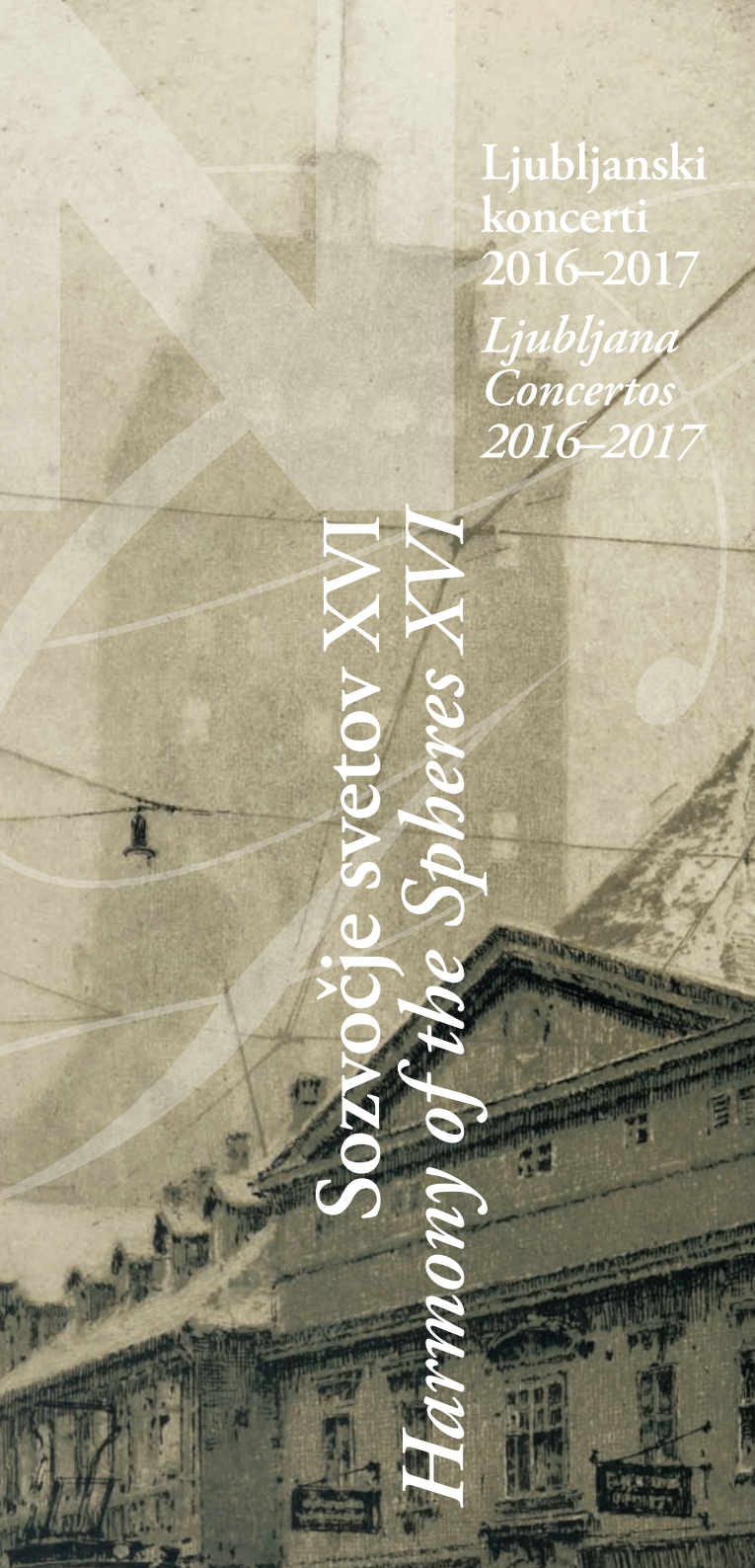


Ljubljanski
koncerti
2016–2017

*Ljubljana
Concertos
2016–2017*

Sozvočje svetov XVI
Harmony of the Spheres XVI



Abonma

Sozvočje svetov

Subscription

Harmony of the Spheres

Cena abonmaja 2016–2017

Subscription price for the 2016–2017 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 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 p. m., or one hour before the event; closed Mondays.

Dragi Prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije!

Komorni godalni orkester Slovenske filharmonije, ustanovljen l. 1993, je od prve sezone ciklusa Sozvočje svetov leta 2001 izvedel več kot osemdeset unikatnih koncertnih programov v povezavi s predavanji o likovni umetnosti. Mnoge od izvedenih skladb so nastale po našem naročilu, še več jih pripada preteklim stilnim obdobjem, a so doživele v okviru repertoarjev orkestra prvo izvedbo na Slovenskem. Najbolj uspele izvedbe smo posneli na promocijske zgoščenske. Tokrat vas in vaše prijatelje vabimo v dvorano Narodne galerije s programom šestnajste sezone ciklusa "Sozvočje svetov", naslovljenim "Ljubljanski koncerti". Program tekoče in naslednje sezone ciklusa Sozvočje svetov smo zasnovali z mislijo na Brandenburške koncerte, ki jih je Johann Sebastian Bach napisal pred 300 leti in s tem postavil mejnik v razvoju te glasbene oblike. S kombinacijami različnih solističnih instrumentov je odkril nove zvočne razsežnosti orkestra, redefiniral strukturo koncerta kot glasbene oblike ter prvi uporabil čembalo kot solistični instrument. S podobnimi izzivi se srečujejo sodobni skladatelji, ki po naročilu ansambla že snujejo Ljubljanske koncerte. K sodelovanju smo povabili odlične domače in tuje skladatelje Nino Šenk, Uroša Rojka, Davorja Branimirja Vinczeja (Hrvaška), Daniela Moreiro (Brazilija), Vita Žuraja in Martona Illesa (Madžarska). Na temo ljubljanskih motivov bodo študentje kompozicije Akademije za glasbo napisali šest miniaturnih Ljubljanskih concertinov. Ob tem pa bomo izvedli še celo vrsto drugih skladb, ki se navezujejo na Bacha in njegove Brandenburške koncerte. Solisti bodo Christoph Walder (rog), Anders Nyqvist (trobenta) in Krassimir Sterev (harmonika), ki prihajajo iz ansambla Klangforum Wien, čembalist Tomaž Sevšek ter tolkalistki Ivana Bilić in Barbara Kresnik. V goste pa smo ponovno povabili odlični ansambel Zagrebških solistov, s katerim naš ansambel uspešno sodeluje že vrsto let.

Na vseh večerih pa boste lahko uživali tudi v imenitnih predavanjih, ki jih pripravlja Narodna galerija. Ljubljanski akvareli Emila Adamiča so nas navdahnili, da na podoben način poiščemo umetnostnozgodovinske teme, povezane z Ljubljano. Predavatelji Vam bodo predstavili spomenike in ambientalne vrednote, ki jih danes lahko najdete ob potikanju po naši prestolnici, pa jih morda spregledate v senci njenih največjih cerkva in drugih javnih zgradb. Kustosa Narodne galerije Mateja Breščak in Ferdinand Šerbelj ter gostujoči predavatelji Ana Kučan, Damjan Prelovšek in Gojko Zupan bodo spregovorili o nekaterih dejavnih očarljivosti Ljubljane.

Vabljeni!

Klemen Hvala
programski vodja KGOSF

dr. Barbara Jaki
direktorica NG

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

Since the first season of the Harmony of the Spheres in 2001, the Slovene Philharmonic String Chamber Orchestra, founded in 1993, has produced over 80 concerts in combination with lectures on visual arts. Many a piece of music was composed to our commission, and there are many more of those, composed in previous centuries, that were produced within the Harmony of the Spheres for the first time in Slovenia. We have recorded the most successful ones on promotional CDs.

This time we invite you to join our musicians and lecturers in the 16th season entitled "Ljubljana Concertos". We have put together a program for the current season and the next one with the Brandenburg Concertos in mind, composed by Johann S. Bach 300 years ago thus creating a landmark in the history of this musical form. He discovered new acoustic dimensions of the orchestra by combining various soloist instruments, redefined the structure of concerto and included harpsichord as a soloist instrument for the first time. This is the kind of challenge we wished to present our contemporary composers who already work on their Ljubljana Concertos. We have invited excellent native and foreign composers Nina Šenk, Uroš Rojko, Davor Branimir Vincze (Croatia), Daniel Moreira (Brasil), Vito Žuraj and Marton Illes (Hungary). Exploiting the same theme the students of the Academy of Music, Ljubljana, will produce six miniatures entitled "Ljubljana Concertinos". Of course we shall play a number of other pieces from the world musical literature connected with Bach and his Brandenburg Concertos. The soloists this season will be Christoph Walder (horn), Anders Nyqvist (trumpet) and Krassimir Sterev (accordion), all of whom are members of the Klangforum Wien, harpsichordist Tomaž Sevšek and percussionists Ivana Bilić and Barbara Kresnik. The Zagreb Soloists will join us as guests since our cooperation has had a long tradition.

You will enjoy interesting lectures in fine arts, a contribution of the National Gallery of Slovenia. The Watercolours of Ljubljana by composer Emil Adamič inspired us to look for art-historical subjects in an analogous vein. Our lecturers will address those urban values that contribute to the beauty of Ljubljana which flâneurs might easily overlook in the shadow of the town's most representative churches and other public buildings. National Gallery curators Mateja Breščak and Ferdinand Šerbelj, and guest lecturers Ana Kučan, Damjan Prelovšek and Gojko Zupan will direct your attention to select components of Ljubljana's charms.

Welcome!

*Klemen Hvala
Art Director of SFSCO*

*Dr. Barbara Jaki
Director of NG*



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

Sozvočje svetov XVI
Harmony of the Spheres XVI
2016–2017

Ljubljanski koncerti
Ljubljana Concertos

27. 9. 2016 / 27 September 2016
Narodna galerija, Vhodna avla / *National Gallery of
Slovenia, Entrance Hall*

Solisti / *Soloists*: Christoph Walder, rog / *horn*, Anders
Nyqvist, trobenta / *trumpet*, Krassimir Sterev, harmonika
/ *accordion*

Tilen Slakan (red. prof. / *Prof.* Marko Mihevc, mentor / *adviser*)
Ljubljanski concertino št. 1, Ljubljanski motivi / *Ljubljana
Concertino No. 1, Motifs of Ljubljana*

Nina Šenk (*1982): Ljubljanski koncert št. 1, Koncert za rog,
trobento, harmoniko in godala / *Ljubljana Concerto No. 1,
Concerto for horn, trumpet, accordion and strings*

Emil Adamič (1877-1936): Ljubljanski akvareli (Jutro na
Rožniku, Tivolski ribnik, V cerkvi sv. Florijana, Na gradu, Pri sv.
Krištofu, V Zvezdi) / *Ljubljana Watercolours (Morning on Rožnik,
The Pond of Tivoli, In St. Florian's Church, At the Castle, At St.
Christopher's, In Star Park)*

Ana Kučan, Biotehniška fakulteta / *Biotechnical Faculty
Tivoli / Tivoli*

22. 11. 2016 / 22 November 2016

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

Zagrebski solisti / *Zagreb Soloists*

Srećko Bradić (*1963): Zagrebski concert št. 6 / *Zagreb Concerto No. 6*

Johann S. Bach (1685–1750): Brandenburški koncert št. 3 / *Brandenburg Concerto No. 3*

Krešimir Seletković (*1974): Zagrebski koncert št. 3 / *Zagreb Concerto No. 3*

Modest Musorgski (1839–1881) – **Robert Patterson** (*1957):
Slike z razstave / *Pictures at an Exhibition*

Damjan Prelovšek, znanstveni svetnik / *research adviser*
Plečnikova zapornica na Ljubljani
Plečnik's Lock on the Ljubljana

31. 1. 2017 / 31 January 2017

Narodna galerija, Vhodna avla / *National Gallery of Slovenia, Entrance Hall*

Solist / *Soloist*: **Tomaž Sevšek**, čembalo / *harpsichord*

Dame Tomoski (red. prof. / *Prof. Uroš Rojko*, mentor / *adviser*):
Ljubljanski concertino št. 2, Metelkova / *Ljubljana Concertino No. 2, Metelkova*

Uroš Rojko (*1954): Ljubljanski koncert št 2: Novo delo za ozvočen čembalo in godala / *Ljubljana Concerto No. 2: New composition for amplified harpsichord and strings*

Solisti / *Soloists*: **Marija Rome**, **Tomaž Malej**, viola/
violas, **Domen Marinčič**, **Christoph Urbanetz**, violi
da gamba / *violas da gamba*, **Aleš Kacjan**, flauta / *flute*,
Janez Podlesek, violina / *violin*, **Tomaž Sevšek**, čembalo /
harpsichord

Johann S. Bach (1685–1750): Brandenburški koncert št. 6 /
Brandenburg Concerto No. 6

Johann S. Bach (1685–1750): Brandenburški koncert št. 5 /
Brandenburg Concerto No. 5

Ferdinand Šerbelj, Narodna galerija / *National Gallery of Slovenia*

Celostna umetnina v Gruberjevi palači
A Gesamtkunstwerk in Gruber Palace

4. 4. 2017 / 4 April 2017

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

Johann S. Bach (1685–1750) – **Dmitrij Sitkovecki** (*1954)

Goldbergove variacije za godalni orkester / *Goldberg Variations for String Orchestra*

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

"Ustanovitelju slovenske književnosti najlepši spomenik ..."

"To the founder of Slovenian literature the most beautiful monument..."

23. 5. 2017 / 23 May 2017

Narodna galerija, Vhodna avla / *National Gallery of Slovenia, Entrance Hall*

Solistki / *Soloist*: **Ivana Bilić**, **Barbara Kresnik**

Iztok Kocen (izr. prof. / *Prof.* Dušan Bavdek, mentor / *adviser*)

Ljubljanski concertino št. 3, Žale / *Ljubljana Concertino No. 3, Žale Burial Grounds*

Davor B. Vincze (*1982): Ljubljanski koncert št.3: Koncert za marimbo, tolkala in godala / *Ljubljana Concerto No. 3 for Marimba, Percussions and Strings*

Igor Kuljerić (1938–2006) – **Ivana Bilić** (*1970): Folk Art za marimbo in godala / *Folk Art for Marimba and Strings*

Nino Rota (1911–1979): Koncert za godala / *Concerto for Strings*

Gojko Zupan, INDOK center / *INDOK Centre*

Maks Fabiani, Renesansa prostora zelene Ljubljane

Maks Fabiani, Renaissance of the Green Space of Ljubljana

Komorni godalni orkester Slovenske filharmonije

je ansambel štirinajstih godalcev, sicer članov simfoničnega orkestra Slovenske filharmonije. Ustanovili smo ga leta 1993 ob podpori Ministrstva za kulturo Republike Slovenije. V triindvajsetih letih delovanja je ansambel odigral okoli 400 koncertov doma in v tujini. Nastopil je na Ljubljanskem poletnem festivalu, na mariborskem Glasbenem septembru, na festivalih Danubiana in Slovenski glasbeni dnevi, leta 2003 pa tudi v okviru Svetovnih glasbenih dni "Slovenija 2003" v Ljubljani. Koncerti v Dubrovniku (Dubrovniški poletni festival), Zadru, Zagrebu (Zagrebski poletni festival, Baročni festival Zagreb), 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 glasbenih 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 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 festivalih Glasbeni september 2007 in Festival Maribor 2010 in na Dubrovniških poletnih igrah 2011. Ansambel je bil v letu 2009 rezidenčni orkester in koproducent Festivala Maribor. Pod umetniškim vodstvom violinista 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 ter gostil soliste, kot so violinist Anthony Marwood, violist 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 Ljubljana leta 2012.

The Slovene Philharmonic String Chamber Orchestra

consists of fourteen string musicians, members of the Slovene Philharmonic Orchestra. The orchestra was founded in 1993 with the support of the Ministry of Culture of the Republic of Slovenia. During the twenty-three years of its existence, the Slovene Philharmonic String Chamber Orchestra, recast as a society in 1999, has given over 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 and the Zagreb Baroque Festival), 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. As a society it has stimulated musical creativity, the production of new compositions, score editions, as well as promotional CDs from its onset. The orchestra has collaborated with numerous Slovene musicians of international acclaim, such as the pianist Dubravka Tomšič Srebotnjak, flautist Irena Grafenauer, contralto Mirjam Kalin, and other renowned musicians, such as the 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 the Orchestra in Residence and the producer of the Maribor Festival under the artistic leadership of Richard Tognetti. It has performed with musicians, such as the flautist Emmanuel Pahud, tenorist 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, kavalist Teodosii Spassov, violist Christopher Moore, cellist Timmo Veiko Valve and flautist Eva Nina Kozmus. In 2010 the orchestra became a partner with the public institution Maribor 2012 – the European Capital of Culture. The orchestra, which performs without a conductor, has recorded a number of live concerts, audio and video recordings, as well as several compact discs. Its repertoire includes all period styles with special place reserved for younger Slovenian composers. Dedicated to high quality, the Slovenian Philharmonic String Chamber Orchestra is consolidating its reputation in the creative endeavours of Europe. It received the country's most prestigious national accolade, the Prešeren Fund Award in 1999, the Župančič Award of the City of Ljubljana in 2004, the Betetto Charter in 2006 and the Shield of the City of Ljubljana in 2012.



Komorni godalni orkester Slovenske filharmonije
2016–2017
Slovene Philharmonic String Chamber Orchestra
2016–2017

Prve violine

First Violins

Janez Podlesek, koncertni mojster / *Concertmaster*

Vera Belič, Matic Anžej, Mojca Fortin

Druge violine

Second Violins

Oliver Dizdarević, Matjaž Porovne, Žiga Cerar

Violi

Violas

Marija Rome, Tomaž Malej

Violončeli

Cellos

Igor Škerjanec, Klemen Hvala

Kontrabas

Double Bass

Petar Brčarević

Sozvočje svetov XVI / *Harmony of the Spheres XVI*
Ljubljanski koncerti / *Ljubljana Concertos*

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

27. september 2016 / 27 September 2016

Narodna galerija, Vhodna avla / *National Gallery of Slovenia, Entrance Hall*

19.30

Ana Kučan, Biotehniška fakulteta / *Biotechnical Faculty*

Tivoli / Tivoli Park

Tivoli je park, ki je postopoma nastajal nekaj stoletij. Njegov nastanek je povezan z oblikovanjem in urejanjem zasebnih plemiških vrtov. Najbolj ga je oblikoval koncept ljudskega parka s konca 19. stoletja, prepoznavno podobo pa so mu vtisnili tudi Lattermanov drevored in Plečnikove intervencije. Vrvež nekdanjih hotelskih teras je potihnil, sledi preteklih obdobj so mnoge že obledele, a je kljub temu v njih še mogoče prepoznati nekdanji blišč meščanskega parka.

Tivoli Park was shaped through centuries. Its origin is related to the creation of private aristocratic gardens. The most substantial influence was the idea of the 19th century public park, with Lattermann's Alley and Plečnik's interventions adding up to its present look. The bustle of former hotel terraces has petered out, the traces of past have faded but nevertheless we can still recognise the former splendour of the bourgeois public park grounds.

20.00

solisti / *soloists* **Christoph Walder** (rog / *horn*), **Anders Nyqvist** (trobenta / *trumpet*), **Krassimir Sterev** (harmonika / *accordion*)

Tilen Slakan (red. prof. / *Prof.* Marko Mihevc, mentor / *adviser*)
Ljubljanski concertino št.1, Ljubljanski motivi / *Ljubljana Concertino No. 1, Motifs of Ljubljana*

Nina Šenk (*1982): Ljubljanski koncert št.1, Koncert za rog, trobento, harmoniko in godala / *Ljubljana Concerto No. 1, Concerto for horn, trumpet, accordion and strings*

Emil Adamič (1877-1936): Ljubljanski akvareli (Jutro na Rožniku, Tivolski ribnik, V cerkvi sv. Florijana, Na gradu, Pri sv. Krištofu, V Zvezdi) / *Ljubljana Watercolours (Morning on Rožnik, The Pond of Tivoli, In St. Florian's Church, At the Castle, At St. Christopher's, In Star Park)*



*Ana KUČAN (*1964, Ljubljana) is a landscape architect, professor of landscape architecture at the Biotechnical Faculty, University of Ljubljana, and with Luka Javornik a co-founder of Studio AKKA. She received her B. A. in 1990 from the University of Ljubljana, the MLAUD 1992 at the Graduate School of Design, Harvard University, and PhD 1996 at the University of Ljubljana. She teaches history and theory of landscape design and leads studios of landscape and urban design; at present she lectures at several European universities and has recently presented her work at the AIA in New York and the IFLA congress in St. Petersburg. She is a member of the Slovenian Association of Landscape Architects and active in the Le:Notre network of European schools of landscape architecture. Between 2002 and 2004 she served as a member on the editorial board of the Landscape and Urban Planning and between 2006 and 2011 of the Journal of Landscape Architecture. She publishes essays on theory of landscape architecture. In 1998 she published a book Landscape as a National Symbol and was the head author of the Vsi odtenki zelene / All Shades of Green project for the Slovenian pavilion at the 12th Biennale of Architecture in Venice. One of her projects was recently published in Fieldwork – Landscape Architecture Europe, a book edited by LAE Foundation and published by Birkhäuser. She herself and with partners of the Studio AKKA won several architectural competitions, exhibited at home and abroad, received several national accolades, such as International Piranesi Award in 1998 and 2002 and Plečnik National Architectural Award in 2003 and 2016. Among international achievements are Architizer 2015, Fare Paesaggio 2016, and the nomination for the Rosa Barba Award at the 4th Biennale of Landscape Architecture in Barcelona in 2006. She lives and works in Ljubljana.*

Ana KUČAN (*1964, Ljubljana) je krajinska arhitektka, redna profesorica na Oddelku za krajinsko arhitekturo Biotehniške fakultete UL, z Luko Javornikom ustanoviteljica Studia AKKA. Diplomirala je l. 1990 na Biotehniški fakulteti v Ljubljani, magistrirala l. 1992 iz urbanističnega načrtovanja na Harvardovi Univerzi v ZDA, Graduate School of Design, in doktorirala 1996 na Univerzi v Ljubljani, Biotehniška fakulteta. Študentom predava razvoj in teorijo krajinskega oblikovanja in vodi načrtovalske seminarje iz oblikovanja krajine in urbanističnega načrtovanja. Predava na več univerzah po Evropi, pred kratkim pa je svoje delo predstavila tudi na AIA v New Yorku in na kongresu IFLA v St. Petersburgu. Je članica Društva krajinskih arhitektov in evropske mreže šol za krajinsko arhitekturo Le:Notre, v letih 2002–2004 je bila članica uredniškega odbora revije Landscape and Urban Planning, v letih 2006–2011 pa članica uredniškega odbora Journal of Landscape Architecture. Eden novejših projektov je izšel v knjigi Fieldwork – Landscape Architecture Europe, v založbi LAE Foundation in založbe Birkhäuser. V domačih in tujih strokovnih revijah objavlja besedila s področja teorije krajinske arhitekture. Je avtorica več znanstvenih in strokovnih monografij, med njimi Krajina kot nacionalni simbol, in vodilna avtorica projekta za Slovenski paviljon na 12. arhitekturnem bienalu v Benetkah Vsi odtenki zelene / All Shades of Green. Sama in s sodelavci iz Studia AKKA je zmagala na pomembnih natečajih, razstavljala doma in v tujini in za svoje delo prejela več nagrad, med njimi Plečnikovo nagrado (2003 in 2016), nagrado Piranesi (1998 in 2002), od mednarodnih pa Architizer 2015, Fare Paesaggio 2016 in 2006 uvrstitev med finaliste za evropsko nagrado Rosa Barba v Barceloni. Živi in dela v Ljubljani.



*Nina ŠENK (*1982, Ljubljana) completed her reading in composition and music theory at the Academy of Music in Ljubljana in the class of Prof. Pavel Mihelčič. She continued her education on post-graduate level at the Hochschule für Musik Carl Maria von Weber in Dresden under the tutorship of Prof. Lothar Voigtländer and in 2008 concluded her master's studies at the Hochschule für Theater und Musik in Munich in the class of Prof. Matthias Pintscher. She has been awarded several awards, such as European Award for Composition at the Young Euro Classic Festival for her Concerto for Violin and Orchestra (2004), the Prešeren Award of the Academy of Music in Ljubljana, and first prize at the Weimarer Frühjahrstage für zeitgenössische Musik for her composition Movimento fluido (2008). Her pieces have been produced at renowned festivals Salzburger Festspiele, New York Philharmonic Biennial, Young Euro Classic, Kasseler Musiktage, Musica Viva, Frankfurter Positionen, Weimarer Frühjahrstage, Heidelberger Frühling, Festival Ljubljana, Slowind Festival, Slovenski glasbeni dnevi, Festival Maribor, Festival Unicum, Svetovni kongres saksofonov, and at the concerts all over the world by orchestras and ensembles, such as New York Symphony, Festival Orchestra Young Euro Classic, Staatstheater Cottbus Orchestra, Slovenian Philharmonic Orchestra, Slovene Philharmonic String Chamber Orchestra, Symphony Orchestra of RTV Slovenija, Ensemble Modern, Ensemble intercontemporain, Scharoun Ensemble, Ensemble Mosaik, Ensemble United Berlin, wind quintet Slowind, Ensemble Aleph, Altera veritas, MD7, Ensemble Concorde, Kammersymphonie Berlin and others. Nina Šenk spent the seasons of 2008/2009 and 2009/2010 in Germany as composer in residence of the Staatstheater Cottbus Orchestra.*

Nina ŠENK (*1982, Ljubljana) je po končanem študiju kompozicije in glasbene teorije na Akademiji za glasbo v Ljubljani v razredu prof. Pavla Mihelčiča nadaljevala podiplomski študij kompozicije na Hochschule für Musik Carl Maria von Weber v Dresdnu pod mentorstvom prof. Lotharja Voigtländerja. Leta 2008 je končala še mojstrski študij na Hochschule für Theater und Musik v Münchnu v razredu prof. Matthiasa Pintscherja. V času študija je dobila več nagrad, med drugim Evropsko nagrado za najboljšo kompozicijo na festivalu Young Euro Classic za Koncert za violino in orkester (2004), Prešernovo nagrado Akademije za glasbo ter prvo nagrado na festivalu Weimarer Frühjahrstage für zeitgenössische Musik za skladbo Movimento fluido (2008). Njene skladbe so bile izvedene na pomembnejših festivalih, kot so Salzburger Festspiele, New York Philharmonic Biennial, Young Euro Classic, Kasseler Musiktage, Musica Viva, Frankfurter Positionen, Weimarer Frühjahrstage, Heidelberger Frühling, Takefu festival (Japonska), Festival Ljubljana, Festival Slowind, Slovenski glasbeni dnevi, Festival Maribor, Festival Unicum, Svetovni kongres saksofonov itd., ter na koncertih po vsem svetu z orkestri in ansambli Newyorška filharmonija, Festivalski orkester Young Euro Classic, orkester Staatstheater Cottbus, Orkester Slovenske filharmonije, Komorni godalni orkester SF, Simfonični orkester RTV Slovenija, Ensemble Modern, Ensemble intercontemporain, Scharoun Ensemble, Ensemble Mosaik, Ensemble United Berlin, pihalni kvintet Slowind, Ensemble Aleph, Altera veritas, MD7, Ensemble Concorde, Kammersymphonie Berlin in drugimi. V sezonah 2008/2009 in 2009/2010 je bila Nina Šenk rezidenčna skladateljica orkestra Staatstheater Cottbus v Nemčiji.



*Christoph WALDER (*197, Toblach, South Tyrol) first read psychology in Innsbruck but later decided to become a musician instead. He trained at the Mozarteum in Innsbruck and in Salzburg with Hansjörg Angerer and later moved to the University of Music in Vienna to study with Roland Berger and Willibald Janezic. He has performed in a wide range of musical genres – from chamber music ensembles to big bands – but his interest was increasingly drawn towards historical performance practice. His performances on the natural horn with several Early Music orchestras took him to many concert- and opera houses both in Europe and in Japan. As a productive contrast, he has also developed an interest in playing techniques of contemporary music, which has been his main field of expertise for the last 20 years of his career. His collaboration with many renowned composers resulted in world premières of numerous works in which the horn or the Wagner tuba plays a prominent role, as for instance in Gonzales – The Eartheater by Jorge Lopez, Sonic Eclipse by Matthias Pintscher or Perturbazione in arrivo nel settore trombe (An Imminent Confusion in Trumpet Section) for horn and orchestra by Salvatore Sciarrino. In the context of Jazzwerkstatt Wien, Walder co-founded the experimental trio “nee” with the aim of transcending stylistic boundaries and further developing the instrument for use with analogue and digital electronics. Christoph Walder became a member of Klangforum Wien in 1993; he teaches at the University of Music both in Graz and Vienna.*

Christoph WALDER (*1967, Toblach, Južna Tirolska) je najprej študiral psihologijo v Innsbrucku, nato pa se je odločil za glasbeno kariero. Šolal se je na Mozarteumu v Salzburgu pri Hansjörgu Angererju in pozneje nadaljeval na Glasbeni univerzi na Dunaju pri Rolandu Bergerju in Willibaldju Janezicu. Kot glasbenik se je udeleževal v širokem razponu glasbenih žanrov od komornih glasbenih zasedb do velikih orkestrrov, toda njegov interes je vse močnejše motiviralo zgodovinsko muziciranje. Njegovi nastopi z navadnim rogom v okviru več orkestrrov za staro glasbo so se zvrstili v številnih znanih koncertnih in opernih hišah v Evropi in na Japonskem. Kot plodovit ustvarjalni kontrast se je izkazalo njegovo zanimanje za izvedbene tehnike sodobne glasbe, kar je razvil v svoje poglavitno področje v zadnjih dvajsetih letih ustvarjanja. Sodelovanje s številnimi skladatelji je privedlo do premiernih izvedb mnogih skladb, kjer sta poglavitna inštrumenta rog ali Wagnerjeva tuba, kot npr. v Gonzales – Ušesno gledališče Jorgeja Lopeza, Zvočni mrk Matthiasa Pintscherja ali Perturbazione in arrivo nel settore trombe (Prihajajoča zmešnjava v oddelku trobent) za rog in orkester Salvatoreja Sciarrina. V okviru Jazzwerkstatt Wien je Walder soustanovil eksperimentalni trio "nee", v katerem je poskušal preseči slogovne omejitve in dalje razvijati instrumentalne možnosti za uporabo v analogni in digitalni elektronski glasbi. Christoph Walder je postal član Klangforum Wien leta 1993; sedaj poučuje na glasbenih univerzah v Gradcu in na Dunaju.



*Anders NYQVIST (*1977, Trollhättan, Sweden) started playing the trumpet at the age of ten. After graduating from high school in his home town of Trollhättan, he was offered a scholarship to study music at the Hong Kong Academy of Performing Arts. There he studied both trumpet and voice, but soon decided on the trumpet as the instrument of his choice. After three years in Hong Kong he was awarded a scholarship to continue his studies at the Royal Academy of Music in London. He was fortunate to be able to study with some of the best teachers, and to perform with some of the great orchestras and musicians of our time: Klangforum Wien, DSO Berlin, RSO Wien and NÖ Tonkünstler Orchester. He became a member of Klangforum Wien in 2004. For Anders Nyqvist, the opportunity to work with composers, develop new sounds, contribute his experience, and be part of the creative process is an essential ingredient of music making. He has performed internationally both as soloist and with chamber music ensembles at most of the major festivals and concert venues and regularly conducts master classes in Europe and Asia. Many composers have composed for him: Matthias Pintscher, Bernhard Gander, Bernhard Lang, and Pierluigi Billone and.*

Anders NYQVIST (*1977, Trollhättan, Švedska) je začel igrati trobento pri desetih letih. Po maturi v rojstnem Trollhättanu je dobil štipendijo na Aklademiji za poustvarjalno umetnost v Hong Kongu. Študiral je trobento in glas, a je kmalu spoznal, da je njegov pravi instrument trobenta. Po treh letih študija je prejel štipendijo za Kraljevo glasbeno akademijo v Londonu, imel je srečo, da je lahko nadaljeval izobraževanje pod vodstvom izjemnih pedagogov in igral z nekaterimi naboljšimi orkestri in poustvarjalci našega časa: Klangforum Wien, DSO Berlin, RSO Wien in NÖ Tonkünstler Orchester. Član Klangforum Wien je postal leta 2004. Za Andersa Nyqvista so priložnosti za sodelovanje s skladatelji, za razvijanje novih zvočnih učinkov, izmenjavanje lastnih izkušenj z drugimi in vključenost v ustvarjalne procese bistvena sestavina glasbene reprodukcije. Kot solist in v sestavih komornih zasedb je nastopal na večini pomembnih svetovnih festivalov in koncertnih odrov. Redno tudi vodi mojstrske delavnice v Evropi in Aziji. Vrsta izjemnih skladaljev je komponirala zanj, kot npr. Matthias Pintscher, Bernhard Gander, Bernhard Lang in Pierluigi Billoneand.



*Krassimir STEREV (*1960, Bulgaria) started his musical education in Plovdiv, Bulgaria. He continued his studies at the University of Music in Graz, as well as in Denmark on a scholarship from the Royal Danish Academy of Music and graduated as accordion soloist. His musical development was strongly influenced by teachers such as Mogens Ellegaard, James Crabb and Georg Schulz. Krassimir Sterev performs internationally as a soloist and a member of chamber music formations, ensembles and orchestras and plays at many renowned festivals. His engagements include appearances in various theatre and dance theatre productions and projects specifically developed for children. Krassimir Sterev became a member of Klangforum Wien in 2003. He has also worked with the Vienna Philharmonic (under Pierre Boulez and Daniel Barenboim), the London Philharmonia Orchestra and the RSO Wien, with the ensembles Kontrapunkte, musikFabrik and Ensemble Phace. He is a member of the Amos Trio. In addition, Krassimir Sterev focusses his attention on the development of a special repertoire for accordion. Many composers have written new pieces for him – amongst them Bernhard Lang, Pierluigi Billone, Bernhard Gander, Olga Neuwirth and Aureliano Cattaneo – which resulted in world premières.*

Krassimir STEREV (*1969, Bolgarija) je svoje glasbeno izobraževanje začel v Plovdivu v Bolgariji. Študij je nadaljeval na Glasbeni univerzi v Gradcu in nato na Danskem s pomočjo štipendije Danske kraljeve akademije za glasbo. Njegov glasbeniški profil so sooblikovali učitelji kot npr. Mogens Ellegaard, James Crabb in Georg Schulz. Krassimir Sterev je mednarodno dejaven glasbenik, ki nastopa kot solist in kot član komornih glasbenih sestavov, ansamblov in orkestrrov ter z njimi nastopa na številnih priznanih festivalih. Svoje udejstvovanje je razširil tudi na najrazličnejše gledališke in plesne produkcije, pa tudi na projekte, še posebej namenjene otrokom. Krassimir Sterev je postal član Klangforum Wien leta 2003. Nastopal je med drugim z Dunajsko filharmonijo pod vodstvom Pierra Bouleza in Daniela Barenboima, z Londonskim filharmoničnim orkestrom in z RSO Wien ter z ansambli, kot so Kontrapunkte, musikFabrik in Ensemble Phace. Trenutno je tudi član Amos Tria. Poleg tega se Krassimir Sterev osredotoča na izgradnjo posebnega repertoarja glasbenih del za harmoniko. Vrsta priznanih skladateljev mu je posvetila svoje skladbe, med njimi Bernhard Lang, Pierluigi Billone, Bernhard Gander, Olga Neuwirth and Aureliano Cattaneo, on pa jih je premierno izvajal.



Sozvočje svetov XVI / *Harmony of the Spheres XVI*
Ljubljanski koncerti / *Ljubljana Concertos*

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

22. november 2016 / 22 November 2016

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

19.30

Damjan Prelovšek, znanstveni svetnik / *research adviser*

Plečnikova zapornica na Ljubljani
Plečnik's Lock on the Ljubljana

Plečnikova zapornica na Ljubljani je zaključek vrste arhitektovih posegov v rečno strugo, ki obsegajo mostove in ozelenitve obrežja. Sprva je bila mišljena kot del elektrarne, vendar se je pokazalo, da bi bila ta zaradi premajhnega padca Ljubljanice negospodarna. Z regulacijo nivoja vode skrbi tudi za stabilnost bregov. V ikonografskem pogledu predstavlja nekakšno sintezo pomena vode za razvoj antične civilizacije. Njena dekoracija izdaja tudi Plečnikovo vero v etruščansko poreklo Slovencev.

Plečnik's lock on the Ljubljana was the final move in the long line of the architect's interventions in the riverbed, comprising of embankments, bridges and landscaping of the banks. It was first intended as a part of a power plant, but for reason of the insufficient drop of the river its exploitation proved economically unpromising. The lock takes care of the stability of the embankments by control of the water level. Its iconography represents a synthesis of the import of water for the civilisation of the Antiquity. Its decoration reveals Plečnik's belief in Etruscan origin of the Slovenians.

20.00

Zagrebski solisti / Zagreb Soloists

Srećko Bradić (*1963): Zagrebski koncert št. 6 / *Zagreb Concerto No. 6*

Johann S. Bach (1685–1750): Brandenburški koncert št. 3 / *Brandenburg Concerto No. 3*

Krešimir Seletković (*1974): Zagrebski koncert št. 3 / *Zagreb Concerto No. 3*

Modest Musorgski (1839–1881) – **Robert Patterson** (*1957):
Slike z razstave / *Pictures at an Exhibition*



*Damjan PRELOVŠEK (*1945, Ljubljana) read art history and history at the Faculty of Arts, University of Ljubljana. Spending the academic year 1969/70 in Vienna on the Herder Grant, he graduated in 1970. A year later he was employed by the Institute of Art History of the Slovenian Academy of Sciences and Arts. He received his PhD in Ljubljana in 1977. In 1990, 1991 and 1996 he taught at the University of Salzburg as a visiting professor. Prelovšek is a member of the European Academy of Sciences and Arts, while he served in Prague as the ambassador of the Republic of Slovenia to the Czech Republic between 1998 and 2003. He signs eighteen scientific and twelve scholarly monographs, some of them published also by international publishers, twenty scientific and fifty expertly articles, as well as hundreds of contributions for the expert as well as popular readership. His main areas of interest are: Baroque art, above all architecture and sculpture; he pioneered research of the architecture between the Baroque and the Modern period and belongs to the most arduous critics of the conservation practices in the protection of the Slovenian cultural heritage. He is well known as the leading scholar on Jože Plečnik's life and work, initiated into the field by his BA thesis on the Zacherl House and rounding up Plečnik's Viennese career in his PhD thesis in 1977. He placed Plečnik as an important member of the Viennese school of modern architecture and wrestled him a venerable place not only in the European but also in the universal cultural heritage.*

Damjan PRELOVŠEK (*1945, Ljubljana) je na ljubljanski Filozofski fakulteti študiral umetnostno zgodovino in zgodovino ter diplomiral leta 1970. V šolskem letu 1969/70 se je s pomočjo Herderjeve štipendije izpopolnjeval na Dunaju in se leto pozneje zaposlil na Umetnostnozgodovinskem inštitutu pri SAZU. Leta 1977 je na Ljubljanski univerzi doktoriral. V letih 1990, 1991 in 1996 je kot gostujoči profesor predaval na univerzi v Salzburgu. Je član Evropske akademije znanosti in umetnosti. V letih 1998 do 2003 je bil veleposlanik v Pragi. Dr. Prelovšek podpisuje osemnajst znanstvenih in dvanajst strokovnih monografij, ki so izšle tudi pri tujih založnikih, dvajset izvirnih znanstvenih in petdeset strokovnih člankov ter stotine drugih prispevkov s področja baročne umetnosti, zlasti arhitekture in kiparstva, prištevamo ga med pionirske raziskovalce arhitekture med barokom in moderno ter med najbolj vztrajne kritike konservatorskih praks pri reševanju slovenske arhitekturne dediščine. Širši javnosti je znan kot najboljši poznavalec Plečnikovega življenja in dela, kjer je začel s Zacherlovo hišo v svojem diplomskem delu in v doktoratu zaokrožil arhitektov dunajski opus. Plečnika je umestil kot pomemben člen v dunajski modernistični šoli arhitekture in ga vzpostavil kot viden del evropske in svetovne kulturne dediščine.



The Zagreb Soloists (founded in 1953), an ensemble of the Zagreb Radio and Television under the artistic leadership of Antonio Janigro, became one of the outstanding chamber orchestras in the world. They have performed without a conductor since 1968, led by the concert-master Dragutin Hrdjok followed by Tonko Ninić. In March 2006 that role was taken over by Borivoj Martinić-Jerčić. The Zagreb Soloists have given over 3500 concerts on all continents, winning public and critical acclaim in the major centres of music, such as Musikverein (Vienna), Concertgebouw (Amsterdam), the Royal Festival Hall (London), Berlin Philharmonic Hall (Berlin), Santa Cecilia (Rome), Salle Pleyel (Paris), Carnegie Hall (New York), Opera House (Sydney), Victoria Hall (Geneva), Teatro Real (Madrid), Teatro Colón (Buenos Aires), etc. They have appeared in guest performances at the famous festivals in Salzburg, Prague, Edinburgh, Berlin, Bergen, Barcelona, Istanbul, Prades, Osoje/Ossiach, Dubrovnik, and elsewhere. The ensemble played with many great soloists, such as Henryk Szeryng, Alfred Brendel, Christian Ferras, Pierre Fournier, Leonard Rose, James Galway, Jean-Pierre Rampal, Aldo Ciccolini, Katia Ricciarelli, Lily Laskine, Zuzana Ružičkova, Mario Brunello, Isabelle Moretti, Guy Touvron, and many others. They have recorded over seventy LP's and CD's for Vanguard, EMI, RCA, ASV, Eurodisc, Melodia, Hispa-vox, Pickwick and Croatia Records. The Zagreb Soloists have received numerous prestigious awards, such as first prize in Mar de Plata, Pablo Casals Medal, Elisabeth Sprague Coolidge Medal, Vladimir Nazor, Milka Trnina, Porin, Ivan Lukačić, Villa Manin, UNESCO, City of Zagreb Award, Silver CD by the Croatia Records, Order of National Merit, silver plaque of the Jeunesses Musicales, etc.

Zagrebski solisti (od 1953), ustanovljeni kot ansambel zagrebskega Radia in televizije pod umetniškim vodstvom Antonia Janigra, so se umestili med vidne svetovne komorne orkestre. Nastopajo brez dirigenta od leta 1968, ko je vodstvo prevzel koncertni mojster Dragutin Hrdjok, nasledil pa ga je Tonko Ninić. Marca 2006 je to vlogo prevzel Borivoj Martinić-Jerčić. Zagrebski solisti so izvedli nad 3500 koncertov na vseh kontinentih in si prislužili priznanje občinstev in kritike v velikih glasbenih središčih, kot so Musikverein (Dunaj), Concertgebouw (Amsterdam), Royal Festival Hall (London), Berlin Philharmonic Hall (Berlin), Santa Cecilia (Rim), Salle Pleyel (Pariz), Carnegie Hall (New York), Opera House (Sydney), Victoria Hall (Geneva), Teatro Real (Madrid), Teatro Colón (Buenos Aires) itd. Kot gostje so nastopili na številnih znamenitih festivalih kot npr. v Salzburgu, Pragi, Edinburghu, Berlinu, Bergnu, Barceloni, Istanbulu, Pradesu, Osojah/Ossiach, Dubrovniku in drugod. Ansambel je igral z mnogimi velikimi solisti, kot so Henryk Szeryng, Alfred Brendel, Christian Ferras, Pierre Fournier, Leonard Rose, James Galway, Jean-Pierre Rampal, Aldo Ciccolini, Katia Ricciarelli, Lily Laskine, Zuzana Ružičkova, Mario Brunello, Isabelle Moretti, Guy Touvron in mnogi drugi. Posneli so nad sedemdeset plošč in zgoščenk za založbe Vanguard, EMI, RCA, ASV, Eurodisc, Melodia, Hispavox, Pickwick in Croatia Records. Zagrebski solisti so prejeli vrsto prestižnih nagrad kot npr. prvo nagrado v Mar de Plata, medalje Pabla Casalsa in Elisabeth Sprague Coolidge, nagrade Vladimir Nazor, Milka Trnina, Porin, Ivan Lukačić, Villa Manin, UNESCO, Mesta Zagreb, Srebrno zgoščenko Croatia Records, Red zaslug za narod Republike Hrvaške, srebrno plaketo Jeunesses Musicales itd.

Sozvočje svetov XVI / *Harmony of the Spheres XVI*
Ljubljanski koncerti / *Ljubljana Concertos*

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

31. januar 2017 / 31 January 2017

Narodna galerija, Vhodna avla / *National Gallery of Slovenia, Entrance Hall*

19.30

solist / *soloist* **Tomaž Sevšek**, čembalo / *harpsichord*

Dame Tomoski (red. prof. / *Prof.* Uroš Rojko, mentor / *adviser*)
Ljubljanski concertino št. 2, Metelkova / *Ljubljana Concertino No. 2, Metelkova*

Uroš Rojko (*1954): Ljubljanski koncert št 2: Novo delo za ozvočen čembalo in godala / *Ljubljana Concerto No. 2: New composition for amplified harpsichord and strings*

20.00

Ferdinand Šerbelj, muzejski svetnik, Narodna galerija / *senior curator, National Gallery of Slovenia*

Celostna umetnina v Gruberjevi palači
A Gesamtkunstwerk in Gruber Palace

Gruberjeva palača, kjer je danes Arhiv Republike Slovenije, v svojih nedrih skriva redek dragulj, zasebno kapelo, ki jo je poslikal Martin Johann Schmidt – Kremers Schmidt. Enotno zasnovan arhitekturni prostor, štukturni okras, poslikava celotne kapele in njena oprema sestavljajo harmonično celoto že klasicistično nadahnjene rokokojske umetnosti. S svojo kvaliteto se kapela umešča med pomembne spomenike v Srednji Evropi, pri nas pa predstavlja vrhunsko delo visoke umetnosti v praznini, ki je nastala po odhodu ljubljanskih baročnih umetnikov.

Gruber's Palace, today housing the Archives of the Republic of Slovenia, holds a jewel in its bosom, a private chapel with frescoes and paintings by Martin Johann Schmidt – Kremers Schmidt. The unified conception of the space, stucco decoration, painting and furnishings add up to a harmonised unification of the neo-classicistically accentuated Rococco style. Its quality places it with exceptional monuments of the tie in Central Europe, while in Slovenian provinces it represents a superb monument in the vacuum left by the extinction of the older generation of Ljubljana artists.

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

20:30

Johann S. Bach (1685–1750): Brandenburški koncert št. 6 /
Brandenburg Concerto No. 6

Marija Rome, Tomaž Malej, violi / *violas*

Domen Marinčič, Christoph Urbanetz, violi da gamba / *violas da gamba*

Johann S. Bach (1685–1750): Brandenburški koncert št. 5 /
Brandenburg Concerto No. 5

Aleš Kacjan, flavta / *flute*, Janez Podlesek, violina / *violin*, Tomaž
Sevšek, čembalo / *harpsichord*



*Ferdinand ŠERBELJ (*1949, Zg. Prebukovje, Šmartno na Pohorju), museum adviser. He was apprenticed as bodywork mechanic through 1968. He received his BA from the Faculty of Arts in Ljubljana in 1974 (Baroque Painter Anton Cebej) and a Student Prešeren Award. His PhD followed in 2000 with the thesis Baroque Painting in Gorizia Region. He has worked in the National Gallery of Slovenia since 1977, pursuing topographic research of Slovenian territory. He has focused on Baroque art and culture, painting in particular, and Christian iconography. His work resulted in the setting up of the Baroque collection in Brežice, exhibitions with catalogues on Anton Cebej (1977, Nicola Grassi (1992), Way of the Cross by Anton Cebej in the Perspective of Tradition (1994), Antonio Paroli 1688–1768 (1996), Anton Postl, Baroque Painter of Dolenjsko (1997), Baroque Painting in Gorizia Region (2002), Art Collection of the Upper Sava Museum, Jesenice (2003), Patron and His Painter's Invitation to the Castle of Slovenska Bistrica, Franz Ignaz Flurer, Baroque Fresco and Landscape Painter (2008), An Outline of Late Baroque Painting in Carniola (2011). He co-authored the Guide through the National Gallery (2005) and the exhibition The Portraits of Bishops of Ljubljana (2007). He has published the monographs St. Primus above Kamnik (1995), Žalostna Gora above Mokronog (1999), The Castle of Slovenska Bistrica (2005), The Baroque Church of Groblje (2008). He collected, designed and edited two almanacs of Slovenska Bistrica (1982 and 1990). He organised an international symposium on Baroque culture in the Gorizia region (2002) and produced a book of collected proceedings (2006). He presents papers at international symposia, serves on the editorial board of Arte in Friuli Arte a Trieste, and on expert committees for supervision of restoration of art objects and monuments. He was a research fellow in Venice, Padua and Munich. Since 2011 he has been a court expert and certified appraiser for visual arts.*

Ferdinand ŠERBELJ (*1949, Zg. Prebukovje, Šmartno na Pohorju), muzejski svetnik, se je leta 1968 v Mariboru izučil za avtokleparja. Leta 1974 je diplomiral na FF v Ljubljani z delom Baročni slikar Anton Cebej, za katerega je prejel študentsko Prešernovo nagrado. Na isti fakulteti je leta 2000 doktoriral (Baročno slikarstvo na Goriškem). Od 1977 je zaposlen v Narodni galeriji kot kustos za terenski študij. Področja njegovega raziskovalnega dela so baročna umetnost in kultura, posebej baročno slikarstvo, in krščanska ikonografija vseh obdobij. Rezultati tega dela so ureditev baročne zbirke v brežiškem gradu (1975), razstave Baročni slikar Anton Cebej (1991), Nicola Grassi (1992), Križev pot Antona Cebeja v okviru tradicije (1994), Antonio Paroli 1688–1768 (1996), Anton Postl, dolenski baročni slikar (1997), Baročno slikarstvo na Goriškem (2002), Umetniška zbirka Gornjesavskega muzeja Jesenice (2003), Mecen in njegov slikar vabita v Bistriški grad, Franz Ignaz Flurer, baročni freskant in krajinar (2008), Oris poznobaročnega slikarstva na Kranjskem (2011). Je soavtor Vodnika po Narodni galeriji (2005) s predstavitevijo 17. in 18. stol. in razstave Upodobitve ljubljanskih škofov (2007). Izdal je monografije Sveti Primož nad Kamnikom (1995), Žalostna gora nad Mokronogom (1999), Bistriški grad (2005), Baročne Groblje (2008). Zbral, oblikoval in uredil je dva zbornika občine Slov. Bistrica (1982, 1990). Organiziral je mednarodni simpozij Barok na Goriškem (2002) in zatem uredil dvojezični simpozijjski zbornik (2006). Z referati nastopa na mednarodnih simpozijih. Je član strokovnega uredniškega odbora revije Arte in Friuli Arte a Trieste in član umetnostnih komisij za restavratorske posege na umetninah. Študijsko se je izpopolnjeval v Benetkah, Padovi in Münchnu; od leta 2011 je sodni izvedenec in cenilec za likovno umetnost.



*Uroš ROJKO (*1954, Ljubljana,) studied clarinet and then composition with Uroš Krek in Ljubljana, from 1983–86 with Klaus Huber in Freiburg and from 1986–89 with György Ligeti in Hamburg. He has won many international prizes including the Premio Europa in Rome, the Alban Berg Prize in Vienna, the Gaudeamus Prize in Amsterdam and Vienna International Composition Prize. He received DAAD Scholarship 1985–87, the Heinrich Strobel Foundation scholarship of SWR Baden-Baden and Freiburg 1990, 2000, 2004, 2011, 2016, and from the Artists' residence Schreyahn 1993/94. Commissioned works have been performed at Donaueschinger Musiktage, Musikprotokoll Graz, Akyoshidai Music Festival, Japan, Berliner Biennale, Radio France, Paris, Bayerische Staatsoper, Warsaw Autumn, by the Slovenian Philharmonic and Radio Symphony Orchestras and others. Performances in Europe, Japan, Canada, the USA, and Australia include also regular performances at the ISCM World Music Days. In 1995 Rojko became professor of composition at the Academy of Music in Ljubljana. He has given workshops and master classes in Trstenice, the Czech Republic (Percussion & Composition Workshop), Castelfranco, Italy (Erasmus Summer School for Multimedia), in Krakow (aXses – New Music Festival), Warsaw (Matrix on Tour), in Stuttgart (Echtzeit Werkstattfestival), and in Trossingen. He lectures at the Hochschule für Musik und darstellende Kunst Graz, Universität der Künste (UDK) Berlin, Hochschule für Musik Trossingen and Hochschule für Musik Basel. Since 2015 he has been a member of the Slovenian Academy of Sciences and Arts.*

Uroš ROJKO (*1954, Ljubljana) je po študiju klarineta in kompozicije v Ljubljani 1977–81 pri Urošu Kreku izobraževanje nadaljeval v Freiburgu 1983–86 pri Klausu Huberju in Hamburgu 1986–89, pri Györgyu Ligetiju. Prejel je številna mednarodna priznanja npr. "Premio Europa" v Rimu, "Gaudeamuspreis" v Amsterdamu, "Wiener Internationaler Kompositionspreis", nagrado Prešernovega sklada in Župančičevo nagrado. Naročena dela so bila izvedena med drugim na "Donaueschinger Musiktage", Musikprotokoll Graz, "Akiyoshidai" festivalu (Japonska), berlinskem "Musikbiennale", Radio France, Pariz, v Bavarski državni operi v Münchnu, Freiburger Theater, na Varšavski jeseni, v Theater im Marienbad Freiburg, Mehrklang Freiburg (z ansamblom Aventure in komornim zborom Antona Weberna), na "Weingartener Tage für Neue Musik" (Nemčija); domača naročila pa pri obeh nacionalnih orkestrih (SF in RTV), Ensemble Modern, na Slovenskih glasbenih dnevih in na Zagrebškem bienalu. Izvedbe so bile tudi na ISCM svetovnih glasbenih dnevih (Hong-Kong, Oslo, Stockholm, Bukarest, Ljubljana, Basel, Stuttgart, Vilnius, Zagreb, Ljubljana). Od leta 1995 je profesor za kompozicijo in glasbeno teorijo na Akademiji za glasbo v Ljubljani. Deloval je na glasbenih seminarjih in delavnicah Percussion & Composition Workshop Trstenice (Češka), Erasmus Summer School for Multimedia Castelfranco (Italija), aXses – New Music Festival (Krakov), "Matrix on Tour" (Varšava), "Echtzeit" Werkstattfestival Stuttgart in Trossingen. Predava na Hochschule für Musik und darstellende Kunst Graz, Universität der Künste (UDK) Berlin, Hochschule für Musik Trossingen in Hochschule für Musik Basel. Uroš Rojko nastopa tudi kot klarinetist, zlasti v duu z akordeonistom Luko Juhartom. Od leta 2015 je izredni član SAZU.



*Tomaz SEVŠEK (*1978, Slovenj Gradec) studied organ with Zsigmond Szathmary and harpsichord with Robert Hill at Hochschule für Musik in Freiburg. He pursued further education at Eastman School of Music in Rochester (USA) under David Higgs and Arthur Haas. As a concert soloist and chamber musician he performs on keyboard instruments music spanning the time from the late Renaissance to the musical avant-garde of the 20th century. He has given concerts in most of the European countries. He was a co-founder of the chamber ensemble for ancient music Musica cubicularis and an Institute for the artistic reproduction and education in ancient music Harmonia Antiqua Labacensis with an ensemble of the same name. He teaches organ and harpsichord, for a number of years he served as a secretary of Young Slovenian Musicians' Competition (TEMSIG) and as a president of the Slovenian Organ Society. In recent years he has performed as a soloist on famous historical instruments, such as the oldest organ in the world in Sion (Switzerland), Schnittger organ in Weener (Germany), Venetian organs in Valvasone (Italy), Umag and Šibenik (Croatia). In Slovenia he has produced a concert entitled Organ Music of Paris up to the Second World War in the cathedral of Maribor and the Franciscan church of Ljubljana, and most recently a program The Romantic Bach in Zagreb – music of Johann Sebastian Bach in organ adaptations by German composers of the late Romantic period. As a soloist he has given concerts with the Slovenian Philharmonic of Poulenc's Concert for Organ, Timpani and Strings and Fauré's and Duruflé's Requiem. With Musica cubicularis he has taken part in major festivals in Slovenia and abroad (e. g. Radovljica Festival, SEVIQC Brežice, Musical Evenings of Piran, Carynthian Summer, Varaždin Baroque Evenings).*

Tomaž SEVŠEK (*1978, Slovenj Gradec) je na Visoki šoli za glasbo v Freiburgu študiral orgle pri Zsigmondu Szathmaryju in čembalo pri Robertu Hillu. V okviru izmenjave se je dodatno izobraževal na Eastman School of Music v Rochesteru (ZDA) in tam študiral pri Davidu Higgsu in Arthurju Haasu. Kot koncertni solist in komorni glasbenik se posveča glasbi za različne instrumente s tipkami od pozne renesanse do glasbene avantgarde 20. stoletja. Koncertiral je v večini evropskih držav. Soustanovil je komorni ansambel za staro glasbo Musica cubicularis in Zavod za umetniško poustvarjanje in izobraževanje na področju stare glasbe Harmonia Antiqua Labacensis z istoimenskim mednarodnim ansamblom. Poučuje orgle in čembalo, več let je bil strokovni tajnik Tekmovanj mladih slovenskih glasbenikov (TEMSIG) in predsednik Slovenskega orgelskega društva. V zadnjih letih je kot solist koncertiral na več znanih zgodovinskih orglah, npr. najstarejših orglah na svetu v Sionu (Švica), Schnittgerjevih orglah v mestu Weener (Nemčija), beneških orglah v mestih Valvasone (Italija), v Umagu in Šibeniku (Hrvaška). V Sloveniji se je med drugim predstavil z orgelskima recitaloma z naslovom Orgelska glasba Pariza v letih do druge svetovne vojne v mariborski stolnici in ljubljanski frančiškanski cerkvi, pred kratkim pa v Zagrebu s programom Romantični Bach – glasba Johanna Sebastiana Bacha v orgelskih priredbah nemških skladateljev pozne romantike. Kot solist je z orkestrom Slovenske filharmonije izvedel Poulencov Koncert za orgle, pavke in godala ter Fauréjev in Durufléjev Requiem. Z ansamblom Musica cubicularis je nastopil na različnih festivalih v Sloveniji in tujini (npr. Festival Radovljica, SEVIQC Brežice, Piranski glasbeni večeri, Carinthischer Sommer, Varaždinske barokne večeri).

Sozvočje svetov XVI / *Harmony of the Spheres XVI*
Ljubljanski koncerti / *Ljubljana Concertos*

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

4. april 2017 / 4 April 2017

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

19.30

Mateja Breščak, muzejska svetovalka, Narodna galerija / *curator, National Gallery of Slovenia*

"Ustanovitelju slovenske književnosti najlepši spomenik ..."

"To the founder of Slovenian literature the most beautiful monument..."

Brez kakršnekoli slovesnosti in natečaja je bil na prehodu v park Tivoli leta 1910 odkrit prvi moderno zasnovan slovenski javni spomenik literatu, utemeljitelju slovenskega jezika, Primožu Trubarju, delo kiparja Frana Bernekerja. Trubarjev spomenik je formalno reducirano delo, ki z umestitvijo v naravno okolje uvaja novo kvaliteto v mestno podobo Ljubljane, kakršno je z novo regulacijo zasnoval Maks Fabiani. Bernekerjev Trubar je do danes ostal naš najuspešnejši javni spomenik.

The first Slovenian modern public monument, commemorating the 400th anniversary of the birth of the first writer in Slovenian language, Primož Trubar (1508?–1586), the work of Fran Berneker (1874–1932), was inaugurated at the passageway to the Tivoli Park in 1910 without a public contest or an opening ceremony. Trubar's monument is a formally reduced piece of work, introducing a new quality to the urban image of Ljubljana, envisioned by the new urban planning of Maks Fabiani. Berneker's Trubar has remained our most successful public monument all until today.

20.00

Johann S. Bach (1685–1750) – **Dmitrij Sitkovecki** (*1954)

Goldbergove variacije za godalni orkester / *Goldberg Variations for String Orchestra*



*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. Her adviser was Lev Menaše. Since 2001 she has been a curator of sculpture in the National Gallery of Slovenia and was promoted to Senior Curator in 2011. The curatorial department has been under her guidance since 2007. She has edited and co-edited several exhibition catalogues and other publications in the National Gallery. Among her curatorial achievements are some outstanding 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, and contributed essays to catalogues, e.g. 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. She participated also in the re-installation of the permanent collection of the National Gallery. 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.*

Mateja BREŠČAK (*1972, Ljubljana) je leta 1998 diplomirala in 2007 magistrirala iz umetnostne zgodovine na Filozofski fakulteti Univerze v Ljubljani pod mentorstvom prof. dr. Leva Menašaja. Od leta 2001 je kot kustodinja za kiparstvo, od 2006 kot višja kustodinja in po 2011 muzejska svetovalka zaposlena v Narodni galeriji, kjer je vodja kustosov od leta 2007. Je urednica oziroma sourednica več razstavnih katalogov in publikacij Narodne galerije. Koordinirala je nekaj odmevnih mednarodnih 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 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 in Umetnost za nove dni: kipi iz Vladne umetnostne zbirke ter pri novi postavitvi stalne zbirke Narodne galerije. 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.



Sozvočje svetov XVI / *Harmony of the Spheres XVI*
Ljubljanski koncerti / *Ljubljana Concertos*

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

23. maj 2017 / *23 May 2017*

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

19.30

Gojko Zupan, konservator, INDOK center / *conservator INDOK Centre*

Maks Fabiani, Renesansa prostora zelene Ljubljane
Maks Fabiani, Renaissance of the Green Space of Ljubljana

Avstro-ogrski arhitekt Maks Fabiani (1865–1962) je po potresu 1895. prenovil Ljubljano. Postavil je mrežo srednjeevropskega mesta in s svojimi arhitekturami označil in prerodil prostor, v katerega je, ob rob zasnove ringa, vključil tudi stavbo Narodnega doma in prostor parka Tivoli. Fabiani je v svoji mladosti natančno spoznal mesto, v katerem je živel in ga zasnoval po meri pešca. Vizionarsko je dodal sistem cest, ki so omogočile razvoj prometne mreže in zelenih površin ter umeščanje novih javnih stavb Plečniku, Ravnikarju in drugim arhitektom.

Austro-Hungarian architect Max Fabiani (1865–1962) reconstructed Ljubljana after the earthquake of 1895. He established the fabric of a central European town, with his architectural solutions he marked and revitalized its space in which he integrated the palace of the National Community Centre (Narodni dom) and the city park by means of Vienna-inspired ring. Fabiani in his younger years came to understand the town he lived in and fashioned it in proportion of the pedestrian. He envisioned a system of streets, which facilitated the development of traffic grid and green surfaces as well as the placement of new public buildings to Plečnik, Ravnikar and other architects.

20.00

solistki / *soloists* Ivana Bilić, Barbara Kresnik, marimba, tolkala / *marimba, percussions*

Iztok Kocen (izr. prof. / *Prof.* Dušan Bavdek, mentor / *adviser*)
Ljubljanski concertino št. 3, Žale / *Ljubljana Concertino No. 3, Žale Burial Grounds*

Davor B. Vincze (*1982): Ljubljanski koncert št.3: Koncert za marimbo, tolkala in godala / *Ljubljana Concerto No. 3 for Marimba, Percussions and Strings*

Igor Kuljerić (1938–2006) – Ivana Bilić (*1970): Folk Art za marimbo in godala / *Folk Art for Marimba and Strings*

Nino Rota (1911–1979): Koncert za godala / *Concerto for Strings*



*Gojko ZUPAN (*1957, Ljubljana) holds a MA in theory of design and is an art historian and a 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 protection of cultural heritage for three 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 of Kočevje/Gottschee (in cooperation with Mitja Ferenc he published ten books on that heritage), to public monuments, architecture of the 20th century and in the past decade also to the life and work of Zoran Mušič (he authored or co-authored nine exhibitions with catalogues, monographs and contributions in various compendia on the painter). He has received the Izidor Cankar Award. He served as the president of the Slovenian Art Critics Society and two terms as the president of the Slovenian Society of Art Historians. His relations with the National Gallery were enhanced by his presidency of its Expert Board. Last year he produced a book on Max Fabiani's Ljubljana in cooperation with Breda Mihelič and Jelka Pirkovič.*

Gojko ZUPAN (*1957, Ljubljana) je magister teorije oblikovanja ter univerzitetni diplomirani umetnostni zgodovinar in geograf. Študiral je na Filozofski fakulteti Univerze v Ljubljani, magisterij o uličnem pohištvu pa je zaključil na Akademiji za likovno umetnost in oblikovanje pod mentorstvom dr. Staneta Bernika. Že tri 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 deset knjig o tej dediščini), javnih spomenikov, arhitekture 20. stoletja in v zadnjem desetletju z življenjem in delom slikarja Zorana Mušiča (avtor ali soavtor 9 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. V preteklem letu je z Bredo Mihelič in Jelko Pirkovič napisal knjigo o Fabianijevi Ljubljani.



*Davor Branimir VINCZE (*1983, Zagreb, Croatia) finished Medical School in Zagreb. He received his degrees in composition in Graz and Stuttgart, and pursued practical training in electronic composition at IRCAM in Paris. Currently, he lives in the US, where he's doing his PhD in composition with Brian Ferneyhough at Stanford University. His pieces have been performed by ensembles such as Ensemble Modern, Ensemble Recherche, Ensemble Intercontemporain, Talea, Klangforum Wien and many others, at concerts and festivals such as Impuls, MATA, Manifeste, Biennale Zagreb, etc. In 2014 he started Novalis, a contemporary music festival in Novalja, Croatia. Davor Branimir Vincze is a versatile, internationally active composer, winner of several scholarships and awards in composition. His music possesses a fascinating mixture of natural and social phenomena, mathematical curves, algorithms and electronics. He is intrigued by the way modern media influence our thinking process and perception of the surroundings. How should we build the image of our reality when it is based on the abundance of shallow, often useless virtual information? He believes that the nominal pluralism of the society we live in, which should be liberating, actually facilitates identity crisis, favouring not showing any emotions or personal opinions, because it increases the discrepancy between the never-ending flow of incoming information and insufficient time to process it and form one's own views. He is asking how we are to show, explain or express what we want, when we often don't really know what to think.*

Davor Branimir VINCZE (*1983, Zagreb) je pred glasbeno kariero diplomiral na medicinski fakulteti v Zagrebu. Nato se je posvetil študiju kompozicije v Gradcu in Stuttgartu. Specializacijo za elektronsko glasbo je opravil na IRCAMu v Parizu. Trenutno pripravlja doktorat iz kompozicije na univerzi Stanford (ZDA) pri mentorju Brianu Ferneyhoughu. Njegove skladbe so izvajali ansambli Ensemble Modern, Ensemble Recherche, Ensemble Intercontemporain, Talea, Klangforum Wien in drugi, in na festivalih, kot so npr. Impuls, MATA, Manifeste, Zagrebački biennale in drugod. Leta 2014 je v Novalji na Hrvaškem ustanovil festival za sodobno glasbo Novalis. Vincze je mednarodno dejaven in vsestranski skladatelj ter dobitnik številnih mednarodnih štipendij in nagrad. Njegova glasbena dela so impozantne kombinacije glasbe, naravnih in družbenih asociacij, matematičnih krivulj, algoritmov in elektronike. Fascinira ga način, s katerim sodobni mediji vplivajo na naše zaznavanje in razumevanje okolja: kako dejansko sestavljamo sliko naše stvarnosti iz množice plitvih, pogosto nesmiselnih in celo virtualnih informacij. Prepričan je, da nominalni družbeni pluralizem, v katerem živimo, čeprav bi moral osvobajati, hrani krizo identitete, povzroča zadrževanje občutkov in lastnega mišljenja zaradi stopnjevanja nesorazmerja med nepregledno količino podatkov in pomanjkanjem časa za njihovo obvladovanje, kar je nujno za oblikovanje lastnih stališč. Sprašuje se, kako naj pokažemo in razložimo, kaj želimo, če najpogosteje niti sami ne vemo, kaj naj mislimo.



*Ivana BILIĆ (*1970, Zagreb) studied under Igor Lešnik in Zagreb, where she currently teaches at the Academy of Music and has been in residence with CRD in Evreux since 2015. As a soloist on marimba and a gifted percussionist Bilić has performed with European orchestras (Danish Radio Symphony, W. Lutoslawski Philharmonic, Pannon Philharmonic, Slovenian Philharmonic, Dohnany Symphony, Presidential Symphony orchestra (CSO) Ankara...), she has appeared in Merkin Hall in New York, Palacio de las Bellas Artes in Mexico City and Franz Liszt Hall in Budapest and at international music festivals (Music Biennale Zagreb, Musicora Paris, Melos Ethos Bratislava, Dubrovnik Summer Festival, Julian Rachlin and Friends, etc.). She regularly gives marimba masterclasses in the USA, South America and Europe (Keiko Abe Marimba Academy Lausanne, Amsterdam Marimba Weekend, Santa Fe Marimba Festival, Marimba International Festival and Conference in Minneapolis, Zeltsman Marimba Festival, PASIC, jury member of Linz, Salzburg, Stuttgart and Paris Marimba Competitions, Festival de marimbistas, Chiapas, Mexico, Belgium Marimba Competition and Festival, etc). In cooperation with the Samobor Autumn Music Festival she founded in 2008 an annual percussion festival called Ivana Bilić Marimba Week (IBMW). Several of her own pieces have been published by Edition Svitzer, Malletworks and Cantus. Since 2014 Ivana has performed with Nikola Krbanjevič in INK Experiment Duo with whom she prepared projects for 2016/2017 INKarnation and Rock INK in France and Croatia.*

Ivana BILIĆ (*1970, Zagreb) je kot tolkalka diplomirala v Zagrebu (prof. I. Lešnik), kjer je zdaj izredna profesorica in od 2015 je rezidentka pri CRD v Evreuxu. Kot solistka na marimbi in vsestranska tolkalka redno nastopa z okestri, kot so npr. Simfonični orkester Danskega radia, Filharmonija W. Lutoslawski, Panonska filharmonija, Slovenska filharmonija, Simfonijski orkestar Dohnany, Državni Simfonijski Orkestar (CSO) Ankara itd. Nastopila je v Merkin Hall v New Yorku, v Palacio de las Bellas Artes v Ciudad de Mexico in Koncertni dvorani Franz Liszt v Budimpešti. Gostuje na mednarodnih festivalih Musicora Paris, Tempus fugit Tel Aviv, Dubrovniške poletne igre itd.. Vodi mojstrske tečaje v Manhattan School of Music, Boston Conservatory, Merton College v Oxfordu, Birmingham Conservatory, Bruckner Universität Linz, Mozarteum Salzburg in sodeluje na festivalih marimbe v Evropi, Južni Ameriki in ZDA (Keiko Abe Marimba Academy Lausanne, Amsterdam Marimba Weekend 2014, Santa Fe Marimba Festival, Marimba International Festival and Conference v Minneapolis, Zeltsman Marimba Festival, PASIC, Festival de marimbistas, Chiapas, Mexico itd). Leta 2008 je Ivana Bilić ustanovila Marimba Week, letni festival tolkalcev pod okriljem Samoborskih glasbenih jeseni. Prejela je vse najvažnejše hrvaške diskografske in poustvaritvene nagrade. Njene avtorske skladbe so izšle pri Edition Svitzer, Malletworks in Cantus. Od 2014 nastopa z Nikolom Krbanyevitchem v INK Experiment Duo, s katerim v sezoni 2016/17 načrtuje projekte INKarnation in Rock INK v Franciji in na Hrvaškem.



*Barbara KRESNIK (*1971, Ljubljana, Slovenia,) studied percussions from the age of twelve. She graduated as a percussionist from the Academy of Music in Ljubljana. She continued her studies at the National Conservatory of Versailles, France with Prof. Sylvio Gualda. She has pursued the improvement of her skills with some of the leading world percussionists: Keiko Abe, Ney Rosauo, Igor Lešnik, Jean Geoffroy, Evelyn Glennie, and Nebojša Živkovič. Before finishing her studies, she made her name as a performer of classical percussion music as a percussionist and soloist also working with all major symphonic and brass orchestras in Slovenia. In 1999 she established a group of percussion SToP (Slovenian percussion project) with her friends. The group is very active in research, playing, teaching, and entertainment. She is a solo and chamber performer (string orchestras, duo with harp, percussion music) and also an assistant timpanist with the Slovenian Philharmonics. She has played in almost all states of Europe, South Korea, Japan and Russia. As a member of the percussion group SToP she received the Župančič Award (The City of Ljubljana award for cultural achievement) and the France Prešeren Fund Award (the nation's highest cultural accolade). She is playing with Innovative Percussion, Viktor Mallets, and Dream and Bonedrum Instruments, while she has participated in recordings on CD's with SToP and Percussionists of Slovenian Philharmonics.*

Barbara KRESNIK (*1971, Ljubljana) se je srečala s tolkali pri dvanajstih letih. Kot tolkalka je diplomirala na Glasbeni akademiji v Ljubljani, nato pa je študij nadaljevala na Nacionalnem konservatoriju v Versaillesu pri prof. Sylvii Gualdi. Izpopolnjevala se je pri nekaterih najvidnejših svetovnih tolkalcih, kot so Keiko Abe, Ney Rosauero, Igor Lešnik, Jean Geoffroy, Evelyn Glennie, Nebojša Živkovič itd. Še preden je končala študij, se je uveljavila kot vidna tolkalka klasične glasbe tudi v okviru najpomembnejših slovenskih simfoničnih sestavov in trobilnih ansamblov kot tolkalka in solistka. Leta 1999 je s prijatelji ustanovila tolkalno skupino SToP (Slovenski tolkalni projekt). Skupina je dejavna v glasbenem raziskovanju, izvajanju, poučevanju in zabavi. Barbara Kresnik je solistka in komorna glasbenica, ki nastopa z godalnimi orkestri, v duetu s harfo in v čistih tolkalnih zasedbah, dela pa tudi kot pomožna timpanistka v Slovenski filharmoniji. Nastopila je že v večini evropskih držav, v Južni Koreji, na Japonskem in v Rusiji. Kot članica ansambla SToP je prejela Župančičevo nagrado Mesta Ljubljana in nagrado Prešernovega sklada. Nastopa v okviru Innovative Percussion, Viktor Mallets, in Dream and Bonedrum Instruments in je sodelovala v produkciji CD-jev s SToP in s Tolkali Slovenske filharmonije.

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