

Sozvočje svetov XXV
Harmony of the Spheres XXV
Portreti I
Portraits I

2025/26

Izvedbo Sozvočja svetov XXV so omogočili
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komorni
godalni
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slovenske
filharmonije



Narodna galerija



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Sozvočje svetov

Subscription

Harmony of the Spheres

Cena abonmaja 2025–2026

Subscription price for the 2025–2026 season:

65 EUR

Vstopnica

Single ticket:

19 EUR

Prijatelji Narodne galerije

Friends of the National Gallery of Slovenia:

40 EUR

Vstopnica

Single ticket:

15 EUR

Abonma ali posamične vstopnice vplačate in prevzamete pri blagajni Narodne galerije, Prešernova 24, vsak dan od 10. do 18. ure, ob četrtnih 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.





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

Sozvočje svetov XXV
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Portreti I
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Dear Friends of the National Gallery of Slovenia and the Slovenian Philharmonic Chamber String Orchestra

The 25th anniversary season of “**Harmony of the Spheres**” cycle, featuring six musical evenings titled “**Portraits**”, unravels connection of stylistic, aesthetic, and historical relationships, portraying not only musical personalities and traditions but also the resonance of cultural contexts through eloquent expression of sound.

The opening concert, “**Jubilee Portraits**” reflects intimate expressiveness. Krek’s contemplation and ascetic focus intertwine with Ipavec’s romantic lyricism, revealing the sensitivity of salon-like poetry, while Shostakovich’s symphony opens a space for the experience of trauma - personal, historical, and universal. “**Stylistic Elegance**” illuminates the transition between two stylistic eras, tracing a musical shift in which form gradually gives way to the subject. The elegance of Galuppi and Albinoni flows into the more liberated expression of C. P. E. and J. C. Bach, showing the seeds of early classicism. The world of salon art comes alive at the December concert “**Viennese Dance**”, where technical brilliance meets ingenuity, and sentiment is paired with elegant distance, while the question of tradition as a starting point is posed by “**Eternal Beauty**”. Alongside a contemporary Slovenian premiere, we hear Mozart’s formal sensitivity and the composition of classical logic, infused with Tchaikovsky’s romantic passion. The Easter concert “**Reflection of Light**” is marked by sonic restraint and spiritual reflection; Osterc’s expressive suite and Mendelssohn’s string symphony culminate in Vivaldi’s Stabat Mater, rounding off the evening with a musical prayer. The closing concert explores the aesthetic of modest yet refined musical expression. Brinovec’s premiere and works by British composers - Britten, Berkeley, and Bridge - in restrained beauty and subtle form at the “**Elaborate Simplicity**” concert testify to a different kind of virtuosity, characterized by inner consistency and artistic sincerity.

Mag. Kristina Preininger will explore portraits and self-portraits, Dr. Katra Meke will reveal the charm of Venetian elegance, we’ll dance along with Tjaša Debeljak Duranović, Kaja Cajhen will share her thoughts on beauty, Nataša Braunsberger will present an Easter motif, and Dr. Andrej Smrekar will guide us into the world of refined simplicity.

In its jubilee season of *Harmony of the Spheres*, the Chamber String Orchestra of the Slovenian Philharmonic celebrates 25 years of dedicated musical creation and collaboration with visual arts in creative alliance with the National Gallery. We extend our sincere gratitude to the visionary founders, **Mr. Boris Šinigoj** and **Dr. Andrej Smrekar**, whose foresight and imagination paved the way for this unique cycle.

Dr. Barbara Jaki
Director,
National Gallery

Ana Dolžan
Artistic Director,
Slovenian Philharmonic String
Chamber Orchestra

Dragi prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije

Jubilejna 25. sezona cikla "Sozvočje svetov" s šestimi glasbenimi večeri **"Portreti"** razpleta mrežo slogovnih, estetskih in zgodovinskih razmerij, skozi katere upodablja ne le glasbene osebnosti in tradicije, temveč tudi odmev kulturnega konteksta v zgovornem zvočnem izrazu.

Otvoritveni koncert **"Jubilejni portreti"** izžareva intimno izpovednost. Krekova zvočna kontemplacija in asketska zbranstvo se prepletata z Ipavčevo romantično spevnostjo, ki razkriva tenkočutnost salonske lirčnosti, Šostakovičeva simfonija pa odpira prostor za izkušnjo travme - osebne, zgodovinske, univerzalne. **"Stilne elegance"** osvetljujejo prehod med dvema slogovnima epohama in izrišejo glasbeni obrat, v katerem forma postopoma odpira prostor subjektu. Eleganca Galupija in Albinonija se tako prelija v svobodnejši izraz C. P. E. in J. C. Bacha z zametki zgodnjega klasicizma. Svet salonske umetnosti oživi na decembrskem koncertu **"Dunajski ples"**, kjer se tehnična briljanca srečuje z domiselnostjo in sentiment z elegantno distanco, vprašanje tradicije kot izhodišča pa nam zastavlja **"Večna lepota"**. Ob sodobni slovenski noviteti lahko slišimo Mozartovo formalno občutljivost in kompozicijo klasicistične logike, prežeto z romantičnim zanosom Čajkovskega. Velikonočni **"Odsev svetlobe"** zaznamuje zvočna zadržanost in duhovna refleksija; Osterčeva ekspresivna suita in Mendelssohnova godalna simfonija se skleneta v Vivaldijevo Stabat Mater, ki zaokroži večer z glasbeno molitvijo. Zaključni koncert tematizira estetiko skromnega, a izčiščenega glasbenega izraza. Brinovčeva noviteta in dela britanskih skladateljev - Brittna, Berkeleyja in Bridgea - v zadržani lepoti in subtilni oblikovnosti na koncertu **"Dovršena preprostost"** pričajo o drugačni virtuoznosti, zaznamovani z notranjo konsistenco in umetniško iskrenostjo.

O portretih in avtoportretih bo predavala mag. Kristina Preininger, beneški eleganci dr. Katra Meke, zaplesali bomo s Tjašo Debeljak Duranović, o lepoti bo spregovorila Kaja Cajhen, velikonočni motiv nam bo predstavila Nataša Braunsberger in o dovršeni preprostosti nam bo govoril dr. Andrej Smrekar.

V jubilejni sezoni "Sozvočja svetov" Komorni godalni orkester Slovenske filharmonije obeležuje 25 let predanega glasbenega ustvarjanja in povezovanja z likovno umetnostjo v sodelovanju z Narodno galerijo - posebno zahvalo namenjamo idejnima ustanoviteljema gospodoma Borisu Šinigoju in dr. Andreju Smrekarju, ki sta s svojo vizijo začrtala pot tega edinstvenega cikla.

Barbara Jaki
direktorica,
Narodne galerije

Ana Dolžan
umetniška vodja,
Komorni godalni orkester
Slovenske filharmonije



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

Komorni godalni orkester Slovenske filharmonije
2025–2026
Slovenian Philharmonic Chamber String Orchestra
2025–2026

Prve violine

First Violins

Ana Dolžan, koncertna mojstrica / *Leader*

Matic Anžej, **Mojca Fortin**, **Matjaž Porovne**

Druge violine

Second Violins

Tara Čubrilo, **Marika Przybył**, **Ajda Kralj**, **Matjaž Žižek**

Viole

Violas

Marija Rome, vodja / *Section Leader*

Tomaž Malej, **Marjetka Šuler Borovšak**

Violončeli

Violoncelli

Pavel Rakar, **Igor Škerjanec**

Kontrabas

Contrabass

Stevan Jovanović

Umetniška vodja

Artistic Director

Ana Dolžan

The Slovenian Philharmonic Chamber String 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 thirty-one 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, violinist Lana Trotošek, 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 Enegard, 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

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 enatridesetih 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, Zagrebski 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, altistko Mirjam Kalin in violinistko Lano Trotovšek, 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, panistka Polina Leschenko, hornist Stefan Dohr, oboist Jonathan Kelly in flavtist Massimo Mercelli. Posebno doživetje je bilo sodelovanje z akordeonistom Richardom Galianom 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 vlogo producenta Festivala Maribor in partnerja javnega zavoda Maribor 2012 - Evropska prestolnica kulture.

Ansamblov repertoar obsega skladbe vseh stilnih obdobj. Posebno pozornost namenja stvaritvam slovenskih avtorjev, tudi najmlajših, ki se šele uveljavljajo. Vse to potrjuje visoko kakovost ter vlogo in pomen Komornega godalnega orkestra Slovenske filharmonije v slovenski in evropski poustvarjalni kulturi. Za svoje uspešno delo je ansambel prejel več nagrad in priznanj: nagrado Prešernovega sklada leta 1999, Župančičevo nagrado leta 2004, Betettovo nagrado leta 2006 in plaketo Mesta Ljubljane leta 2012.



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Portreti I
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7. oktober 2025

Jubilejni portreti / *Jubilee Portraits*

11. november 2025

Stilne elegance / *Stylistic Elegance*

16. december 2025

Dunajski ples / *Viennese Dance*

20. januar 2026

Večna lepota / *Eternal Beauty*

31. marec 2026

Odsev svetlobe / *Reflection of Light*

12. maj 2026

Dovršena preprostost / *Elaborate Simplicity*



Jubilejni portreti / Jubilee Portraits



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

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Harmony of the Spheres XXV

2025–2026

Portreti I

Portraits I

7. 10. 2025 / 7 October, 2025

Slavnostna dvorana, Narodna galerija

Grand Hall, National Gallery of Slovenia

Jubilejni portreti / Jubilee Portraits

19.30

Kristina Preininger, Narodna galerija / National Gallery of Slovenia

Avtoportreti / Self-Portraits

Na uvodnem predavanju bomo predstavili nekaj avtoportretov iz stalne zbirke Narodne galerije in z njimi zaobjeli čas od 15. do 20. stoletja. Avtoportret je podoba, v katero je vtisnjeno umetnikovo življenje in njegova večna prisotnost. Izbrani slikarski avtoportreti odražajo fizične in značajske poteze umetnikov. Barvna paleta, način slikanja, ikonografija, kompozicija, prostor in oblikovne značilnosti pa odražajo slog in čas v katerem so umetniki živeli in ustvarjali. Avtoportretne podobe običajno vključujejo slikarsko stojalo, paleto, čopič, ogledalo in značilne umetnikove oči. "Avtoportretni pogled" nam bo pomagal odkriti podobo slikarja še na eni od baročnih slik s številnimi upodobljenimi figurami.

The introductory lecture will present a selection of self-portraits from the permanent collection of the National Gallery, spanning the period from the 15th to the 20th century. A self-portrait is an image imprinted with the artist's life and eternal presence. The chosen painted self-portraits reflect both the physical and character traits of the artists. The color palette, painting technique, iconography, composition, space, and formal characteristics reveal the style and era in which the artists lived and worked. Self-portraits often include an easel, palette, brush, mirror, and the artist's distinctive eyes. This "self-portrait gaze" will also help us discover the image of the painter in one of the Baroque paintings featuring numerous depicted figures.

20.00

Solisti Komornega godalnega orkestra Slovenske filharmonije / *Soloists from the Slovenian Philharmonic String Chamber Orchestra*

Uroš Krek: Sonatina za godala / *Sonatina for Strings*

Benjamin Ipavec: Serenada za godalni orkester / *Serenade for String Orchestra*

Dmitrij Šostakovič: Komorna simfonija v c-molu, op. 110a / *Chamber Symphony in C minor, Op. 110a*

Otvoritveni koncert nove sezone cikla Sozvočje svetov - Portreti prinaša izbrana dela treh skladateljev, ki vsak na svoj način razkrivajo raznolikost in globino umetniškega izraza - od intimne lirčnosti do pretresljive osebne izpovedi.

Večer bo uvedla Sonatina za godala Uroša Kreka, enega vidnejših slovenskih skladateljev 20. stoletja. Krek je kljub slogovnim prelomom pri nas in eksperimentom v mednarodnem prostoru vztrajal pri iskanju »estetsko lepega« in v tem našel svojevrstno pribežališče človečnosti. Sonatina je ena tistih skladb, ki jasno izraža skladateljev prepoznavni slog in njegovo afiniteto do godalnih inštrumentov in njihovo poznavanje, obenem pa s svojo obrtniško spretnostjo in vsebinsko izvirnostjo nagovarja tako izvajalce kot poslušalce.

V nadaljevanju bomo prisluhnili Serenadi za godala Benjamina Ipavca, zdravnika in skladatelja iz romantičnega obdobja, ki je pustil močan pečat predvsem na področju vokalne glasbe. Serenada je eno njegovih najbolj prepoznavnih del, skoraj ponarodela glasbena poslastica, ki s svojo spevnostjo, lirčno toplino in prefinjeno domišljijo odseva duh salonske glasbe 19. stoletja.

Koncert se bo sklenil z delom znamenitega ruskega skladatelja in pianista Dmitrija Šostakoviča, s Komorno simfonijo v c-molu, op. 110a. Delo je posvečeno žrtvam fašizma in vojne, a hkrati nosi močne avtobiografske poteze. V njem se zrcali skladateljevo tesnobno doživljanje sveta, njegov notranji boj in zapleten odnos do sovjetskega režima. Gre za eno izmed tistih pretresljivih in globoko osebnih del 20. stoletja, ki še danes ostaja aktualno v svojem sporočilu in izpovedni moči.

The opening concert of the new season of the Harmony of the Spheres - Portraits cycle presents selected works by three composers, each revealing the diversity and depth of artistic expression in their own way - from intimate lyricism to profoundly personal confessions.

The evening will begin with Sonatina for Strings by Uroš Krek, one of the most prominent Slovenian composers of the 20th century. Despite stylistic shifts in Slovenia and experimental trends abroad, Krek remained committed to the pursuit of "aesthetic beauty", finding in it a unique refuge for humaneness. The Sonatina clearly reflects the composer's distinctive style and his mastery and affinity for string instruments, while its technical finesse and originality resonate with both performers and listeners.

Next, we will listen to Serenade for Strings by Benjamin Ipavec, a physician and composer from the Romantic era who left a significant mark, particularly in vocal music. The Serenade is one of his most recognizable works - a near-folkloric musical gem that, with its melodic charm, lyrical warmth, and refined imagination, captures the spirit of 19th-century salon music.

The concert will conclude with a work by the renowned Russian composer and pianist Dmitri Shostakovich, Chamber Symphony in C minor, Op. 110a. Dedicated to the victims of fascism and war, this piece also carries strong autobiographical elements. It reflects the composer's anxious perception of the world, his inner struggles, and his complex relationship with the Soviet regime. This profoundly personal and moving work remains one of the most impactful compositions of the 20th century, its message and expressive power still resonant today.



*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 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. 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 Bojan Kovačič and the Printmaking School in the National Gallery of Slovenia 2004–2018, last year in Baroque in Slovenia, Painting and Sculpture. 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.*

Kristina PREININGER (1973, Slovenj Gradec) 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. 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, preteklo leto pa v razstavnem projektu Barok v Sloveniji, Slikarstvo in kiparstvo. Med letoma 2006 in 2012 je bila članica strokovne umetnostne komisije, ki je spremljala restavriranje Langusovih fresk v frančiškanski cerkvi v Ljubljani.



Stilne elegance / Stylistic Elegance



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

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Harmony of the Spheres XXV

2025–2026

Portreti I

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11. 11. 2025 / 11 November, 2025

Slavnostna dvorana, Narodna galerija

Grand Hall, National Gallery of Slovenia

Stilne elegance / Stylistic Elegance

19.30

Katra Meke, Narodna galerija / National Gallery of Slovenia

Slikovita eleganca – drugi preporod beneškega slikarstva / Picturesque Elegance – the Second Renaissance of Venetian Painting

Predavanje bo ponudilo vpogled v slikovito podobo beneškega slikarstva 18. stoletja, ko umetnost doživlja svoj drugi preporod. Gre za paradoksalno obdobje, ki po eni strani pomeni zaton politične moči Serenissime s padcem republike leta 1797, po drugi pa izjemen razcvet umetnosti, ki so ga zaznamovali Giambattista Tiepolo, Sebastiano Ricci, Rosalba Carriera in drugi. Vrhunska dela beneških mojstrov so v tem času pomembno zaznamovala tudi prostor današnje republike Slovenije, razdeljen med Beneško republiko in habsburškimi deželami.

The lecture will offer an insight into the picturesque image of 18th-century Venetian painting, when art experienced its second renaissance. It was a paradoxical period, which on the one hand marked the decline of the political power of the Serenissima with the fall of the republic in 1797, and on the other hand, an extraordinary flourishing of art, marked by Giambattista Tiepolo, Sebastiano Ricci, Rosalba Carriera, and others. The masterpieces of Venetian masters also had a significant impact on the territory of today's Republic of Slovenia, which was divided between the Venetian Republic and the Habsburg lands.

20.00

Solist / *Soloist*

Bernardo Brizani, violončelo / *violoncello*

Baldassare Galuppi: Koncert št. 3 v D-duru / *Concerto No. 3 in D major*

Tomaso Albinoni: Koncert za pet inštrumentov v a-molu, op. 5, št. 5 / *Concerto for Five Instruments in A minor, Op. 5, No. 5*

Carl Philipp Emanuel Bach: Koncert za violončelo v A-duru, Wq 172 / *Cello Concerto in A major, Wq 172*

Johann Christian Bach: Sinfonietta št. 2 v D-duru / *Sinfonietta No. 2 in D major*

Programska zasnova koncertnega večera z naslovom Stilne elegance osvetljuje slogovni prehod iz poznega baroka v zgodnji klasicizem - obdobje, v katerem se glasbeni izraz postopoma odmika od poznobaročne slogovne razkošnosti k formalni preglednosti, tematski jasnosti in vedno bolj izraženi ekspresivni individualizaciji glasbene govorice.

Uvodni deli beneških skladateljev Baldassareja Galuppija in Tomasa Albinonija izražata zrelo baročno tradicijo italijanske koncertantne glasbe, pri čemer se že nakazujejo formalni elementi in slogovne poteze, ki napovedujejo klasicistično estetiko - predvsem v strukturi stavkov, razmerju med solistično in orkestrsko plastjo ter v pripadajoči harmonski tvarini. Slogovni prelom postane še toliko bolj očiten pri Carlu Philippu Emanuelu Bachu, čigar Koncert za violončelo v A-duru, Wq 172, predstavlja paradigmski primer t. i. "Empfindsamer Stila" - sloga, ki z izrazito čustveno občutljivostjo, formalno svobodo in izraznim kontrastom zaznamuje sredino 18. stoletja in hkrati napoveduje estetiko zgodnjega klasicizma. Koncert zaokroža Sinfonietta št. 2 v D-duru Johanna Christiana Bacha, skladatelja, ki je s slogovno uglajenostjo in harmonsko jasnostjo pomembno vplival na oblikovanje klasicistične simfonične govorice ter na glasbeni razvoj mladega Mozarta. Celoten program tako ponuja uvid v preobrazbo, ki je baročno paradigmo popeljala v klasicistično in pri tem nakazuje izrazito raznolikost in stilno večplastnost glasbene sredine 18. stoletja.

The programmatic concept of the Stylistic Elegance concert illuminates the stylistic transition from late Baroque to early Classicism - a period in which musical expression gradually shifts from the opulent extravagance of late Baroque to formal clarity, thematic transparency, and an increasingly pronounced expressive individuality in musical language.

The opening works by Venetian composers Baldassare Galuppi and Tomaso Albinoni reflect fully formed Baroque tradition of Italian concerted music, while already hinting at formal elements and stylistic traits that foreshadow the Classical aesthetic - particularly in the structure of movements, the balance between solo and orchestral layers, and the harmonic framework. The stylistic shift becomes even more evident in Carl Philipp Emanuel Bach's Cello Concerto in A Major, Wq 172, a paradigmatic example of the so-called "Empfindsamer Stil" - a style marked by intense emotional sensitivity, formal freedom, and expressive contrasts, characteristic of the mid-18th century, while also anticipating the aesthetics of early Classicism. The concert concludes with Johann Christian Bach's Sinfonietta No. 2 in D Major, written by the composer whose stylistic refinement and harmonic clarity significantly influenced the development of the Classical symphonic idiom and the musical growth of the young Mozart. The program offers insight into the transformation that guided the Baroque paradigm into Classicism, while highlighting the remarkable diversity and stylistic richness of mid-18th-century music.



Katra MEKE 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 native and international scholarly 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 of Slovenia, 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 (Mekinje, 1721 - Ljubljana, 1769)" (2021), for which she also received the Izidor Cankar Diploma in 2023, awarded by the Slovene Art History Society.

Katra MEKE 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 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 izpostaviti koordinacijo mednarodne razstave "Mojstrovine Pinakoteke praškega gradu" (2020/2021) in avtorsko monografsko razstavo "Fortunat Bregant (Mekinje, 1721 - Ljubljana, 1769)" (2021), za katero je leta 2023 prejela tudi priznanje Izidorja Cankarja, ki ga podeljuje Slovensko umetnostnozgodovinsko društvo.



*Bernardo BRIZANI began playing the cello at four and became the youngest laureate at the International Competition for Young Cellists in Italy at seven. At ten, he won first prize at the TEMSIG national competition and has since consistently earned awards at national and international competitions. His second prize at the Alexander & Buono International String Competition led to a solo recital in New York. He studied at the Ljubljana Academy of Music in the class of prof. Igor Škerjanec, receiving a Prešeren Student Award for performing Dvořák's Cello Concerto in B minor and Bruch's Kol Nidrei. He furthered his studies in Florence, Stuttgart, and Detmold and successfully auditioned to become an academist with the Bamberg Symphony Orchestra. Brizani debuted as a soloist at thirteen with the Slovenian Philharmonic Orchestra and regularly performs with Slovenian and international orchestras and chamber ensembles, including at the Ljubljana Festival. Since 2021, he has been an assistant at the Ljubljana Academy of Music. In March 2025, he released his debut solo CD and vinyl, *Feelings of My Heart - Four Seasons*, featuring works by Slovenian composers Jani Golob, Črt Sostar Voglar, Tilen Slakan, and Leon Firšt, recorded with the Slovenian Philharmonic String Chamber Orchestra.*

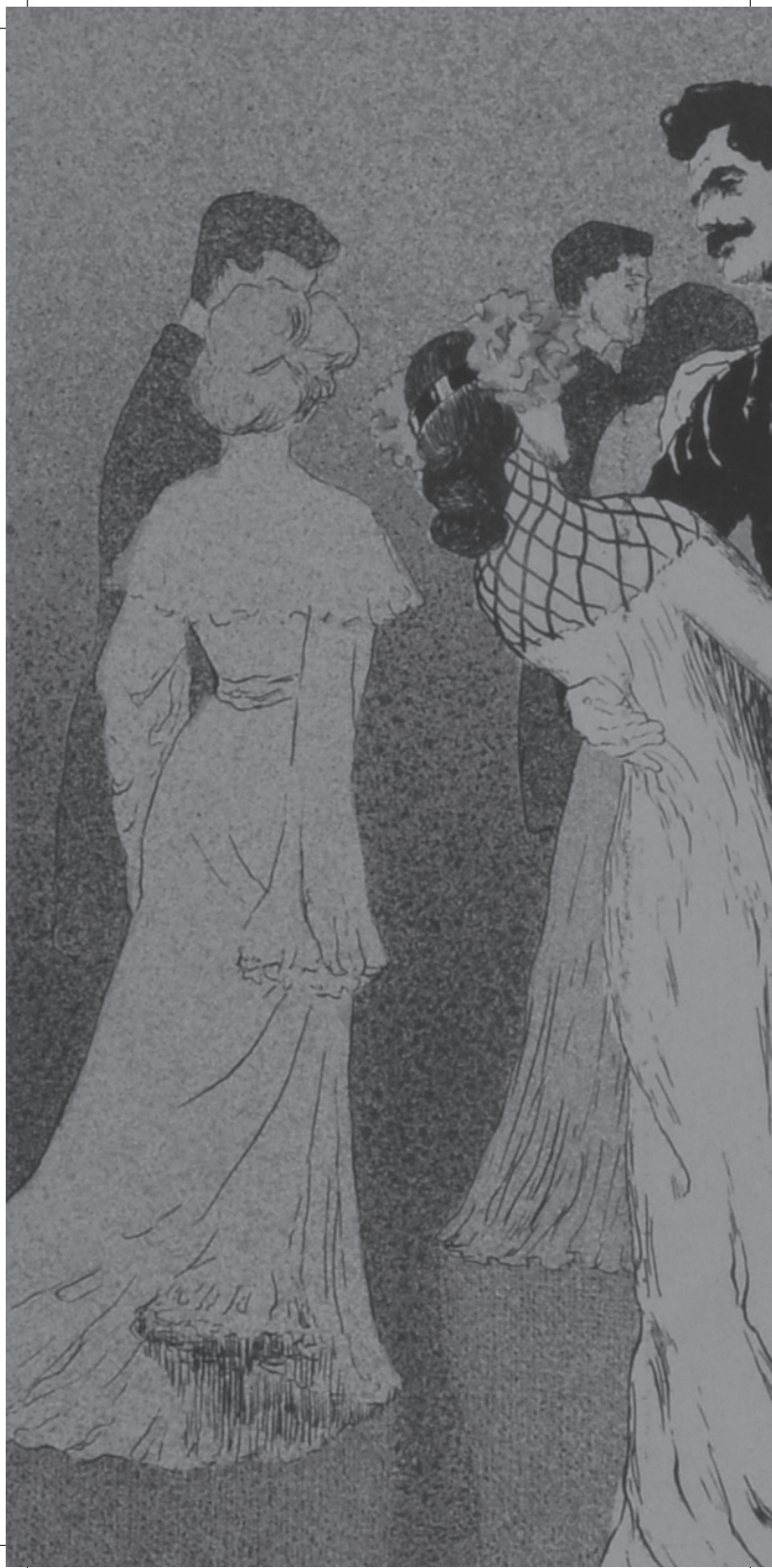
Bernardo Brizani

solist / soloist

Bernardo BRIZANI je z igranjem violončela začel pri štirih letih, tri leta pozneje pa postal najmlajši nagrajenec Mednarodnega tekmovanja za mlade čeliste v Italiji. Pri desetih letih je osvojil prvo nagrado na državnem tekmovanju TEMSIG, od takrat je redno med nagrajenci državnih in mednarodnih tekmovanj. Druga nagrada na tekmovanju Alexander & Buono International String Competition mu je prinesla samostojni recital v New Yorku.

Kot izjemno nadarjen glasbenik je bil sprejet na ljubljansko Akademijo za glasbo, kjer je študiral v razredu prof. Igorja Škerjanca. Za izvedbo Dvořákovega Koncerta v b-molu in Bruchovega Kol Nidreia je prejel študentsko Prešernovo nagrado. Izpopolnjeval se je v Firencah, Stuttgartu in Detmoldu ter opravil avdicijo za akademista pri Bamberških simfonikih. Kot solist je prvič nastopil pri trinajstih letih z Orkestrom Slovenske filharmonije, sedaj redno koncertira s slovenskimi ter tujimi simfoničnimi orkestri in komornimi ansambli. Solistično nastopa tudi na Festivalu Ljubljana, s Komornim godalnim orkestrom Slovenske filharmonije, ansamblom Musica Viva Moscow Soloists in drugimi. Od leta 2021 je asistent na Akademiji za glasbo v Ljubljani.

Marca 2025 je izdal svojo prvo solistično zgoščenko in vinilno ploščo z naslovom Občutki mojega srca - Štirje letni časi, za katere so skladbe napisali štirje uveljavljeni slovenski skladatelji: Jani Golob, Črt Sojar Voglar, Tilen Slakan in Leon Firšt. Plošča je izšla v sodelovanju s Komornim godalnim orkestrom Slovenske filharmonije.



Dunajski ples / Viennese Dance

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

Sozvočje svetov XXV

Harmony of the Spheres XXV

2025–2026

Portreti I

Portraits I

16. 12. 2025 / 16 December, 2025

Slavnostna dvorana, Narodna galerija

Grand Hall, National Gallery of Slovenia

Dunajski ples / Viennese Dance

19.30

Tjaša Debeljak Duranović, Narodna galerija / National Gallery of Slovenia

Od rituala do dunajskega valčka

From Ritual to the Viennese Waltz

Ples, umetnost gibanja, nas spremlja že od nekdaj. Prve upodobitve plesa imajo obredno vlogo, skozi srednji vek so bile povezane tudi z verskimi temami. Z družbenim razvojem se je spreminjala tudi vloga plesa. V baroku, ki je slavil dinamiko in gibanje, je ples postal simbol eleganc in družbenega statusa. V 19. stoletju se je plesno središče Evrope preselilo na Dunaj. Saloni in kavarne so postali živahna plesna prizorišča. Dunajski valček, ki je nastal iz nemškega ljudskega plesa, je s svojim vrtinčenjem in hitrim ritmom osvojil ves svet. Postal je več kot le plesna forma; postal je kulturni simbol Dunaja, ki ga lahko prepoznamo tudi v secesijski umetnosti, kjer so umetniki z vrtinčastimi, fluidnimi vzorci posredno ujeli duha valčka.

Dance, the art of movement, has been with us since the dawn of time. The earliest depictions of dance had a ceremonial role, and during the Middle Ages, they were also associated with religious themes. With social development, the role of dance changed as well. In the Baroque period, which celebrated dynamism and movement, dance became a symbol of elegance and social status. In the 19th century, Europe's dance center shifted to Vienna. Salons and coffee houses became lively dance venues. The Viennese waltz, which originated from a German folk dance, captivated the entire world with its spinning and fast rhythm. It became more than just a dance form; it became a cultural symbol of Vienna, one that can also be recognized in Secessionist art, where artists indirectly captured the spirit of the waltz with their swirling, fluid patterns.

20.00

Posvečeno 150. obletnici rojstva Fritza Kreislerja in 200. obletnici rojstva Johanna Straussa II. / *Dedicated to the 150th anniversary of the birth of Fritz Kreisler and the 200th anniversary of the birth of Johann Strauss II.*

Solisti Komornega godalnega orkestra Slovenske filharmonije / *Soloists from the Slovenian Philharmonic String Chamber Orchestra*

Hugo Wolf: Italijanska serenada / *Italian Serenade*

Fritz Kreisler: Dunajski capriccio / *Vienna Caprice*

Fritz Kreisler: Preludij in Allegro / *Prelude and Allegro*

Oscar Straus: Serenada za godalni orkester, op. 35 / *Serenade for String Orchestra, Op. 35*

Fritz Kreisler: Lepi rožmarin / *Schön Rosmarin*

Fritz Kreisler: Ljubezenska žalost / *Liebesleid*

Fritz Kreisler: Ljubezenska radost / *Liebesfreud*

Johann Strauss II.: Pizzicato polka / *Pizzicato Polka*

Koncert s poetičnim naslovom Dunajski ples ponuja stilno razgiban vpogled v delček sicer izjemno bogate in raznolike dunajske glasbene krajine. Praznični čas in dobro znani nostalgичni napevi starega Dunaja ustvarjajo prostor za oddih - trenutek, ko se lahko ob prijetni glasbi oddaljimo od našega vsakdanjika. Program povezuje dela štirih skladateljev - Huga Wolfa, Fritza Kreislerja, Oscarja Straussa in Johanna Straussa mlajšega, ki vsak na svoj način soustvarjajo zvočno podobo dunajskega kulturnega prostora. V ospredju so skladbe salonskega in koncertnega značaja, zaznamovane z liričnostjo in tehnično virtuoznostjo. V interpretaciji Komornega godalnega orkestra Slovenske filharmonije in mladega solista bo večer namenjen mestu glasbe in njenim večnim melodijam ter hkrati tudi obeležitvi dveh pomembnih skladateljskih obletnic - Kreislerja in Straussa mlajšega.

Uvodna Italijanska serenada Huga Wolfa, napisana v duhu zgodnje modernistične lahkotnosti, predstavlja enega redkih skladateljevih instrumentalnih opusov. Pomemben del večera je posvečen Fritzu Kreislerju, ki se v izboru krajših skladb - od stiliziranih miniaturn (Lepi rožmarin, Ljubezenska žalost, Ljubezenska radost) do koncertnega značaja (Preludij in Allegro, Dunajski capriccio) - razkriva kot virtuoz in slogovno izjemno prepoznaven avtor. Delo Oscarja Straussa, Serenada za godalni orkester, op. 35, zaznamuje prefinjena orkestracija in melodična invencija, značilna predvsem za dunajsko salonsko in operetno okolje. Večer bo sklenila Pizzicato polka Johanna Straussa mlajšega, ki s svojo igrivo teksturo zaokroža program v duhu lahkotne praznične tradicije.

The concert, poetically titled Viennese Dance, offers a vibrant glimpse into the extraordinarily rich and diverse musical landscape of Vienna. The festive season and the familiar nostalgic melodies of old Vienna create a restful space - a moment to step away from everyday life through delightful music. The program brings together works by four composers - Hugo Wolf, Fritz Kreisler, Oscar Straus, and Johann Strauss II - each contributing uniquely to the sonic identity of Vienna's cultural sphere. The focus is on salon and concert works, characterized by lyricism and technical virtuosity. Performed by the Slovenian Philharmonic Chamber String Orchestra and young soloist, the evening is dedicated to the city of music and its timeless melodies, while also commemorating the significant anniversaries of composers - Kreisler and Strauss II.

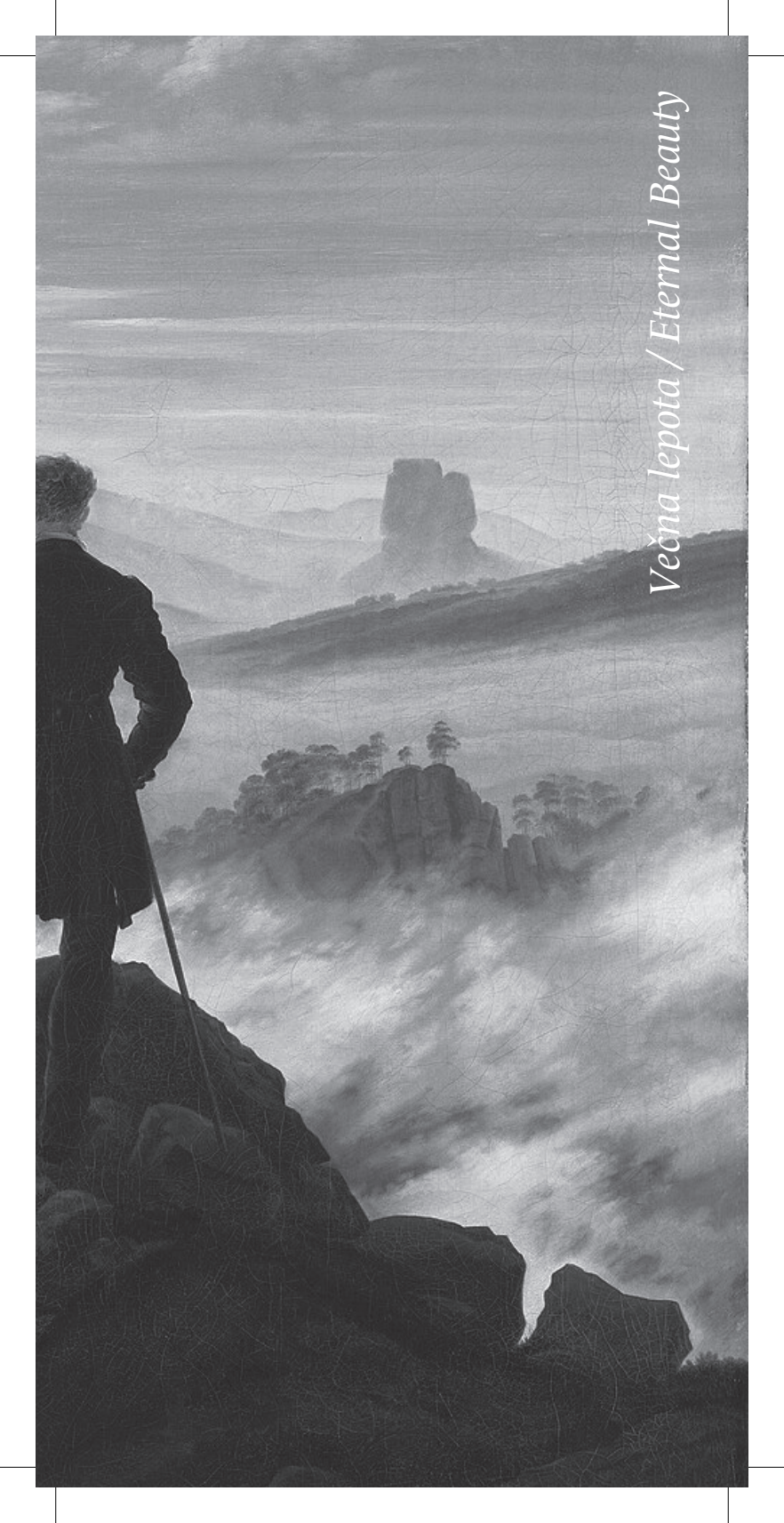
The evening opens with Hugo Wolf's Italian Serenade, composed in the spirit of early modernist lightness, representing one of the composer's rare instrumental works. A significant portion of the program is devoted to Fritz Kreisler, whose selection of shorter pieces - from stylized miniatures (Schön Rosmarin, Liebesleid, Liebesfreud) to works of a concertante nature (Prelude and Allegro, Vienna Caprice) - reveals him as a virtuoso and stylistically distinctive composer. Oscar Straus's Serenade for String Orchestra, Op. 35, is marked by refined orchestration and melodic invention, characteristic of Vienna's salon and operetta traditions. The evening concludes with Johann Strauss II's Pizzicato Polka, which, with its playful texture, rounds off the program in the spirit of lighthearted festive tradition.



Tjaša DEBELJAK DURANOVIĆ completed secondary level at the School of Design and Photography and continued her studies at the Faculty of Arts, University of Ljubljana, where she received her B. A. in Art History and Japan Studies. She has been employed in the National Gallery of Slovenia since 2017 at the Department of Education where she develops education programmes for various age and vulnerable groups. She authored "Helenuška" (2017) and "Ivana Kobilca: Wanderings" (2018), exhibition guides for children. She co-coordinates international art museum programs, such as HearMe and Smartdema. She edited the digital project of the National Gallery of Slovenia and the Getty Foundation Life and Work of Hinko Smrekar. She serves as the secretary of the Slovenian Society of Art Historians and edits its web magazine Bilten SUZD.

Tjaša DEBELJAK DURANOVIĆ je po končani Srednji šoli za oblikovanje in fotografijo nadaljevala študij na Filozofski fakulteti Univerze v Ljubljani, kjer je diplomirala iz umetnostne zgodovine in japonologije. Od leta 2017 je zaposlena na Oddelku za izobraževanje in animacijo v Narodni galeriji, kjer pripravlja obrazstavne in izobraževalne programe za različne starostne in ranljive skupine. Je avtorica publikacij za otroke "Helenuška" (2017) in "Ivana Kobilca: popotovanja" (2018). Je sokoordinatorica galerijskih mednarodnih evropskih projektov PrisluhniMi in Smartdema ter urednica digitalnega projekta Narodne galerije in Fundacije Getty "Življenje in delo Hinka Smrekarja". Je članica Slovenskega umetnostnozgodovinskega društva, v katerem od leta 2016 deluje kot tajnica in glavna urednica Biltena SUZD.





Večna lepota / Eternal Beauty

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

Sozvočje svetov XXV

Harmony of the Spheres XXV

2025–2026

Portreti I

Portraits I

20. 1. 2026 / 20 January, 2026

Slavnostna dvorana, Narodna galerija

Grand Hall, National Gallery of Slovenia

Věčna lepota / Eternal Beauty

I9.30

Kaja Cajhen, Narodna galerija / National Gallery of Slovenia

Věčna lepota / Eternal Beauty

Caspar David Friedrich (1774-1840) velja za enega osrednjih predstavnikov nemške romantike. V njegovem slikarstvu se prepletata občudovanje narave in globoka duhovna simbolika. Osamljene figure v njegovih krajinah odsevajo človekovo majhnost in hrepenenje.

Čprav ga razumemo kot umetnika romantične dobe, so njegove kompozicije zgrajene z izrazito klasično jasnostjo: mirna simetrija, uravnotežena struktura in natančna perspektiva. Med najbolj prepoznavnimi deli izstopajo Popotnik nad morjem megle (1818), Samostan v hrastovem gozdu (1809-10) in Morje ledu (1823-24), ki so postali ikonične podobe romantičnega doživljanja narave.

Caspar David Friedrich (1774-1840) is considered one of the central figures of German Romanticism. His paintings intertwine admiration for nature with profound spiritual symbolism. The lonely figures in his landscapes reflect human insignificance and longing.

Although we understand him as an artist of the Romantic era, his compositions are constructed with a distinctly classical clarity: calm symmetry, balanced structure, and precise perspective. Among his most recognizable works are Wanderer Above the Sea of Fog (1818), Monastery in an Oak Forest (1809-10), and Sea of Ice (1823-24), which have become iconic images of the Romantic experience of nature.

20.00

Solisti Komornega godalnega orkestra Slovenske filharmonije / *Soloists from the Slovenian Philharmonic String Chamber Orchestra*

Jakob Korošec: novo delo (študent kompozicije na AG, mentor: Marko Mihevc, red. prof.) - premiera / *new work (student of composition at the Ljubljana Academy of Music, mentor: Prof. Marko Mihevc) - premiere*

Wolfgang Amadeus Mozart: Divertimento v D-duru, KV 136 / *Divertimento in D major, KV 136*

Peter Iljič Čajkovski: Serenada za godala v C-duru, op. 48 / *Serenade for Strings in C major, Op. 48*

Koncert z naslovom Večna lepota povezuje tri izbrana dela, ki na različne načine odražajo razmerje med tradicijo in avtorjevim individualnim glasbenim izrazom. Večer bo uvedla noviteta mladega slovenskega skladatelja Jakoba Korošca, ki z novim delom vstopa v dialog z uveljavljenimi oblikami in idiomi umetne glasbe, tako doma kot v svetu.

V nadaljevanju bo sledil Divertimento v D-duru, KV 136, prvo izmed treh del, ki jih je Wolfgang Amadeus Mozart napisal leta 1772 v Salzburgu in ki so kljub naslovu »divertimento« (v prevodu: razvedrilo ali zabava) formalno in estetsko bližje simfonijam. Delo zaznamuje klasicistično uravnotežena forma, v kateri se zrcali njegova resnično mladostna invencija, slogovna jasnost in kontrapunktična spretnost. Mozart že v tem zgodnjem delu razkriva povsem oblikovan individualni izraz, ki presega zgolj »družabni« značaj žanra in odpira prostor resnejši umetniški obravnavi znotraj glasbenega medija. Koncert se bo sklenil s Serenado za godala v C-duru, op. 48, Petra Iljiča Čajkovskega - slogovno hibridno delo, ki združuje klasicistično formo z romantično ekspresivnostjo. Ustvarjena kot poklon Mozartu, odraža njegov vpliv tako v zasnovi kot značaju posameznih stavkov, vendar z jasno izraženo romantično zvočnostjo, tako značilno za Čajkovskega: bogata, spevna melodika, emocionalna intenzivnost in gosto prepletene teksture. Formalna zaokroženost in simfonična širina ji kljub žanrski oznaki podeljujeta posebno mesto v repertoarju za godala ter razkrivata skladatelja kot simfonika, ki v prefinjeni melodiji najde resnično sidrišče svojega izraza.

The concert titled Eternal beauty brings together three selected works that, in different ways, reflect the relationship between tradition and the composer's individual musical expression. The evening will open with a novelty by a young Slovenian composer Jakob Korošec, who, with a new work, enters into a dialogue with established forms and idioms of art music, both locally and internationally.

This will be followed by the Divertimento in D major, KV 136, the first of three works that Wolfgang Amadeus Mozart wrote in 1772 in Salzburg. Despite the title »divertimento« (meaning entertainment or amusement), these pieces are formally and aesthetically closer to symphonies. The work is characterized by a classically balanced form, reflecting Mozart's truly youthful inventiveness, stylistic clarity, and contrapuntal skill. Even in this early work, Mozart reveals a fully developed individual expression that transcends the merely »social« nature of the genre, opening up space for a more serious artistic treatment within the musical medium.

The concert will conclude with Pyotr Ilyich Tchaikovsky's Serenade for Strings in C major, Op. 48, a stylistically hybrid work that combines classical form with romantic expressiveness. Created as a tribute to Mozart, it reflects his influence in both its structure and the character of individual movements, yet it is imbued with the distinctly romantic sound so characteristic of Tchaikovsky: rich, lyrical melodies, emotional intensity, and densely interwoven textures. Its formal coherence and symphonic breadth give it a special place in the string repertoire, despite its genre designation, revealing the composer as a symphonist who finds the true anchor of his expression in refined melody.



Kaja CAJHEN graduated from the Kamnik High School and continued her education at the Faculty of Arts, University of Ljubljana, where she received her bachelor's degree in 2019 and in 2024 a master's degree in Art History and French language. As a student, she worked as a gallery animator at the National Gallery and then in 2022 began working in the education and animation department. From 2023 onwards, she has been part of the documentation department. She has coordinated several activities and participated in the European Online Teaching Advancement project.



Kaja Cajhen

predavateljica / lecturer

Kaja CAJHEN je po končani kamniški gimnaziji izobraževanje nadaljevala na Filozofski fakulteti Univerze v Ljubljani, kjer je leta 2019 diplomirala in leta 2024 magistrirala iz umetnostne zgodovine in francisitke. V Narodni galeriji je kot študentka opravljala delo galerijske animatorke in se nato leta 2022 zaposlila v oddelku za izobraževanje in animacijo. Od leta 2023 dalje dela na oddelku za dokumentacijo. Koordinirala je več dejavnosti in sodelovala pri evropskem projektu Online Teaching Advancement.



Jakob KOROŠEC began his musical journey as a pianist at the Maribor Conservatory for Music and Ballet. He studied music pedagogy, then composition and music theory in the class of Prof. Vito Žuraj and currently with Prof. Marko Mihevc at the Academy of Music Ljubljana. He is honing his skills in solo singing and also performs with the Chamber Choir of the Ljubljana Conservatory for Music and Ballet.

*As a composer, he achieved his first major success in 2022 with an arrangement for the song *Disko*, performed by the group LPS, representing Slovenia at Eurovision in Turin. He has since composed numerous chamber and orchestral works. Alongside composing, he is active as a conductor, organizer, and artistic director, participating in interdisciplinary projects, including the ensemble Bambus, which combines spoken poetry and live music. In December 2023, he launched the first *Evening of the Musical*, which evolved into an ongoing project, with the latest performance in August 2025. In 2024, he and a group of instrumentalists and singers founded the cultural-artistic association *Only Jams*.*

Jakob Korošec

skladatelj / composer

Jakob KOROŠEC je svojo glasbeno pot začel kot pianist na Konservatoriju za glasbo in balet Maribor. Študiral je glasbeno pedagogiko, nato kompozicijo in glasbeno teorijo pri prof. Vitu Žuraju, zdaj pa študira pri prof. Marku Mihevcu na Akademiji za glasbo na Univerzi v Ljubljani. Izpopolnjuje se v solopetju ter kot pevec sodeluje v Komornem zboru Konservatorija za glasbo in balet Ljubljana.

Kot skladatelj je prvi večji uspeh dosegel leta 2022, ko je napisal aranžma za skladbo Disko, ki je Slovenijo v izvedbi skupine LPS zastopala na Evroviziji v Torinu. Sledila so številna komorna in orkestralna dela. Obenem je dejaven tudi kot dirigent, organizator in umetniški vodja in sodeluje v intermedijskih projektih, med drugim je član zasedbe Bambus, ki združuje govorno poezijo in živo glasbeno spremljavo. Decembra 2023 je pripravil prvi Večer muzikala, ki se je razvil v kontinuiran projekt z zadnjo uprizoritvijo avgusta 2025. Z zasedbo instrumentalistov in pevcev so leta 2024 ustanovili tudi kulturno-umetniško društvo Only Jams.





Odsev svetlobe / Reflection of Light

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

Sozvočje svetov XXV

Harmony of the Spheres XXV

2025–2026

Portreti I

Portraits I

31. 3. 2026 / 31 March, 2026

Slavnostna dvorana, Narodna galerija

Grand Hall, National Gallery of Slovenia

Odsev svetlobe / Reflection of Light

19.30

Nataša Braunsberger, Narodna galerija / *National Gallery of Slovenia*

Iz teme v svetlobo / From Darkness into Light

Velika noč je najpomembnejši in najstarejši krščanski praznik, ki obeležuje spomin na Jezusovo vstajenje po njegovi mučniški smrti. Za kristjane predstavlja zmago nad temo in smrtjo in upanje na novo življenje v svetlobi raja. Zaporedju dogodkov velikonočnega časa od Kristusovega vhoda v Jeruzalem preko velikonočnega tridnevja do poti v Emavs bomo sledili skozi oči likovnih umetnikov v različnih obdobjih od srednjega veka dalje. Vsebinske poudarke posameznega motiva so nemalokrat izrazili ne zgolj s kompozicijo in barvo, temveč tudi s premišljeno uporabo teme in svetlobe.

Easter is the most important and oldest Christian holiday, commemorating the resurrection of Jesus after his martyrdom. For Christians, it represents the triumph over darkness and death and the hope for a new life in the light of paradise. We will follow chronologically the events of the Easter season, from Christ's entry into Jerusalem through the Easter Triduum to the road to Emmaus, through the eyes of artists from various periods from the Middle Ages onwards. The thematic emphasis of individual motifs was often expressed not only through composition and colour but also through the thoughtful use of darkness and light.

20.00

Solistka / *Soloist*:

Mirjam Kalin, alt / *alto*

Slavko Osterc: Suita za orkester - Religioso / *Suite for Orchestra*
- *Religioso*

Felix Mendelssohn Bartholdy: Simfonija št. 7 v d-molu, MWV
N 7 / *Symphony No. 7 in D minor, MWV N 7*

Antonio Vivaldi: Stabat Mater, RV 621

Velikonočni čas s svojim pomenom in vsebino presega meje strogo verskega okvira ter se razkriva kot čas tranzicije, tišine in upanja. Že stoletja navdihuje najgloblje razsežnosti umetniškega izraza, tudi v glasbi, saj v njegovem jedru ne tiči zgolj obredje, temveč globlji notranji premik: iz teme v svetlobo, iz trpljenja v mir, iz konca v nov začetek. V tem duhovnem ozračju pa glasba ne deluje več le kot zvočno ozadje, temveč kot njegov notranji odsev - prostor kontemplacije, ki odpira pot razmisleku in presežnemu doživetju.

Program koncerta se osredotoča na tri raznolike umetniške poetike, ki izvirajo iz različnih zgodovinskih in stilnih kontekstov. Suita za orkester Slavka Osterca odraža estetska iskanja slovenske moderne v duhu evropskih avantgardnih tokov. V skladbi se prepletajo elementi ekspresionizma, neoklasicizma in konstrukcijske jasnosti, ki razkrivajo Osterčevo mojstrsko obvladovanje orkestrske teksture in pričajo o skladateljevi zavezanosti sodobnim kompozicijskim pristopom ter njegovi težnji po preseganju nacionalnih in slogovnih omejitvev.

Mladostna Simfonija št. 7 v d-molu, MWV N 7, Felixa Mendelssohna Bartholdyja že nakazuje izjemen kontrapunktični dar in slogovno oblikovno jasnost. Kot nadarjen glasbenik je bil ena izmed močno opevanih osebnosti zgodnjega romantičnega obdobja, bolj kot njegova zgodnja slava pa preseneča dejstvo, da je lastno izvirno glasbeno govorico razvil že v poznih najstniških letih. Skladateljeva dela kažejo posebno naračnanost v svet romantične izpovednosti, ki je blizu slikanju določenega vzdušja ali občutja. Bil je mojster ilustrativne glasbe, ki pa je bila pri ustvarjanju vedno podvržena iskanju ideala znotraj klasicistične forme in njenih okvirjev.

Eden pomembnejših predstavnikov baroka, italijanski skladatelj Antonio Vivaldi, je poleg številnih violinskih koncertov, spisal tudi prenekatero delo s sakralno vsebino. Vokalno-instrumentalno mojstrovino Stabat Mater, RV 621, je skladatelj uglasbil po predlogi latinskega besedila iz 13. stoletja, ki opisuje žalost in bolečino Matere Božje med Kristusovim križanjem. Delo zaznamujeta resnična melanholična lepota in duhovna globina, ki Marijino trpljenje upodabljata z neizmerno nežnostjo na eni in resnobnostjo na drugi strani.

The Easter season, with its profound meaning and essence, transcends the confines of a strictly religious framework, revealing itself as a time of transition, silence, and hope. For centuries, it has inspired the deepest dimensions of artistic expression, including in music, as its core holds not merely ritual but a profound inner shift: from darkness to light, from suffering to peace, from an end to a new beginning. In this spiritual atmosphere, music transcends its role as mere sonic backdrop, becoming an inner reflection – a space for contemplation that paves the way for reflection and transcendent experience.

The program of the concert centers on three distinct artistic poetics, each drawn from different historical and stylistic contexts. Slavko Osterc's Suite for Orchestra reflects the aesthetic explorations of Slovenian modernism in the spirit of European avant-garde movements. The composition interweaves elements of expressionism, neoclassicism, and structural clarity, revealing Osterc's masterful command of orchestral texture. It testifies to the composer's dedication to contemporary compositional approaches and his ambition to transcend national and stylistic boundaries.

Felix Mendelssohn Bartholdy's youthful Symphony No. 7 in D minor, MWV N 7, already hints at his remarkable contrapuntal talent and stylistic clarity. As a gifted musician, he was one of the most celebrated figures of the early Romantic period, yet even more astonishing than his early fame is the fact that he developed his distinctive musical voice in his late teenage years. His works demonstrate a unique inclination toward Romantic expressiveness, closely tied to evoking specific moods or emotions. Mendelssohn was a master of illustrative music, yet his creations were always guided by the pursuit of an ideal within the frameworks of classical form.

One of the leading figures of the Baroque era, Italian composer Antonio Vivaldi, alongside numerous violin concertos also created many works with sacred themes. The vocal-instrumental masterpiece Stabat Mater, RV 621, is set to a 13th-century Latin text that portrays the sorrow and pain of the Virgin Mary during Christ's crucifixion. The work is distinguished by its genuine melancholic beauty and spiritual depth, depicting Mary's suffering with immense tenderness on one hand and profound solemnity on the other.



After graduating from the Poljane Grammar School, Nataša BRAUN-SBERGER continued her education by studying art history. In 2013, she received the Prešeren Award from the Faculty of Arts, University of Ljubljana, for her diploma thesis. Since 2011, she has been employed at the Department of Education and Animation at the National Gallery of Slovenia, where she develops education programmes, as well as materials and publications for various age and vulnerable groups. She also participates in the design and implementation of gallery's European projects. In 2022, as a co-author of the project "National Gallery, a Dementia-Friendly Point," she received an award from the Slovenian National Committee of the International Council of Museums (ICOM Slovenia). In the same year, the program "Teens to Museum", which she co-authors, was shortlisted among six European museums competing for the Children in Museums Award, under the auspices of the European Museum Academy and the Hands On! International Association of Children in Museums.



Nataša Braunsberger

predavateljica / lecturer

Nataša BRAUNSBERGER je po maturi na Gimnaziji Poljane svoje izobraževanje nadaljevala s študijem umetnostne zgodovine. Za svoje diplomsko delo je leta 2013 prejela Prešernovo nagrado Filozofske fakultete Univerze v Ljubljani. Od leta 2011 je zaposlena na Oddelku za izobraževanje in animacijo v Narodni galeriji, kjer pripravlja obrazstavne in izobraževalne programe in gradiva in publikacije za različne ciljne skupine ter sodeluje pri zasnovi in izvedbi galerijskih evropskih projektov. Leta 2022 je prejela nagrado Slovenskega odbora Mednarodnega muzejskega sveta (ICOM Slovenija) kot soavtorica projekta »Narodna galerija, demenci prijazna točka«. Istega leta se je program »Mularijo v galerijo«, ki ga sooblikuje, z nominacijo uvrstil v ožji izbor šestih evropskih muzejev, ki so se potegovali za nagrado otrokom prijaznemu muzeju »Otroci v muzejih« pod pokroviteljstvom Evropske muzejske akademije in Mednarodnega združenja otrok v muzejih Hands On!.



Mirjam KALIN, a member of the soloist ensemble of the Slovenian National Theatre Opera and Ballet Ljubljana, dedicated herself to studying solo singing under the renowned Slovenian prima donna Zlata Ognjanović. During her studies, she received her first solo opportunities.

In 1994, she debuted at the Ljubljana Opera as the Governess in The Queen of Spades. Since 1996, she has been a permanent member of the soloist ensemble, performing around 45 roles. As a promising young singer, she received the Wagner Scholarship (1996) and the Zlata ptica Award for her portrayal of Jela in Kozina's Equinox (1998). She remains dedicated to the concert stage, performing in nearly 70 vocal-instrumental works with Slovenian and international orchestras, collaborating with conductors such as Zubin Mehta, Fuat Mansurov, George Pehlivanian, Hartmut Haenchen, Jacek Kaspzyk, Janos Kovacs, Leopold Hager, Theodor Guschlbauer, Anton Nanut, Uroš Lajovic, and others. Her passion lies in performing lieder by Slovenian and international composers.

In 2005, she received the Prešeren Fund Award for her masterful interpretations of works by Krek, Petrič, Srebotnjak, and Vremšak, and for a Mahler evening on Euroradio in 2002. In 2011, she was honored with the Smerkolj Award, presented by the Slovenian Chamber Music Theatre.

Mirjam Kalin

solistka / soloist

Mirjam KALIN, prvakinja SNG Opera in balet Ljubljana, je študirala pri slovenski primadoni Zlati Ognjanović. Med študijem je dobila tudi prve solistične prilike.

Leta 1994 je debitirala v ljubljanski Operi kot Guvernanta v Pikovi dami. Od leta 1996 je stalna članica solističnega ansambla SNG Opera in balet Ljubljana, kjer je do danes poustvarila okoli 45 solističnih vlog. Kot mlada obetavna pevka je prejela Wagnerjevo stipendijo (1996) in nagrado Zlata ptica za poustvaritev Jele v Kozinovem Ekvinokciju (1998). Ostala je zvesta koncertnemu odru, kjer je nastopila v skoraj 70 vokalno-instrumentalnih delih z domačimi in s tujimi orkestri ter sodelovala z dirigenti, kot so Zubin Mehta, Fuat Mansurov, George Pehlivanian, Hartmut Haenchen, Jacek Kasprzyk, Janos Kovacs, Leopold Hager, Theodor Guschlbauer, Anton Nanut, Uroš Lajovic in drugi. Njena velika ljubezen so samospevi različnih domačih in tujih skladateljev.

Leta 2005 je prejela nagrado Prešernovega sklada za mojstrske poustvaritve skladb Kreka, Petriča, Srebotnjaka in Vremšaka ter za Mahlerjev večer na evroradijskih valovih 2002. Leta 2011 je prejela Smerkoljevo nagrado, ki jo podeljuje Slovensko komorno glasbeno gledališče.



Calvin Klein



Dovršena preprosta / Elaborate Simplicity

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

Sozvočje svetov XXV

Harmony of the Spheres XXV

2025–2026

Portreti I

Portraits I

12. 5. 2026 / 12 May, 2026

Slavnostna dvorana, Narodna galerija

Grand Hall, National Gallery of Slovenia

Dovršena preprostost / Elaborate Simplicity

19.30

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

Dovršena preprostost / Elaborate Simplicity

Danes nekoliko pozabljene ilustracije za Korinjsko nevesto po povesti Frana Jakliča so v zgodovini modernistične risbe na Slovenskem prelomne. V njih na novo zaživi secesijska dekorativnost, v kateri dinamika črte melanholično vizijo sveta obrne v vitalno prvinskost čustvovanja. Naravo, ki jo je na prelomu stoletja likovna govorica sistematično uporabljala kot projekcijo človekovega notranjega doživljanja, povnanji v izražanje neposredne sprostitve človekove notranje energije. France Kralj je s svojo opremo povesti, ki po izpovedni moči daleč presega literarno predlogo, odprl pot nobilitaciji risbe kot avtonomne ustvarjalne discipline tudi pri nas.

The illustrations for the tale of Fran Jaklič's Korinjska nevesta (The Bride of Korinj), fallen to oblivion, are nevertheless groundbreaking in the history of modernist drawing in Slovenia. They revive the Art Nouveau decorativity in which the dynamics of the line transform the melancholic vision of the world into vital primacy of feeling. Nature, at the turn of the century systematically used by the visual art as projection of the human inner experience, is externalised into an expression of immediate release of human inner energy. With his illustrations, which exceed by far the literary source in terms of their expressive power, France Kralj triggered the process of emancipation of drawing as an autonomous discipline within Slovenian art.

20.00

Solisti Komornega godalnega orkestra Slovenske filharmonije / *Soloists from the Slovenian Philharmonic String Chamber Orchestra*

Maj Brinovec: novo delo (študent kompozicije na AG, mentor: Vito Žuraj, red. prof.) - premiera / *new work (student of composition at the Ljubljana Academy of Music, mentor: Prof. Vito Žuraj)*
- premiere

Benjamin Britten: Elegija za godala / *Elegy for Strings*

Frank Bridge: Valse intermezzo / *Valse Intermezzo*

Lennox Berkeley: Serenada za godala, op. 12 / *Serenade for Strings, Op. 12*

Benjamin Britten: Simple Symphony, op. 4 / *Simple Symphony, Op. 4*

V umetnosti pogosto naletimo na trenutke, ki se na prvi pogled zdijo otroško preprosti, a v sebi skrivajo presenetljivo izrazno globino in notranjo kompleksnost. Prav ta navidezna preprostost - enostavne melodije, čiste forme in neposrednost glasbene misli - ustvarja prostor za pristno estetsko izkušnjo, osvobojeno odvečnega balasta. Program koncerta se osredotoča na to dvojnost: kako lahko glasba, ki izhaja iz preprostih ali otroških zamisli, preseže svojo površinsko lahkotnost ter spregovori z izrazno resnostjo, subtilnostjo in - mestoma presenetljivo - zrelo umetniško govorico.

Koncertni večer je posvečen godalni glasbi, kot jo je v 20. stoletju oblikovala britanska skladateljska tradicija, zlasti skozi ustvarjalni opus Benjamina Brittna. Elegija za godala je izrazno močno, introspektivno delo, ki kljub temu, da je nastalo v skladateljevem zgodnjem ustvarjalnem obdobju, razkriva Brittnovo izjemno senzibilnost in zrelost glasbenega izraza. Nasprotno pa Simple Symphony, op. 4, temelji na osmih temah, ki jih je skladatelj napisal v svojih otroških letih, vendar jih je kasneje premišljeno in duhovito vključil v svoj zrelejši opus. Na programu bo moč zaslediti tudi noviteto slovenskega skladatelja mlajše generacije Maja Brinovca, Valse intermezzo Brittnovega učitelja in mentorja Franka Bridgea ter Serenado za godala, op.12, angleškega skladatelja Lennox Berkeleyja, čigar glasbeni izraz izhaja iz sinteze impresionistične šole, predvsem vplivov Debussyja in Ravela, ter tradicionalnih elementov britanske glasbene tradicije.

In art, we often encounter moments that seem almost too simple at first glance yet conceal surprising expressive depth and inner complexity. This apparent simplicity - unadorned melodies, clear forms, and direct musical ideas - creates space for an authentic aesthetic experience, free from unnecessary weight. The concert program focuses on this duality: how music rooted in simple, or childhood, ideas can transcend its surface lightness and speak with expressive seriousness, subtlety, and - at times surprisingly - sophisticated artistic language.

*The concert evening is dedicated to the idiom of string music as shaped by the British compositional tradition of the 20th century, particularly through the creative output of Benjamin Britten. The *Elegy for Strings* is an expressively powerful, introspective work that, despite being composed in Britten's early creative period, reveals his remarkable sensitivity and maturity of musical expression. In contrast, the *Simple Symphony*, Op. 4, is based on eight themes Britten wrote in his childhood, which he later thoughtfully and wittily incorporated into his more mature work. The program also features a new work by the younger generation Slovenian composer Maj Brinovec, the *Valse Intermezzo* by Britten's teacher and mentor Frank Bridge, and the *Serenade for Strings*, Op. 12, by the English composer Lennox Berkeley, whose musical expression draws from a synthesis of the impressionist school, particularly the influences of Debussy and Ravel, combined with traditional elements of the British musical tradition.*



Andrej SMREKAR 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 where he received his doctoral degree in 1991. He served as director of the National Gallery of Slovenia between 1991–2005 and since 2006 he has been curator of its prints and drawing collection. From 1998 through 2006 he was a member of the Board of Directors of the Prešeren National Fund, 2003–2012 the president of the Slovene Museum Society, and 2013–2019 the president of the Slovene Association of Art Historians. He is the author of monographs, catalogues and articles on a number of 20th century Slovenian artists and on Slovenian early modern graphic. In 2024, he received the Valvasor Lifetime Achievement Award.

Andrej Smrekar

predavatelj / lecturer

Andrej SMREKAR 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 Harvard, kjer je leta 1991 doktoriral. Je avtor vrste člankov o slovenskih ekspresionistih in impresionistih ter številnih razstav (doma, na Hrvaškem, Irskem in v Italiji) in monografskih študij o slovenskih umetnikih dvajsetega stoletja, slovenski zgodnji grafiki in risbi, direktorjih Narodne galerije. V letih 1991–2005 je bil direktor Narodne galerije. Od leta 2006 je tam kustos zbirke del na papirju. Je tudi avtor vrste monografskih katalogov sodobnih slovenskih umetnikov. 1998–2006 je bil član UO Prešernovega sklada, 2003–2012 predsednik Slovenskega muzejskega društva, 2013–2019 predsednik Slovenskega umetnostnozgodovinskega društva, od leta 2004 pa je predsednik sveta Galerije Božidar Jakac. V letu 2024 je prejel Valvasorjevo nagrado za življenjsko delo.



Maj BRINOVEC, born in 2003, is one of the more versatile musicians of the younger generation, both as a composer and saxophonist. He studied at the Academy of Music in Ljubljana in the class of Professor Dejan Prešiček, and during an exchange at the University of Split, he mastered his skills with saxophonist and composer Gordan Tudor. As an active saxophonist, he appears in solo, chamber, and orchestral settings, with a particular affinity for performing contemporary music.

His compositions have been performed both locally and internationally, regularly featured at concerts by the Inštitut .abeceda, Glasbena mladina ljubljanska, the Academy of Music in Ljubljana, and the Ljubljana Festival. He gained attention with his piece Ódradek Variations for string quartet, selected for Slovenia's entry at the 2025 International Rostrum of Composers. Since October 2024, he has been studying composition under Professor Vito Žuraj.

Maj Brinovec

skladatelj / composer

Maj BRINOVEC, rojen 2003, je kot skladatelj in saksofonist eden bolj vsestranskih glasbenikov mlajše generacije. Na Akademiji za glasbo Univerze v Ljubljani je študiral v razredu profesorja Dejana Prešička, med študijsko izmenjavo na Univerzi v Splitu pa se je izpopolnjeval pri saksofonistu in skladatelju Gordanu Tudorju. Kot aktiven saksofonist nastopa v solističnih, komornih in orkestrskih vlogah, kjer mu je še posebej pri srcu izvajanje sodobne glasbe.

Njegove skladbe so bile na sporedu tako doma kot v tujini in so redno izvajane na koncertih Inštituta .abeceda, Glasbene mladine ljubljanske, Akademije za glasbo Univerze v Ljubljani in Festivala Ljubljana. Nase je opozoril s skladbo Variacije Ódradek za godalni kvartet, ki je bila del slovenskega izbora na Mednarodni tribuni Rostrum 2025. Od oktobra 2024 dalje študira kompozicijo v razredu profesorja Vita Žuraja.

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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- 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.
Annual membership runs from the date of payment.

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