

Festival Maribor 2020

17.–26.
september
2020



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Festival Maribor nastaja v produkciji Narodnega doma Maribor.
Generalni pokrovitelj festivala je NLB.

V koprodukciji s SNG Maribor.

Festival je podprla Mestna občina Maribor.

The Festival Maribor is produced by Narodni dom Maribor.
The General Festival Sponsor is NLB.

In coproduction with the Slovenian National Theatre Maribor.
The Festival is supported by the City Municipality of Maribor.

Slavimo življenje in glasbo!



D

rage ljubiteljice in ljubitelji glasbe,

Ludwig van Beethoven, čigar 250. obletnico smrti zaznamujemo letos, ni mogel brez glasbe niti takrat, ko ni več slišal. Odmevala mu je v ušesih, v mislih so se mu rojevala celo nova dela. Neskončno smo mu hvaležni za to, da ni obupal in je te neslišne tone zapisal.

Nekako podobno kot velikemu skladatelju gre v teh časih nam. Ne moremo brez glasbe, in tudi ko je utišana, si jo lahko zavrtimo v mislih in se je še dolgo spominjamo, tudi brez pomoči koncertov, posnetkov ali notnih zapisov. Po dolgem času odtegnitve nam bo zato zdaj zvenela še lepše in intenzivnejše. Bo več kot zgolj navdušujoča igra tonov – predstavljala bo tudi neugasljivo veselje do življenja. Glasba bo živela, dokler živimo mi. In tako kot življenje, ki se lahko razraste iz najmanjšega plodnega koščka, se v časih, ko je koncertno življenje okleščeno, ob najskromnejši priložnosti razživi tudi glasba.

In prav to slavimo! Slavimo življenje, glasbo, vrnitev občinstva v dvorane in glasbenikov na odre. Veselimo se novih odkritij in srečanj ter v tem duhu pripravljamo Festival Maribor 2020. Glasbo ljubimo, pogrešamo jo in življenja brez nje ne sprejemamo. Potrpežljivost, upanje in prepričanje, da bo spet zazvenela brez zadržkov – to je vodilo, ki nas v teh mesecih ohranja v pogonu. To upanje ne bo zamrlo, niti če bo potrebnega še več potrpljenja; več kot dovolj ga imamo, saj vemo, da je krize vedno enkrat konec. Premagali bomo virus ter igrali in peli naprej!

Spomnili se bomo Beethovna, čigar slavnostno leto se je prelevilo v nepozabno prelomnico v novejši človeški zgodovini. Življenje piše najizvirnejše zgodbe, in tako sta se na nepredvidljiv način v programu našega festivala znašla Beethoven in mobilni telefoni. Ti so v času zaprtja javnega življenja postali naši nepogrešljivi spremljevalci, vir razvedrila,



tolažbe, povezovanja in druženja, v našem primeru pa poleg tega še glasbeni inštrumenti.

Praznovali bomo, tako kot zmeraj, v najboljši družbi – s poglobljenima in izvirnima interpretoma, ki sodita med najbolj zaželeni in iskane glasbenike našega časa, violončelistom Nicolasom Altstaedom in norveško violinistko Vilde Frang. Ob spremljavi Orkestra Slovenske filharmonije pod taktirko Marka Letonje bomo uživali v znamenitem Brahmovem *Dvojnem koncertu*. Za večer triov Ludwiga van Beethovna, čigar genij je srčika letošnjih festivalskih programov, se bo zvezdniški dvojici pridružil britanski violist Lawrence Power, ki ga kritiki slavijo kot solista in kot komornega glasbenika. Z viharним in tenkočutnim avstrijskim duom BartolomeyBittmann bomo preizkušali meje klasične glasbe (in glasbil), s Komornim godalnim orkestrom Slovenske filharmonije pa prestopili mejo med izvajalci in občinstvom. V drzni skladbi Andersa Linda za orkester in pametne telefone bomo namreč obiskovalci sodelovali kot interpreti. Če ste kdaj sanjarili o tem, da bi nastopili na klasičnem koncertu, je zdaj prava priložnost, da te sanje uresničite. Vabimo vas tudi na Lindovo interaktivno zvočno razstavo *Črte*, kjer glasba ne bo rasla iz not, temveč iz vašega gibanja!

Vse to in še kaj pripravljamo za letošnji Festival Maribor. Vztrajamo v upanju, da se nam boste septembra ponovno pridružili ter da bomo skupaj ustvarili in doživeli novo, nenavadno in vznemirljivo glasbeno izkušnjo!

Vaša

Barbara Švrljuga

BARBARA ŠVRLJUGA HERGOVICH

Vodja programa Koncertne poslovalnice in Festivala Maribor
Narodni dom Maribor

Celebrating music and life!

D

Dear Music Lovers,

Ludwig van Beethoven, whose death 250 years ago we mark this year, couldn't live without music even when he could no longer hear. It echoed in his ears as entire new works formed in his mind. We are infinitely grateful to him for not giving up and for writing down these inaudible tones.

The current times are somewhat similar for us. We cannot be without music, and even when it is silenced we can swirl it about in our minds and remember it for an even longer time – even without the help of concerts, recordings or sheet music. After having been separated from it for such a lengthy period, it will now sound even more beautiful and even more intense. It will become more than just a satisfying bouquet of tones – it will also represent an inextinguishable joy for life. As long as we live, music will live. And just like life, which can grow from the smallest piece of fruit, when concert life is pruned music will eventually sprout and come to life at the most humble opportunity.

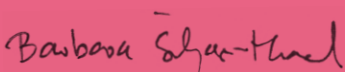
And that's exactly what we're celebrating! We are celebrating life, music, the return of listeners to concert halls and musicians to stages. Looking forward to new discoveries and gatherings, it is in this spirit that we offer Festival Maribor 2020. We love music, we miss it and we do not accept a life without it. Patience, hope and the belief that it will sound again without hesitation – these are what keep us going through these difficult months. This hope will not evaporate, even when more patience is required; and we have more than enough of that because we know that every crisis has an end. We will defeat the virus and play and sing on!

Beethoven, whose celebratory year turned into an unforgettable turning point in recent human history, will indeed be remembered. As life writes the most imaginative stories, so Beethoven and mobile phones have both found themselves in the program of our festival in an unpredictable way. During the shutdown of public life, mobile phones became our indispensable companions, a source of entertainment, consolation, connection and socializing, and in our case, musical instruments as well.

As always we will celebrate in the very best company, with probing and original performers who are among the most well-loved and sought-after musicians of our time, cellist Nicolas Altstaedt and Norwegian violinist Vilde Frang. Accompanied by the Slovenian Philharmonic Orchestra under the baton of Marko Letonja, we will hear the famous Brahms *Double Concerto*. The star duo will be joined by British violist Lawrence Power, hailed by critics as both soloist and chamber musician, for an evening of trios by Beethoven, whose genius lies at the heart of this year's festival program. With the fiery and sensitive Austrian duo BartolomeyBittmann we will test the boundaries of classical music (and musical instruments), and with the Slovenian Philharmonic Chamber String Orchestra we will blur the line

between performers and listeners. In Anders Lind's daring composition for orchestra and smartphones, the audience will participate as performers. If you've ever dreamed of performing at a classical concert, now is your chance to make that dream become a reality. We also invite you to Lind's interactive sound exhibition *Lines*, where music will emerge not from notes but from your movement!

We've prepared all this and more for this year's Festival Maribor. We hope you will join us again in September and that together we will create and enjoy new, unusual and exhilarating unforgettable musical experiences!

Your, 

BARBARA ŠVRLJUGA HERGOVICH

Artistic Director of the Concert Management and the Festival Maribor
Narodni dom Maribor



OSREDNJI PROGRAM
MAIN PROGRAMME

ZBOROVSKA FANTAZIJA

CHORAL FANTASY

Velika dvorana SNG Maribor
Četrtek, 17. september 2020, ob 19.30

Grand Hall, SNG Maribor
Thursday, 17 September 2020, at 7:30 pm

**SIMFONIČNI ORKESTER IN ZBOR
SNG MARIBOR**

Wolfgang Harrer, dirigent

**SNG MARIBOR SYMPHONY
ORCHESTRA AND CHOIR**

Wolfgang Harrer, Conductor

Solisti:

Nejc Kamplet, klavir
Rebeka Lokar, sopran
Valentina Čuden, sopran
Irena Petkova, mezzosopran
Martin Sušnik, tenor
Dušan Topolovec, tenor
Jaki Jurgec, bariton
Zsuzsa Budavari Novak,
zborovodkinja

Anton Lajovic

*Pesem jeseni, simfonična lirska
pesnitev*

Ludwig van Beethoven

Simfonija št. 1 v C-duru, op. 21

Ludwig van Beethoven

*Fantazija za klavir, soliste, zbor in
orkester, op. 80*

Soloists:

Nejc Kamplet, Piano
Rebeka Lokar, Soprano
Valentina Čuden, Soprano
Irena Petkova, Mezzo-soprano
Martin Sušnik, Tenor
Dušan Topolovec, Tenor
Jaki Jurgec, Baritone
Zsuzsa Budavari Novak,
Choir-mistress

Anton Lajovic

*Pesem jeseni (Song of Autumn), lyric
symphonic poem*

Ludwig van Beethoven

Symphony No. 1 in C major, Op. 21

Ludwig van Beethoven

*Fantasy (Fantasia) for piano, vocal
soloists, chorus, and orchestra, Op. 80*

Koncert za abonente Simfoničnega cikla
SNG Maribor 2020/2021 in izven.

Vstopnina za izven: 25 €, 20 €, 12,50 €.

V koprodukciji s SNG Maribor.

This concert is part of the SNG Maribor
Symphonic Cycle 2020/2021 and is for both
season ticket holders and the general public.

Tickets: 25 €, 20 €, 12,50 €.

A coproduction with SNG Maribor.



Nejc Kamplet

P

redstavlajte si štiriurni avtorski koncertni večer uglednega sodobnega skladatelja, na katerem med drugim slišite praiizvedbi dveh novih simfonij, klavirskega koncerta in monumentalnega dela za vse nastopajoče (orkester, zbor, pevske soliste in skladatelja, ki dirigira in igra na klavir). Danes si takšen dogodek komajda lahko zamislimo. Beethoven pa je poskrbel za to, da je bilo moč v tistih kratkih obdobjih, ko so Dunajčani z začetka 19. stoletja obiskovali koncerte in ne opernih predstav, kar je bilo sicer bolj v navadi, slišati reprezentativen večer njegovih skladb. Naloga ni bila lahka, pridobiti je moral radodarne mecene, ki so dogodek financirali, ter najti primerno prizorišče in sposobne glasbenike. In ni se vedno izšlo idealno, tudi na tistem zgodovinskem koncertu 22. decembra 1808 v dunajskem gledališču Theater an der Wien ne. Ob tisti priliki je predstavil mamutski štiriurni program, na katerem so med drugim zveneale praiizvedbe njegovih 5. in 6. *simfonije*, 4. *klavirskega koncerta* in *Zborovske fantazije*, ki naj bi v bleščečem slogu združila vse izvajalce večera. Tako rekoč vse je šlo narobe: dvorana ni bila ogrevana, izvajalci so bili slabo pripravljeni, kronska skladba večera, *Zborovska fantazija*, je ostala nedokončana. Beethoven je nastopil kot pianist in je svoj part kar improviziral. Zato ne preseneča, da so bili prvi odzivi na njegove nove skladbe vse prej kot navdušeni.

Zborovska fantazija je bila gotovo tudi najbolj nevsakdanji del sporeda. Delo je bilo večji del zgodovine zanemarjeno in označeno za »manjšo sestro« znamenite *Devete simfonije*, morda tudi zato, ker povezuje na videz nezdržljive glasbene oblike (klavirski koncert, simfonijo in kantato) v fantazijsko delo, v katerem se odraža tok skladateljevih mogočnih misli. Beethovnove sodobniki so se nekoliko pozneje naučili ceniti *Fantazijo* in so jo zaradi njene sporočilnosti označili za »pravo avtobiografijo umetnika«. Ker pa je njeno sorodstvo z *Deveto* izjemno tesno tako po vsebini kot tudi glasbeno, ne čudi, da jo je velika sestra sčasoma popolnoma zasenčila. Kljub temu ima *Fantazija* svoj lastni čar in z vsemi glasbenimi sredstvi, ki jih je ponujal tisti čas, opeva srečo v ljubezni do umetnosti. To za Beethovna izjemno pomembno sporočilo je pozneje v *Deveti simfoniji* stopnjeval v najvišje humanistično sporočilo – absolutno ljubezen do sočloveka.

Z velikim upanjem in optimizmom zremo v dogodek, s katerim bomo odprli Festival Maribor 2020. Z vero v ljubezen do soljudi in s prepričanjem, da gre ljubezen do umetnosti z roko v roki z zmožnostjo iskrenega sočutja, bomo z združenimi močmi številnih izjemnih mariborskih glasbenikov slavili moč glasbe in ljubezni!

I

Imagine a four-hour portrait concert featuring a renowned contemporary composer where one can hear the premieres of two new symphonies, a piano concerto and a monumental work for all performers: orchestra, choir and vocal soloists, with the composer conducting and playing the piano. We can hardly imagine such an event taking place today. Beethoven, however, made sure that during those brief periods in the early 19th century when the Viennese attended concerts rather than opera performances, which were otherwise more popular, a representative evening of his compositions could still be heard. The task was not easy; he had to procure the generous patrons who funded the event as well as find a suitable venue and capable musicians. Such ambitious endeavours didn't always turn out perfectly, not even at that historic concert on December 22, 1808, in Vienna's *Theater an der Wien*. On that occasion, he presented a mammoth four-hour program which included the premieres of his 5th and 6th Symphonies, the 4th Piano Concerto and the *Choral Fantasy*, which was supposed to unite all the performers of the evening in dazzling style. Practically everything went wrong: the hall was not heated, the performers were poorly prepared and the crowning composition of the evening, the *Choral Fantasy*, remained unfinished. Beethoven played the solo piano role by entirely improvising his part. It's no surprise, then, that the first reactions to his new pieces were anything but enthusiastic.

The *Choral Fantasy* was certainly the most unusual piece on the program. For most of its history, the work has been neglected and often labeled the "little sister" of the more famous *Ninth Symphony*, perhaps because it combines seemingly incompatible musical forms (piano concerto, symphony and cantata) into a fantastical work that expresses the composer's lofty thoughts on art and humanity. Beethoven's contemporaries later learned to appreciate the *Fantasy*, eventually considering it a "true autobiography of the artist" because of its representative message. Because of its exceptionally close kinship with the *Ninth symphony* both in terms of content and music, however, it is no surprise that the "big sister" ultimately completely overshadowed it. Nevertheless, the *Choral Fantasy* has its own charms, espousing happiness in love of art and using all the musical means the composer had at his disposal at the time. This message, extremely important for Beethoven, was later amplified and developed in the *Ninth Symphony* into the highest humanistic message - absolute love for all fellow humans.

We look forward to opening Festival Maribor 2020 with great hope and optimism with this event that, with faith in the love of fellow human beings and with the conviction that a love of art goes hand in hand with the capacity for sincere compassion, celebrates the power of music and love!



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UMETNIKOV POGUM

ARTISTIC COURAGE

Velika dvorana SNG Maribor
Ponedeljek, 21. september 2020,
ob 18.00 in 20.00

Grand Hall, SNG Maribor
Monday, 21 September 2020,
at 6:00 and 8:00 pm

ORKESTER SLOVENSKE FILHARMONIJE

Marko Letonja, dirigent

Vilde Frang, violina

Nicolas Altstaedt, violončelo

THE SLOVENIAN PHILHARMONIC ORCHESTRA

Marko Letonja, Conductor

Vilde Frang, Violin

Nicolas Altstaedt, Cello

Ludwig van Beethoven
Uvertura »Leonora« št. 3, op. 72b

Johannes Brahms
*»Dvojni« koncert za violino, violončelo
in orkester v a-molu, op. 102*

Ludwig van Beethoven
Leonora Overture No.3, Op. 72b

Johannes Brahms
*Double Concerto for violin, cello and
orchestra in A minor, Op. 102*

Koncert za abonente Orkestrskega cikla
2019/2020 Narodnega doma Maribor (ob 20.00)
in izven (ob 18.00).

Vstopnina za izven: 25 €, 20 €, 12,50 €.

This concert is part of the Orchestral Series
2019/2020 offered by the Narodni dom Maribor
and is for both season ticket holders (at 8:00
pm) and the general public (at 6:00 pm).

Tickets: 25 €, 20 €, 12,50 €.

Marko Letonja



N

a vsaki izdaji Festivala Maribor izstopa kakšen koncert, ki ga zaznamuje poseben zvezdniški sij. Veseli smo, da nam je letos za enkratno sodelovanje na festivalu uspelo združiti tri izjemne glasbenike in vodilni slovenski orkester. Marko Letonja bo vodil Orkester Slovenske filharmonije, s katerim je bil v preteklosti kot umetniški vodja tesno povezan. Letonja je zdaj redni gost eminentnih svetovnih orkestro in uglednih opernih hiš. Njegova mednarodna kariera je tako kar vznemirljiva, a je vrnitve k domačemu orkestru in v svoj Maribor vedno vesel. To je poseben dogodek tudi za nas.

Na Festivalu Maribor bo nastopil v družbi enakih: ob izvrstnem Orkestru Slovenske filharmonije se mu bosta pridružila zdaj že precej »naša« violončelist Nicolas Altstaedt in posebna gostja letošnjega festivala, norveška violinistka Vilde Frang. Vilde Frang je ena najbolj iskanih svetovnih glasbenic mlajše generacije, ki navdušuje s svojo lahkotno virtuoznostjo, poglobljeno muzikalnostjo in izjemno lirčnostjo. Njen talent so prepoznali velikani glasbenega sveta, kot so Berlinski filharmoniki, sir Simon Rattle, Bernard Haitnik, sir Antonio Pappano, Herbert Blomstedt in Vasilij Petrenko.

Glasbeniki bodo stopili skupaj v interpretaciji Brahmsovega *Dvojnega koncerta*, ki sta ga V. Frang in N. Altstaedt že mnogokrat uspešno skupaj izvedla na velikih koncertnih prizoriščih. To zahtevno skladbo poznata do potankosti in ji ob vsaki novi izvedbi dodata nekaj spontanosti in neponovljivi šarm.

Spomnili se bomo tudi letošnjega slavljenca. Ludwig van Beethoven je poveljeval ideal humanistične veličine, kot jo kažejo mitološke in zgodovinske osebnosti, denimo Prometej, ki se je žrtvoval za to, da je človeštvu prinesel ogenj – in ga razsvetlil tudi simbolično. To je Beethovna fasciniralo in verjetno je verjel, da prometejski žarek še tli v vsakem od nas. Z močjo glasbe je želel razvneti ta žarek razumnosti in iz malega narediti »velikega človeka«.

Za tak razvoj je potreben pogum. Pogum, ki je večji od vsega predstavljenega in ki ga je junakinja Beethovnovih oper *Fidelio*, Leonora, našla v ljubezni in zakonski zvestobi. Pogum, ki ga nedvomno potrebujemo tudi sami, nam pričujoči koncert zagotovo lahko vlije!

Nicolas Altstaedt





t every edition of Festival Maribor there is always one concert that stands out, distinguished with a certain starry glow. We are very happy that this year we have managed to unite three exceptional musicians with a leading Slovenian orchestra for a unique collaboration. Marko Letonja will lead the Slovenian Philharmonic Orchestra, an ensemble with whom he was closely associated in the past as artistic director. Mr. Letonja, a regular guest conductor with eminent orchestras and renowned opera houses around the world, enjoys an international career but is always happy to return to his old orchestra and to his hometown of Maribor. This is a special event for us as well.

Marko Letonja's appearance on Festival Maribor will be in the company of equals: together with the excellent Slovenian Philharmonic Orchestra, he will be joined by "our" cellist Nicolas Altstaedt and this year's special guest, Norwegian violinist Vilde Frang. Vilde Frang is one of the world's most sought-after young musicians, having impressed critics with her effortless virtuosity, deep musicality and exceptional lyricism. Her talent has been recognized by giants of the music world such as the Berlin Philharmonic, Sir Simon Rattle, Bernard Haitnik, sir Antonio Pappano, Herbert Blomstedt and Vasily Petrenko.

These luminaries of the classical music world will come together for Brahms's august Double Concerto, which Ms. Frang and Mr. Altstaedt have performed together many times at major concert venues to great acclaim. They know this demanding work down to the very last detail, yet continue to add spontaneity and their unique charm to every new performance.

We will also remember the subject of this year's celebrations. Ludwig van Beethoven glorified the ideal of humanistic greatness as exemplified by mythological and historical figures such as Prometheus, who sacrificed himself to bring fire to humanity - and also illuminated it symbolically. This story fascinated Beethoven and he likely believed that the Promethean ray was still smoldering in each of us. Through the power of music, he hoped to ignite this ray of reason, making a "great man" out of the small.

For such a development, courage is needed. Courage that is greater than anything imaginable, courage that Leonora, the heroine of Beethoven's opera *Fidelio*, found in love and marital fidelity. And courage that we undoubtedly need ourselves - which this concert can certainly inspire within us!

Pokrovitelj koncerta / Concert Sponsor





Vilde Frang

VEČER ZA BEETHOVNA

AN EVENING FOR BEETHOVEN

Dvorana Union, Maribor

Torek, 22. september 2020, ob 19.30

Union Hall, Maribor

Tuesday, 22 September 2020, at 7:30 pm

Vilde Frang, violina
Lawrence Power, viola
Nicolas Altstaedt, violončelo

Vilde Frang, Violin
Lawrence Power, Viola
Nicolas Altstaedt, Cello

Ludwig van Beethoven

*Serenada v D-duru za violino,
 violino in violončelo, op. 8*

Godalni trio št. 5 v c-molu, op. 9, št. 3

Godalni trio št. 3 v G-duru, op. 9, št. 1

Ludwig van Beethoven

*Serenade in D major for Violin,
 Viola and Cello, Op. 8*

String Trio No. 5 in C minor, Op. 9, No. 3

String Trio No. 3 in G major, Op. 9, No. 1

Vstopnina: 20 €, 16 €, 10 €

Tickets: 20 €, 16 €, 10 €

V

eličine Beethovnega ustvarjanja se ne da meriti zgolj z monumentalnostjo njegovih simfoničnih del – obiskovalec koncertov komorne glasbe se bo verjetno strinjal, da je najgloblji odtis pustil v komorni glasbi. Ta je radikalna, spušča se v globine človekove duševnosti in intelekta, je izrazna in mnogokrat silovita. Preden je pričel z ustvarjanjem svojega prelomnega opusa godalnih kvartetov, je Beethoven ustvaril niz zanimivih skladb za godalne zasedbe. Med njimi pet triov, v katerih je raziskoval zmožnosti glasbil ter iskal nove kompozicijske poti. Tudi zato se Beethovnove skladbe za godalni trio po značaju in namembnosti med seboj precej razlikujejo.

Tako raznolik in hkrati organsko povezan opus Beethovnovih zgodnjih del postavlja pred izvajalce nalogo, ki se je ne sme vzeti zlahka. Vilde Frang, Lawrence Power in Nicolas Altstaedt so kot izkušena godalna trojica dosegli pronicljiv vpogled v ta opus. Poslušalcem Festivala Maribor bodo dokazali, da žarek genija sije tudi v najmanjših drobtinah. Potreben je le rezonirajoči genialni duh.

Lawrence Power , Vilde Frang, Nicolas Altstaedt



T

he greatness of Beethoven's art cannot be measured solely by the monumentality of his symphonic works alone – chamber music enthusiasts will surely agree that he made his greatest lasting impact on that more intimate genre. It is radical, expressive and often violent music that descends into the depths of the human spirit and intellect. Before he began composing his groundbreaking string quartets, however, Beethoven wrote a series of interesting compositions for smaller string ensembles. Among them are five trios in which he explored the instruments' capabilities while seeking new compositional paths. As a result of this experimental spirit, Beethoven's compositions for string trio differ quite strikingly from each other in character and intent.

Unravelling such a diverse and yet organically connected collection of works from the early part of Beethoven's career is a task that must not be taken lightly by performers. An experienced string trio, Vilde Frang, Lawrence Power and Nicolas Altstaedt have gained penetrating insight into these works having performed them over the years. They will show Festival Maribor listeners that the ray of genius shines even upon the smallest crumbs – all it takes is a resonant spirit of equal genius.



ORKESTER MOBILNIH TELEFONOV

MOBILE PHONE ORCHESTRA

Dvorana Union, Maribor

Petek, 25. september 2020, ob 20.00

Union Hall, Maribor

Friday, 25 September 2020, at 8:00 pm

**KOMORNI GODALNI ORKESTER
SLOVENSKE FILHARMONIJE**

Steven Loy, dirigent

Anders Lind, analogni sintetizatorji

**SLOVENIAN PHILHARMONIC
STRING CHAMBER ORCHESTRA**

Steven Loy, Conductor

Anders Lind, Analogue Synthesizers

Wolfgang Amadeus Mozart:

Divertimento v F-duru, K. 138

Anders Lind

Godalni orkester nadzorovane napetosti (Voltage Controlled String Orchestra, 2020), delo za orkester in pametne telefone

Mieczysław Weinberg

Komorna simfonija št. 1, op. 145

Wolfgang Amadeus Mozart:

Divertimento in F major, K. 138

Anders Lind

Voltage Controlled String Orchestra (2020) for orchestra and smartphones

Mieczysław Weinberg

Chamber Symphony No. 1, Op. 145

Pred koncertom, ob 18.00, bo potekala priprava orkestra mobilnih telefonov s skladateljem in vaja z orkestrom v skupnem trajanju 90 minut. **Pridružite se nam**, če želite sodelovati v orkestru s svojim pametnim mobilnim telefonom!

Sodelovanje v orkestru mobilnih telefonov je možno zgolj s predhodno prijavo (do 22. 9.) v Informacijski pisarni, na vstopnice@nd-mb.si ali na telefonsko številko 031 479 000.

Before the concert (at 6 pm), there will be a preparatory rehearsal with the composer and the orchestra for a total of 90 minutes. **Please join us** if you own a smart phone and would like to play in an orchestra!

Participation in the mobile phone orchestra is only possible by prior registration at the Information Office, at vstopnice@nd-mb.si or at the telephone number 031 479 000. Registration is possible until 22nd September.

Vstopnina: 15 €, 12 €, 7,50 €.

Tickets: 15 €, 12 €, 7,50 €.

D

obro uglaseno sodelovanje tehnologije in človeka je izziv, s katerim se bolj ali manj uspešno nepretrgoma ukvarjamo. Švedski skladatelj in zvočni umetnik Anders Lind je s svojim izjemnim čutom za pravo razmerje in sinergijo obeh svetov naše sodobnosti – realnega, akustičnega ter virtualnega, elektronskega – zgradil most, ki ni le eleganten, temveč tudi zveni čudovito.

V takšnem duhu je nastal Lindov projekt Orkester mobilnih telefonov – *ad hoc* orkester posameznikov, ki načeloma niso glasbeniki, pač pa njihovi pametni telefoni prevzemajo vlogo instrumentov. Za sodelovanje ni potrebno predhodno glasbeno znanje, dovolj je dobršna mera radovednosti, nekaj zbranosti ter obilje veselja do skupnega muziciranja. Pri tem orkestru lahko torej sodeluje skoraj vsak; poleg omenjenih vrlin je treba s seboj prinesiti še (napolnjeni) pametni telefon, odpreti aplikacijo, ki jo je Lind ustvaril za ta projekt (Mobilephoneorchestra.com), in se udeležiti vaje s skladateljem. Na vaji se bomo naučili izvajati skladbo s pomočjo aplikacije, ki vsebuje animirani notni sistem s šestimi barvnimi polji in z nezapletenimi navodili za izvedbo.

Lind s projektom doseže na prvi pogled nepovezana cilja: demokratizira izvajanje sodobne orkestrske umetniške glasbe ter razvija nove glasbene možnosti za izvajanje sodobne umetniške glasbe z elektronskimi zvoki. Rezultat je zlitje elektronskih zvokov in akustične glasbe godalnega orkestra – v našem primeru izjemnega Komornega godalnega orkestra Slovenske filharmonije pod vodstvom Stevena Loya – ter skupno muziciranje orkestra poslušalcev in akademske zasedbe. Lind je projekt že večkrat uspešno predstavil na različnih koncih sveta in v različnih družbenih skupinah aktivnih poslušalcev. Posebej za Festival Maribor 2020 je skladatelj ustvaril novo delo. Če ste doslej mislili, da nikdar ne boste sodelovali pri profesionalni izvedbi nove skladbe sodobnega skladatelja, in to na uglednem glasbenem festivalu, potem je napočil čas za izziv. Pridružite se nam!

Tudi drugi del koncertnega večera nam bo prinesel nekaj nevsakdanjega. Glasbeniki nam bodo predstavili utrinek iz spregledanega opusa Mieczysława Weinberga, leta 1919 rojenega poljsko-judovskega skladatelja, ki je večino življenja preživel v Rusiji. Weinberg je postal sinonim za zgodovinsko nepravico. Skladatelja, ki za časa življenja ni bil deležen zaslužene časti, danes postavljajo ob bok Sergeju Prokofjevu in Dmitriju Šostakoviču ter ga razglašajo za enega največjih ruskih skladateljev vseh časov.

Naj nas ta nenavadni večer spomni, da se ne le lepota, temveč tudi odkritje novega nahaja v očeh (ali ušesih) opazovalca (ali poslušalca) – oboje namreč lahko najdemo tudi v preteklosti. Potrebna je zgolj radovednost!



armonious cooperation between technology and humankind is a challenge that we all face every day, sometimes successfully, sometimes not. The Swedish composer and sound artist Anders Lind, who possesses an exceptional sense of the ideal balance and synergy of these two worlds that define our time – the real/acoustic and the virtual/electronic – has built a bridge spanning this divide that is not only elegant but also sounds wonderful.

It is in this spirit that Lind created the Mobile Phone Orchestra project – an ad hoc ensemble of individuals who are not, in principle, musicians, but whose smartphones serve as instruments. Almost anyone can participate in this orchestra, no prior musical knowledge is required; a good measure of curiosity, some concentration and plenty of joy for making music are enough. In addition to these virtues, it is necessary to bring along a (charged) smartphone that can open the application created by Lind for this project (available at mobilephoneorchestra.com), and attend the rehearsal with the composer. There we will learn to perform a piece with the help of an application that contains an animated music system with six color fields and simple instructions for performance.

Lind achieves two seemingly unrelated goals with this project: democratizing the performance of contemporary orchestral music while also developing new musical possibilities for the performance of music with electronic sounds. The result is a beguiling fusion of electronic and acoustic music, the latter played by a string orchestra – in our case the exceptional Chamber String Orchestra of the Slovenian Philharmonic under the direction of Steven Loy – and the former by an orchestra comprised of listeners and trained musicians. Lind has already presented the project successfully several times in various parts of the world and in various social groups of active listeners, and has created a new work in the same format especially for Festival Maribor 2020. If you've never thought about taking part in a professional performance of a new composition by a contemporary composer, especially at a prestigious music festival, then now's the time for such a challenge. Join us!

The second part of the concert also offers something unusual: the orchestra will introduce us to a gem from the overlooked body of work of the composer Mieczysław Weinberg, a Polish-Jewish composer who lived most of his life in the Soviet Union. Weinberg, who received no recognition during his lifetime, has become something of a synonym for historical injustice and today stands alongside Sergei Prokofiev and Dmitri Shostakovich as one of the greatest Russian composers of all time.

Let this special evening remind us that not only beauty, but also the discovery of the new is in the eyes (or ears) of the beholder – and both may also be found in the past. All it takes is curiosity!

Sopokrovitelj koncerta / Participating Sponsor



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5

PESMI BREZ BESED Z GROOVOM SONGS WITHOUT WORDS – WITH A GROOVE

**Dvorana generala Maistra,
Narodni dom Maribor**

Sobota, 26. september 2020, ob 19.30

**General Maister Hall,
Narodni dom Maribor**

Saturday, 26 September 2020, at 7:30 pm

**BARTOLOMEYBITTMANN,
PROGRESSIVE STRINGS VIENNA**

Matthias Bartolomey, violončelo

Klemens Bittmann, violina, viola,
mandola

**BARTOLOMEYBITTMANN,
PROGRESSIVE STRINGS VIENNA**

Matthias Bartolomey, Cello

Klemens Bittmann, Violin, Viola,
Mandola

Dynamo

Vstopnina: 14 €, 11,20 €, 7 €

Dynamo

Tickets: 14 €, 11,20 €, 7 €



M

ost, ki ga v svojih raznovrstnih izvedbah napenjata godalca Matthias Bartolomey (violončelo) in Klemens Bittmann (violina, viola, mandola), sega od komorne glasbe v klasičnem pomenu besede preko nepričakovanih stranskih ovinkov do jazza in rockovskih ter pop poudarkov. V duu BartolomeyBittmann glasbenika združuje globoka naklonjenost in spoštovanje do zvena njunih instrumentov ter strast do skupnega razgrinjanja novih zvočnih pokrajin. Njuna glasba igrivo preskakuje med mogočnimi hitrimi rifi, spontanimi improvizacijami ter sanjavo zamaknjenimi in srčno zaigranimi pasažami. In kar je najbolj presunljivo, ta avstrijski štajersko-dunajski duo zmore s svojimi klasičnimi glasbili zbuditi enkratno, nezamenljiv *groove*, s katerim uspešno navdušuje poslušalce različnih okusov, tako tiste s klasičnim ozadjem kot senzibilne spremljevalce dobre sodobne popularne glasbe.

S projektom *Dynamo* (ta je bil leta 2019 zabeležen na studijskem posnetku) sta glasbenika okronala svoj enkratni glasbeni izraz. Naslov, ki izhaja iz grške besede »dynamis« in pomeni moč, odraža s svojimi asociacijami na energijo, gibanje in tehnologijo ustvarjalne filozofije dvojca. Koncertni večer obsega niz občutenih pesmi brez besed, ki se kot pravi otroci našega časa iščejo v razpetosti med silnostjo in hrupnostjo urbanega okolja ter izvirno humanostjo, ki je doma v naravi.



BartolomeyBittmann

T

he web of styles that the accomplished string players Matthias Bartolomey (cello) and Klemens Bittmann (violin, viola, mandola) weave in their highly diverse performances connects classical chamber music with jazz, rock and even a little pop music. The BartolomeyBittmann duo combine a deep affection and respect for the sound of their instruments with a passion for the mutual discovery of new soundscapes. Their music jumps playfully between powerfully fast riffs, spontaneous improvisations and dreamy, heartfelt passages. Perhaps most surprisingly, the Austrian Styrian-Viennese duo is able to awaken a unique *groove* with their classical instruments, that appeals to listeners of all tastes: both those with a more classical background as well as sensitive fans of good modern popular music.

With the Dynamo project (recorded in a studio version in 2019) the duo offers the crowning achievement of their unique art. The title, which comes from the Greek word "dynamis" and means power, reflects the technological nature of the creative philosophy of the duo with its associations to energy and movement. The concert includes a series of heartfelt songs without words which, like real children of our time, seek to find themselves in the tension between the strength and noise of urban life, as well as in a sense of humanity that feels at home in nature.



ORKESTRSKI CIKEL 20 21

6. 11. 2020 Ruski narodni orkester

MIHAIL PLETNJOV, dirigent
TIMOTHY CHOOI, violina

16. 12. 2020 Litovski komorni orkester

SERGEJ KRILOV, violina in vodja

19. 2. 2021 Narodni orkester argentinske glasbe
Juana de Dios Filiberta

EMIR SAUL, dirigent
HORACIO ROMO, bandoneon

20. 4. 2021 Radijski simfonični orkester ORF z Dunaja

MARIN ALSOP, dirigentka
RAFAŁ BLECHACZ, klavir

30. 5. 2021 Beograjski filharmonični orkester

GABRIEL FELTZ, dirigent
NAREK HAKNAZARJAN, violončelo



Lp, Ludwig

**FESTIVAL MARIBOR
MED OTROKI
FESTIVAL MARIBOR
AMONG CHILDREN**

Interaktivna zvočna razstava ČRTE

An Interactive Sound Exhibition LINES

Vetrinjski dvor Maribor

Torek, 15. september, od 15.00 do 18.00;
sreda, 16. september -
torek, 6. oktober 2020,
od 10.00 do 18.00,
vsak dan razen nedelje

Vetrinjski dvor Maribor

Tuesday, 15 September, 3 PM to 6 PM;
Wednesday, 16 September -
Tuesday, 6 October 2020,
open every day from 10 AM to 6 PM,
except Sundays

Avtor:
Anders Lind

Author:
Anders Lind

Vstopnine ni.

Za vodene ogledje za skupine
pišite na elektronski naslov:
nina.marsmb@gmail.com
(Nina Kojc).

*V sodelovanju z
Zavodom MARS
Maribor.*

Free entrance.

For guided group tours,
contact us at:
nina.marsmb@gmail.com
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*In cooperation with
MARS Institute
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T

emeljni element notacije zahodnoevropske glasbe, notno črtovje, je švedskega skladatelja, zvočnega in vizualnega umetnika Andersa Linda navdahn timer, da je zasnoval izvirno inštalacijo prav iz skupin petih črt. Lindove črte so barvne in razporejene v prostoru – na steni, na tleh ali pa visijo s stropa. V kombinaciji s senzorji in elektroniko tvorijo tri različna glasbila, ki vabijo k igrivemu gibalno muzikalnemu raziskovanju. S premikom rok, z nogami, skoki, plesom in vsakršnimi gibi, ki se jih lahko domislite, se prostor napolni z glasbo, katere skladatelj je raziskujoči obiskovalec!

T

he five-lined staff, the foundational element of Western music notation, inspired Swedish composer, sound and visual artist Anders Lind to design this original installation from groups of five lines. Lind's lines are colored and arranged around the room – on the wall, on the floor or hanging from the ceiling. Combined with sensors and electronics, they form three different musical instruments that invite visitors to playfully interact with the exhibit and engage in musical exploration. By moving the arms and legs, jumping, dancing and every other movement you can think of, the space is filled with music composed by the exploring visitor!



Koncert MATINEJA ZA DRUŽINE

Concert FAMILY MATINÉE

**Viteška dvorana Pokrajinskega
muzeja Maribor (med arkadami)**
Sobota, 26. september 2020, ob 11.00

**Knight's Hall, Regional Museum
Maribor (arcade)**
Saturday, 26 September 2020, at 11:00 am

Adriana Magdovski, klavir

Adriana Magdovski, Piano

Peter Iljič Čajkovski

Suita Hrestač, op. 71a
(prir. M. Pletnjov)

Piotr Ilyich Tchaikovsky

Nutcracker Suite, op. 71a
(arr. M. Pletnev)

Vstopnine ni, vendar je zaradi omejenega števila mest potrebna predhodna rezervacija na vstopnice@nd-mb.si.

*Udobno izkušnjo
koncerta omogoča
OŠ Bojana Illica.*

Free entrance. There is a limited number of seats, so please reserve by sending email to vstopnice@nd-mb.si.

*The comfortable setting
of the concert is made possible by
the Bojan Illich primary school.*

N

iti na letošnji izdaji Festivala Maribor se ne bomo odpovedali druženju ob glasbi z najmlajšimi. Pianistka Adriana Magdovski ni zgolj poglobljena solistka, je tudi srčna glasbenica, ki se zna spontano in pristno dotakniti tudi tistih src, ki klasične glasbe še ne poznajo dobro, še posebno naših najmlajših. Na koncert je vabljena cela družina, z babicami, dedki, dojenčki in malčki vred. V prostorih mariborskega gradu bomo poskrbeli za zračno in prijetno okolje, kjer bo dovolj prostora, da zagotovimo primerno razdaljo med družinami!

D

espite the challenging circumstances, this year's Festival Maribor will not be without its traditional event for our youngest visitors. Pianist Adriana Magdovski is not only a profound soloist but she is also a sincere musician who knows how to spontaneously and genuinely touch even those hearts who do not know classical music well - especially those of our youngest listeners. The whole family is invited to attend, even grandmothers, grandfathers, babies and toddlers. The interior of Maribor Castle will provide an airy, spacious and pleasant environment, ensuring a suitable safe distance between families.



Adriana Magdovski



The background of the page is an abstract composition of organic, textured shapes. A large, light pink shape with a fibrous, paper-like texture dominates the left and top-left areas. To its right and below, there are darker pink and yellowish-pink shapes, also with a similar fibrous texture. The overall effect is layered and organic, resembling torn paper or natural materials.

IZVAJALCI PERFORMERS

Nicolas Altstaedt

Nemško-francoski violončelist v mednarodnem prostoru slovi kot izjemno vsestranski glasbenik, ki z lahkoto igra na baročni violončelo, virtuosno poustvarja dela klasičnega in romantičnega repertoarja ter se vživi tudi v utrip sodobne glasbe. Razen tega je domiselni snovalec koncertnih sporedov in dirigent, zato ga ugledni festivali in orkestri pogosto vabijo kot umetniškega vodjo ali režidnenčnega glasbenika.



Altstaedt je leta 2010 prejel nagrado Credit Suisse za mladega glasbenika, nato je na Festivalu Luzern nastopil z Dunajskimi filharmoniki pod vodstvom Gustava Dudamela. Odtlej redno nastopa z različnimi svetovnimi orkestri, kot so Dunajski simfoniki, Nemški simfonični orkester iz Berlina, Simfonični orkester Severnonemškega radia ob otvoritvi Filharmonije ob Labi, radijski orkestri iz Hannovra, Leipziga, Dunaja, Filharmonični orkester iz Rotterdama, Simfonični orkester iz Barcelone, Kraljevi orkester Concertgebouw, Simfonija iz Detroita, Avstralski komorni orkester, Angleški komorni orkester idr. Sodeluje z dirigenti, kot so Roger Norrington, Neville Marriner, Vladimir Aškenazi in Andrew Marcon.

Leta 2012 ga je Gidon Kremer povabil, naj prevzame nalogo umetniškega

vodje festivala Lockenhaus, leta 2014 pa je nasledil Ádáma Fischerja kot umetniški vodja Madžarsko-avstrijske Haydnove filharmonije.

Altstaedt nastopa kot solist in komorni glasbenik. S pianisti Fazilom Sayem, Alexandrom Lonquichom in Aleksandrom Madžarom nastopa v najuglednejših svetovnih dvoranah. Poleg tega muzicira z Janine Jansen, Vilde Frang, Pekkom Kuusistom, Jonathanom Cohenom in kvartetom Ébène, s katerimi redno nastopa na festivalih v Salzburgu, Verbierju, na BBC Proms, v Luzernu, Gstaadu, Berlinu, Schleswig-Holsteinu, Rheingau, Utrechtu in Stavangerju. Altstaedt neredko krsti nova dela sodobnih skladateljev in tudi sicer izvaja novo glasbo skladateljev Thomasa Adesa, Jörga Widmanna, Matthiasa Pintscherja, Bryce Desserja, Nica Muhlyja in Fazila Saya. Leta 2017 je za posnetek koncertov za violončelo C.P.E. Bacha z orkestrom Arcangelo, s katerim je nastopil tudi na Festivalu Maribor 2016, prejel prestižno diskografsko nagrado britanske korporacije BBC.

Med njegove najnovejše dosežke sodijo finska krstna izvedba novega koncerta za violončelo Ese-Pekke Salonena, in sicer pod taktirko samega skladatelja. V sezoni 2017/18 je bil rezidenčni umetnik prizorišča Concertgebouw, v sezoni 2018/19 pa tudi rezidenčni umetnik Orkestra severnonemškega radia Filharmonije ob Labi v Hamburgu.

S Festivalom Maribor sodeluje od leta 2016.

German-French cellist Nicolas Altstaedt is celebrated internationally as an exceptionally versatile musician, whether performing effortlessly on baroque cello, virtuosically interpreting the works of the classical and romantic repertoires or humanizing the pulse of contemporary music. He is also an imaginative programmer

and conductor much in demand by well-known festivals and orchestras, and is frequently invited to serve as artistic director or resident musician.

Nicolas Altstaedt was awarded the Credit Suisse Young Artist Award in 2010 and later appeared with the Vienna Philharmonic under Gustavo Dudamel at the Lucerne Festival. Since then he has performed worldwide with orchestras such as the Vienna Symphony, the Deutsches Symphonie-Orchester Berlin, the NDR Elbphilharmonie Orchestra for the opening of the new Elbphilharmonie, radio orchestras from Hannover, Leipzig and Vienna, the Rotterdam Philharmonic, the Barcelona Symphony Orchestra, the Royal Concertgebouw, the Detroit Symphony Orchestra, the Australian Chamber Orchestra, the English Chamber Orchestra and many others. He has worked with conductors including Sir Roger Norrington, Sir Neville Marriner, Vladimir Ashkenazy and Andrew Marcon.

In 2012, Nicolas was chosen by Gidon Kremer to become his successor as the artistic director of the Lockenhaus Chamber Music Festival while in 2014 Ádám Fischer picked him to follow in his footsteps as artistic director of the Haydn Philharmonie.

In recital, Mr. Altstaedt performs alone or with chamber music partners such as the pianists Fazil Say, Alexander Lonquich and Aleksandar Madžar at the most prestigious halls and festivals worldwide, regularly joining artists such as Janine Jansen, Vilde Frang, Pekka Kuusisto, Tabea Zimmermann, Christian Tetzlaff, Leif Ove Andsnes, Andreas Ottensamer, Jörg Widmann, Lawrence Power, Jonathan Cohen and the Quatuor Ébène at festivals in Salzburg, Verbier, at the BBC Proms, in Lucerne, Gstaad, Berlin, Schleswig-Holstein, Rheingau, Utrecht and Stavanger.

Mr. Altstaedt occasionally premieres new musical works and has performed music from composers such as Thomas Ades, Jörg Widmann, Matthias Pintscher, Bryce Dessner, Nico Muhly and Fazil Say.

In 2017 his recording of CPE Bach Concertos with Arcangelo and Jonathan Cohen, with whom he appeared at Festival Maribor in 2016, received the prestigious *BBC Music Magazine* Concerto Award.

Among his latest achievements are the Finnish premiere of a new cello concerto by Esa-Pekka Salonen under the baton of the composer. During the 2017/2018 season he was Artist in Residence at the Concertgebouw, serving the same role at the NDR Elbphilharmonie Hamburg the following season.

Nicolas Altstaedt has been an integral part of Festival Maribor since 2016.

BartolomeyBittmann, Progressive Strings Vienna

Most, ki ga v svojih raznovrstnih izvedbah razpenjata godalca Matthias Bartolomey (violončelo) in Klemens Bittmann (violina, viola, mandolina), sega od komorne glasbe klasičnega kova preko presenetljivih stranskih ovinkov vse do jazza in rockovskih ter pop poudarkov. Klasičnoglasbeno ozadje je še posebno močno pri Matthiasu Bartolomeyu, ki ga je Nikolaus Harnoncourt izbral za prvega violončelista svojega ansambla *Concentus musicus*, medtem ko Klemens Bittmann prinaša v duo tudi bogate izkušnje iz jazza in improvizirane glasbe. Ob prvih nastopih dua je legendarni Harnoncourt osupnil s pripombo, da je njuna glasba »odlično komponirana in pravljično zaigrana«.

V duu BartolomeyBittmann glasbenika povezuje globoka ljubezen in spoštovanje do zvena njunih glasbil

ter strast do skupnega odkrivanja in razvoja novih zvočnih pokrajin. Njune skladbe so igrive in nihajo med mogočnimi in hitrimi *riffi*, spontanimi improvizacijami ter sanjavo zamaknjenimi pasažami. Nenazadnje, ta štajersko-dunajski duo zmore s svojimi klasičnimi instrumenti zbuditi prav poseben *groove*.



Duo deluje od leta 2012. Leta 2013 sta glasbenika izdala prvi album, *Meridian*, nato leta 2015 *Neubau*, po številnih uspešnih koncertih po svetu pa je leta 2019 sledil album *Dynamo*. In ravno glasbo s tega albuma bomo slišali na Festivalu Maribor.

The web of styles that the accomplished string players Matthias Bartolomey (cello) and Klemens Bittmann (violin, viola, mandola) weave in their highly diverse performances connects classical chamber music with jazz, rock and even a little pop music. Matthias Bartolomey's classical music background is especially strong: he was hand-picked by Nikolaus Harnoncourt to be the principal cello of his ensemble Concentus musicus Wien, while Klemens Bittmann brings to the duo a wealth of experience in jazz and improvised music. The legendary Harnoncourt, stunned after hearing the duo's first performances, described their music as "...Exceptionally composed and played! I listen[ed] with suspense, surprise and excitement."

The BartolomeyBittmann duo combine a deep affection and respect for

the sound of their instruments with an intense passion for the mutual discovery of new soundscapes. Their music jumps playfully between powerful and fast-paced *riffs*, spontaneous improvisations and dreamy, mystical passages. The Styrian-Viennese duo is able to find a truly unique *groove* with their classical instruments.

The duo has been performing together since 2012 and released their first album *Meridian* in 2013, followed by *Neubau* in 2015. After a number of successful concert appearances around the world, the album *Dynamo* was released in 2019 – and it is music from this album that we will hear at Festival Maribor this year.

Zsuzsa Budavari Novak

Zborovodkinja in dirigentka Zsuzsa Budavari Novak se je rodila v Kecskemetu na Madžarskem, znanem po bogati zborovski kulturi, saj od tam prihaja znani madžarski skladatelj in glasbeni pedagog Zoltán Kodály. V Pecu se je na Fakulteti za umetnost izobraževala na smeri zborovodstva in glasbene pedagogike. V času študija je sodelovala pri večjih domačih in mednarodnih produkcijah Bachovih mojstrov in (*Magnificat*, *Velika maša v h-molu*, *Pasijon po sv. Janezu*), Haydnovega oratorija *Mesija*, Rossinijeve *Stabat Mater*, Mozartovega *Rekviema*, Beethovnov *Devete simfonije*, Monteverdijevih *Večernic* *Blažene Device* itd. Pela je v priznani vokalni skupini Bach Singers in vodila svoj prvi pevski zbor Canticum Cydrell. Bila je gostujoča študentka Akademije za glasbo v Budimpešti. Leta 2001 je z odliko diplomirala na obeh ustanovah in še isto leto prišla v Slovenijo, kjer si je ustvarila družino in nadaljevala poklicno pot v zborovski glasbi. Korepetirala je MPZ Vocalis in ustanovila vokalno skupino Osmica. Leto dni kasneje je prevzela vodenje Aka-

demskega pevskega zbora Maribor in leta 2005 še pevskega zbora Glasbena matica Maribor. Poučevala je glasbo na Waldorfski osnovni šoli v Mariboru in bila članica žirije na tekmovanju Sozvočenje v Šentilju. S SNG Maribor je sodelovala v opernih predstavah *Cavalleria rusticana* leta 2008 in 2009. Svoje znanje redno nadgrajuje na seminarjih in tečajih; med drugim se je udeležila mojstrskega tečaja za zborovodje pod vodstvom Ragnarja Rasmussena. Z obema pevskega zasedbama je dosegla visoke rezultate na raznih tekmovanjih in uspešno koncertira in nastopa tako na slovenski kot mednarodni zborovski sceni. Za svoje umetniško in poustvarjalno delo je prejela zlato plaketo in prvo mesto v Jerseyju (Chanel Islands) leta 2004, srebrno plaketo na tekmovanju Naša pesem v letih 2005, 2007 in 2010, dve zlati plaketi na tekmovanju pevskega zbora v Sopotu (Poljska) leta 2008, prvo, tretje in četrto mesto ter tri zlate plakete na zborovskem tekmovanju v Bratislavi leta 2009, dve zlati plaketi na tekmovanju v Benetkah leta 2010, dve srebrni plaketi na tekmovanju v Limburgu (Nemčija) leta 2011, dve prvi mesti na tekmovanju v Antaliji (Turčija) 2012, dvakrat pa je prejela tudi nagrado za najboljšo dirigentko, in sicer v Bratislavi in Antaliji.



Choir-mistress and conductor Zsuzsa Budavari Novak was born in Kécskémét, Hungary, known for its rich choral culture and as the birthplace of the renowned Hungarian composer and music pedagogue Zoltán Kodály. She studied choral conducting and music pedagogy at the Faculty of Arts in Pécs. During her studies she participated in important Hungarian and international productions of major works by Bach (*Magnificat*, *Mass in B minor*, *St. John Passion*), of Haydn's oratorio *The Creation*, Handel's *Messiah*, *Requiems* by Mozart and Rossini, Beethoven's *Ninth Symphony*, Monteverdi's *Vespers of the Blessed Virgin* and other works. She was a member of the acclaimed vocal group Bach Singers and conducted her first choir, Canticum Cydrell. In addition, she attended the Academy of Music in Budapest as a visiting student. In 2001, she graduated with honours from both institutions and in the same year came to Slovenia, where she continued her career in choral music. In addition to conducting the Vocalis mixed choir she founded the vocal group Osmica. A year later, she took over the leadership of the Academic Choir Maribor and in 2005 the choir of Glasbena matica Maribor. She taught music at the Waldorf primary school in Maribor and was a member of the jury at the "Sozvočenje" competition in Šentilj. She participated with the Slovenian National Theatre in Maribor in the opera production of *Cavalleria rusticana* in 2008 and 2009. She regularly attends seminars and choir conducting courses (among other things, she attended a master class for choirmasters led by Ragnar Rasmussen). With both choirs she achieved remarkable success in various Slovenian and international competitions, including winning first prize and a gold plaque in Jersey (Chanel Islands) in 2004, three silver plaques at the "Naša pesem" competition (in 2005, 2007 and 2010) and two

gold plaques at the choir competition in Sopot (Poland) in 2008. In addition, she won first, third and fourth prize and three gold plaques at the choir competition in Bratislava in 2009, two gold plaques at the competition in Venice in 2010, two silver plaques at the competition in Limburg (Germany) in 2011 and two first prizes at the competition in Antalya (Turkey) 2012. She has twice received the Best Conductor Award, in Bratislava and Antalya.

Valentina Čuden

Sopranistka Valentina Čuden je svojo glasbeno pot začela na Dunaju, in sicer na glasbeni šoli v razredu prof. Vetter von der Lilie ter na konservatoriju za glasbo kot najmlajša članica pevskega zbora pod vodstvom prof. Otta Partmanna. Že v najstniških letih je bila zaposlena kot igralka v Auersperškem gledališču na Dunaju ter sodelovala pri izvedbi Molnarjeve drame *Dečki Pavlove ulice*. Od leta 2009 je članica Opere SNG Maribor. V tem času je nastopila v raznih vlogah: bila je Frasquita (*Carmen*), Giannetta (*Ljubezenski napoj*), Sestra Genovief-fa in Nella (*Triptih*), Grofica Ceprano (*Rigoletto*), Olga (*Vesela vdova*), Pošast (pravljica opera *Kdor upa, ne odneha*), Leonora (*Črne maske*) in Curra (*Moč usode*).



V ljubljanski operni hiši je pela vlogo Madame Herz v Mozartovi enodejanski *Gledališki direktor* ter Leonoro v *Črnih maskah*. Oder je delila z mnogimi glasbeniki, med drugim s Sašo Olenjukom, Sabino Cvilak, Mileno Morača, Juretom Ivanušičem, Janezom Lotričem, skupino Katice itd.

Pela je pod vodstvom dirigentov, kot so Simon Robinson, Loris Voltolini, Benjamin Pionnier, Aleksandar Spasić, Igor Švara in Uroš Lajovic. Nastopila je na odrih v Sloveniji, Avstriji, Italiji, Kanadi in na Japonskem. Pevsko se je izpopolnjevala pri Pii Brodnik v Ljubljani. Pred tem se je izobraževala pri Yoriko Tanno in Stuartu Hamiltonu v Torontu. Sodelovala je tudi pri pevskih delavnicah pod vodstvom hrvaške sopranistke Dunje Vejzović, Ulfa Bästleina v Ljubljani, Daniela Ferroja v Italiji in Stephen Delanyja v Avstriji.

Med letoma 2002 in 2006 je v Kanadi kot pevka in pianistka prejela več prvih nagrad na festivalu Kiwanis, na NATS festivalu ter na tekmovanju Canadian Music Competition, kjer je bila leta 2006 finalistka.

Leta 2004 je z odliko diplomirala kot koncertna pianistka na univerzi Carleton v Ottawi v Kanadi, in sicer v razredu Verne Jacobson. Za svoje uspehe je prejela nekaj štipendij, leta 2004 tudi odličje »Medal of Music«. Med njene zadnje najvidnejše odrske kreacije spadajo vloge, kot so Eliza Dolittle (*My Fair Lady*), Amor in Dvor-na dama (*Kronanje Popeje*), Aksinja in Kaznjenka (*Lady Macbeth Mcenskoga okraja*) idr.

Soprano Valentina Čuden began her musical career in Vienna, where she was an actress in the Auersperg Palace already as a teenager. Since becoming a member of the Slovenian National Theater Maribor in 2009, she has appeared in numerous roles including Frasquita (*Carmen*), Giannetta (*L'elisir d'amore*), Suor Genov-



KOMORNI CIKEL 20 21

17. 11. 2020 musica cubicularis

1. 12. 2020 Eva Nina Kozmus, flavta
Kvartet van Kuijk

12. 2. 2021 Kvartet saksofonov Arcis
Ferhan in Ferzan Önder, klavir

18. 3. 2021 Janez Podlesek, violina
Karmen Pečar Koritnik, violončelo
Aleksandar Serdar, klavir

5. 5. 2021 Dmitrij Šiškin, klavir

effa and Nella (*Il trittico*), Contessa Ceprano (*Rigoletto*), Olga (*The Merry Widow*), the Beast in the Slovenian children's opera *Kdor upa, ne odneha* (*Whoever Hopes Never Gives Up*), Leonora in Kogoj's opera *Črne maske* (*The Black Masks*) and Curra (*La forza del destino*). At the Slovenian National Theater Ljubljana she sang the role of Madame Herz in Mozart's one act singspiel *Der Schauspieler-direktor* and Leonora in Kogoj's *Črne maske*. She has performed on stages in Slovenia, Austria, Italy, Canada and Japan.

She studied voice with Pia Brodnik in Ljubljana following studies with Yoriko Tanno-Kimmons and Stuart Hamilton in Toronto. She has actively participated in several masterclasses, working with artists such as Croatian soprano Dunja Vejzović, Ulf Bästlein in Slovenia, Daniel Ferro in Italy and Australian pianist Stephen Delaney in Austria. Between 2002-2006 she won numerous awards in Canada, both as a singer and as a pianist, including first prizes at the Kiwanis music festival and the NATS competitions in Ottawa, and was also a finalist at the Canadian Music Competition in 2006. Valentina holds a Bachelor of Music degree in piano performance from Carleton University where she studied with the renowned piano pedagogue Verna Jacobson and graduated with Highest Honors in 2004. Among her most prominent recent stage appearances are the roles of Eliza Dolittle (*My Fair Lady*), Amor and Drusilla (*L'incoronazione di Poppea*), and Ak-sinya and Kaznyenka (*Lady Macbeth of the Mtsensk District*).

Vilde Frang

Norveška violinistka Vilde Frang je ena vodilnih svetovnih glasbenic mlajše generacije, ki se iz povprečja povzdiguje s svojo lahkotno virtuoznostjo, poglobljeno muzikalnostjo in izjemno liričnostjo.



Njena kariera se je pričela strmo vzpenjati po letu 2012, ko je prejela nagrado za mladega umetnika Credit Suisse, čemur je sledil debi z Dunajskimi filharmoniki pod vodstvom Bernarda Haitnika na Festivalu Luzern. Odtlej redno nastopa z vodilnimi svetovnimi orkestri. Leta 2016 je debitirala z Berlinskimi filharmoniki pod vodstvom sira Simona Rattla v sklopu njihovega odmevnega, že tradicionalnega Evropskega koncerta, čemur so sledili nastopi v berlinski Filharmoniji in gostovanja z orkestrom pod vodstvom Ivana Fischerja na Velikonočnem festivalu v Baden Badnu. V zadnjem času je nastopala tudi s simfoniki iz San Francisca in Pittsburga, z Münchenskimi in Losangeleškimi filharmoniki, Bamberškimi simfoniki, Orkestrom Gewandhaus iz Leipziga, Orkestrom iz Pariza in Simfoničnim orkestrom Frankfurtskega radia ter na turnejah

z Nemškim simfoničnim orkestrom iz Berlina in Filharmoničnim orkestrom iz Luksemburga.

V tekoči sezoni se predstavlja s koncerti z Bavarskim državnim orkestrom in Londonskim simfoničnim orkestrom pod vodstvom sira Antonia Pappana. Podaja se na turnejo z Rotterdamsko filharmonijo in Lahavom Shanijem, s katerimi se bo vrnila na Festival Luzern. Omenimo še koncerte z orkestrom Tonhalle iz Züricha, Orkestrom iz Clevelanda, Nemškim simfoničnim orkestrom iz Berlina, Simfoničnim orkestrom BBC ter Festivalskim orkestrom iz Budimpešte pod vodstvom Marka Elderja. V domačem Oslu bo nastopila z dirigentoma Vasilijem Petrenkom in Herbertom Blomstedtom.

Vilde Frang je tudi izjemno predana komorna glasbenica, ki sodeluje na festivalih v Rheingau, Lockenhausu, George Enescu v Bukarešti ter na Salzburškem in Praškem pomladnem festivalu. Redno nastopa z recitali v dvoranah Carnegie, Concertgebouw, v dunajskem Glasbenem združenju, v berlinski Filharmoniji, dvorani Wigmore, Tonhalle v Zürichu in Bozar v Bruslju. V triu z Lawrencem Powerjem in Nicolasom Altstaedtom bo poleg Maribora nastopila tudi na mednarodnem komornoglasbenem ciklu v londonskem centru Southbank, v Laeiszhalle v Hamburgu in v Concertgebouwu.

Vilde Frang snema ekskluzivno za založbo Warner Classics in je za svoje posnetke prejela številne nagrade, denimo classic BRIT award, diapason d'or, grand prix du disque, nemško diskografsko nagrado, nagrado echo ter nagrado gramophone za posnetek violinskih koncertov E. W. Korngolda in B. Brittna.

Norwegian violinist Vilde Frang is one of the leading international musicians of her generation, distinguished by her effortless virtuosity,

penetrating musicality and exceptional lyricism.

Her career skyrocketed after 2012 after earning the Credit Suisse Young Artist Award, followed by her debut with the Vienna Philharmonic under Bernard Haitnik at the Lucerne Festival. Since then, she has performed regularly with the world's leading orchestras. In 2016 she made her debut with the Berlin Philharmonic under the direction of Sir Simon Rattle as part of their traditional high-profile European Concert, followed by further performances with the orchestra at the Philharmonie Berlin and guest appearances with conductor Iván Fischer at the Easter Festival in Baden Baden. Recent engagements have included those with the San Francisco and Pittsburgh Symphony Orchestras, the Munich and Los Angeles Philharmonic Orchestras, the Bamberg Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Orchestre de Paris and the Frankfurt Radio Symphony Orchestra, as well as tours with the Deutsches Symphonie-Orchester Berlin and the Luxembourg Philharmonic Orchestra.

Other notable appearances include concerts with the Tonhalle Orchestra in Zurich, the Cleveland Orchestra, the Deutsches Symphonie-Orchester Berlin, the BBC Symphony Orchestra and the Budapest Festival Orchestra under the direction of Mark Elder. She will also perform in her hometown of Oslo with conductors Vasily Petrenko and Herbert Blomstedt.

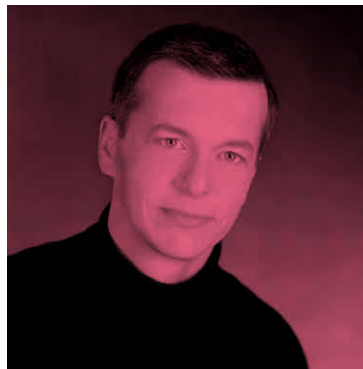
Vilde Frang is a dedicated chamber musician as well and has performed in chamber groups at festivals in Rheingau and Lockenhaus, at the George Enescu Festival in Bucharest, and at the Salzburg and Prague Spring Festivals. She has given recitals at Carnegie Hall, the Concertgebouw, the Vienna Musikverein, the Philharmonie Berlin, Wigmore Hall, Tonhalle in Zurich and the Bozar in

Brussels. Together with Lawrence Power and Nicolas Altstaedt, she will perform at the International Chamber Music Cycle at the Southbank Center in London, the Laeiszhalle in Hamburg and at the Concertgebouw.

Vilde Frang records exclusively for Warner Classics and has earned numerous accolades for her recordings, including the classic BRIT award, Diapason d'Or, Grand Prix du Disque, the Deutsche Schallplattenpreis and the Echo music prize, as well as a Gramophone Award for her recording of concertos by Korngold and Britten.

Wolfgang Harrer

Wolfgang Harrer se je rodil leta 1953 na Dunaju. Igranja na klavir se je začel učiti pri šestih letih. Konkretnije korake v smeri glasbenega profesionalizma je naredil z vpisom na dunajsko Univerzo za glasbo in uprizoritveno umetnost, kjer je študiral dirigiranje v razredu slovitega maestro Hansa Swarowskega. Po krajši prekinitvi se je dirigentsko izpopolnjeval pri Otmarju Suitnerju, tedanjem šefu dirigentu in umetniškem direktorju Državne opere v Berlinu in enem izmed gostujočih dirigentov Festivala Richarda Wagnerja v Bayreuthu. Leta 1991 je asistiral tudi Hansu Wallatu, šefu dirigentu in umetniškemu direktorju Nemške opere na Renu v Düsseldorfu.



Harrer je kot gostujoči dirigent nastopil s številnimi orkestri, denimo s Simfoničnim orkestrom Kitajskega radia, Orkestrom Državne opere v Budimpešti, Narodnim komornim orkestrom Azerbajdžana, Nacionalno filharmonijo Severne Makedonije ter orkestri več opernih hiš. Njegov repertoar obsega široko slogovno paleto, ki se razteza od baročne glasbe, klasicizma in romantike do glasbe historičnih avantgard in sodobnih avtorjev, pri čemer pa kot interpret ohranja kritično distanco do vseh omenjenih glasbenih slogov in zvrsti.

Med njegovimi odmevnimi nastopi velja omeniti koncert z mednarodno priznanimi solisti, kot so sopranistka Lucia Aliberti, mezzosopranistka Veselina Kasarova in tenorist Neil Shicoff. Harrer je velik podpornik mladih glasbenih talentov različnih provenienc in usmeritev. Z namenom njihove promocije je posnel več zgoščenk, med drugim ploščo s kazahstanskim violončelistom Eldarjem Saporajevim, z violinistko Olivio de Prato, prav tako pa je priredil tudi več koncertov, na katerih so se predstavili številni mladi inštrumentalisti in pevci. Med opaznimi Harrerjevimi uspehi izstopa ustanovitev mojstrskega tečaja in tekmovanja za mlade dirigente.

Leta 2009 je prevzel umetniško vodenje in dirigiranje turkmentsko-avstrijskega simfoničnega orkestra Galkiniš (Galkynysh), še istega leta pa se je v zgodovino vpisal kot prvi gostujoči dirigent orkestra Turkmenistanske filharmonije. Od leta 2002 se intenzivno posveča pedagoškemu delu, in sicer kot tutor za orkestrsko dirigiranje na Inštitutu za evropske študije na Dunaju.

Wolfgang Harrer was born in Vienna in 1953 and started playing the piano at the age of six. He began conducting studies at the University of Music and Performing Arts Vienna with the legendary Hans Swarowsky. He later

received further instruction from Otmar Suitner, who was the chief conductor and artistic director of the Berlin State Opera and conductor in Bayreuth at the time. During winter 1991, Wolfgang Harrer assisted Hans Wallat, the chief conductor and artistic director of the German Oper am Rhein in Düsseldorf, for two months.

He has guest conducted many orchestras including the Chinese Radio Symphony Orchestra, the Orchestra of the Budapest State Opera, the National Chamber Orchestra of Azerbaijan, the National Philharmonic Orchestra of Macedonia and at various opera houses. His repertoire ranges from baroque to modern avant-garde music, as he does not wish to specialize in any particular style or period.

He has performed with well known soloists including Lucia Aliberti, Vesselina Kasarova and Neil Shicoff. Wolfgang Harrer also enjoys supporting young musicians, be they instrumentalists, singers or conductors. He has made CD recordings with Eldar Saporayev, a Kazakh cellist, and Olivia De Prato, an Austrian-Italian violinist, and has assisted many young singers in making concert appearances. Wolfgang Harrer is the founder of a course and competition for young conductors.

In 2009 he became the artistic director and conductor of the "Galkynys" Turkmen-Austrian Symphony Orchestra. At the same time, he also became first guest conductor of the National Philharmonic Orchestra of Turkmenistan. He has taught orchestral conducting at the "Institute for European Studies" in Vienna since 2002.

Jaki Jurgec

Slovenski bariton Jaki Jurgec je nastopil v več kot šestdesetih različnih vlogah, redno gostuje na opernih odrih in festivalih po Sloveniji ter v tujini, v zadnjem času pa se ukvarja tudi z režijo. Po uspešno opravljeni diplomski na Akademiji za glasbo v Ljubljani je nadaljeval študij na eni najpomembnejših italijanskih akademij, Accademii Verdiana – Carlo Bergonzi, kjer je leta 2002 diplomiral.



Kot štipendist ljubljanskega Društva Richard Wagner se je izpopolnjeval v Bayreuthu in se že v času študija uveljavil v obeh slovenskih opernih hišah. Po zaključenem študiju je vse pogostejše gostoval in še vedno gostuje tudi v tujini. Nastopil je na številnih koncertih in predstavah po Italiji (Parma, Busseto, Oderzo, Pordenone, Ancona, Padova), zelo odmevni so, denimo, njegovi nastopi v Orffovi kantati *Carmina Burana*, v kateri je večkrat nastopil v Italiji, Franciji in nazadnje na Malti. Gostoval je tudi na Portugalskem, v Ukrajini, na Tajvanu, v Avstriji in Franciji, na Hrvaškem, v Črni gori itd.

Med njegove pomembnejše vloge iz zadnjih let se uvrščajo Ezio (*Atila*), Figaro (*Seviljski brivec*), Silvio (*I pagliacci*), Don Alfonso (*Così fan tutte*),

Sharpless (*Madama Butterfly*), Falke/Frank (*Netopir*), Baron Douphol in Giorgio Germont (*La traviata*), Albert (*Werther*), Mercutio (*Romeo in Julija*), Melitone (*Moč usode*), Schaunard in Marcello (*La bohème*), Dulcamara (*Ljubezenski napoj*), Dapertutto, Lindorf, Coppélius, Dr. Miracle (*Hoffmannove pripovedke*), Grof Tomsiki (*Pikova dama*) idr. Leta 2013 je debitiral v vlogi Amonasra (*Aida*). Redno gostuje na mednarodnih festivalih v Sloveniji in tujini.

Na Malti je redni gost Teatra Astra ter Victoria International Arts Festivala, kjer je nastopil na številnih koncertih ter v vlogah Schaunarda in Silvia. S koncertom operetnih arij je nastopil tudi v znameniti avstrijski Burgareni Finkenstein.

Na festivalu Giuseppe di Stefano (Oderzo), kjer sicer redno gostuje, je režiral že več gala koncertov, bil je tudi asistent režije Verdijevega *Rigoletta*. Za Play Opero v Tokiu je režiral Mozartovo *Figarovo svatbo*. V Sloveniji smo lahko videli več njegovih avtorskih projektov, ki so bili dobro sprejeti tako pri občinstvu kot kritikih. V Operi SNG Maribor je režiral predstavo *La bella opera*, otroško opero *Kdor upa, ne odneha* Vitje Avsca, v Oderzu pa Rossinijevo komično opero *Seviljski brivec*.

Za svoje umetniške dosežke je prejel več mednarodnih priznanj, letos pa še Glazerjevo listino za prepričljivi odrski kreaciji Papagena iz Mozartove *Čarobne piščali* ter Taddea iz Rossinijeve komične opere *Italijanka v Alžiru*.

Slovenian baritone Jaki Jurgec has performed in more than sixty different operatic roles and is a regular guest on opera, festival and concert stages across Slovenia and abroad. Recently he has also been active as a stage director.

Following his graduation from the Ljubljana Academy of Music he

continued his studies under Carlo Bergonzi at the Accademia Verdiana, one of the most prestigious Italian institutions for vocal training. A scholarship from the Slovenian Wagner Society in Ljubljana enabled him to receive further training in Bayreuth. Already as a student he made promising debuts in both Slovenian opera houses in Maribor and in Ljubljana, and after completing his studies he began to appear more and more as a guest artist on stages at home and abroad.

He is a regular performer on concerts and in opera productions throughout Italy (Parma, Busseto, Oderzo, Pordenone, Ancona, Padova), with his appearance in Orff's cantata *Carmina Burana*, which had numerous performances throughout Italy, France and Malta, being especially noteworthy. Other guest engagements include appearances in Portugal, Ukraine, Taiwan, Austria, France, Croatia and Montenegro. His most notable operatic roles are Ezio (*Attila*), Figaro (*Il barbiere di Siviglia*), Silvio (*I pagliacci*), Don Alfonso (*Così fan tutte*), Sharpless (*Madama Butterfly*), Dr. Falke/Frank (*Die Fledermaus*), Baron Dauphol/Giorgio Germont (*La traviata*), Albert (*Werther*), Mercutio (*Gounod's Romeo and Juliet*), Fra Melitone (*La forza del destino*), Schaunard and Marcello (*La bohème*), Dulcamara (*L'elisir d'amore*), Dapertutto/Lindorf/Coppélius/Doctor Miracle (*Les contes d'Hoffmann*), Count Tomsiki (*The Queen of Spades*), Amonasro (*Aida*) and Papageno (*Die Zauberflöte*). Jaki Jurgec is a regular guest artist at international festivals in Slovenia and abroad, including at the Teatra Astra and the Victoria International Arts Festival on Malta. He has also performed a concert of operetta arias in the famous Austrian Burgarena Finkenstein.

Active also as a stage director, many of his productions in Slovenia have been well-received by both audiences

and critics. At the Slovenian National Theater Maribor he has directed *La bella opera* and the children's opera *Kdor upa, ne odneha* (*Whoever Hopes, Never Gives Up*) by Vitja Avsec. He directed a production of Mozart's *Le nozze di Figaro* for Play Opera in Tokyo, and in Oderzo (Italy), where he is a regular guest, and has directed Rossini's comic opera *Il barbiere di Siviglia* in addition to many gala concerts on the Giuseppe di Stefano Festival.

Jaki Jurgec has received many international awards for his achievements, including the Glazer Award from the city of Maribor for his portrayals of Papageno in *Die Zauberflöte* and of Taddeo in Rossini's comic opera *L'italiana in Algeri*.

Nejc Kamplet

Mladi pianist Nejc Kamplet izhaja iz ugledne mariborske glasbene družine. Po končanih Drugi gimnaziji v Mariboru ter Konservatoriju za glasbo in balet v razredu mag. Saše Gerželj Donaldson je nadaljeval študij na Univerzi za glasbo in gledališke umetnosti v Gradcu, in sicer v razredu dr. Zuzane Niederdorfer. Požel je uspehe na številnih tekmovanjih, omenimo zgolj zadnje ugledne nagrade: prvo nagrado na tekmovanju sklada Hildegard-Maschmann Univerze za glasbo na Dunaju leta 2019, tretjo nagrado v solistični kategoriji in drugo nagrado v kategoriji štiroročno na 9. mednarodnem pianističnem tekmovanju v New Yorku leta 2018.



Že od zgodnjih let nastopa na različnih glasbenih festivalih po Sloveniji in v tujini, kot so Festival Ljubljana, Festival Lent, Festival Maribor, Les Nuits Pianistiques, Carpe Artem, Noč slovenskih skladateljev, Arsonore. Kot solist je nastopil s Filharmonijo iz Vuhana, Simfoničnim orkestrom iz Harbina, v SNG Maribor, s Simfoničnim orkestrom Festine, Državnim opernim orkestrom iz Banske Bystrice, s Slovaško simfonietto, Orkestrom Konservatorija v Mariboru itd.

Solistično je nastopil na koncertih v Sloveniji, Avstriji, Italiji, Nemčiji, New Yorku, Litvi, na Poljskem, v Estoniji, na Kitajskem, Hrvaškem in Slovaškem. Dodatno se je izpopolnjeval na seminarjih pri številnih svetovno znanih pianistih ter posnel več posnetkov za RTV Slovenija.

The young pianist Nejc Kamplet is descended from a well-known musical family in Maribor. After completing high school and the Secondary School for Music and Ballet in Maribor as a student of Saša Gerželj Donaldson, he continued his studies at the University of Music and Performing Arts in Graz with dr. Zuzane Niederdorfer.

He has won numerous prizes at competitions, most recently first prize at the Hildegard-Maschmann Foundation of the Vienna University of Music in 2019 and third prize in the solo category and the second prize in the four-hand category at the 9th International Piano Competition in New York in 2018.

Nejc Kamplet has been performing at various music festivals in Slovenia and abroad from an early age, including the Ljubljana Festival, the Lent Festival, Festival Maribor, Les Nuits Pianistiques, Carpe Artem, the Night of Slovenian Composers and Arsonore.

He has been a soloist with many orchestras including the Wuhan

Philharmonic, the Harbin Symphony Orchestra, SNG Maribor, the Festive Symphony Orchestra, the Banská Bystrica State Opera Orchestra, the Slovak Sinfonietta and the Maribor Conservatory Orchestra among others.

Komorni godalni orkester Slovenske filharmonije

The Slovenian Philharmonic String Chamber Orchestra

Komorni godalni orkester Slovenske filharmonije je ansambel štirinajstih godalcev, sicer članov simfoničnega orkestra Slovenske filharmonije. V skoraj tridesetih letih delovanja je ansambel odigral več kot 500 koncertov doma in v tujini. Je redni gost festivalov v Ljubljani, Mariboru, Dubrovniku, Zagrebu, Opatiji in nastopa na koncertnih odrih v dvoranah Dunaja, Madrida, Trsta, Murcie ter drugod po Evropi.



Ansambel je sodeloval z vrhunskimi glasbenicami: pianistko Dubravko Tomšič-Srebotnjak, flavtistko Ireno Grafenauer, klarinetistom Matetom Bekavcem in altistko Mirjam Kalin, gostil pa je tudi številne izjemne tuje umetnike, 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, flavtist Massimo Mercelli ter akordeonist Richard Galliano.

Pod umetniškim vodstvom Richarda Tognettija je na Festivalu Maribor

2009 koncertiral s številnimi svetovno priznanimi glasbeniki, kot so pianist Boris Berezovski, flavtist Emmanuel Pahud, tenorist James Gilchrist, violinisti Arvid Engegård, Atle Sponberg in Satu Vänskä, sopranistka Sabina Cvilak, pianist Melvyn Tan, fagotistka Jane Gower, hornistka Marie Luise Neunecker, kitarist Vlatko Stefanovski in kavalist Teodosii Spassov. Ob nadaljevanju sodelovanja v letu 2010 je ansambel nastopil z Avstralskim komornim orkestrom ter gostil soliste, kot so violinist Anthony Marwood in violist Christopher Moore, violončelist Timmo Veiko Valve, flavtistka Eva Nina Kozmus idr.

Ansambel vsako leto prireja ciklus koncertov Sozvočje svetov v sodelovanju z Narodno galerijo ter spodbuja nastanek novih del, skrbi za notne izdaje in objavlja promocijske zgoščenke. Repertoar ansambla obsega skladbe vseh stilnih obdobij. Posebno pozornost namenja stvaritvam slovenskih avtorjev, tudi najmlajših, ki se šele uveljavljajo.

Dosežki izražajo 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, Bettetovo nagrado leta 2006 in plaketo mesta Ljubljana leta 2012.

The Slovenian Philharmonic String Chamber Orchestra comprises fourteen string players who are members of the Slovenian Philharmonic Orchestra. During its almost 30 years of activity the ensemble has given more than 500 concerts in Slovenia and abroad. A regular guest at festivals in Ljubljana, Maribor, Dubrovnik, Zagreb and Opatija, they have also performed on stages in Vienna, Ma-

drid, Trieste, Murcia and elsewhere across Europe.

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, performing with musicians such as flautist Emmanuel Pahud, tenor James Gilchrist, pianists Boris Berezovsky and Melvyn Tan, violinists Arvid Engegård, Atle Sponberg, Satu Vänskä, soprano Sabina Cvilak, bassoonist Jane Gower, hornist Marie Luise Neunecker, guitarist Vlatko Stefanovski, kaval player Teodosii Spassov. Continuing their collaboration with the Maribor Festival and Richard Tognetti the following year, the ensemble performed together with the Australian Chamber Orchestra and accompanied soloists such as violinist Anthony Marwood, violist Christopher Moore, cellist Timmo Veiko Valve, flutist Eva Nina Kozmus and others.

The Slovenian Philharmonic String Chamber Orchestra presents the popular "Harmony of the Spheres" concert series, now in its 20th year, together with the Slovenian National Gallery. The ensemble has fostered the creation of many new works for strings and devotes special attention to Slovenian composers, including younger and lesser-established ones. Their repertoire encompasses all periods and styles, and is documented on

several compact discs. Their achievements reflect their devotion to performances of the highest quality, as well as their significant role in the Slovenian and European cultural scene.

The orchestra has earned numerous prizes and awards for their work, including Slovenia'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.

Marko Letonja

Marko Letonja sodi med najuspešnejše slovenske dirigente. Študiral je na Akademiji za glasbo v Ljubljani, in sicer najprej klavir pri profesorju Aciju Bertonciju, nato pa dirigiranje pri profesorju Antonu Nanutu. Obenem je študiral dirigiranje tudi pri profesorju Otmarju Suitnerju na dunajski Akademiji za glasbo in gledališko umetnost, kjer je diplomiral leta 1989. Uspešnemu debiju z Orkestrom Slovenske filharmonije leta 1987 so sledili nastopi po Sloveniji in v tujini, s katerimi je pritegnil nemalo pozornosti. Med letoma 1989 in 2003 je bil umetniški vodja Orkestra Slovenske filharmonije. Leta 2003 je postal glavni dirigent in umetniški vodja Simfoničnega orkestra in gledališča v Baslu, s katerim je posnel cikel simfonij Felixa Weingartnerja ter dirigiral novim opernim produkcijam.



Od leta 2012 je glavni dirigent Filharmoničnega orkestra iz Strasbourga. Med njegove najnovejše uspehe sodijo turneja po Nemčiji, ki je imela svoj vrhunec v izredno dobro ocenjenih izvedbah v hamburški Filharmoniji na Labi ter frankfurtskem prizorišču Stara opera. Nastopil je tudi na turneji po Koreji ter izvedel Bartókovo opero *Grad Sinjebradega* v pariški Filharmoniji.

Letonja je po tem, ko je bil med letoma 2011 in 2018 glavni dirigent Simfoničnega orkestra na Tasmaniji, postal njegov častni dirigent. Ima velike zasluge za napredek orkestra. Leta 2017 je za koncertno izvedbo Wagnerjeve opere *Tristan in Izolda* z Nino Stemme in Stuartom Skeltnom v glavnih vlogah prejel nagrado Helpmann za najboljši koncert simfoničnega orkestra. Od leta 2018 je glavni glasbeni direktor Filharmonije Bremen.

Kot gostujoči dirigent je delal z Dunajskimi simfoniki, Münchensko filharmonijo, Orkestrom Romanske Švice, Hamburškimi simfoniki, Orkestrom milanske Scale in Simfoniki Berlinskega radia. Deloval je tudi s Filharmoniki iz Seula, orkestrom Mozarteum iz Salzburga, opernim orkestrom iz Stockholma, Državnim orkestrom iz Stuttgarta ter se podal na turnejo s Simfoničnim orkestrom Giuseppeja Verdija iz Milana. Med njegove aktualne dosežke sodijo produkcija *Hoffmannovih pripovedk* v Novem narodnem gledališču v Tokiju, produkcija *Falstaffa* v Bremnu in produkcija Ginasterjeve opere *Beatrice Cenci* v Narodni operi na Renu v Strasbourgu, za katero je leta 2019 prejel veliko nagrado francoskega združenja gledaliških in glasbenih kritikov za najboljšo operno produkcijo.

Leta 2017 je Marko Letonja dirigiral Wagnerjevo tetralogijo *Nibelungov prstan* v Kraljevi švedski operi, za kar je prejel glasne pohvale kritikov. Njegovo dirigiranje so opisali kot

»iskrivo« (Forum Opera), na spletnem portalu Bachtrack pa so povzdigovali »tematsko jasnost in pregled nad dolgo strukturo«. Tetralogijo je dirigiral tudi v gledališču Sao Carlos v Lizboni. Zadnja leta se sploh rad vrača k Wagnerju. Nazadnje je dirigiral novo produkcijo *Parsifala* v Narodni operi na Renu.

Svojo repertoarno raznolikost je predstavil na nastopih v Dunajski državni operi (*Pikova dama*, *Hoffmannove pripovedke*), v Velikem gledališču v Ženevi (*Medea*, *Manon*), Opernem gledališču v Rimu (*Romeo in Julija*), Semperevi operi v Dresdnu (*Nabucco*), milanski Scali (*Il dissolto assolto* Joséja Samaraga, *Sancta Susanna* Hindemitha, *Primer Makropulos* in *Hoffmannove pripovedke*), Državni operi v Berlinu (*Madama Butterfly*), Nemški operi Berlin (*La traviata*) in opernem gledališču v Cagliariju (*Cavalleria rusticana*, *Glumači in Večni mornar*).

Marko Letonja is considered one of the most successful conductors to have come from Slovenia. He studied at the Academy of Music in Ljubljana, first piano with Aci Bertoncelj and later conducting with Anton Nanut, and went on to study with Otmar Suitner at the Vienna Academy of Music and Performing Arts, graduating in 1989. His successful debut with the Slovenian Philharmonic in 1987 was followed by well-received performances throughout Slovenia and abroad. In 1989 he became Music Director of the orchestra, a post he maintained until 2003. That same year, he was appointed Chief Conductor and Music Director of the Symphony Orchestra and the Theater Basel, with whom he recorded a complete cycle of symphonies by Felix Weingartner, and conducted new opera productions.

Today, Marko Letonja is Chief Conductor of the Orchestre Philharmonique de Strasbourg, a post he has

occupied since 2012. Recent highlights of his tenure include a tour of Germany, culminating in highly praised performances at Hamburg's Elphilharmonie and Frankfurt's Alte Oper, a multi-city tour of South Korea and a performance of Bartok's *Bluebeard's Castle* at the Paris Philharmonie.

Mr Letonja is also Conductor Laureate of the Tasmanian Symphony Orchestra, following his tenure as Chief Conductor there from 2011 to 2018. He has been widely acclaimed for bringing the TSO to new heights, and in 2017 won the Helpmann Award for Best Symphony Orchestra Concert for a concert performance of Wagner's *Tristan und Isolde* with Nina Stemme and Stuart Skelton. He has also been General Music Director of the Bremen Philharmonic since September 2018.

As a guest conductor, he has worked with the Vienna Symphony, the Munich Philharmonic, the Orchestre de la Suisse Romande, the Hamburg Symphony, Orchestra Filarmonica della Scala in Milan and the Berlin Radio Symphony. He has also worked with the Seoul Philharmonic, the Mozarteum Orchestra Salzburg, the Stockholm Opera Orchestra, the Stuttgart State Orchestra and toured with the Orchestra Sinfonica di Milano Giuseppe Verdi. Recent and future highlights include a production of *Tales of Hoffman* at the New National Theatre, Tokyo; a production of *Falstaff* in Bremen; a production of Ginastera's *Beatrice Cenci* at the Opera National du Rhin which won the Grand Prix for Best Opera Production of the Syndicat Professionnel de la Critique in 2019.

In 2017 Mr Letonja conducted Wagner's Ring Cycle at the Royal Swedish Opera, earning high praise from critics. His conducting was described as "scintillating" (*Forum Opera*), and Bachtrack wrote of his "thematic

clarity and a grasp of the long structure." Just prior to this he conducted the complete Ring Cycle at Teatro Sao Carlos in Lisbon, and over the years he has regularly returned to Wagner. Most recently he conducted a new production of *Parsifal* at the Opera National du Rhin in Strasbourg.

Marko Letonja maintains a large and varied repertoire, having performed at the Vienna State Opera (*Pique Dame* and *Les Contes d'Hoffmann*) and at the Grand Théâtre of Geneva (among others *Medea and Manon*), at the Teatro dell'Opera in Rome (*Roméo et Juliette*), at the Semperoper in Dresden (*Nabucco*), La Scala in Milan (*Il dissoluto assolto* by Azio Corghi, with a libretto by José Saramago, together with Hindemith's *Sancta Susanna*; *The Makropulos Case* as well as *Les Contes d'Hoffmann*), the Staatsoper Berlin (*Madama Butterfly*), the Deutsche Oper Berlin (*La Traviata*), the Opéra National du Rhin in Strasbourg (*Walküre*, *Götterdämmerung*, *Der Fliegende Holländer*, *The Makropulos Case*, *Pique Dame*), at the Teatro Lirico in Cagliari (*Cavalleria rusticana*, *I Pagliacci* and *Der Fliegende Holländer*).

Anders Lind



Anders Lind je švedski skladatelj in predavatelj ter kreativni direktor na Oddelku za kreativne študije švedske Univerze Umeå. Komponira predvsem za orkestre, zборе, različne ansamble in soliste, pogosto v kombi-

naciji z elektroniko ali interaktivno tehnologijo. Njegova dela zaznamuje eksperimentalna in hkrati neposredna surovost, ki vabi poslušalca na glasbeno potovanje onstran pričakovanega.

Lind je znan po eksperimentih s svojimi elektronskimi inovacijami, kot so animirane notacije ali interaktivni inštrumenti, ki jih vključuje v tradicionalni orkester oziroma komorne skupine. S tem razvija nove umetniške možnosti ter vabi tudi »navadne« ljudi v svet sodobne umetnostne glasbe.

Anders Lind is a Swedish composer and lecturer, as well as creative director at the Department of Creative Studies of Umeå University. He composes music primarily for orchestras, choirs, various ensemble formations and solo performers, often in combination with electronics or interactive technology. His compositions are characterized by an experimental yet straight-forward rawness that invites listeners on a musical journey beyond the expected.

Lind is known for experimenting with his own electronic innovations such as Animated Notations and Interactive Instruments in combination with traditional orchestra/ensemble settings as a way of developing new artistic possibilities, inviting ordinary people into the sometimes forbidding world of contemporary classical music.

Rebeka Lokar

Slovenska sopranistka Rebeka Lokar se je rodila v Mariboru, kjer je tudi obiskovala glasbeno šolo. V nadaljevanju študija je izpolnjevala pevsko tehniko pri italijanskem baritonu Mauru Augustiniju. Svojo pevsko pot je začela kot mezzosopranistka. Leta 2005 je v Operi SNG Maribor debitirala z vlogo Clotilde v Bellinijevi operi

Norma. Septembra 2007 je prejela štipendijo Teatra Lirico Sperimentale v Spoletu za projekt »Nuova Europa«. Kot mezzosopranistka je oblikovala vloge, kot so Berta v *Seviljskem brivcu*, Gospa Bentson v *Lakmé*, Marthe Schwertlein v *Faustu*, Polovsko dekle v Borodinovi operi *Knez Igor*, Lola v *Cavallerii rusticani*, Mercedes v *Carmen*, Tisba v Rossinijevi *Pepelki*, s katero je nastopila tudi na turneji po Japonski in Umbriji. Sledile so vloge Amneris v *Aidi*, Maddalene v *Rigolettu*, Fenene v *Nabuccu*, Flore v *La traviati* in Giovanne v *Rigolettu* v beneški operi La Fenice.



Novembra 2010 je spremenila repertoar, da je primernejši za njen vokal, nato pa se je kot lirska mladodramski sopran predstavila na številnih koncertih in recitalih. Junija 2012 je debitirala kot Amelia (*Ples v maskah*) v Teatru Regio v Torinu pod taktirko dirigenta Renata Palumba. Avgusta 2012 je debitirala v vlogi Santuzze (*Cavalleria rusticana*) v okviru umbrijskega poletnega festivala v Terniju. Leta 2013 je debitirala v sopranski vlogi v Verdijevem *Rekviemu* v Operi SNG Maribor, poleti 2013 pa je sledil debi z vlogo Abigaille (*Nabucco*) na festivalu na Comskem jezeru (Italija). Leta 2014 je nastopila v vlogi Medeje v Cherubinijevi *Medeji* v opernem gledališču v Bielefeldu (Nemčija), nato pa še v vlogi Amneris (*Aida*) v okviru

mednarodne turneje Opere SNG Maribor na Japonskem.

Maja 2015 je debitirala kot Minnie v Puccinijevi operi *Dekle z zahoda* v Operi SNG Maribor, čemur je sledila vloga Amelie (*Ples v maskah*) na Open Air Festivalu v Braunschweigu (Nemčija). Kmalu zatem se je predstavila kot Abigaille (*Nabucco*) na festivalu Taormina Opera Stars v znamenitem grškem amfiteatru v sicilijanski Taormini. Oktobra 2015 je debitirala z vlogo Helene v originalni izvedbi Verdijevih *Sicilijanskih večernic* pod dirigentskim vodstvom Nikše Bareze v HNK Zagreb, februarja 2016 pa v naslovni vlogi Puccinijeve opere *Turandot* v mariborski Operi. Z naslovno vlogo *Turandot* se je uspešno predstavila na uglednem Puccinijevem festivalu v Toskani (Torru del Lago), v Sassariju, Torinu, HNK Zagreb ter gledališču Perez Galdos v Las Palmasu.

Februarja 2017 je debitirala v zahtevni vlogi Čočo san iz Puccinijeve opere *Madama Butterfly* v Teatru Coccia v italijanski Novari, takoj zatem pa še v mariborski Operi z vlogo Leonore v Verdijevi operi *Trubadur*. Po uspešnem koncertu Verdijevega *Rekviema* v HNK Zagreb, kjer je pela zahtevno sopransko vlogo, je ponovno nastopila v naslovni vlogi Verdijeve *Aide* v Mariboru. V Mariboru je debitirala tudi v vlogi Leonore v Verdijevi operi *Moč usode*. V prestižni veronski Areni je istega leta nastopila v vlogah *Turandot*, *Aide* in *Abigaille*. S slednjo se je predstavila tudi mariborskemu občinstvu na začetku sezone 2018/2019, in sicer v novi produkciji Verdijevega *Nabucca*.

Slovenian soprano Rebeka Lokar first attended music school in her hometown of Maribor and later refined her technique under the guidance of Italian baritone Mauro Augustini. Beginning her career as a mezzo-soprano, she made her debut in 2005 as Clotilde (*Norma*) at the Slovenian

National Theatre Maribor (SNG Maribor). After receiving a scholarship from the Teatro Lirico Sperimentale di Spoleto in 2007 she appeared in numerous other roles including Berta (*Il barbiere di Siviglia*), Mistress Benson (*Lakmé*), Marthe (*Faust*), Lola (*Cavalleria rusticana*), Mercedes (*Carmen*) and Tisbe (*La cenerentola*), a role with which she toured Japan and later Umbria. A number of larger roles followed, including Amneris (*Aida*), Fenena (*Nabucco*) and Maddalena (*Rigoletto*). During the 2010/2011 season, she appeared as Flora (*La traviata*) and Giovanna (*Rigoletto*) at the Teatro la Fenice in Venice.

In 2010 her voice began to shift into lyric dramatic soprano range, and after numerous concerts and recitals Rebeka Lokar made her debut in 2012 as Amelia (*Un ballo in maschera*) at the Teatro Regio di Torino and as Santuzza (*Cavalleria rusticana*) at the summer festival in Terni, Italy. She also appeared as soprano soloist in Verdi's *Messa da Requiem* at the National Opera of Maribor in March 2013, and as Abigaille (*Nabucco*) at the Lamke Como Music Festival (Italy).

She later sang the roles of Médée in Cherubini's eponymous work at the Bielefeld Opera (Germany), and Amneris (*Aida*) for the SNG Maribor's tour of Japan. More roles followed, including Minnie in Puccini's *La fanciulla del West* at SNG Maribor Opera, Amelia (*Un ballo in maschera*) at the Open Air Festival in Braunschweig (Germany), Abigaille (*Nabucco*) at the Taormina Opera Stars festival in the renowned Greek amphitheater in Taormina (Sicily), Hélène in the original French version of Verdi's *I vespri siciliani* under the direction of Nikša Bareza at the Croatian National Theater Zagreb (HNK Zagreb) and the title role of Puccini's *Turandot*, a part which she sung on numerous occasions including at the distinguished Puccini festival in Toscana (Torru del Lago), in Sas-

sari, Torino, HNK Zagreb and at the Perez Galdos Theater in Las Palmas. In February 2017 she made her debut in the demanding role of Cio-Cio-san in Puccini's *Madama Butterfly* at the Teatro Coccia in Novara (Italy), and immediately followed that with Leonore in Verdi's *Il trovatore* at the Maribor Opera and Leonore in *La forza del destino*. At the prestigious Verona Arena she has sung in the roles of Turandot, Aida and Abigaille, and performed the latter role also in Maribor for a new production of Verdi's *Nabucco* in 2018.

Steven Loy

Dirigent Steven Loy, ki se je ustalil v Ljubljani, si je ugled prislužil s svojimi natančnimi in zavzetimi izvedbami. Je predan podpornik sodobne glasbe ter utemeljitelj in umetniški vodja ljubljanskega ansambla Neofonía, s katerim je prvič v Sloveniji izvedel mnoga pomembna dela poznega 20. in zgodnjega 21. stoletja, in sicer med letoma 2010 in 2018 predvsem v sklopu cikla nove glasbe Predihano v organizaciji Cankarjevega doma. Pri sodobnem in tradicionalnem orkestrskem repertoarju redno sodeluje s Slovensko filharmonijo in Simfoničnim orkestrom RTV Slovenija ter manjšimi zasedbami, kot so Komorni godalni orkester Slovenske filharmonije, Slovenski tolkalski projekt StoP, ansambel MD7, s katerim je predstavil več kot 70 svetovnih premier, in Slowind. S Simfoničnim orkestrom RTV Slovenija je leta 2018 zagnal in dirigiral prvi koncert serije Odkritja26, ki predstavlja sodobno orkestrsko glasbo na Radiu Slovenija. Bil je gostujoči dirigent mnogih zasedb za novo glasbo, kot so Klangforum Wien, Ensemble Experimental Eksperimentalnega Studia SWR Freiburg, Orkester za novo glasbo iz Katowic in Neuerband iz Basla.



Kot gost je dirigiral simfoničnim orkestrom v Romuniji in na Madžarskem. Po številnih dobro sprejetih koncertih s Komornim godalnim orkestrom Slovenske filharmonije, med drugim leta 2019 na zagrebškem Biennalu, je leta 2020 postal njegov umetniški vodja.

Steven Loy je tudi predan pedagog in sokoordinator Studia za novo glasbo na Akademiji za glasbo v Ljubljani, kjer dirigira ansamblu za novo glasbo in poučuje izvajalske prakse v sodobni glasbi. Vodi tudi kurz Polifona ritmična gibanja in je mentor za komorno glasbo.

Diplomiral je iz dirigiranja (École normale de musique v Parizu, Georgia State University) in kompozicije (University of the Arts Philadelphia, Akademija za glasbo v Ljubljani). Aktivno je sodeloval pri mojstrskih tečajih z mnogimi znamenitimi dirigenti, kot so npr. Péter Eötvös, Helmuth Rilling, Jorma Panula, Lothar Zagrosek, Jean-Marc Burfin, Zoltán Peskó in Jurij Simonov.

Based in Ljubljana, conductor Steven Loy has earned a reputation for exacting and engaging performances. A committed advocate for new music, he is the founder and artistic director of the Ljubljana-based ensemble Neofonía, with whom he has given first performances in Slovenia of many important works from the late 20th and early 21st centuries, most notably on the Predihano new music series presented by Cankarjev dom from 2010-2018. He works regularly with the Slovenian Philharmonic and

the RTV Slovenia Symphony Orchestra in both contemporary and more traditional orchestral repertoire, as well as with smaller groups such as the Slovenian Philharmonic String Chamber Orchestra, the Slovenian Percussion Project SToP, ensemble MD7 (with whom he has given over 70 world premieres) and Slowind. With the RTV Slovenia Symphony Orchestra he initiated and conducted the first concert of the Discovery26 concert series presenting contemporary orchestral music at Radio Slovenia in 2018.

He has appeared as a guest conductor with many new music ensembles including Klangforum Wien, Ensemble Experimental of the SWR Experimental Studio Freiburg, the New Music Orchestra in Katowice and the ensemble Neuerband in Basel. He has also guest conducted symphony orchestras in Romania and Hungary. After a number of well-received concerts with the Slovenian Philharmonic String Chamber Orchestra, including at the Zagreb Biennale in 2019, he became their artistic director in 2020.

A dedicated educator, he is co-coordinator of the New Music Studio at the Academy of Music in Ljubljana, where he conducts the new music ensemble and teaches contemporary music performance practice in addition to a course on advanced rhythm techniques and coaching chamber music. He holds degrees both in conducting (École Normale du Musique de Paris, Georgia State University) and composition (University of the Arts Philadelphia, Academy of Music Ljubljana) and has actively participated in masterclasses with many well-known conductors including Péter Eötvös, Helmuth Rilling, Jorma Panula, Lothar Zagrosek (Accademia Chigiana Siena), Jean-Marc Burfin, Zoltán Peskó and Yuri Simonov.

Adriana Magdovski

Adriana Magdovski je mariborska pianistka in glasbena pedagoginja (izredna profesorica), ki se danes poleg koncertiranja in poučevanja na Pedagoški fakulteti v Mariboru veliko posveča tudi približevanju klasične glasbe mlademu občinstvu.

Za pianistkin umetniški razvoj je bilo pomembno srečanje s flavtistko Ireno Grafenauer na Glasbenem septembru v Mariboru, ki se je nadaljevalo s konzultacijami iz komorne igre na Mozarteumu v Salzburgu. Kot komorna glasbenica sodeluje z umetniki, kot so Branimir Slokar, Stanko Arnold, Irena Grafenauer in Bernarda Bobro.



Je dobitnica nagrade Martha Debelli, ki jo svojim najboljšim študentom podeljuje graška univerza. Je tudi nagrajenka mednarodnega tekmovanja Gina Bachauer International Junior Piano Competition v Salt Lake Cityju (ZDA) ter prejemnica mednarodne štipendije Soroptimist International Amsterdam in Gallusove nagrade (nagrada oddaje *Opus* na RTV Slovenija, v povezavi s Slovensko filharmonijo).

Maja 2016 in 2017 je bila asistentka prof. Norme Fisher na Royal College of Music v Londonu.

Adriana Magdovski took her first piano lessons at the age of four and then began studies with Milena Sever at the National Music Conservatory in Maribor. During this time, she at-

tracted the attention of Slovenian audiences by winning the 21st National Competition for Young Musicians with a perfect score of 100 points.

At fifteen years of age, she was accepted to the University for Music and Performing Arts in Graz, Austria, where she studied with Doris Wolf-Blumauer. She continued her studies in London with the world-renowned Norma Fisher, and at the State University of Music and Performing Arts Stuttgart with Oleg Maisenberg and Wolfgang Blöser.

She was awarded the Martha Debelli Scholarship by the University for Music and Performing Arts in Graz, Austria, and the Soroptimist International Scholarship in Amsterdam. She is a prize winner of the Gina Bachauer International Junior Piano Competition in Salt Lake City (USA), and a winner of the *Gallus Prize*, awarded by the RTV Slovenia and the Slovenian Philharmonic Society.

She regularly performs in Slovenia as well as abroad, notably in Germany and Belgium, under the sponsorship of the German Forum für Kultur NRW.

Adriana is an associate professor at the University of Maribor, and in 2016 and 2017, she worked as Norma Fisher's assistant at the Royal College of Music in London.

Orkester Slovenske filharmonije

The Slovenian Philharmonic Orchestra

Ni veliko simfoničnih orkestrrov, ki bi se ponašali s tako bogato in dolgotrno tradicijo kot Orkester Slovenske filharmonije. Orkester Slovenske filharmonije se s svojimi predhodnicami *Academio Philharmonicorum* (1701), *Filharmonično družbo* (1794) ter prvo Slovensko filharmonijo

(1908–1913) ponosno postavlja ob bok najstarejšim na svetu. Med številnimi uglednimi umetniki, ki so postali častni člani Slovenske filharmonije in njene predhodnice *Filharmonične družbe*, najdemo Josefa Haydna, Ludwiga van Beethovna, Niccolòja Paganinija, Johannesa Brahmsa, Carlota Kleiberja, Uroša Kreka, Primoža Ramovša in številne druge.

Po ponovni ustanovitvi leta 1947 so orkester vodili priznani dirigenti, med njimi Bogo Leskovic, Samo Hubad, Lovro von Matačić, Oskar Danon, Uroš Lajovic, Milan Horvat, Marko Letonja, George Pehlivanian, Emmanuel Villaume ter Keri-Lynn Wilson. V sezonah 2015/16 in 2016/17 je mesto šefa dirigenta zasedal Uroš Lajovic.



Svojo odličnost je orkester potrdil na številnih gostovanjih v evropskih kulturnih središčih in v Združenih državah Amerike ter na Japonskem, predstavil pa se je tudi na pomembnih mednarodnih festivalih (Dunajski slavnostni tedni, *Maggio Musicale Fiorentino*, *Praška pomlad*, *Varšavska jesen*, *Dubrovniške poletne igre*, *Ravenski festival*, *MIDEM* ...).

Med njegovimi gosti najdemo vrhunska glasbena imena: dirigente Carlota Kleiberja, Riccarda Mutija, Zubina Mehto, Kurta Sanderlinga, Leopolda Hagerja, Theodorja Guschlbauerja, Jurija Simonova, Sergeja Bauda, Hartmuta Haenchena, Heinza Holligerja, Matthiasa Bamerta, Kennetha Montgomeryja, Heinricha Schiffa, Matthiasa Pintscherja, Vladimirja Fedosejeva, sira Nevilla Marrinerja in Tana Duna, ter niz uglednih domačih in

tujih solistov, mdr. Ireno Grafenauer, Marjano Lipovšek, Dubravko Tomšič Srebotnjak, Bernardo Fink, Yehudija Menuhina, Davida Ojstraha, Arturja Benedettija Michelangelija, Svjatoslava Richterja, Luciana Pavarottija, Gidona Kremerja, Anne-Sophie Mutter, Vadima Repina, Arthurja Rubinstein, Iva Pogorelića, Lazarja Bermana, Elisabeth Leonsko, Schloma Mintza, Tilla Felnerja, Fazila Saya, Maria Brunella, Hákna Hardenbergerja, Davida Garretta, Dmitrija Hvorostovskega, Evo Johansson, Ramona Vargasa, Christiana Tetzlaffa, Gautierja in Renauda Capuçon, Aliso Weilerstein, Leonidasa Kavakosa, Tasmin Little, Evelyn Glennie, Paula Meyerja, Juliana Rachlina, Sarah Chang, Emmanuela Pahuda, Mišo Majskega, Bryna Terfla in Ano Netrebko.

Med njegove največje uspehe sodita velika evropska turneja (11 koncertov v uglednih koncertnih dvorinah Ljubljane, Stuttgarta, Münchna, Amsterdama, Pariza, Berlina, Frankfurt, Nürnberga, Prage, Essna in Dunaja) s koncertno izvedbo opere *Jolanta* Petra Iljiča Čajkovskega s slavno sopranistko Ano Netrebko v naslovni vlogi ter snemanje opere za založbo Deutsche Grammophon. Veličastni so bili tudi koncert z Brynom Terflom v Kraljevi operni hiši v Muscatu (Oman) ter osem koncertov z Mišo Majskim v Sloveniji, Nemčiji in na Nizozemskem.

Orkester že vrsto koncertnih sezon prireja po 32 abonmajskih koncertov na leto v Gallusovi dvorani Cankarjevega doma (modri in oranžni abonma), številne priložnostne koncerte ter glasbene matineeje za mlade poslušalce. Koncertna dejavnost orkestra je zabeležena na več kot 80 CD-jih.

The Slovenian Philharmonic Orchestra, with its predecessors Academia Philharmonicorum (1701), the Philharmonic Society (1794) and the first Slovenian Philharmonic (1908–1913), proudly takes its place among the oldest orchestras in the world.

Among the many distinguished artists who have become honorary members of the Slovenian Philharmonic and its predecessor the Philharmonic Society are Joseph Haydn, Ludwig van Beethoven, Niccolò Paganini, Johannes Brahms and Carlos Kleiber.

Since its establishment in 1947, the orchestra has been led by internationally renowned conductors, including Bogo Leskovic, Samo Hubad, Lovro von Matačić, Oskar Danon, Uroš Lajovic, Milan Horvat, Marko Letonja, George Pehlivanian, Emmanuel Villaume and Keri-Lynn Wilson.

Its greatest international successes in recent seasons include a major European tour (eleven concerts in concert halls in Ljubljana, Stuttgart, Munich, Amsterdam, Paris, Berlin, Frankfurt, Nuremberg, Prague, Essen and Vienna) with a concert performance of Tchaikovsky's opera *Iolanta* featuring the celebrated soprano Anna Netrebko in the title role, subsequently recorded for the record label Deutsche Grammophon. The orchestra also enjoyed resounding success with an appearance with Bryn Terfel at the Royal Opera House in Muscat (Oman), a performance at the Mahler Festival in Krakow, and appearances with Mischa Maisky in Slovenia, Germany and the Netherlands. In the last three years, the orchestra has performed twice in China, in 2018 it enjoyed successful return to the Wiener Konzerthaus, and in April 2019 it performed at the Zagreb Music Biennale with the Slovenian Philharmonic Choir.

The Slovenian Philharmonic Orchestra has for many years been presenting concerts in Ljubljana's Cankarjev Dom Cultural Centre within the framework of the Blue and Orange Subscriptions Series, as well as occasional concerts with the Slovenian Philharmonic Choir within the Vocal Subscription Series held at the Slovenian Philharmonic Orchestra Hall. It

regularly performs in Maribor, Nova Gorica and other centres throughout Slovenia and in border regions, and is a regular guest at the festival The Kogoj Days, as well as being the resident orchestra of the Ljubljana Festival in 2019 and 2020. The orchestra's New Year and Christmas concerts have become an established tradition. It also presents philharmonic concerts of Baroque music and a festival of contemporary music entitled Into the New Year with New Music. Young listeners and their parents are the focus of the Family Concert Cycle, which is programmed in the form of musical fairy tales or concert events with accompanying narrative and moderation. The orchestra also performs matinées for young listeners in cooperation with Jeunesses Musicales Slovenia and Ljubljana, as well as regularly collaborating with the Ljubljana Academy of Music, the Ljubljana Conservatory of Music and Ballet, the Society of Slovene Composers and the Ljubljana Festival.

The concert activities of the orchestra have been documented on more than 80 CDs and numerous recordings in the archives of the national broadcaster.

Irena Petkova



Mezzosopranistka Irena Petkova se je rodila v Bolgariji. Po diplomii iz solopetja na konservatoriju v Sofiji je kmalu postala solistka tamkajšnje državne opere. Po evropski koncertni turneji, še posebej po osvojitvi posebne nagrade na mednarodnem pevskem tekmovanju Boris Hristov, pa je postala redna gostja številnih opernih hiš po Evropi, zlasti v Nemčiji.

V njenem repertoarju so predvsem vloge iz Mozartovih oper ter iz italijanske tradicije belcanta (Rossini, Donizetti, Bellini), visoke in pozne romantike (Verdi, Puccini) in verizma (Leoncavallo, Mascagni, Puccini).

Med njene zelo prepričljive upodobitve sodi naslovna vloga v Bizetovi operi *Carmen*, velik uspeh pa je požela tudi kot Rosina (*Seviljski brivec*), Adalgisa (*Norma*), Fenena (*Nabucco*), Cherubino (*Figarova svatba*), Suzuki (*Madama Butterfly*), Starka (*Candide*) itd. Poleg tega redno nastopa kot koncertna pevka, zlasti v Franciji in Španiji, debitirala pa je tudi v veliki dvorani dunajskega Musikvereina.

Od leta 2006 je solistka Opere SNG Maribor, kjer je nastopila v številnih opernih produkcijah, med drugim v operi *Falstaff*. *Pesnik in upornik*, *Čarobna piščal*, *Candide*, *Ples v maskah*, *Nabucco*, *Norma*, *Hoffmannove pripovedke*, *Lakmé*, *Seviljski brivec*, *Faust*, *Pikova dama*, *Moč usode*, *Jevgenij Onjegin*, *Netopir*, *Werther*. Med njenimi zadnjimi odrskimi upodobitvami najdemo vloge Frugole, Gorečnice in Ciesce iz Puccinijevega *Triptiha* (*Plašč*, *Suor Angelica*, *Gianni Schicchi*).

Mezzo-soprano Irena Petkova was born in Bulgaria. Following her graduation in voice at the Conservatory in Sofia, she quickly became a soloist at the local State Opera. Her international career was launched after a European tour and especially after winning the special prize at the international "Boris Hristov" competi-

tion, after which she became a regular guest at numerous opera houses across Europe, especially in Germany. Her repertoire comprises mostly roles from Mozart operas, the Italian Bel canto (Rossini, Donizetti, Bellini), high and late romantic (Verdi, Puccini) and verismo (Leoncavallo, Mascagni, Puccini) traditions. Among her most acclaimed roles are as the title character in Bizet's *Carmen*, Rosina (*Il barbiere di Siviglia*), Adalgisa (*Norma*), Fenena (*Nabucco*), Cherubino (*Le nozze di Figaro*), Suzuki (*Madama Butterfly*) and The Old Lady (*Candide*).

She regularly appears as a concert singer, often in France and Spain, and has sung in the main hall of the Wiener Musikverein. Since 2006 Irena Petkova is a soloist of the SNG Maribor Opera House, where she has performed in numerous operas including *Falstaff*, *The Poet and the Rebel*, *Die Zauberflöte*, *Candide*, *Un ballo in maschera*, *Nabucco*, *Norma*, *The Tales of Hoffmann*, *Lakmé*, *The Barber of Seville*, *La forza del destino*, Gounod's *Faust*, Tchaikovsky's *The Queen of Spades* and *Eugene Onegin*, Strauss's *Die Fledermaus* and Massenet's *Werther*. Among her most recent stage creations include the roles of La frugola (*Il tabarro*), The Mistress of the novices (*Suor Angelica*) and La Ciesca (*Gianni Schicchi*) from Puccini's *Il trittico*.

Lawrence Power

Britanski glasbenik Lawrence Power je eden vodilnih svetovnih violistov, izredno iskan tako kot koncertni solist kot tudi kot partner v komorni glasbi. Njegovo mojstrstvo in prodorna muzikalnost poskrbita za to, da ga navdušeno sprejmejo na vseh koncih sveta.



V zadnjih desetih letih se je uveljavil kot redni gost pri orkestrih najvišjega ranga, kot so simfonični orkestri iz Chicaga in Bostona, kraljevi orkester Concertgebouw, orkester Bavarskega radia, filharmoniki iz Bergna in Varšave ter londonski orkester Philharmonia, BBC-jevi škotski simfoniki in Kraljeva filharmonija iz Liverpoola. Močno je prisoten tudi v Avstraliji.

Power je goreč podpornik sodobne glasbe. V njegovem širokem repertoarju novih del najdemo številna nova dela najuglednejših skladateljev, kot so Olga Neuwirth, Esa Pekka Salonen, Mark-Anthony Turnage, Julian Anderson, Alexander Goehr, James MacMillan in Huw Watkins.

Z recitali je nastopil v dvorani Wigmore, St. Luke's in v Lincolnovem centru v New Yorku. Redno sodeluje s pianistom Simonom Crawford-Phillipsom ter violinistoma Maksimom Vengerovim in Joshuo Bellom. Bil je rezidenčni umetnik Filharmoničnega orkestra

iz Bergna, stkal pa je tudi tesne vezi z Londonskim filharmoničnim orkestrom.

Posnel je številna solistična in komornoglasbena dela za založbo Hyperion ter z njimi požel številne nagrade. Power na primer sodeluje na posnetku z Ianom Bostridgem in sirom Antoniem Pappanom pri izvedbi *Shakespearejevih pesmi*, za katerega so leta 2017 prejeli nagrado grammy za najboljši klasični pevsko solistični album.

Lawrence Power je ustanovitelj in umetniški vodja Festivala komorne glasbe West Wycombe v Angliji.

Briton Lawrence Power is one of the world's foremost violists, in demand worldwide as a concerto soloist and chamber music partner. His artistry and penetrating musicianship have garnered him consistent acclaim around the world.

Over the past decade Lawrence Power has been a regular guest with orchestras of the highest calibre, from the Chicago Symphony, Boston Symphony, Royal Concertgebouw, Bayerischer Rundfunk, the Bergen and Warsaw Philharmonic orchestras to the Philharmonia in London, the BBC Scottish Symphony and Royal Liverpool Philharmonic orchestras. In addition, he has established a strong presence in Australia.

As a fervent champion of contemporary music, Lawrence has developed a large repertoire of new works by well-known composers such as Olga Neuwirth, Esa Pekka Salonen, Mark-Anthony Turnage, Julian Anderson, Alexander Goehr, James MacMillan and Huw Watkins.

His recital credits include performances at Wigmore Hall, LSO St Luke's and Lincoln Centre in New York, where he regularly performs with pianist Simon Crawford-Phillips, violinist Maxim Vengerov and Joshua Bell. He has served as

Artist in Residence with the Bergen Philharmonic Orchestra and has also forged a close relationship with the London Philharmonic Orchestra.

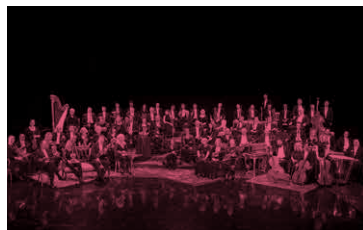
Lawrence Power has recorded numerous solo and chamber works for the Hyperion label, many of which have won awards. Mr. Power also features on Ian Bostridge and Sir Antonio Pappano's *Shakespeare Songs*, joint winner of the 2017 Grammy Award for Best Classical Solo Vocal Album.

He is the founder and Artistic Director of West Wycombe Chamber Music Festival in England.

Simfonični orkester SNG Maribor

The SNG Maribor Symphony Orchestra

Simfonični orkester SNG Maribor je osrednji inštrumentalni sestav v podravski regiji z razmeroma dolgo poustvarjalno tradicijo. Pestra zgodovina orkestra sovпада z delovanjem njegove matične ustanove, mariborske operne hiše, ki je od leta 1919 doživljala številne preobrazbe, na katere so vplivale pomembnejše politične in kulturne spremembe, kot so padec habsburške monarhije po prvi svetovni vojni, padec nacizma po letu 1945 in nenazadnje slovenska osamosvojitve leta 1991.



Le dve leti po osamosvojitvi Slovenije je orkester začel delovati pod imenom Mariborska filharmonija. Ta je bila kot društvo ustanovljena 11. junija 1993, vendar je delovala le do novem-

bra 2004, ko je pod imenom Simfonični orkester SNG Maribor začela prirediti samostojne simfonične koncerte v okviru matične hiše. Ta praksa se je predvsem po izgradnji Velike dvorane ukoreninila kot poustvarjalna stalnica SNG Maribor.

Orkester, ki je nepogrešljivi del koncertov ter opernih in baletnih predstav mariborske Opere in baleta, se pod vodstvom številnih mednarodno uveljavljenih dirigentov iz Slovenije in tujine suvereno posveča poustvarjanju inštrumentalne glasbe in glasbenogledaliških del različnih žanrov od baroka, klasicizma in glasbe 19. in 20. stoletja do najaktualnejših simfoničnih del.

The SNG Maribor Symphony Orchestra is one of the leading ensembles in Slovenia and has a long-standing tradition in both operatic and orchestral repertoire. The rich history of the Orchestra is closely linked with its home institution, the Maribor Opera House, where the orchestra takes a two-part role: besides all the opera performances of the Maribor Opera House it also performs 6 symphonic concerts per season as a part of its own subscription series.

The orchestra performs under the baton of numerous acclaimed conductors from Slovenia and abroad. It thrives in various genres, from opera and ballet to musicals and regularly performs music of all periods: from Baroque and Classicism up to 19th- and 20th-century music as well as contemporary music.

Martin Sušnik

Tenorist Martin Sušnik se je rodil v Avstraliji, vendar že od otroštva živi v Sloveniji. Študij solopetja je z odliko zaključil na Akademiji za glasbo v Ljubljani v razredu prof. Pie Brodnik. Uspešno je sodeloval na različnih tekmovanjih doma in v tujini, kjer

je osvojil več zlatih priznanj. Za svoje dosežke je v času študija prejel študentsko Prešernovo nagrado in svečano listino za izredne študijske dosežke Univerze v Ljubljani.



Na koncertih tako doma kot v tujini večkrat nastopa z različnimi zbori, komornimi zasedbami in orkestri. Udejstvuje se predvsem na opernih odrih, prav tako pa se posveča tudi petju oratorijev, maš in samospenov. Gostoval je na številnih evropskih koncertnih odrih, v Kraljevi operi v Versaillesu, Opéri Comique v Parizu, Operi HNK Zagreb in SNG Operi in baletu Ljubljana.

Kot član opernega ansambla SNG Maribor je uspešno upodobil veliko vlog; če jih nekaj naštejemo: Romualdo (*Črne maske*), Camille de Rosillon (*Vesela vdova*), Nemorino (*Ljubezenski napoj*), Vojvoda Mantovanski (*Rigoletto*), Don Ottavio (*Don Giovanni*), Lenski (*Jevgenij Onjegin*), Rinuccio (*Gianni Schicchi*), Lindoro (*Italijanka v Alžiru*), Grof Almaviva (*Seviljski brivec*), Tamino (*Čarobna piščal*), Vitez de la Force (*Pogovori karmeličank*), Nick (*Dekle z zahoda*), Pong (*Turandot*), Ernesto (*Don Pasquale*), Loge (*Rensko zlato*), Belmonte (*Ugrabitev iz seraja*). V sezoni 2018/2019 je debitiral v naslovni vlogi Gounodove opere *Faust*.

Slovenian tenor Martin Sušnik was born in Australia and has lived in Slo-

venia since childhood. After completing vocal studies with Pia Brodnik at the Academy of Music, he successfully participated in competitions in Slovenia and abroad, winning three first prizes. He was awarded the student Prešeren prize for his academic achievements.

He is a regular performer in Slovenia and abroad with various choirs, chamber ensembles and with orchestras including the Slovenian Philharmonic Orchestra, the Orchestra of the Slovene National Theatre Opera and Ballet Ljubljana, the Slovenian Police Orchestra, the Slovenian Army Orchestra, the Zagreb Philharmonic and others. Although his career has been primarily focused towards opera, he has also sung in oratorios, masses and lieder.

Martin has made guest appearances on concert stages across Europe, as well as at the Royal Opera at Versailles, the Opéra Comique in Paris, the Croatian National Theater Zagreb and the Slovenian National Theater Ljubljana.

As an ensemble member of the Slovenian National Theater Maribor he has performed numerous roles including Romualdo (*Črne maske/The Black Masks*), Camille de Rosillon (*The Merry Widow*), Nemorino (*L'elisir d'amore*), Count Monterone (*Rigoletto*), Don Ottavio (*Don Giovanni*), Lenski (*Eugene Onegin*), Rinuccio (*Gianni Schicchi*), Lindoro (*L'italiana in Algeri*), Count Almaviva (*Il barbiere di Siviglia*), Tamino (*Die Zauberflöte*), le Chevalier de la Force (*Dialogues des carmélites*), Nick (*La fanciulla del West*), Pong (*Turandot*), Ernesto (*Don Pasquale*), Loge (*Das Rheingold*), Belmonte (*Die Entführung aus dem Serail*), Rodolfo (*La bohème*) and the title role in Gounod's *Faust*.

Dušan Topolovec

Tenorist Dušan Topolovec je od leta 1990 kot zborist – solist zaposlen v Operi SNG Maribor. Pevsko se je izobraževal na Glasbeni šoli v Mariboru. V času Opernega studia SNG Maribor je debitiral kot solist v vlogi Grofa Almavive v Rossinijevi operi *Seviljski brivec* ter leta 2003 postal solist Opere SNG Maribor.



Od takrat je nastopil v številnih opernih predstavah, med katerimi velja omeniti prepričljivo interpretirane vloge v operah *Turandot* (Pang), *Hoffmannove pripovedke* (Andrès, Spalanzani), *Madama Butterfly* (Goro, Princ Jamadori), *La traviata* (Gaston), *Pikova dama* (Čekalinski), *Čarobna piščal* (Monostatos), *Lakmé* (Hadži), *Carmen* (Remendado), *Tosca* (Spolletta), *Netopir* (Eisenstein), *Werther* (Schmidt), *Rigoletto* (Borsa), *Norma* (Flavij), *Dva Foscarija* (Barbarigo), *Glumači* (Peppe, Arlecchino), *Dido in Enej* (Mornar), *Moč usode* (Trabuco), *Romeo in Julija* (Tybalt), *Obuti maček* (Jean, markiz de Carabas) in *My fair lady* (Polkovnik Pickering).

Pel je v opernih praznodbah slovenskih skladateljev, na primer v *Krogu s kredo* Slavka Osterca (Vojak), *Pesniku in uporniku* Tomaža Sveteta (Oficir), v kratki operi *Al' pekel al' nebo* Alda Kumarja (Pesnik), v *Kdor upa, ne odneha* Vitje Avsca (Pusi) in *Črni maskah* Marija Kogoja (Ecco).

Z mariborsko Opero je gostoval na Portugalskem, Japonskem, Tajvanu in v Italiji.

Slovenian tenor Dušan Topolovec has been a regular member of the Maribor Opera since 1990, first as a member of the opera choir and since 2003 as a soloist. He studied voice at the Conservatory of Music and Ballet in Maribor.

During the establishment of the opera studio at Maribor Opera he made his debut in the role of Count Almaviva in Rossini's *Il barbiere di Siviglia*. Since then he has appeared in numerous opera productions, most notably *Turandot* (Minister Pang), *Les contes d'Hoffmann* (Andrès, Spalanzani), *Madama Butterfly* (Goro, Prince Yamadori), *La traviata* (Gaston), *The Queen of Spades* (Tchekalinsky), *Die Zauberflöte* (Monostatos), *Lakmé* (Hadji), *Car-men* (Remendado), *Tosca* (Spoletta), *Die Fledermaus* (Eisenstein), *Werther* (Schmidt), *Rigoletto* (Borsa), *Norma* (Flavio), *I due Foscari* (Barbarigo), *I Pagliacci* (Peppe/Arlecchino), *Dido and Aeneas* (Sailor), *La forza del destino* (Trabuco), Gounod's *Romeo and Juliet* (Tybalt), Cui's fairy-tale opera *Puss in Boots* (Jean, Marquis de Carabas), *My Fair Lady* (Lieutenant Pickering) and many others.

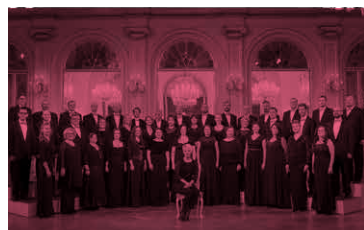
He has also sung in many world premieres of operas by contemporary Slovenian composers, including *Krog s kredo* (A Chalk Circle) by Slavko Osterc, in the horror opera *Pesnik in upornik* (A Poet and a Rebel) by Tomaž Svete, *Al' pekel al' nebo* (Either Hell, or Heaven) by Aldo Kumar and in the fairy-tale opera *Kdor upa, ne odneha* (Whoever Hopes, Never Gives Up) by Vitja Avsec. He also performed as the jester Ecco in Kogoj's opera *Črne maske* (Black Masks), and in the world premiere of *Granatno jabolko* (Pomegranate) by Tomaž Svete.

He toured with Maribor Opera in Portugal, Japan, Italy, and Taiwan.

Zbor SNG Maribor

The Maribor Opera Chorus

Zbor Opere SNG Maribor velja za eno vodilnih vokalnih zasedb v severovzhodni slovenski regiji z večdesetletno poustvarjalno tradicijo. Umetniško delovanje zbora se ne navezuje zgolj na glasbenogledališko produkcijo mariborske operne hiše, temveč tudi na samostojno koncertno poustvarjalnost, bodisi a cappella ali v različnih vokalno-inštrumentalnih konstelacijah.



Vodstvo zbora je po dolgoletnem vodenju skladatelja Maksimilijana Feguša leta 1996 prevzel Robert Mraček, ki ga je vodil do leta 2011, nato pa Daniela Candillari do konca sezone 2011/2012. V sezoni 2012/2013 je vodstvo zbora prevzela dirigentka Zsuzsa Budavari Novak.

Repertoar zbora se je v zadnjem desetletju močno razširil in obogatil, predvsem z zahtevnimi vokalnimi in vokalno-inštrumentalnimi skladbami W. A. Mozarta, J. Offenbacha, J. Haydna, M. Haydna, A. Dvořáka, C. Orffa, G. Holsta, L. M. Škerjanca, G. Mahlerja, G. Rossinija, L. Bernsteina, H. Shora, G. Verdija ter drugih pomembnih skladateljev sodobnega časa. Zbor Opere SNG Maribor se je s svojo dolgoletno prisotnostjo na glasbeni sceni zapisal v glasbeno tradicijo mesta Maribor in širše okolice, iz njegovih zborovskih vrst pa je izšlo nekaj uglednih solistov, ki so se že večkrat predstavili tudi v zahtevnejših opernih in operetnih vlogah ter v muzikalih, kabareti, koncertnih delih in sodobnejših glasbenogledaliških zvrsteh.

The Maribor Opera Chorus is considered one of the leading vocal ensembles in the north-eastern Slovenian region with a decades-long music tradition. The artistic activity of the chorus is not only related to the musical theatre production of the Maribor Opera House, but also to independent concert performances, either a cappella or in various vocal and instrumental settings.

After a long period of leadership under Slovenian composer Maksimiljan Feguš, Robert Mraček became the head of the choir in 1996 and was succeeded by Daniela Candillari in 2011, who led the choir until the end of the 2011/2012 season. In the 2012/2013 season, Zsuzsa Budavari Novak was appointed as a new choir-mistress.

Over the last decade, the choir's repertoire has greatly expanded, especially with technically demanding compositions by Mozart, Offenbach, J. Haydn, M. Haydn, A. Dvořák, C. Orff, G. Holst, L. M. Škerjanc, Mahler, Rossini, L. Bernstein, H. Shore, G. Verdi and other important composers of our time. With its long-term presence on the music scene, the Maribor Opera Chorus has played a significant part in promoting musical tradition of the city of Maribor and its region to a wider international audiences; moreover, some distinguished soloists of Maribor Opera have emerged from its choral ranks and were featured in musicals, cabarets, classical concert works and contemporary musical theatre genres.



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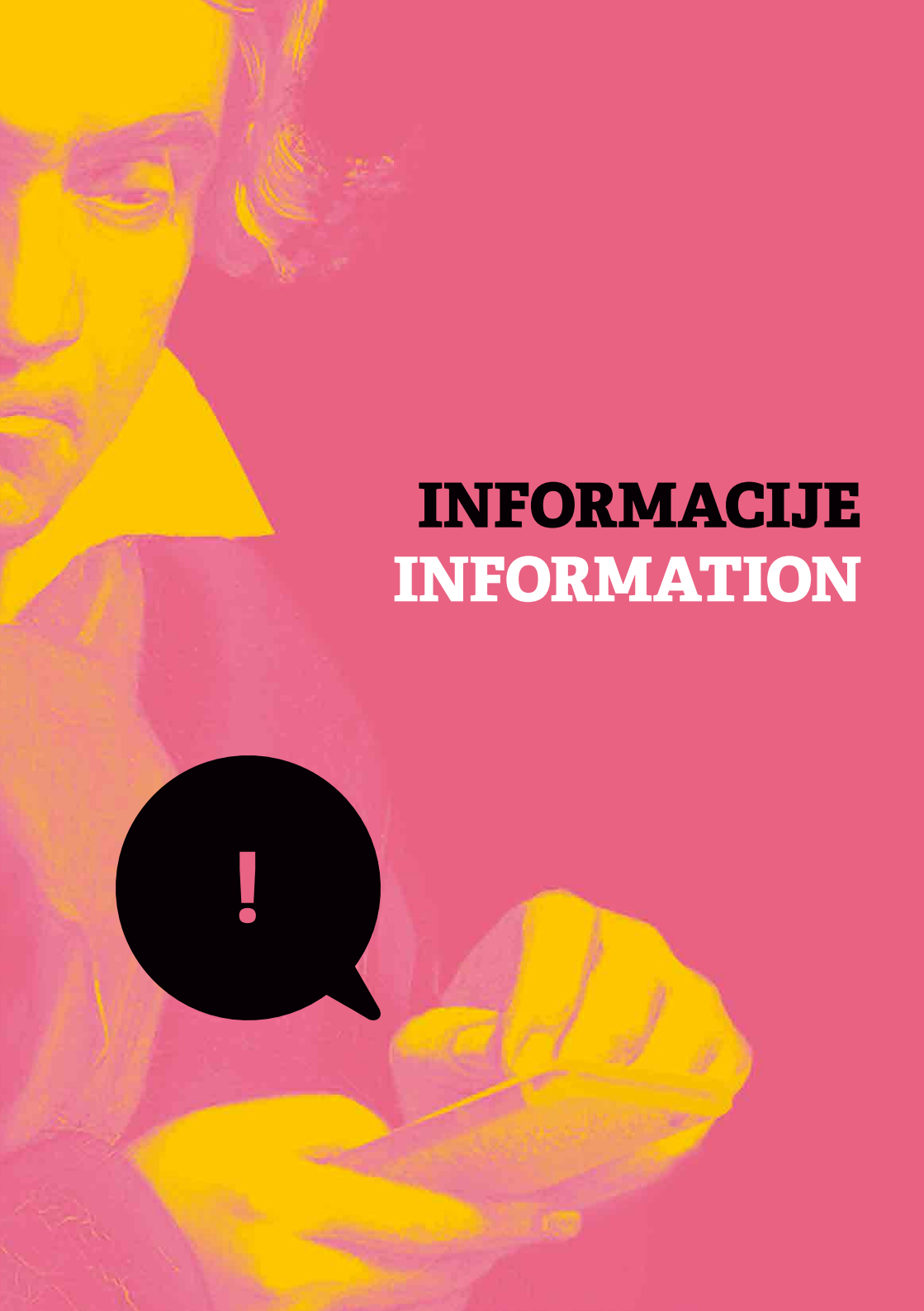


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Tickets & information

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Zborovska fantazija: 25 €

Umetnikov pogum: 25 €

Večer za Beethovna: 20 €

Orkester mobilnih telefonov: 15 €

Pesmi brez besed z groovom: 14 €

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Informacijska pisarna

Narodni dom Maribor

Ulica kneza Koclja 9, Maribor

02 229 40 50, 031 479 000

vstopnice@nd-mb.si

Odprta je vsak delavnik
med 10. in 13. uro.

Druga prodajna mesta

- nd-mb.kupikarto.si

- uro pred koncertom na prizorišču

- SNG Maribor za koncert Zborovska
fantazija

FESTIVALSKA PISARNA

office@festivalmaribor.si

02 229 40 06

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Songs without words - with a groove: 14 €

Discounts and special offers

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Narodni dom Maribor

Information Office

Ulica kneza Koclja 9, Maribor, Slovenia

+386 2 229 40 50, +386 31 479 000

vstopnice@nd-mb.si

Weekdays from

10:00 am to 1:00 pm.

Tickets can also be purchased

- online nd-mb.kupikarto.si

- one hour prior to each event at the concert venue

- Slovenian National Theatre Maribor for the Choral fantasy concert

FESTIVAL OFFICE

office@festivalmaribor.si

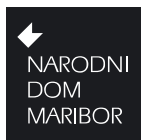
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