




Slike z  
razstave  
2019–2020  
*Pictures at  
an Exhibition  
2019–2020*

**Sozvočje svetov XIX**  
*Harmony of the Spheres XIX*

Naslovnica / Cover:  
Drago Tršar: Med velikimi in malimi / *Amidst the Powerful and the Powerless*, 1965  
bron / bronze  
zasebna zbirka / *private collection*

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

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REPUBLIKA SLOVENIJA  
**MINISTRSTVO ZA KULTURO**

 Narodna galerija

 komorni  
godalni  
orkester  
slovenske  
filharmonije

Abonma

## Sozvočje svetov

*Subscription*

### *Harmony of the Spheres*

Cena abonmaja 2019–2020

*Subscription price for the 2019–2020 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 četrtek do 20. ure in uro pred prireditvijo, ob ponedeljkih zaprto.

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

## Postanite prijatelj Narodne galerije / *Become a Friend of the National Gallery of Slovenia*

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!

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

Kakšne ugodnosti pridobim s plačilom članarine?

*Benefits of the membership:*

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- Prost vstop do stalnih zbirk in na občasne razstave / *free access to permanent collection and temporary exhibitions*
- Prost vstop na strokovna predavanja in vodstva / *free access to lectures and tours*
- Udeležbo in srečanje z avtorji na internih predvodstvih po novih razstavah / *exhibition previews with experts and authors*
- Udeležbo na posebnih strokovnih ekskurzijah po Sloveniji in tujini / *selection of special excursions in Slovenia and abroad designed for the Friends*
- Prejemanje programa prireditev / *up-to-date information on museum programmes*
- Prejemanje vabil na odprtja razstav / *invitations to the exhibition openings*
- 30 % popust pri nakupu publikacij Narodne galerije / *30 % concession in the gallery shop on the National Gallery products*
- 40 % popust pri nakupu vstopnic za koncerte Sozvočja svetov / *40 % concession on the Harmony of the Spheres subscription*
- 20 % popust pri delavnicah in tečajih v Narodni galeriji / *20 % concession on workshops and courses in the National Gallery*

Članarina velja eno leto. *Annual membership.*

Član / *Full membership* **50 EUR**

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

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

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

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*Enter your e-mail under "Get our e-news" at our homepage [www.ng-slo.si](http://www.ng-slo.si). You can order your e-info also at the front desk.*

## Podari vodstvo / *Tour Gift*

Posebna darilna ponudba za dve osebi z vodstvom in s pogostitvijo v slaščičarni Zvezda

*Special Tour Gift for two with a tour and a treat in the gallery café Zvezda*

Podarite ogled stalne zbirke Narodne galerije pod vodstvom kustosa in s pogostitvijo v galerijski kavarni Zvezda.

*Afford a gift of touring the permanent collection in the company of a curator and having a treat in the gallery café Zvezda.*

Izbirate lahko med dvema možnostma:

*You can choose between:*

Vodstvo in sladka pogostitev / *Guided tour and a sweet treat*

60-minutni ogled stalne zbirke pod vodstvom kustosa za dve osebi, dve kavi ali dva čaja ter dve mini tortici.

*60-min tour of the permanent collection with a curator for two, two coffees or teas and two mignons.*

Cena / price **35 EUR**

Vodstvo in Luizina pogostitev / *Guided tour and Luiza's Cake*

60-minutni ogled stalne zbirke pod vodstvom kustosa za dve osebi, dva kozarca penine in dva kosa torte Luiza.

*60-min tour of the permanent collection with a curator for two, two glasses of champagne and Luiza's Cake.*

Cena / price **45 EUR**



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

Sozvočje svetov XIX  
*Harmony of the Spheres XIX*  
2019–2020

Slike z razstave 2019–2020  
*Pictures at an Exhibition 2019–2020*

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8. 10. 2019 / 8 October 2019

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

**Mladostna vihравost / *Youthful Audacity***

Alenka Simončič, kustosinja, Narodna galerija / *curator,  
National Gallery of Slovenia*

**Omnia vincit Amor**

**(Ljubezen premaga vse / *Love Conquers All*)**

Solistka / *Soloist*

Nika Toškan, violina / *violin*

5' za miniaturo / *5 mins for a miniature*: Anja Lobnik

Felix Mendelssohn – Bartholdy: Koncert za violino in godala v  
d-molu / *Concerto for violin and strings in d-minor*

Felix Mendelssohn – Bartholdy: Simfonija za godala št. 9 v  
C-duru / *Symphony for strings No. 9 in C-major*



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5. 11. 2019 / 5 November 2019

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

**Spoj strun / *Tuning of Strings***

Sara Müller, umetnostna zgodovinarica, Narodna galerija  
*art historian, National Gallery of Slovenia*

**Palacio Real de Aranjuez**

Solist / *Soloist*

Mak Grgić, kitara / *guitar*

5' za miniaturo / *5 mins for a miniature*: Klara Mlakar

Leon Firšt: Balkanizmi za kitaro in godala / *The Balcanisms for guitar and strings*

José Rodrigo: Concerto de Aranjuez za kitaro in godala /  
*Concerto de Aranjuez for guitar and strings*

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28. 1. 2020 / 28 January 2020

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

**Vivaldissimo / *Vivaldissimo***

Mojca Jenko, kustosinja, Narodna galerija / *curator, National Gallery of Slovenia*

**Antonio Vivaldi (1678–1741) – navdih za likovne umetnike. Njegovi in naši sodobniki**

***Antonio Vivaldi (1678–1741) – An Inspiration to Artists. His and Our Contemporaries***

Solistka / *Soloist*

Rinnat Moriah, sopran / *soprano*

5' za miniaturo / *5 mins for a miniature*: Ana Zlobko

Antonio Vivaldi: Koncerti in arije za sopran in godala / *Concerts and arias for soprano and strings*

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7. 4. 2020 / 7 April 2020

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

**Med velikimi in malimi / Amidst the Powerful and the Powerless**

Mateja Breščak, kustosinja, Narodna galerija / curator, National Gallery of Slovenia

**Drago Tršar: Med velikimi in malimi**

*Drago Tršar: Amidst the Powerful and the Powerless*

Solistka / Soloist

Natalie Clein, violončelo / cello

5' za miniaturo / 5 mins for a miniature: Federica lo Pinto

Charlotte Bray: Med velikimi in malimi za violončelo in godala  
*Amidst the Powerful and the Powerless for cello and strings*

John Tavener: Zaščitna tančica za violončelo in godala / *The Protecting Veil for cello and strings*

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19. 5. 2020 / 19 May 2020

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

**Večni Piazzolla / The Eternal Piazzolla**

Katra Meke, kustosinja, Narodna galerija / curator, National Gallery of Slovenia

**Med usodnostjo in radostjo življenja. O plesu v likovni umetnosti**

*Between the Fatality and the Joy of Life. On Dance in the Visual Arts*

Solista / Soloists

Neotango:

Massimiliano Pitocco, bandoneon / bandoneon

Carla Agostinello, klavir / piano

5' za miniaturo / 5 mins for a miniature: Gašper Muženič

Astor Piazzolla: Skladbe za bandoneon, klavir in godala / *Pieces for bandoneon, piano and strings*





## Dragi prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije!

Prijazno Vas vabimo v Slavnostno dvorano Narodne galerije na devetnajsto zaporedno koncertno sezono ciklusa *Sozvočje svetov*. Letos nadaljujemo z lani oblikovano programsko zasnovo, ki smo jo za to priložnost poimenovali *Sozvočje svetov: Slike z razstave*. Tako boste lahko ponovno prisluhnili nekaterim skladbam, ki so nastale po motivih umetnin iz sveta likovne umetnosti in krasijo čudovite prostore Narodne galerije ali bogatijo zakladnico svetovne umetnosti. Naša glavna gostja bo izjemna britanska skladateljica Charlotte Bray, ki piše novo skladbo za violončelo in godala, za katero je našla motiv v skulpturi Draga Tršarja *Med velikimi in malimi*. Skladba je nastala kot skupno naročilo našega ansambla in ansambla Aurora iz Londona, zato bo v izvedbi tega prestižnega ansambla Tršarjeva umetnina »zazvenela« koncem leta tudi v Londonu. Nadaljujemo tudi sodelovanje z Akademijo za glasbo v Ljubljani, saj bodo akademijski študentje kompozicije ponovno ustvarjali glasbene miniaturre po motivih slik iz Narodne galerije. Poleg teh skladb pa bomo izvedli celo vrsto klasičnih glasbenih del skladateljev, kot so F. Mendelssohn – Bartholdy, J. Rodrigo, J. Taverner, A. Vivaldi in A. Piazzolla. Naši gostje bodo odlični domači in tuji umetniki: violinistka Nika Toškan, kitarist Mak Grgić, sopranistka Rinnat Moriah, violončelistka Natalie Clein in duo Neotango.

Med predavanji bomo to pot zelo konkretno lahko prisluhnili dvojni interpretaciji istega dela na četrtem koncertu. Predavanje bo pripravila skrbnica kiparske zbirke v Narodni galeriji mag. Mateja Breščak; dr. Alenka Simončič bo spregovorila o alegoriji vojne in miru, Sara Müller o kraljevi palači in vrtovih v Aranjuezu, mag. Mojca Jenko bo razpravljala o medsebojnem razmerju med glasbo in likovno umetnostjo v beneški tradiciji, dr. Katra Meke pa o plesu, glasbi in njuni vizualizaciji.

dr. Barbara Jaki  
direktorica NG

Klemen Hvala  
Umetniški vodja KGOSF

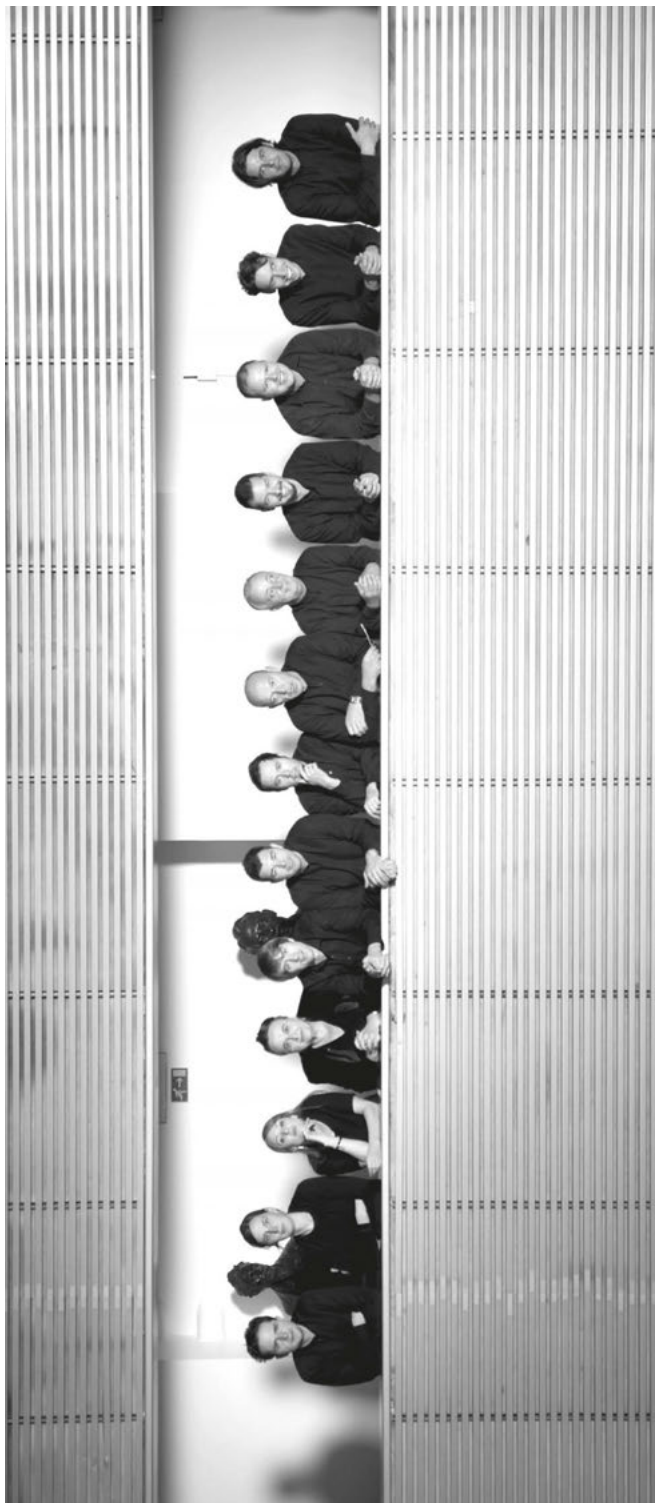
*Dear Friends of the National Gallery of Slovenia and  
the Slovene Philharmonic String Chamber Orchestra,*

*We cordially invite you to the Grand Hall of the National Gallery of Slovenia to attend the nineteenth consecutive season of the Harmony of the Spheres series. We shall follow the concept established last season and extend the Harmony of the Spheres: Pictures at an Exhibition into the second one. You will be treated to certain compositions inspired by specific works of art from the collection of the National Gallery of Slovenia or from the treasure chest of World Art. Our main guest will be an exceptional British composer, Charlotte Bray, who is writing a new piece inspired by the sculpture of Drago Tršar: Amidst the Powerful and the Powerless. The composition has been commissioned by our orchestra and the Aurora ensemble of London as a joint venture. Thus, Tršar's sculpture shall resonate in a production of this prestigious orchestra in London at the end of this year. We still keep cooperation with the Academy of Music in Ljubljana. Its select students will compose music miniatures on subjects of the paintings in the National Gallery's collection. Besides contemporary we shall produce also a number of compositions from the classical heritage of world music by composers F. Mendelssohn – Bartholdy, J. Rodrigo, J. Taverner, A. Vivaldi, and A. Piazzolla. We shall host several excellent musicians from Slovenia and Europe: the violinist Nika Toškan, the guitarist Mak Grgić, the soprano Rinnat Moriah, the cellist Natalie Klein and duo Neotango.*

*Lectures might not be that self-evident, except for the double treat with Tršar's sculpture in the fourth concert. Mateja Breščak, MA, the keeper of our sculpture collection will see to it. Dr Alenka Simončič will talk on the allegory of love and war, Sara Müller on the royal palace at Aranjuez, Spain, Mojca Jenko, MA, will discuss relations between music and the visual arts in the Venetian tradition, while Dr Katra Meke will present music and dance visualizations in the visual arts to tie the subject matter to tango.*

*Barbara Jaki  
Director of NGS*

*Klemen Hvala  
Art Director of SPSCO*



Komorni godalni orkester Slovenske filharmonije  
2019–2020

*Slovene Philharmonic String Chamber Orchestra*  
2019–2020

Prve violine

*First Violins*

Janez Podlesek, koncertni mojster / *Concertmaster*

Jerica Kozole, Matic Anžej, Mojca Fortin

Druge violine

*Second Violins*

Oliver Dizdarević, Matjaž Porovne, Matjaž Žižek

Violi

*Violas*

Marija Rome, Tomaž Malej

Violončeli

*Cellos*

Igor Škerjanec, Klemen Hvala

Kontrabas

*Double Bass*

Petar Brčarević



## Komorni godalni orkester Slovenske filharmonije

je ansambel dvanajstih godalcev, sicer članov simfoničnega orkestra Slovenske filharmonije. Ustanovili smo ga leta 1993 ob podpori Ministrstva za kulturo Republike Slovenije. V šestindvajsetih letih delovanja je ansambel odigral več kot 550 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 sopranistko Niko Gorič, gostil pa je tudi številna tuja imena svetovnih glasbenih odrov, kot so violončelisti Aleksander Rudin, Miša Majski, Enrico Dindo in Natalie Clein, violinisti Dmitri Sitkovecki, Sarah Chang, Pria Mitchell in Alissa Margulis, pianisti Boris Berezovski, Lukas Geniušas in Polina Leschenko, trobentar Reinhold Friedrich, hornist Stefan Dohr, oboist Jonathan Kelly in flavtist Massimo Mercelli. Posebno doživetje je bilo sodelovanje z akordeonistom Richardom Gallianom na festivalih Glasbeni september 2007, Festival Maribor 2010, na Dubrovniških poletnih igrah 2011, Festivalu Ljubljana 2017 in v dvorani Vatroslav Lisinski 2018. Ansambel je bil v letih 2009–2012 rezidenčni ansambel 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, violinista Arvid Engegard in Satu Vanska, sopranistka Sabina Cvilak, pianist Melvyn Tan, kitarist Vlatko Stefanovski in kavalist Teodosii Spassov. 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 twelve 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-six years of its existence, the Slovene Philharmonic String Chamber Orchestra, recast as a society in 1999, has given over 550 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 the audiences and the critics. As a society it has stimulated musical creativity, production of new compositions, score editions, as well as promotional CDs since its onset. The orchestra has collaborated with numerous Slovene musicians of international acclaim, such as pianist Dubravka Tomšič Srebotnjak, flautist Irena Grafenauer, soprano Nika Gorič, contralto Mirjam Kalin, and other renowned musicians, such as cellists Alexander Rudin, Mischa Maisky, Enrico Dindo and Natalie Klein, violinists Dmitri Sitkovecki, Sarah Chang, Pria Mitchell and Alissa Margulis, pianists Boris Berezovski, Lukas Geniušas and Polina Leschenko, trumpeter Reinhold Friedrich, hornist Stefan Dohr, flautist Massimo Mercelli. Particularly precious were appearances with accordionist Richard Galliano at the festivals Glasbeni september 2007, Festival Maribor 2010, Dubrovnik Summer Performances 2011, Festival Ljubljana 2017 and in the Vatroslav Lisinski Hall, Zagreb, in 2018. During 2009–12, 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 flautist Emmanuel Pahud, tenor James Gilchrist, pianists Boris Berezovsky and Melvyn Tan, violinists Arvid Engegard, Satu Vänskä, Anthony Marwood, soprano Sabina Cvilak, guitarist Vlatko Stefanovski, kavalist Teodosii Spassov. The orchestra's 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, as well as 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 in Narodna galerija / Slovene Philharmonic String Chamber Orchestra and the National Gallery of Slovenia**

**Sozvočje svetov XIX**  
*Harmony of the Spheres XIX*  
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**Slike z razstave 2019–2020**  
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**8. 10. 2019 / 8 October 2019**

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

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**Mladostna vihravost / Youthful Audacity**

**19.30**

**dr. Alenka Simončič**, Narodna galerija / *National Gallery of Slovenia*

**Omnia vincit Amor**  
(Ljubezen premaga vse / *Love Conquers All*)

Ali je Felix Mendelssohn – Bartholdy kdaj ustvaril glasbeno delo po likovni umetnini, ne vemo. Napisal pa je scensko glasbo za Sofoklejevo *Antigono*, uprizorjeno na pruskem dvoru. Motiv *Venera in Mars* je v zahodni likovni tradiciji skozi stoletja doživel veliko različic, medtem ko so upodobitev na gemi v Mendelssohnovem času povezovali s to Sofoklejevo dramo. V zahodni umetnosti predvsem izgovor za upodabljanje erotičnih prizorov nosi univerzalno idejo o bogu vojne, ki je po vojaških naporih odvrigel orožje in se prepustil Ljubezni. *Omnia vincit Amor*.

*Whether Felix Mendelssohn – Bartholdy ever used the visual arts as inspiration to his compositions we cannot tell with certainty. However, he wrote theatre music for the Sophocles' Antigone performed at the Prussian court. The theme of Mars and Venus in Western visual tradition was in Mendelssohn's time associated with the drama of Sophocles. In Western Art often a pretext to depiction of erotic scenes, it carries a universal idea of the god of war, who set aside his arms after war effort and succumbed to Love. Omnia vincit Amor.*

**20.00**

Solistka / *Soloist*: **Nika Toškan**, violina / *violin*

5' za miniaturo / *5 mins for a miniature*: **Anja Lobnik** (mentor / *mentor doc.* / *Assist Prof* Vito Žuraj)

**Felix Mendelssohn – Bartholdy**: Koncert za violino in godala v d - molu / *Concerto for violin and strings in d-minor*

**Felix Mendelssohn – Bartholdy**: Simfonija za godala št. 9 v C - duru / *Symphony for strings No. 9 in C-major*

Alenka SIMONČIČ (Ljubljana, 1972) je diplomirala na Oddelku za umetnostno zgodovino Filozofske fakultete v Ljubljani. Od leta 2000 je kot kustodinja zaposlena v Narodni galeriji in je vodja oddelka za dokumentacijo. Je urednica oziroma sourednica več razstavnih katalogov in publikacij Narodne galerije. Koordinirala je nekaj odmevnih mednarodnih razstavnih projektov Narodne galerije, npr. Srednjeveški rokopisi iz Žičke kartuzije, 1160–1560, Poljsko slikarstvo okoli 1900, Franc Kavčič/Caucig in antika, Slovenski impresionisti in njihov čas, 1890–1920 v Parizu, Slikati v Normandiji. Ob izviri impresionizma, Giambattista Tiepolo. Risbe. Iz zbirk Civici Musei iz Trsta in razstavo Ivana Kobilca (1861–1926). "Slikarija je vendar nekaj lepega". V kataloga o slovenskem impresionizmu za razstavi v Parizu (2013) in v Pragi (2019) je prispevala razpravo o knjižni ilustraciji in karikaturi, leta 2017 pa je v Narodni galeriji pripravila razstavo Podobe prestiža. Antične zgodbe v steklu po gemah iz zbirke kneza Stanisława Poniatowskega (1754–1833).

Strokovno pozornost posveča predvsem preživetju antičnih motivov skozi stoletja in gemam, v dragocene kamne vrezanim podobam, ki so bile tudi tema njene doktorske disertacije pod mentorstvom zasl. prof. ddr. Nataše Golob.



*Alenka SIMONČIČ (Ljubljana, 1972) graduated from the Department of Art History at the Faculty of Arts, University of Ljubljana. Since 2000 she has been employed as a curator in the National Gallery of Slovenia where she heads the documentation department. She has edited and co-edited several exhibition catalogues and other publications in the National Gallery. She has managed several outstanding international exhibitions, such as Mediaeval Manuscripts from the Žiče Charterhouse, 1160–1560; Polish Painting around 1900; Franc Kavčič/Caucig and Antiquity; Slovenian Impressionists and their Time: 1890–1920; Painting in Normandy. At the Dawn of Impressionism; Giambattista Tiepolo. Drawings from the Collection of Civici Musei from Trieste; and the exhibition Ivana Kobilca (1861–1926). “Painting is something beautiful”. She contributed to the catalogue Slovenian Impressionists and their Time a chapter on book illustration between 1890 and 1920 and a chapter on the social and political satire and caricature, while in 2017 she prepared the exhibition Images of Prestige. Classical Mythology on Glass Gems from the Collection of Prince Stanislas Poniatowsky (1754–1833). She dedicates her research to the survival of the themes of antiquity and to gems, images engraved into precious stones, which were the subject of her doctoral dissertation mentored by Professor Nataša Golob.*

Nika TOŠKAN (1997, Kubed pri Koprju) je začela igrati violino pri treh letih pod vodstvom mentorice Cristine Verità, nadaljevala je v Glasbeni šoli Koper pri Tinkari Marinac in na Umetniški gimnaziji v Koprju pri profesorju Bogomirju Petraču. Po izpopolnjevanju v Portogruaru v Italiji (Scuola di perfezionamento musicale, Masterclass internazionale) pri Ilyi Grubertu pri njem nadaljuje študij na Conservatorium van Amsterdam na Nizozemskem.

Tekmuje od osmega leta dalje na državnih in mednarodnih tekmovanjih, predvsem v Italiji, kjer je osvojila več prvih nagrad; je večkratna regijska in leta 2009 državna prvakinja. Decembra 2010 je na mednarodnem tekmovanju Ars nova International Music Competition Trieste prejela posebno nagrado za najboljšo violinistko tekmovanja. Februarja 2012 je na regijskem tekmovanju mladih glasbenikov v Postojni prejela nagrado za najboljšo izvedbo obvezne skladbe in na državnem tekmovanju TEMSIG v Brežicah zlato plaketo in drugo nagrado. Poleti 2013 je na mednarodnem tekmovanju v Povolettu v Italiji prejela drugo nagrado, bila najvišje ocenjena violinistka celotnega tekmovanja in v Portogruaru dobila štipendijo za izvedbo samostojnega koncerta.

Aprila 2014 je na mednarodnem tekmovanju Svirel dobila zlato priznanje in posebno nagrado – nastop z orkestrom RTV Slovenija. Naslednjega leta je na Svirelu prejela zlato priznanje in dve posebni nagradi: solistični nastop s Simfoničnim orkestrom Domžale – Kamnik aprila 2016 in mesto suplente v orkestru Slovenske Filharmonije. Poleti 2015 je kot solistka nastopila s Komornim godalnim orkestrom Slovenske filharmonije na Piranskih glasbenih večerih. Večkrat je snemala za Radio Koper. Redno se udeležuje mednarodnih seminarjev in poletnih šol (G. Turčaninova, V. Meljnikov, I. Grubert, M. Gal, G. Košuta, I. Ozim, S. Milenkovič).



*Nika TOŠKAN (1997, Kubed pri Kopru) started to play violin at the age of three with Cristina Verità, continued at Music School in Koper with Tinkara Marinac and at the Art Grammar School in Koper with Prof Bogomir Petrač. After taking courses in Portogruaro, Italy (Scuola di perfezionamento musicale, Masterclass internazionale) with Ilya Grubert, she enrolled at the Conservatorium van Amsterdam in the Netherlands to study with him.*

*She has taken part in international competitions since the age of eight, mainly in Italy where she has won several top awards; she has been regional and in 2009 national champion. In December 2010 she won a special award "the best violinist" at Ars nova International Music Competition Trieste. In February 2012 she won an award for the best performance in obligatory program of the regional competition in Postojna, golden plaque and second prize in the national competition TEMSIG in Brežice, while in the summer of 2013 she received second prize at the international competition in Povoletto, Italy, was the highest graded violinist in the international competition in Portogruaro, and won a grant for a production of a concert on her own. Nika Toškan won a golden medal at the international competition Svirel in April 2014 and a special award – appearance with the Symphony Orchestra of the national radio. The following year she was victorious again with two special awards – solo concert with Symphony Orchestra of Domžale and a position of reserve violinist in the national Symphony Orchestra. She performed with the Slovene Philharmonic String Chamber Orchestra as a soloist in 2015 at the Piran Music Soirees. She has recorded several times for Radio Koper. She frequently takes part in international courses and summer schools with well-known teachers, such as G. Turčaninova, V. Meljnikov, I. Grubert, M. Gal, G. Košuta, I. Ozim, S. Milenkovič.*

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

**Sozvočje svetov XIX**  
*Harmony of the Spheres XIX*  
2019–2020

**Slike z razstave 2019–2020**  
*Pictures at an Exhibition 2019–2020*

**5. 11. 2019 / 5 November 2019**

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

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**Spoj strun / Tuning of Strings**

**19.30**

**Sara Müller**, Narodna galerija / National Gallery of Slovenia

**Palacio Real de Aranjuez**

Leta 1561 je španski kralj Filip II. v mestu Aranjuez naročil gradnjo palače za letno rezidenco kraljeve družine. Izdelavo načrtov in gradnjo je zaupal španskemu renesančnemu arhitektu in kiparju Juanu Bautistu de Toledo, dokončal pa jo je arhitekt Juan de Herrera. Mogočno kraljevo palačo obdajajo obsežni vrtovi, ki so leta 1939 navdahnili španskega komponista Joaquina Rodriga, da je v napetem ozračju ob koncu španske državljanske vojne in na pragu nove svetovne morije v Parizu ustvaril svoj *Concerto de Aranjuez*.

*Phillip II of Spain ordered the construction of a summer residence for the royal family in the town of Aranjuez in 1561. He entrusted the planning and construction to the Spanish architect and sculptor Juan Bautista de Toledo, whose work was completed by the architect Juan de Herrera. The magnificent palace was surrounded by vast gardens that inspired the Spanish composer Joaquin Rodrigo to create his Concerto de Aranjuez in Paris in 1939, in the tense atmosphere at the end of the Spanish Civil War and at the threshold of the new universal carnage.*

**20.00**

**Solist / Soloist: Mak Grgić**, kitara / guitar

**5' za miniaturo / 5 mins for a miniature: Klara Mlakar** (mentor / mentor red. prof. / ProfMarko Mihevc)

**Leon Firšt**: Balkanizmi za kitaro in godala / *Balkanisms for guitar and strings*

**José Rodrigo**: Concerto de Aranjuez za kitaro in godala / *Concerto de Aranjuez for guitar and strings*



Sara MÜLLER (Šempeter pri Gorici, 1968) je diplomirala na oddelku za umetnostno zgodovino Filozofske fakultete v Ljubljani in je od leta 2018 zaposlena v knjižnici Narodne galerije. Je avtorica več člankov in publikacij o umetnosti (Radio Student, Primorski dnevnik, Primorska srečanja, Arhitekturni bilten). Za Slovenski splošni leksikon je prispevala gesla o sodobni arhitekturi, urbanizmu in krajinarstvu. Bila je zaposlena na Oddelku za restavratorstvo Akademije za likovno umetnost in oblikovanje v Ljubljani kot konservatorica raziskovalka, kjer je sodelovala pri več projektih ohranjanja kulturne dediščine na Slovenskem. Je avtorica več razstav v manjših galerijah in besedil spremnih katalogov. Ukvarja se tudi s kulturno dediščino, ki jo predstavljajo izdelki uporabne umetnosti (razstava Sekreter iz delavnice mojstrov Röntgen v Narodnem muzeju, razstava ur v Galeriji v Piranu, razstavi uporabnih umetniških predmetov v sklopu prireditev Trieste Antiqua v Trstu in Mercanteinfiera v Parmi). V Narodni galeriji je koordinatorka projekta Art Nouveau, ki aktivno sodeluje v mednarodni mreži Art Nouveau. Področje njenega delovanja je umetnost na prelomu 19. v 20. stoletje.



*Sara MÜLLER (Šempeter by Gorica, 1968) received her bachelor's degree from the Department of Art History, Faculty of Arts, University of Ljubljana, and has been employed in the library of the National Gallery of Slovenia since 2018. She has contributed several articles and publications to the Radio Študent, Primorski dnevnik, Primorska srečanja, Arhitekturni bilten. For the Slovenian lexicon she wrote entries on contemporary architecture, urban planning and landscape architecture. She worked within the Conservation and Restoration Department at the Academy of Fine Arts and Design as a conservation research fellow, where she participated in several projects on preservation of cultural heritage in Slovenia. She has authored a number of exhibitions in minor galleries and texts in accompanying catalogues. She has done research in cultural heritage consisting of objects of applied arts (exhibition on an antique secretaire bookcase from the Röntgen workshop at the National Museum of Slovenia, exhibition of clocks in the Gallery of Piran, an exhibition of objects of applied arts within the Trieste Antiqua fair in Trieste and at the Mercanteinfiera in Parma). She coordinates the Art Nouveau project at the National Gallery of Slovenia, part of the Art Nouveau international network. She specializes in art of the turn of the 19<sup>th</sup> into the 20<sup>th</sup> century.*

Leon FIRŠT (Celje, 1994) zaključuje drugi letnik magistrskega študija kompozicije na Akademiji za glasbo v Ljubljani pri prof. Dušanu Bavdku. Pred tem je na Glasbeni šoli v Celju končal nižjo stopnjo klarineta (prof. Bojan Logar) ter nadaljeval srednjo stopnjo s študijem tolkal v razredu prof. Damirja Korošca na Glasbeni šoli Celje.

Kot skladatelj se je udeležil mednarodnih tečajev pri profesorjih Kurtu Schwertzigu, Dušanu Bavdku, Stephenu McNeffu, Gyuli Feketeju, Iris Ter Schiphorst in drugih. Do sedaj je ustvaril več kot 70 simfoničnih, komornih in solističnih skladb, ki so bile večkrat izvedene na koncertih v Sloveniji (Slovenska filharmonija, Orkester RTV, Kvintet Slowind, Komorni godalni orkester Slovenske Filharmonije ...) in po svetu. Njegov opus vsebuje tudi glasbeno-scenska dela (opereta Usanjano življenje, opera V imenu ljubezni, muzikal Veronika Deseniška itd.), odrsko in filmsko glasbo. Za svoje delo je bil večkrat nagrajen doma in v tujini: Keuris composition contest – nagrada publike za skladbo Romantične duše, International composition competition "Artistes en Herbe" – 3. nagrada za suito Čarobni gozd, Prešernova nagrada Akademije za glasbo, Prešernova nagrada Univerze v Ljubljani, Kristalni grb Mestne občine Celje, nagrada Celjske zvezde za muzikal Veronika Deseniška, glavna nagrada na mednarodnem tekmovanju Banaue International Music Composition Competition na Filipinih za skladbo The Story of Ifugao.



*Leon FIRŠT (Celje, 1994) is finishing his MA in composition with Prof Dušan Bavdek at the Music Academy in Ljubljana. He first studied clarinet with Bojan Logar and continued on the secondary level majoring in percussions in the class of Damir Korošec at the Music School in Celje. As a composer he has attended masterclasses of professors Kurt Schwertzig, Dušan Bavdek, Stephen McNeff, Gyula Fekete, Iris Ter Schiphorst, and others. He has written over seventy symphonic, chamber and soloist pieces, produced often at the concerts in Slovenia (Slovenian Philharmonic, Radio and Television Orchestra, Slowind Quintet, Slovene Philharmonic String Chamber Orchestra, etc.), and elsewhere. His oeuvre contains also musical-performing works (operetta Dreamed-up Life, opera In the Name of Love, musical Veronika of Desenice, etc.), stage and film scores. He has received numerous awards at home and abroad: Keuris Composition Contest – award of the audience for the Romantic souls, International composition competition “Artistes en Herbe” – third prize for his Enchanted Forest suite, Prešeren Award of the Academy of Music, Prešeren Award of the Academy of the University of Ljubljana, The Crystal Shield of Celje, Stars of Celje for the musical Veronika Deseniška, first award at Banaue International Music Composition Competition in the Phillipines for his composition The Story of Ifugao.*

Mak GRGIĆ (Ljubljana, 1987) je študiral kitaro na Konservatoriju Elly Bašić v Zagrebu pri Anteju Čagalju, diplomiral pri Alvaru Pierriju na Dunaju, doktoriral pa na Univerzi v Južni Kaliforniji pri Williamu Kanengiserju in Scottu Tennantu. Poučuje na Univerzi Mount St. Mary's v Los Angelesu. Nastopa s flamenko kitaristom Adamom Del Montejem v Duo Deloro in z Danielom Lippelom v FretX Duo. Je direktor EuroStrings, The European Guitar Festival Collaborative, Zagreb Guitar festivala in Roots & Notes Interactive Music Festivala na Hrvaškem ter v Los Angelesu Music@RushHour in Acoustic Caffeine Concert Series. Kot solist je nastopil po vsem svetu: Allegro Guitar Society, Sarasota Guitar Society, Classic Guitar Austin, University of Las Vegas (Nevada), National Gallery of Art (Washingtonu DC), Newman Center for Performing Arts, Denver, Strathmore Hall (Maryland), Pepperdine University, Portland Classical Guitar, The Minnesota Guitar Society, Guitar Festival Mikulov, Northwest Guitar Festival, Jeunesse Musicales – Kulturwoche na Dunaju, Arts at the Park in NYC, the New York Classical Guitar Society, Microfest in Los Angeles, Van Dekker House, The Beyond Microtonal Festival v Pittsburghu, Guitar Art Summer Fest in v Koreji na Music Now Festival. Grgićev repertoar sega vse od avantgardnih del in filmske glasbe do velikih klasikov kitarskega kanona, zgodnje glasbe, popa in jazza. S skladateljem Nejcem Kuharjem je posnel svoj debitantski album String Modulations, nato pa album filmske glasbe Cinema Verismo pri založbi Marquis Music, izdal zgoščenki MAKrotonal pri založbi MicroFest Records in Balkanism pri založbi Naxos.



*Mak GRGIĆ (Ljubljana, 1987) studied guitar in Zagreb with Ante Čagalj at the Elly Bašić Conservatory of Music, obtained his Bachelor's Degree at the Vienna Academy with Alvaro Pierri, and his Doctoral Degree at the USC Thornton School of Music with William Kanengiser and Scott Tennant. He teaches in Santa Monica and at Mount St. Mary's University in Los Angeles.*

*He has directed EuroStrings, the European Guitar Festival Collaborative; Zagreb Guitar Festival and Roots & Notes Interactive Music Festival in Croatia; Music@RushHour in Los Angeles; and Acoustic Caffeine Concert Series. As a soloist he has performed worldwide: at Allegro Guitar Society; Sarasota Guitar Society; Portland Classic Guitar; Austin Classical Guitar (in recital with Martin Chalifour); University of Las Vegas in Nevada; the National Gallery of Art in Washington D.C.; the Newman Center for Performing Arts, Denver; Strathmore Hall in Maryland; Pepperdine University as a guest of Christopher Parkening; Portland Classical Guitar; the Minnesota Guitar Society; Guitar Festival Mikulov; Northwest Guitar Festival; Jeunesse Musicales – Kulturwoche in Vienna; Arts at the Park in NYC; the New York Classical Guitar Society; Microfest in Los Angeles; Van Dekker House in California; The Beyond Microtonal Festival in Pittsburgh; Guitar Art Summer Fest; and in Korea at the Music Now Festival. His first solo release was Cinema Verismo on Marquis Record, his latest for Naxos Music and for MicroFest Records. His repertoire winds its way through a dizzying array of approaches, from music of the Baroque and the Renaissance to music of a cinematic nature, ethnic music of his native Balkan Peninsula, and extreme avant-garde and microtonal music.*

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

**Sozvočje svetov XIX**  
*Harmony of the Spheres XIX*  
2019–2020

**Slike z razstave 2019–2020**  
*Pictures at an Exhibition 2019–2020*

28. 1. 2020 / 28 January 2020

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

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**Vivaldissimo / Vivaldissimo**

**19.30**

**mag. Mojca Jenko**, Narodna galerija / National Gallery of Slovenia

**Antonio Vivaldi (1678–1741) – navdih za likovne umetnike. Njegovi in naši sodobniki**

*Antonio Vivaldi (1678–1741) – An Inspiration to Artists. His and Our Contemporaries*

Benetke od srednjega veka slovijo kot mesto glasbe, od 1501 pa tudi kot prestolnica glasbenega založništva. Francoski popotnik 18. stoletja je zapisal: "V vsakem domu igrajo na glasbene inštrumente in pojejo, povsod muzicirajo ali pa hitijo poslušat igranje." V mestu je bilo več opernih gledališč; krojila so slog in okus stare celine. V tako okolje se je 1678 rodil Antonio Lucio Vivaldi, uspešen italijanski skladatelj, violinist, dirigent in glasbeni pedagog. Vivaldijeva osebnost in njegova glasbena ustvarjalnost pa sta navdihovala in še navdihujeta tudi likovne umetnike. *Ever since the Middle Ages Venice has claimed the title of City of Music and since 1501 also as the capital of music score publishing. A French traveller wrote in the 18<sup>th</sup> century: "In every home an instrument was played and one sang, music was played everywhere, or one ran to hear it played." The city proudly offered several opera houses which shaped the style and taste of the old continent. Antonio Lucio Vivaldi, a famous Italian composer, violinist, conductor and teacher was born in 1678 into that environment. Vivaldi's personality and his music have always inspired visual artists, and they still do so.*

**20.00**

**Solistka / Soloist: Rinnat Moriah**, sopran / soprano

5' za miniaturo / 5 mins for a miniature: **Ana Zlobko** (mentor / mentor red. prof. / Prof. Jani Golob)

**Antonio Vivaldi:** Koncerti in arije za sopran in godala / *Concerts and arias for soprano and strings*

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





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

Mlada sopranistka Rinnat MORIAH je že nastopila v Scali v Milanu, v Državni operi in Nemški operi v Berlinu ter v opernih hišah Theater an der Wien in Badisches Staatstheater Karlsruhe. Njen obsežni repertoar lirskih in koloraturnih vlog vključuje Zerbinetto (Ariadna na Naksosu), Adino (Ljubezenski napoj), Kraljico noči (Čarobna piščal) in Violetto Valéry (La Traviata). Nastopila je tudi na Rossinijevem opernem festivalu, Festivalu Pergolesi-Spontini, festivalu v Baden-Badnu, luzernskem festivalu in festivalu v Aix-en-Provenceu. Nastopila je na odrih koncertne dvorane Concertgebouw, filharmonij v Berlinu in Parizu, Filharmonije na Labi in festivala BBC Proms ter skupaj z orkestri, kot so Staatskapelle Berlin, Rundfunk-sinfonie Orchester Berlin, Filharmonija v Essnu, Izraelski filharmonični orkester, New World Symphony, Lucerne Festival Strings in Ensemble Modern. Pod vodstvom maestra Daniela Barenboima je pela suito iz Bergove opere Lulu. Posebej domač ji je baročni repertoar. Pela je v nemški premieri Polifema (Nicola Porpora), Traettovi operi Ifigenija na Tavridi, naslovno vlogo v Vincijevi operi Zapuščena Didona na festivalu Händel Festspielen v Halleju ter obe koloraturni vlogi v Jommellijevi operi Faetont. Posnela je Bachove kantate, Argentovo opero Razglednica iz Maroka in Boxbergovo opero Sardanapal iz leta 1698.



*Young soprano Rinnat MORIAH has performed at the Scala in Milan, Staatsoper and Deutsches Oper in Berlin, as well as Theater an der Wien and Badisches Staatstheater Karlsruhe. Her ample repertoire of lyrical and coloratura parts includes Zerbinetta (Ariadne on Naxos), Adina (The Elixir of Love), Queen of Night (The Magic Flute), and Violetta Valéry (La Traviata). She has performed at the Rossini opera festival, Pergolesi-Spontini Festival, Baden-Baden Festival, Luzern Festival, and Festival in Aix-en-Provence. Among the famous concert halls she appeared in Concertgebouw, Berliner Philharmonie, Philharmonie de Paris, Elbphilharmonie, and BBC Proms festival as well as with orchestras such as Staatskapelle Berlin, Rundfunk-sinfonie Orchester Berlin, Philharmonie Essen, The Israel Philharmonic Orchestra, New World Symphony, Lucerne Festival Strings, and Ensemble Modern. Under the baton of maestro Daniel Barenboim she sang the suite from Alban Berg's opera Lulu. Rinnat Moriah excels particularly in Baroque music repertoire. She has sung in the German premiere of Polyphemus (Nicola Porpora), Tommaso Traetta's opera Iphigenia in Tauris, the title role in Leonardo Vinci's opera Didone abbandonata at the Händel Festspielen in Halle, as well as both coloratura parts in Niccolò Jommelli's opera Fetonte (Phaeton). She has recorded Bach cantatas, Dominick Argento's opera Postcard from Morocco, and Christian Ludwig Boxberg's opera Sardanapalus of 1698.*

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

**Sozvočje svetov XIX**  
*Harmony of the Spheres XIX*  
2019–2020

**Slike z razstave 2019–2020**  
*Pictures at an Exhibition 2019–2020*

7. 4. 2020 / 7 April 2020

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

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**Med velikimi in malimi**  
*Amidst the Powerful and the Powerless*

**19.30**

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

**Drago Tršar, Med velikimi in malimi**  
*Drago Tršar, Amidst the Powerful and the Powerless*

Leta 1965 je kipar Drago Tršar (1927) izdelal plastiko z naslovom Med velikimi in malimi, kjer v abstrahirani koničasti dvopogledni formi predstavlja človeško množico. Idejo množice, zaobjete v čisto formo, je Drago Tršar intenzivno razvijal v svojem kiparskem ustvarjanju. Odmaknil se je od realističnega akademskega kiparstva in tudi v številnih javnih spomenikih poudaril pomen skupnosti nad posameznikom. Človek se v Tršarjevem kiparstvu namreč zliva v valovanje kolektiva – brezimnih ljudskih množic.

*Drago Tršar (1927) modelled a sculpture, Amidst the Powerful and the Powerless, in 1965, representing a human crowd by means of abstracted pointed form that lands the view from two opposite sides. The subject of the crowd was an inexhaustible inspiration in Tršar's oeuvre. He distanced himself from the academic realist style and even in numerous public monuments emphasized the importance of community over the individual. Man in his sculptures sinks into the inundation of the collective – the nameless crowd.*

**20.00**

**Solistka / Soloist: Natalie Klein**, violončelo / *cello*

**5' za miniaturo / 5 mins for a miniature: Federica lo Pinto** (mentor / *mentor red. prof. / Prof Uroš Rojko*)

**Charlotte Bray**: Med velikimi in malimi za violončelo in godala / *Amidst the Powerful and the Powerless for cello and strings*

**John Tavener**: Zaščitna tančica za violončelo in godala / *The Protecting Veil for cello and strings*

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



*Mateja BREŠČAK (Ljubljana, 1972) graduated in 1998 from the Department of Art History at the Faculty of Arts, University of Ljubljana, and received her MA there in 2007. Her adviser was Prof Lev Menaše. Since 2001 she has been a curator of sculpture in the National Gallery of Slovenia and from 2007 head of the curatorial department. She has edited and co-edited several exhibition catalogues and other publications 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 17<sup>th</sup> 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 14<sup>th</sup> to the 18<sup>th</sup> Century; Albert Sirk: The Painter of the Sea; Artists Academicians. She contributed essays to catalogues, e.g. Almanach and Painting in the Second Half of the 17<sup>th</sup> Century in Carniola; Slovene Impressionists and their Time: 1890–1920; Drawing in Slovenia: 1870–1950; Alojz Gangl: A Sculptor on his Way to Modernism; New Acquisitions of the National Gallery of Slovenia: 2001–2010; and Art for the Brave New World: Sculptures from the Government Art Collection, as well as to the exhibitions of Slovenian Impressionists in Paris (2013) and in Prague (2019). She also participated in the re-installation of the permanent collection of the National Gallery (2016). Her research is dedicated to early modern sculpture in Slovenia. She has received the Izidor Cankar Diploma for her part in the project Almanach and Painting in the Second Half of the 17<sup>th</sup> Century in Carniola in 2007, and Valvasor Diploma for Alojz Gangl: A Sculptor on his Way to Modernism in 2010. Since 2013 she has been vice-president of the Expert Council of the National Gallery of Slovenia.*

Charlotte BRAY se je uveljavila kot samosvoj in izjemen talent svoje generacije. Nanjo so postali pozorni številni ugledni svetovni ansambli in orkestri, med katerimi velja izpostaviti simfonični orkester BBC, Kraljevo opero v Covent Gardnu in Birminghamski ansambel sodobne glasbe. Sir Mark Elder, Oliver Knussen in Sakari Oramo so vrhunski dirigenti, ki so izvajali njena dela. Med naročniki njenih del v letu 2018 so londonska Sinfonietta, člana kvarteta Arditti Ralf Ehlers in Lucas Fels, Ben Hepner in festival v Aix-en-Provence. V zadnjih treh letih so njena dela izvajali Škotski simfonični Orkester BBC z Geoffreyem Patersonom, vancouverski simfonični orkester na festivalu ISCM World Music Days, Nordic Saxophone Quartet (Torún, Poland), Dala Sinfonietta, Wermland Opera Orchestra (Falun in Karlstad, Švedska), simfonični okrester BBC z Guyem Johnstonom, BBC Proms in Kraljeva opera v Covent Gardnu. Leta 2018 je Brayeva izdala svojo drugo ploščo komornih del pod okriljem fundacije Richarda Thomasa. Posneta je bila v Sendesaal v Bremnu s kvartetoma Amaryllis in Mariani Piano in s pianistom Huwom Watkinsom, projekt pa je velikodušno podprl skladateljski sklad PRS Foundation. Iz leta 2014 pa datira njen prvi album *At the Speed of Stillness*, izdan pri založniški hiši NMC Records. Brayeva je dobitnica nekaterih pomembnih priznanj, kot so Royal Philharmonic Society Composition Prize, Lili Boulanger Prize, Critics' Circle Award; *The Evening Standard* jo je navedel med najbolj vplivnimi Londončani (2011). Je častna članica birminghamskega konservatorija in v letu 2014 je bila izbrana za njegovo nekdanjo študentko leta.



*Charlotte BRAY has emerged as a distinctive and outstanding talent of her generation. She has been championed by numerous world-class ensembles and orchestras, including the BBC Symphony Orchestra, the Royal Opera House Covent Garden and Birmingham Contemporary Music Group. Sir Mark Elder, Oliver Knussen and Sakari Oramo are among the outstanding conductors that have performed her work. Among recent commissions most outstanding are by London Sinfonietta, Ralf Ehlers and Lucas Fels of the Arditti Quartet, Hepner and Aix-en-Provence Festival in 2018. During last three years BBC Scottish Symphony Orchestra under Geoffrey Paterson, The Vancouver Symphony Orchestra in the ISCM World Music Days Festival 2017; The Nordic Saxophone Quartet (Toruń, Poland), Dala Sinfonietta and Wermland Opera Orchestra (Falun and Karlstad, Sweden), BBC Symphony Orchestra with Guy Johnston, BBC Proms 2016, Royal Opera House Covent Garden have performed her compositions. Bray's second recording, a disc of chamber works on the Richard Thomas Classical label was released in 2018. Recorded at the Sendesaal in Bremen, Germany, with the Amaryllis Quartet, the Mariani Piano Quartet and pianist Huw Watkins, the project was generously supported by PRS Foundation's Composer Fund. At the Speed of Stillness, Bray's debut recording on NMC Records was released in October 2014. Her many accolades include the Royal Philharmonic Society Composition Prize; Lili Boulanger Prize; Critics' Circle Award; named in The Evening Standard's Most Influential Londoners (2011); Honorary Member of Birmingham Conservatoire and named Alumni of the Year (2014).*



Britanska violončelistka Natalie CLEIN (Poole, Dorset, 1977) je že pri šestnajstih letih zbudila pozornost širše glasbene javnosti, ko jo je BBC imenoval za mlado glasbenico leta 1993, istega leta pa je zmagala tudi na Evrovizijskem tekmovanju mladih glasbenikov. Prejela je štipendijo kraljice Elizabete II. za izobraževanje na londonskem Kraljevem glasbenem kolidžu, študij pa končala v razredu slovitega Heinricha Schiffa na Dunaju. Kot solistka koncertira po vsem svetu s simfoničnimi orkestri, kot so Philharmonia Orchestra, The Hallé, Bournemouth Symphony, Academy of St Martin-in-the-Fields, Birmingham Symphony, Montreal Symphony in Orquesta Filarmónica de Buenos Aires, pod taktirko priznanih dirigentov (med njimi so Sir Roger Norrington, Sir Mark Elder, Leonard Slatkin, Stéphane Denève idr.). Posnela je več zgoščenk za založniške hiše, kot sta Hyperion in EMI. Leta 2015 je bila imenovana za rezidenčno umetnico na Univerzi v Oxfordu, kjer je odgovorna za programsko vodenje koncertne dejavnosti, razvoj umetniških projektov in uvedbo novih modelov poučevanja. Je tudi profesorica na Kraljevem glasbenem kolidžu v Londonu in umetniška vodja festivala komorne glasbe v Purbecku, Dorset. Igra na Guadagninijev violončelo modela Simpson iz leta 1777.



*British cellist Natalie CLEIN (Poole, Dorset, 1977) drew attention at the age of sixteen when she was declared the musician of the year by the BBC in 1993 and won the Eurovision competition of young musicians in the same year. She received the Queen Elizabeth II grant to study at the Royal College of Music and completed her education in the class of Heinrich Schiff in Vienna. As a cellist, she has performed all over the world with orchestras, such as the Philharmoni Orchestra, The Hallé, Royal Philharmonic, Vienna Chamber, BBC Scottish Symphony, Bournemouth Symphony, Academy of St Martin-in-the-Fields, City of Birmingham Symphony, Montreal Symphony, and Orquesta Filarmónica de Buenos Aires, under the batons of conductors Sir Roger Norrington, Sir Mark Elder, Leonard Slatkin, Stéphane Denève, and others. She has recorded several CDs for publishers such as Hyperion and EMI. She was appointed musician in residence at Oxford University in 2015 and is responsible for concert programming, development of artistic projects and introduction of new models of teaching. She has also been professor at the Royal College of Music in London as well as art director of the chamber music festival at Purbeck, Dorset. She plays the 'Simpson' Guadagnini cello of 1777.*

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

**Sozvočje svetov XIX**  
*Harmony of the Spheres XIX*  
2019–2020

**Slike z razstave 2019–2020**  
*Pictures at an Exhibition 2019–2020*

19. 5. 2020 / 19 May 2020

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

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**Večni Piazzolla / The Eternal Piazzolla**

**19.30**

**dr. Katra Meke**, Narodna galerija / National Gallery of Slovenia

**Med usodnostjo in radostjo življenja. O plesu v likovni umetnosti**  
*Between the Fatality and the Joy of Life. On Dance in the Visual Arts*

Ples je več kot zgolj ritmično gibanje telesa. Je tudi sredstvo komunikacije, skozi zgodovino pa je bil tesno povezan z duhovnostjo in verovanji. Zaradi dinamike gibanja je predstavljal umetnikom svojevrsten izziv, zato ga v različnih kontekstih in pomenih pogosto srečujemo tudi v likovnih upodobitvah. Vrhunec v likovni umetnosti je dosegel v času med obema vojnama.

*Dance is much more than just rhythmical movement of the body. It has been a means of communication, closely tied to spirituality and religion throughout history. Because of the dynamism of movement, it has presented a particular challenge to artists, so we find it in the visual arts in an array of contexts and meanings. It reached its apex in the period between the two World Wars.*

**20.00**

Solista / Soloists:

**Neotango:**

**Massimiliano Pitocco**, bandoneon / *bandoneon*

**Carla Agostinello**, klavir / *piano*

5' za miniaturo / *5 mins for a miniature*: **Gašper Muženič** (mentor / mentor izr. prof. / *Assoc Prof* Dušan Bavdek)

**Astor Piazzolla**: Skladbe za bandoneon, klavir in godala / *Pieces for bandoneon, piano and strings*

Katra MEKE (Ljubljana, 1984) je diplomirala na Filozofski fakulteti Univerze v Ljubljani iz španskega jezika in umetnostne zgodovine. Istega leta je kot mlada raziskovalka na Oddelku za umetnostno zgodovino FF UL vpisala doktorski študij, ki ga je zaključila leta 2018. Za doktorsko disertacijo Beneško baročno slikarstvo na Kranjskem in Štajerskem. Naročniki in zbiralci (mentorja: red. prof. Matej Klemenčič in red. prof. Nina Kudiš) je prejela priznanje Filozofske fakultete Univerze v Ljubljani za najboljšo doktorsko disertacijo v študijskem letu 2017/2018. Od leta 2011 je bila asistentka-raziskovalka na Oddelku za umetnostno zgodovino FF UL, od 2018 pa je kot kustosinja zaposlena v Narodni galeriji, kjer koordinira in pripravlja razstave. Sodeluje na mednarodnem projektu Ustvarjalne Evrope Tracing the Art of the Straub Family. Svoje raziskave predstavlja na simpozijih doma in v tujini ter objavlja v domačih in tujih znanstvenih publikacijah.



*Katra MEKE (Ljubljana, 1984) graduated in the Spanish language and Art History from the Faculty of Arts, University of Ljubljana, in 2011. As a research fellow at the Department of Art History she enrolled in postgraduate program and received her PhD in 2018. Her doctoral dissertation Venetian Baroque Painting in Carniola and Styria. Patrons and Collectors (mentors: Professors Matej Klemenčič and Nina Kudiš) won her the Best Dissertation Award in 2017/2018 at the Faculty of Arts, University of Ljubljana. She was assistant research fellow at the Department of Art History from 2011 on, and was appointed curator of Baroque painting at the National Gallery of Slovenia in 2018, where she coordinates and prepares exhibitions. She has been part of the Creative Europe project Tracing the Art of the Straub Family. She presents her research results at conferences and publishes her papers in scientific periodicals in Slovenia and abroad.*

Neotango sta ustanovila Carla AGOSTINELLO and Massimiliano PITOCCO. Z njim sta debitirala leta 1998 v Trstu na festivalu Tango da Pensare v gledališču Miela in istočasno na festivalu Cinema Latino Americano. Oblikovan kot kvintet v zasedbi tradicionalnih instrumentov, kot je določil Astor Piazzolla (bandoneòn, klavir, violina, električna kitara, kontrabas), Neotango sestopa tudi v zasedbe kot duo, tercet ali kvartet. Sestavljajo ga uveljavljeni glasbeniki različnih provenienc s področja klasične glasbe, džeza, pop-glasbe iz različnih italijanskih in argentinskih pokrajin. Dejavno sodeluje z največjimi predstavniki in raziskovalci tega žanra, kot so Luis Bacalov, Milva, Gidon Kremer, Vinicio Capossela itd.



*Founded by Carla AGOSTINELLO and Massimiliano PITOCCO, Neotango made its debut in 1998, performing during the festival Tango da Pensare, at the Miela theatre, and during the festival of Cinema Latino Americano, in the same period in Trieste. Born as a quintet in the sounds of traditional instruments conceived by Astor Piazzolla (bandoneon, piano, violin, electric guitar, double bass), Neotango includes various formations: duo, trio, quartet, quintet. It consists of established musicians from different backgrounds in the field of classical music, jazz and popular music, coming from different Italian and Argentinian regions. The ensemble actively collaborates with the greatest exponents and scholars of this genre, such as Luis Bacalov, Milva, Gidon Kremer, Vinicio Capossela, etc.*

Massimiliano PITOCCO je začel študirati bajan pri Alessandru Di Zio in nato pri Maxu Bonnayu. Diplomiral je na konservatoriju v Parizu leta 1992. Istege leta je končal tudi študij orgel v Pescari pri Giovanni Fanzoni, leta 1994 pa harmoniko v Bariju, oboje z odliko. Kompozicijo je študiral pri Edgarju Alandii. Nato je specializiral bajan pri F. Lipsu, W. Zubitskem, J. Mornetu, M. Ellegaardu in orgle pri T. Kopmanu, D. Rothu, L. Roggu in M. Radulescuju v Cremoni. Zmagal je na več mednarodnih tekmovanjih v bajanu, npr. v Castelfidardu (1986 in 1988) in osvojil svetovni pokal v Švici (1989). Igral je na znamenitih svetovnih koncertnih odrih v Münchnu, Frankfurtu, v Concertgebouw v Amsterdamu, v Bruslju, Hamburgu, Lisboni, Beogradu, na Dunaju, v Parizu, Lyonu, Luxemburgu, Budimpešti, v berlinskem Konzerthausu, v Tonhalle v Zürichu in Luzernu, v Ciudad de Mexico, Sydneyu, Tokiu, Yokohami, EAU, v Maroku, Braziliji, ZDA, in na italijanskih v Parco della Musica v Rimu, Benetkah, v Teatro Bellini v Neaplju, v Teatro Politeama v Lecce, v Verdijevem gledališču v Trstu, v Pergoli v Firencah, in Verdiju v Milanu, v Massimo in Biondi v Palermu, v Piccinni v Bariju, v Comunale v Bologni itd. Poučuje na stolici za bajan na glasbeni akademiji sv. Cecilije v Rimu in vodi mojstrske tečaje na festivalu v Portogruaru, na glasbeni akademiji v Pescari, na Kraljevi akademiji v Londonu, na akademiji v Rigi, na univerzi v Linzu, ter na konservatorijih v Pekingu in Tjanjinu.





*Massimiliano PITOCCO first studied the bayan with Professor Alessandro Di Zio and then with Professor Max Bonnay. He graduated at the Conservatoire de Paris in 1992. That same year he graduated with honours in organ in Pescara with Professor Giovanna Franzoni and in accordion in Bari in 1994, both with honours. He studied composition with Professor Edgar Alandia. Then he specialized in bayan with F. Lips, W. Zubitsky, J. Mornet, M. Ellegaard, and in organ with T. Kopman, D. Roth, L. Rogg and with M. Radulescu in Cremona where he studied for two years. He won bayan international competitions in Castelfidardo (1986 and 1988) and second prize at the "World cup" held in Switzerland (1989). He has performed in renowned world theatres in Munich, Frankfurt, in the Concertgebouw of Amsterdam, in Brussels, Hamburg, Lisbon, Belgrade, Vienna, Paris, Lyons, Luxembourg, Budapest, Berlin Konzerthaus, in the Tonhalle in Zurich and Lucerne, Mexico City, Sydney, Tokyo, Yokohama, EAU, Marocco, Brasil, the USA, and in Italian music halls of Parco della Musica in Rome, in Venice, in the Bellini in Naples, in the Politeama in Lecce, in Verdi in Trieste, in the Pergola in Florence, in Verdi in Milan, in the Massimo and Biondi in Palermo, in the Piccinni in Bari, in the Comunale in Bologna etc. He holds the chair of bayan at the Santa Cecilia Academy of Music in Rome and has been giving masterclasses at the Portogruaro Festival, Pescara Music Academy, Royal Academy of London, Riga Academy, Linz University and Beijing and Tianjin Conservatory.*

Carla AGOSTINELLO je diplomirala pri osemnajstih na konservatoriju G. Tartini v Trstu, kjer je študirala orgle in kompozicijo. Po diplomi je nadaljevala s klavirjem na konservatoriju Rimski Korsakov v Sankt Peterburgu pri Ekaterini Murini, pri Giorgiu Vidussu v Trstu in na klavirski akademiji Srečanja z mojstrom v Imoli pri Francu Scali, kjer se je izpopolnjevala tudi v komorni glasbi pri Piernarcisu Masiju in Alexandru Lonquichu. Službovala je v Verdijevem gledališču in sodelovala z Mielo v Trstu, kjer je leta 1988 organizirala prvo revijo v Italiji, posvečeno novemu tangu Astorja Piazzolle v sodelovanju z njegovo ženo Lauro Escalado Piazzolla. Do leta 1997 je bila članica kvinteta Triestango, leta 1998 pa je ustanovila Neotango z bandoneonistom Massimilianom Pitoccom. Posnela je tri zgoščenke, posvečene tangu, nastopala pa je v Rusiji, Sloveniji, na Hrvaškem, v Franciji in Italiji. Sodelovala je z znanimi umetniki v tem glasbenem žanru, kot so argentinski pianist Hugo Aisemberg, oskarjevec Luis Bacalov, saksofonisti Javier Giroto, Natalio Mangalavite idr. Leta 1987 je ustanovila kulturno društvo Punto Musicale (FVG) in ga vodi še danes. Organizirala je glasbene tečaje evropskega socialnega sklada za Asolo Musica (Veneto), in deluje kot umetniška direktorica glasbenih prireditev, kakršne so Timavske noči, Tango da Pensare, Koncerti v Opatiji. Diplomirala je tudi iz estetike na univerzi v Bologni.



*Carla AGOSTINELLO graduated at the age of eighteen from the conservatory G. Tartini in Trieste where she also devoted herself to the study of the organ and composition. After graduation she studied first at the Rimski Korsakov conservatory in St. Petersburg with Ekaterina Murina and afterwards with Giorgio Vidusso in Trieste and at the Piano Academy Incontri col Maestro of Imola with Franco Scala as well as chamber music with Piernarciso Masi and Alexander Lonquich. She has been working for the G. Verdi theatre and part time with the Miela theatre (where in 1998 she organized the first show in Italy of Astor Piazzolla's Tango Nuevo, with the participation of Laura Escalada Piazzolla, his wife) in Trieste. She was a member of the Triestango quintet until 1997, in 1998 she founded the ensemble Neotango with the bandoneonist Massimiliano Pitocco. She has recorded three CDs dedicated to tango and played in Russia, Slovenia, Croatia, France, Italy. Agostinello has performed with renowned artists in this musical genre, such as the Argentine pianist Hugo Aisemberg, the Oscar winner Luis Bacalov, saxophonist Javier Girotto, Natalio Mangalavite and others. She founded the Cultural Association Punto Musicale (FVG) in 1987, which she has directed ever since. She was in charge of the courses of the European Social Fund for "Asolo Musica" (Veneto), and works as Artistic Director of musical events to name a few: Note del Timavo (FVG), Tango da Pensare, Concerti in Abbazia (TV). She also graduated in Philosophy of Aesthetics at the University of Bologna.*

Sozvočje svetov XIX  
*Harmony of the Spheres XIX*

Društvo Komorni godalni orkester  
Slovenske filharmonije  
Mestni trg 17  
1000 Ljubljana  
Telefon / telefaks: +386 (0)1 426 1420  
kgo.sf@guest.arnes.si  
www.drustvo-kgosf.si

Zanj / *Represented by:*  
Boris Šinigoj

Narodna galerija  
Puharjeva 9  
1000 Ljubljana, Slovenija  
Telefon: +386 (0)1 24 15 434  
Telefaks: +386 (0)1 24 15 403  
info@ng-slo.si  
www.ng-slo.si

Zanjo / *Represented by:*  
Barbara Jaki, direktorica / *director*

Uredila / *Editors:*  
Andrej Smrekar, Klemen Hvala

Besedilo / *Text:*  
Andrej Smrekar, Klemen Hvala

Prevod / *Translation:*  
Andrej Smrekar

Pregled besedil / *Editing:*  
Alenka Klemenc

Oblikovanje / *Graphic design:*  
zasnova / *original design*  
Miljenko Licul  
mutacija / *mutation*  
Kristina Kurent

Fotografija / *Photography:*  
Fototeka Narodne galerije, Ljubljana /  
*Photo Library of the National Gallery of*  
*Slovenia, Žiga Koritnik*

Tisk / *Printing:*  
Tiskarna knjigoveznica Radovljica

Naklada / *Print run:*  
400 izvodov / *copies*

© Narodna galerija, Ljubljana,  
september 2019



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