



Narodna
galerija
2015–2016
*National
Gallery
of Slovenia
2015–2016*


*Sozvočje svetov XV
Harmony of the Spheres XV*

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



Generalni pokrovitelj

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

 ernst von siemens
music foundation



SOLOS
REALIZACIJA GRAFIČNIH IDE.



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana



Univerza v Ljubljani
Akademija *za glasbo*



Narodna galerija



Skladbe Tomaža Bajžlja "Kontra bas" za kontrabas in godala, Nina Šenk Concertino za violončelo in godala in Mateja Bonina novo delo za harmoniko in godala po naročilu Komornega godalnega orkestra Slovenske filharmonije je v celoti podprla glasbena fundacija Ernst von Siemens.

Compositions "Kontra bas" for double bass and strings by Tomaž Bajželj, Concertino for violoncello and strings by Nina Šenk, and a new work for accordion and strings by Matej Bonin, commissioned by the Slovene Philharmonic String Chamber Orchestra, were funded by the Ernst von Siemens Music Foundation.

Abonma

Sozvočje svetov

Subscription

Harmony of the Spheres

Cena abonmaja 2015–2016

Subscription price for the 2015–2016 season:

75 EUR

Vstopnica

Single ticket:

19 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:

50 EUR

Vstopnica

Single ticket:

15 EUR

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

Sozvočje svetov XV
Harmony of the Spheres XV
2015–2016

Divertimenti

13. 10. 2015 / 13 October 2015
Narodna galerija / *National Gallery of Slovenia*

Solist / *Soloist*: Petar Brčarević, kontrabas / *double bass*

5' za Divertimento / *5 mins for a Divertimento*
Peter Tovornik

Tomaž Bajželj: novo delo / *new composition*;
Giovanni Bottesini, Primož Ramovš

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

Hinko Smrekar in zabavna umetnost / *Hinko Smrekar
and the Art for Entertainment*

24. 11. 2015 / 24 November 2015
Narodna galerija / *National Gallery of Slovenia*

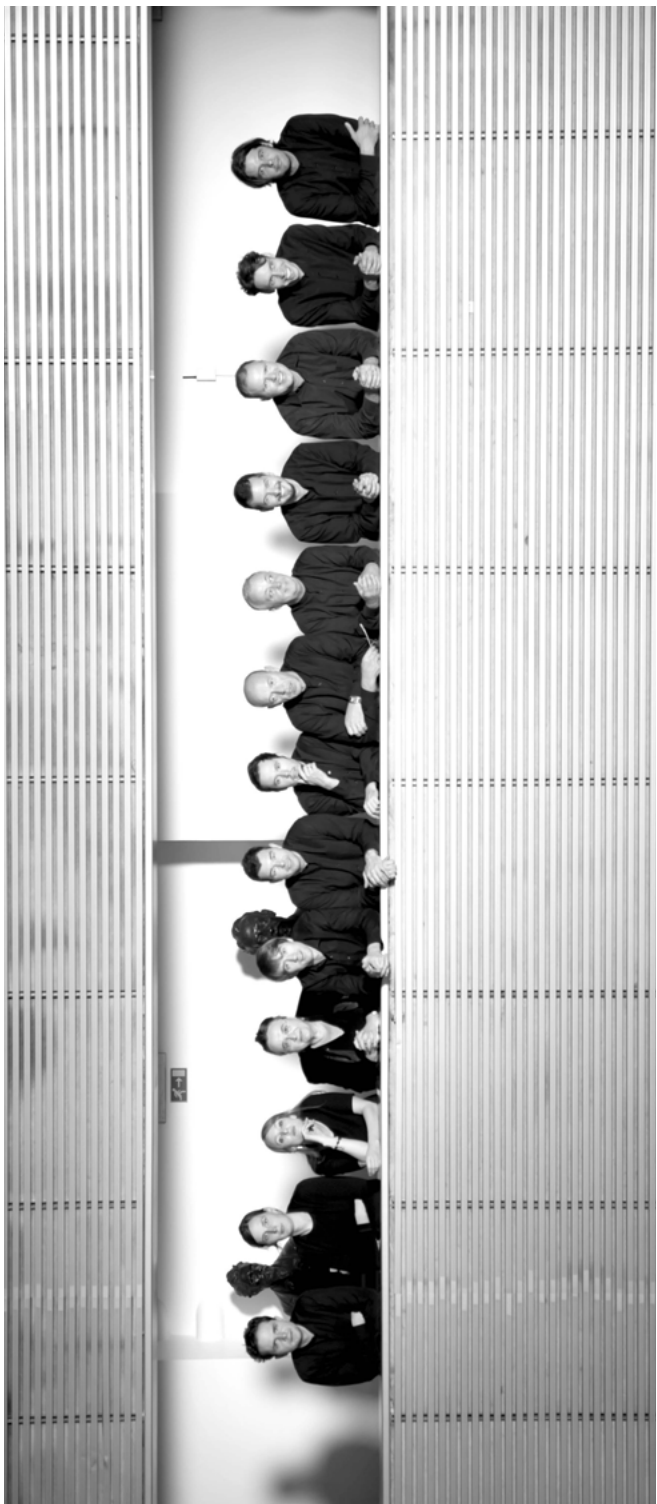
Solist / *Soloist*: Matej Šarc, oboa / *oboe*

5' za Divertimento / *5 mins for a Divertimento*
Leon Firšt

Krzysztof Penderecki, Wolfgang Amadeus Mozart

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

Uživanje v revščini, trpljenje v bogastvu? Ideologije
prostega časa in zabave
*Enjoyment in Poverty, Suffering in Riches? Ideologies of
Leisure and Amusement*



2. 2. 2016 / 2 February 2016

Narodna galerija / *National Gallery of Slovenia*

Solist / *Soloist*: Urban Stanič, klavir / *piano*

5' za Divertimento / 5 mins for a Divertimento

David Veber

Lucijan Marija Škerjanc, Jani Golob, Matija Bravničar

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

Satir Ivana Zajca / *The Satyr by Ivan Zajec*

12. 4. 2016 / 12 April 2016

Narodna galerija / *National Gallery of Slovenia*

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

5' za Divertimento / 5 mins for a Divertimento

Alenja Pivko Kneževič

Nina Šenk: novo delo / new composition;

Wolfgang Rihm, Franz Josef Haydn

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

Rokokojski glasbeni salon / *Rococo Music Salon*

24. 5. 2016 / 24 May 2016

Narodna galerija / *National Gallery of Slovenia*

Solist / *Soloist*: Luka Juhart, harmonika / *accordion*

5' za Divertimento / 5 mins for a Divertimento

Dominik Steklasa

Matej Bonin: novo delo / new composition;

Béla Bartok

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

Užitek v gledanju / *The Pleasure of Gaze*

Dragi Prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije!

Komorni godalni orkester Slovenske filharmonije, ustanovljen 1. 1993, je od prve sezone ciklusa Sozvočje svetov leta 2001 izvedel več kot petinsedemdeset unikatnih koncertnih programov v povezavi s predavanji o likovni umetnosti. Mnoge od izvedenih skladb so nastale po našem naročilu, še več jih pripada preteklim stilnim obdobjem, a so doživele v okviru repertoarjev orkestra prvo izvedbo na Slovenskem. Najbolj uspele izvedbe smo posneli na promocijske zgoščenke. Tokrat vas in vaše prijatelje vabimo v dvorano Narodne galerije s programom petnajste sezone ciklusa "Sozvočje svetov", naslovljenim "Divertimenti". Izvedli bomo nekaj reprezentativnih skladb glasbenega žanra, ki ima izvor v osemnajstem stoletju in ga zasledimo nato v vseh poznejših slogovnih obdobjih. Kot serenada je tudi divertimento glasbeni žanr, ki ga opredeljuje bolj vsebina kot oblika. Skladbe imajo lahko tudi značaj in so nastale z namenom, da bi poslušalce in izvajalce razvedrile. Zaigrali bomo nekaj najpomembnejših tovrstnih del domačih in tujih skladateljev: Divertimento za godala P. Ramovša, Divertimento št. 11 W. A. Mozarta, Divertissement z obligatnim klavirjem M. Bravničarja, Divertimento za violončelo in godala J. Haydna, "Ländler" W. Rihma in Divertimento za godala B. Bartoka. K sodelovanju smo povabili študente Akademije za glasbo v Ljubljani, ki bodo na temo "Pet minut za divertimento" poiskali odgovore na vprašanje, ali je lahko sodobna glasba tudi zabavna. Poleg tega pa bomo krstno izvedli tri glasbena dela, nastala po naročilu ansambla: "Kontra bas" za kontrabas in godala Tomaža Bajžlja, "Concertino za violončelo in godala" Nine Šenk ter novo delo za harmoniko in godala Mateja Bonina. Solisti bodo vrhunski domači in tuji umetniki: kontrabasist Petar Brčarevič, oboist Matej Šarc, pianist Urban Stanič, violončelistka Natalie Klein in harmonikar Luka Juhart.

Na vseh večerih pa boste lahko uživali tudi v imenitnih predavanjih, ki jih pripravlja Narodna galerija. Predavanja bomo to pot skušali približati namenu divertimenta v glasbi. Predavatelj Alenka Simončič, Michel Mohor, Mateja Breščak, Ferdinand Šerbelj in Andrej Smrekar bodo govorili o nekaterih vidikih zabave v likovni umetnosti, ki ustrezajo temu glasbenemu žanru.

Vabljeni!

Klemen Hvala
programski vodja KGOSF

dr. Barbara Jaki
direktorica NG

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

Since the first season of the Harmony of the Spheres in 2001, the Slovene Philharmonic String Chamber Orchestra, founded in 1993, has produced over 75 concerts in combination with lectures on visual arts. Many a piece of music was composed to our commission, and there are many more of those, composed in previous centuries, that were produced within the Harmony of the Spheres for the first time in Slovenia. We have recorded the most successful ones on promotional CDs. This time we invite you to join our musicians and lecturers in the 15th season entitled Divertimenti. Our selection includes representative pieces of the music genre, originating in the eighteenth century and reappearing in every subsequent stylistic period. Just as the serenade, divertimento is a genre determined more by its content than form. The cheerful character of the pieces was intended for amusement. We shall perform a selection of important samples of the genre by Slovenian and foreign composers: Divertimento for Strings by P. Ramovš, Divertimento No. 11 by W. A. Mozart, Divertissement with the Obligatory Piano by M. Bravničar, Divertimento for Cello and Strings by J. Haydn, "Ländler" by W. Rihm and Divertimento for Strings by B. Bartok. We have invited students of the Music Academy of Ljubljana to find a response to the question whether contemporary music can be amusing under the motto "Five Minutes for a Divertimento". Besides that we shall present three World premieres of music commissioned especially for the occasion: "Kontra Bass" for double bass and strings by Tomaž Bajželj, "Concertino for Cello and Strings" by Nina Šenk and a new work for accordion and strings by Matej Bonin. The soloists will be the outstanding Slovenian and foreign musicians Petar Brčarević, double bass, oboist Matej Šarc, pianist Urban Stanič, cellist Natalie Klein and accordionist Luka Juhart.

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 the divertimento. The lecturers, Alenka Simončič, Michel Mohor, Mateja Breščak, Ferdinand Šerbelj and Andrej Smrekar, will address certain aspects of entertainment as they appear in the visual arts corresponding to the musical genre.

Welcome!

*Klemen Hvala
Art Director of SFSCO*

*Dr. Barbara Jaki
Director of NG*



Komorni godalni orkester Slovenske filharmonije
2015–2016
Slovene Philharmonic String Chamber Orchestra
2015–2016

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,

Mojca Fortin

Viole

Violas

Marija Rome, 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 Vänskä, sopranistka Sabina Cvilak, pianist Melvyn Tan, fagotistka Jane Gower, hornistka Marie Luise Neunecker, kitarist Vlatko Stefanovski in kavalist Teodosii Spassov. Ob nadaljevanju sodelovanja v letu 2010 je ansambel nastopil z Avstralskim komornim orkestrom ter gostil soliste, kot so violinist Anthony Marwood, violist Christopher Moore, violončelist Timmo Veiko Valve, flavtistka Eva Nina Kozmus in drugi. Tega leta je društvo prevzelo vlogi producenta Festivala Maribor in partnerja javnega zavoda Maribor 2012 – Evropska prestolnica kulture. Ansamblov repertoar obsega skladbe vseh stilnih obdobj. Posebno pozornost namenja stvaritvam slovenskih avtorjev, tudi najmlajših, ki se šele uveljavljajo. Vse to potrjuje visoko kakovost ter vlogo in pomen Komornega godalnega orkestra Slovenske filharmonije v slovenski in evropski poustvarjalni kulturi. Za svoje uspešno delo je ansambel prejel več nagrad in priznanj: nagrado Prešernovega sklada leta 1999, Župančičevo nagrado leta 2004, Betettovo nagrado leta 2006 in plaketo Mesta Ljubljana leta 2012.

The Slovene Philharmonic String Chamber Orchestra

consists of fourteen string musicians, members of the Slovene Philharmonic Orchestra. The orchestra was founded in 1993 with the support of the Ministry of Culture of the Republic of Slovenia. During the twenty 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 Engegard, Atle Spoonberg, Satu Vänskä, Anthony Marwood, soprano Sabina Cvilak, bassoonist Jane Gower, hornist Marie Luise Neunecker, guitarist Vlatko Stefanovski, kavalist Teodosii Spassov, violist Christopher Moore, cellist Timmo Veiko Valve and flautist Eva Nina Kozmus. In 2010 the orchestra became a partner with the public institution Maribor 2012 – the European Capital of Culture. The orchestra, which performs without a conductor, has recorded a number of live concerts, audio and video recordings, as well as several compact discs. Its repertoire includes all period styles with special place reserved for younger Slovenian composers. Dedicated to high quality, the Slovenian Philharmonic String Chamber Orchestra is consolidating its reputation in the creative endeavours of Europe. It received the country's most prestigious national accolade, the Prešeren Fund Award in 1999, the Župančič Award of the City of Ljubljana in 2004, the Betetto Charter in 2006 and the Shield of the City of Ljubljana in 2012.

Tomaž Bajželj (Ljubljana, 1979) je glasbeno pot začel v Kranju, nadaljeval pa na Srednji glasbeni in baletni šoli v Ljubljani. Med študijem klavirja se mu je porodila tudi želja po oblikovanju lastnih zvokov, zato je na Akademiji za glasbo v Ljubljani vpisal študij kompozicije v razredu prof. Pavla Mihelčiča. Po diplomi ga je glasba zvabila v Dresden, kjer je na visoki šoli za glasbo Carl Maria von Weber opravil podiplomski in mojstrski študij kompozicije pri prof. Lotharju Voigtländerju. Med študijem so mu kompozicijske izkušnje bogatile izvedbe njegovih del, ki so jih v slovenski in mednarodni prostor ponesli slovenski in tuji izvajalci. Tako so nastala sodelovanja z orkestrom RTV Slovenija, pihalnim kvintetom Slowind, zbori De Profundis, APZ Tone Tomšič, Cantemus, Singer Pur, različnimi solo pevci, komornimi sestavi in solisti. Njegova dela so bila predstavljena na festivalu Svetega Marka v Zagrebu, na Festivalu Ljubljana, Festivalu Slowind, na Festivalu stare glasbe v Radovljici, na Randspiele v Berlinu in Ziel-1-Kunst na Dunaju. Od 2010 je vključen v doktorski študij v Dresdnu, kjer pripravlja doktorat z naslovom Vinko Globokar in njegov glasbeni teater, njegov mentor pa je prof. Jörn Peter Hiekel. Je aktiven član Društva slovenskih skladateljev, živi in deluje pa kot svoboden umetnik v Berlinu.



Tomaž Bajželj (Ljubljana, 1979) started his musical career in Kranj and continued his study at the Secondary Music and Ballet School in Ljubljana. When he was studying piano, he felt a strong urge to create his own sounds, therefore he enrolled at the Academy of Music in Ljubljana, where he studied composition in the class of Professor Pavel Mihelčič. After he had graduated, music lured him to Dresden, where he completed his master's program in composition in the class of Professor Lothar Voigtländer at the Carl Maria von Weber University of Music. During his studies his compositional experience was enriched by the performances of his works which were carried to Slovenia and the world mainly by Slovenian and foreign performers. All that also resulted in his collaboration with the RTV Slovenia Symphony Orchestra, wind quintet Slowind, several choirs – De Profundis, Academic Choir Tone Tomšič, Cantemus, Singer Pur, different solo singers, chamber ensembles and soloists. His works were presented at the St. Marco Festival in Zagreb, Slowind Festival, Radovljica Festival of Old Music, Randspiele in Berlin and Ziel-1-Kunst in Vienna. From 2010 the artist has been pursuing his doctoral studies in Dresden where he prepares his dissertation on Vinko Globokar and his Musical Theatre under the mentorship of Professor Jörn Peter Hiekel. Tomaž Bajželj is an active member of the Society of Slovenian Composers, although he lives and works as a freelance artist in Berlin.

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



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

Matej Bonin (Koper, 1986) je diplomiral iz kompozicije pod mentorstvom prof. Uroša Rojka na Akademiji za glasbo v Ljubljani. Trenutno se izobražuje na Univerzi za glasbo in upodabljalno umetnost v Gradcu, smer kompozicija-glasbeni teater, pod mentorstvom prof. Beata Furrerja. Za študij v tujini je pridobil štipendijo Ministrstva za kulturo Republike Slovenije. Za svoja dela je prejel več nagrad, med drugim Prešernovo nagrado Univerze v Ljubljani leta 2008, na priporočilo dirigenta in skladatelja Petra Eötvösa je v letu 2014 prejel nagrado Gargonza Arts Award. Na 62. mednarodni skladateljski tribuni Rostrum v Talinu 2015 je zmagal v kategoriji "do 30 let" s skladbo Cancro za simfonični orkester. Njegova dela so bila izvedena na številnih festivalih doma in v tujini, kot so npr. Musica Viva Festival München, Warsaw Autumn, Alte Oper Frankfurt, Gare du Nord Basel, Contemporary Art Café Budapest, The Firehouse Space New York, Festival Slowind, Slovenski glasbeni dnevi, Klub Cankarjevega doma, Bienale za sodobno glasbo Koper itd. Redno sodeluje z mednarodno uveljavljenimi solisti in ansambli, kot so akordeonist Luka Juhart, violistka Megumi Kasakawa, hornist Saar Berger, pevka Irena Tomažin, Ensemble Modern, tolkalni duo Drumartica, OL-SK duo, pihalni kvintet Slowind, neuverBand, ansambel MD7, in s številnimi drugimi izvajalci. Maja 2015 se je predstavil na EXPO Milano 2015, kjer je bil izbran med 50 finalistov kompozicijskega natečaja "Feeding Music - Music for EXPO 2015". Redno sodeluje tudi s plesnima koreografoma Mirjam Klebel in Tomažem Simatovičem, plod tega sodelovanja pa sta tudi dve glasbeno-plesni predstavi: Otoki v megli (2010) ter Raj na odru (premiéra december 2014).



Matej Bonin (Koper, 1986) graduated in composition at the Music Academy of Ljubljana under the mentorship of Prof. Uroš Rojko. He continues his studies at the University of Music and Performing Arts Graz, where he is studying music theater-composition in the class of Prof. Beat Furrer. His music studies abroad are supported by the Ministry of Culture of the Republic of Slovenia. For his work he was awarded the France Prešeren Award of the University of Ljubljana in 2008, and on the recommendation of composer and conductor Peter Eötvös he won the Gargonza Arts Award in 2014. His orchestral piece "Cancro" was awarded first prize in the category "under 30" at the 62nd International Rostrum of Composers (IRC). His works have been performed at numerous festivals and venues at home and abroad, such as Musica Viva Festival, Warsaw Autumn, Alte Oper Frankfurt, Gare du Nord Basel, Contemporary Art Cafe Budapest, The Firehouse Space New York, Cankar Hall, Slowind Festival, Slovenian Music Days, Kino Šiška, Biennale for contemporary music Koper, Festine, etc. He collaborates with renowned international ensembles and soloists, such as Ensemble Modern, RTV Symphony Orchestra, Savasa Trio, Percussion Duo Drumartica, wind quintet Slowind, neuerBand, MD7 Contemporary Music Ensemble, violist Megumi Kasakawa, hornist Saar Berger, accordionist Luka Juhart, singer Irena Tomazin, and many others. In May 2015 he presented his work at EXPO Milano 2015 among fifty selected finalists of the composition competition "Feeding Music - Music for EXPO 2015". He also composes music for dance theater, and collaborates with choreographers Mirjam Klebel and Tomaž Simatović on a regular basis.

Petar Brčarević (Beograd, 1974) je začel igrati kontrabas s trinajstimi leti. Študiral je na Akademiji za Glasbo v Beogradu v razredu prof. Slobodana Gerića, kjer je dokončal tudi podiplomski študij. Izpopolnjeval se je pri mednarodno priznanih kontrabasistih, kot so Ludwig Streicher (Dunajski Filharmoniki), Reiner Zepperitz (Berlinski Filharmoniki), Matthias Weber (Münchenska filharmonija) in Johannes Seidl (Gürzenich Orchester Köln). Na mednarodnem tekmovanju Petar Konjović je prvič osvojil prvo nagrado ter posebno nagrado za podeljenih 100 točk. Kot solist je nastopal v Srbiji, Avstriji, Nemčiji, Švici in Sloveniji s Komornim godalnim orkestrom Slovenske filharmonije. Brčarević je začel profesionalno igrati v orkestru leta 1996 kot solo kontrabasist Beograjske filharmonije. Kot namestnik vodje je igral v orkestru Svetovne glasbene mladine, od leta 2000 pa je solo kontrabasist Slovenske filharmonije. Vrsto let je tudi član Komornega godalnega orkestra Slovenske filharmonije. Sodeluje z mannheimskimi filharmoniki kot gostujoči solo kontrabasist in z orkestrom za staro glasbo 1756 Orchester iz Salzburga. Kot orkestrski glasbenik je igral pod taktirko mednarodno uveljavljenih dirigentov, kot so Riccardo Muti, Kurt Masur, Kent Nagano, Yuri Temirkanov, Leopold Hager, Heinz Holliger, Neville Marriner. Vsako poletje poučuje na mojstrskem tečaju za kontrabas v Feldkirchnu v Avstriji. Od leta 2015 je gostujoči profesor na konservatoriju v Celovcu v Avstriji.



Petar Brčarević (Belgrade, 1974) began playing the double bass at the age of thirteen and completed his graduate studies at the Academy of Music in Belgrade with Prof. Slobodan Gerić. During and after his studies he attended masterclasses of Ludwig Streicher (Vienna Philharmonic Orchestra), Reiner Zepperitz (Berlin Philharmonic Orchestra), Matthias Weber (Munich Philharmonic Orchestra) and Johannes Seidl (Gürzenich Orchestra Köln). Brčarević took part in the international competition "Petar Konjović" two times and won first prize and an outstanding winner award with the maximum of 100 points. He performed as a soloist in Serbia, Austria, Germany, Switzerland and Slovenia with the Slovene Philharmonic String Chamber Orchestra. His career started as a solo double bass in Belgrade Philharmonic Orchestra. He was co-principal at the Jeunesses Musicales World Orchestra, and since 2000 he has been double bass soloist in the Slovenian Philharmonic Orchestra. He also performs with the Mannheimer Philharmoniker and the "1756 Orchester" for old music from Salzburg as a guest double bass soloist. As an orchestra musician he has played under renowned conductors, such as Ricardo Muti, Kurt Masur, Leopold Hager, Kent Nagano, Yuri Temirkanov, Heinz Holliger, Neville Marriner. Every summer he is professor at double bass masterclass in Feldkirchen, Austria, and he teaches as visiting professor at the Konservatorium in Klagenfurt, Austria.

Matej Šarc (Ljubljana, 1965) je študij oboe začel pri Božu Rogelji na Akademiji za glasbo v Ljubljani, nato pa se izpopolnjeval pri Heinzu Holligerju na Visoki šoli za glasbo v Freiburgu v Nemčiji. Bil je prvi oboist Simfoničnega orkestra RTV Slovenija in freiburškega filharmoničnega orkestra. Kot solist in komorni glasbenik koncertira po Evropi, Avstraliji, Kitajski, Mongoliji, Japonski in obeh Amerikah. Za vrsto evropskih radijskih postaj je posnel številna komorna in solistična dela za oboo. Njegovi posnetki so izšli pri slovenskih in svetovnih založbah. Od leta 1994 je član orkestra Slovenske filharmonije in pihalnega kvinteta Slowind, s katerim je med drugim prejel nagrado Prešernovega sklada. Oboo poučuje na Akademiji za glasbo v Ljubljani, Konservatoriju za glasbo in balet v Ljubljani ter na mojstrskih tečajih doma in na tujem. Že vrsto let se v Ljubljani posveča organizaciji in izvedbi komornega koncertnega cikla Festival Slowind, na katerem s člani istoimenskega pihalnega kvinteta muzicira z vrhunskimi umetniki, kakršni so Alexander Lonquich, Christiane Iven, Heinz Holliger, Arvid Engegård, Robert Aitken, Ursula Oppens, Matthias Pintscher in drugi. V njegovi umetniški dejavnosti zavzema posebno mesto sodobna glasba. Premierno je izvedel ogromno število novitet slovenskih in tujih skladateljev, v zadnjem času pa se vse intenzivneje posveča tudi baročni glasbi in njeni vlogi v današnjem času.



Oboist Matej Šarc (Ljubljana, 1965) began his musical training with Božo Rogelja at the Academy of Music in Ljubljana, and then continued his studies with Heinz Holliger at the conservatory in Freiburg, Germany. He won the position of first oboist with the Symphony Orchestra of Radio and Television of Slovenia and of the Freiburg Philharmonic Orchestra. As a soloist he has performed in Europe, China, Mongolia, Japan, and in the Americas. He has recorded chamber and solo pieces for numerous European radio stations. His recordings have been published by Slovenian and international publishers. Since 1994 Šarc has been a member of the Slovene Philharmonics and the wind quintet Slowind which was awarded the prestigious national France Prešeren Fund Award in 2003. He teaches at the Music Academy and the Conservatory of Ljubljana and at masterclasses for oboe in Slovenia and abroad. He manages the Slowind Festival in Ljubljana, where, as a member of the quintet, he has performed with a number of splendid musicians, such as Alexander Lonquich, Christiane Iven, Heinz Holliger, Arvid Engegård, Robert Aitken, Ursula Oppens, Matthias Pintscher, and others. Contemporary music is given a special place in his work. He has produced a number of world premieres of compositions by Slovenian and foreign composers. Lately, he has concentrated on Baroque music and its role in the contemporary world.

Urban Stanič (Ljubljana, 1996) se je začel učiti klavirja pri treh letih pri prof. Loreni Mihelač v Centru za glasbeno izobraževanje Intermezzo. V razredu prof. Lilijane Žerajić je opravil zadnje štiri razrede nižje glasbene šole in se leta 2011 vpisal na Konservatorij za glasbo in balet Ljubljana, kjer trenutno obiskuje četrti letnik v razredu prof. Lidije Malahotky Haas. Svoje pianistično znanje je izpopolnjeval pri profesorjih I. Laszku, K. Boginu, C. M. Mehnerju, R. Dalibaltayanu in H. Haasu. Nastopal je že z orkestrom nemške televizije WDR, s Simfoničnim in Komornim godalnim orkestrom Slovenske filharmonije ter z orkestrom RTV Slovenija, pa tudi z orkestrom Konservatorija za glasbo in balet Ljubljana. Samostojno je nastopil na festivalih in v koncertnih ciklih, kot so: EPTA Klavirski dnevi, Glasbena mladina ljubljanska (Ob klavirju, Mladi mladim), Festival Ljubljana (Mladi virtuoz) in Imago Sloveniae. Na mednarodnem tekmovanju Zlatko Grgošević 2014 je osvojil absolutno prvo mesto in posebno nagrado za izvedbo sonate iz obdobja klasicizma. Februarja 2014 je na mednarodnem tekmovanju Mladi virtuoz v Zagrebu osvojil drugo nagrado in posebno nagrado za najboljšo izvedbo virtuoze etude. Na mednarodnem tekmovanju pianistov v Povolettu v Italiji je štirikrat zaporedoma osvojil prvo nagrado in prvo mesto (2011, 2012, 2013, 2014). Na Tekmovanju mladih slovenskih glasbenikov je leta 2013 prejel zlato plaketo in dosegel prvo mesto, za uspehe pri umetniškem uveljavljanju Konservatorija je leta 2015 prejel Škerjančevo nagrado in na tekmovanju za Evrovizijskega mladega glasbenika 2014, ki je potekalo maja v Kölnu, je zasedel drugo mesto. Stanič je tudi državni prvak v šahu (2007), matematiki (2009, 2011, 3. nagrada 2013 in 2014) in logiki (2009, 2010, 2012, 2013, 2014).



Urban Stanič (Ljubljana, 1996) started learning piano at the age of three, at a private music centre and completed his elementary education at the Moste-Polje Music School in Ljubljana in the class of Prof. Lilijana Žerajić in 2011. He enrolled at the Conservatory for Music and Ballet Ljubljana in the class of Prof. Lidija Malahotky Haas and has perfected his technique with I. Laszko, K. Bogino, C. M. Mehner, R. Dalibaltayan and H. Haas. He has performed with the orchestra of the German television WDR, with the Slovenian radio and television orchestra RTV Slovenia, with the String Chamber Orchestra of the Slovenian Philharmonic and the orchestra of the Conservatory in Ljubljana. He has given recitals at the EPTA Piano Days, Glasbena mladina ljubljanska, Festival Ljubljana, Imago Sloveniae and elsewhere. He won absolute first prize and special prize for the performance of a classical sonata at the international Zlatko Grgošević competition in Zagreb, 2014; second prize and special prize for the best performance of a virtuosic etude at the international Young Virtuosi Competition in Zagreb, 2014, a year earlier he won the national competition (TEMSIG) in his age category and at the international Competition for Young Musicians in Povoletto, Italy, he received first prize four times (2011, 2012, 2013, 2014). He has been awarded the Škerjanc Prize for exceptional achievements in the artistic distinction of the Conservatory. Stanič was placed second at the Eurovision Young Musicians 2014 in Köln. He is also national chess champion (2007), twice national champion in mathematics (2009, 2011, 3. place 2013 in 2014) and five times in logic (2009, 2010, 2012, 2013, 2014).

Natalie Clein (Poole, Dorset, 1977) je študirala violončelo na Royal College of Music in pri Heinrichu Schiffu na Dunaju. Nastopala je z orkestri Philharmonia, Hallé, Royal Philharmonic, Vienna Chamber, BBC Scottish Symphony, Bournemouth Symphony, Academy of St Martin-in-the-Fields, City of Birmingham Symphony, Montreal Symphony, Orchestre de Lyon, New Zealand Symphony, in Orquesta Filarmónica de Buenos Aires ter z dirigenti, kot so Sir C. Mackerras, Sir M. Elder, G. Roždestvenski, Y. Simonov, H. Schiff, Sir N. Marriner, Sir R. Norrington, L. Slatkin in M. Wigglesworth v Wigmore Hall, Concertgebouw, Lincoln Centre, BBC Proms, Aldeburgh Proms in Manchester International Festival, v Salzburgu, na Dunaju, v Tokiu, Sydneyu in Seulu. Kot komorna glasbenica je sodelovala z M. Argerich, I. Bostridgeom, S. Keenlysidom, I. Cooperjem, L. Vogtom, I. Faustom, A. Marwoodom in L. O. Andsnesom. Vodi lasten festival v Purbecku, Dorset. Njen repertoar vključuje dela T. Larcherja, P. M. Daviesa, J. Tavenerja in D. Tabakove. Po treh CDjih za EMI Classics je leta 2014 posnela za Hyperion Records dva koncerta za čelo Camilla Saint-Saënsa z BBC Scottish Symphony Orchestra in A. Manzeom. Poudarki iz sezone 2014/15: Sira J. Tavenerja Flood of Beauty z Britten Sinfonia; vse Bachove suite v Londonu, Southamptonu in Oxfordu; turneja z Royal Philharmonic in St. Petersburg Symphony Orchestra; ponovitve z Royal Northern Sinfonia, Poznan Philharmonic in Recreation Orchestra Graz; štiri koncerti za BBC Radio 3 v glasbenem centru LSO St Luke's. Natalie poučuje na Royal College of Music, London. Koncertira z Guadagninijevim čelom 'Simpson' iz leta 1777.



Natalie Clein (Poole, Dorset, 1977) studied at the Royal College of Music and with Heinrich Schiff in Vienna. She has performed with orchestras the Philharmonia, Hallé, Royal Philharmonic, Vienna Chamber, BBC Scottish Symphony, Bournemouth Symphony, Academy of St Martin-in-the-Fields, City of Birmingham Symphony, Montreal Symphony, Orchestre de Lyon, New Zealand Symphony, and Orquesta Filarmonica de Buenos Aires, with conductors Sir C. Mackerras, Sir M. Elder, G. Rozhdestvensky, Y. Simonov, H. Schiff, Sir N. Marriner, Sir R. Norrington, L. Slatkin, and M. Wigglesworth at the Wigmore Hall, Concertgebouw, Lincoln Centre, at the BBC Proms, Aldeburgh Proms, and Manchester International Festival, in Salzburg, Vienna, Tokyo, Sydney, and Seoul. As a chamber musician she has collaborated with M. Argerich, I. Bostridge, S. Keenlyside, I. Cooper, L. Vogt, I. Faust, A. Marwood, and L. O. Andsnes. She directs her own chamber music festival in Purbeck, Dorset. Her cello repertoire includes works by T. Larcher, Sir P. Maxwell Davies, Sir J. Tavener, D. Tabakova. After three CDs for EMI Classics, she recorded for Hyperion Records two Cello Concertos by Camille Saint-Saëns with the BBC Scottish Symphony Orchestra and Andrew Manze in 2014. Highlights in 2014/15 include Sir J. Tavener's Flood of Beauty with the Britten Sinfonia; the Complete Bach Suites in London, Southampton and Oxford; tours with the Royal Philharmonic and St. Petersburg Symphony Orchestra; return dates with the Royal Northern Sinfonia, Poznan Philharmonic and Recreation Orchestra Graz; and four concerts for BBC Radio 3 at LSO St Luke's. Clein teaches at the Royal College of Music, London. She plays the 'Simpson' Guadagnini cello of 1777.

Luka Juhart (Maribor, 1982) se je učil harmoniko na Glasbeni gimnaziji v Mariboru pri prof. Andreju Lorberju in nadaljeval študij na Državni visoki šoli za glasbo v Trossingenu v razredu prof. Huga Notha. Podiplomski študij je v mojstrskem razredu prof. Stefana Hussonga zaključil na Visoki šoli za Glasbo v Würzburgu leta 2008. Redno sodeluje s skladatelji Urošem Rojkom, Vinkom Globokarjem, Thomasom Larcherjem, Clausom-Steffenom Mahnkopffom, Eduardom Demetzem, Klausom Huberjem, Bojano Šaljić Podešva, Vitom Žurajem in Arturo Fuenteso. Ta zvočna srečanja so izšla na zvočnih nosilcih pri Zavodu Sploh in založbi L'innomable ter založbah NEOS, Transit in ORF. Ves čas študija je obiskoval pouk in mojstrske tečaje pri specialistih za staro glasbo, ki jo izvajajo med drugimi s Camerato Zürich, Thomasom in Patrickom Demenga, Christophom Bossertom in Volkerjem Jacobsenom. Juhart nastopa na uglednih festivalih BBC Proms, Donaueschinger Musiktage, Klangspuren v avstrijskem Schwazu, Varšavska jesen, Transit v belgijskem Leuvenu, November Music v nizozemskem s'Hertogenboschu, Chamber Music Society of Lincoln Center v New Yorku. Tu so še sodelovanja z orkestri, tako s Simfoničnim orkestrom BBC iz Škotske, s Simfoničnim orkestrom SWR, s Slovensko filharmonijo, radijskim orkestrom ORF z Dunaja, münchenskim komornim orkestrom, nemškim radijskim simfoničnim orkestrom iz Saarbrückna, orkestrom salzburškega Mozarteuma, Badische Staatskapelle Karlsruhe in ansamblom Windkraft. Sicer pa Juhart predava za študente harmonike in skladatelje, ki komponirajo za ta inštrument in je vodil delavnice na konservatorijih in akademijah po Evropi. Od leta 2012 predava na Akademiji za glasbo v Ljubljani.



Luka Juhart (Maribor, 1982) was first trained in accordion with Prof. Andrej Lorber at the music secondary school in Maribor, then he studied at the State Academy of Music in Trossingen in the class of Prof. Hugo Noth. He completed his postgraduate studies in the master class of Prof. Stefan Hussong at the Academy of Music in Würzburg in 2008. He regularly works with contemporary composers Uroš Rojko, Vinko Globokar, Thomas Larcher, Claus-Steffen Mahnkopf, Eduardo Demetz, Klaus Huber, Bojana Šaljić Podešva, Vito Žuraj, and Arturo Fuentes. These sound encounters have been published by Zavod Sploh and L'innomable records, NEOS, Transit, and ORF. Throughout his studies he attended classes and master courses with specialists in old music which he performs regularly with the Camerata Zurich, Thomas and Patrick Demenga, Christoph Bossert and Volker Jacobsen. Juhart has performed at eminent festivals, such as the BCC Proms, Donaueschinger Musiktage, Klangspuren in Schwaz, Austria, Warsaw Autumn, Transit in Leuven in Belgium, November Music at the Dutch s'Hertogenbosch, The Chamber Music Society of Lincoln Centre New York. His appearances with orchestras include the BBC Scottish Symphony Orchestra, Symphony Orchestra SWR, Slovene Philharmonic Orchestra, Vienna Radio Symphony Orchestra ORF, Munich Chamber Orchestra, German Radio Symphonic Orchestra of Saarbrücken, Mozarteum Salzburg Orchestra, Badische Staatskapelle Karlsruhe, and Windkraft an Aventure Ensemble. Juhart gives lectures for composers for and students of the accordion at various conservatories and academies across Europe. Since 2012 he has been teaching at the Academy of Music in Ljubljana.

Alenka Simončič (Ljubljana, 1972) je univerzitetna diplomirana umetnostna zgodovinarica, zaposlena v Narodni galeriji od leta 2000 kot kustodinja registratorica. Diplomirala je na Oddelku za umetnostno zgodovino Filozofske fakultete v Ljubljani. 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, Slovenski impresionisti in njihov čas, 1890–1920 v Parizu, Slikati v Normandiji. Ob izviri impresionizma. V katalog Slovenski impresionisti in njihov čas, je prispevala razpravo Knjižna ilustracija v letih 1890–1920, v katalog prenešene razstave La satire culturelle, politique et sociale et la caricature entre 1890 et 1920 in v katalog razstave novih pridobitev leta 2010 kataložne enote za Gvidona Birollo, Ladislava Beneša in Maksima Gasparija. V njeni pristojnosti je tudi skrb za Vladno umetnostno zbirko. Svojo strokovno pozornost posveča predvsem preživetju antičnih motivov in gemam, v dragocene kamne vbrušeni podobam, ki so tudi tema njene doktorske disertacije pod mentorstvom prof. ddr. Nataše Golob.



Alenka Simončič (Ljubljana, 1972) is an art historian employed in the National Gallery of Slovenia since 2000 where she works as a registrar. She has graduated from the Department of Art History at the Faculty of Arts, University of Ljubljana. The department of documentation has been under her guidance since 2012. 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, The Slovenian Impressionists and their Time: 1890–1920, and Painting in Normandy. At the Dawn of Impressionism. She has contributed to the catalogue The Slovenian Impressionists and their Time a chapter on book illustration between 1890 and 1920, and to Les impressionnistes slovènes et leur temps (1890-1920) a chapter on the social and political satire and caricature, as well as entries on Gvidon Birolla, Ladislav Benesch and Maksim Gaspari to the 2010 catalogue of the new acquisitions of the National Gallery. Her research is dedicated to the survival of the themes of antiquity and to gems, into precious stones engraved images, which are the subject of her dissertation mentored by Professor Nataša Golob.

Michel Mohor (Slovenj Gradec, 1986) je leta 2011 diplomiral iz umetnostne zgodovine in angleščine na Filozofski fakulteti Univerze v Ljubljani pod mentorstvom doc. dr. Rebeke Vidrih in red. prof. dr. Jerneje Petrič z nalogo Politika ameriške umetnosti pred državljansko vojno. Po pripravništvu in delu na Osnovni šoli bratov Letonja v Šmartnem ob Paki se je leta 2013 pridružil Narodni galeriji in je od leta 2015 kustos za razstavne dejavnosti. Sodeloval je pri razstavah Umetnost za nove dni, nazadnje pa je bil koordinator in so-avtor postavitve razstave Vrnitev ambasadorjev umetnosti: Umetnine iz nasledstva Jugoslavije. Sodeluje pri projektu postavljanja nove galerijske stalne zbirke, pri projektu Poti evropskih impresionizmov, pri pripravi evropskih projektov in pri dejavnostih oddelka za izobraževanje in animacijo.



*Michel Mohor (Slovenj Gradec, 1986) graduated from the Department of Art History and the Department of English at the Faculty of Arts, University of Ljubljana. His advisers for the diploma thesis, entitled *The Politics of America's Antebellum Art and Literature* were Prof. Rebeka Vidrih and Prof. Jerneja Petrič. After internship and work at the Bratov Letonja Primary School in Šmartno ob Paki, he joined the National Gallery of Slovenia in 2013 and became curator for exhibition activities in 2015. He worked on the exhibition cycle *Art for the Brave New World* and was recently the coordinator and one of the co-authors of the exhibition *The Return of Ambassadors of Art: Works of Art from the Yugoslav Succession*. He is a member of the team developing new installation of the Gallery's Permanent Collection and of the *Roads of the European Impressionisms*, on the development of projects for EU endowments, and collaborates with the Education Department.*

Mateja Breščak (Ljubljana, 1972) 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 od leta 2007 vodja kustosov. Je urednica oziroma sourednica več razstavnih katalogov in publikacij Narodne galerije. Koordinirala je nekaj odmevnih mednarodnih razstavnih projektov v Narodni galeriji, npr. Mojster HGG: slikar plastične monumentalnosti, Almanach in slikarstvo druge polovice 17. stoletja na Kranjskem, Giotto, Padova in kapela Scrovegnijev, Zakladi slovenske grafike: 1955–2005, Félicien Rops: Eros in Tanatos, Drugi pogled: Povezave–Soočenja, Podoba svetega: Špansko kiparstvo od 14. do 18. stoletja, in z avtorskimi prispevki sodelovala pri razstavah Almanach in slikarstvo druge polovice 17. stoletja na Kranjskem, Slovenski impresionisti in njihov čas: 1890–1920, Risba na Slovenskem I: 1870–1950, Alojz Gangl: kipar na poti v moderno, Nove pridobitve Narodne galerije: 2001–2010 in Umetnost za nove dni: kipi iz Vladne umetnostne zbirke. 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 (Ljubljana, 1972) graduated in 1998 and received her MA in 2007 from the Department of Art History at the Faculty of Arts, University of Ljubljana. Her adviser was Prof. Lev Menaše. Since 2001 she has been curator of sculpture in the National Gallery of Slovenia and was promoted to Senior Curator in 2011. The curatorial department has been under her guidance since 2007. She has edited and co-edited several exhibition catalogues and other publications in the National Gallery. Among her curatorial achievements are some outstanding international exhibitions, such as Master HGG: A Painter of Monumental Plasticity, Almanach and Painting in the Second Half of the 17th Century in Carniola, Giotto, Padua and the Capella degli Scrovegni, Treasures of Slovene Graphic Art: 1955–2005, Félicien Rops: Eros and Thanatos, The Glance on the Other: Connections – Confrontations, The Sacred Revealed: Spanish Sculpture from the 14th to the 18th Century, and contributed essays to catalogues, e.g. Almanach and Painting in the Second Half of the 17th Century in Carniola, The Slovene Impressionists and their Time: 1890–1920, Drawing in Slovenia: 1870–1950, Alojz Gangl: A Sculptor on his Way to Modernism, New Acquisitions of the National Gallery of Slovenia: 2001–2010 and Art for the Brave New World: Sculptures from the Government Art Collection. Her research is dedicated to early modern sculpture in Slovenia. She has received the Izidor Cankar Diploma for her part at Almanach and Painting in the Second Half of the 17th Century in Carniola in 2007, and Valvasor Diploma for Alojz Gangl: A Sculptor on his Way to Modernism in 2010.

Ferdinand Šerbelj (Zg. Prebukovje, Šmartno na Pohorju, 1949), muzejski svetnik, se je leta 1968 v Mariboru izučil za avtokleparja. Leta 1974 je diplomiral na FF v Ljubljani z delom Baročni slikar Anton Cebej, za katerega je prejel študentsko Prešernovo nagrado. Na isti fakulteti je leta 2000 doktoriral (Baročno slikarstvo na Goriškem). Od 1977 je zaposlen v Narodni galeriji kot kustos za terenski študij. Področja njegovega raziskovalnega dela so baročna umetnost in kultura, posebej baročno slikarstvo, in krščanska ikonografija vseh obdobij. Rezultati tega dela so ureditev baročne zbirke v brežiškem gradu (1975), razstave Baročni slikar Anton Cebej (1991), Nicola Grassi (1992), Križev pot Antona Cebeja v okviru tradicije (1994), Antonio Paroli 1688–1768 (1996), Anton Postl, dolenski baročni slikar (1997), Baročno slikarstvo na Goriškem (2002), Umetniška zbirka Gornjesavskega muzeja Jesenice (2003), Mecen in njegov slikar vabita v Bistriški grad, Franz Ignaz Flurer, baročni freskant in krajinar (2008), Oris poznobaročnega slikarstva na Kranjskem (2011). Je soavtor Vodnika po Narodni galeriji (2005) s predstavitvijo 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 simpozijski zbornik (2006). Z referati je nastopal na mednarodnih simpozijih. Je član strokovnega uredniškega odbora revije *Arte in Friuli* in član umetnostnih komisij za restavratorske posege na umetninah. Študijsko se je izpopolnjeval v Benetkah, Padovi in Münchnu; od leta 2011 je sodni izvedenec in cenilec za likovno umetnost.



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

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



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

Sozvočje svetov XV / *Harmony of the Spheres XV*
Divertimenti / *Divertimenti*

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

13. oktober 2015 / *13 October 2015*

Narodna galerija / *National Gallery of Slovenia*

19.30

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

Hinko Smrekar in zabavna umetnost

Hinko Smrekar and the Art for Entertainment

“Ne smejem se pri svojem delu, smejejo se le gledalci,” je zapisal Hinko Smrekar. Že kot otrok je bil izjemno dojemljiv za vtise in prvi “honorar” je zaslužil s karikaturu svojega učitelja, in sicer v obliki štiriurnega šolskega zapora ter globo v višini 20 goldinarjev, kar je bilo za revno družino velik izdatek. Od takrat je bil pretok njegovih misli in podob neustavljiv. Ustvaril je celo vrsto političnih, družbenih in nraštvenih karikatur, ki nas še danes osupljajo s svojo iskrenostjo, neposrednostjo in aktualnostjo.

“Although I do not laugh at work, it makes laugh my audience,” wrote Hinko Smrekar. Already as a child he was very open to sparkling impressions. He earned his first “honorarium” in the form of a four-hour detention at school and a 20-guilder fine for a caricature of his teacher. That was a devastating expense for the poor family. He has produced a great number of political, social and personality caricatures which take us by their sincerity, directness and actuality even today.

20.00

solist / *soloist* Petar Brčarević, kontrabas / *double bass*

5' za Divertimento (AG Ljubljana) / *5 mins for a Divertimento (Music Academy of Ljubljana)*

Peter Tovornik (mentor red. prof. / *menthor Prof* Jani Golob)

Tomaž Bajželj (1979):

Kontra bas za kontrabas in godala (2015) – novo delo po naročilu
Contra Bass for double Bass and Strings (2015) – commissioned new work

Giovanni Bottesini (1821–1889):

Elegija in Tarantella za kontrabas in godala / *Elegy and Tarantella for Double Bass and Strings*

Primož Ramovš (1921–1999):

Divertimento za godala (1944) / *Divertimento for strings (1944)*

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

Sozvočje svetov XV / *Harmony of the Spheres XV*
Divertimenti / *Divertimenti*

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

24. november 2015 / 24 November 2015

Narodna galerija / *National Gallery of Slovenia*

19.30

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

Uživanje v revščini, trpljenje v bogastvu? Ideologije prostega časa in zabave

Enjoyment in Poverty, Suffering in Riches? Ideologies of Leisure and Amusement

Umetniki so stoletja iz različnih vzgibov predstavljali različne družbene skupine in njihov prosti čas. Dela so pod vplivom miljeja nastala kot komentar o vedénju, morali, vzrokih za trenutno stanje v družbi, oziroma so sčasoma to postala. Na predavanju bomo primerjali odraz ideologij v različnih upodobitvah prostega časa in zabave od nizozemskih mojstrov 17. stoletja do zgodnje moderne prve polovice 20. stoletja, vključno z deli Almanacha, Pernharta, Karingerja, Jakopiča, Rembrandta, Courbeta in Maneta.

Artists have represented diverse social classes and their leisure time for centuries. Their works were generated by their milieu as a commentary on behaviour, ethics, and reasons for the state of affairs in society, or were subsequently taken as such. The lecture will compare and contrast ideologies reflected in representations of leisure and amusement from the Netherlandish artists of the 17th through the Early Modernism of the first half of the 20th centuries and will include works by Almanach, Pernhart, Karinger, Jakopič, Rembrandt, Courbet, and Manet.

20.00

solist / *soloist* Matej Šarc, oboa / *oboe*

5' za Divertimento (AG Ljubljana) / *5 mins for a Divertimento (Music Academy of Ljubljana)*

Leon Firšt (mentor red. prof. / *menthor Prof* Dušan Bavdek)

Krzysztof Penderecki (1933):

Capriccio za oboo in godala (1964) / *Capriccio for Oboe and Strings (1964)*

Wolfgang Amadeus Mozart (1756–1791):

Divertimento št. 11 v D-duru, KV 251 / *Divertimento No. 11 in D-major, KV 251*

Sozvočje svetov XV / *Harmony of the Spheres XV*
Divertimenti / *Divertimenti*

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

2. februar 2016 / 2 February 2016

Narodna galerija / *National Gallery of Slovenia*

19.30

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

Satir Ivana Zajca / *The Satyr by Ivan Zajec*

Satiri so v mitologiji metafore človekove iracionalne narave ali celo njene živalske plati. Pol kozja pol človeška bitja iz Dionizovega spremstva so v likovni umetnosti sredstva projekcije nezavednih sil v človekovi psihi. Sodijo med tiste podobe, ki so omogočale upodabljanje skoraj vsega, kar je presegalo estetske norme, družbeno etiketo in konvencije v medsebojnih odnosih med ljudmi. V času študija na dunajski specialki je leta 1894 kipar Ivan Zajec v neobaročni akademski maniri ustvaril bronasto plastiko Prestrašeni satir, ki nam še vedno kaže lik satira v tej tradicionalni funkciji.

Satyres in Greek mythology are metaphors of the irrational in human nature or even of its animal aspect. Half goat – half human creatures from the entourage of Dionysus in visual art are projections of the unconscious forces in human soul. They belong to the images which made visualisation of almost anything beyond the aesthetic norm, social etiquette and convention in interpersonal relations possible. During his studies at the Vienna Art Academy Ivan Zajec modelled his Frightened Satyr in 1894 in a neo-baroque manner showing him in such Western tradition of image making.

20.00

solist / *soloist* **Urban Stanič**, klavir / *piano*

5' za Divertimento (AG Ljubljana) / *5 mins for a Divertimento (Music Academy of Ljubljana)*

David Veber (mentor red. prof. / *menthor Prof* Marko Mihevc)

Lucijan Marija Škerjanc (1900–1973):

Concertino za klavir in godala (1949) / *Concertino for Piano and Strings (1949)*

Jani Golob (1948):

Medigra za dve violini in godala / *Entracte for Two Violins and Strings*

Matija Bravničar (1897–1977):

Divertissement za godalni orkester in klavir (1933) / *Divertimento for String Orchestra and Piano (1933)*

Sozvočje svetov XV / *Harmony of the Spheres XV* Divertimenti / *Divertimenti*

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

12. april 2016 / 12 April 2016

Narodna galerija / *National Gallery of Slovenia*

19.30

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

Rokokojski glasbeni salon / *Rococo Music Salon*

Za razliko od renesančnih humanističnih druženj so bili v baroku literarni in glasbeni saloni žarišča visoke kulture. Nova glasbila so nudila pestro mavrico drugačnih akustičnih doživetij. Zbiranje ob glasbenih virtuozih, pa tudi ob izbrušenih nastopih ljubiteljskih izvajalcev, je nakazovalo prerazporejanje družbene moči v ugašajočem baročnem absolutizmu. Med poznobaročnimi mojstri srednje Evrope v slikanju salonske motivike po Benečanu Pietru Longhiju prednjači v Bolzanu delujoči Karel Henrici (1737–1823), čigar slike salonskega glasbeno-karnevalskega žanra se najdejo tudi v zbirkah na Slovenskem.

In contrast to the Renaissance humanist sociability the Baroque literary and music salons emerged as the carriers of high culture. New instruments offered a great variety of different acoustic experiences. Gatherings around music virtuosos as well as sophisticated amateur performers were symptoms of redistribution of social power during the expiration of the Baroque absolutism. Among the late-Baroque Central European painters of salon scenes following the older Venetian Pietro Longhi, Carl Henrici (1737–1823) stands out and his paintings have found ways also to the Slovenian collections.

20.00

solistka / *soloist* **Natalie Klein**, violončelo / *cello*

5' za Divertimento (AG Ljubljana) / *5 mins for a Divertimento (Music Academy of Ljubljana)*

Alenja Pivko Knežević (mentor red. prof. / *menthor Prof Uroš Rojko*)

Nina Šenk (1982):

Concertino za violončelo in godalni orkester

Concertino for Cello and String Orchestra

Wolfgang Rihm (1952):

“Ländler” za godala (1979) / *“Ländler” for Strings (1979)*

Franz Josef Haydn (1732–1809):

Divertimento za violončelo in godala v D-duru

Divertimento for Cello and Strings in D-major

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

Sozvočje svetov XV / *Harmony of the Spheres XV* Divertimenti / *Divertimenti*

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

24. 5. 2016 / 24 May 2016

Narodna galerija / *National Gallery of Slovenia*

19.30

Andrej Smrekar, muzejski svetnik, Narodna galerija / *senior curator, National Gallery of Slovenia*

Užitek v gledanju / *The Pleasure of Gaze*

Divertimento se v svoji izvorni funkciji nanaša na sinestezijo – sočasnost čutnih zaznav, tako da te v medsebojni podkrepitvi zagotovijo prijetno doživetje. Analogno večplastnost odkrivamo v slikah, ki nam ponujajo literarno zgodbo in hkrati meditacijo o značaju vida in funkciji pogleda. Če obe intenci označimo kot izgovor za nagovor čutnosti in erotičnosti, je to moralistična ekskluzivnost. Užitek v gledanju je tako užitek v prepoznavanju, uvidevanju, razumevanju in seveda v čutnem doživetju.

Divertimento in its original intention makes use of synesthesia – simultaneity of senses working in mutual enforcement of sensation which warrants a pleasurable experience. An analogous multi-faceting is inherent in paintings which offer a specific narrative and a meditation on the nature of sight and function of gaze. To describe both intentions as a pretext for sensuality and the erotic is a matter of moralistic exclusivism. The pleasure in gaze is the pleasure in recognition, insight, understanding, as well as in sensual experience.

20.00

solist / *soloist* **Luka Juhart**, harmonika / *accordion*

5' za Divertimento (AG Ljubljana) / *5 mins for a Divertimento (Music Academy of Ljubljana)*

Dominik Steklasa (mentor red. prof. / *menthor Prof Emer Pavel Mihelčič*)

Matej Bonin (1986):

novo delo za harmoniko in godalni orkester / *new composition for accordion and string orchestra*

Béla Bartok (1981–1945):

Divertimento za godala / *Divertimento for Strings*

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

Sozvočje svetov XV
Harmony of the Spheres XV

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
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