



Narodna
galerija
2014–2015

*National
Gallery
of Slovenia
2014–2015*

Sozvočje svetov XIV
Harmony of the Spheres XIV

Abonma

Sozvočje svetov

Subscription

Harmony of the Spheres

Cena abonmaja 2014–2015

Subscription price for the 2014–2015 season:

75 EUR

Vstopnica

Single ticket:

20 EUR

V prodaji je 180 sedežev po enotni ceni.

180 seats available at a single price.

Abonma ali posamične vstopnice vplačate in prevzamete pri blagajni Narodne galerije, Prešernova 24, vsak dan od 10. do 18. 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, or one hour before the event; closed Mondays.

Prijatelji Narodne galerije

Friends of the National Gallery of Slovenia:

Cena abonmaja

Subscription:

60 EUR

Vstopnica

Single ticket:

12 EUR

Izvedbo Sozvočja svetov XIV so zagotovili
The following made the Harmony of the Spheres XIV possible:



REPUBLIKA SLOVENIJA
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Mestna občina
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Narodna galerija



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SOLOS

REALIZACIJA GRAFIČNIH IDEJ

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

Sozvočje svetov XIV
Harmony of the Spheres XIV
2014–2015

3. 9. 2014 / 3 September 2014
Narodna galerija / *National Gallery of Slovenia*

Igor Škerjanec, violončelo / *cello*
Vito Žuraj (*novo delo / new composition*), G. Tartini,
P. I. Čajkovski

Likovna serenada?
A Visual Serenade?

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

11. 11. 2014 / 11 November 2014
Slovenska filharmonija / *Slovenian Symphony Hall*

Zagrebski solisti / *The Zagreb Soloists*
A. Dvořak, B. Papandopulo, D. Šostakovič, Uroš Krek

Trubadur, dama in luna
A Troubadour, a Lady and the Moon

Igor Grdina, ZRC SAZU / *Scientific Research Centre of
the Slovenian Academy of Sciences and Arts*

10. 3. 2015 / 10 March 2015

Narodna galerija / *National Gallery of Slovenia*

Črtomir Šiškovič, violina / *violin*

Hugo Wolf, Franz Joseph Haydn, Josef Suk

Fran Šuklje, zagovornik nove umetnosti

Fran Šuklje, the Advocate of the New Art

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

14. 4. 2015 / 14 April 2015

Narodna galerija / *National Gallery of Slovenia*

Janez Podlesek, violina / *violin*

Wolfgang Amadeus Mozart, Giuseppe Tartini, Antonín Dvořák

Mecen in njegov slikar: Attems in Remb

The Patron and His Artist: Attems and Remb

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

19. 5. 2015 / 19 May 2015

Narodna galerija / *National Gallery of Slovenia*

Vid Ušeničnik, marimba / *marimba*

Dane Škerl, Emmanuel Séjourné, Edward Elgar

Narodna galerija v novi preobleki

National Gallery of Slovenia Newly Dressed

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

Dragi Prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije!

Komorni godalni orkester Slovenske filharmonije, ki smo ga ustanovili leta 1993, zaključuje svoje jubilejno dvajseto leto. Zato se želimo na tem mestu zahvaliti najprej vsem, ki zvesto obiskujete naše prireditve, in Narodni galeriji, ki je s soustvarjanjem ciklusa Sozvočje svetov omogočila našemu ansamblu nenehno rast in razvoj. Od leta 2001, ko je zaživela prva sezona ciklusa, smo naštudirali in izvedli več kot sedemdeset unikatnih koncertnih programov v povezavi s predavanji o likovni umetnosti. Mnoge od izvedenih skladb so nastale po našem naročilu, še več je takih, ki sicer pripadajo preteklim stilnim obdobjem, a so doživele v okviru Sozvočja svetov prvo izvedbo na Slovenskem. Najbolj uspele izvedbe smo posneli na promocijske zgoščenke. V želji, da bi vas in vaše prijatelje v dvorano Narodne galerije privabili v še večjem številu, smo v našem jubilejnem letu pripravili program, ki bi se mu bilo težko odreči. Poimenovali smo ga Serenade. Serenada je v obdobju klasicizma in romantike iz vokalne prerasla v instrumentalno skladbo lahkotnega značaja, ki ima lahko obliko simfonije ali suite. Zaigrali vam bomo tiste najlepše Petra Iljiča Čajkovskega, Antonína Dvořaka, Josefa Suka, Edwarda Elgarja, Wolfganga Amadeusa Mozarta, Huga Wolfa in Daneta Škerla. Solisti bodo violinist Črtomir Šiškovič, član Kvarteta Tartini, koncertni mojster Janez Podlessek in violončelist Igor Škerjanec, na sklepnem večeru pa se nam bo pridružil izjemno nadarjeni mladi tolkalec Vid Ušeničnik. Naši gostje bodo prijatelji in partnerji iz Zagreba, Zagrebški solisti. Tudi to pot ne bo manjkala noviteta. Na uvodnem koncertu boste lahko slišali, kako si serenado na sodoben način zamišlja naš izvrstni in mednarodno priznani skladatelj Vito Žuraj.

Na vseh večerih pa boste lahko uživali tudi v imenitnih predavanjih, ki jih pripravlja Narodna galerija. Predavanja bomo to pot skušali približati namenu serenade kot nagovoru ljubega človeka. Predavatelji Andrej Smrekar, Igor Grdina, Mateja Breščak, Ferdinand Šerbelj, bodo govorili o razmerju med umetnikom in mecenom v slovenski umetnostni tradiciji, Barbara Jaki pa bo predstavila novo podobo Narodne galerije, ki jo nestrpnost pričakujemo, saj bo okronala tridesetletna prizadevanja naše ustanove, da se preobrazi v sodoben in svetovno primerljiv umetnostni muzej.

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,*

The Slovene Philharmonic String Chamber Orchestra, founded in 1993, is bringing the festive year of its 20th anniversary to a close. We wish to thank in the first place all of you, who have faithfully followed our events, and the National Gallery of Slovenia, which has warranted a continuous growth and development of our orchestra by coproduction of the Harmony of the Spheres. Since our first season in 2001 we have mastered and produced over seventy 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, although composed in previous centuries, that were produced within the Harmony of the Spheres in Slovenia for the first time. We have recorded the most successful ones on promotional CDs. Wishing to enlarge our audience in the National Gallery of Slovenia, we have put together an irresistible program under a single title: Serenades. Serenade developed a vocal into an instrumental but still rather informal composition during the neoclassical and romantic periods. However it can sometimes take on the form of a symphony or suite. We shall play for you some of the most beautiful ones by Peter Ilyich Tchaikovsky, Antonín Dvořák, Josef Suk, Edward Elgar, Wolfgang Amadeus Mozart, Hugo Wolf and Dane Škerl. The soloists this time will be violinist Črtomir Šiškovič, a member of the Tartini Quartet, concert master Janez Podlesek and our cellist Igor Škerjanec. Our gifted young percussionist Vid Ušeničnik will join us for the concluding concert in May. Our guests will be friends and partners from Zagreb, The Zagreb Soloists. This season will not pass without a novelty – you will come to know how a serenade is imagined by our excellent composer of international renown Vito Žuraj.

You will enjoy interesting lectures in fine arts, a contribution of the National Gallery of Slovenia. We shall attempt to tune the lectures with the purpose of serenade as an address of a dear person. Lecturers Andrej Smrekar, Igor Grdina, Mateja Breščak, Ferdinand Šerbelj, will expose the relationship of artist and patron in the Slovenian artistic tradition through case-studies. The museum's director Barbara Jaki will, on the other hand, use the opportunity to present the newly dressed National Gallery of Slovenia, as coronation of three decades of striving for transformation of our venerable institution into a contemporary and up to date art museum.

Welcome!

*Klemen Hvala
Art Director of SFSCO*

*Dr. Barbara Jaki
Director of NG*



Komorni godalni orkester Slovenske filharmonije
2014–2015
Slovene Philharmonic String Chamber Orchestra
2014–2015

Prve violine

First Violins

Janez Podlesek, koncertni mojster / *Concertmaster*

Vera Belič, Matic Anžej, Maja Savnik

Druge violine

Second Violins

Oliver Dizdarević Škrabar, Žiga Cerar, Matjaž Porovne,

Bojan Erjavec

Viole

Violas

Marija Rome, Maja Babnik Ravnikar, Tomaž Malej

Violončeli

Cellos

Igor Škerjanec, Klemen Hvala

Kontrabas

Double Bass

Petar Brčarević

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 dvajsetih letih delovanja je ansambel odigral blizu 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 obdobij. Posebno pozornost namenja stvaritvam slovenskih avtorjev, tudi tistih, 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 years of its existence, the Slovene Philharmonic String Chamber Orchestra, recast as a society in 1999, has given nearly 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 Engedard, 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.

Vito Žuraj (Maribor, 1979), se je po študiju kompozicije in glasbene teorije pri Marku Mihevcu na Akademiji za glasbo izpopolnjeval v Nemčiji pri prof. Lotharju Voigtländerju na Visoki šoli za glasbo v Dresdnu ter prof. Wolfgangu Rihmu na Visoki šoli za glasbo v Karlsruheju, in magistriral iz glasbene informatike. Pri študiju na International Ensemble Modern Academy, Visoke šole za glasbo v Frankfurtu in Akademie Musiktheater heute fundacije Deutsche Bank ga je podpiralo Ministrstvo za kulturo RS. Njegove skladbe so izvajali na mednarodnih glasbenih festivalih Salzburger Festspiele, New York Philharmonic Biennial, Ultraschall Berlin, Eclat Stuttgart, Gaudeamus Utrecht, Musikprotokoll Graz, MITO SettembreMusica, Davos Festival, Acanthes Metz, ManiFeste Paris, Royaumont, Takefu Japan ter Festival Radovljica. Vito Žuraj sodeluje s priznanimi izvajalci New York Philharmonic, (Hessische Rundfunk) hr-Sinfonieorchester, RSO Stuttgart, Deutsche Radio Philharmonie Saarbrücken, Orchestre National de Lorraine, Ensemble Modern, Klangforum Wien, Scharoun Ensemble, Ensemble Recherche, ExperimentalStudio (SWR), IRCAM Paris in RIAS Kammerchor. Njegovo prvo operno delo - Orlando. Das Schloss. - je leta 2013 premierno izvedel Theater Bielefeld. Žurajevo glasbo so izvajali v MoMA New York, Berlinski filharmoniji, Konzerthaus Berlin, Kölner Philharmonie in Semperoper Dresden. Je prejemnik številnih nagrad in štipendij. Kot prvi Slovenec je prejel 1. nagrado na tekmovanju Stuttgarter Kompositionspreis (2013) ter enoletno rezidenčno štipendijo na akademiji Villa Massimo v Rimu (2014). Zdaj poučuje instrumentacijo in gregorijanski koral na Visoki šoli za glasbo, Karlsruhe.



Vito Žuraj (Maribor, 1979) studied composition with Marko Mihevc in Ljubljana, with Lothar Voigtländer at the Dresden University of Music, and with Wolfgang Rihm at the Karlsruhe University of Music. Following his studies in composition, he completed a master's degree in music informatics with Dr. Thomas A. Troge. From 2009 to 2010, he was a student of composition at the International Ensemble Modern Academy in Frankfurt. Between 2010 and 2012, he was a fellow at the Academy Opera Today, sponsored by Deutsche Bank Foundation. He perfected his compositional technique at summer schools with prominent composers Brian Ferneyhough, Wolfgang Mitterer, Toshio Hosokawa, Michael Jarrell and Johannes Schöllhorn. He has been awarded 1st prize in the 57th Stuttgart Composition Prize, a recommendation at the 2012 International Rostrum of Composers Stockholm, a recognition award of the Art Mentor Foundation Lucerne, 1st prize of the Orchestra Workshop of Saarbrücken, an EMAS scholarship by GEMA, a Wolfgang Rihm Scholarship (sponsored by the Hoepfner Brewery), a Hanne Darboven Foundation Scholarship and a postgraduate scholarship from the federal state of Baden-Württemberg. From 2007 to 2009, he also received first prizes in the VERS.1.3, VERS.1.4 and VERS.1.5 competitions for electronic music, as well as third prize in the Düsseldorfer Orgelbuch Competition. His music studies

abroad were supported by the Ministry of Culture of the Republic of Slovenia, while his works have been performed at the ISCM World Music Days (2003 and 2004), the International Summer Courses for New Music Darmstadt (2004 and 2008), the Bartok Seminar in Szombathely (2005), the Estoril Music Festival (2005), the Tenso Days in Berlin (2006), the Davos Festival (2007), the Takefu International Music Festival (2007), the Donaueschinger Musiktage - Next Generation Project - (2008), Heidelberger Frühling (2008), Festival Mouvement Saarbrücken (2009/10), Acanthes (2010), Matrix Freiburg (2011), Voix Nouvelles Royaumont (2011), Milano Musica (2012), cresc... Biennial for modern music Frankfurt (2011/2013), Frankfurter Positionen (2013), Ultraschall Berlin (2013), Eclat Stuttgart (2013), SWR Attacca (2013), Time of Music Viitasaari (2013), MITO Milano (2013), Musikprotokoll Graz (2013), Gaudeamus Muziekweek Utrecht (2013) and Salzburger Festspiele (2013). His music has been performed by Ensemble Modern, Klangforum Wien, Scharoun Ensemble, Ensemble Recherche, RIAS Kammerchor Berlin, RSO Stuttgart des SWR, Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, HR-Sinfonieorchester, Camerata Bern and ExperimentalStudio des SWR Freiburg.

Črtomir Šiškovič (1956, Trst), violinist, je šudiral violino na Glasbeni matici v Trstu pri Oskarju Kjudru in Cirilu Veroneku. Leta 1976 je z odliko diplomiral na tržaškem Konzervatoriju Giuseppe Tartini in študij nadaljeval pri Igorju Ozimu in godalnem kvartetu Amadeus v Kölnu, kjer je leta 1980 z odliko diplomiral. Izpopolnjeval se je pri Francu Gulliju, Maxu Rostalu, Viktorju Pikaiznu in godalnem kvartetu Borodin v Bloomingtonu, Indiana University v ZDA. V različnih komornih zasedbah sodeluje z glasbeniki kot so Franco Gulli, Konstantin Bogino, Michael Flaksman, Irena Grafenauer, Maria Graf, Igor Lazko, Davide Formisano, Radovan Vlatković in mnogi drugi. Leta 2001 je kot član Kvarteta Tartini prejel nagrado Prešernovega sklada. Kot solist je igral z orkestri Sanktpeterburška filharmonija, Komorni orkester Budimpešte, Cappella Istropolitana (Bratislava), Rheinische Philharmonie, Slovenska filharmonija, Simfonični orkester RTV Ljubljana, Simfonični orkester A. Toscanini iz Parme, Orchestra Filarmonica Marchigiana, Simfonični orkester iz Sanrema, Shizuoka Philharmonic Orchestra, Paris Chamber Orchestra, Kyudai Philharmonic Orchestra. Gostuje po Evropi, ZDA, Japonski, Kitajski in Mongoliji. Že več kot 20 let se posveča baročni glasbi ter igra na violino iz tega obdobja. Posnel je več zgoščenk z glasbo G. Tartinija in njegovih učencev, med katerimi so posebej pomembni posnetki vseh 31 sonat za solo violino G. Tartinija. Snema za italijansko RAI, RTV Ljubljana, Zagreb in Beograd, za Suisse Romande (Genève), Deutschlandfunk Köln, RTV Moskva in Skt Petersburg, Španski državni radio, Madžarski radio, za kitajsko in japonsko televizijo.



Črtomir Šiškovič (1956, Trieste), violinist, took violin at the Music Foundation (Glasbena matica) in Trieste. He graduated with honours from the Conservatoire Giuseppe Tartini in Trieste and continued his studies with Igor Ozim and the String Quartet Amadeus in Cologne where he graduated in 1980 with flying colours. He attended master-classes with Franco Gulli, Max Rostal, Victor Pikaizen in String Quartet Borodin, Bloomington, Indiana University, USA. He performs in various chamber ensembles with musicians such as Franco Gulli, Konstantin Bogino, Michael Flaksman, Irena Grafenauer, Maria Graf, Igor Lazko, Davide Formisano, Radovan Vlatković and others. As a member of the Tartini Quartet he was a recipient of the France Prešeren Fund Award in 2001. Šiškovič performed as a soloist with Saint Petersburg Philharmonic Orchestra, the Budapest Chamber Orchestra, Cappella Istropolitana (Bratislava), Rheinische Philharmonie, Slovenian Philharmonic Orchestra, The RTV Slovenia Symphony Orchestra, Symphony Orchestra Of Emilia Romagna Arturo Toscanini, Orchestra Filarmonica Marchigiana, Sanremo Symphony Orchestra, Shizuoka Philharmonic Orchestra, Paris Chamber Orchestra, Kyudai Philharmonic Orchestra. He has toured Europe, USA, Japan, China, and Mongolia. Šiškovič has dedicated his talent to baroque music for over 20 years, performing on an authentic instrument of the period. He has recorded with the RAI, RTV Ljubljana, RTV Zagreb, RTV Belgrade, Suisse Romande (Genève), Deutschlandfunk Köln, radio and televisions in Moscow and in Saint Petersburg, Spanish and Hungarian state radios, for Chinese and Japanese state televisions. Among his recordings are CDs with music of Giuseppe Tartini, among them the complete oeuvre of Tartini's sonatas for violin.

Zagreški solisti (od 1953), ustanovljeni kot ansambel Zagreškega 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. Zagreški 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, Bergenu, 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. Zagreški 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.



The Zagreb Soloists (founded in 1953) as 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 has been taken by Borivoj Martinić-Jerčić. The Zagreb Soloists have given over 3500 concerts in 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 like 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 the 1st prize in Mar de Plata, Pablo Casals Medal, Elisabeth Sprague Coolidge Medal, Vladimir Nabor, Milka Trnina, Porin, Ivan Lukačić, Villa Manin, UNESCO, City of Zagreb awards, Silver CD by the Croatia Records, Order of National Merit, silver plaque of the Jeunesses Musicales, etc.

Igor Škerjanec (1962, Ljubljana), violončelist, je bil rojen v glasbeni družini. Pri desetih letih se je pri svojem očetu Cirilu Škerjancu začel učiti violončelo. Študij je nadaljeval v Nemčiji na glasbeni akademiji v Detmoldu v razredu prof. Andrea Navarre, kjer je leta 1986 diplomiral z odliko. Pozneje je končal še podiplomski študij in se nato izpopolnjeval na mojstrskih tečajih pri Danielu Shafranu in Borisu Pergamentchikovu v Grožnjanu, Sionu in v Sieni. Med študijem je prejel vrsto prvih nagrad na raznih tekmovanjih študentov glasbe. Kot solo čelist s statusom vrhunškega umetnika deluje v orkestru Slovenske filharmonije, s katerim je posnel zgoščenko s koncerti Haydna, Elgarja in Saint-Saënsa, kot solist in komorni glasbenik pa veliko nastopa doma in v tujini. S triom Luwigana je prepotoval skoraj vso Evropo in severno Ameriko. Kot solist je nastopal z različnimi orkestri, izvajal pa je tudi vrsto del slovenskih skladateljev. Od leta 2002 je član Komornega godalnega orkestra Slovenske filharmonije. Za svoje dosedanje delo je prejel Bettetovo nagrado Društva slovenskih glasbenih umetnikov, Župančičevo nagrado mesta Ljubljana in Plaketo mesta Ljubljana leta 2012. Od leta 2006 je docent na Akademiji za glasbo v Ljubljani za predmet violončelo.



Igor Škerjanec (1962, Ljubljana), a cellist, grew up in a musical family where he took his first cello lessons at the age of ten with his father, cellist Ciril Škerjanec. He continued his studies with Professor André Navarra at the Academy of Music in Detmold, Germany, where he graduated with honours in 1986. After finishing his postgraduate studies he took master classes with Daniel Shafran and Boris Pergamenshikov in Grožnjan, Sion and Siena. During his studies Igor Škerjanec was a laureate of many student competitions. As a solo cellist of the Slovene Philharmonics with status of an outstanding artist he has recorded concerts by Haydn, Elgar and Saint-Saëns. He has also been very active as a soloist and chamber musician. With the Luwigana Trio he has performed successfully throughout Europe and North America, he has played with diverse orchestras and has presented, among others, also the works of Slovenian composers. Škerjanec has been a soloist of the Slovene Philharmonic String Chamber Orchestra since 2002. He was awarded the Betetto Award from the Society of Slovene Composers and the Zupančič Award from the Municipality of Ljubljana as well as the Shield of Ljubljana in 2012. Igor Škerjanec was appointed Assistant Professor at the Academy of Music in Ljubljana in 2006.

Janez Podlesek (1981, Ljubljana), violinist, je koncertni mojster Orkestra Slovenske filharmonije in Komornega godalnega orkestra Slovenske filharmonije. Je docent na Konservatoriju za glasbo in balet Ljubljana in, od leta 2009, na Akademiji za glasbo v Ljubljani asistent profesorja Primoža Novšaka ter umetniški vodja Komornega godalnega orkestra Akademije za glasbo. Študiral je na Akademiji za glasbo v Ljubljani in 2006 zaključil podiplomski študij v razredu prof. Primoža Novšaka. Izpopolnjeval se je pri uglednih pedagogih kot so Leonid Sorokov, Helfried Fister, Ilan Gronich in Tomaž Lorenz. V času študija je prejel številne nagrade na domačih in tujih tekmovanjih. Poleg tega je za izjemne glasbene dosežke v času šolanja prejel Škerjančevo nagrado in dvakrat študentsko Prešernovo nagrado za solistično izvedbo Mozartovega koncerta v A-duru z orkestrom Slovenske filharmonije in Trojnega koncerta L. van Beethovna z akademskim orkestrom. Kot član Komornega godalnega orkestra Slovenske filharmonije je decembra 2006 prejel Bettetovo listino, leta 2012 pa Plaketo mesta Ljubljana. Leta 2013 je posnel prvo solistično zgoščenko z Orkestrom Slovenske filharmonije. Deluje v triu Clavimerata, s katerim je posnel tri zgoščenske (I. Stravinski: Zgodba o vojaku, Um a zero, Po slovensko). Na festivalih in koncertih doma in v tujini (Sozvočje svetov, Festival Maribor, Festival Slowind, Festival Lent, Ohridsko leto, Dubrovačke ljetne igre, Akademija Branimir Slokar (LIO), Festine ...) sodeluje z vrsto priznanih slovenskih in tujih glasbenikov kot so Aleksander Rudin, Richard Galliano, Richard Tognetti, Satu Vanska, Arvid Engegard, Bernarda Bobro, Vlatko Stefanovski, Matej Šarc, Živa Ploj Peršuh, Boštjan Lipovšek.



Janez Podlesek (1981, Ljubljana), violinist, is a concertmaster of the Slovenian Philharmonic Orchestra and Slovene Philharmonic String Chamber Orchestra. He teaches at the Music and Ballet Conservatory in Ljubljana, since 2009 at the Music Academy of Ljubljana as an assistant to Primož Novšak and is appointed art director of the Music Academy String Chamber Orchestra. Podlesek graduated at the conservatory in Ljubljana in the class of Professor Primož Novšak and completed his masterclass in 2006. He has studied with renowned masters such as Leonid Sorokov, Helfried Fister, Ilan Gronich and Tomaž Lorenz. While at the conservatory he won a number of awards in domestic and foreign competitions. As a student at the academy he received the Lucijan Marija Škerjanc Award as well as, on two occasions, the student Prešeren Award for his solo part in the Mozart Concerto in A-major (with the Symphony Orchestra of the Slovene Philharmonics) and in the Triple Concerto of L. van Beethoven (with the Academy Orchestra). As a member of the Slovene Philharmonic String Chamber Orchestra he was awarded the Betetto Charter and the Shield of Ljubljana in 2012. He performs in numerous productions as a soloist, as a member of the Clavimerata he has recorded three CDs (I. Stravinsky: The Soldier's Tale, Um a zero, The Slovenian Way). At the festivals and concerts (Harmony of the Spheres, Maribor Festival, Slowind Festival, Lent Festival, Ohrid Summer, Dubrovnik Summer Festival, Branimir Slokar Academy (LIO), Festine ...) he plays with well known Slovenian and foreign masters, among those are Aleksander Rudin, Richard Galliano, Richard Tognetti, Satu Vanska, Arvid Engegard, Bernarda Bobro, Vlatko Stefanovski, Matej Šarc, Živa Ploj Peršuh, Boštjan Lipovšek.

Vid Ušeničnik (1991, Kranj), tolkalec, je začel igrati klavir že pri petih letih. Pri osmih letih mu je uspelo priti na državno tekmovanje (TEMSIG), kjer je prejel tretjo nagrado. Kmalu zatem so njegova strast postala tolkala. Najprej se je vpisal na Glasbeno šolo Kranj (prof. Andraž Poljanec), potem pa na Srednjo glasbeno in baletno šolo v Ljubljani (prof. Jernej Šurbek); sedaj je študent Akademije za glasbo v Ljubljani (red. prof. Boris Šurbek). Kot tolkalec je prejel več prvih nagrad in zlatih plaket na Tekmovanjih mladih glasbenikov Republike Slovenije (TEMSIG) ter prvo nagrado in zlato plaketo na mednarodnem tekmovanju v Trevisu (Italija). Sodeluje z različnimi orkestri (Simfonični orkester RTV Slovenija, Orkester Slovenske filharmonije, Orkester SNG Opera in balet Ljubljana, mladinski orkester EURO Symphony SFK...), kot solist je nastopal z Orkestrom Slovenske vojske. Hkrati se ukvarja tudi z jazzom, saj vzporedno obiskuje pouk jazz bobnov (prof. Janez Gabrič) na Konservatoriju za glasbo in balet v Ljubljani. Udeležuje se različnih seminarjev in mojstrskih tečajev po Evropi, nastopa s priznanimi slovenskimi glasbeniki (Nuška Drašček, Oto Pestner, Jan Plestenjak, Neisha...). Letos je navdušil z recitaloma v Klubu Cankarjevega doma in Modrem salonu Hotela Union v organizaciji GML; je prejemnik Yamahine štipendije za leto 2013, kot solist pa je v istem letu kar dvakrat nastopil s pihalnim orkestrom Akademije za glasbo. V sezoni 2013/14 je bil izbran za predstavnika Slovenije v mednarodnem orkestru, ki ga sestavljajo glasbeniki iz vseh držav članic Evropske unije. Vse pogosteje sodeluje tudi z Big bandom RTV Slovenija.



Vid Ušeničnik (1991, Kranj), percussionist, has started to play piano at the age of five. At eight he managed to take part in the national Young Musicians of Slovenia Competition (TEMSIG) where he received third prize. Soon afterwards he took on percussions. He entered the Kranj Music School (Prof Andraž Poljanec), followed to the Music and Ballet School of Ljubljana (Prof Jernej Šurbek) and at the moment studies at the Music Academy of Ljubljana (Prof Boris Šurbek). As a percussionist he has received several first prizes and gold medals at the Young Musicians of Slovenia Competition as well as first prize and gold charter in the international competition in Treviso, Italy. He plays with orchestras such as RTV Slovenia Symphony Orchestra, Slovenian Symphony Orchestra, SNG Opera and ballet Ljubljana, EURO Symphony SFK Youth Orchestra, etc.). As a soloist he has performed with the Slovenian Army Orchestra. Ušeničnik also plays jazz, studying jazz drums with Prof Janez Gabrič at the Conservatoire of Music and Ballet in Ljubljana. He has participated in numerous seminars and master-classes around Europe and appears with renowned Slovenian musicians (Nuška Drašček, Oto Pestner, Jan Plestenjak, Neisha...). He has endeared himself to the audiences with two recent recitals in the Cankarjev dom Club and the Blue Salon of the Union Hotel, organised by the Musical Youth of Ljubljana. He was a recipient of the Yamaha Grant for 2013. In that year he performed twice with the Wind Orchestra of the Music Academy of Ljubljana. He has been selected representative of Slovenia in the European orchestra for 2013/14, composed of musicians from all European Union member states. He plays frequently with the Big Band of the RTV Slovenia.

Sozvočje svetov XIV / *Harmony of the Spheres XIV*
Serenade / Serenades

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

30. 9. 2014 / 30 September 2014

Narodna galerija / *National Gallery of Slovenia*

19.30

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

Likovna serenada? / A Visual Serenade?

Serenada je skladba in izvedba v čast nekemu, ki v javnem življenju ali samo izvajalcu pomeni nekaj izjemnega. Se pravi da je v takšnem primeru osnova forme razmerje med izbrano osebnostjo in ustvarjalcem, pri čemer izvedba predstavlja izraz posebne pozornosti. V nasprotju z običajnim izposojanjem terminov likovne kritike in teorije pri literarni vedi bomo skušali iz glasbe prestaviti obliko v primere praks v likovni umetnosti, v katerih se vzpostavlja "serenadno razmerje" med umetnikom in ljubiteljem umetnosti.

Serenade is a musical form and performance in honour of somebody important either in public or only privately in performer's life. That means that the crux of such practice is the relationship between the chosen person and the creator or performer. Contrary to the usual practice of art criticism and theory's terminological borrowing from the literary theory, we shall attempt to apply musical form to describe relevant artistic practices whose products manifest the "serenade relationship" between the artist and art lover.

20.00

solist / *soloist* **Igor Škerjanec**, violončelo / *cello*

Vito Žuraj (1979):

Overhead (2014) – novo delo po naročilu

Overhead (2014) – commissioned new work

Giuseppe Tartini (1692–1770):

Koncert za violončelo v D-duru / *Concerto for Cello in D-major*

Peter Iljič Čajkovski (1840–1893):

Serenada za godala v C-duru, op. 48

Serenade for Strings in C-major, op. 48

Skladbo po naročilu Komornega godalnega orkestra Slovenske filharmonije je v celoti podprla glasbena fundacija Ernst von Siemens. *Composition commissioned by Slovene Philharmonic String Chamber Orchestra and funded by the Ernst von Siemens Music Foundation.*

Sozvočje svetov XIV / *Harmony of the Spheres XIV*
Serenade / *Serenades*

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

11. 11. 2014 / 11 November 2014

Narodna galerija / *National Gallery of Slovenia*

19.30

Igor Grdina, ZRC SAZU / *Scientific Research Centre of the Slovenian Academy of Sciences and Arts*

Trubadur, dama in luna

A Troubadour, a Lady and the Moon

Besedna, glasbena in likovna umetnost poznajo mnogo nepozabnih serenad. Trubadur, dama in luna so njihovi ponovljivi – če ne celo stalni – izrazni »rekviziti«, ki vzbujajo žive predstave. Slednje niso enopomenske: serenade so lahko tako situacija kot vzdušje in poza. Prav zato prenesejo najrazličnejše pomenske lege – od emblematičnih in mitotvornih do ironističnih in parodističnih. Uvodna beseda h koncertu bo kratek sprehod skozi serenadne situacije, vzdušja in poze v različnih vejah umetnosti in različnih obdobjih.

Literary, musical and visual arts know many unforgettable serenades. A troubadour, a lady and the Moon are their repeatable – if not permanent – expressive "props", which suggest lively images. Those do not carry a definite meaning: serenades exist as situations, as well as atmosphere or a posture. For this reason they can take on very different meanings – from the emblematic and myth-generating to ironic or parodist. The introductory presentation before the concert will be a brief walk through the serenade situations, atmospheres and postures in various arts in several periods of history.

20.00

Zagrebski solisti in komorni godalni orkester SF / *The Zagreb Soloists and Slovene Philharmonic String Chamber Orchestra*

Antonín Dvořák (1841–1904):

Serenada za pihala v d-molu, op. 44 (arr. za godala)
Serenade for Winds in d-minor, Op. 44 (arr. for strings)

Boris Papandopulo (1906–1991):

Sinfonietta za godalni orkester, op. 79
Sinfonietta for String Orchestra, Op. 79

Dmitri Šostakovič (1906–1975):

Preludij in Scherzo, op. 11 / *Prelude and Scherzo, Op. 11*

Uroš Krek (1922–2008):

Sonatina za godala / *Sonatina for Strings*

Sozvočje svetov XIV / *Harmony of the Spheres XIV*
Serenade / *Serenades*

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

10. 3. 2015 / 10 March 2015

Narodna galerija / *National Gallery of Slovenia*

19.30

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

Fran Šuklje, zagovornik nove umetnosti
Fran Šuklje, the Advocate of the New Art

Leta 1886 je kipar Alojz Gangl, ki se je med študijem preživiljal z naročili iz domovine, izdelal portret poslanca v kranjskem deželnem zboru, politika in zgodovinarja dr. Frana Šukljeta (1849–1935). Delo je razstavil v dunajskem Künstlerhausu in z njim pritegnil pozornost kritike. Kot deželni glavar je bil Fran Šuklje podpornik in mecen umetnikov. Portretirali so ga številni umetniki, med njimi Ivan Vavpotič, Maksim Gaspari, Hinko Smrekar in Božidar Jakac.

In 1886 the sculptor Alojz Gangl, who had to finance his studies in Vienna by commissions from Ljubljana, modelled a portrait of the deputy of the Carniolan Regional Assembly, politician and historian Fran Šuklje (1849–1935). He exhibited the new bust at the Viennese Artists' League and drew attention of Viennese critics. Fran Šuklje, later the regional governor of Carniola, was an advocate and patron to the young Slovenian artists. His portraits have been signed by numerous artists such as Ivan Vavpotič, Maksim Gaspari, Hinko Smrekar and Božidar Jakac, to list a few.

20.00

solist / *soloist* Črtomir Šiškovič, violina / *violin*

Hugo Wolf (1860–1903):

Italijanska serenada / *Italian Serenade*

Franz Joseph Haydn (1732–1809):

Koncert za violino v A-duru, Hob. VIIa:3

Concerto for Violin in A-major, Hob. VIIa:3

Josef Suk (1874–1935):

Serenada za godala v Es-duru, op. 6

Serenade for Strings in Es-major, Op. 6

Sozvočje svetov XIV / *Harmony of the Spheres XIV*
Serenade / Serenades

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

14. 4. 2015 / 14 April 2015

Narodna galerija / *National Gallery of Slovenia*

19.30

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

Mecen in njegov slikar: Attems in Remb

The Patron and His Artist: Attems and Remb

Grof Ignac Marija Attems je bil med najimenitnejšimi naročniki v štajerski baročni umetnosti. Sam je bil snovalec alegoričnih programov in celo ljubiteljski graditelj, ki je načrtno kupoval ter preurejal gradove, dvorce in palače. Njegovo širokopotezno mecenstvo se odraža tudi v opremi romarskih cerkva. Na svojem dvoru je zaposloval stavbenike, umetnoobrtno mojstre, največ pa slikarje. Med njimi zavzema najvidnejše mesto njegov "dvorni slikar" Franz Ignaz Flurer. Grof Attems je tako močno zaznamoval svoj čas, da bi že monografska obdelava tega aristokrata duha nudila dober vpogled v baročno kulturo Štajerske.

Count Ignaz Maria Attems was among the most outstanding patrons of baroque art of Styria. He himself authored complex allegoric programs and even buildings, and cunningly acquired and refurbished castles, mansions and palaces. His ambitious patronage is reflected also in furnishings of pilgrimage churches. He engaged architects, craftsmen and, above all, painters at his court. Painter Franz Ignaz Flurer earned the most prestigious place among them. Count Attems has so decisively shaped his time that a thorough research of his initiatives alone would produce an incisive insight into the Baroque culture of Styria.

20.00

solist / *soloist* **Janez Potočnik**, violina / *violin*

Wolfgang Amadeus Mozart (1756–1792):

Divertimento za godala v F-duru, K. 138

Diverimento for Strings in F-major, K. 138

Giuseppe Tartini (1692–1770):

Koncert za violino v D-duru, D.29 / *Concerto for Violin in D-major, D. 29*

Antonín Dvořák (1841–1904):

Serenada za godala v E-duru, op. 22

Serenade for Strings in E-major, Op. 22

Sozvočje svetov XIV / *Harmony of the Spheres XIV* Serenade / *Serenades*

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

19. 5. 2015 / 19 May 2015

Narodna galerija / *National Gallery of Slovenia*

19.30

Barbara Jaki, direktorica Narodne galerije / *Director of the National Gallery of Slovenia*

Narodna galerija v novi preobleki *National Gallery of Slovenia Newly Dressed*

Narodna galerija zaključuje več kot tri desetletja dolgo investicijsko obdobje. Njeno izgradnjo so vseskozi zaznamovale krize najprej osamosvojitvena, med katero je bila NG ena od dveh večjih investicij v Ljubljani, drugo bi lahko označili s krizo Robbovega vodnjaka in tretja je kriza, ki ji še ni videti konca. Vendar takšen je značaj naše ustanove. Porojena je bila v krizi razpada Avstroogrske monarhije, postavila je svojo veliko zbirko med veliko krizo po borznem zlomu Wall Streeta in se je prerodila ob razpadu Jugoslavije, ko je umetnostna dediščina odigrala izjemno pomembno nacionalno identifikacijsko vlogo. Tudi iz sedanje krize zagotovo izide kot zakladnica najtrdnjših nacionalnih vrednot.

The National Gallery of Slovenia is bringing to a close its re-planning that has lasted almost three decades. Its reconstruction was marked by crises: first the independence drive during which it was one of the two largest state investments in Ljubljana; the second could be described as the Robba Fountain crisis, and the third is the global crisis to which we still see no end. Crises have shaped the endurance of our institution. It was born into the crisis of the dissolution of the Austro-Hungarian Empire; it mounted its great permanent collection during the great depression after the Wall Street Crash and was reborn during the disintegration of Yugoslavia when artistic heritage superbly manifested the Slovenian national identity. It will no doubt leave behind the present crisis as the treasure chest of most durable values of our nation.

20.00

solist / *soloist* **Vid Ušeničnik**, marimba / *marimba*

Dane Škerl (1931–2002):

Serenada za godala (1952) / *Serenade for Strings (1952)*

Emmanuel Séjourné (1961):

Koncert za marimbo in godala (2005)

Concerto for Marimba and Strings (2005)

Edward Elgar (1857–1934):

Serenada za godala v e-molu, op. 20

Serenade for Strings in E-minor, Op. 20

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



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

Igor Grdina je obranil svojo prvo doktorsko tezo leta 1994 in drugo leta 2001; je slavist in zgodovinar. Od leta 1989 do 2004 je na Univerzi v Ljubljani predaval slovensko literaturo. Od 2004 dalje opravlja znanstveno raziskovalno delo na Znanstvenem raziskovalnem centru Slovenske akademije znanosti in umetnosti. Bil je gostujoči predavatelj na različnih tujih univerzah v Nemčiji, Avstriji, Italiji in na Madžarskem.

Njegova bibliografija obsega nad 734 enot, njegova dela pa so dostopna tudi v nemščini, angleščini, madžarščini, poljščini in češčini. Za Enciklopedijo Slovenije je napisal večji del uvodne študije za geslo Slovenci in opis obdobja med 1859 in 1918. Eden njegovih dragocenih prispevkov je tudi oblikovanje slovenske glasbene zgodovine.

Izbrana bibliografija: Od Brižinskih spomenikov do razsvetljenstva. Obzorja, 1999; Od rodoljuba z dežele do meščana, (Studia humanitatis, Apes, 13). Studia humanitatis, 1999; Ipavci: zgodovina slovenske meščanske dinastije. ZRC SAZU, 2001; Vladarji, lakaji, bohemi, (Studia humanitatis, Apes, 13 bis). Studia humanitatis, 2001; Poti v zgodovino. Založba ZRC, ZRC SAZU, 2003; Slovenci med tradicijo in perspektivo : politični mozaik 1860–1918. Študentska založba, 200; Preroki, doktrinarji, epigoni : idejni boji na Slovenskem v prvi polovici 20. stoletja. ICK, 2005; Med dolžnostjo spomina in razkošjem pozabe : kulturnozgodovinske študije. ZRC SAZU, 2006; Grdina, I., Erjavec, T., Bojadžiev, D., Ogrin, M. (ur.). Brižinski spomeniki = Monumenta Frisingensia. ZRC SAZU, 2007; Moč umetnosti in sila politike. ICK, 2007; Svetovna vojna ob Soči. 1, Evropski zaplet. Študentska založba, 2009.



Igor Grdina (1963) defended his first doctoral thesis in 1994 and the second in 2001; he is a slavacist and historian. From 1989 to 2004 he was employed at the University of Ljubljana, where he lectured Slovenian literature. Since 2004 he is conducting his scientific work at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts. He was a guest lecturer at various foreign universities (Germany, Austria, Italy, Hungary).

His bibliography contains over 734 units and his works are also available in German, English, Hungarian, Czech and Polish. For the Encyclopaedia of Slovenia he wrote a major part of the introduction in the password Slovenes and the description of 1859/60–1918 period, most valuable is also his concern for the preservation of Slovenian music history.

Selected bibliography: Od Brižinskih spomenikov do razsvetljenstva. Obzorja, 1999; Od rodoljuba z dežele do meščana, (Studia humanitatis, Apes, 13). Studia humanitatis, 1999; Ipvci: zgodovina slovenske meščanske dinastije. ZRC SAZU, 2001; Vladarji, lakaji, bohemi, (Studia humanitatis, Apes, 13 bis). Studia humanitatis, 2001; Poti v zgodovino. Založba ZRC, ZRC SAZU, 2003; Slovenci med tradicijo in perspektivo : politični mozaik 1860–1918. Študentska založba, 200; Preroki, doktrinarji, epigoni : idejni boji na Slovenskem v prvi polovici 20. stoletja. ICK, 2005; Med dolžnostjo spomina in razkošjem pozabe : kulturnozgodovinske študije. ZRC SAZU, 2006; Grdina, I., Erjavec, T., Bojadžiev, D., Ogrin, M. (ur.). Brižinski spomeniki = Monumenta Frisingensia. ZRC SAZU, 2007; Moč umetnosti in sila politike. ICK, 2007; Svetovna vojna ob Soči. 1, Evropski zaplet. Študentska založba, 2009.

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 in Nove pridobitve Narodne galerije: 2001–2010. Njene raziskave so osredotočene predvsem na zgodnjemoderno 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.



Mateja Breščak (1972, Ljubljana) graduated in 1998 and received her MA from the Department of History of Visual Art at the Faculty of Arts and Sciences, 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 Museum Adviser 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: The Painter of Plastic Monumentality, Almanach and Painting in the Second Half of the 17th Century in Carniola, Giotto, Padua and the Capella degli Scrovegni, Treasures of Slovenian Printmaking:1955–2005, Félicien Rops: Eros and Thanatos, The Glance on the Other: Connections and 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 Slovenian Impressionists and their Time: 1890–1920, Drawing in Slovenia: 1870–1950, Alojz Gangl: A Sculptor on His Way to Modernism and New Acquisitions of the National Gallery of Slovenia: 2001–2010. Her research is dedicated to early modern sculpture in Slovenia. She has received the Izidor Cankar Diploma for her part 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.

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 (Baročni slikar Anton Cebej, 1974) in prejel študentsko Prešernovo nagrado. Na isti fakulteti je doktoriral 2000 (Baročno slikarstvo na Goriškem). Od leta 1977 je zaposlen v Narodni galeriji kot kustos za terenski študij. Področje njegovega raziskovalnega dela je baročna umetnost in kultura, posebej baročno slikarstvo in krščanska ikonografija skozi vsa obdobja. 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, 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 je nastopal na mednarodnih simpozijih. Je član strokovnega uredniškega odbora revije Arte in Friuli Arte a Trieste, član umetnostnih komisij restavratorskih posegov na umetninah. Študijsko se je izpopolnjeval v Benetkah, Padovi in v Münchnu in od leta 2011 je sodni izvedenec in cenilec za likovno umetnost.



Ferdinand Šerbelj (1949, Zg. Prebukovje, Šmartno na Pohorju), Museum Councillor, apprenticed as bodywork mechanic through 1968. He received his BA from Faculty of Arts in 1974 (Baroque Painter Anton Cebej) and a Student Prešeren Award. His PhD followed in 2000 with 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 arrangement of the baroque collection in Brežice, exhibitions with catalogues on Anton Cebej (1977), Nicola Grassi (1992), Way of the Cross by Anton Cebej in 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, An Outline of Late Baroque Painting in Carniola (2011). He co-authored the Guide through National Gallery (2005) and the exhibition The Portraits of Bishops of Ljubljana (2007). He has published monographs on St Primus above Kamnik (1995), The Mountain of Sorrows above Mokronog (1999), The Castle of Slovenska Bistrica (2005). He has 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 has presented lectures in international symposia, served on editorial board of Arte in Friuli Arte a Trieste, and on expert committees for supervision of restoration of art objects and monuments. He has been a research fellow in Venice, Padua and Munich. Since 2011 he has been a legal expert and appraiser for visual arts.

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



*Barbara Jaki (1963, Novo mesto) received her Ph. D. at the Department of Art History, University of Ljubljana, in 2003 for her thesis *Portrait and Landscape as Bourgeois Subjects in Slovenia Between 1800–1870: The Bourgeois as the Patron and Initiator of Change in Artistic Subjects and Practice*. She has been employed by the National Gallery of Slovenia since 1987, where she headed the Curatorial Department from 1996 until 2005, when she became the gallery's director. Barbara Jaki authored several exhibitions at the National Gallery (*Marko Pernhart: Paintings from Carinthia and Slovenia; Impression of Abundance: Stuccowork of the 17th Century in Slovenia; Jožef Tominc: The Physiognomy of Painting; Slovenian Impressionists and their Time 1890–1920; New Acquisitions of the National Gallery: 2001–2010*, in other museums in Slovenia, Zagreb and Italy. In tandem with Sylvain Lecombe she prepared an exhibition of the Slovenian Impressionists in the Petit Palais, Paris, in 2013. She publishes scholarly, professional and popular articles on art of the 17th through the 19th centuries in Slovenian and international magazines. Her teaching experience consists of lectures in art history at the Academy of Music in Ljubljana (1989–1996) and a seminar on 19th century painting at the Department of Art History, University of Ljubljana (2005–2011). She has served on the international expert committee on arts for the succession of the former Yugoslavia, appointed by the Government of the Republic of Slovenia. She also served for two terms (2004–2009) as the secretary of the ICFA within ICOM. Since 2009 she has been a member of the National Council on Culture of the Republic of Slovenia. She received the Officer's Cross of the Order of Isabella the Catholic in 2010 from the Kingdom of Spain for her contribution to bilateral relations.*

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