate. Their speciality is their dedication to presenting contemporary Slovenian music, having initiated the creation of over forty new compositions from Slovenian composers over the years.

Duo Claripiano was formed in 1994. The concerts of the two artists, partners in both music and life, have taken them to Stockholm, Edinburgh, Bamberg, Salzburg, Prague, Belgrade, Madrid, Los Angeles, Armenia and China. They have performed on the Fringe Festival in Edinburgh, the Ljubljana Summer Festival, the Carinthian Summer Festival, the Yerevan Music Festival and at the Mendelssohn House in Leipzig. In 2019 they undertook a well-received tour in China where they performed in Beijing and Shenzhen, among other locations. In 2016 they initiated the project “Slovenian folk music in concert form for Duo Claripiano”, which features concert works based on Slovenian folk music composed by Andrej Makor, Jani Golob, Tomaž Habe, Andrej Misson, Peter Šavli, Katarina Pustinak, Helena Vidic and Tadeja Vulc. Their discography spans five albums, each one representing a single unified project from core 20th century repertoire, the most beautiful sonatas by Romantic composers to new works by Slovenian composers and titled Legends, Meeting, Romantic Claripiano, 20 Claripiano and Dual Embrace. Tatjana and Dušan both studied at the Ljubljana Academy of Music, completing their masters training at the Mozarteum in Salzburg. Without a doubt their musical taste has been shaped primarily by bassoonist Božidar Tumpej, their first chamber music mentor, the late composer Ivo Petrič and pianist Anthony Spiri, with whom they completed their chamber music studies at the Hochschule für Musik und Tanz in Cologne. “The playing of Dušan Sodja and Tatjana Kaučič is magical. The great variety of tone colors from both instruments combined with their subtle nuanced phrases make this a very special collaboration.” (The Clarinet Magazine, USA)

Interpretacijo pianistke Tatjane KAUČIČ in klarinetista Dušana SODJE odlikujeta “bleščeča nenarejenost in pristna strast do glasbe” (BBC Music Magazine), njuni recitali so muzikalno vznemirljivi in občutljivo intimni. Njuna posebnost je zvestoba sodobni slovenski glasbeni ustvarjalnosti, saj sta vzpodbudila nastanek preko štirideset novih slovenskih skladb. Duo Claripiano sta ustanovila leta 1994. Glasbeni in življenjski par je koncertna pot vodila od Stockholma, Edinburgha, Bamberga, Salzburga, Prage, do Beograda, Madrida, Los Angelesa, Armenije in Kitajske. Igrala sta na festivalu Fringe v Edinburghu, na Ljubljanskem poletnem festivalu, festivalu “Carinthischer Sommer”, Glasbenem festivalu v Erevanu, v Mendelssohnovi hiši v Leipzigu. Leta 2019 sta imela odmevno turnejo po Kitajski, kjer sta med drugim igrala tudi v Pekingu in Šenženu. Leta 2016 sta uresničila projekt “Slovenska ljudska glasba v koncertni preobleki za Duo Claripiano”. Skladatelji A. Makor, J. Golob, T. Habe, A. Misson, P. Šavli, K. Pustinek, H. Vidic in T. Vulc so na njuno pobudo ustvarili koncertne skladbe po slovenskih ljudskih napevih. Njuna diskografija obsega pet skupnih samostojnih zgoščenk. Vsaka predstavlja zaokrožen projekt, naj bo to železni repertoar 20. stoletja, najlepše sonate romantičnih skladateljev ali nova dela slovenskih skladateljev: Legende, Srečanja, Romantic Claripiano, 20 Claripiano in V objemu dvojine. Tatjana in Dušan sta študirala na Akademiji za glasbo v Ljubljani, magistrski študij pa sta končala na Univerzi Mozarteum v Salzburgu. Na njun glasbeni okus so nedvomno najbolj vplivali: fagotist Božidar Tumpej, njun prvi mentor za komorno glasbo, skladatelj Ivo Petrić in pianist Anthony Spiri, pri katerem sta se izpopolnjevala v komorni glasbi na Visoki šoli za glasbo v Kölnu. “Igra Dušana Sodje in Tatjane Kaučič je čarobna. Velika raznovrstnost tonskih barv obeh instrumentov skupaj s pretanjeno niansiranim fraziranjem sta rezultat izjemnega sodelovanja.” (The Clarinet Magazine, ZDA).

Komorni godalni orkester Slovenske filharmonije in Narodna galerija / Slovenian Philharmonic String Chamber Orchestra and the National Gallery of Slovenia

Sozvočje svetov XX
Harmony of the Spheres XX
2020–2021

Slike z razstave III
Pictures at an Exhibition III

18. 5. 2021 / 18 May 2021

Narodna galerija, Slavnostna dvorana / National Gallery of Slovenia, Grand Hall

Fandango appassionato

19.30 / 7:30 PM

Mateja Breščak, Narodna galerija / National Gallery of Slovenia

Figure v gibanju v slovenskem kiparstvu 20. stoletja
Bodies in Motion in the Slovenian Sculpture of the 20th Century

Predstavitve figur v gibanju so za kiparje od nekdanj predstavljal izziv. Od antičnega Mironovega Diskobólosa, prek Leonardovih študij vzpenjajočega se konja, kiparske okrasitve pročelja pariške Opere s Plesom Jeana-Baptista Carpeauxa, do futuristične Boccionijeve kompozicije Edinstvene oblike kontinuitete v prostoru. Dinamiki gibanja so se v svojih opusih prvenstveno posvečali tudi slovenski kiparji 20. stoletja, med drugimi npr. Ivan Zajec, Lojze Dolinar, Zdenko Kalin, Drago Tršar in Jakov Brdar.

Representations of the body in motion have always presented a particular challenge to sculptors, from Miron's Discobolos to Leonardo's bozzettos of the rearing horse, and from the Dance composition by Jean-Baptiste Carpeaux on the Paris Opera facade to the futuristic Unique Forms of Movement in Space by Boccioni. The dynamics of movement attracted Slovenian sculptors of the 20th century as well, among them Ivan Zajec, Lojze Dolinar, Zdenko Kalin, Drago Tršar, Jakov Brdar and others.

20.00 / 8 PM

Izidor Erazem Grafenauer, romantična kitara / *romantic guitar*
in posebno presenečenje / *plus a very special surprise guest*

Glasbena miniatūra / *Musical Miniature:*

Novo delo, študent kompozicije na Akademije za glasbo na umetnine
v Narodni galeriji – svetovna premiera / *new work by a student of*
composition at the Ljubljana Academy of Music based on paintings at the
National Gallery – world premiere

Mauro Giuliani: Koncert za kitaro št. 1 v A-duru, op. 30 /
Guitar Concerto No. 1 in A major, Op. 30 (1808)

Christoph Willibald Gluck: Fandango iz baleta Don Juan /
Fandango from the ballet Don Juan (1761)

Mauro Giuliani: Variacije na “Deh! Calma, Oh Ciel” iz Rossinijeve
opere Otello, op. 101 / *Variations on “Deh! Calma, Oh Ciel” from*
Rossini’s opera Otello, Op. 101 (1820)

Luigi Boccherini: Grave assai in Fandango iz kitarskega kvinteta v
D-duru, G.448 / *Grave assai and Fandango from the Guitar Quintet in*
D major, G.448 (1798)

Temperamentni španski svatovski ples fandango, priljubljen skozi vse
18 stoletje, kot je razvidno iz našega programa, je postal ljudski ples
v Španiji, na Portugalskem, v južni Franciji in v Latinski Ameriki.
Običajno se pleše v parih in se začne počasi v ritmu kastanjet, ploskanja,
tleskanja s prsti in topotanja z nogami, zlagoma pa se tempo in z njim
strast stopnjujeta. Kitara je najznačilnejši instrument v vsej španski
glasbi, v našem sporedu pa bomo predstavili dve deli enega njenih
prvih virtuozov Maura Giulianija.

Popular throughout 18th century Europe, as evidenced in this program, the
fandango was an exuberant Spanish courtship dance that became a folk
dance in Spain, Portugal, southern France, and Latin America. Usually
danced by couples, it begins slowly, with the rhythm marked by castanets,
clapping of hands, snapping of fingers, and the stamping of feet as the
speed – and passion – gradually increase. The guitar is one of the most
characteristic instruments in all of Spanish music and this program presents
two pieces by one of its earliest virtuosos, Mauro Giuliani.



*Mateja BREŠČAK (*1972, Ljubljana) graduated in 1998 and received her MA from the Department of Art History at the Faculty of Arts, University of Ljubljana in 2007 under mentor Prof. Lev Menaše. Since 2001 she has been a curator of sculpture at the National Gallery of Slovenia and from 2007 head of the curatorial department. She has edited and co-edited several exhibition catalogues and other publications at the National Gallery. Among her curatorial achievements are some outstanding national as well as international exhibitions such as Master HGG: A Painter of Monumental Plasticity; Almanach and Painting in the Second Half of the 17th Century in Carniola; Giotto, Padua and the Capella degli Scrovegni; Treasures of Slovene Graphic Art: 1955–2005; Félicien Rops: Eros and Thanatos; The Glance on the Other: Connections – Confrontations; The Sacred Revealed: Spanish Sculpture from the 14th to the 18th Century; Albert Sirk: The Painter of the Sea; and Artists Academicians. She has contributed essays to numerous catalogues, including for example Almanach and Painting in the Second Half of the 17th Century in Carniola; The Slovene Impressionists and their Time: 1890–1920; Drawing in Slovenia: 1870–1950; Alojz Gangl: A Sculptor on his Way to Modernism; New Acquisitions of the National Gallery of Slovenia: 2001–2010; and Art for the Brave New World: Sculptures from the Government Art Collection, as well as for the exhibitions of Slovenian Impressionists in Paris (2013) and in Prague (2019). She participated also in the re-installation of the permanent collection of the National Gallery (2016). Her research is dedicated to early modern sculpture in Slovenia. She has received the Izidor Cankar Diploma for her part at Almanach and Painting in the Second Half of the 17th Century in Carniola in 2007, and Valvasor Diploma for Alojz Gangl: A Sculptor on his Way to Modernism in 2010. Since 2013 she is the vice-president of the Expert Council of the National Gallery of Slovenia.*

Mateja BREŠČAK (*1972, Ljubljana) je leta 1998 diplomirala in 2007 magistrirala iz umetnostne zgodovine na Filozofski fakulteti Univerze v Ljubljani pri prof. dr. Levu Menašaju. Od leta 2001 je zaposlena kot kustodinja za kiparstvo v Narodni galeriji, kjer je od leta 2007 tudi vodja kustosov. Je urednica oziroma sourednica več razstavnih katalogov in publikacij Narodne galerije. Koordinirala je nekaj odmevnih mednarodnih in domačih razstavnih projektov v Narodni galeriji, npr. Mojster HGG: slikar plastične monumentalnosti; Almanach in slikarstvo druge polovice 17. stoletja na Kranjskem; Giotto, Padova in kapela Scrovegnijev; Zakladi slovenske grafike: 1955–2005; Félicien Rops: Eros in Tanatos; Drugi pogled: Povezave–Soočenja; Podoba svetega: špansko kiparstvo od 14. do 18. stoletja; Albert Sirk: slikar našega morja; Likovni umetniki SAZU in z avtorskimi prispevki sodelovala pri razstavah Almanach in slikarstvo druge polovice 17. stoletja na Kranjskem; Slovenski impresionisti in njihov čas: 1890–1920; Risba na Slovenskem I: 1870–1950; Alojz Gangl: kipar na poti v moderno; Nove pridobitve Narodne galerije: 2001–2010; Umetnost za nove dni: kipi iz Vladne umetnostne zbirke ter razstavah o slovenskem impresionizmu v Parizu (2013) in v Pragi (2019), kakor tudi pri novi postavitvi stalne zbirke Narodne galerije (2016). Njene raziskave so osredotočene predvsem na zgodnje moderno kiparsko snovanje na Slovenskem. V letu 2007 je bila med prejemniki priznanja Izidorja Cankarja za projekt Almanach in slikarstvo druge polovice 17. stoletja na Kranjskem, leta 2010 pa je za projekt Alojz Gangl: kipar na poti v moderno prejela Valvasorjevo priznanje. Od leta 2013 je podpredsednica Strokovnega sveta Narodne galerije.



*Guitarist Izidor Erazem GRAFENAUER (*1991, Ljubljana) was accepted into the Ljubljana Academy of Music in 2008 as an exceptional young talent, where he studied with Prof. Andrej Grafenauer and graduated with distinction in 2013. He continued his post-graduate studies with Prof. István Römer at the Academy of Music of Zagreb University, earning distinction upon finishing in 2018, while he concurrently completed studies in baroque theorbo and lute with Prof. Tizian Bagnati at the B. Marcello Conservatory in Venice, finishing with the highest marks in 2017. He is the winner of first prizes at numerous competitions and is also a recipient of two Prešeren Student Prizes of the Ljubljana Academy of Music. He regularly records with Slovenian Radio-Television, Croatian Radio-Television, the Dubrovnik Summer Festival, and many others. Among other recordings he has released two solo albums including works for baroque lute and music by contemporary Slovenian composers. He works as a freelance musician and is regularly engaged as a soloist, chamber and orchestral musician at home and abroad. He currently teaches lute as an elective course at the Ljubljana Academy of Music. Alongside his classical music activities he also performs Flamenco.*

Izidor Erazem GRAFENAUER (*1991, Ljubljana) je bil leta 2008 kot izjemno nadarjen sprejet na Akademijo za glasbo v Ljubljani, kjer je bil njegov mentor prof. Andrej Grafenauer in kjer je decembra 2013 z odliko diplomiral. Študij kitare je nadaljeval na tretjestopenjskem študiju specializacije na Akademiji za glasbo Univerze v Zagrebu pri prof. Istvánu Römerju in ga je februarja 2018 z odliko zaključil, vzporedno pa je junija 2017 z najvišjo oceno zaključil tudi magistrski študij baročne lutnje in teorbe na Konservatoriju B. Marcello v Benetkah pri profesorju Tizianu Bagnatiju. Na glasbenih tekmovanjih je prejel vrsto najvišjih nagrad, je tudi prejemnik dveh Prešernovih nagrad Akademije za glasbo. Redno snema za RTV, HRT, Dubrovačke ljetne igre ipd., med drugim je izdal tudi dve solistični zgoščenki s skladbami za baročno lutnjo ter z glasbo sodobnih slovenskih skladateljev. Deluje kot samozaposlen v kulturi, udejstvuje pa se kot solist, komorni in orkesterski glasbenik doma in v tujini. Na Akademiji za glasbo v Ljubljani poučuje izbirni predmet lutnja, poleg dejavnosti v t. i. klasični glasbi se ukvarja tudi s flamenkom.

Nadomestna koncerta sezone 2019 / 2020
Rescheduled concerts from our 2019 / 2020 season

Spoštovani prijatelji Sozvočja svetov,

spomladi nas je karantena zaradi epidemije COVID-19 prikrajšala za zadnja dva koncerta devetnajste sezone Sozvočja svetov. Z dvema koncertoma v novembru in decembru 2020 bomo nadoknadili zamujeno. Odpovedanih koncertov ni mogoče preprosto izvesti kasneje, zato smo nova programa uskladili z letnim ritmom in novimi predavanji.

Jubilejna dvajseta sezona bo s tem bogatejša, vendar koncerta dodajamo kot našo obvezo do občinstva in namenjamo kot nadomestilo za odpovedana spomladanska koncerta, zato smo ju kot vložka vključili v programsko knjižico abonmaja.

Dear Harmony of the Spheres friends,

The quarantine resulting from the of COVID-19 pandemic has deprived us of two concerts from the Harmony of the Spheres' nineteenth season. We shall compensate the two lost concerts in November and December of our jubilee season. Unfortunately the two planned programmes cannot be simply repeated, so we have developed two new programmes and lectures adjusted to the season. The twentieth season will thus be enriched. The two additional concerts, are above all, fulfilling our obligations to our audience and intended to replace the two cancelled spring concerts, so they appear only as inserts to our subscription brochure.

Komorni godalni orkester Slovenske filharmonije in Narodna galerija / Slovenian Philharmonic String Chamber Orchestra and the National Gallery of Slovenia

Sozvočje svetov XIX
Harmony of the Spheres XIX
2020–2021

Slike z razstave II *Pictures at an Exhibition II*

3. 11. 2020 / 3 November 2020

Nadomestni koncert iz sezone 2019/2020 / Rescheduled concert from our 2019/2020 season

Narodna galerija, Slavnostna dvorana / National Gallery of Slovenia, Grand Hall

Jesenska idila / An Autumn Idyll

19.30 / 7:30 PM

Andrej Smrekar, Narodna galerija / National Gallery of Slovenia

Jakopičeve breze *Rihard Jakopič paintings of Birch Trees*

20.00 / 8 PM

Frank Bridge: Tri idile / *Three Idylls* (1906)

Glasbena miniatura / *Musical Miniature:*

Gašper Muženič: Breze (2020), Po istoimenski sliki Riharda Jakopiča (1903) / *Birch Trees* (2020), after the eponymous painting by Rihard Jakopič (1903), (mentor / mentor Prof Dušan Bavdek)

Leoš Janáček: Idila / *Idyll* (1878)

Idila, iz starogrškega naziva eidyllion za malo podobo, sličico, vedno izraža skoraj mitično obsesijo s podeželskim življenjem. Skozi stoletja vse od starih Grkov naprej so motiv raziskovali v poeziji, prozi, glasbi in slikarstvu in pri tem pogosto idealizirali ruralno življenje, ki ga ljudje na podeželju jemljejo kot samoumevna. Vsekakor pa drži, da ima življenje zunaj mesta svojo izjemno lastno moč. Mladi slovenski skladatelj Gašper Muženič je dopolnil podeželsko inscenacijo s skladbo, ki so jo navdihnile Jakopičeve Breze jeseni, 1903 (Narodna galerija).

The idyll, from Greek eidyllion or “little picture”, has always expressed an almost mythic fascination with rural life. Throughout the centuries going back to the ancient Greeks, the motif was explored through poetry, literature, music and painting, often romanticizing aspects of rustic life that people who live in the country may take for granted. And yet there is no doubt that the world outside the city has a unique power of its own. The young Slovenian composer Gašper Muženič contributes to the rustic setting with a piece inspired by the painting Birches in Autumn, 1903, by Rihard Jakopič.

Komorni godalni orkester Slovenske filharmonije in Narodna galerija / Slovenian Philharmonic String Chamber Orchestra and the National Gallery of Slovenia

Sozvočje svetov XIX
Harmony of the Spheres XIX
2020–2021

Slike z razstave II *Pictures at an Exhibition II*

22. 12. 2020 / 22 December 2020

Nadomestni koncert iz sezone 2019/2020 / Rescheduled concert from our 2019/2020 season

Narodna galerija, Slavnostna dvorana / National Gallery of Slovenia, Grand Hall

Baročne božične sanje *Baroque Christmas Dreams*

19.30 / 7:30 PM

Mojca Jenko, Narodna galerija / National Gallery of Slovenia

Različne umetnostne prakse za bolj doživeto Božično skrivnost

Various Artistic Practices for a Hightened Experience of the Christmas Mystery

20.00 / 8 PM

Pietro Antonio Locatelli: Concerto grosso v f-molu, op. 1, št. 8 / *Concerto grosso in F minor, Op. 1, No. 8, "Božični koncert" / "Christmas Concerto"* (1721)

Georg Friedrich Handel: Pifa (iz Mesije / *from Messiah*) (1741)

Antonio Vivaldi: Koncert v E-duru, RV 270 "per I Natale" / *Concerto in E major, RV 270 "per I Natale"*

Giuseppe Torelli: Concerto grosso, op. 8, št. 6 / *Concerto grosso, Op. 8, No. 6* (1709)

Marc-Antoine Charpentier: La nuit (iz Božičnega oratorija / *from the Christmas Oratorio*) (1690)

Francesco Manfredini: Concerto grosso v C-duru, op. 3, št. 12, "Pastoralni" / *Concerto grosso in C major, Op. 3, No. 12, "Pastoral"* (1718)

V nasprotju s pričakovanji je bil božični žanr v glasbi v baroku prav tako priljubljen, kot je danes, saj je izhajal iz pastoralne predstavnosti in vsem znanega poljudnega melosa kot nosilca pomembnega sporočila. V sporedu predstavljamo nekatera od številnih del, nastalih v baročnem času v počastitev praznika miru in dobrih želja.

Contrary to expectation, the genre of Christmas music was just as popular in the baroque period as it is today, since it often relied on pastoral imagery and rustic sounds with which nearly everyone was already familiar to carry its very powerful message. This program presents some of the many pieces composed during the baroque in honor of the holiday celebrating peace on earth and goodwill towards men.



Mojca JENKO (Ljubljana, 1958) graduated in History of Art and Geography at the Faculty of Arts, University of Ljubljana. In 1988 she completed her postgraduate program and received her MA. Her research focused first on the Late-Gothic fresco painting in Slovenia; later she turned to documentation, bibliothecarian, archivist and museology studies. She has worked in the National Gallery of Slovenia since 1994 as head librarian, head of Documentation Department and since 2007 as curator of special collections. She has been vice-president of the Committee (1997–2004) and member of the Expert Council (2009–2013) of the National Gallery of Slovenia; in 2015 she was promoted to the title of museum councillor. She has been active in several society boards (Slovenian Museum Society, since 1997; Slovenian Association of Art-historians, since 2014). Mojca Jenko is a member of Slovenska matica, the oldest cultural and scientific association in Slovenia. She has curated several exhibitions in Slovenia and abroad. She has received the Valvasor Award for the exhibition Ivan Napotnik (1888–1960). From Public and Private Collections (Ljubljana–Velenje 2006; Vienna 2008) in co-authorship with Milena Koren Božiček. She has authored and edited two monographs The National Gallery Collection of Copies of Frescoes (2007) and From the Home of the Nation to the Home for the National Gallery (2009). She has published in scientific and professional periodicals; she has taken part in different media at home and abroad mainly with essays for general audience, she has taken part in international meetings and symposia as well as international conferences, as documented in her abundant bibliography.

Mojca JENKO (Ljubljana, 1958) je na Filozofski fakulteti (FF) Univerze v Ljubljani diplomirala iz umetnostne zgodovine in geografije. Po podiplomskem študiju na Oddelku za umetnostno zgodovino FF je leta 1988 pridobila naziv magistrica umetnostno-zgodovinske znanosti. Raziskovalni interes je sprva usmerila v slovensko poznogotsko stensko slikarstvo; pozneje jo je poklicna pot zanesla na področje dokumentalistike, bibliotekarstva, arhivistike in muzeologije. Od 1994 je zaposlena v Narodni galeriji (NG): vodila je specialno knjižnico, nato Dokumentacijski oddelek, od 2007 je kustosinja za specialne zbirke. Bila je podpredsednica Sveta NG (1997–2004) in članica Strokovnega sveta NG (2009–2013); 2015 je pridobila strokovni naziv muzejska svetnica. Aktivna je v vodstvenih organih strokovnih društev (Slovensko muzejsko društvo, od 1997; Slovensko umetnostnozgodovinsko društvo, od 2014). Je tudi članica Slovenske matice. Sodelovala je pri pripravi vrste razstav; doma in v tujini je postavila tudi nekaj avtorskih. Za razstavo Ivan Napotnik (1888–1960). Iz javnih in zasebnih zbirk (Ljubljana–Velenje 2006; Dunaj 2008), sta s soavtorico Mileno Koren Božiček prejeli Valvasorjevo priznanje. V avtorstvu Jenkove in vabljenih strokovnjakov je NG izdala monografski publikaciji Zbirka kopij fresk v Narodni galeriji (2007) in Od Narodnega doma do Narodne galerije (2009). Objavlja v znanstveni in strokovni periodiki, v medijih doma in v zamejstvu pa pretežno poljudne prispevke; aktivno sodeluje na strokovnih srečanjih, simpozijih in (mednarodnih) konferencah, kar izdaja njena bogata bibliografija.

Sozvočje svetov XX
Harmony of the Spheres XX

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