

Sozvočje svetov XXII
Harmony of the Spheres XXII

Društvo
Komorni godalni orkester
Slovenske filharmonije
Glonarjeva ulica 4
1000 Ljubljana
Telefon: +386 (0) 41 666 644
info@kgosf.si
www.kgosf.si

Zanj / *Represented by:*
Matic Anžej

Ustanovitelj / *Founder*
Boris Šinigoj

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

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

Uredila / *Editors:*
Andrej Smrekar, Steven Loy

Besedilo / *Text:*
Andrej Smrekar, Steven Loy

Prevod / *Translation:*
Andrej Smrekar; Amidas d. o. o.

Pregled besedil / *Editing:*
Alenka Klemenc

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

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Narodna galerija
National Gallery of Slovenia

Dialogi s
preteklostjo II,
2022–2023
Dialogues
with the Past II,
2022–2023

Sozvočje svetov XXII
Harmony of the Spheres XXII

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Luca Carlevaris (1663–1730)
Pristanišče pred obzidanim mestom / *Port of the Walled Town*
NG S 3701

Sozvočje svetov XXII
Harmony of the Spheres XXII

Dialogi s preteklostjo II
Dialogues with the Past II

2022/23

Izvedbo Sozvočja svetov XXII so omogočili
The following have made the Harmony of the Spheres possible



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



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slovenske
filharmonije



Narodna galerija



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Abonma

Sozvočje svetov

Subscription

Harmony of the Spheres

Cena abonmaja 2022–2023

Subscription price for the 2022–2023 season:

75 EUR

Vstopnica

Single ticket:

19 EUR

Prijatelji Narodne galerije

Friends of the National Gallery of Slovenia:

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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 četrtnih do 20. ure in uro pred prireditvijo, ob ponedeljkih zaprto.

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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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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 XXII
Harmony of the Spheres XXII
2022–2023

Dialogi s preteklostjo II
Dialogues with the Past II

25. 10. 2022 / 25 October 2022

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

Hvalnica / Hymn of Thanksgiving

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

»s plunko donečo /... / z njo se spremlja in poje o vitezov
slavah junaških«

*"with a pounding lute /... / with it one accompanies and
sings, of the glory of the heroic knights."*

Solistka / *Soloist:*

Nuška Drašček, mezzosopran / *mezzo-soprano*

Ludwig van Beethoven: Ozdravljenčeva hvalnica božanstvu v
lidijskem načinu, iz Godalnega kvarteta, št. 15 (prir. za godala) /
*Heiliger Dankgesang eines Genesenen an die Gottheit, in der
lydischen Tonart* ("Holy song of thanksgiving of a convalescent to
the Deity, in the Lydian mode"), from *String Quartet No. 15, Op.
132 (arranged for strings)*

Glasbena miniatura / *Musical Miniature:*

Vili Polajnar: novo delo (študent kompozicije na AG, mentor:
izredni prof. Vito Žuraj) / *new work by a student of composition at
the Ljubljana Academy of Music, mentor: Associate Prof. Vito Žuraj*
svetovna premiera / *world premiere*

Franz Schreker: Intermezzo, Op. 8

Gustav Mahler: Rückertove pesmi (transkripcija za glas in
godala) / *Rückert Lieder (transcription for voice and strings)*

29. 11. 2022 / 29 November 2022

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

Morski spomini / Memories of the Sea

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

Čar modrine valov

The Allure of Blue Waves

Solist / *Soloist:*

Zmagovalec/Zmagovalka našega tekmovanja mladih
solistov / *Winner of our Young Soloists Competition*

Alenja Pivko Knežević: novo delo (naročilo KGOSF, svetovna
premiera) / *new work (a SPSCO commission, world premiere)*

Koncertantno delo z mladim solistom / *Concerto work featuring
a young soloist*

Eduard Toldrà: Vistes al Mar / *Pogled na morje*

20. 12. 2022 / 20 December 2022

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

Rokokojske variacije / Rococo Variations

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

Rokokojske variacije

Rococo Variations

Solist / *Soloist:*

Bernardo Brizani, violončelo / *cello*

Glasbena miniatūra / *Musical Miniature:*

Eva Ostanek: novo delo (študentka kompozicije na AG, mentor:
red. prof. Dušan Bavdek) / *new work by a student of composition
at the Ljubljana Academy of Music, mentor: Prof. Dušan Bavdek*
svetovna premiera / *world premiere*

Giovanni Battista Sammartini: Simfonija v G duru / *Symphony
in G major, J-C 39*

Peter Iljič Čajkovski: Rokokojske variacije (transkripcija za
violončelo in godala) / *Rococo Variations (transcription for cello
and strings)*

Carl Philipp Emanuel Bach: Simfonija v A duru / *Symphony in
A major, Wq 182/4*

31. 1. 2023 / 31 January 2023

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

Prenova tradicije / Reinventing Tradition

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

»Zdaj pa povejte mi, Muze, v olimpskih domovih živeče ...«
'Tell me now, ye Muses that have dwellings on Olympus...'

Gostujoča koncertna mojstrica / *Guest Leader:*

Kana Matsui, violina / *violin*

Ludwig van Beethoven: Romanca št. 1 v G duru (transkripcija za violino in godala) / *Romance No. 1 in G major, Op. 40 (transcription for violin and strings)*

Glasbena miniatura / *Musical Miniature:*

Melani Popit: novo delo študentke kompozicije na AG, mentor: prof. Uroš Rojko / *new work by a student of composition at the Ljubljana Academy of Music, mentor: Prof. Uroš Rojko*
svetovna premiera / *world premiere*

Igor Stravinsky: Apollon musagète

4. 4. 2023 / 4 April 2023

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

V tvoje roke / *In manus tuas*

Kristina Preininger, Narodna galerija / *National Gallery of Slovenia*

Upodobitve Križanega iz zbirke Narodne galerije
Depictions of the Crucified from the National Gallery collection

Solista / *Soloists:*

Klemen Leben, harmonika / *accordion*

Izak Hudnik, violončelo / *cello*

Ivan Florjanc: novo delo (naročilo KGOSF, svetovna premiera) /
new work (a SPSCO commission, world premiere)

Sofia Gubaidulina: »Sedem besed« za violončelo, bayan in godala /
“Sieben Worte” for cello, bayan and strings

30. 5. 2023 / 30 May 2023

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

Večerna pesem / Evening Song

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

Mrak in podobe
Dusk and images

Solistka / *Soloist:*
Maja Rome, viola / *viola*

Carl Philipp Emanuel Bach: Simfonija v H molu / *Symphony in B minor, Wq 182/5*

Jani Golob: Concertino za violo in godala / *Concertino for viola and strings*
svetovna premiera / *world premiere*

Robert Schumann/Johann Svendsen: Večerna pesem / *Abendlied*

Wolfgang Amadeus Mozart: Serenada v G duru, "Mala nočna glasba" / *Serenade in G major, K. 525 "Eine Kleine Nachtmusik", K. 525*

Dragi prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije!

Pravijo, da je hvaležnost ključ do izpolnitve v življenju. Spremeni obed v pojedino in hišo v dom. Morda je to najlepše povedala ameriška pisateljica Melody Beattie, ko je rekla, da »hvaležnost osmisli našo preteklost, prinaša mir v sedanost in ustvarja vizijo za prihodnost«. V tem duhu velike hvaležnosti torej predstavljamo svojo dvaindvajseto sezono, drugo iz naše dvodelne serije »Dialogi s preteklostjo«, ki se pogloblja v načine, kako so se skladatelji spoprijemali z zgodovino in tudi kako jo mi interpretiramo.

Novo sezono pričenjamo z gesto skupne hvaležnosti za poslušalstvo: z Beethovno spodbudno skladbo »Ozdravljenčeva hvalnica« (Heiliger Dankgesang). Sezona vključuje priljubljeno glasbo Mahlerja, Čajkovskega, Stravinskega in Mozarta, pa še dela Carla Philippa Emanuela Bacha, Eduarda Toldràja in drugih. Z veseljem predstavljamo tudi novejšo glasbo, tako Sofie Gubaiduline mogočnih »Sedem besed« (Sieben Worte), novonaročena dela slovenskih skladateljev Alenje Pivko Kneževič in Ivana Florjanca ter svetovno prazvedbo dela Janija Goloba in treh novih miniatur nadarjenih študentov Akademije za glasbo.

Naši solisti vas bodo v tej sezoni nedvomno navdušili, med njimi slovita mezosopranistka Nuška Drašček, ki bo z nami odprla sezono, pa tudi Bernardo Brizani, Klemen Leben, Izak Hudnik in naša Marija Rome. Veselimo se tudi predstavitev zmagovalca ali zmagovalke našega prvega tekmovanja mladih solistov v novembru. Naposled smo tudi veseli, da lahko spet pozdravimo Kano Matsui, ki bo vodila en koncert.

Letošnja spremljajoča predavanja kustosov Narodne galerije se bodo nanašala na teme koncertov. Alenka Simončič bo govorila o vidikih ode v likovni umetnosti. Katra Meke si je izbrala pregled podob morja v zahodni umetnosti, Sara Müller pa bo pojasnila rokokojski slog in njegov vpliv. Mateja Breščak bo predstavila muze v likovni umetnosti in Kristina Preininger podobe Križanega v zbirki Narodne galerije. Andrej Smrekar pa bo sklenil predavanja o temí kot pogoju za pojavljanje prividov in prikazni.

Upamo, da vam bodo naši pogovori s preteklostjo in sedanostjo tudi v letošnji kakor že v lanski seriji prinesli upanje in navdih za prihodnost.

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 said that gratitude is the key to fulfillment in life. It turns a meal into a feast and a house into a home. The American writer Melody Beattie perhaps expressed it best, saying "Gratitude makes sense of our past, brings peace for today, and creates a vision for tomorrow." Thus it is in this spirit of enormous gratitude that we present our twenty-second season, the second of our two-part "Dialogues with the Past" series, exploring the ways in which composers have engaged with history as well as the ways we reinterpret it.

We begin the new season with a gesture of collective gratitude for our audience: Beethoven's inspiring Heiliger Dankgesang, the "Holy song of thanksgiving of a convalescent". The season features beloved music from Mahler, Tchaikovsky, Stravinsky and Mozart, along with works from C.P.E. Bach, Eduard Toldrà and others. We are also excited to present more recent music, including Sofia Gubaidulina's powerful "Sieben Worte", newly commissioned pieces from Slovenian composers Alenja Pivko Knežević and Ivan Florjanc, as well as a world premiere from Jani Golob and three new miniatures by talented students from the Academy of Music.

Our soloists this season are sure to inspire and move you, including the celebrated mezzo soprano Nuška Drašček, who opens the season with us, as well as Bernardo Brizani, Klemen Leben, Izak Hudnik and our own Marija Rome. We are also looking forward to presenting the winner of our first Young Soloists Competition in November. Finally, we are delighted to welcome back Kana Matsui to lead one concert.

Lectures of the curators of the National gallery of Slovenia to complement the music this year will address the themes of the concerts. Alenka Simončič will talk on the aspects of ode in the visual art. Katra Meke has selected an overview of images of the sea in Western art. Sara Müller will explain the Rococo style and its influence. Mateja Breščak's topic will animate the Muses in visual art, Kristina Preininger chose images of the crucifix in the collection of the National Gallery of Slovenia, and Andrej Smrekar will close with darkness as the instigator of visions and apparitions.

As with last year's series, 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
2022–2023

Slovenian Philharmonic String Chamber Orchestra
2022–2023

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 osemindvajsetih letih delovanja je ansambel odigral nad 400 koncertov doma in v tujini. Redno nastopa na Ljubljanskem poletnem festivalu, Festivalu Maribor, festivalih Danubiana in Slovenskih glasbenih dnevih. V letih 2003 in 2015 je uspešno nastopal na Svetovnih glasbenih dnevih v Ljubljani. Koncerti v Dubrovniku (Dubrovniški poletni festival), Zadru, Zagrebu (Zagrebski poletni festival, Baročni festival Zagreb, Zagrebški Bienale), 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 del, skrbi za notne izdaje in bogatitev godalnega repertoarja, objavlja promocijske zgoščenke in prireja ciklus koncertov Sozvočje svetov v sodelovanju z Narodno galerijo. Ansambel je sodeloval z mednarodno priznanimi slovenskimi glasbeniki, med katerimi velja izpostaviti pianistko Dubravko Tomšič-Srebotnjak, flavtistko Ireno Grafenauer, klarinetista Mateta Bekavca 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 s harmonikarjem 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 Engegard, Atle Spoonberg in Satu Vanska, sopranistka Sabina Cvilak, pianist Melvyn Tan, fagotistka Jane Gower, hornistka Marie Luise Neunecker, kitarist Vlatko Stefanovski in kavalist Teodosii Spassov. Ob nadaljevanju sodelovanja v letu 2010 je ansambel nastopil z Avstralskim komornim orkestrom 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 poudarjalni 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-eight years of existence, the Slovenian Philharmonic String Chamber Orchestra 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". The concerts in Dubrovnik (Dubrovnik Summer Festival), Zadar, Zagreb (the Zagreb Summer Festival, the Zagreb Baroque Festival, the Zagreb Biennale), 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.

Since 1999 the orchestra has operated as a non-profit association active in numerous areas, including commissioning new works, publishing music for string orchestra and releasing promotional CDs, alongside its principal mission organising and performing the Harmony of the Spheres concert series in collaboration with the National Gallery of Slovenia. 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, as well as with 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

Sozvočje svetov XXII
Harmony of the Spheres XXII
2022–2023

Dialogi s preteklostjo II
Dialogues with the Past II

25. 10. 2022 / 25 October 2022

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

Hvalnica
Hymn of Thanksgiving

19.30

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

»s plunko donečo /... / z njo se spremlja in poje o vitezov slavah junaških«

'with a pounding lute /... / with it one accompanies and sings, of the glory of the heroic knights.'

Umetnine, narejene v čast bogovom in junakom ali javnim in zasebnim slavnostnim dogodkom, so imele skozi tisočletja pomembno vlogo v družbenem življenju. Budile so narodna in domoljubna čustva, določala pripadnost ali dajala zagon verskemu čustvovanju, do današnjih časov pa jih ni ogrozila nobena začasnost ali minljivost.

Works of art created in honour of gods and heroes or for public and private ceremonial occasions have played an important role in social life for millennia. They have aroused national and patriotic feelings, defined belonging or boosted religious sentiments, and to this day remain an unchallenged part of our culture.

20.00

Solistka / *Soloist*:

Nuška Drašček, mezzosopran / *mezzo-soprano*

Ludwig van Beethoven: Ozdravljenčeva hvalnica božanstvu v lidijskem načinu, iz Godalnega kvarteta, št. 15 (prir. za godala) / *Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart* ("Holy song of thanksgiving of a convalescent to the Deity, in the Lydian mode"), from *String Quartet No. 15, Op. 132 (arranged for strings)*

Glasbena miniatūra / *Musical Miniature*:

Vili Polajnar: novo delo (študent kompozicije na AG, mentor: izredni prof. Vito Žuraj) / *new work by a student of composition at the Ljubljana Academy of Music, mentor: Associate Prof. Vito Žuraj*

svetovna premiera / *world premiere*

Franz Schreker: Intermezzo, Op. 8

Gustav Mahler: Rückertove pesmi (transkripcija za glas in godala) / *Rückert Lieder (transcription for voice and strings)*

Dvaindvajseto sezono začnemo z izrazom hvaležnosti našemu občinstvu: z Beethovnovo »Ozdravljenčevo hvalnico božanstvu v lidijskem načinu« iz njegovega godalnega kvarteta št. 15. Veliki skladatelj je stavek napisal po tem, ko si je opomogel po bolezni, ki je zanj postala skoraj usodna. Nadaljevali bomo s prvo od treh glasbenih miniatur nadarjenih študentov Akademije za glasbo v Ljubljani. Gostujoča solistka bo naša priznana mezzosopranistka Nuška Drašček, ki bo pela Mahlerjeve ganljive »Rückertove pesmi« (»Rückert Lieder«) v novi priredbi za glas in godala.

At the beginning of our twenty-second season, we would like to thank our audience: Beethoven's divine Holy song of thanksgiving in the Lydian mode from his String Quartet No. 15. The great composer wrote the piece after recovering from a near-fatal illness. We continue with the first of three musical miniatures by talented students from the Academy of Music, University of Ljubljana. The guest soloist is the renowned mezzo-soprano Nuška Drašček, who will sing Mahler's moving Rückert Lieder in a new arrangement for voice and strings.

Alenka SIMONČIČ (Ljubljana, *1972) je diplomirala na Oddelku za umetnostno zgodovino Filozofske fakultete v Ljubljani. Od leta 2000 je kot kustodinja zaposlena v Narodni galeriji. Je urednica oziroma sourednica več razstavnih katalogov in publikacij Narodne galerije. Koordinirala je nekaj odmevnih galerijskih mednarodnih razstavnih projektov, npr. Srednjeveški rokopisi iz Žičke kartuzije, 1160–1560, Poljsko slikarstvo okoli 1900, Franc Kavčič/Caucig in antika, Slovenski impresionisti in njihov čas 1890–1920, v Parizu, Slikati v Normandiji. Ob izviri impresionizma, Giambattista Tiepolo. Risbe. Iz zbirk Civici Musei iz Trsta in razstavo Ivana Kobilca (1861–1926). “Slikarija je vendar nekaj lepega”. V kataloga o slovenskem impresionizmu za razstavi v Parizu (2013) in v Pragi (2019) je prispevala razpravo o knjižni ilustraciji in karikaturi, leta 2017 pa je v Narodni galeriji pripravila razstavo Podobe prestiža. Antične zgodbe v steklu po gemah iz zbirke kneza Stanisława Poniatowskega (1754–1833). Strokovno pozornost posveča predvsem preživetju antičnih motivov skozi stoletja in gemam, v dragocene kamne vrezanim podobam, ki so bile tudi tema njene doktorske disertacije pod mentorstvom zasl. prof. dr. Nataše Golob. Njena zadnja velika razstava pa je bila lani posvečena delu in življenju Hinka Smrekarja.



*Alenka SIMONČIČ (Ljubljana, *1972) graduated from the Department of Art History at the Faculty of Arts, University of Ljubljana. Since 2000 she has been employed as a curator in the National Gallery of Slovenia. She has edited and co-edited several exhibition catalogues and other publications in the National Gallery, and has managed several outstanding international exhibitions, including Mediaeval Manuscripts from the Žiže Charterhouse, 1160–1560; Polish Painting around 1900; Franc Kavčič/Caucig and Antiquity; Slovenian Impressionists and their Time: 1890–1920; Painting in Normandy. At the Dawn of Impressionism; Giambattista Tiepolo. Drawings from the Collection of Civici Musei from Trieste, and the exhibition Ivana Kobilca (1861–1926). “Painting is something beautiful”. For the catalogue Slovenian Impressionists and their Time she contributed a chapter on book illustration between 1890 and 1920 and a chapter on the social and political satire and caricature, while in 2017 she prepared the exhibition Images of Prestige, Classical Mythology on Glass Gems from the Collection of Prince Stanislas Poniatowsky (1754–1833). She dedicates her research primarily to the survival through the years of motives of antiquity, and to gems and images engraved into precious stones, which were the subjects of her doctoral dissertation mentored by Professor Nataša Golob. Her recent large exhibition of 2021 was dedicated to painter and caricaturist Hinko Smrekar (1883–1942).*

Mezzosopranistka Nuška DRAŠČEK (*1980) je z odliko končala magistrski študij petja na Akademiji za glasbo v Ljubljani pri prof. Matjažu Robavsu (2016). Njen repertoar obsega številna koncertna dela, med drugim Mahlerjeve »Pesmi o Zemlji«, Mahlerjevo »2. simfonijo«, »Golgoto« F. Martina, »Novembrske pesmi« L. Lebiča, »Požgano travo« L. Lebiča, »Stabat mater« G. B. Pergolesija, »Gianni Schicchi« G. Puccinija (vloga La Ciesce). Junija 2017 je imela samostojni koncert z orkestrom Slovenske filharmonije v okviru Ljubljanskega festivala z naslovom »Od opere do muzikala«. Sezono 2017/2018 je začela z avtorskim projektom »Španske zgodbe« – skupaj z marimbistom Vidom Ušeničnikom sta pripravila polscensko predstavo oz. koncert v niz povezanih španskih zarzuel. V jeseni 2019 je skupaj s pianistom Nejcem Lavrenčičem koncertirala s programom »Žalovanja«, ki je obsegal dela F. Schuberta, R. Schumanna in G. Mahlerja (»Kindertotenlieder«). S simfoničnim orkestrom RTV Slovenija je nastopila kot solistka pri izvedbi »Wesendonck Lieder« R. Wagnerja.

Njen operni repertoar obsega številne vloge, med drugim vlogo Olge v »Jevgeniju Onjeginu« P. I. Čajkovskega, Magdalene v Verdijevem »Rigolettu«, Kerubina v Mozartovi »Figarovi svatbi«, naslovno vlogo Carmen v »Carmen« G. Bizeta, naslovno vlogo Angeline v Rossinijevi »La Cenerentola«, s katero je poleg premiere v Ljubljani odprla tudi sezono 2018/2019 v nemškem Teatru Koblenz, in druge. Decembra 2018 je postala solistka ljubljanske operne hiše. V letu 2019 je nastopila v vlogi Isabelle v Rossinijevi operi »Italijanka v Alžiru« v produkciji Zomeropere Alden Biesen v Belgiji. V januarju 2020 je pela naslovno vlogo Ivana v operi P. I. Čajkovskega »Devica Orleanska« in požela navdušujoče kritike, marca pa je gostovala v Pragi kot Angelina v Rossinijevi »Cenerentoli«.



*Mezzo-soprano Nuška DRAŠČEK (*1980) received her Masters degree in voice at the Academy of Music in Ljubljana, where she studied with professor Matjaž Robaus, in 2016. Her concert repertoire spans numerous works including Mahler's "Das Lied von der Erde" and Symphony No. 2, Martin's "Golgotha", Lebič's "Novembrske pesmi" and "Požgana trava", Pergolesi's "Stabat Mater" and Puccini's "Gianni Schicchi" (in the role of La Ciesce). In June 2017 she performed a solo concert titled "From Opera to Broadway" with the Slovenian Philharmonic Orchestra in the scope of the Ljubljana Festival. In the 2017/18 season she presented the original project "Spanish Stories," featuring a semi-staged collection of Spanish Zarzuelas, together with marimba player Vid Ušeničnik. In autumn 2019 she presented a program entitled "Mourning" together with pianist Nejc Lavrenčič including songs by Schubert, Schumann and Mahler (the latter's "Kindertotenlieder"). She also appeared with the RTV Slovenia Symphony Orchestra in the "Wesendonck Lieder" of Richard Wagner.*

Her operatic repertoire encompasses numerous roles, including (among others) Olga (Tchaikovsky's "Eugene Onegin"), Magdalena (Verdi's "Rigoletto"), Cherubina (Mozart's "La nozze di Figaro"), Carmen (Bizet's "Carmen") and Angelina, the title role in Rossini's "La Cenerentola", a role in which she not only performed in Ljubljana but also opened the 2018/19 season in the Theater Koblenz in Germany. She became a soloist at the Ljubljana Opera in December 2018. In 2019 she appeared in the role of Isabella in Rossini's "L'italiana in Algeri" in a production at the Zomeropere Alden Biesen in Belgium. In January 2020 she sang the title role of Tchaikovsky's opera "The Maid of Orleans" in Ljubljana to rave reviews, and in March that same year she appeared as Angelina in Rossini's "La Cenerentola" in Prague.

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

Sozvočje svetov XXII
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Dialogi s preteklostjo II
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29. 11. 2022 / 29 November 2022

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

Morski spomini
Memories of the Sea

19.30

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

Čar modrine valov
The Allure of Blue Waves

Pogled na umirjeno valovanje morja, odbleski sonca na morski gladini, piš vetra in šumenje morske pene nas navdajajo z energijo in nam prinašajo notranji mir. Narodi, ki ob morju živijo ali so z njim obkroženi, gojijo do njega posebno spoštovanje, saj jim je omogočalo preživetje in oteževalo morebitne napade sovražnikov.

Morje in pogledi na obmorsko pokrajino so navdihovali umetnike pri ustvarjanju v vseh umetnostnih obdobjih. Gledalci so lahko uživali ob pogledu na sončne obale obmorskih letovišč in vrvež pristanišč, medtem ko so drugi zadrževali dih ob mogočnosti narave v prizorih neviht, brodolomov ali slavnih morskih bitk.

The sight of the calm waves of the sea, the reflections of the sun on the surface of the water, the whistling of the wind and the sound of the sea foam give us energy and bring us inner peace. The peoples who live by or are surrounded by it have a special respect for the sea that has enabled them to survive and made attacks by enemies more difficult.

The sea and the view of the seascape have always inspired artists. Viewers could enjoy the sight of sunlit seashores and bustling harbours, while others held their breath at scenes of storms, shipwrecks or famous sea battles before the majesty of nature.

20.00

Solist / *Soloist:*

Zmagovalec/Zmagovalka našega tekmovanja mladih solistov / *Winner of our Young Soloists Competition*

Alenja Pivko Kneževič: novo delo (naročilo KGOSF, svetovna premiera) / *new work (a SPSCO commission, world premiere)*

Koncertantno delo z mladim solistom / *Concerto work featuring a young soloist*

Eduard Toldrà: *Vistes al Mar / Pogled na morje*

Morje ima nad nami moč, silno kot nobena druga stvar. Pogledi, zvoki, vonji ostajajo v naših čutih še dolgo po tem, ko se vrnemo v notranjost kontinenta. Nocojšnji koncert začenjamo z novim delom slovenske skladateljice Alenje Pivko Kneževič, naročenim za Sozvočje in navdahnjenem z morjem. V nadaljevanju se nam bo predstavil letošnji zmagovalec tekmovanja mladih instrumentalistov pod 30 let, večer pa bomo zaključili z živahnim in redko izvajanim mediteranskim triptihom »Pogled na morje« (»Vistes al Mar«) Eduarda Toldràja.

The sea has a power over us like nothing else. The sights, sounds and smells stay with us long after we return to the interior of the continent. Tonight's concert begins with a new work by Slovenian composer Alenja Pivko Kneževič, commissioned for Sozvočje and inspired by the sea. Next comes the winner of this year's competition for young instrumentalists under 30, and we close the evening with Eduardo Toldrà's lively and rarely played Mediterranean triptych Vistes al Mar.

Katra MEKE (Ljubljana, *1984) je leta 2011 diplomirala na Filozofski fakulteti Univerze v Ljubljani kot profesorica španščine in umetnostne zgodovine. Istega leta je kot mlada raziskovalka na Oddelku za umetnostno zgodovino FF UL vpisala doktorski študij, ki ga je zaključila leta 2018. Za doktorsko disertacijo Beneško baročno slikarstvo na Kranjskem in Štajerskem: Naročniki in zbiralci je prejela priznanje Filozofske fakultete Univerze v Ljubljani za najboljšo doktorsko disertacijo v študijskem letu 2017/2018. Med 2017 in 2019 je sodelovala pri mednarodnem projektu Kreativne Evrope Tracing the Art of the Straub Family. Svoje raziskave predstavlja na simpozijih doma in v tujini ter objavlja v domačih in tujih znanstvenih publikacijah.

Od leta 2011 je bila asistentka raziskovalka na Oddelku za umetnostno zgodovino FF UL, od leta 2018 pa je kot kustosinja zaposlena v Narodni galeriji, kjer se ukvarja s preučevanjem baročne umetnosti in koordinira ter pripravlja razstave. Med slednjimi velja poudariti koordinacijo mednarodne razstave Mojstrovine Pinakoteke Praškega gradu (2020/2021) in avtorsko monografsko razstavo Fortunat Bregant (2021).



*Katra MEKE (1984, *Ljubljana) graduated from the Faculty of Arts of the University of Ljubljana in 2011 as a professor of Spanish and Art History. In the same year, she started her doctoral studies as a young researcher at the Department of Art History at the University of Ljubljana's Faculty of Arts, which she completed in 2018. Her dissertation "Venetian Baroque Painting in Carniola and Styria: Patrons and Collectors" was awarded the Prize of the Faculty of Arts of the University of Ljubljana for the best doctoral dissertation in the academic year 2017/2018. From 2017 to 2019 she participated in the Creative Europe international project Tracing the Art of the Straub Family. She presents her research at conferences in Slovenia and abroad, and publishes in both domestic and international scientific publications.*

Since 2011 she has been a research assistant at the Department of Art History at the Faculty of Arts, and since 2018 she has been working as a curator at the National Gallery, where she researches Baroque art and is involved in the coordination and production of exhibitions. These include the international exhibition The Masterpieces of the Prague Castle Picture Gallery (2020/2021) and the monograph exhibition of the work of Fortunat Bergant (2021).

Alenja Pivko Kneževič (*1989) je leta 2016 magistrirala na oddelku za Kompozicijo in glasbeno teorijo Akademije za glasbo v Ljubljani v razredu skladatelja Uroša Rojka. Njena dela so bila izvajana po več evropskih državah in svetovnih festivalih ter radiih. Poleg koncertne glasbe ustvarja glasbo za filme, performanse in gledališče. Sodelovala je z več priznanimi glasbeniki, umetniškimi sestavi in režiserji, med drugim s Simfoničnim orkestrom Slovenske filharmonije, Simfoničnim orkestrom RTV Slovenija, godalnim kvartetom Dissonance, ansamblom Slowind, Ensemble Garage in Laibach. Od leta 2019 deluje kot polovica avtorskega projekta Bombyx Lori.



*Alenja Pivko Knežević (*1989) graduated in 2016 with a Masters degree in composition from the Ljubljana Academy of Music where she was a student of Uroš Rojko. Her works have been performed across Europe, at international festivals and broadcast on radio stations around the world. In addition to concert music, she also composes music for films, performance art projects and the theater. She has worked with many well-known musicians, ensembles and directors, including the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony Orchestra, the Dissonance String Quartet, Slowind, Ensemble Garage and Laibach. Since 2019 she has been one half of the musical duo Bombyx Lori.*

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Dialogi s preteklostjo II
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20. 12. 2022 / 20 December 2022

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

Rokokojske variacije
Rococo Variations

19.30

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

Rokokojske variacije
Rococo Variations

Teatralnost, asimetričnost, ornamentalnost in dramatičnost rokokoja je imela namen presenetiti do te mere, da je obiskovalcu zastala sapa. Cerkvene stavbe so mu na stežaj odprle vrata in na svojih stropih s tehniko »trompe-l'oeil« ustvarjale vtis, da občestvo z neba opazujejo angeli in svetniki. Obenem pa so notranjščine palač postale intimnejše, zasnovane kot organska celota, pri kateri se arhitektura prepleta s slikarstvom, kiparstvom, štukaturnimi izdelki, ogledali, okraski, tkaninami in zlatarskimi izdelki.

The theatricality, asymmetry, ornamentation and drama of the Rococo should surprise in such a way that a visitor's breath is taken away. Church buildings opened their doors to the style and, through the 'trompe l'oeil' technique on the ceilings, gave the impression that the congregation was being watched by angels and saints from heaven. At the same time, the interiors of the palaces became more intimate and designed as an organic whole in which the architecture is interwoven with painting, sculpture, stucco, mirrors, ornaments, fabrics and goldsmith's work.

20.00

Solist / *Soloist*:

Bernardo Brizani, violončelo / *cello*

Glasbena miniatūra / *Musical Miniature*:

Eva Ostanek: novo delo (študentka kompozicije na AG, mentor: red. prof. Dušan Bavdek) / *new work by a student of composition at the Ljubljana Academy of Music, mentor: Prof. Dušan Bavdek*
svetovna premiera / *world premiere*

Giovanni Battista Sammartini: Simfonija v G duru / *Symphony in G major*, J-C 39

Peter Iljič Čajkovski: Rokokojske variacije (transkripcija za violončelo in godala) / *Rococo Variations (transcription for cello and strings*

Carl Philipp Emanuel Bach: Simfonija v A duru / *Symphony in A major*, Wq 182/4

Ena od temeljnih značilnosti romantičnih skladateljev je bilo njihovo idealiziranje preteklosti. Čajkovski ni bil izjema, ko je napisal svoje znamenite »Rokokojske variacije« za čelo in orkester. Čeprav so melodije vse njegove, se je posebej potrudil, da jih je napisal v skladu s svojo predstavo o rokokojskem slogu. Na tem koncertu postavljamo interpretacijo glasbe ruskega komponista ob glasbo dveh pravih mojstrov rokokoja C. Ph. E. Bacha in Giovannija Sammartinija. Solist »Rokokojskih variacij« v novi priredbi za čelo in godala bo priznani slovenski čelist Bernardo Brizani.

One of the fundamental characteristics of the Romantic composers was their idealisation of the past. Tchaikovsky was no exception when he wrote his famous 'Rococo Variations' for cello and orchestra. Although the melodies are all his own, he took special care to ensure that they corresponded to his idea of the Rococo style. In this concert we juxtapose the interpretation of the music of the Russian composer with the music of two true masters of the Rococo, C.P.E Bach and Giovanni Sammartini. The soloist of the 'Rococo Variations' in a new arrangement for cello and strings is the renowned Slovenian cellist Bernardo Brizani.

Sara MÜLLER (Šempeter pri Gorici, *1968) 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 Student, Primorski dnevnik, Primorska srečanja, Arhitekturni bilten). Za Slovenski splošni leksikon je prispevala gesla o sodobni arhitekturi, urbanizmu in krajinarstvu. Bila je zaposlena na Oddelku za 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, in sicer z umetninami in predmeti uporabne umetnosti (razstava Sekreter iz delavnice mojstrov Röntgen v Narodnem muzeju, razstava ur v Galeriji v Piranu, razstavi uporabnih predmetov v sklopu prireditev Trieste Antiqua v Trstu in Mercanteinfiera v Parmii). V Narodni galeriji je koordinatorka projekta Art Nouveau, ki aktivno sodeluje v mednarodni mreži Art Nouveau. Področje njenega delovanja je umetnost na prelomu XIX. v XX. stoletje in je avtorica monografske razstave Elda Piščanec (2022).



*Sara MÜLLER (Šempeter pri Gorici, *1968) is an art historian employed in 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, Arhitekturni bilten. She has written entries on contemporary architecture, urban planning and landscape architecture for the Slovenian encyclopedia. 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 authored a number of exhibitions and texts in accompanying catalogues in minor galleries. She is currently researching cultural heritage of visual arts and applied arts (an exhibition on antique secretaire bookcase from the Röntgen workshop at the National Museum of Slovenia, an exhibition of clocks in the Gallery of Piran, an exhibition of objects of applied arts within the Trieste Antiqua fair in Trieste and at the Mercanteinfiera in Parma). She coordinates the Art Nouveau project at the National Gallery of Slovenia, part of the Art Nouveau international network. She specializes in art of the turn of the 19th into 20th centuries and is the author of the monograph exhibition of the work of Elda Piščanec (2022).*

V družino glasbenikov rojeni Bernardo BRIZANI (Ljubljana, *1993) je pričel z igranjem violončela pri štirih letih, že tri leta kasneje pa je postal najmlajši nagrajenec Mednarodnega tekmovanja za mlade čeliste v Italiji. Od desetega leta dalje, ko je osvojil prvo nagrado na državnem tekmovanju TEMSIG, je skorajda vsako leto med nagrajenci državnih in mednarodnih tekmovanj. Leta 2009 je osvojil drugo nagrado na Alexander & Buono International String Competition, ki ga je jeseni 2010 pripeljala do solo recitala v New Yorku.

Po zaključku osnovne šole leta 2008 je bil kot izjemno nadarjen violončelist sprejet na ljubljansko Akademijo za glasbo, kjer je študiral po okriljem Igorja Škerjanca in leta 2012 tudi diplomiral. Ob tem je prejel študentsko Prešernovo nagrado za izvedbo Dvořákovega koncerta ter Bruchovega »Kol Nidreia« v sodelovanju s Simfoničnim orkestrom RTV Slovenija. Poleg študija v Ljubljani se je med letoma 2006 in 2012 sočasno udeleževal tudi izobraževanja pri svetovno znani čelistki Nataliji Gutman v Firencah. Izpopolnjevanje je nato nadaljeval pri Claudiu Bohorquezu v Hochschule für Musik v Stuttgartu, kjer je leta 2016 magistriral, leta 2018 pa je zaključil še s specializacijo pri Xeniji Jankovic na Hochschule für Musik Detmold. Istega leta je uspešno opravil avdicijo za akademista pri Bamberških simfonikih.

Kot solist je Bernardo prvokrat nastopil pri 13 letih z orkestrom Slovenske filharmonije ter s Simfoničnim orkestrom RTV Slovenija pri 17 letih. Do danes je z omenjenima orkestroma nastopal že večkrat, prav tako pa je v mednarodnem prostoru sodeloval tudi z drugimi simfoničnimi in komornimi orkestri. Leta 2020 je nastopil na Festivalu Ljubljana, kjer je s Komornim godalnim orkestrom Slovenske filharmonije izvedel Haydnov koncert v C-duru, leto kasneje pa je na istem festivalu nastopil kot solist z Musica Viva Moscow Soloists.

Od leta 2021 je asistent na Akademiji za glasbo v Ljubljani.



*Born in Ljubljana into a family of musicians, Bernardo BRIZANI (*1993) began playing the cello at age four and three years later became the youngest prizewinner at the International Young Cellists Competition in Italy. At age ten he won First Prize at the TEMSIG national young musicians competition and since then has been a prizewinner at national and international competitions nearly every year. In 2009 he won second prize at the Alexander & Buono International String Competition, which led to a solo recital in New York in autumn 2010.*

Immediately upon finishing primary school in 2008 he was accepted as an exceptionally gifted student into the Ljubljana Academy of Music, where he studied with Igor Škerjanec and graduated in 2012, earning the student Prešeren Prize for his performance of the Dvořák concerto and Bruch's Kol Nidrei with the RTV Slovenia Symphony Orchestra. Concurrently with his lessons in Ljubljana he also studied with the renowned cellist Natalia Gutman in Florence from 2006 to 2012. He went on to study with Claudio Bohorquez at the Hochschule für Musik in Stuttgart, earning his Masters Degree in 2016, and with Xenia Jankovic at the Hochschule für Musik Detmold, where he completed a specialization degree in 2018. That same year he successfully passed the audition for the orchestra academy of the Bamberg Symphony Orchestra.

Bernardo first performed as soloist with the Slovenian Philharmonic at age 13 and with the RTV Slovenia Symphony Orchestra at 17. Since then he has periodically appeared with both orchestras, as well as with other symphonic and chamber orchestras internationally. In 2020 he performed the Haydn C major concerto with the String Chamber Orchestra of the Slovenian Philharmonic at the Ljubljana Festival and the following year was a soloist with the Musica Viva Moscow Soloists at the same festival.

Since January 2021 he is an assistant at the Ljubljana Academy of Music.

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

Sozvočje svetov XXII
Harmony of the Spheres XXII
2022–2023

Dialogi s preteklostjo II
Dialogues with the Past II

31. 1. 2023 / 31 January 2023

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

Prenova tradicije
Reinventing Tradition

19.30

Mateja Breščak, Narodna galerija / National Gallery of Slovenia

»Zdaj pa povejte mi, Muze, v olimpskih domovih živeče ...«

'Tell me now, ye Muses that have dwellings on Olympus...'

Z zgornjimi besedami je nekatere speve v *Iliadi* začel Homer (Homer, *Iliada*, Ljubljana 1956). V mitologiji so bile muze hčere boga Zeusa (Jupitra) in boginje spomina Mnemozine, ki sta v devetih nočeh zaplodila devet boginj – muz. To so bile boginje poezije, proze, glasbe, plesa, dramskih umetnosti, zgodovine, astronomije, filozofije in drugih intelektualnih prizadevanj. Njihovo božjo moč povezujemo z navdihom, domišljijo in sanjami. Muze so torej duhovna, božanska bitja, ki simbolizirajo in utelešajo nevsakdanji, nadnaravni dar, miselni proces, duhovni ogenj, ki se je vžigal v umetnostih. V likovni umetnosti 19. in 20. stoletja so se motiviki muz posvečali predvsem simbolistični in nadrealistični slikarji ter kiparji.

Homer began some of the songs in the Iliad with these words: "Tell me now, ye Muses that have dwellings on Olympus..." (Homer, Iliad, English translations). In mythology, the Muses were the daughters of the god Zeus (Jupiter) and the goddess of memory, Mnemosyne, who begot nine goddesses, the Muses, in nine nights. They were goddesses of poetry, prose, music, dance, drama, history, astronomy, philosophy and other intellectual pursuits. We associate their divine power with inspiration, imagination and dreams. The Muses are thus spiritual, divine beings who symbolise and embody an ineffable, supernatural gift, a thought process, a spiritual fire kindled in art. In the art of the 19th and 20th centuries, the motifs of the Muses were taken up above all by symbolist and surrealist painters and sculptors.

20.00

Gostujoča koncertna mojstrica / *Guest Leader*:

Kana Matsui, violina / *violin*

Ludwig van Beethoven: Romanca št. 1 v G duru (transkripcija za violino in godala) / *Romance No. 1 in G major, Op. 40 (transcription for violin and strings)*

Glasbena miniatūra / *Musical Miniature*:

Melani Popit: novo delo študentke kompozicije na AG, mentor: prof. Uroš Rojko / *new work by a student of composition at the Ljubljana Academy of Music, mentor: Prof. Uroš Rojko*
svetovna premiera / *world premiere*

Igor Stravinsky: Apollon musagète

Morda najvztrajnejša idealizacija glasbe 18. stoletja izvira iz dvajsetih let 20. stoletja, ko se je Igor Stravinski vrnil h klasičnim zgledom, opustil drznost zgodnejših baletov in jo nadomestil s prijetnejšimi harmonijami, spevnimi melodijami in skladnimi velikimi in malimi formami. Ta novi pristop so poimenovali »neoklasicizem« zaradi zgledovanja po klasični glasbi poznega 18. stoletja. Kljub močnemu vplivu preteklosti na to delo Stravinskega, pa pikantne harmonije in nepričakovani ritmi nezgrešljivo označujejo 20. stoletje. Koncertna mojstrica Simfoničnega orkestra RTV Slovenije Kana Matsui bo vodila neoklasični balet Stravinskega iz leta 1927 »Apolon, ljubljenec muz« («Apollon musagète»), ki odkriva ponovno vpeljavo tradicije v zgodbi o Apolonu, bogu glasbe, in treh izmed njegovih muz.

Perhaps the most enduring idealisation of 18th century music dates from the 1920s, when Igor Stravinsky returned to classical models, abandoning the boldness of his earlier ballets and replacing it with sweeter harmonies, sonorous melodies, and well-proportioned large and small forms. This new approach was called "Neo-Classicism" since it drew upon classical models of the late 18th century. Despite the heavy influence of the past on Stravinsky's piece, the spicy harmonies and unexpected rhythms are unmistakably from the 20th century. RTV Symphony Orchestra concertmaster Kana Matsui returns to lead Stravinsky's 1927 neo-classical ballet Apollon musagète, which explores the reinvention of tradition through a story involving Apollo, the god of music, and three of his muses.

Mateja BREŠČAK (Ljubljana, *1972) 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 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 2011–2021; Umetnost za nove dni: kipi iz Vladne umetnostne zbirke; Frančišek Smerdu (1908–1964); Kipar Ivan Štrekelj (1916–1975) 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, leta 2010 pa je prejela Valvasorjevo priznanje. Od leta 2013 je podpredsednica Strokovnega sveta Narodne galerije.



*Mateja BREŠČAK (Ljubljana, *1972) 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. She contributed essays to numerous catalogues including for example “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 2011–2021”; and “Art for the Brave New World: Sculptures from the Government Art Collection”; “Frančišek Smerdu (1908–1964)”; “The Sculptor Ivan Štrekelj (1916–1975)”, as well as for the exhibitions of Slovenian Impressionists in Paris (2013) and in Prague (2019). She participated also 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 in 2007, and Valvasor Diploma in 2010. Since 2013 she is the vice-president of the Expert Council of the National Gallery of Slovenia.*

V Tokiu rojena Kana MATSUI je 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 cum laude kot solistka leta 2007. Magisterij je leta 2011 prav tako z soglasno pohvalo 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 žirije na 50. tekmovanju TEMSIG za kategoriji II in III. Vsako leto nastopa po vsem svetu kot komorna glasbenica, koncertna mojstrica in solistka, največkrat na Salzburškem festivalu, na Festivalu Georgea 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 of 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 Österreichische-Ungarische-Haydn Philharmonie under Adam Fischer. Since 2012, she has been a member of the Camerata Salzburg and concertmaster of the RTV Slovenia Symphony Orchestra, 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 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.

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Sozvočje svetov XXII
Harmony of the Spheres XXII
2022–2023

Dialogi s preteklostjo II
Dialogues with the Past II

4. 4. 2023 / 4 April 2023

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

V tvoje roke
In manus tuas

19.30

Kristina Preininger, Narodna galerija / *National Gallery of Slovenia*

Upodobitve Križanega iz zbirke Narodne galerije
Depictions of the Crucified from the National Gallery collection

Motivi križanja in križanega, ki veljajo za srčiko pasijonskih upodobitev, so bogato zastopani v zbirki Narodne galerije. Najstarejše delo predstavlja *Križani*, lokalno delo, iz časa ok. 1200, ki še kaže odmeve romanske tradicije zmagovitega monumentalnega Kristusa. V kontekst gotških ekspresivno obarvanih motivov križanja uvrščamo *Križanega* iz Dramelj in nekaj kopij fresk, med katerimi je svojevrstna ikonografska posebnost motiv Svete Nedelje. Mnogofiguralni, teatralni upodobitvi na *Križanju* iz Šmarja in iz Blagovne odražata didaktično vlogo poreformacijske umetnosti. Kremser-Schmidtova jedkanica *Križanje* nas prevzame z mojstrsko izpeljano dramatično kompozicijo, prostorsko razporeditvijo in svetlobno obravnavo.

The motifs of the Crucifixion and the Crucified, which are considered the centrepiece of the depictions of the Passion, are very well represented in the National Gallery's collection. The earliest work is the Crucified, a local work from around 1200, which still echoes the Romanesque tradition of the victorious monumental Christ. Gothic motifs of the Crucifixion include the Crucified of Dramlje and several copies of frescoes, among which the Holy Sunday motif is a unique iconographic feature. The multi-figure, theatrical depictions of the Crucifixion of Šmarje and Blagovna reflect the didactic role of post-Reformation art. Kremser-Schmidt's etching of the Crucifixion captivates with its masterfully executed dramatic composition, spatial arrangement and treatment of light.

20.00

Solista / *Soloists:*

Klemen Leben, harmonika / *accordion*

Izak Hudnik, violončelo / *cello*

Ivan Florjanc: novo delo (naročilo KGOSF, svetovna premiera) / *new work (a SPSCO commission, world premiere)*

Sofia Gubaidulina: »Sedem besed« za violončelo, bayan in godala / *“Sieben Worte” for cello, bayan and strings*

Glasba Sofije Gubaiduline, ene najuspešnejših in pogosto izvajanih skladateljic v moderni zgodovini, se izmuzne natančnemu opisu. Včasih je divje nasilna, drugič umirjeno, nežno lirična in obsega celoten razpon človekovega čustvovanja. Na tem koncertu predstavljamo njeno globoko delo »Sedem besed« (»Sieben Worte«), ki temelji na sedmih poslednjih Jezusovih besedah na križu. Skladbo bomo uvedli s kratko predstavitvijo solista Klemna Lebna, ki bo nakazal različne sestavine in simboliko skladbe ter tako poslušalce premišljeno pripravil na izjemno in močno doživetje. Preden se posvetimo »Sedmim besedam«, pa bomo poslušali praižvedbo, novo naročeno skladbo slovenskega skladatelja, profesorja in strokovnjaka za sakralno glasbo Ivana Florjanca.

The music of Sofia Gubaidulina, one of the most successful and frequently performed composers in modern history, defies precise description. It is at times ferociously violent and other times quietly, gently lyrical, spanning the entire range of human emotion. On this concert we present her heartfelt work “Sieben Worte” (Seven Words), based on the seven last words of Jesus on the cross. The performance will be preceded by a short presentation by soloist Klemen Leben highlighting the various elements and musical symbolism in the piece, thoughtfully preparing the listener for a unique and powerful experience. Before we turn to the “Seven Words,” we will hear a newly commissioned piece by the Slovenian composer, professor and sacred music scholar Ivan Florjanc.

Kristina PREININGER (Slovenj Gradec, *1973) je diplomirala iz umetnostne zgodovine na Filozofski fakulteti v Ljubljani leta 2002, z nalogo Opus Matevža Langusa. 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 in 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 nagrado desetnica.

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 razstavnega projekta 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 (Slovenj Gradec, *1973) graduated from the Department of Art History of the Faculty of Arts, University of Ljubljana, with her thesis "The Oeuvre of Matevž Langus" in 2002. She received her M. A. 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 literary accolade Desetnica. 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 the project Bojan Kovačič and the Printmaking School in the National Gallery of Slovenia 2004–2018. Between 2006 and 2012 she was a member of the expert board that supervised the restoration of the Langus murals in the Franciscan church in Ljubljana.*

Ivan FLORJANC (*1950) je diplomiral na Teološki fakulteti Univerze v Ljubljani (1981) in na Papeškem inštitutu za cerkveno glasbo v Rimu (gregorijanski koral, 1981; cerkvena glasba, 1983; kompozicija, 1987) in magistriral iz kompozicije in glasbene teorije (1989). Od 1993–2003 je na tej ustanovi – od 2000 kot redni profesor – predaval kompozicijo na dodiplomski in podiplomski stopnji. Od leta 1998 poučuje na Akademiji za glasbo Univerze v Ljubljani, od 2006 kot izredni profesor, glasbeni stavek in kompozicijske tehnike, vokalno in orgelsko kompozicijo, semiologijo polifonije ter glasbeno literaturo I. Je docent/znanstveni sodelavec Muzikološkega inštituta Znanstvenoraziskovalnega centra SAZU od leta 1999. Poleg komponiranja predava na simpozijih, objavlja monografije in znanstvene članke.

Skladateljsko in raziskovalno delo Ivana Florjanca je filogenetsko zasnovano. Predava na simpozijih ter na znanstvenih in strokovnih srečanjih, objavlja monografije, razprave, znanstvene in strokovne članke (nad sto petdeset enot) s poudarkom na analizi glasbenih del, pozoren pa je tudi na zgodovinsko-teoretična in modroslovna izhodišča nastanka in zgradbe glasbenih del. V strukturalno domišljenem, predvsem polifonsko zasnovanem skladateljskem opusu – precej nad sto enot – ob številnih skladbah za zборе in komornih delih izstopajo »Z lepimi pozdravi...«, »Metamorfoze za veliki simfonični orkester« (2016), »Meditacija in fuga za godalni orkester« (2017), »Očà naš (Rateški rokopis) za sopran in orkester« (2014, tudi za sopran in orgle), »Missa sollemnis iuvenum za otroški zbor in orkester« (2009), »Hippocratis iusiurandum za zbor in orkester« (2009), harmonizacije vseh napevov Primoža Trubarja in ostalih slovenskih protestantov (1994/96 in 2008, preko 80 enot), »Philopatridus redivivus za klavir« (2001), »Haec nos za osemglasni mešani zbor« (2001), »Ricerca MM« (2000), »Cantata no. 1« (1992), oratorij »Abraham et Isaac za soliste, zbor in orkester« (1989), »Modalna maša za zbor in orkester« (1988), godalni kvartet »Poligrami No. 1« (1987) in druge. Posnetki njegovih del so na sporedih radijskih postaj v Sloveniji in v tujini.



*Ivan FLORJANC (*1950) graduated from the Theological Faculty of the University of Ljubljana (1981) and from the Papal Institute for Church Music in Rome (Gregorian chant, 1981; church music, 1983; composition, 1987) where he received his Masters degree in composition and music theory in 1989. Since 1993 he has lectured in composition at the Papal Institute to both under-graduate and post-graduate students, since 2000 as full professor. He has also lectured at the Ljubljana Academy of Music since 1998 and since 2000 has been an assistant professor of harmony, counterpoint, vocal and organ composition and music literature. He has been also an assistant professor/external advisor to the Institute of Musicology of the Scientific Research Centre of SASA (since 1999). Apart from composing he also gives lectures at symposiums, and publishes monographs and scientific articles.*

The path of Ivan Florjanc into the world of music, as well as his past and present interests, are based on his study and creative attention to composition, and to humanistic and musicological research. In his musical research he is a representative of the hermeneutic trend, focusing on theoretical-historical, philosophical and compositional starting points, and the meaning of the composition itself. For him, music is a world of sounds arranged by man in the past and the present. It is an eloquent mirror image of the human spirit and of his whole person, and only then that of a certain stylistic-historical formulation - first that of a man and later that of music. This is the idea behind the structural language of Ivan Florjanc's compositions, which are well-considered regarding their contents and structure, and distinctly polyphonically contrived. His style embraces the tradition of Western Europe – the artificial and folk tradition – refined by his personal stylistic and technical musical ideas.

Klemen LEBEN je harmonikar, skladatelj, improvizator in pedagog, ki verjame v sporočilnost povedne glasbe. Študiral je na Visoki šoli za glasbo FRANZ LISZT Weimar v mojstrskem razredu prof. Ivana Kovala, trenutno pa je doktorski študent na Sibeliusovi akademiji v Helsinkih pri prof. Mattiju Rantanenu. Na tekmovanjih doma in na tujem je posegal po najvišjih mestih. Kot najtehtnejše velja omeniti prve nagrade v Castelfidardu, Pulju in Klingenthalu. Nagrade in ugodne kritike strokovne javnosti so mu odprle vrata na koncertne odre uglednih prizorišč in festivalov v Evropi in severni Ameriki. Če jih omenimo le nekaj: Salzburger Festspiele, Zagrebški bienale, Slowind, Gewandhaus Leipzig, Semperoper Dresden, Waldbühne Berlin, KKL Luzern, Haus für Mozart Salzburg, Music centre Helsinki, itd. Kot solist je nastopil z orkestri Kammersymphonie Berlin, Prague Philharmonic, Philharmonie Baden Baden, Simfoniki RTV Slovenija, Slovenska filharmonija ter igral pod dirigenti, kot so Christian Thielemann, Marco Armiliato, Ville Matvejeff, Michael Sanderling.

V iskanju zvena našega časa sodeluje s priznanimi skladatelji (Aho, Hosokawa, Lebič, Katzer, Pintscher, Šenk...). Poleg sodobnih del, ki so plod teh sodelovanj, pa obsega njegov repertoar v enaki meri tudi dela mojstrov iz obdobja renesanse, baroka, klasike in romantike. Med mnogimi odličnimi kritikami velja omeniti besede akademika Lojzeta Lebiča »Poustvaritev je bila pravi sijaj« in pa solistični recital na 28. zagrebškem bienalu. Ta »izjemni koncert« je bil ocenjen kot »najboljši trenutek« celotnega Biennala. Poleg poustvarjanja se Leben udeležuje tudi na področju skladanja. Piše za različne zasedbe, njegova dela pa so izvajana doma in na tujem.

Več na www.klemenleben.com



Klemen LEBEN is an accordionist, composer, improviser, pedagogue, researcher and a strong advocate for meaningful contemporary music. He studied accordion with Ivan Koval and Matti Rantanen at the Franz Liszt Academy of Music Weimar and at the Sibelius Academy in Helsinki. Currently he is a doctoral student at the Helsinki University of Arts.

Klemen is active as a soloist and chamber musician in Europe and North America, and has received widespread acclaim for his performances at prestigious festivals and venues including the Salzburger Festspiele, Music Biennale Zagreb, Konzerthaus Berlin, Semper Oper Dresden, KKL Luzern, Waldbühne Berlin, Gewandhaus Leipzig, Helsinki Music Centre and others. He has played with prominent orchestras such as the KammerSymphonie Berlin, Mozarteum Salzburg, Staatskapelle Weimar, RTV Slovenia Symphony Orchestra and the Prague Philharmonic under renowned conductors including Christian Thielemann, Marco Armiliato, Ville Matvejeff, En Shao and Michael Sanderling. His "exceptional concert" at the 28th Music Biennale Zagreb (April 2015) was praised as "the best moment" of that year's edition of this renowned festival of contemporary music.

He is the winner of several international competitions, the most prestigious being the 46th Accordion Competition Klingenthal 2009, and has made numerous recordings with European broadcasters. His repertoire spans a wide range of styles from the Renaissance to contemporary music for accordion. An important part of his musical activities is his close cooperation with composers (Aho, Hosokawa, Katzer, Lebič, Pintscher, Šenk and others), resulting in a number of notable premieres. Klemen is also active as an improviser and a composer. His works range from solo pieces to chamber and orchestral music, and have been performed internationally.

Klemen Leben taught at the Franz Liszt Academy of Music in Weimar from 2010-2011, and in September 2011 was appointed Professor of Accordion at the Conservatory of Music and Ballet Ljubljana. He has also been teaching at the Academy of Music Ljubljana since October 2012.

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 Zagrebškimi solisti, s Komornim godalnim in tudi Simfoničnim orkestrom Slovenske filharmonije, s Simfoničnim orkestrom RTV Slovenija, orkestrom Württemberške filharmonije iz Reutlingena in Nizozemskim študentskim orkestrom. Je član Slovenskega godalnega seksteta ter glavni organizator projektov »Glasba gre v svet«. Kot zagret komorni glasbenik redno sodeluje na mednarodnih festivalih v Sloveniji, Italiji, Švici, Avstriji in Nemčiji.

Na ljubljanski Filozofski fakulteti opravlja doktorski študij filozofije, na katerem se ukvarja s fenomenološko interpretacijo znanosti, s posebnim poudarkom na zgodovini aplikativne matematike. Tako na Filozofski fakulteti kot tudi drugje je aktiven kot predavatelj.

Izak je dvakratni prejemnik Prešernove nagrade Akademije za glasbo. V sezoni 2022/23 je kot akademist del sekcije violončel Kraljevega orkestra amsterdamskega Concertgebouwa.



After finishing his studies at the Mozarteum in Salzburg with Giovanni Gnocchi, cellist Izak HUDNIK continued his training at the Zurich University of the Arts, where he studied with Thomas Grossenbacher and specialized instruction in contemporary music with Martina Schucan. Prior to this he studied with Miloš Mlejnik in Ljubljana and Reinhard Latzko in Vienna. He has also actively participated in numerous masterclasses with well-known cellists such as Steven Isserlis, Troels Svane, Jens Peter Maintz, Mario Brunello and Heinrich Schiff. First prizes at both national (2009, 2015, 2018) and international competitions in Poreč (A. Janigro), Liezen, Triest, Gorizia and Ljubljana led to numerous invitations both in Slovenia and abroad.

He has appeared as a soloist with the Zagreb Soloists, the String Chamber Orchestra of the Slovenian Philharmonic, the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony Orchestra, the Württemberg Symphony Orchestra of Reutlingen and the Dutch Student Orchestra. He is a member of the Slovenian Sextet and the primary organizer of the "Glasba gre v svet" ("Music Goes Out Into the World") project. As an experienced chamber musician he regularly performs at international festivals in Slovenia, Italy, Switzerland, Austria and Germany.

Alongside his cello studies, he is also pursuing a doctorate in philosophy, focusing on a phenomenological interpretation of science with a special emphasis on the history of applied mathematics. He is active as a lecturer both at the Faculty of Arts and elsewhere.

Izak has twice been awarded the Prešeren Prize of the Academy of Music. In the 2022/23 season, he joins the cello section of the Royal Concertgebouw Orchestra in Amsterdam as part of their orchestra academy program.

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

Sozvočje svetov XXII
Harmony of the Spheres XXII
2022–2023

Dialogi s preteklostjo II
Dialogues with the Past II

30. 5. 2023 / 30 May 2023

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

Večerna pesem
Evening Song

19.30

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

Mrak in podobe
Dusk and images

Ko se dan prevesi v noč je človekova psiha posebej dovzetna za mistično doživljanje. Večina vizij se dogodi ponoči, v temi, ki jo razsvetli nezemska svetloba kot zunanji simptom notranjega videnja, in tudi v sanjah podobe prihajajo iz teme. Mrak ustvarja pogoje za intenzivna čustvena doživetja. Kristusovo spremenjenje na gori je nočni prizor, v pasijonu se na Oljski gori Kristusu razodene božji načrt ponoči, transsubstanciacija pri zadnji večerji se zgodi ponoči, zadnje besede Kristus izreče, ko se nebo stemni. Lahko bi rekli: ko zaide sonce in se na zemljo spusti mrak, se začnejo rojevati podobe.

When day turns to night, the human psyche is particularly susceptible to mystical experiences. Most visions occur at night, in darkness, illuminated by an otherworldly light as an external symptom of inner seeing, and even in dreams the images come from the darkness. Dusk creates the conditions for intense emotional experiences. The transfiguration of Christ on the mountain is a night scene, the Passion on the Mount of Olives reveals God's plan to Christ at night, the transubstantiation at the Last Supper takes place at night, and Christ speaks his last words when the sky is dark. You could say that when the sun sets and darkness descends, the images begin to emerge.

20.00

Solistka / *Soloist*:

Maja Rome, viola / *viola*

Carl Philipp Emanuel Bach: Simfonija v H molu / *Symphony in B minor*, Wq 182/5

Jani Golob: Concertino za violo in godala / *Concertino for viola and strings* (svetovna premiera / *world premiere*)

Robert Schumann/Johann Svendsen: Večerna pesem / *Abendlied*

Wolfgang Amadeus Mozart: Serenada v G duru, "Mala nočna glasba" / *Serenade in G major*, K. 525 "*Eine Kleine Nachtmusik*", K. 525

Kaj ostane v našem spominu, ko zaide sonce in se na zemljo spusti mrak? To je vprašanje za zaključek sezone in ciklusa Dialogov s preteklostjo. Končali bomo z večernim razmišljanjem v raznolikem programu s praižvedbo skladbe za violo in godala Janija Goloba v izvedbi prve viole Marije Rome kot solistke. Kot uvod k Golobovi sijajni skladbi bomo izvedli otožno in hkrati vihravo simfonijo v b-molu najuspešnejšega izmed Bachovih sinov, C. Ph. E. Bacha, skladbo kontrastnega čustvovanja, v nadaljevanju pa priredbo Schumannove globoko introspektivne »Večerne pesmi«. Večer bomo zaključili z Mozartovo priljubljeno himno nòči, serenado v G-duru.

What remains in our memory when the sun sets and darkness falls over the earth? This is the question for the end of the season and the series 'Dialogues with the Past', which will conclude with an evening of reflection in a diverse programme featuring the world premiere of a piece for viola and strings by Jani Golob and a performance by our principal violist Marija Rome. Preceding Golob's formidable work is the pensive and volatile Symphony in B minor of C.P.E. Bach, Bach's most successful son, a work of contrasting emotions, followed by an arrangement of Schumann's profoundly introspective Abendlied (Evening Song). The evening will conclude with Mozart's beloved hymn to the night, the Serenade in G Major.

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 1980/1981 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 (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 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) 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 through 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 is president of the Board of Trustees of the Božidar Jakac Museum of Art, and since 2013 president of the Slovene Association of Art Historians.*

Maja ROME je med leti 2006 in 2020 delovala kot solo violistka Orkestra Slovenske filharmonije. Z letnim semestrom 2019/2020 je začela z rednim poučevanjem na Akademiji za glasbo v Ljubljani.

Diplomirala je na Akademiji za glasbo v Ljubljani v razredu prof. Mileta Kosija, podiplomsko pa se je izobraževala v Ljubljani in na Hochschule für Musik Detmold v razredu prof. Diemut Poppen. Med študijem se je dodatno izobraževala pri profesorjih, kot so Hariolf Schlichtig, Wolfram Christ, Mile Kosi, itd.

Je prejemnica Prešernove nagrade Akademije za glasbo in Kristalnega grba mesta Celje za študijske dosežke. Kot solo violistka Orkestra Slovenske Filharmonije je sodelovala z dirigenti, kot so Sir Neville Marriner, Charles Dutoit, Andres Orozco Estrada, Marko Letonja, Julian Rachlin idr.

Kot solistka in članica Komornega Godalnega Orkestra Slovenske filharmonije je nastopala na več mednarodnih festivalih (Festival Ljubljana, Sozvočje svetov, Slowind festival, Festival Maribor, Ochrid Summer festival, Bienale Zagreb,...) in imela priložnost sodelovati v različnih komornih zasedbah z vrhunskimi glasbeniki, kot so Dmitry Sytkovetsky, Sreten Krstić, Andreas Janke, Diemut Poppen, Primož Novšak, člani Australian Chamber Orchestra.

Posveča se tudi izvajanju slovenske sodobne glasbe. Je članica ansambla MD7 in večkrat tudi krstno izvaja dela slovenskih skladateljev za violo solo ali komorni ansambel.



Maja ROME, principal violist of the Slovenian Philharmonic Orchestra from 2006 to 2020, has been professor of viola at the Ljubljana Academy of Music since 2020.

She graduated Summa Cum Laude at the Ljubljana Academy of Music with Mile Kosi and did her postgraduate studies with Diemut Poppen at the Hochschule für Musik in Detmold. During her studies she also attended masterclasses with Hariolf Schlichtig, Wolfram Christ and Mile Kosi.

She is the recipient of the student Prešeren award and “Crystal Coat of Arms” of the city of Celje for her artistic achievements during her studies. As the principal violist of the Slovenian Philharmonic Orchestra she worked with many renowned musicians including Sir Neville Marriner, Charles Dutoit, Andres Orozco Estrada, Marko Letonja, Julian Rachlin and many others. As the principal violist of the String Chamber Orchestra of the Slovenian Philharmonic she has performed at many international festivals including the Ljubljana Festival, Slowind Festival, Festival Maribor, Ohrid Summer Festival, Zagreb Biennale and others, and with renowned musicians such as Dmitry Sitkovetsky, Sreten Krstić, Andreas Janke, Primož Novšak and members of Australian Chamber Orchestra.

A committed advocate for Slovenian contemporary music, she is a member of the new music ensemble MD7 and regularly premieres new works for viola solo.