

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

Sozvočje svetov XXVI
Harmony of the Spheres XXVI
2026–2027

Portreti II
Portraits II

10. november 2026
Slovanske barve / *Slavic Colours*

8. december 2026
Ritem drugačnosti / *The Rhythm of Difference*

2. februar 2027
Poklon Mozartu in Haydnu
Tribute to Mozart and Haydn

9. marec 2027
Izgubljeni na severu / *Lost in the North*

11. maj 2027
Pozabljeni romantiki / *Forgotten Romantics*

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



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana



komorni
godalni
orkester
slovenske
filharmonije



Narodna galerija



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Sozvočje svetov

Subscription

Harmony of the Spheres

Cena abonmaja 2026–2027

Subscription price for the 2026–2027 season:

80 EUR

Vstopnica

Single ticket:

20 EUR

Prijatelji Narodne galerije

Friends of the National Gallery of Slovenia:

60 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 četrtnih 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.





Dragi prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije

Umetnost je prostor srečevanja - različnih časov, kultur, ustvarjalnih pogledov in generacij. Prav v tem srečevanju počiva njena posebna moč: znano lahko zaslišimo drugače, manj znano ponovno odkrijemo, novo pa postane del širšega spomina.

Druga sezona koncertnega cikla **Sozvočje svetov - Portreti II** prinaša pet različnih pogledov na glasbo in likovno umetnost ter njene ustvarjalce. Programi povezujejo dela iz različnih zgodovinskih in kulturnih okolij, ki jih družijo iskanje lastnega izraza ter odnos do glasbene in likovne tradicije.

Sezono odpirajo **Slovanske barve**, ki povezujejo glasbo in likovno umetnost s prostorom in kulturnim izročilom. Dr. Alenka Simončič nas bo povezala z znanilci slovenske identitete v likovni umetnosti. Slavko Ludvik Šuklar, Franz Benda in Antonín Dvořák vsak na svoj način razkrivajo, kako se lahko osebna skladateljska govorica preplete z glasbeno identiteto okolja. V **Ritmu drugačnosti** se srečujejo Florence Price, Ethel Smyth in sodobni slovenski skladatelj Luka Juhart. Njihove glasbene govorice povezuje iskanje prostora za drugačen izraz, Juhartovo novo delo za akordeon, komorni godalni orkester in tolkala pa bo v tem programu doživelo krstno izvedbo. Dr. Andrej Smrekar nam bo pokazal drugačnost grafične umetnosti Božidarja Jakca, na katero je vplival pojav japonskih lesorezov v zahodnem kulturnem prostoru po drugi svetovni vojni. **Poklon Mozartu in Haydnu** se vrača h klasicizmu, obdobju jasne forme, ravnovesja in izrazne preglednosti. Bernarda Stenovec nam bo pripovedovala zgodbe o likovni umetnosti od baročne razkošnosti do klasične elegance. Ob glasbi Wolfganga Amadeusa Mozarta, Josepha Haydna in

Georga Josepha Wernerja se zgodovinskemu repertoarju pridružujeta mladi solist hornist ter nova glasbena miniatūra študenta kompozicije na Akademiji za glasbo v Ljubljani - Jana Trilerja. Preteklost tako postaja izhodišče za ustvarjalnost novih generacij. Med glasbene podobe Skandinavije nas popeljejo **Izgubljeni na severu**, kjer se ljudske melodije, zgodovinske oblike in osebna ustvarjalnost srečujejo v delih Carla Nielsena, Johana Svendsena in Edvarda Griega. V zibelki impresionizma v likovni umetnosti nas bo zazibala Kaja Cajhen v uvodnem predavanju. Sezono zaključujejo **Pozabljeni romantiki**, posvečeni Ermannu Wolfu-Ferrariju in Robertu Fuchsu, skladateljema, katerih glasba danes ponovno pridobiva prostor na koncertnih odrih. Njuni serenadi predstavljata različni podobi poznega romanticizma, ob njiju pa bo zazvenela tudi nova miniatūra, ki jo bo napisal mladi skladatelj Lucio Žganec. Nataša Braunsberger pa nas bo popeljala v obdobje romantične umetnosti iz depojev Narodne galerije.

Posebno mesto v sezoni imajo mladi ustvarjalci in izvajalci. Njihova prisotnost ob glasbi preteklih stoletij vzpostavlja dialog med izročilom in sedanjostjo ter nas opominja, da se glasbena zgodovina z nastankom skladbe ne konča. Vsaka nova izvedba jo lahko znova osvetli in ji podari drugačen pomen. V **Portretih II** se prepletajo preteklost in sedanjost, domače in oddaljeno, uveljavljeno in na novo odkrito. Prav v tem razpiranju različnih umetniških svetov se skriva rdeča nit sezone - glasba in likovna umetnost kot prostor srečevanja, odkrivanja in novih sozvočij.

Barbara Jaki
direktorica,
Narodna galerija

Ana Dolžan
umetniška vodja,
Komorni godalni orkester
Slovenske filharmonije

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

Art is a space of encounter - bridging different eras, cultures, creative visions, and generations. It is precisely in this encounter that its special power lies: the familiar can be heard differently, the less known is rediscovered, and the new becomes part of a broader memory.

*The second season of the concert cycle **Harmony of the Spheres - Portraits II** presents five different perspectives on music and its creators. The programmes connect works from various historical and cultural environments, united by the search for a personal expression and a relationship to musical and fine art tradition.*

*The season opens with **Slavic Colours**, which links music and fine art to place and cultural heritage. Dr. Alenka Simončič will introduce us to the forerunners of Slovenian identity. Slavko Ludvik Šuklar, Franz Benda and Antonín Dvořák each in their own way reveal how a personal compositional language can blend with the musical identity of an environment. **The Rhythm of Difference** brings together Florence Price, Ethel Smyth and the contemporary Slovenian composer Luka Juhart. Their musical languages are connected by the search for space for a different expression, and Juhart's new work for accordion, chamber string orchestra and percussion will receive its world premiere in this programme. Dr. Andrej Smrekar will show us the distinctive character of Božidar Jakac's graphic art, which was influenced by the emergence of Japanese woodblock prints in the Western cultural sphere after the Second World War. **Tribute to Mozart and Haydn** returns to Classicism, an era of clear form, balance and expressive transparency. Bernarda Stenovec will take us on a journey through the stories of visual art, from Baroque splendour to Classical elegance. Alongside the music of Wolfgang Amadeus Mozart, Joseph Haydn and Georg Joseph Werner, the historical repertoire is joined by a young horn soloist and a new*

musical miniature by composition student Jan Triler of the Academy of Music in Ljubljana. The past thus becomes a starting point for the creativity of new generations. **Lost in the North** takes us among the musical images of Scandinavia, where folk melodies, historical forms and personal creativity meet in the works of Carl Nielsen, Johan Svendsen and Edvard Grieg. In the opening lecture, Kaja Cajhen will gently lull us into the cradle of Impressionism in visual art. The season concludes with **Forgotten Romantics**, dedicated to Ermanno Wolf-Ferrari and Robert Fuchs, composers whose music is once again finding a place on the concert stage. Their serenades represent two different faces of late Romanticism, and alongside them a new miniature by the young composer Lucio Žganec will also be heard. Nataša Braunsberger will take us on a journey into the period of Romantic art, featuring works from the collection of the National Gallery.

Young composers and performers occupy a special place in the season. Their presence alongside the music of past centuries establishes a dialogue between tradition and the present, and reminds us that musical history of a work does not end with its creation of a work. Each new performance can illuminate it anew and give it a different meaning.

The past and the present, the local and the distant, the established and the newly discovered interlace in **Portraits II**. It is precisely in this opening of different musical worlds that the common thread of the season lies - music and fine art as a space of encounter, discovery and new harmonies.

Dr. Barbara Jaki
Director,
National Gallery

Ana Dolžan
Artistic Director,
Slovenian Philharmonic String
Chamber Orchestra



Komorni godalni orkester Slovenske filharmonije
2026–2027
Slovenian Philharmonic Chamber String Orchestra
2026–2027

Prve violine

First Violins

Ana Dolžan, koncertna mojstrica / *Leader*

Matic Anžej, Mojca Fortin, Sanhayea Song

Druge violine

Second Violins

Marika Przybył, vodja / *Section Leader*

Ajda Kralj, Matjaž Porovne, Matjaž Žižek

Viole

Violas

Marija Rome, vodja / *Section Leader*

Tomaž Malej, Marjetka Šuler Borovšak

Violončeli

Cellos

Alja Mandič Faganel, vodja / *Section Leader*

Pavel Rakar

Kontrabas

Contrabass

Stevan Jovanović

Umetniška vodja

Artistic Director

Ana Dolžan

The Slovenian Philharmonic Chamber String 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 thirty-one years of existence, the Slovenian Philharmonic String Chamber Orchestra 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. The concerts in Dubrovnik (Dubrovnik Summer Festival), Zadar, Zagreb (the Zagreb Summer Festival, the Zagreb Baroque Festival, the Zagreb Biennale), Samobor, Opatija (Biennial of Contemporary Music), 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.

Since 1999 the orchestra has operated as a non-profit association active in numerous areas, including commissioning new works, publishing music for string orchestra and releasing promotional CDs, alongside its principal mission organising and performing the "Harmony of the Spheres" concert series in collaboration with the National Gallery of Slovenia. 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, violinist Lana Trotovec, as well as with 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

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 enaintridesetih letih delovanja je ansambel odigral nad 400 koncertov doma in v tujini. Redno nastopa na Ljubljanskem poletnem festivalu, Festivalu Maribor, festivalih Danubiana in Slovenskih glasbenih dnevih. V letih 2003 in 2015 je uspešno nastopal na Svetovnih glasbenih dnevih v Ljubljani. Koncerti v Dubrovniku (Dubrovniški poletni festival), Zadru, Zagrebu (Zagrebski poletni festival, Baročni festival Zagreb, Zagrebški bienale), Samoboru, Opatiji (Bienale 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 in bogatitev godalnega repertoarja, objavlja promocijske zgoščenke in prireja ciklus koncertov "Sozvočje svetov" v sodelovanju z Narodno galerijo. Ansambel je sodeloval z mednarodno priznanimi slovenskimi glasbeniki, med katerimi velja izpostaviti pianistko Dubravko Tomšič-Srebotnjak, flautistko Ireno Grafenauer, klarinetista Mateta Bekavca, altistko Mirjam Kalin in violinistko Lano Trotošek, 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, panistka Polina Leschenko, hornist Stefan Dohr, oboist Jonathan Kelly in flautist 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, flautist 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, flautistka Eva Nina Kozmus in drugi. Tega leta je društvo prevzelo vlogo 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.





Slovanske barve / Slavic Colours

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

Sozvočje svetov XXVI
Harmony of the Spheres XXVI
2026–2027

Portreti II / *Portraits II*

10. november 2026 / *November 10, 2026*
Slavnostna dvorana, Narodna galerija
Grand Hall, National Gallery of Slovenia

Slovanske barve / *Slavic Colours*

Književnost in likovna umetnost na Slovenskem v letih 1848–1918 / Literature and Visual Art in Slovenia, 1848–1918

»Jaz upam v bodočnost našega naroda.«

Ivan Cankar

Ustvarjalnost v slovenski književnosti je dosegla vrhunec v obdobju romantike s Francetom Prešernom. Njegova zapuščina vsebuje toliko lepote in miselnega bogastva, da je dajala po pesnikovi smrti najnaprednejšemu delu slovenske inteligence in po njem tudi ljudstvu eno najmogočnejših spodbud za kulturno delo in politično osvoboditev. Generacije literatov in likovnih umetnikov za njim so prav tako črpale snov iz slovenske ljudske pesmi, razmišljale o nalogah umetnikov in avtonomnosti njihovega poklica ter o tragičnem problemu tujstva, ki je umetnikova usoda, s čimer je Prešeren odprl dolgo pot tej temi predvsem v obdobju moderne s pisateljem Ivanom Cankarjem.

Slovenska umetnost je ponovno dosegla svoj zagon na prelomu 19. v 20. stoletje, ko so se slovenski likovni umetniki prvič pridružili literatom in skupaj z njimi postali nosilci slovenske identitete. Njihove krajine so prevzele vlogo odsotnega zgodovinskega slikarstva ter vtisnile pečat obdobju.

“I Place My Hope in the Future of Our Nation.”

Ivan Cankar

Slovenian literary creativity reached its zenith during the Romantic period with France Prešeren. After his death, his legacy, rich in beauty and intellectual depth, provided the most progressive circles of the Slovenian intelligentsia—and, through them, the wider population—with a powerful impetus for cultural activity and the struggle for political emancipation.

The generations of writers and visual artists who followed Prešeren likewise drew inspiration from Slovenian folk poetry and reflected on the role of the artist, the autonomy of artistic practice, and the tragic condition of alienation as an inherent part of the artist's fate. In doing so, they continued a thematic trajectory first opened by Prešeren, one

that would become particularly prominent during the period of the Moderna, most notably in the work of the writer Ivan Cankar.

At the turn of the nineteenth and twentieth centuries, Slovenian art entered a new period of vitality. For the first time, Slovenian visual artists joined the ranks of writers as active protagonists in the articulation of Slovenian national identity. Their landscapes assumed the role of a historical painting tradition that was largely absent in Slovenian art, while at the same time leaving a distinctive visual imprint on the period.

20.00

Komorni godalni orkester Slovenske filharmonije
Slovenian Philharmonic String Chamber Orchestra

Slavko Ludvik Šuklar: Panonski akvareli / *Aquarelles of Pannonia*
Franz Benda: Sinfonia v C-duru, L 1.1 / *Sinfonia in C major, L 1.1*
Antonín Dvořák: Serenada za godala v E-duru, op. 22, B. 52 /
Serenade for Strings in E major, Op. 22, B. 52

V času, ko se kulturne posebnosti posameznih prostorov vse bolj prepletajo in stapljajo v enoten globalni izraz, postaja vprašanje identitete v umetnosti še toliko pomembnejše. Glasba je ena redkih umetniških oblik, ki lahko v sebi ohranja spomin prostora in časa, njena moč pa se kaže prav v sposobnosti, da tradicijo vedno znova preoblikuje, na novo interpretira in ji v vsakem obdobju podari svež pomen.

Slavko Ludvik Šuklar v delu Panonski akvareli ustvarja zvočno podobo prostora južne Panonije. Njegova glasbena govorica ne temelji na neposrednem prevzemanju folklornih elementov, temveč na globljem razumevanju melodičnih arhetipov, ki so skozi čas oblikovali identiteto tega prostora. Ljudska glasbena dediščina tako postane izhodišče za novo umetniško pripoved, v kateri se srečujejo spomin, prostor in sodobna skladateljska misel. Sinfonia v C-duru, L 1.1 Franza Bende odpira pogled v obdobje klasicizma in v širši evropski glasbeni prostor 18. stoletja, medtem ko Serenada za godala v E-duru, op. 22, B. 52 Antonína Dvořáka razkriva značilno romantično občutljivost, liričnost in povezanost z glasbenim izročilom češkega prostora. V vseh treh delih se na različne načine kaže odnos med posameznikom in okoljem, med ustvarjalcem in tradicijo, med preteklostjo in sedanjostjo. Različne ustvarjalne poetike tako povezuje skupna misel - da se umetnost skozi čas spreminja, vendar v sebi vedno ohranja sledove prostora, iz katerega je vzniknila.

In a time when the cultural particularities of individual spaces are increasingly interwoven and merging into a unified global expression, the question of identity in art becomes even more important. Music is one of the few art forms that can preserve within itself the memory of place and time; its power lies precisely in its ability to continually reshape and re-interpret tradition and through every era, endow it with fresh meaning.

In Aquarelles of Pannonia, Slavko Ludvik Šuklar creates a melodic image of the southern Pannonian region. His musical language is not based on the direct appropriation of folk elements, but on a deeper understanding of the melodic archetypes that have, over time, shaped the identity of this space. Folk musical heritage thus becomes the starting point for a new artistic narrative in which memory, place and contemporary compositional thought meet. Franz Benda's Sinfonia in C major, L 1.1 opens a view on the Classical era and the broader European musical landscape of the 18th century, while Antonín Dvořák's Serenade for Strings in E major, Op. 22, B. 52 reveals a characteristic Romantic sensibility, lyricism and connection with the musical tradition of the Czech lands. In all three works the relationship between the individual and the environment, between the creator and tradition, between past and present, is manifested in different ways. The various creative poetics are thus united by a common idea - that art changes through time, yet always retains within itself the traces of the space from which it arose.



Alenka SIMONČIČ graduated in 2000 and obtained her PhD in Art History in 2017 from the Faculty of Arts, University of Ljubljana. She has been employed as a curator at the National Gallery of Slovenia since 2000. She is the editor and co-editor of several exhibition catalogues and publications published by the National Gallery. She has coordinated numerous international exhibition projects for the Gallery, including Medieval Manuscripts from the Žiže Charterhouse, 1160-1560, Polish Painting around 1900, Franc Kavčič/Caucig and Antiquity, Painting in Normandy. At the Dawn of Impressionism, Giambattista Tiepolo: Drawings from the Collections of the Civici Musei of Trieste, and the exhibition Ivana Kobilca (1861-1926): "Painting is Something Beautiful". For exhibition catalogues on Slovenian Impressionism published in Paris (2013), Prague (2019), and Vienna (2025), she contributed essays on book illustration, caricature, and the links between Slovenian literature and the visual arts. In 2017, she curated the National Gallery exhibition Images of Prestige: Ancient Stories in Glass after Gems from the Collection of Prince Stanisław Poniatowski (1754-1833) from a Private Collection in Slovenia, and in 2021-2022, she curated the retrospective exhibition Hinko Smrekar (1883-1942), for which she received a grant from the Getty Foundation.

Alenka SIMONČIČ je leta 2000 diplomirala in leta 2017 doktorirala iz umetnostne zgodovine na Filozofski fakulteti Univerze v Ljubljani. Od leta 2000 je kot kustosinja zaposlena v Narodni galeriji. Je urednica in sourednica več razstavnih katalogov ter publikacij Narodne galerije. Koordinirala je več mednarodnih razstavnih projektov galerije, kot so Srednjeveški rokopisi iz Žičke kartuzije (1160–1560), Poljsko slikarstvo okoli 1900, Franc Kavčič/Caucig in antika, Slikati v Normandiji: Ob izvirih impresionizma, Giambattista Tiepolo: Risbe iz zbirk Civici Musei iz Trsta ter razstavo Ivana Kobilca (1861–1926): »Slikarija je vendar nekaj lepega«. V katalogih o slovenskem impresionizmu za razstave v Parizu (2013), Pragi (2019) in na Dunaju (2025) je prispevala razprave o knjižni ilustraciji, karikaturi ter o povezavah med slovensko književnostjo in likovno umetnostjo. Leta 2017 je v Narodni galeriji pripravila avtorsko razstavo Podobe prestiža: Antične zgodbe v steklu po gemah iz zbirke kneza Stanisława Poniatowskega (1754–1833) iz zasebne zbirke v Sloveniji, v letih 2021–2022 pa retrospektivno razstavo Hinko Smrekar (1883–1942), za katero je prejela nagrado Fundacije Getty.



Slavko Ludvik ŠUKLAR was born in 1952 in Murska Sobota, Slovenia. He graduated from the Faculty of Music Arts (FMU) in Belgrade, first in the Department of Music Theory and later with a Master's degree in Composition and Orchestration at the same institution.

He worked as an Associate Professor at the Academy of Arts in Novi Sad, where he taught composition and orchestration. From 1994 to 1996, he also taught orchestration at the Faculty of Music Arts in Belgrade, within the Departments of Conducting and Musicology.

Šuklar served as President of the Association of Composers of Vojvodina and as a member of the Programme Council of the Music Tribune of Yugoslav Composers in Opatija. He was also Chairman of the Programme Committee for Classical Music at the Velenje Cultural Centre. He founded and directed the prestigious Pomurje festival PAC's Music May in Murska Sobota and established numerous contemporary music ensembles in Slovenia and abroad. For many years, he was also a member of the Programme Committee of the NOMUS Festival in Novi Sad.

In 1997, he returned to Slovenia, where he taught harmony, counterpoint and musical forms at the Secondary Music School in Velenje until 2020. Since his return to Slovenia, more than 200 concerts featuring leading Slovenian and international performers have been organised under his mentorship.

He lives and works between the Prekmurje region of Slovenia and Novi Sad.

His compositional output comprises nearly 90 works for symphony orchestra, chamber orchestras and ensembles, solo instruments, television series, films and puppet theatre, electronics and acoustic instruments, choir, and multimedia projects.

He has received numerous prestigious awards for his creative work, particularly abroad, including the highly respected Kozina Award, one of the distinguished professional awards for composers in Slovenia.

Slavko Ludvik Šuklar

skladatelj / composer

Slavko Ludvik ŠUKLAR se je rodil leta 1952 v Murski Soboti. Diplomiral je na Fakulteti glasbene umetnosti (FMU) v Beogradu, najprej na teoretičnem oddelku, nato pa na isti fakulteti magistriral iz kompozicije in orkestracije.

Deloval je kot izredni profesor na Akademiji umetnosti v Novem Sadu, kjer je predaval kompozicijo in orkestracijo. Med letoma 1994 in 1996 je na FMU v Beogradu na oddelkih za dirigiranje in muzikologijo predaval orkestracijo.

Bil je predsednik Društva skladateljev Vojvodine, član programskega sveta Glasbene tribune jugoslovanskih skladateljev v Opatiji in predsednik programskega odbora za resno glasbo pri Domu kulture v Velenju. Bil je tudi ustanovitelj in direktor prestižnega pomurskega festivala PAC-ev Glasbeni maj v Murski Soboti ter ustanovitelj številnih ansamblov za sodobno glasbo doma in v tujini. Dolga leta je bil član programskega odbora festivala NOMUS v Novem Sadu.

Leta 1997 se je vrnil v Slovenijo, kjer je na Srednji glasbeni šoli v Velenju do leta 2020 poučeval harmonijo, kontrapunkt in oblikoslovje. Od vrnitve v Slovenijo je bilo pod njegovim mentorstvom izvajano več kot 200 koncertov z najvidnejšimi slovenskimi in tujimi poustvarjalci.

Živi in ustvarja v Prekmurju in Novem Sadu.

Njegov skladateljski opus obsega skoraj 90 del za simfonični orkester, komorne orkestre in ansamble, solistične izvajalce, televizijske nadaljevanke, filme in lutkovne predstave, elektroniko in akustične instrumente, zборе ter multimedijske projekte.

Za svoje ustvarjanje je prejel številne pomembne nagrade doma in v tujini, med njimi tudi prestižno stanovsko Kozinovo nagrado.



Ritem drugačnosti / The Rhythm of Difference

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

Sozvočje svetov XXVI
Harmony of the Spheres XXVI
2026–2027

Portreti II / *Portraits II*

8. december 2026 / *December 8, 2026*
Slavnostna dvorana, Narodna galerija
Grand Hall, National Gallery of Slovenia

Ritem drugačnosti / *The Rhythm of Difference*

Poslednje zvezde / The Last Stars

Božidarja Jakca poznamo predvsem kot očeta slovenske modernistične grafike. Njegovo ustvarjanje v drugi polovici dvajsetega stoletja je po njegovi smrti leta 1989 zdrknilo v pozabo. Grafični list Poslednje zvezde iz leta 1953 je primer ponovne aktualizacije umetnika, ki je, povezan s svetovnim likovnim dogajanjem, tehniko lesoreza dvignil na novo raven. Z osebno različico ksilogravure, kot jo je sam poimenoval, je dodal nov liričen izraz v svoj oblikovni repertoar in estetsko izpopolnil svoja mladostna umetnostna hotenja. Jakčeva ksilogravura je neposredni odgovor evropskega ustvarjalca na pojav japonskih lesorezov v zahodnem kulturnem prostoru po drugi svetovni vojni.

Božidar Jakac is primarily known as the father of Slovenian modernist graphic art. His work in the second half of the twentieth century faded into obscurity after his death in 1989. The graphic print "Last Stars" from 1953 is an example of the artist's renewed relevance, having elevated the technique of woodcut to a new level, connected to global art movements. With a personal version of wood engraving which he called xyloengraving, he added a new lyrical expression to his design repertoire and aesthetically refined his youthful artistic aspirations. Jakac's xyloengraving is a direct response from an European artist to the emergence of Japanese woodcuts in the Western cultural sphere after the Second World War.

20.00

Komorni godalni orkester Slovenske filharmonije
Slovenian Philharmonic String Chamber Orchestra

Florence Price / prir. E. Fine: Oboževanje / *Adoration*

Luka Juhart: Novo delo za akordeon, komorni godalni orkester in tolkala (premiera) / *New work for accordion, chamber string orchestra and percussion (premiere)*

Ethel Smyth: Suita za godalni orkester, op. 1A / *Suite for String Orchestra, Op. 1A*

Umetnost se pogosto začne tam, kjer se ustaljeni pogledi in pričakovanja umaknejo novim možnostim. Prav drugačnost je tista, ki glasbenemu prostoru omogoča razvoj, saj odpira poti še ne raziskanim zvočnim svetovom, novim ustvarjalnim perspektivam in velikokrat tudi ponovnemu odkrivanju že obstoječega.

Koncert z naslovom Ritem drugačnosti povezuje tri različne ustvarjalne svetove, ki jih kljub časovni in slogovni raznolikosti združuje iskanje lastnega glasbenega jezika. Florence Price v delu Oboževanje (*Adoration*) razkriva liričnost in izrazno toplino, ki sta značilni za njen skladateljski jezik. Posebno mesto v programu zavzema novo delo Luke Juharta za akordeon, komorni godalni orkester in tolkala, ki bo prvič izvedeno prav ob tej priložnosti. Premiera odpira prostor sodobnemu glasbenemu izrazu in raziskovanju novih zvočnih povezav med solističnim inštrumentom in komornim orkestrom.

Program zaključuje Ethel Smyth s Suito za godalni orkester, op. 1A. Gre za zgodnje delo skladateljice, katere ustvarjalnost je bila skozi zgodovino pogosto spregledana, danes pa je ponovno deležna zaslužene pozornosti. V skladbi se prepletata oblikovna jasnost in romantična izraznost, ki razkrivata njen samosvoj ustvarjalni značaj.

Program koncerta tako ni zgolj srečanje različnih skladateljskih poetik, temveč opomnik, da glasba živi prav s svojo sposobnostjo spreminjanja, raziskovanja in preseganja že znanih meja.

Art often begins where established views and expectations give way to new possibilities. It is precisely difference that enables the musical space to develop, opening paths to still unexplored soundscapes, new creative perspectives, and frequently also to the rediscovery of what already exists.

The concert entitled Rhythm of Difference brings together three distinct creative worlds which, despite their temporal and stylistic diversity, are united by the search for their own musical language. In Adoration, Florence Price reveals the lyricism and expressive warmth characteristic of her compositional voice. A special place in the program is held by Luka Juhart's new work for accordion, chamber string orchestra and percussion, which will receive its first performance on this occasion. The premiere opens a space for contemporary musical expression and the exploration of new melodic connections between the solo instrument and the chamber orchestra.

The programme concludes with Ethel Smyth's Suite for String Orchestra, Op. 1A, an early work by a composer whose creativity was long overshadowed in history and is today once again receiving the attention it deserves. In the piece, formal clarity and romantic expressiveness come together, revealing her distinctive creative character.

The concert programme is thus not merely an encounter of different compositional poetics, but a reminder that music lives precisely through its capacity for change, exploration and the transcending of already known boundaries.



Andrej SMREKAR 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 where he received his doctoral degree in 1991. He served as director of the National Gallery of Slovenia between 1991–2005 and since 2006 he has been curator of its prints and drawing collection. From 1998 through 2006 he was a member of the Board of Directors of the Prešeren National Fund, 2003–2012 the president of the Slovene Museum Society, and 2013–2019 the president of the Slovene Association of Art Historians. He is the author of monographs, catalogues and articles on a number of 20th century Slovenian artists and on Slovenian early modern graphic art. In 2024, he received the Valvasor Lifetime Achievement Award.

Andrej Smrekar

predavatelj / lecturer

Andrej Smrekar 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 Harvard, kjer je leta 1991 doktoriral. Je avtor vrste člankov o slovenskih ekspresionistih in impresionistih ter številnih razstav (doma, na Hrvaškem, Irskem in v Italiji) in monografskih študij o slovenskih umetnikih dvajsetega stoletja, slovenski zgodnji grafiki in risbi, direktorjih Narodne galerije. V letih 1991–2005 je bil direktor Narodne galerije. Od leta 2006 je tam kustos zbirke del na papirju. Je tudi avtor vrste monografskih katalogov sodobnih slovenskih umetnikov. 1998–2006 je bil član UO Prešernovega sklada, 2003–2012 predsednik Slovenskega muzejskega društva, 2013–2019 predsednik Slovenskega umetnostnozgodovinskega društva, od leta 2004 pa je predsednik sveta Galerije Božidar Jakac. V letu 2024 je prejel Valvasorjevo nagrado za življenjsko delo.



Alongside organizing artistic events, teaching and composing musician Luka Juhart (b. 1982) devotes himself primarily to the performance of contemporary music. To date he has participated in at least 100 world premieres, either as a soloist or in various ensembles.

He has performed in venues such as Alice Tully Hall in New York, the Royal Albert Hall in London, the Elbphilharmonie in Hamburg, the Philharmonie in Paris, the Concertgebouw in Amsterdam and the Musikverein in Vienna. He regularly collaborates with the Sploh Institute, which is dedicated to freely improvised music.

His recordings have been released, among others, by the labels NEOS, ECM, ORF and ZKP. He has appeared at numerous international festivals and with distinguished orchestras and ensembles. He is a member of the Society of Slovene Composers and a professor at the Academy of Music of the University of Ljubljana, where he heads the Department and Studio for Contemporary Music.

He has received several awards for his work, including the Golden Bird (2008), a recommendation at the Rostrum composers' tribune (2018), the Prešeren Fund Award (2020) and the Golden Plaque of the University of Ljubljana (2024).

Luka Juhart

skladatelj / composer

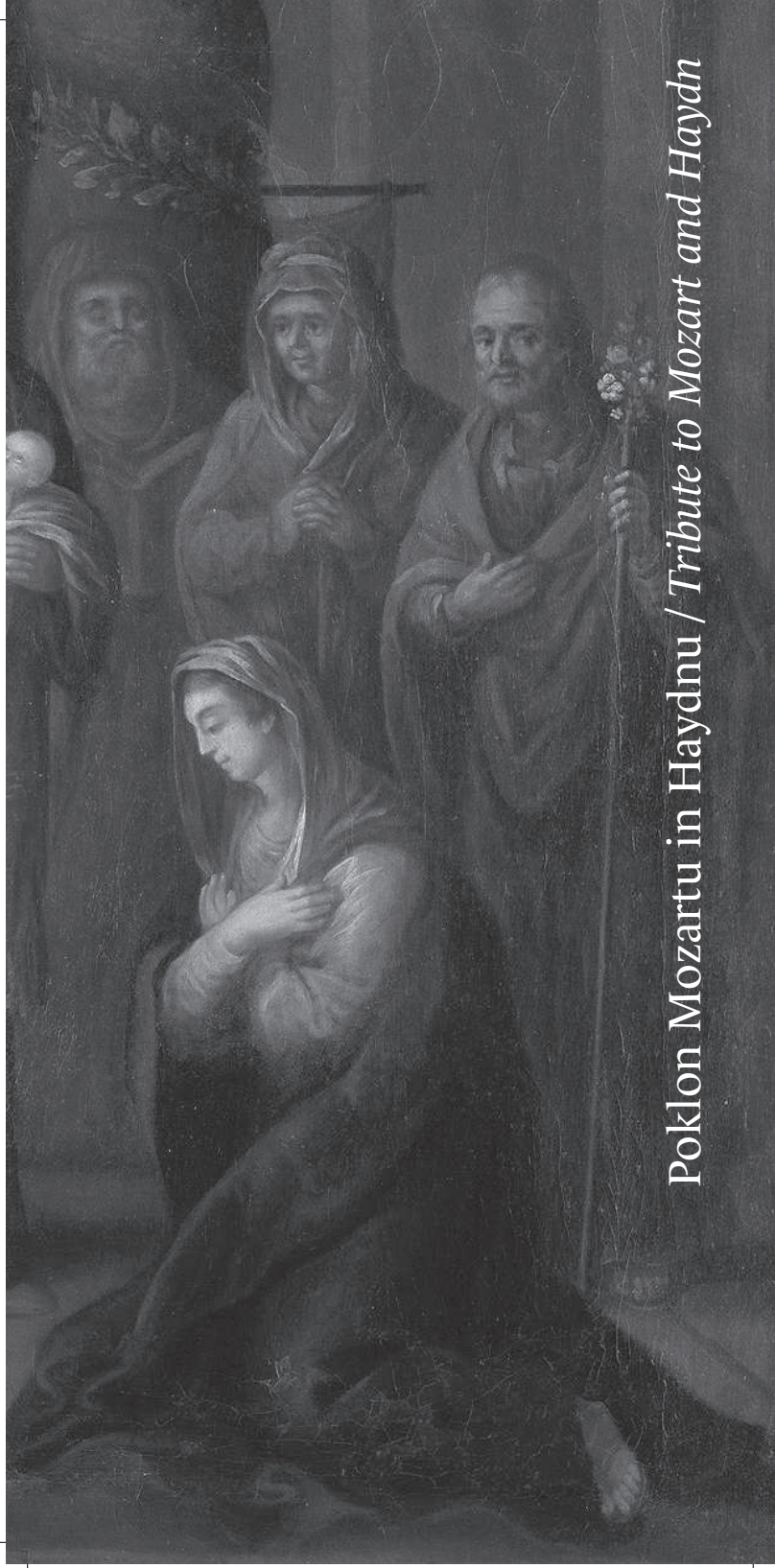
Glasbenik Luka Juhart (1982*) se poleg organiziranja umetniških dogodkov, poučevanja in skladanja posveča predvsem izvajanju sodobne glasbe. Do danes je sam ali v različnih zasedbah pripravil vsaj 100 krstnih izvedb.

Nastopal je v dvoranah kot so Alice Tully Hall v New Yorku, Royal Albert Hall v Londonu, Elbphilharmonie v Hamburgu, Philharmonie v Parizu, Concertgebouw v Amsterdamu in Musikverein na Dunaju. Redno sodeluje z Zavodom Sploh, ki se posveča svobodno improvizirani glasbi.

Njegovi posnetki so med drugim izšli pri založbah NEOS, ECM, ORF in ZKP. Nastopal je na številnih mednarodnih festivalih ter z uglednimi orkestri in ansambli. Je član Društva slovenskih skladateljev in redni profesor na Akademiji za glasbo Univerze v Ljubljani, kjer vodi Katedro in Studio za sodobno glasbo.

Za svoje delo je prejel več priznanj, med drugim Zlato ptico (2008), priporočilo na skladateljski tribuni Rostrum (2018), nagrado Prešernovega sklada (2020) in Zlato plaketo Univerze v Ljubljani (2024).





Poklon Mozartu in Haydn / Tribute to Mozart and Haydn

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

**Sozvočje svetov XXVI
Harmony of the Spheres XXVI
2026–2027**

Portreti II / *Portraits II*

**2. februar 2027 / *February 2, 2027*
Slavnostna dvorana, Narodna galerija
*Grand Hall, National Gallery of Slovenia***

**Poklon Mozartu in Haydnu
*Tribute to Mozart and Haydn***

19.30

Bernarda Stenovec, Narodna galerija / National Gallery of Slovenia

Od baročne razkošnosti do klasicistične elegance *From Baroque Splendour to Classical Elegance*

V slikarstvu 18. stoletja se je razkošna in čustveno intenzivna baročna umetnost postopoma umikala lahkotnosti rokokoja ter jasnosti in ubranosti klasicizma. Izbrana dela iz zbirke Narodne galerije odražajo spreminjanje umetnostnega okusa v 18. stoletju - od dramatične svetlobe in gibanja do elegance, harmonije, jasnosti in reda.

To je bil tudi čas živahnega kroženja umetnikov, umetnin in idej po Evropi. Umetniki so potovali med različnimi umetnostnimi središči, z njimi pa so se širili novi vzori, motivi in načini slikanja. Risbe in grafični listi so prenašali kompozicijske rešitve na velike razdalje, naročniki in zbiratelji pa so v lokalna okolja prinašali nove okuse. Tudi umetnost na Slovenskem je tako nastajala v dialogu z večjimi evropskimi središči in se dejavno vključevala v širši kulturni prostor svojega časa.

Izbrana dela nam zato ne pripovedujejo le zgodbe o menjavanju slogov, temveč tudi o potovanju in preoblikovanju umetniških idej. Kažejo nam, kako umetnost podeduje tradicijo, jo prenaša v nova okolja, preoblikuje in ji v vsakem novem času daje nov pomen, odpira nove poglede ter ustvarja nove ideale.

In eighteenth-century painting, the splendour and emotional intensity of Baroque art gradually gave way to the lightness of Rococo and to the clarity and harmony of Classicism. Selected works from the collection of the National Gallery of Slovenia reflect the changing artistic tastes of the eighteenth century - from dramatic effects of light and movement to elegance, harmony, clarity, and order.

This was also a period of vibrant exchange, as artists, works of art, and ideas circulated throughout Europe. Artists travelled between different artistic centres, carrying with them new models, motifs, and approaches to painting. Drawings and prints transmitted compositions across great distances, while patrons and collectors introduced new tastes into local environments. Art in the Slovenian lands likewise developed in dialogue with major European artistic centres and actively participated in the broader cultural landscape of its time.

The selected works therefore tell us not only a story of changing styles, but also one of the movement and transformation of artistic ideas. They reveal how art inherits tradition, carries it into new contexts, transforms it, and gives it new meaning in every age - opening up new perspectives and creating new ideals.

20.00

Solist: mladi solist hornist (zmagovalec 6. izbora avdicije KGOSF) / *Soloist: Young Soloist - horn player (winner of the 6th KGOSF Audition)*

Jan Triler: novo delo (študent kompozicije na AG, mentor: red. prof. Vito Žuraj) - premiera / *new work (student of composition at the Ljubljana Academy of Music, mentor: Prof. Vito Žuraj, premiere*
Wolfgang Amadeus Mozart: Divertimento za godala v B-duru, K. 270 / *Divertimento for Strings in B major, K. 270*

Joseph Haydn: Koncert za rog in orkester v D-duru, Hob. VIIId:4 / *Concerto for Horn and Orchestra in D Major, Hob. VIIId:4*

Georg Joseph Werner/ prir. J. Haydn: Šest fug / *Six fugues*

Glasba klasicizma danes ne pripoveduje zgolj zgodbe o preteklem, temveč hkrati odpira prostor za premislek o sedanjosti. Koncert z naslovom Poklon Mozartu in Haydnu se vrača k enemu ključnih obdobjev evropske glasbene zgodovine, vendar ne le z namenom nostalgичnega pogleda nazaj, temveč predvsem z željo po ponovnem premisleku o njeni aktualnosti v današnjem času. Dela Wolfganga Amadeusa Mozarta, Josepha Haydna in Gregorja Josepha Wernerja nam tako razkrivajo kontinuiteto glasbene misli ter način, kako se umetniške ideje prenašajo skozi čas, preoblikujejo in vedno znova dobivajo nov pomen.

Mozartov Divertimento v B-duru, K. 270 zaznamujejo lahкотnost, eleganca in oblikovna jasnost, medtem ko osrednje mesto pripada Haydnovemu Koncertu za rog v D-duru, Hob. VIIId:4, v katerem bo kot solist nastopil mladi hornist, zmagovalec 6. izbora KGOSF mladih solistov. Program bo dopolnila glasbena miniatūra Jana Trilerja, študenta kompozicije na Akademiji za glasbo v Ljubljani, s čimer se zgodovinskemu kontekstu pridružuje tudi pogled v sedanjost. Koncert zaključuje izbor šestih fug Gregorja Josepha Wernerja, ki jih je priredil Joseph Haydn. Prav ta povezava med preteklostjo in novim ustvarjalnim kontekstom je eden ključnih poudarkov večera: umetnost namreč ni zaključeno poglavje, temveč prostor, ki se

z vsako novo izvedbo in z vsako novo generacijo znova osmišlja. Koncertni večer je torej srečanje različnih ustvarjalnih izhodišč in generacij, ki jih povezuje prepričanje, da dobra glasba preživi predvsem zato, ker jo vedno znova izvajamo, poslušamo in ji dovolimo, da v vsakem novem trenutku spregovori na nekoliko drugačen način.

The music of Classicism today does not merely tell a story of the past; it simultaneously opens a space for reflection on the present. The concert entitled Tribute to Mozart and Haydn returns to one of the key periods in European music history, yet not solely with the intention of a nostalgic glance backward, but above all with the desire to reconsider its relevance in our own time. The works of Wolfgang Amadeus Mozart, Joseph Haydn and Gregor Joseph Werner thus reveal the continuity of musical thought and the ways in which artistic ideas are transmitted, transformed and continually acquire new meaning over time.

Mozart's Divertimento in B-flat major, K. 270 is marked by lightness, elegance and formal clarity, while the central place belongs to Haydn's Horn Concerto in D major, Hob. VIIId:4, in which the soloist will be a young horn player, winner of the 6th KGOSF Young Soloists Competition. The programme will be complemented by a musical miniature by Jan Triler, a composition student of the Academy of Music in Ljubljana, thereby adding a contemporary perspective to the historical context. The concert concludes with a selection of six fugues by Gregor Joseph Werner, arranged by Joseph Haydn. This very connection between the past and a new creative context is one of the key emphases of the evening: art is not a closed chapter, but a space that is continually re-signified through every new performance and every new generation. The concert evening is thus an encounter of different creative starting points and generations, united by the conviction that good music endures primarily because we continually perform it, listen to it and allow it, in every new moment, to speak in a slightly different way.



Bernarda Stenovec is a qualified teacher of Slovenian and Art History; she completed her undergraduate and master's degrees at the Faculty of Arts in Ljubljana. In addition to her many years of teaching at secondary school level, she has served on subject panels for art history at the National Examination Centre and the Slovenian Institute for Education, participated in seminars and conferences on education and training, on study trips and in international Erasmus+ projects, and has organised art exhibitions at the Stane Kregar Gallery. Last year, she joined the staff of the National Gallery as a curator.

Bernarda Stenovec

predavateljica / lecturer

Bernarda Stenovec je po osnovni izobrazbi profesorica slovenščine in umetnostne zgodovine, diplomirala in nato magistrirala je na Filozofski fakulteti v Ljubljani. Poleg dolgoletnega poučevanja v gimnaziji je sodelovala v predmetnih komisijah za umetnostno zgodovino na Državnem izpitnem centru in Zavodu RS za šolstvo, na seminarjih in konferencah s področja vzgoje in izobraževanja, na strokovnih ekskurzijah in v mednarodnih projektih Erasmus+ ter pripravljala likovne razstave v Galeriji Staneta Kregarja. Lansko leto se je kot kustosinja pridružila kolektivu Narodne galerije.



Jan Triler (b. 2003) is a young Slovenian composer and versatile musician. He is currently pursuing his second year of a Master's degree in Composition and Music Theory in the class of Prof. Vito Žuraj, as well as his third year of undergraduate studies in Sacred Music at the Academy of Music, University of Ljubljana.

His body of work consists primarily of vocal and vocal-instrumental works for various ensembles, which are regularly interpreted by renowned performers in Slovenia and abroad, including St Jacobs Kammarkör, Chamber Choir Megaron, and the Choir of St. Nicholas Litija. His music is characterised by a rich and colourful sound palette, atmospheric qualities, a strong sensitivity to text, and an interplay of contemporary and historical compositional techniques.

He received the Prešeren Award of the Academy of Music and the Škerjanc Award of the Conservatory for Music and Ballet Ljubljana for his work. He has also received several awards at composition competitions in Slovenia and abroad. At the Naša pesem national choral competitions in 2024 and 2026, he received the award for Best New Work.

Jan Triler (2003*) je mlad slovenski skladatelj in vsestranski glasbenik. Trenutno je študent 2. letnika magistrskega študija kompozicije in glasbene teorije v razredu red. prof. Vita Žuraja ter 3. letnika dodiplomskega študija sakralne glasbe na Akademiji za glasbo Univerze v Ljubljani.

Njegov dosedanji opus obsegajo predvsem vokalna in vokalno-inštrumentalna dela za različne zasedbe, že redno na sporedu priznanih izvajalcev doma in v tujini (St Jacobs Kammarkör, KZ Megaron, Zbor sv. Nikolaja Litija ...). Zaznamujejo jih zvočna barvitost, atmosferičnost, izrazit odnos do besede ter prepletanje sodobnih in preteklih kompozicijskih tehnik.

Za svoje delo je Jan Triler prejel Prešernovo nagrado Akademije za glasbo ter Škerjančevo nagrado Konservatorija za glasbo in balet Ljubljana. Prejel je tudi več priznanj na skladateljskih tekmovanjih doma in v tujini. Na državnem zborovskem tekmovanju Naša pesem 2024 in 2026 je prejel nagrado za najboljšo noviteto tekmovanja.



J.M.W. Turner 83

Izgubljeni na severu / Lost in the North

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

Sozvočje svetov XXVI
Harmony of the Spheres XXVI
2026–2027

Portreti II / *Portraits II*

9. marec 2027 / *March 9, 2027*
Slavnostna dvorana, Narodna galerija
Grand Hall, National Gallery of Slovenia

Izgubljeni na severu / *Lost in the North*

19.30

Kaja Cajhen, Narodna galerija / National Gallery of Slovenia

Normandija / Normandy

Normandija velja za eno ključnih zibelk impresionizma in za regijo, ki je pomembno zaznamovala razvoj francoske in svetovne likovne umetnosti. Njena edinstvena svetloba, hitro spreminjajoče se nebo, dramatični klifi in bližina Pariza so vse 19. in 20. stoletje privabljali številne umetnike, ki so v normandijski pokrajini našli neizčrpen vir navdiha.

Posebna pozornost bo namenjena znamenitim klifom Étretata, enemu najbolj prepoznavnih motivov normandijske obale, ki je navdihoval umetnike, kot so Gustave Courbet, Eugène Boudin, Claude Monet in Henri Matisse. Spremljali bomo, kako se je pogled na isti prostor spreminjal od romantičnega doživljanja narave do vse bolj neposrednega raziskovanja svetlobe, atmosfere, barve in osebnega umetniškega pogleda.

Normandy is regarded as one of the cradles of Impressionism and as a region that played a significant role in shaping the development of French and Western art. Its distinctive light, ever-changing skies, dramatic cliffs, and proximity to Paris attracted numerous artists throughout the 19th and 20th centuries, who found an inexhaustible source of inspiration in the landscapes of Normandy.

Particular attention will be devoted to the famous cliffs of Étretat, one of the most iconic motifs of the Normandy coast, which inspired artists such as Gustave Courbet, Eugène Boudin, Claude Monet, and Henri Matisse. We will explore how the perception of the same landscape evolved from a Romantic experience of nature towards an increasingly direct exploration of light, atmosphere, colour, and the artist's personal vision.

20.00

Komorni godalni orkester Slovenske filharmonije
Slovenian Philharmonic String Chamber Orchestra

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

Johan Svendsen: Dve švedski ljudski melodiji, op. 27 / *2 Swedish Folk-Melodies*, Op. 27

Johan Svendsen: Dve islandski ljudski melodiji, op. 30 / *Two Icelandic Melodies*, Op. 30

Edvard Grieg: Holbergova suita - suita v starem slogu za godalni orkester, op. 40 / *Holberg Suite - Suite in the Olden Style for String Orchestra*, Op. 40

Koncert z naslovom Izgubljeni na severu ni zgolj glasbeni sprehod po skandinavskem prostoru, temveč premislek o tem, kako je glasba eden izmed načinov, s katerim določeno okolje ohranja svojo zgodbo in značaj. V njej se prepletajo podobe in izkušnje skupnosti, zato se nam lahko skozi glasbo oddaljeni kraji ponovno približajo. Skandinavska glasbena ustvarjalnost je v evropski glasbeni zgodovini pogosto povezana z iskanjem lastnega izraza, z odnosom do ljudskega izročila in z občutljivim prepletanjem tradicije ter umetniške ustvarjalnosti. Skladatelji tega prostora niso zgolj ohranjali glasbenih značilnosti svojega okolja, temveč so jih z osebno skladateljsko govorico preoblikovali in umeščali v širši evropski kontekst.

Carl Nielsen v Mali suiti za godala, op. 1 že v zgodnjem ustvarjalnem obdobju razkriva izjemen občutek za zvočno oblikovanje, melodijo in barvne možnosti godalnega zvoka. Delo je prvotno nastalo kot suita za godalni kvintet, kasneje pa ga je skladatelj razširil za večji komorni godalni sestav. V njem se prepletajo resnoba uvodnega Preludija, igrivost Intermezza in energija zaključnega stavka, s čimer delo že napoveduje značilnosti Nielsenove poznejše ustvarjalnosti. Johan Svendsen se v delih Dve švedski ljudski melodiji, op. 27 in Dve islandski melodiji, op. 30 približuje ljudskemu izročilu, vendar ga ne predstavlja zgolj kot zgodovinski spomin, temveč kot živ ustvarjalni vir, ki z umetniško obdelavo pridobi novo izrazno moč. Program zaključuje Edvard Grieg s Holbergovo suito - suito v starem slogu za godalni orkester, op. 40, v kateri se prepletata spoštovanje preteklosti in skladateljeva lastna romantična govorica. Delo je poklon preteklemu glasbenemu svetu, hkrati pa dokaz, da tradicija zaživi šele takrat, ko jo ustvarjalec ponovno premisli in ji vdihne novo življenje.

The concert entitled Lost in the North is not merely a musical journey through the Scandinavian region, but a reflection on how music is one of the ways in which a particular environment preserves its story and character. Within it, the images and experiences of a community come together, so that through music distant places can once again become close. Scandinavian musical creativity has often been associated in European music history with the search for a distinctive expression, with a relationship to folk tradition, and with a sensitive interweaving of tradition and artistic invention. The composers of this region did not merely preserve the musical characteristics of their environment; rather, they transformed them through their personal compositional language and placed them within the broader European context.

In the Little Suite for Strings, Op. 1, Carl Nielsen already reveals, in his early creative period, an exceptional sense of sonic shaping, melody and the colouristic possibilities of the string sound. The work originally arose as a suite for string quintet and was later expanded by the composer for a larger chamber string ensemble. It combines the seriousness of the opening Prelude, the playfulness of the Intermezzo and the energy of the final movement blend, already foreshadowing the characteristics of Nielsen's later creativity. In the works Two Swedish Folk Melodies, Op. 27 and Two Icelandic Melodies, Op. 30, Johan Svendsen approaches folk tradition, yet does not present it merely as historical memory, but as a living creative source that, through artistic treatment, acquires new expressive power. The programme concludes with Edvard Grieg's Holberg Suite - Suite in the Old Style for string orchestra, Op. 40, in which respect for the past and the composer's own Romantic language come together. The work is a homage to a bygone musical world, and at the same time proof that tradition comes to life only when a creator rethinks it and breathes new life into it.



She holds a master's degree in Art History and French from the University of Ljubljana.

*Since 2023, she has been working as a documentalist in the registrar's office, managing the central database of artworks and preparing all necessary documentation for the loan and borrowing of artworks. She also organized the Victorian art exhibition *Awakening Beauty II* (2025) and participated in the Erasmus + project *Online Teaching Advancement* (2022).*

Kaja Cajhen

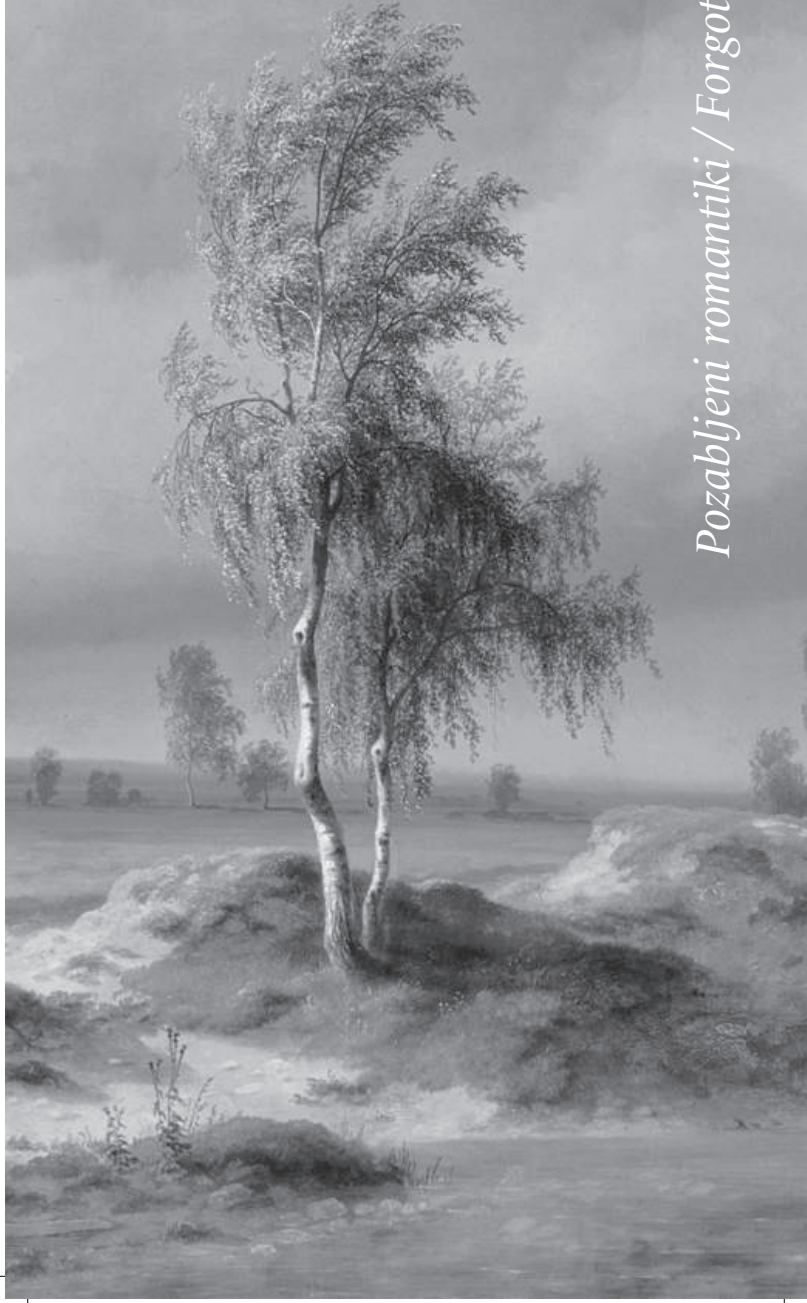
predavateljica / lecturer

Na Ljubljanski univerzi je magistrirala iz umetnostne zgodovine in francistke.

V Narodni galeriji od leta 2023 kot dokumentalistka v Registraturi skrbi za centralno bazo umetnin in ureja vso potrebno dokumentacijo za posojanje in izposajo likovnih del. Organizirala je tudi razstavo viktorijanske umetnosti Prebujanje lepote II (2025) in sodelovala pri Erasmus + projektu Online Teaching Advancement (2022).



Pozabljeni romantiki / Forgotten Romantics



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

**Sozvočje svetov XXVI
Harmony of the Spheres XXVI
2026–2027**

Portreti II / *Portraits II*

**11. maj 2027 / *May 11, 2027*
Slavnostna dvorana, Narodna galerija
*Grand Hall, National Gallery of Slovenia***

Pozabljeni romantiki / *Forgotten Romantics*

19.30

Nataša Braunsberger, Narodna galerija / *National Gallery of Slovenia*

Romantika v senci / *Romanticism in the Shadows*

V Narodni galeriji hranimo veliko število umetnin iz obdobja romantike, nekoliko manj pa jih imamo v galerijski stalni zbirki priložnost postaviti na ogled javnosti. Na predavanju se bomo zato osredotočili na tista dela, ki so redkeje predstavljena in posledično tudi nekoliko manj poznana. A enako kot za glasbeno velja tudi za likovno umetnost: dela, ki trenutno ostajajo v temi galerijskih depojev, niso izgubila svoje izpovednosti in izrazne moči, temveč ohranjajo umetniško vrednost in pričajo o bogati likovni produkciji preteklih umetnostnih obdobj. Osvetlili bomo izbrana dela in avtorje iz časa romantike ter ob njih odkrivali zahteve, okus in zanimanja takratnih umetnikov in njihove publike.

The National Gallery houses a vast collection of artworks from the Romantic period, yet only a select few are on permanent display to the public. The present lecture will therefore focus on those rarely exhibited—and consequently lesser-known—works. Much like in music, however, the same holds true for the visual arts: the pieces currently resting in the quiet dark of the gallery's storage vaults have lost none of their expressive power or aesthetic value. They remain vivid testaments to the rich artistic output of past eras. Together, we will shed a light on selected Romantic works and their creators, exploring through them the demands, tastes, and interests of both the artists and the public of that time.

20.00

Komorni godalni orkester Slovenske filharmonije *Slovenian Philharmonic String Chamber Orchestra*

Novo delo (študent kompozicije na AG, mentor: red. prof. Dušan Bavdek), premiera / *New work (student of composition at the Ljubljana Academy of Music, mentor: Prof. Dušan Bavdek) - premiere*

Ermanno Wolf-Ferrari: Serenada za godalni orkester v Es-duru / *Serenade for String Orchestra in E-flat major*

Robert Fuchs: Serenada za godalni orkester št. 3 v e-molu, op. 21 / *Serenade for String Orchestra No. 3 in E minor, Op. 21*

Glasbena zgodovina ni vedno sestavljena zgolj iz imen, ki so s časom postala del splošnega kulturnega spomina. Mnoga pomembna umetniška dela in ustvarjalci so se zaradi različnih zgodovinskih okoliščin znašli v senci bolj prepoznavnih sodobnikov, vendar njihova glasba še vedno ohranja izrazno moč in umetniško vrednost. Prav ponovno odkrivanje takšnih del je eden izmed pomembnih vidikov koncertne dejavnosti, saj omogoča širši pogled na glasbeno preteklost in razumevanje raznolikosti ustvarjalnih tokov. Program Pozabljeni romantiki se tako posveča dvema skladateljema poznega romantizma, katerih glasbeni opus so v primerjavi s njunimi sodobniki manj pogosto izvajali na koncertnih odrih.

Ermanno Wolf-Ferrari se v Serenadi za godalni orkester v Es-duru predstavlja z liričnostjo, eleganco in občutkom za zvočno barvitost godalnega sestava. Robert Fuchs pa v Serenadi št. 3 za godalni orkester v e-molu, op. 21 nadaljuje tradicijo klasicistično uravnoteženega romantizma, v kateri se prepletata melodijska izpovednost in mojstrstvo glasbene oblike. Program dopolnjuje glasbena miniatūra študenta kompozicije na Akademiji za glasbo v Ljubljani, s čimer se zgodovinskemu glasbenemu kontekstu pridružuje tudi pogled v sedanost. Srečanje različnih generacij in ustvarjalnih poetik ponovno potrjuje, da glasba ne živi zgolj v trenutku svojega nastanka, temveč z vsako novo izvedbo dobiva možnost za ponovno odkritje.

Music history is not always composed solely of names that have, over time, become part of the general cultural memory. Many significant artistic works and Musicians have, due to various historical circumstances, found themselves in the shadow of more recognisable contemporaries, yet their music still retains its expressive power and artistic value. The rediscovery of such works is precisely one of the

important aspects of concert activity, as it enables a broader view of the musical past and an understanding of the diversity of creative currents. The programme *Forgotten Romantics* is thus devoted to two composers of late Romanticism whose musical oeuvre has been less frequently present on concert stages in comparison with their contemporaries.

In the *Serenade for String Orchestra in E-flat major*, Ermanno Wolf-Ferrari reveals lyricism, elegance and a sense of the sonic colourfulness of the string ensemble. Robert Fuchs, in his *Serenade No. 3 for String Orchestra in E minor, Op. 21*, continues the tradition of classically balanced Romanticism, in which melodic expressiveness and mastery of musical form come together. The programme is complemented by a musical miniature by a composition student of the Academy of Music in Ljubljana, thereby adding a contemporary perspective to the historical musical context. The encounter of different generations and creative poetics once again confirms that music does not live solely in the moment of its creation, but through every new performance gains the possibility of rediscovery.



After graduating from the Poljane Grammar School, Nataša BRAUNSBERGER continued her education by studying art history. In 2013, she received the Prešeren Award from the Faculty of Arts, University of Ljubljana, for her diploma thesis. Since 2011, she has been employed at the Department of Education and Animation at the National Gallery of Slovenia, where she develops education programmes, as well as materials and publications for various age and vulnerable groups. She also participates in the conception and implementation of gallery's European projects. In 2022, as a co-author of the project National Gallery, a Dementia-Friendly Point, she received an award from the Slovenian National Committee of the International Council of Museums (ICOM Slovenia). In the same year, the program Teens to Museum, which she co-authors, was shortlisted among six European museums competing for the Children in Museums Award, under the auspices of the European Museum Academy and the Hands On! International Association of Children in Museums.



Nataša Braunsberger

predavateljica / lecturer

Nataša BRAUNSBERGER je po maturi na Gimnaziji Poljane svoje izobraževanje nadaljevala s študijem umetnostne zgodovine. Za svoje diplomsko delo je leta 2013 prejela Prešernovo nagrado Filozofske fakultete Univerze v Ljubljani. Od leta 2011 je zaposlena na Oddelku za izobraževanje in animacijo v Narodni galeriji, kjer pripravlja obrazstavne in izobraževalne programe in gradiva in publikacije za različne ciljne skupine ter sodeluje pri zasnovi in izvedbi galerijskih evropskih projektov. Leta 2022 je prejela nagrado Slovenskega odbora Mednarodnega muzejskega sveta (ICOM Slovenija) kot soavtorica projekta Narodna galerija, demenci prijazna točka. Istega leta se je program Mularijo v galerijo, ki ga sooblikuje, z nominacijo uvrstil v ožji izbor šestih evropskih muzejev, ki so se potegovali za nagrado otrokom prijaznega muzeja Otroci v muzejih pod pokroviteljstvom Evropske muzejske akademije in Mednarodnega združenja otrok v muzejih Hands On!.





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!

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