



Dialogi s
preteklostjo I,
2021–2022

*Dialogues
with the Past I,
2021–2022*

Sozvočje svetov XXI
Harmony of the Spheres XXI

Naslovnica / Cover:
Giuseppe Zola (1672–1743)
Krajina s pastirjem in čredo / *Landscape with Shepherd and Flock*
NG S 985

Sozvočje svetov XXI
Harmony of the Spheres XXI

Dialogi s preteklostjo I
Dialogues with the Past I

2021/22

Izvedbo Sozvočja svetov XXI so omogočili
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REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana



komorni
godalni
orkester
slovenske
filharmonije



Narodna galerija



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Sozvočje svetov

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V času protikoronskih ukrepov je število sedežev omejeno na 40.

The number of seats is limited to 40 for the duration of the pandemic regulations.

Cena abonmaja 2021–2022

Subscription price for the 2021–2022 season:

75 EUR

Vstopnica

Single ticket:

19 EUR

Prijatelji Narodne galerije

Friends of the National Gallery of Slovenia:

50 EUR

Vstopnica

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Abonma ali posamične vstopnice vplačate in prevzamete pri blagajni Narodne galerije, Prešernova 24, vsak dan od 10. do 18. ure, ob četrtekih do 20. ure in uro pred prireditvijo, ob ponedeljkih zaprto.

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

Postanite prijatelj Narodne galerije

Društvo prijateljev Narodne galerije je zaživelo leta 1995, čeprav zamisel ni bila povsem nova, saj so podobne ideje uveljavljali ustanovniki že ob ustanovitvi društva Narodna galerija leta 1918. Danes prijatelje Narodne galerije povezuje zanimanje za umetnost in za zgodovino ter želja po novih spoznanjih in po raziskovanju manj znanih predelov naše dežele. Zavedamo se, da mora muzej poleg zbiranja, hranjenja in raziskovanja zbrane dediščine seči tudi preko svojih zidov in povezovati svoje umetnine z njihovim zgodovinskim kontekstom. Pridružite se nam, stopimo umetnosti in naši kulturni dediščini skupaj naproti!

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

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- Prost vstop na strokovna predavanja in vodstva / *free access to lectures and tours*
- Udeležbo in srečanje z avtorji na internih predvodstvih po novih razstavah / *exhibition previews with experts and authors*
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- Prejemanje programa prirediteljev / *up-to-date information on museum programmes*
- Prejemanje vabil na odprtja razstav / *invitations to the exhibition openings*
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- 40 % popust pri nakupu vstopnic za koncerte Sozvočja svetov / *40 % concession on the Harmony of the Spheres subscription*
- 20 % popust pri delavnicah in tečajih v Narodni galeriji / *20 % concession on workshops and courses in the National Gallery*

Članarina velja eno leto dni od dneva vplačila.

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Član (študent, upokojenec) / *Students and retirees* **40 EUR**

Donator (fizična oseba) / *Donor* **500 EUR**

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Vodstvo in mini pogostitev / *Guided tour and a sweet treat*
60-minutni ogled stalne zbirke pod vodstvom kustosa za dve osebi, sok ali mineralna voda ter dve mini sladici.
60-min tour of the permanent collection with a curator for two, two coffees or teas and two mignons.

Cena / price **50 EUR**

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60-min tour of the permanent collection with a curator for two, two glasses of champagne and cake.

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Člani / Members of KGOSF 2020 (foto: Darja Štravs Tisu)

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

Sozvočje svetov XXI
Harmony of the Spheres XXI
2021–2022

Dialogi s preteklostjo I
Dialogues with the Past I

5. 10. 2021 / 5 October 2021

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

V drugačni svetlobi / In a Different Light

Andrej Smrekar, muzejski svetnik, Narodna galerija /
Senior Curator, National Gallery of Slovenia

Picassova parafraza Velázquezovih Las Meninas
Picasso's Paraphrase of Las Meninas by Velázquez

Solist / *Soloist*

Izak Hudnik, violončelo / *cello*

Ottorino Respighi, Stare arije in plesi, suita št. 3 / *Ancient Airs
and Dances Suite No. 3*

Glasbena miniatūra / *Musical Miniature:*

Juraj Marko Žerovnik: novo delo (svetovna premiera) / *new
work (world premiere)*

Franz Joseph Haydn: Koncert št. 2 za violončelo v D-duru
(priredba za violončelo in godala) / *Cello Concerto No. 2 in D
major (version for cello and strings)*

9. 11. 2021 / 9 November 2021

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

Zora razsvetljenstva / Dawn of the Enlightenment

Nataša Ciber, samostojna bibliotekarka, Narodna galerija
/ Librarian, National Gallery of Slovenia

Razsvetljenske ideje v delih Franca Kavčiča

Enlightenment Ideas in the Work of Franc Kavčič/Caucig

Solista / *Soloists*

Ana Dolžan, violina / *violin*

Janez Podlesek, violina / *violin*

Andrej Makor: novo delo (naročilo, svetovna premiera) / *new work (commission, world premiere)*

Johann Sebastian Bach: Koncert za dve violini v d-molu, BWV 1048 / *Concerto for Two Violins in D minor, BWV 1048*

Edvard Grieg: Holbergova Suita, op. 40 / *Holberg Suite, Op. 40*

14. 12. 2021 / 14 December 2021

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

Izgubljena mladost / Lost Youth

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

Slovo od mladosti

Farewell to Youth

Solistka / *Soloist*

Eva-Nina Kozmus, flavta / *flute*

Glasbena miniatura / *Musical Miniature:*

Maja Čerček: novo delo (svetovna premiera) / *new work (world premiere)*

Carl Philipp Emanuel Bach: Koncert za flavto v d-molu,
H.426 (W 22) / *Concerto for Flute in D minor H.426 (W.22)*

Peter Iljič Čajkovski: Arija Lenskega iz opere Evgenij Onjegin
(priredba za flavto in godala) / *Lensky's Aria from Eugene
Onegin (arranged for flute and strings)*

Aleksander Borodin: Scherzo / *Scherzo*

15. 2. 2022 / 15 February 2022

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

Krogi življenja / *The Circles of Life*

Mateja Breščak, muzejska svetovalka, Narodna galerija /
Senior Curator, National Gallery of Slovenia

Krogi življenja v kiparstvu: od forme do vsebine
Rounds in Sculpture: From Form to Content

Solistka / *Soloist*

Nadežda Tokareva, violina / *violin*

Franz Schubert: Rondo za violino in godala v A-duru, D. 438 /
Rondo for violin and strings in A major, D. 438

Urška Pompe: novo delo (naročilo, svetovna premiera) / *new work (commission, world premiere)*

Henri Vieuxtemps: Rondino za violino in godala (priredba Nadežda Tokareva) / *Rondino for Violin and Strings (arranged by Nadežda Tokareva)*

David Diamond: »Krogi« za godalni orkester / *Rounds for String Orchestra*

22. 3. 2022 / 22 March 2022

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

Vaški prizori / Village Scenes

Kristina Preininger, muzejska pedagoginja svetovalka,
Narodna galerija / *Senior Education Curator, National
Gallery of Slovenia*

Vaški prizori v likovni umetnosti *Village Scenes in Visual Art*

Gostujoča koncertna mojstrica / *Guest Leader*
Kana Matsui, violina / *violin*

Béla Bartók: Madžarske slike, Sz. 97 (priredba za godala) /
Hungarian Pictures, Sz. 97 (arranged for strings)

Alojz Srebotnjak: Slovenski ljudski plesi / *Slovenian Folk
Dances*

Leoš Janáček: Idila / *Idyll*

17. 5. 2022 / 17 May 2022

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

Corellijev vrt / Corelli's Garden

Sara Müller, kustosinja-bibliotekarka, Narodna galerija /
Curator-Librarian, National Gallery of Slovenia

Arcangelo Corelli in Giambattista Tiepolo

Arcangelo Corelli and Giambattista Tiepolo

Charles Avison: Concerto grosso št. 5 v d-molu, po Domenicu
Scarlattiju / *Concerto grosso No. 5 in D minor after D. Scarlatti*

Antonio Vivaldi: Koncert za štiri violine v h-molu, op. 3 št. 10,
RV 580 / *Concerto for Four Violins in B minor, Op. 3 No. 10, RV 580*

Pavel Mihelčič: Corellijev vrt / *Corelli's Garden*

Pietro Antonio Locatelli: Concerto grosso v c-molu, op. 1 št. 11 /
Concerto grosso in C minor, Op. 1 No. 11

Dragi prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije,

z velikim veseljem in z nemalo hvaležnosti Vam predstavljamo našo enaindvajseto sezono, v kateri se zaziramo v preteklost, da bi bolje razumeli prihodnost. Novo sezono bomo začeli s prvim delom dveletnega ciklusa koncertov z naslovom *Dialogi s preteklostjo*. Vpogled v preteklost nas lahko pouči kako razumeti sedanost in nam ponuja modrost, kako oblikovati prihodnost. Izbrane skladbe nam odstirajo različne vpoglede v preteklost posameznih avtorjev in hkrati doživetj naših poustvaritev, obarvanih s svetlobo leče našega časa.

Da bi uvedli enaindvajseto sezono in začeli naše Dialoge s preteklostjo, se bomo v 17. stoletje podali s časovnim strojem 20. stoletja, kot bi lahko poimenovali klavir Ottorina Respighija, na katerem je zložil svojo sijajno *Suito starih arij in plesov št. 3*, očarljivo reinterpretacijo skladb za lutnjo iz 17. stoletja, prirejeno za godalni orkester. Dela znamenitih imen, kakršna so Haydn, Grieg, Čajkovski, Schubert, Bartók, Janáček in Vivaldi bomo dopolnili s skladbami manj znanih skladateljev, kot so Vieuxtemps, Diamond, Avison in Locatelli. Vendar ne bomo vsega časa porabili za preteklost. Nestrpno čakamo, da bomo lahko predstavili dve naročeni novi skladbi slovenskih komponistov Andreja Makorja in Urške Pompe ob delih vidnih slovenskih skladateljev prejšnjih generacij Srebotnjaka in Mihelčiča, kakor tudi dve novi miniaturi nadarjenih študentov ljubljanske Akademije za Glasbo.

Med solisti nove sezone so izjemni mladi čelist Izak Hudnik, večkrat nagrajena flavtistka Eva-Nina Kozmus in uveljavljena mojstrica violine Nadežda Tokarova. Našo preteklost lepo povežemo s sedanostjo v oboževanem Bachovem Dvojnem violinskem koncertu z našim prejšnjim koncertnim mojstrom Janezom Podleskom v družbi njegove naslednice Ane Dolžan. Počaščeni smo, da bo enega od koncertov vodila koncertna mojstrica Simfoničnega orkestra RTV Slovenije, Kana Matsui, medtem ko bomo na sklepnem koncertu sezone odrske luči usmerili na nadarjene člane našega orkestra.

Predavatelji bodo predstavili vizualne vzporednice vsebine vodilnih skladb ali snovi celotnih sklopov. Andrej Smrekar bo govoril o likovni parafrazi v Picassovi poustvaritvi Velázquezove slike *Las Meninas*, Nataša Ciber o razsvetljenjskih idejah v delu Franca Kavčiča, Alenka Simončič o minljivosti v antični mitologiji, Mateja Breščak o življenjskem krogu predvsem v kiparskih stvaritvah, Kristina Preininger o vaških prizorih velikega renesančnega slikarja »kmečkega« Pietra Brueghla, Sara Müller pa bo z delom Giambattista Tiepola potegnila vzporednico Michelangelu Corelliju.

Upamo, da Vam bodo naši pogovori s preteklostjo in sedanostjo vlili upanje in navdiha za oblikovanje Vaše lastne prihodnosti.

Barbara Jaki
direktorica
Narodna galerija

Steven Loy
umetniški vodja
Komorni godalni orkester
Slovenske filharmonije

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

It is with great pleasure – and more than a little gratitude – that we present to you our twenty-first season, one in which we look ahead by looking backwards: this season we begin the first of a two-part series of concerts titled “Dialogues with the Past.” Scrutiny of the past can teach us how to understand the present and give us the wisdom to shape our future. The pieces we will present offer multiple perspectives on how composers have viewed their own pasts, as well as on how we reinterpret them through the coloured lens of our own times.

To inaugurate the new season and to begin our Dialogues with the Past, we travel back to the 17th century in a 20th century time machine with Respighi’s delightful Ancient Airs and Dances Suite No. 3, a charming reinterpretation of 17th century pieces for lute. Works by familiar names such as Haydn, Grieg, Tchaikovsky, Schubert, Bartók, Janáček and Vivaldi will join those by less well-known composers such as Vieuxtemps, Diamond, Avison and Locatelli. We will not be spending all of our time in the past, however: we are excited to present two new commissions from Slovenian composers Andrej Makor and Urška Pompe, along with music by prominent Slovenian composers Srebotnjak and Mihelčič, and two new works by talented students from the Ljubljana Academy of Music.

Our fine soloists include the exceptional young cellist Izak Hudnik, prize-winning flutist Eva-Nina Kozmus and the outstanding violinist Nadežda Tokarova. We neatly connect our past with our future with the beloved Bach Double Violin Concerto featuring our former leader Janez Podlesek together with our current one, Ana Dolžan. We are thrilled violinist Kana Matsui, concertmaster of the RTV Slovenia Symphony Orchestra, will lead one programme, while our final programme of the season shines the spotlight on the talented members of our orchestra.

The lecturers will present visual parallels to the keynote pieces in the programmes or to the subject matter of particular concerts. Andrej Smrekar will talk about Picasso’s paraphrase of Las Meninas by Diego Velázquez; Nataša Ciber will present the ideas of the Enlightenment as reflected in Franc Kavčič / Caucig’s work; Alenka Simončič has chosen the theme of transience in Greek mythology; Mateja Breščak will explore the images of the circle of life; Kristina Preininger will present the village life in Pieter Brueghel the Elder’s work, and Sara Müller will draw a parallel with Arcangelo Corelli looking at the oeuvre of Giambattista Tiepolo.

We hope that our conversations with the past and present will provide hope and inspiration for your future.

*Barbara Jaki
Director,
National Gallery of Slovenia*

*Steven Loy
Artistic Director,
Slovenian Philharmonic String
Chamber Orchestra*



Člani / *Members* of KGOSF 2014 (foto: Žiga Koritnik)

Komorni godalni orkester Slovenske filharmonije
2021–2022
Slovenian Philharmonic String Chamber Orchestra
2021–2022

Prve violine

First Violins

Ana Dolžan, koncertna mojstrica / *Leader*

Matic Anžej, Mojca Fortin, Jerica Kozole

Druge violine

Second Violins

Matjaž Porovne, Marika Przybył, Matjaž Žižek

Viole

Violas

Marija Rome, vodja / *Section Leader*

Tomaž Malej, Marjetka Šuler Borovšak

Violončeli

Cellos

Igor Škerjanec, vodja / *Section Leader*

Alja Mandič Faganel

Kontrabas

Double Bass

Petar Brčarević

Umetniški vodja

Artistic Director

Steven Loy



Komorni godalni orkester Slovenske filharmonije

je ansambel štirinajstih godalcev, sicer članov simfoničnega orkestra Slovenske filharmonije. Ustanovil ga je leta 1993 takratni direktor Slovenske filharmonije Boris Šinigoj, izjemni potencial ideje pa je podprlo tudi Ministrstvo za kulturo. V sedemindvajsetih letih delovanja je ansambel odigral nad 400 koncertov doma in v tujini. Redno nastopa na Ljubljanskem poletnem festivalu, na mariborskem Glasbenem septembru, na festivalih Danubiana in Slovenskih glasbenih dnevih, leta 2003 pa je tudi igral v okviru Svetovnih glasbenih dni "Slovenija 2003" v Ljubljani. Koncerti v Dubrovniku (Dubrovniški poletni festival), Zadru, Zagrebu (Zagrebski poletni festival, Baročni festival Zagreb, Zagrebški Bienale), Samoboru, Opatiji (festival sodobne glasbe), Rabu, Pagu, Novem Sadu (Festival Nomus), Celovcu, na Ohridu (Ohridski poletni festival), v Podgorici (Festival A tempo), Gorici, Trstu, Murcii, Madridu (Veranos de la Villa), na Festivalu Emilia Romagna in na Dunaju so vselej naleteli na navdušen sprejem pri občinstvu in kritiki. Od leta 1999 ansambel deluje v okviru istoimenskega društva. Spodbuja nastanek novih del, skrbi za notne izdaje, 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, klarinetistom Matetom Bekavac 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 festivalu Glasbeni september 2007, Festivalu Maribor 2010 in na Dubrovniških poletnih igrah 2011.

Ansambel je bil v letu 2009 rezidenčni orkester in koproducent Festivala Maribor. Pod umetniškim vodstvom Richarda Tognettija je sodeloval s številnimi svetovno priznanimi glasbeniki, kot so pianist Boris Berezovski, flavtist Emmanuel Pahud, tenorist James Gilchrist, violinisti Arvid Enggard, Atle Spoonberg in Satu Vanska, sopranistka Sabina Cvilak, pianist Melvyn Tan, fagotistka Jane Gower, hornistka Marie Luise Neunecker, kitarist Vlatko Stefanovski in kavalist Teodosii Spassov. Ob nadaljevanju sodelovanja v letu 2010 je ansambel nastopil z Avstralskim komornim orkestrom ACO ter gostil soliste, kot sta violinista Anthony Marwood in Christopher Moore, violončelist Timmo Veiko Valve, 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 najmlajših, ki se šele uveljavljajo. Vse to potrjuje visoko kakovost ter vlogo in pomen Komornega godalnega orkestra Slovenske filharmonije v slovenski in evropski poustvarjalni kulturi. Za svoje uspešno delo je ansambel prejel več nagrad in priznanj: nagrado Prešernovega sklada leta 1999, Župančičevo nagrado leta 2004, Betettovo nagrado leta 2006 in plaketo Mesta Ljubljane leta 2012.



The Slovenian Philharmonic String Chamber Orchestra

is comprised of fourteen string players who are members of the Slovenian Philharmonic Orchestra. It was established in 1993 by Boris Šinigoj, who was general director of the Slovenian Philharmonic at the time, together with the support of the Ministry of Culture of the Republic of Slovenia, for the purpose of performing on those stages in the country that are unable to accommodate a full symphony orchestra. During its twenty-seven years of existence, the Slovenian Philharmonic String Chamber Orchestra, recast as a society in 1999, has given about 400 concerts in Slovenia and abroad. It has performed at the Ljubljana Summer Festival, the Maribor Festival (Musical September Festival), at the Musica Danubiana Festival, the Slovenian Music Days, and in Ljubljana as part of the ISCM World Music Days "Slovenia 2003" and in 2015. Concerts in Dubrovnik (Dubrovnik Summer Festival), Zadar, Zagreb (the Zagreb Summer Festival, the Zagreb Baroque Festival and the Zagreb Biennale), Samobor, Opatija (Contemporary Music Festival), 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 the onset. The orchestra has collaborated with numerous Slovenian musicians of international acclaim such as pianist Dubravka Tomšič Srebotnjak, flautist Irena Grafenauer, clarinetist Mate Bekavac, contralto Mirjam Kalin, and other renowned musicians such as cellists Alexander Rudin, Mischa Maisky and Enrico Dindo, counter-tenor Markus Forster, violinists Sarah Chang, Priya Mitchell and Alissa Margulis, pianist Polina Leschenko, hornist Stefan Dohr, flautist Massimo Mercelli, and accordionist Richard Galliano. In 2009 it was Orchestra in Residence at the Maribor Festival under the artistic leadership of Richard Tognetti. The ensemble has also performed with musicians such as: flautist Emmanuel Pahud, tenor James Gilchrist, pianists Boris Berezovsky and Melvyn Tan, violinists Arvid Engegard, Atle Spoonberg, Satu Vänskä, Anthony Marwood, soprano Sabina Cvilak, bassoonist Jane Gower, hornist Marie Luise Neunecker, guitarist Vlatko Stefanovski, kaval player Teodosii Spassov, violist Christopher Moore, cellist Timmo Veiko Valve and flutist Eva Nina Kozmus. In 2010 the orchestra partnered with the organisation administering the Maribor 2012 – European Capital of Culture.

The orchestra, which performs without a conductor, has made a number of both live and studio recordings, both audio and video, and has released several compact discs. Its repertoire encompasses all period styles. It has devoted special attention to younger Slovenian composers. Dedicated to high quality performances, the Slovenian Philharmonic String Chamber Orchestra is consolidating its reputation with the creative currents of Europe. It has received the country's most prestigious national accolade, the Prešeren Fund Prize in 1999, the Župančič Award of the City of Ljubljana in 2004, the Betetto Charter in 2006 and the Ljubljana City award in 2012.

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

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Harmony of the Spheres XXI
2021–2022

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Dialogues with the Past I

5. 10. 2021 / 5 October 2021

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

V drugačni svetlobi
In a Different Light

19.30

Andrej Smrekar, muzejski svetnik / *Senior Curator*

Picassova parafraza Velázquezovih Las Meninas
Picasso's Paraphrase of Las Meninas by Velázquez

Poklon vzorniku s poustvarjenjem njegovega dela je v zahodni tradiciji verjetno star skoraj toliko, kot slikani portret. Pozneje je dobil obliko stvaritvev »v načinu tega in tega« in od poznega 19. stoletja dalje govorimo o parafrazi, reinterpretaciji v oddaljeni preteklosti začete teme. Nekateri najvidnejši predstavniki 17. stoletja so izjemnega pomena za oblikovanje modernizma od njegovih začetkov pri Manetu do poznega Picassovega dela. Na Velázquezovih Las Meninas temeljijo Picassova mojstrska parafraza in nič manj kot še sedeminpetdeset drugih del kot dokumenti obsesivnega merjenja z velikim predhodnikom.

The act of paying tribute to a great master by re-casting one of their masterpieces is probably as old a practice in the Western tradition as the painted portrait. Later, it was described as "in the manner of..." and from the late 19th century onwards, we refer to it as a paraphrase, a reinterpretation of a notable work of art from the past. Certain artists of the 17th century are of the utmost importance to the formation of modernist art from its beginnings with Manet, through the late modernism of Pablo Picasso. Picasso chose the venerable Las Meninas of Velázquez to produce his masterpiece of 1958, as well as no fewer than fifty-seven additional impressive works.

20.00

Solist / *Soloist*: **Izak Hudnik**, violončelo / *cello*

Ottorino Respighi: Stare arije in plesi, suite št. 3 / *Ancient Airs and Dances Suite No. 3*, 1931

Glasbena miniatūra / *Musical Miniature*:

Juraj Marko Žerovnik: novo delo (mentor: izredni prof. Vito Žuraj) / *new work* (mentor: Associate Prof. Vito Žuraj)

svetovna premiera / *world premiere*

Franz Joseph Haydn: Koncert št. 2 za violončelo v D duru / *Cello Concerto No. 2 in D major*, 1783, različica za čelo in godala / *version for cello and strings*

Enaindvajseto sezono začenjamo z Respighijevo otožno predelavo skladb za lutnjo iz sedemnajstega stoletja. Nadaljevali bomo s prvo od dveh Glasbenih miniatur nadarjenih študentov Glasbene akademije v Ljubljani. Izjemni mladi čelist Izak Hudnik bo solist v različici Haydnovega Koncerta za čelo št. 2 za godala. Napisan za Haydnovega dobrega prijatelja in kolega Antonína Krafta v Esterházyjevem dvornem orkestru, lahkoten in pogosto razigran koncert izkorišča čelovo neprekosljivo zmožnost lirične interpretacije v drugem stavku, ki ni nič drugega kakor operetna arija za čelo in godala z nemim besedilom hrepenenja in nostalgije.

We open our 21st season with Respighi's wistful 20th century reimagining of 17th century music for lute. The Respighi is followed by the first of two Musical Miniatures this season, composed by a talented student at the Ljubljana Academy of Music. The prize-winning young cellist Izak Hudnik is the featured soloist in a version of Haydn's Cello Concerto No. 2 for strings. Written for Haydn's close colleague Antonín Kraft, cellist in the Eszterházy Court Orchestra, the easy-going and often cheerful concerto exploits the cello's unmatched capacity for lyricism in the second movement, which is nothing less than an operatic aria for cello and strings, communicating an unspoken text of longing and nostalgia.

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 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 Visoko šolo za umetnost in znanost, Univerza Harvard, 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 (doma, na Hrvaškem, Irskem in v Italiji) in monografskih študij, tako o Rihardu Jakopiču, Ivanu Groharju, Heleni Vurnik, 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. Od leta 1998 do 2006 je bil član IO Prešernovega sklada, med letoma 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 (1954, Kostanjevica na Krki) received his BA (1977) and MA (1981) in Art History at the University of Ljubljana. He worked for the International Symposium of Sculptors Forma viva and, with interruptions, from 1977 to 1991 as a curator and later director of the Božidar Jakac Museum of Art. In 1980/1981, he was a visiting fellow at Harvard University, 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 (in Slovenia, Ireland, Italy and Croatia) and monographs on a variety of artists, such as Rihard Jakopič, Ivan Grohar, Helena Vurnik, 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. From 1998 to 2006, he was a member of the Executive Board of the Prešeren National Fund, and between 2003 and 2012, he served as president of the Slovene Museum Society: Since 2004, he has been president of the Board of Trustees, Božidar Jakac Museum of Art, and since 2013, president of the Slovene Association of Art Historians.*

Violončelist Izak Hudnik po končanem magistrskem študiju na salzburškem Mozarteumu pri Giovanniju Gnocchiju nadaljuje svojo glasbeno pot na Züriški visoki šoli za umetnost v razredu Thomasa Grossenbacherja, opravlja pa tudi specializacijo za sodobno glasbo pri Martini Schucan. Pred tem je študiral pri Milošu Mlejniku v Ljubljani in Reinhardu Latzku na Dunaju. Izpopolnjeval se je tudi na številnih seminarjih pri violončelistih kot so Steven Isserlis, Troels Svane, Jens Peter Maintz, Mario Brunello in Heinrich Schiff. S prvimi nagradami na državnih (2009, 2015, 2018) in mednarodnih tekmovanjih v Poreču (A. Janigro), Lieznu, Trstu, Gorici in Ljubljani (Svirél) si je prislužil vrsto nastopov doma in v tujini. Kot solist je nastopil z Orkestrom slovenske vojske, Komornim godalnim orkestrom Slovenske filharmonije, Simfoničnim orkestrom RTV Slovenija, orkestrom Akademije za glasbo Univerze v Ljubljani, Komornim orkestrom Amadeo, orkestrom Württemberške filharmonije iz Reutlingena in Nizozemskim študentskim orkestrom. Ob spremljavi Zagrebških solistov je februarja 2020 nastopil na otvoritvenem koncertu Mednarodnega tekmovanja violončelistov Antonio Janigro. Je član Ljubljanskih solistov, Slovenskega godalnega seksteta in klavirskega tria Ad Hoc. Kot zagret komorni glasbenik sodeluje na mednarodnih festivalih, kot so Accademia dei Cameristi Bari, Slowind, Imago, Trame Sonore Mantova, Musethica (Berlin), Ostrava New Music Days ter Festivala Bled in Ljubljana. Je prejemnik Prešernove nagrade Akademije za glasbo in štipendist Ministrstva za kulturo RS.



After recently finishing his studies with Giovanni Gnocchi at the Salzburg Mozarteum, cellist Izak Hudnik is continuing his training at the Zurich University of the Arts with Thomas Grossenbacher, together with a specialisation in contemporary music with Martina Schucan. Prior to this, he studied with Miloš Mlejnik in Ljubljana and Reinhard Latzko in Vienna. He has participated in numerous masterclasses with cellists such as Steven Isserlis, Troels Svane, Jens Peter Maintz, Mario Brunello and Heinrich Schiff. First prizes at national (2009, 2015, 2018) and international competitions in Poreč (A. Janigro), Lienz, Trieste, Gorica and Ljubljana (Svirél) earned him a number of concert invitations in Slovenia and abroad. He has appeared as a soloist with the Slovenian Army Wind Orchestra, the String Chamber Orchestra of the Slovenian Philharmonic, the RTV Slovenia Symphony Orchestra, the Ljubljana Academy of Music Symphony Orchestra, the Amadeo Chamber Orchestra, the Württemberg Philharmonic of Reutlingen and the Dutch Student Orchestra. In February 2020, he performed at the opening concert of the international Antonio Janigro Cello Competition, accompanied by the Zagreb Soloists. He is a member of the Ljubljana Soloists, the Slovenian String Sextet and the Ad Hoc piano trio. A seasoned chamber musician, he has appeared at international festivals such as Accademia dei Cameristi Bari, Slowind, Imago, Trame Sonore Mantova, Musethica (Berlin) and the Ostrava New Music Days, as well as at the Bled and Ljubljana festivals. He is the recipient of the Prešeren Award of the Ljubljana Academy of Music and is a scholarship holder of the Slovenian Ministry of Culture.

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

Sozvočje svetov XXI
Harmony of the Spheres XXI
2021–2022

Dialogi s preteklostjo I
Dialogues with the Past I

9. 11. 2021 / 9 November 2021

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

Zarja razsvetljenstva
Dawn of the Enlightenment

19.30

Nataša Ciber, samostojna bibliotekarka / *Librarian*

Razsvetljenske ideje v delih Franca Kavčiča
Enlightenment Ideas in the Work of Franc Kavčič/Caucig

Razsvetljenstvo s poudarkom na razumu in znanosti pomeni začetek modernega obdobja. Največji pečat je pustilo v razvoju naravoslovja in tehnologije, zaobšlo pa ni niti umetnosti. Na likovnem področju je gibanje privedlo do razvoja novega sloga – neoklasicizma, ki se je zgledoval po antičnih vzorih, umetniki pa naj bi stremeli k poučni sporočilnosti svojih del. Ta razsvetljenska miselnost se odraža tudi v slikah neoklasicista Franca Kavčiča.

The Enlightenment introduced a new era defined by the elevation of reason and science. It accelerated the development of the natural sciences and technology, and informed the visual arts as well. It introduced the development of a new style – Neoclassicism, inspired by a new interpretation of the art of antiquity, while artists were expected to infuse their works with didactic content. This kind of enlightened thinking is emphatically reflected in the paintings of the Slovenian Neoclassical painter Franc Kavčič/Caucig.

20.00

Solista / *Soloists*:

Ana Dolžan, violina / *violin*

Janez Podlesek, violina / *violin*

Andrej Makor: novo delo / *new work*, 2021

naročilo, svetovna premiera / *commission, world premiere*

Johann Sebastian Bach: Koncert za dve violini v d-molu, BWV 1048 / *Concerto for Two Violins in D minor, BWV 1048, 1730*

Edvard Grieg: Suita »Iz Holbergovih časov«, op. 40 / *Suite »From Holberg's Time«, Op. 40, 1884*

Dvojni koncert J. S. Bacha je s svojim globoko občutenim počasnim stavkom med poslušalci izjemno priljubljen. Počaščeni smo, da vam ga lahko tokrat izvedemo skupaj z našo sedanjo koncertno mojstrico Ano Dolžan in njenim predhodnikom Janezom Podleskom. Pred izvedbo bo na programu svetovna premiera nove skladbe nadarjenega mladega skladatelja Andreja Makorja, ki jo je napisal po naročilu Komornega godalnega orkestra Slovenske filharmonije. Koncert bomo sklenili z Griegovo priljubljeno Suito iz Holbergovih časov, ki so tudi časi J. S. Bacha. Oba moža sta bila v svojih najglobljih humanističnih prepričanjih predhodnika razsvetljenstva, ki je sledilo njuni dobi.

J. S. Bach's Double Concerto – with its deeply felt slow movement – is always an audience favourite, and this time we are very happy to be able to present it in a performance featuring our current leader Ana Dolžan together with our former leader Janez Podlesek. Before the concerto is the world premiere of a new piece by the successful young Slovenian composer Andrej Makor commissioned by the Slovenian Philharmonic String Chamber Orchestra. The concert closes with Grieg's popular Holberg Suite, written "in the old style" in honour of Norwegian-born Danish writer and philosopher Ludvig Holberg, who was almost an exact contemporary of J. S. Bach. Both men, in their broad humanistic beliefs, were forerunners to the Age of Enlightenment that followed them.

Nataša CIBER (* 1982, Ljubljana) je po končani Srednji šoli za oblikovanje in fotografijo nadaljevala izobraževanje na Filozofski fakulteti Univerze v Ljubljani, kjer je leta 2008 diplomirala iz umetnostne zgodovine in bibliotekarstva. Leta 2007 se je zaposlila v knjižnici Narodne galerije, kjer občasno opravlja tudi naloge galerijske kustosinje. V soavtorstvu je pripravila razstavi 550 let ljubljanske škofije in Pot slovenskega impresionizma. Pot sejalca. Ob stoletnici Narodne galerije je pripravila razstavo na Ministrstvu za kulturo, kot urednica in avtorica besedil pa je sodelovala pri strokovni monografiji o Ivani Kobilca, ki je izšla ob istoimenski razstavi. Projekt je leta 2020 prejel Valvasorjevo nagrado. Uredila je razstavnih katalog Umetnost za nove dni. Zbirka Dravske banovine (1929–1941) in leta 2020 vodila razstavnih projekt Zoran Mušič. 111 let, 111 razstavnih katalogov.

Je avtorica monografije o cerkvi sv. Uršule v Lanišču in soavtorica knjige o starih razglednicah z območja Občine Škofljica. Leta 2013 je prejela občinsko plaketo za raziskovanje umetnostno-zgodovinskih tematik domačega okolja in objavljanja v lokalnem glasilu, pri katerem je nekaj let sodelovala tudi v uredniškem odboru. Zdaj je članica uredniškega odbora Umetnostne kronike in Biltena Slovenskega umetnostnozgodovinskega društva.



After graduating from the Secondary School of Design and Photography, Nataša CIBER (1982, Ljubljana) continued her education at the Faculty of Arts, University of Ljubljana, and received her BA in Art History and Library and Information Science in 2008. She has been working at the library of the National Gallery of Slovenia since 2007 where she occasionally takes over curatorial assignments. She co-authored the exhibition “550 Years of the Ljubljana Diocese” in 2012, as well as “The Route of Slovenian Impressionism: The Route of the Sower” in 2017. In 2018, she installed an exhibition to celebrate the 100th anniversary of the National Gallery of Slovenia at the Ministry of Culture and contributed as an author and editor to the monograph on the painter Ivana Kobilca. The project won the Valvasor Award in 2020. Nataša Ciber edited the exhibition catalogue for The Art for the New Age. The Collection of the Dravska Banovina (1929–1941) and was the project leader of Zoran Mušič. 111 Years, 111 Exhibition Catalogues. She published a monograph on the mediaeval church of St Ursula at Lanišče in 2013, and in 2015, she produced and co-authored a book about old postcards featuring locations around the municipality of Škofljica. City leaders awarded her the municipality plaque in recognition of her research on art history topics of the region and for her contribution to the local newspaper, where she also served as a member of the editorial board. Currently, she is on the editorial board of the Bulletin of the Slovenian Association of Art Historians.*

Ana Dolžan je od leta 2019 koncertna mojstrica Komornega godalnega orkestra Slovenske filharmonije od leta 2019. Violino je študirala v razredu Primoža Novšaka na Akademiji za glasbo v Ljubljani in tam diplomirala in magistrirala s posebno pohvalo summa cum laude, specializirani magistrski študij pa je nadaljevala pri Andreasu Jankeju na Visoki šoli za umetnost v Zürichu. Dobila je več priznanj in nagrad na mednarodnih in državnih tekmovanjih. Bila je finalistka avdicije Za njimi stojimo, skupnega projekta AS Fundacije, Simfoničnega orkestra RTV Slovenija in Cankarjevega doma, kjer je na zaključnem koncertu nastopila kot koncertna mojstrica Simfoničnega orkestra RTV Slovenija. Po Evropi je nastopala tudi kot članica in vodja drugih violin znanega Mladinskega orkestra Gustava Mahlerja. Poleg tega je prva violina godalnega seksteta in članica klavirskega tria Ad hoc. Kot solistka je doma in v tujini nastopila z Godalnim orkestrom Arseia, Orkestrom Mandolina Ljubljana, Obalnim komornim orkestrom, Komornim godalnim orkestrom Akademije za glasbo, Orkestrom Slovenske filharmonije in Simfoničnim orkestrom SNG Maribor. Za svoje dosežke je dobila priznanje Občine Škofja Loka in dve študentski Prešernovi nagradi Akademije za glasbo v Ljubljani. Aprila 2018 se je zaposlila v Orkestru Slovenske filharmonije in oktobra 2018 postala njegova koncertna mojstrica.



Ana Dolžan has been the concertmaster of the String Chamber Orchestra of the Slovenian Philharmonic since 2019. She studied violin with Primož Novšak at the Ljubljana Academy of Music, where she completed both her undergraduate and master's degrees summa cum laude. She continued post-graduate training with Andreas Janke at the Zurich University of the Arts. Throughout her studies she won numerous prizes and awards at national and international competitions. As a finalist in the "We Stand Behind Them" initiative, a joint project of the AS Foundation, the RTV Slovenia Symphony Orchestra and Cankarjev dom, she appeared as concertmaster of the RTV Slovenia Symphony Orchestra. As a member and leader of the second violins of the renowned Gustav Mahler Youth Orchestra, she performed in concert halls across Europe. An active chamber musician, she is the first violin of the Slovenian String Sextet and a member of the Ad Hoc piano trio. As a soloist she has appeared both at home and abroad with ensembles such as the Arseia String Orchestra, the Ljubljana Mandolin Orchestra, the Obala Chamber Orchestra, the String Chamber Orchestra of the Academy of Music, and the symphony orchestras of the Slovenian Philharmonic and the Slovenian National Theatre Maribor. For her achievements she has been awarded recognition from the Škofja loka Municipality and two student Prešeren Awards from the Ljubljana Academy of Music. In April 2018, she became a member of the Slovenian Philharmonic Orchestra and in October 2018, she was made concertmaster.

Janez Podlesek je priznani slovenski violinist in pedagog. Diplomiral je na Akademiji za glasbo v Ljubljani v razredu profesorja Primoža Novšaka, kjer je končal tudi podiplomski študij – specializacijo. 15 let je bil koncertni mojster Orkestra Slovenske filharmonije in Komornega godalnega orkestra Slovenske filharmonije. Od leta 2018 je redno zaposlen kot docent na Akademiji za glasbo. V času študija je na državnih in mednarodnih tekmovanjih prejel več nagrad. Za študijske dosežke je leta 1999 prejel Škerjančevo nagrado, ki jo Konservatorij za glasbo in balet Ljubljana podeljuje svojim najuspešnejšim dijakom ter Prešernovi nagradi Akademije za glasbo za solistično izvedbo Mozartovega koncerta v A-duru z Orkestrom Slovenske filharmonije (2001) in Trojnega koncerta Ludwiga van Beethovna s simfoničnim orkestrom Akademije za glasbo v Ljubljani (2003). Za seboj ima veliko recitalov in komornih koncertov. Redno deluje v godalnem kvartetu Dissonance in triu Clavimerata, s katerima je posnel več zgoščenk (I. Stravinski: Zgodba o vojaku, Um a zero, Po slovensko, Dissonance). Veseli in navdihuje pa ga predvsem pedagoško delo. Uspešno poučuje na Konservatoriju za glasbo in balet Ljubljana in na Akademiji za glasbo v Ljubljani, kjer vodi Komorni godalni orkester ter poučuje violino in komorno glasbo. Leta 2012 je pridobil naziv docenta za področje violine in leto pozneje prejel svečano listino Univerze v Ljubljani za izjemne pedagoške in raziskovalne dosežke. Sodeluje v ambicioznem projektu Emars, v okviru katerega ima redne poletne šole in mojstrske tečaje za violino.



Renowned Slovenian violinist and teacher Janez Podlesek graduated in the class of Primož Novšak from the Ljubljana Academy of Music, where he also completed his post-graduate studies. From 2004–2019, he was concertmaster of both the Slovenian Philharmonic Orchestra and the Slovenian Philharmonic String Chamber Orchestra. He joined the faculty of the Ljubljana Academy of Music in 2018. During his studies he won numerous prizes at national and international competitions: in 1999 the Škerjanc Prize, given by the Ljubljana Conservatory of Music and Ballet. Four years later, he earned two Student Prešeren Prizes from the Academy of Music for his performances of the Mozart Violin Concerto in A major with the Slovenian Philharmonic Orchestra and of the Triple Concerto of Beethoven with the Symphony Orchestra of the Ljubljana Academy of Music. An active chamber musician, he has given numerous recitals and concerts. He is a member of the Dissonance String Quartet and the Clavimerata Trio, with whom he has recorded several CDs including Stravinsky's L'histoire du soldat, Um a Zero, Po slovensko and Dissonance. He teaches violin at both the Ljubljana Conservatory for Music and Ballet and the Ljubljana Academy of Music, where he also leads the String Chamber Orchestra and teaches chamber music. He received the title of assistant professor for violin in 2012 and the following year was honoured by the University of Ljubljana for achievements in teaching and research. He regularly teaches summer classes and gives masterclasses for violin in the scope of the ambitious EMARS project.

Andrej Makor (* 1987) je po umetniški gimnaziji v Kopru študij glasbe nadaljeval na Akademiji za glasbo v Ljubljani in diplomiral iz glasbene pedagogike, kompozicije in iz solo petja. Prejel je študentsko Prešernovo nagrado za skladateljski opus. Študij iz kompozicije na državnem konservatoriju za glasbo v Padovi je končal z odliko (summa cum laude). Andrej Makor je prejel zlati znak JSKD Republike Slovenije (2016) za vrhunske dosežke in za svoje skladbe nagrade na tekmovanjih: Trst (2009, 2011, 2013), Zagorje (2014), Arezzo (2014), Ljubljana (2015), Maribor (2015), Austin – Teksas (2016), Barcelona (2016), Arezzo (2016), Köln (2017), Weimar (2017), Ljubljana (2017), Vancouver (2017), London (2018). Makorjeve skladbe izvajajo na festivalih, abonmajih in tekmovanjih: Naša pesem, Mednarodno zborovsko tekmovanje Gallus, abonma DSS, Internationaler Chorwettbewerb Spittal an der Drau, Il polifonico Guido d' Arezzo, London Ear Festival, Weimarer Frühjahrstage für zeitgenössische Musik, London International Choral Conducting Competition, v koncertnem abonmaju BBC Singers, European Contemporary Composers Orchestra, European Composer & Songwriter Alliance, ISCM Svetovni glasbeni dnevi in drugod. Njegove skladbe so izdale Glasbena matica in založba Carus – Verlag, Schott Music, Astrum in Nomos. Kot skladatelj redno sodeluje z glasbeniki in zasedbami kot so: Salt Lake Vocal Artists, BYU Singers, Iowa State Singers, Iowa State University Cantamus Women's Choir, University of Louisville Cardinal Singers, UNL University Singers, BBC Singers, Neuer Chor Berlin, Jenaer Philharmonie Orchestra, Slovenska filharmonija, Witold Lutoslawski Chamber Philharmonic in Łomża, Vokalna akademija Ljubljana, APZ Tone Tomšič, Duo Claripiano, Trio, Brass Quintet Contrast, Tomoko Akasaka, Mate Bekavac, Anja Bukovec in drugi.



Slovenian composer Andrej Makor (1987) graduated in music pedagogy, voice and composition from the Academy of Music in Ljubljana, where he received the Student Prešeren Award of the University of Ljubljana. He completed his master's degree with Giovanni Bonato at the Cesare Pollini Conservatory of Music in Padua (Italy) summa cum laude in July 2017. Makor's compositions have been published by Carus-Verlag, Schott, Astrum and Nomos, and have been performed throughout Europe, Great Britain, Ireland, Scotland, Japan, Russia, Philippines, Argentina, Cuba and the USA. His works have been awarded 1st prize at the al Masnou International Composers Competition in Barcelona (2016), 1st prize at the Guido d'Arezzo International Composition Competition (2016), 2nd prize at the Musica Sacra Nova 2017 international competition for composers in Köln, and others. His orchestral work Noise of Silence won 3rd prize at the Via Nova International Composers Competition in Weimar in 2017. His piece Paisaje was selected by BBC London as part of the official BBC Singers repertoire in 2015, and his composition Angelus ad pastores ait was performed at the ISCM World Music Days 2017 in Vancouver. In June 2018, the BBC Singers gave the premiere of Makor's composition Kyrie, which was commissioned by the BBC, in London. As a composer he has worked with choirs such as the BBC Singers (GB), BYU Singers (USA), the Slovenian Philharmonic Choir (SI), the Neuer Chor Berlin (DE) and others, and orchestras including the Jenaer Philharmonic Orchestra (DE) and the Witold Lutoslawski Chamber Philharmonic in Lomza (PL). He is also artistic director and conductor of the Obala Koper mixed choir and of the Srečko Kosovel Male Choir.*

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Sozvočje svetov XXI
Harmony of the Spheres XXI
2021–2022

Dialogi s preteklostjo I
Dialogues with the Past I

14. 12. 2021 / 14 December 2021

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

Izgubljena mladost
Lost Youth

19.30

Alenka Simončič, muzejska svetovalka / *senior curator*

Slovo od mladosti
Farewell to Youth

Minljivost človeškega življenja je pogosta tema v likovni umetnosti. Skozi stoletja so umetniki opozarjali nanjo s pomočjo različnih simbolov ali antičnih mitov, kot je na primer boj smrtnika Ida z Apolonom za nimfo Marpiso. Ta se je morala odločiti med njima, svojo izbiro pa je pojasnila takole: »Ko bo minila lepota moje mladosti, me bo Apolon zapustil. Čar življenja pa je lepota vseh starostnih obdobj ob moškem, ki ga ljubiš.« Izbrala je smrtnega Ida.

The transience of human life is a frequent subject in the visual arts. For centuries, artists have made use of a number of symbols or ancient myths such as the competition of the mortal hero Idas with Apollo for the sympathies of Princess Marpisa. She was forced to choose between the two. She explained her decision: "When the beauty of my youth was lost, Apollo would abandon me. The charm of life is the beauty of each age of life in the company of a man you love." She chose the mortal Idas.

20.00

Solistka / Soloist: **Eva-Nina Kozmus**, flavta / flute

Glasbena miniatūra / *Musical Miniature*:

Maja Čerček: novo delo (mentor: red. prof. Marko Mihevc) / *new work* (mentor: Prof. Marko Mihevc)

svetovna premiera / *world premiere*

Carl Philipp Emanuel Bach: Koncert za flavto v d-molu, H. 426 (W.22) / *Concerto for Flute in D minor H. 426 (W.22)*, ca. 1747

Peter Iljič Čajkovski: Arija Lenškega iz opere Evgenij Onjegin / *Lensky's Aria from Eugene Onegin*, 1878, priredba za flavto in godala / *arranged for flute and strings*

Aleksander Borodin: Scherzo, 1882

Dela Carla Philippa Emanuela Bacha, drugega živečega sinu Johanna Sebastiana Bacha in prav tako slovitega skladatelja, ustvarjajo pomemben most med baročnim in klasičnim obdobjem. Njegov Koncert za flavto v d-molu, ki ga bo izvedla priznana slovenska flautistka Eva Nina Kozmus, je s svojim poznobaročnim prvim stavkom, z arijo v drugem in s pravim Sturm-und-Drang v tretjem značilen primer. Drzno čustvena glasba mlajšega Bacha je odmevala več kot stoletje pozneje v glasbi Petra Iljiča Čajkovskega, skladatelja, čigar glasba utriplje s čistim čustvovanjem. Solistka bo izvedla tudi bridko arijo ruskega skladatelja iz opere Evgenij Onjegin prirejeno za flavto in godala, ko mladi Lenki v trenutku, preden krogla v duelu utrne njegovo življenje, objokuje minula zlata leta mladosti.

The works of Carl Philipp Emanuel Bach, the second son of Johann Sebastian Bach and a celebrated composer in his own right, form an important stylistic bridge between the Baroque and Classical periods. His Flute Concerto in D minor, which will be performed by the celebrated Slovenian flutist Eva-Nina Kozmus, is a perfect example, with its Late Baroque first movement, aria-like second movement and dramatic Sturm und Drang third. The younger Bach's daringly emotional music was echoed more than a century later by Tchaikovsky – a composer whose music pulses with raw emotion. Ms Kozmus will also perform a poignant aria from the Russian composer's opera Eugene Onegin in a version for flute and strings, in which the young poet Lensky, just before being shot in a duel, laments the bygone golden years of his youth.

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

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



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

Eva-Nina Kozmus je edina slovenska zmagovalka mednarodnega tekmovanja Evrovizijski mladi glasbenik, in sicer leta 2010 na Dunaju. Pod mentorico prof. Mileno Lipovšek je zaključila KGBL v Ljubljani. Leta 2015 je magistrirala na CNSMD-ju v Lyonu v razredu prof. Philippa Bernolda, Gillesa Cottina, Juliene Beaudimenta in Claude Lefebvre. Bila je del oddaje Stars von Morgen z Rolandom Villazónom. Snemala je za radio in televizijo RTV Slovenija, Arte, ZDF, 3sat. Kot solistka sodeluje z orkestri kot so Dunajski radijski simfonični orkester, Simfonični orkester Toleda, Orkester RTV Slovenija, Orkester filharmonije Sarajevo, Orkester slovenske filharmonije, Romunski radijski orkester, Simfonični orkester Liechtenstein, Zagrebški solisti in drugi, ter dirigenti, kot so Stefan Sanderling, En Shao, Cristian Orosanu, Cornelius Meister, Vladimir Spivakov. S solo in komornimi koncerti se je že predstavila v številnih evropskih državah, v Rusiji ter Ameriki. Sodeluje v različnih mednarodnih komornih zasedbah, doma pa v triu s Karmen Pečar Koritnik (violončelo) in Mojco Zlobko-Vajgl (harfa). Je mentorica številnih mojstrskih tečajev v Sloveniji in tujini. Sodelovala je z več slovenskimi in tujimi skladatelji. Leta 2012 je izšla zbirka njej posvečenih skladb slovenskih skladateljev »Razpoloženja«. V letu 2019 je bila umetniška vodja festivala Alpenarte v Schwarzenbergu (Avstrija), kjer je krstno izvedla njej posvečeno skladbo »Eva« irskega skladatelja Sama Perkina. Kot solistka sodeluje z Opernim orkestrom Lyon, Simfoničnim orkestrom Bordeaux, Simfoničnim orkestrom Gran Teatre del Liceu v Barceloni, Gürzenich orkesterom Köln, Konzerthaus orkesterom Berlin, Oslo filharmonijo in Eva-Nina je stalna solo flautistka Opernega orkestra Limoges v Franciji.



Eva-Nina Kozmus is the only Slovenian winner of the prestigious international Eurovision Young Musician competition (Vienna 2010). After completing her studies at the Conservatory of Music and Ballet in Ljubljana with Milena Lipovšek, she went on to study at the CNSMD in Lyon with Philippe Bernold, Julien Beaudiment, Claude Lefebvre and Gilles Cottin, receiving her master's in 2015. Ms Kozmus has appeared on the television programme "Stars from Tomorrow" on the Arte TV network with Rolando Villazón and has recorded for TV and radio networks such as Arte, RTV Slovenia, ZDF, 3Sat and others. As a soloist she has performed with the Vienna Radio Symphony Orchestra, Symphony Orchestra Toledo, Orchestra of RTV Slovenia, the Sarajevo Philharmonic Orchestra, the Slovenian Philharmonic Orchestra, the Romanian Radio Orchestra, the Liechtenstein Symphony Orchestra, Zagreb Soloists, and with conductors such as Stefan Sanderling, En Shao, Cristian Orosanu, Cornelius Meister and Vladimir Spivakov. She is active in various international chamber ensembles and is a member of the Slovenian Trio with Karmen Pečar Koritnik (cello) and Mojca Zlobko-Vajgl (harp). She has worked with numerous Slovenian and foreign composers. A collection of pieces by Slovenian composers dedicated to her entitled "Moods" was published in 2012. In 2019, she was the Intendant in Residence at the Alpenarte festival, where she also gave the world premiere of the piece Eva for solo flute and sine tones, which the Irish composer Sam Perkin wrote for her. Eva-Nina has served as principal flute in the Lyon Opera Orchestra, Bordeaux Symphony Orchestra, Gürzenich Orchester Köln, Konzerthaus Berlin, Oslo Philharmonic and the Symphony Orchestra of the Gran Teatre del Liceu in Barcelona. She is currently principal flute of the Limoges Opera orchestra.

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

Sozvočje svetov XXI
Harmony of the Spheres XXI
2021–2022

Dialogi s preteklostjo I
Dialogues with the Past I

15. 2. 2022 / 15 February 2022

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

Krog življenja
The Circle of Life

19.30

Mateja Breščak, muzejska svetovalka / *senior curator*

Krog življenja v kiparstvu: od forme do vsebine
Rounds in Sculpture: From Form to Content

Oblike kroga oziroma krogle se v kiparstvu vrstijo od prazgodovine, od amuletov in krožne oblike kamnov strukture Stonehengea dalje. Geometrija kroga simbolizira popolnost, neskončnost, brezčasnost in ciklično gibanje. V prehodu od forme do vsebine je v likovni umetnosti široko polje upodobitev naravnih ciklov in sprememb oziroma razvojnih stopenj življenjskega kroga. Sporočilnost od forme kroga do vsebine kroga življenja je skozi zgodovino močno zaposlovala domišljijo kiparjev. *Circles and spheres have continuously appeared in the plastic arts from prehistoric times onward, from circular amulets for personal use to the great circular structure of Stonehenge. Formally, the circle symbolises perfection, infinity, timelessness and cyclical movement. Moving from form towards content maps a tremendous field in the fine arts depicting natural cycles and transformations through unfolding stages of the cycle of life. The expressive richness inherent in both the form of the circle as well as the content of the circle of life has fired the imaginations of sculptors throughout history.*

20.00

Solist / Soloist: **Nadežda Tokarova**, violina / violin

Franz Schubert: Rondo za violino in godala v A-duru, D. 438 / *Rondo for violin and strings in A major, D. 438, 1816*

Urška Pompe: novo delo (naročilo) / *new work (comission)*, 2022
svetovna premiera / *world premiere*

Henri Vieuxtemps: Rondino za violino in godala / *Rondino for Violin and Strings*, 1856, priredba Nadežde Tokarove / *arranged by Nadežda Tokarova*

David Diamond: Krogi za godalni orkester / *Rounds for String Orchestra*, 1944

V rondoju, njegovo ime je prišlo v italijanščino iz francoskega rondeau, ki v glasbi označuje tematsko ponavljanje v krožnem ciklu, predstavlja vižo, ki sledi različnim smerem invencije in se na koncu vrne k izhodiščni. Ta krožna oblika ima veliko skupnega z življenjskim krogom. Spored začnemo s Schubertovim Rondojem za violino in godala, ki ga je skladatelj pri devetnajstih letih napisal za svojega brata, sledil pa bo virtuozi Rondino (krožec), oba bo izvedla izjemna violinistka Nadežda Tokarova. Krog večera bomo sklenili z vrsto krogov ameriškega skladatelja Davida Diamonda

In a rondo – the name of which comes from the Italian form of the French rondeau, which means “a little round” – a memorable theme explores different paths of invention, only to return to its original version after each diversion, creating a circular form that is not dissimilar to the circle of life. This concert presents Schubert’s Rondo for violin and strings, composed for his brother when he was just 19, together with Henri Vieuxtemps’s virtuosic Rondino (a “little” little round), both played by the outstanding violinist Nadežda Tokarova. The circle of the evening will close with an attractive and energetic set of rounds by American composer David Diamond.

Mateja BREŠČAK (* 1972, Ljubljana) je leta 1998 diplomirala in 2007 magistrirala iz umetnostne zgodovine na Filozofski fakulteti Univerze v Ljubljani. Od leta 2001 je zaposlena kot kustodinja za kiparstvo v Narodni galeriji, kjer je od leta 2007 tudi vodja kustosov. Je urednica oziroma sourednica več razstavnih katalogov in publikacij Narodne galerije. Koordinirala je nekaj odmevnih mednarodnih in domačih razstavnih projektov v Narodni galeriji, na primer Mojster HGG: slikar plastične monumentalnosti, Almanach in slikarstvo druge polovice 17. stoletja na Kranjskem, Giotto, Padova in kapela Scrovegnijev, Zakladi slovenske grafike: 1955–2005, Félicien Rops: Eros in Tanatos, Drugi pogled: Povezave–Soočenja, Podoba svetega: špansko kiparstvo od 14. do 18. stoletja, Albert Sirk: slikar našega morja, Likovni umetniki SAZU. Z avtorskimi prispevki je sodelovala pri razstavah Almanach in slikarstvo druge polovice 17. stoletja na Kranjskem, Slovenski impresionisti in njihov čas: 1890–1920; Risba na Slovenskem I: 1870–1950, Alojz Gangl: kipar na poti v moderno, Nove pridobitve Narodne galerije: 2001–2010, Umetnost za nove dni: kipi iz Vladne umetnostne zbirke, Frančišek Smerdu (1908–1964) ter razstavah o slovenskem impresionizmu v Parizu (2013) in v Pragi (2019), kakor tudi pri novi postavitvi stalne zbirke Narodne galerije (2016). Njene raziskave so osredotočene predvsem na zgodnje moderno kiparsko snovanje na Slovenskem. V letu 2007 je bila med prejemniki priznanja Izidorja Cankarja za projekt Almanach in slikarstvo druge polovice 17. stoletja na Kranjskem, leta 2010 pa je za projekt Alojz Gangl: kipar na poti v moderno prejela Valvasorjevo priznanje. Od leta 2013 je podpredsednica Strokovnega sveta Narodne galerije.



Mateja BREŠČAK (1972, Ljubljana) graduated in 1998 and received her MA from the Department of Art History at the Faculty of Arts, University of Ljubljana in 2007. Since 2001, she has been a curator of sculpture at the National Gallery of Slovenia and from 2007, head of the curatorial department. She has edited and co-edited several exhibition catalogues and other publications at the National Gallery. Among her curatorial achievements are some outstanding national as well as 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 Albert Sirk: The Painter of the Sea; and Artists Academicians. She contributed essays to numerous catalogues including 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; Frančišek Smerdu (1908–1964), as well as for the exhibitions of Slovenian Impressionists in Paris (2013) and in Prague (2019). She also participated in the re-installation of the permanent collection of the National Gallery (2016). Her research is dedicated to early modern sculpture in Slovenia. She has received the Izidor Cankar Diploma for her part in Almanach and Painting in the Second Half of the 17th Century in Carniola in 2007, and the Valvasor Diploma for Alojz Gangl: A Sculptor on his Way to Modernism in 2010. Since 2013, she has been the vice-president of the Expert Council of the National Gallery of Slovenia.*

Nadežda TOKAREVA (* 1977, Penza) je od leta 1996 študirala na Moskovskem državnem konservatoriju P. I. Čajkovskega v razredu Edvarda Grača. Že med izobraževanjem na konservatoriju in na podiplomskem študiju je prejela več mednarodnih nagrad: prvo nagrado tekmovanja A. I. Jampolskega (1999), leta 2002 posebno nagrado na tekmovanju P. I. Čajkovskega v Moskvi in posebno nagrado na tekmovanju Marguerite Long-Jacques Thibaud v Parizu, leta 2003 drugo nagrado na tekmovanju violinistov Nicolaja Paganinija v Moskvi. Nastopila je v Veliki in Mali dvorani Moskovskega konservatorija, Dvorani Čajkovskega, Dvorani Svetlanova in v komorni dvorani Mednarodnega doma glasbe. Od leta 1999 do 2012 je delovala kot violinistka solistka Moskovske državne akademske filharmonije. Gostovala je v več kot 40 državah, med drugim v Rusiji, Združenih državah, državah Zahodne in Vzhodne Evrope, Izraelu, Turčiji, na Kitajskem in Japonskem. Dvanajst let je poučevala na Moskovskem državnem konservatoriju, Državni klasični akademiji Majmonid v Moskvi in na Univerzi v Kurašiki Sakuo na Japonskem. Bila je članica številnih žirij na mednarodnih tekmovanjih. V sezoni 2011-12 je zasedla mesto koncertne mojstrice v Simfoničnem orkestru RTV Slovenija. Koncertira kot solistka in v komornih sestavih ter sodeluje s Programom ARS, Prešernovim skladom, Festivalom Ljubljana, DSS, DSR, Kulturnim domom Nova Gorica, Tartinijevo hišo v Piranu, Narodnim domom Celje in drugimi. Zaradi svojih umetniških dosežkov je v kratkem času pridobila slovensko državljanstvo.

Igra violino Nicolòja Gagliana iz leta 1765.



Nadežda TOKAREVA (1977, Penza) studied at the Moscow State Tchaikovsky Conservatory under Edvard Grach from 1996. During her studies she won several international awards, including 1st prize at the II International Yampolsky Competition (Penza, 1999), Special prize at the XII International Tchaikovsky Competition (Moscow, 2002), Special prize at the M. Long – J. Thibaud International Competition (Paris, 2002) and 2nd prize at the I Paganini Competition (Moscow, 2003). She has appeared in the Great and Small Halls of the Moscow Conservatory, at Tchaikovsky Concert Hall, at Svetlanov Hall, and in the Chamber Hall of the International Music Centre. From 1999 to 2012, she was a soloist with the Moscow State Academy Philharmonic. She has toured over 40 countries, including Russia, the USA, countries of the Eastern and Western Europe, Israel, Turkey, China, and Japan. She taught for twelve years at the Moscow State Conservatoire, at the State Classical Academy Maimonides in Moscow, and at the University of Kurashiki Sakuo in Japan. During the 2011–12 season, she served as concertmaster of the RTV Slovenia Symphony Orchestra. She regularly performs as a soloist and chamber musician, and has appeared on the Radio Slovenia ARS station, at the Prešeren Prize ceremony, the Ljubljana Festival, the Community Centre of Nova Gorica, the Tartini Mansion in Piran, the National Community Centre in Celje and other venues. She has received Slovenian citizenship on the merit of her artistic achievements. She performs on a Nicolò Gagliano violin from 1765.*

Urška POMPE je na ljubljanski Akademiji za glasbo diplomirala iz kompozicije v razredu Daneta Škerla, podiplomski študij pa je nadaljevala v Budimpešti (kompozicija, komorna igra in solfeggio) in pozneje v Baslu (kompozicija). Izpopolnjevala se je še na vrsti mojstrskih tečajev uglednih mentorjev, med katerimi kot posebno vplivne omenimo skladatelje Györgyja Kurtága, Briana Ferneyhougha, Jonathana Harveyja in pianista Pierra Laurenta Aimarda. Od leta 1997 je predavateljica na Akademiji za glasbo v Ljubljani. Njena glasba se izvaja na mednarodnih in domačih odrih, leta 2007 je za svoja dela prejela nagrado Prešernovega sklada Republike Slovenije. 2018 je bila izbrana za projekt Composers Field Trip, China 2018 in prejela naročilo za Komorni orkester prepovedanega mesta iz Pekinga. V zadnjih letih je bila gostja mojstrskih delavnic kompozicije na Dunaju, v Sarajevu in Adrii v Italiji.

»Njen skladateljski opus ni obsežen in njene skladbe ne prinašajo številnih tonov, so pa skladbe in njihovi akustični pojavi izbrušene stvaritve. Pogosto izhaja iz poezije in z zamejenimi zvočnimi sredstvi ustvarjajo krhke, a pomenljive napetosti, podobno kot nas lahko poezija le z nekaj zlogi in besedami močno pretrese, se nas dotakne. Je skladateljica miniaturnih gest, filigranov, ki jim v svoji pogosto tihi, prosojni glasbi pušča dovolj zvočnega prostora. Zato jo najpogosteje slišimo kot avtorico del za manjše komorne zasedbe in solističnih del, podoben način nizanja barv in ustvarjanja napetosti med drobnimi niansami pa najdemo tudi med redkimi deli za orkester (skladbi Near in Šir, ki združujeta zven saksofona in orkestra). « – Muzikolog Primož Trdan



Urška POMPE graduated in composition from the Ljubljana Music Academy in the class of Dane Škerl, and continued her post-graduate studies in Budapest (composition, chamber music and solfège) and Basel (composition). She furthered her training at numerous masterclasses with highly regarded mentors, among which the most influential were the composers György Kurtág, Brian Ferneyhough and Jonathan Harvey, and pianist Pierre Laurent Aimard. In 2007, she was awarded the Prešeren Fund Prize, one of Slovenia's highest honours in the arts. Her music has been performed on international and national stages. In 2018, she was chosen for the Composers Field Trip, China 2018 project, which resulted in a commission for the Forbidden City Chamber Orchestra in Beijing. She has been a professor at the Ljubljana Academy of Music since 1997, and in recent years, she has been invited to give composition masterclasses in Vienna, Sarajevo and Adria (Italy).

*“Her body of work may not be extensive and her pieces may not use many notes, yet the compositions themselves and their acoustic phenomena are polished creations. Often inspired by poetry, her music uses limited means to create a fragile but meaningful tension that touches us, just as poetry can powerfully shake us with just a few syllables and words. Her often quiet, translucent music is composed of miniature gestures, filigree moments, surrounded by a nurturing acoustic space. That is why we most often hear of her as the composer of works for smaller chamber ensembles and for solo instruments. A similar way of linking colours and creating tension between small nuances can also be found among her rare works for orchestra such as *Near* and *Šir*, which fuse the sounds of one or two saxophones and orchestra.” – Musicologist Primož Trdan*

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

Sozvočje svetov XXI
Harmony of the Spheres XXI
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Dialogi s preteklostjo I
Dialogues with the Past I

22. 3. 2022 / 22 March 2022

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

Vaški prizori
Village Scenes

19.30

Kristina Preininger, muzejska pedagoginja svetovalka / *Senior Education Curator*

Pieter Brueghel in vaški prizori
Pieter Brueghel Village Scenes

Po legendi, ki jo je zapisal flamski biograf Karel van Mander, je bil Pieter Brueghel (ok. 1525–1569) kmečkega rodu in so ga zato poimenovali kmečki Brueghel. Vendar pa si je slikar to poimenovanje prislužil z značilnimi kmečkimi prizori, ki nam razkrivajo njegovo pronicljivo podajanje vaškega življenja. Kmečke like je znal likovno pretanjeno vpeti v širše, z letnimi časi in pripadajočimi opravili opredeljene krajine ali pa jih, brez moralističnih sodb povzdigniti v veseljaške junake preprostega življenja na vasi. Z izbrano tematiko, pristopom in čistimi likovnimi rešitvami je vplival na številne poznejše slikarje žanra, vse do zagrebške skupine Zemlja in preko nje tudi do Franceta Miheliča in posredno do bratov Kraljev.

The Flemish biographer Karel van Mander documented a legend on Pieter Brueghel's (1525–1569) peasant origins that earned him the nickname "Peasant Brueghel". However, the painter earned his nickname rather by his rural subjects that reveal his deep understanding of peasant life. He managed to integrate his land-working figures into seasonally distinct landscapes or to dignify them as revelling heroes of simple village life without moralistic prejudice. He influenced generations of artists that cultivated the genre through the 20th century phenomena such as The Soil Group in Zagreb and through them France Mihelič and indirectly the Kralj brothers.

20.00

Gostujoča koncertna mojstrica / *Guest Leader*

Kana Matsui, violina / *violin*

Béla Bartók: Madžarske slike, Sz. 97 / *Hungarian Pictures*, Sz. 97, 1931, priredba za godala / *arranged for strings*

Alojz Srebotnjak: Slovenski ljudski plesi / *Slovenian Folk Dances*, 1983

Leoš Janáček: Idila / *Idyll*, 1878

Skozi stoletja političnih in družbenih nemirov je zgodovina po vsej Evropi in svetu tekla najpočasneje v vaseh, kar je omogočilo ohranjanje izjemnih šeg in običajev vaščanov ob njihovih družbenih in praznovanjih. Prav zato se je Béla Bartók osredotočil na hitro izginjajoče izročilo ljudskih pesmi na ruralnih območjih vzhodne Evrope zgodnjega dvajsetega stoletja, predno je povsem izginilo. Ta izkušnja je zarisala prepoznavno sled v njegovem lastnem glasbenem snovanju. Leoš Janáček je prav tako občudoval rustikalne običaje in pretil češko ljudsko izročilo v nesmrtni glasbeni upodobitvi vaškega življenja. Koncert bo vodila Kana Matsui, redna koncertna mojstrica Simfoničnega orkestra RTV Slovenija in gostujoča glasbenica v koncertnih dvoranah po Evropi.

Throughout centuries of political and social upheaval, villages across Europe – and indeed the world – have remained places where history has moved the slowest, where the unique traditions of the people who live there are keenly remembered and frequently celebrated. It was for this reason that Béla Bartók chose to look for the rapidly evaporating tradition of folksong in the villages of Eastern Europe before it disappeared forever – an experience that had a profound impact on his own musical voice. Leoš Janáček also held rural customs in deep regard, immortalising Bohemian folk traditions in his idyllic portrait of village life. The concert will be led by Kana Matsui, leader of the RTV Slovenia Symphony Orchestra and a guest in concert halls across Europe.

Kristina PREININGER (* 1973, Slovenj Gradec) je leta 2002 z nalogo Opus Matevža Langusa diplomirala iz umetnostne zgodovine na Filozofski fakulteti v Ljubljani. Leta 2016 je zaključila magistrski študij s temo Cerkevno slikarstvo prve polovice 19. stoletja na Slovenskem, Domača tradicija in sočasni evropski vplivi. Leta 1998 se je zaposlila v Narodni galeriji v oddelku za izobraževanje in animacijo ter oddelek vodila med letoma 2007 in 2016. Ob prenovi Narodnega doma je v galeriji s sodelavci vzpostavila Galovo sobo. Je avtorica delovnega zvezka Umetnostno popotovanje: Barok (2004) in soavtorica publikacije Galerijski abc (2017). Ob 100-letnici Narodne galerije (2018) je bila urednica in soavtorica knjige Pesmi iz galerije, za katero je pesnik Andrej Rozman Roza prejel Desetnico.

Leta 2000 je sodelovala v razstavnem projektu Meščanska slika; leta 2008 v razstavnem projektu Slovenski impresionisti in njihov čas, 1890–1920, leta 2011 v razstavnem projektu Nove pridobitve: 2001–2010. Leta 2011 je uredila publikacijo Svetlane Slapšak: Franc Kavčič in antika. Leta 2010 je vodila razstavni projekt Manuscripta, Knjižno slikarstvo v srednjeveških rokopisih iz Narodne in univerzitetne knjižnice v Ljubljani. Leta 2019 je sodelovala v razstavnem projektu Bojan Kovačič in grafična šola v Narodni galeriji 2004–2018. Med letoma 2006 in 2012 je bila članica strokovne umetnostne komisije, ki je spremljala restavriranje Langusovih fresk v frančiškanski cerkvi v Ljubljani.



Kristina PREININGER (1973, Slovenj Gradec) graduated from the Department of Art History of the Faculty of Arts, University of Ljubljana with a thesis *The Oeuvre of Matevž Langus* in 2002. She received her MA in 2016 with the thesis *Religious Painting of the First Half of the 19th Century in Slovenia. Domestic Tradition and the Influence of Contemporary European Art*. She has been working at the National Gallery of Slovenia since 1998 in the Department of Education and Animation, serving as director of the department between 2007 and 2016. Following the reconstruction of the old palace of the National Gallery, she established the Elf Gal Study. She authored the guide-book *Artistic Voyage: Baroque* (2004) and co-authored *The Art Museum A-B-C* (2017). For the centennial of the National Gallery, she edited and co-authored *Poems from the Art Museum*, for which Andrej Rozman-Roza won the Desetnica literary accolade. She took part in the National Gallery projects *Bourgeois Painting* in 2000, *The Slovenian Impressionists and Their Times 1890–1920* in 2008, *Recent Acquisitions 2001–2010* in 2011; in 2011 she edited the book *Franc Kavčič /Caucig and Antiquity* by Svetlana Slapšak. In 2010 she was the project coordinator of *Manuscripta. Illumination in Mediaeval Manuscripts from the National and University Library in Ljubljana*. She took part in *Bojan Kovačič and the Printmaking School in the National Gallery of Slovenia 2004–2018*. Between 2006 and 2012, she was a member of the Artistic Board that supervised the restoration of the Langus murals in the Franciscan church in Ljubljana.*

Rojena v Tokiu je Kana Matsui dobila prvo nagrado na Japonskem tekmovanju glasbenikov in drugo nagrado na Mednarodnem glasbenem tekmovanju v Osaki. Ob številnih mednarodnih nastopih kot članica Camerata de Lausanne je študirala s Pierrom Amoyalom na Konservatoriju HEM v Lozani, kjer je diplomirala z aklamacijo kot solistka leta 2007. Magisterij je leta 2011 prav tako z aklamacijo končala na Glasbeni in umetnostni univerzi mesta Dunaj pri Wernerju Hinku in Antonu Sorokovu. V sezoni 2009/2010 je bila četrta koncertna mojstrica pri Dunajskem simfoničnem orkestru in gostujoča koncertna mojstrica pri Nacionalnem simfoničnem orkestru v Kolumbiji. Med letoma 2010 in 2015 je bila druga koncertna mojstrica pri komornem orkestru dunajskih simfonikov Concertino Wien, in od 2015 do 2017 vodilna druga violina Madžarsko-avstrijske Haydnove filharmonije pod vodstvom Adama Fischerja. Od leta 2012 je članica Camerata Salzburg in koncertna mojstrica Simfoničnega orkestra RTV Slovenija. Redno jo vabijo k Salzburškim orkestrskim solistom kot koncertno mojstrico. Predano deluje tudi v vrsti izobraževalnih glasbenih projektov, namenjenih otrokom s posebnimi potrebami v Južni Ameriki in na Kitajskem. Poleg tega je bila članica P50. TEMSIG kategorij II in III. Vsako leto izvede 80–100 koncertov po vsem svetu kot komorna glasbenica, koncertna mojstrica in solistka, največkrat na Salzburškem festivalu, na Festivalu Georga Enescuja, na Praškem pomladnem glasbenem festivalu in na Glasbenem festivalu v Schleswig-Hollstein.



Born in Tokyo, Kana Matsui won 1st prize at the Japan Player Competition and 2nd prize at the Osaka International Music Competition. Alongside numerous international concert appearances as a member of the Camerata de Lausanne, she studied with Pierre Amoyal at the Conservatoire HEM de Lausanne where she obtained her Diplôme de Soliste with distinction in 2007. She completed a Master's Degree with unanimous distinction at the Music and Arts University of the City of Vienna with Werner Hink and Anton Sorokow in 2011. From 2009–10, she was 4th concertmaster at the Vienna Symphony Orchestra and guest-concertmaster at the National Symphony Orchestra of Colombia. From 2010–15, she held the position of 2nd concertmaster with the Chamber Orchestra of Vienna Symphony Orchestra – Concertino Wien, and from 2015–2017 she was principal second violin of the Ungerische-Österreichische Haydn Philharmonie under Adam Fischer. Since 2012, she has been a member of the Camerata Salzburg and concertmaster of the RTV Symphony Orchestra Slovenia, and is regularly invited to the Salzburger Orchester Solisten as concertmaster. She is also passionate about several music education projects for disadvantaged children in South America and China. In addition, she was a committed jury member at the 50th TEMSIG Competition for categories II and III. Every year she performs 80–100 concerts all over the world as a chamber musician, concertmaster and soloist, appearing mainly at the Salzburger Festspiele, George Enescu Festival, Prague Spring International Music Festival and the Schleswig Holstein Musikfestival.

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

Sozvočje svetov XXI
Harmony of the Spheres XXI
2021–2022

Dialogi s preteklostjo I
Dialogues with the Past I

17. 5. 2022 / 17 May 2022

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

Corellijev vrt
Corelli's Garden

19.30

Sara Müller, bibliotekarka / *Librarian*

Arcangelo Corelli in Giambattista Tiepolo
Arcangelo Corelli and Giambattista Tiepolo

Italijanski baročni glasbenik in komponist Arcangelo Corelli (1653–1713), ki navdihuje še danes, je bil do začetka 19. stoletja eden najbolj izvajanih in priljubljenih glasbenikov v skoraj celotnem zahodnoevropskem območju. Bil je prvi znani mojster concerta grossa, osrednje obsežne baročne instrumentalne oblike, ki jo je v poznem 18. stoletju zasenčila simfonija. Beneški baročni slikar Giambattista Tiepolo (1696–1770) je izrazite in tople barve kontrastnih senčenj in dramatičnega dogajanja popeljal v lahkotnost rokokojskega dojemanja sveta. In to je nazor, s katerim se v likovni umetnosti še vedno srečujemo. *The Italian baroque musician and composer Arcangelo Corelli (1653–1713), who continues to inspire composers even today, was one of the most frequently performed composers in almost the entire Western European world. He was the first master of the Concerto Grosso, the central Baroque instrumental form that was overshadowed only by the symphony in the late 18th century. The Venetian Baroque painter Giambattista Tiepolo (1696–1770) brought the gaudy and warm palette and contrasting shadowing to the lightness of the Rococo vision of the world, a worldview that one can still encounter in the fine arts today.*

20.00

Charles Avison: Concerto grosso št. 5 v d-molu, po Domenicu Scarlattiju / *Concerto grosso No. 5 in D minor after D. Scarlatti*, ca. 1744

Antonio Vivaldi: Koncert za štiri violine v h-molu, op. 3 št. 10, RV 580 / *Concerto for Four Violins in B minor, Op. 3 No. 10, RV 580*, 1711

Pavel Mihelčič: Corellijev vrt / *Corelli's Garden*, 1999

Pietro Antonio Locatelli: Concerto grosso v c-molu, op. 1 št. 11 / *Concerto grosso in C minor, Op. 1 No. 11*, ca. 1721

Sezono bomo sklenili s poklonom italijanskemu baročnemu skladatelju Arcangelu Corelliju (1653–1713), ki je zaslovel z izpopolnitvijo oblike Concerto grosso, v kateri se postavijo trije ali celo štirje solisti proti orkestru včasih konfliktno, včasih uglašeno. S tem odpirajo številne vpogleda v tematsko gradivo z mnogoterimi priložnostmi za razkazovanje virtuoznosti. Njegov sklop Concerti grossi op. 6, med katerimi je najbolj znan št. 8, Božični koncert, je postavil visoka merila naslednjim generacijam. Na tem koncertu bomo predstavili žetev njegove obilne setve: njegovega nadarjenega učenca Locatellija, znamenitega naslednika Vivaldija in angleškega občudovalca Charlesa Avinsona. Program bomo sklenili s poklonom Corelliju Pavla Mihelčiča, ki ga je napisal leta 2019 za Komorni godalni orkester Slovenske filharmonije.

We close our season with a tribute to the Italian Baroque composer Arcangelo Corelli (1653–1713), famous for perfecting the Concerto grosso, a genre where not one but a group of three or four soloists are set against the orchestra – sometimes in conflict, sometimes in harmony – allowing multiple perspectives and numerous displays of virtuosity. His set of Concerti grossi Op. 6 – of which the most famous is no. 8, the “Christmas Concerto” – set the standard for generations to follow. In this programme we explore the harvest of the seeds he planted: his brilliant student Locatelli, his well-known follower Vivaldi and English admirer Charles Avison, as well as Pavel Mihelčič’s tribute to Corelli, written for the String Chamber Orchestra of the Slovenian Philharmonic in 1999.

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



Sara MÜLLER (1968, Šempeter by Gorica) is an art historian employed at the library of the National Gallery of Slovenia since 2018. She graduated from the Department of Art History of the Faculty of Arts, University of Ljubljana. She has contributed several articles and publications to media outlets such as Radio Študent, Primorski dnevnik, Primorska srečanja, and Arhitekturni bilten. She has written entries on contemporary architecture, urban planning and landscape architecture for the Slovenian encyclopaedia. She has worked at the Conservation and Restoration Department at the Academy of Fine arts and Design as a conservation research fellow, where she participated in several projects for the preservation of cultural heritage in Slovenia. She has also authored a number of exhibitions and texts in accompanying catalogues in minor galleries. She is currently researching the cultural heritage of the visual and applied arts (an exhibition on antique secretaire bookcases from the Röntgen workshop at the National Museum of Slovenia, an exhibition of clocks at the Gallery of Piran, an exhibition of objects of applied arts within the Trieste Antiqua fair in Trieste and at the Mercanteinfiera in Parma). She coordinates the Art Nouveau project at the National Gallery of Slovenia, part of the Art Nouveau international network. She specialises in art of the turn of the 19th to the 20th century.*

