A watercolor illustration of a church tower with a blue roof and a brown building with a window. The scene is rendered in a soft, painterly style with visible brushstrokes. The background is a mix of warm tones like beige and brown, with some darker blue and green washes at the bottom. A semi-transparent white circle is overlaid on the right side of the image.

Sozvočje svetov XVII
Harmony of the Spheres XVII

Ljubljanski
koncerti
2017–2018

*Ljubljana
Concertos
2017–2018*



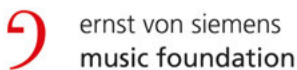
Naslovnica / Cover:
Saša Šantel (1883–1945)
Pogačarjev trg s stolnico / *Pogačar Square
with the Cathedral*, 1922
akvarel, papir / *watercolour, paper*
NG G 5611
Narodna galerija / *National Gallery of Slovenia*

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Abonma

Sozvočje svetov

Subscription

Harmony of the Spheres

Cena abonmaja 2017–2018

Subscription price for the 2017–2018 season:

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Vstopnica

Single ticket:

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Prijatelji Narodne galerije

Friends of the National Gallery of Slovenia:

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Vstopnica

Single ticket:

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

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

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

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

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Posebna darilna ponudba za dve osebi z vodstvom in s pogostitvijo v slaščičarni Zvezda

Special Tour Gift for two with a tour and a treat in the gallery café Zvezda

Podarite ogled stalne zbirke Narodne galerije pod vodstvom kustosa in s pogostitvijo v galerijski kavarni Zvezda.

Afford a gift of touring the permanent collection in the company of a curator and having a treat in the gallery café Zvezda.

Izbirate lahko med dvema možnostma / *You can choose between:*

Vodstvo in sladka pogostitev / *Guided tour and a sweet treat*

60-minutni ogled stalne zbirke pod vodstvom kustosa za dve osebi, dve kavi ali dva čaja ter dve mini tortici.

60-min tour of the permanent collection with a curator for two, two coffees or teas and two mignons.

Cena / price **35 EUR**

Vodstvo in Luizina pogostitev / *Guided tour and Luiza's Cake*

60-minutni ogled stalne zbirke pod vodstvom kustosa za dve osebi, dva kozarca penine in dva kosa torte Luiza.

60-min tour of the permanent collection with a curator for two, two glasses of champagne and Luiza's Cake.

Cena / price **45 EUR**



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

Sozvočje svetov XVII
Harmony of the Spheres XVII
2017–2018

Ljubljanski koncerti
Ljubljana Concertos

10. 10. 2017 / 10 October 2017

Praizvedba / *Premiere*

Neja Debeljak (mentor / *mentor*: red. prof. / *Prof.* Uroš
Rojko), novo delo / *new composition*

Ulrich Kreppin, Ljubljanski koncert št. 4, / *Ljubljana
Concerto No. 4*

Anonymous

Heitor Villa-Lobos

Predavatelj / *Lecturer*

Ferdinand Šerbelj, muzejski svetnik, Narodna galerija /
museum adviser, National Gallery of Slovenia

21. 11. 2017 / 21 November 2017

Antonio Vivaldi
Georg Philipp Telemann
Samuel Barber
Johann Sebastian Bach

Solisti / *Soloists*
Reinhold Friedrich, trobenta / *trumpet*
Franc Kosem, trobenta / *trumpet*

Predavatelj / *Lecturer*
Damjan Prelovšek, znanstveni svetnik / *scientific adviser*

30. 1. 2018 / 30 January 2018

Praizvedba / *Premiere*

Tine Bec (mentor / *mentor*: red. prof. / *Prof. Jani Golob*),
novo delo / *new composition*
Vito Žuraj, novo delo / *new composition*

Antonio Vivaldi

Solistka / *Soloist*
Nika Gorič, sopran / *soprano*

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

20. 3. 2018 / 20 March 2018

Antonio Vivaldi
Georg Philipp Telemann
Antonio Corelli
Johann Sebastian Bach

Solistki / *Soloists*

Maruša Brezavšček, kljunasta flavta / *recorder*

Elisabeth Wirth, kljunasta flavta / *recorder*

Predavateljica / *Lecturer*

Janka Istenič, muzejska svetnica, Narodni muzej Slovenije / *senior curator, National Museum of Slovenia*

22. 5. 2018 / 22 May 2018

Praizvedba / Premiere

Anej Černe (mentor / *mentor*: izr. prof. / *Ass. Prof.* Dušan Bavdek), Ljubljanski concertino št.6, Večna pot / *Ljubljana Concertino No. 6, 'Večna pot' Road*

Márton Illés, novo delo / *new composition*

Johann Sebastian Bach

Predavateljica / *Lecturer*

Barbara Jaki, direktorica, Narodna galerija / *director, National Gallery of Slovenia*

Dragi Prijatelji Narodne galerije in Komornega godalnega orkestra Slovenske filharmonije!

Ponovno vas vabimo v Slavnostno dvorano Narodne galerije k drugemu delu programa, naslovljenega *Ljubljanski koncerti*. Zasnovali smo ga z mislijo na znamenite Brandenburške koncerte, ki jih je Johann Sebastian Bach napisal pred 300 leti in s tem postavil mejnik v razvoju koncerta kot glasbene oblike. S kombinacijami različnih solističnih instrumentov je odkril nove zvočne razsežnosti orkestra, se poigral s strukturo koncerta kot glasbene oblike ter prvi uporabil čembalo kot solistični instrument. S podobnimi izzivi se soočajo sodobni skladatelji, ki so po naročilu ansambla zasnovali *Ljubljanske koncerte*. V letošnji sezoni smo k sodelovanju povabili odlične domače in tuje skladatelje. Nove skladbe bodo tako napisali Ulrich Krepplein (Nemčija), Márton Illés (Madžarska) in Vito Žuraj, ki bo uglasbil pesmi slovenskega pesnika Aleša Štegra za sopran in godala. Na temo ljubljanskih motivov bodo študentje kompozicije na Akademiji za glasbo napisali miniaturne *Ljubljanske concertine* s programskimi naslovi, v katerih bodo zvočno upodobili nekatere ljubljanske znamenitosti. Izvedli pa bomo še nekatere druge skladbe, ki se navezujejo na Bacha in na njegove Brandenburške koncerte. Slišali boste, kako je Bach navdihnil brazilskega skladatelja Villa-Lobosa, da mu je posvetil ciklus skladb *Bachianas Brasileiras*, od katerih je zadnja, deveta, namenjena godalnemu ansamblu. Ameriški skladatelj Samuel Barber pa je svoj *Capricorn Concerto* zasnoval v formi *concerta grossa* z enako zasedbo solistov kot Bach v Brandenburškem koncertu št. 2. Ozrli se bomo tudi po delih Antonia Corellija, Antonia Vivaldija in Georga Philipa Telemanna, ki so pomembno vplivali na ustvarjanje J. S. Bacha in na nastanek njegovih Brandenburških koncertov. Z ansamblom bodo kot solisti nastopili Reinhold Friedrich in Franc Kosem (trobenta), Nika Gorič (sopran), Maruša Brezavšček in Elisabeth Wirth (kljunasta flavta). Naročila novih glasbenih del bo financirala glasbena fundacija Ernst von Siemens, generalni pokrovitelj ciklusa pa bo ponovno podjetje Inotherm.

V predavanjih pa so to pot na vrsti véliki ljubljanski spomeniki. Zaposlili smo dr. Ferdinanda Šerbelja, da nam predstavi bogastvo ljubljanske stolnice, dr. Damjana Prelovška, da nam predstavi svoje razumevanje uršulinske cerkve, naš mladi sodelavec Michel Mohor bo govoril o Ljubljani v delih naših impresionistov, dr. Janka Istenič iz Narodnega muzeja Slovenije nam bo razkrila pomen sohe in spominskega obeležja Emonca in direktorica Narodne galerije dr. Barbara Jaki nas bo seznanila s štukaturnim okrasom kapele sv. Frančiška Ksaverja v šentjakobski cerkvi.

Vljudno vabljeni!

Klemen Hvala
programski vodja KGOSF

dr. Barbara Jaki
direktorica NG

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

We are inviting you again to the National Gallery's Grand Hall to attend the second part of the programme entitled Ljubljana Concertos. We have put together a program with the Brandenburg Concertos in mind, composed by Johann S. Bach 300 years ago and creating a landmark in the history of this musical form. He discovered new acoustic dimensions of the orchestra by combining various solo instruments, redefined the structure of a concerto and included harpsichord as a solo instrument for the first time. This is the kind of challenge our contemporary composers faced accepting our invitation to produce their Ljubljana Concertos. We have invited outstanding native and foreign composers Ulrich Krepplein (Germany), Márton Illés (Hungary) and Vito Žuraj, who set to music the poems of Slovenian poet Aleš Šteger for soprano and strings. Motifs from Ljubljana will inspire students of the Academy of Music to produce miniature Ljubljana Concertinos. However, we shall perform several other pieces connected with Bach and his Brandenburg Concertos. You will hear how Bach inspired Brazilian composer Villa-Lobos to dedicate a series of compositions Bachianas Brasileiras to the master. The final, ninth one, was written for string orchestra. American composer Samuel Barber conceived his Capricorn Concerto in the form of concerto grosso with identical selection of soloists as Bach in the Brandenburg Concerto No 2. We shall touch the works of Antonio Corelli, Antonio Vivaldi and Georg Philip Telemann, who significantly influenced Bach's creation and the Brandenburg Concertos in particular. The soloists of this season will be Reinhold Friedrich and Franc Kosem (trumpet), Nika Gorič (soprano), Maruša Brezavšček and Elisabeth Wirth (recorder). The commission of new compositions is financed by Ernst von Siemens Music Foundation, while the chief patron of the Harmony of the Spheres is Inotherm again. Lectures of this season will address some capital monuments of Ljubljana. We have asked Dr Ferdinand Šerbelj to talk about the treasures of the cathedral of Ljubljana, Dr Damjan Prelovšek for his interpretation of the question authorship of the Ursuline church, our young colleague Michel Mohor will speak about Ljubljana in the paintings of Slovenian impressionists, Dr Janka Istenič of the National Museum of Slovenia will present the significance of and the memorial to the Citizen of Emona, and director of the National Gallery Dr Barbara Jaki will reveal the wealth of stuccowork in the St Francis Xavier's chapel at St James' church.

Welcome!

*Klemen Hvala
Art Director of SFSCO*

*Dr Barbara Jaki
Director of NG*

Novoletni koncert: Večerna serenada
New Year's Concert: An Evening Serenade

Slovenska filharmonija / *Slovenian Philharmonics*
23. 12. 2017 ob 20:00 / *23 December 2017 at 8pm*

Solisti / *Soloists*

Maria Pönicke, sopran / *soprano*

Janez Podlesek, violina / *violin*

Klemen Leben, harmonika / *accordion*

Komorni godalni orkester Slovenske filharmonije /
Slovene Philharmonic String Chamber Orchestra

Program / *Programme:*

Wolfgang A. Mozart: Divertimento v D-duru KV. 136 /
Divertimento in D major KV. 136

Wolfgang A. Mozart: Abendempfindung K. 523 za sopran in
godala / *Abendempfindung K. 523 for soprano and strings*

Wolfgang A. Mozart: "Alleluia" Exsultate jubilate K. 165 za
sopran in godala / *"Alleluia" Exsultate jubilate K. 165 for soprano
and strings*

Ludwig van Beethoven – Nina Šenk: Romanca za violino in
godala št. 2 v F-duru op. 50 / *Romance for violin and string No. 2
in F major Op. 50*

Nina Šenk: Večerna serenada za violino in godala / *Evening
serenade for violin and strings*

Franz Schubert: Ave Maria v B-duru, op. 12 št. 6, D. 839 / *Ave
Maria in B major, Op. 12 No. 6, D. 839*

César Franck: Panis angelicus iz Maše op. 12 / *Panis angelicus
from Mass Op. 12*

Astor Piazzolla: Oblivion

Richard Galliano: Tango pour Claude

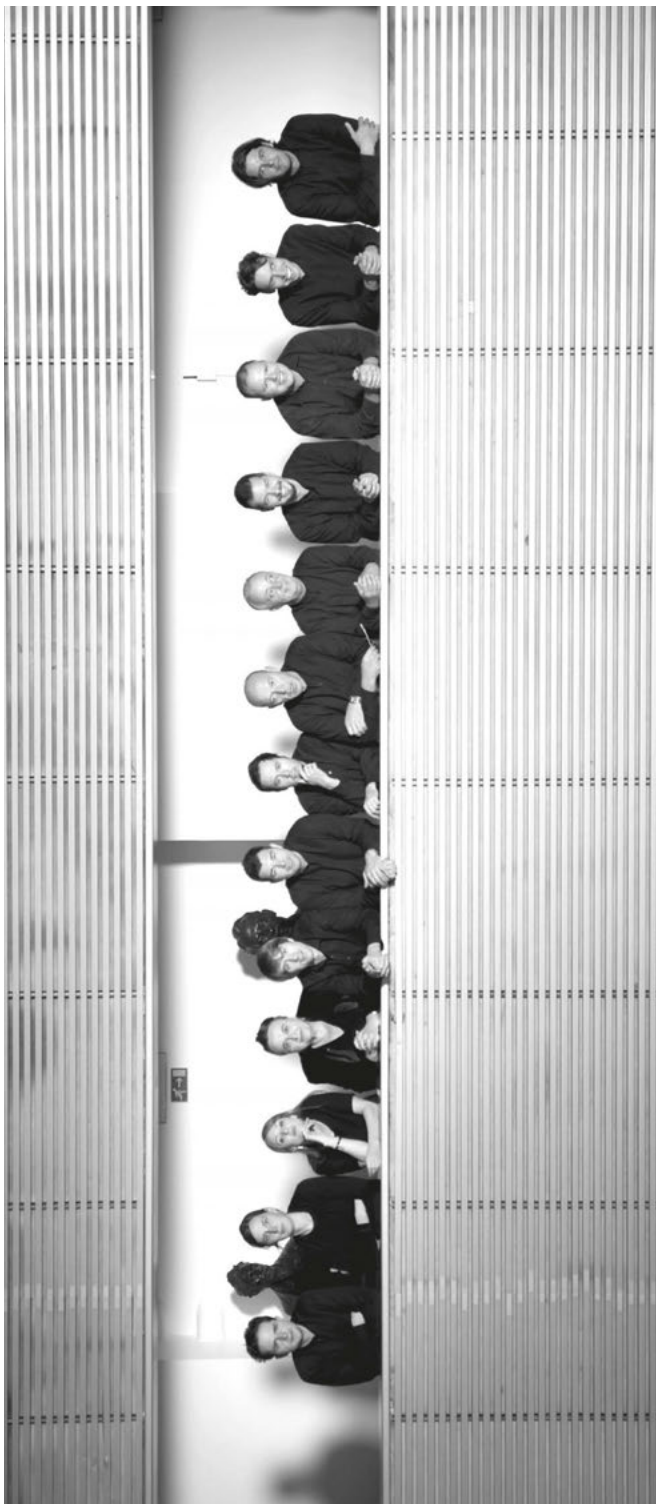
Richard Galliano: La Valse à Margaux

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Komorni godalni orkester Slovenske filharmonije
2017–2018
Slovene Philharmonic String Chamber Orchestra
2017–2018

Prve violine

First Violins

Janez Podlesek, koncertni mojster / *Concertmaster*

Vera Belič, Matic Anžej, Mojca Fortin

Druge violine

Second Violins

Oliver Dizdarević, Matjaž Porovne, Matjaž Žižek

Violi

Violas

Marija Rome, Tomaž Malej

Violončeli

Cellos

Igor Škerjanec, Klemen Hvala

Kontrabas

Double Bass

Petar Brčarević

Komorni godalni orkester Slovenske filharmonije

je ansambel dvanajstih godalcev, sicer članov simfoničnega orkestra Slovenske filharmonije. Ustanovili smo ga leta 1993 ob podpori Ministrstva za kulturo Republike Slovenije. V petindvajsetih letih delovanja je ansambel odigral nad 400 koncertov doma in v tujini. Nastopil je na Ljubljanskem poletnem festivalu, na mariborskem Glasbenem septembru, na festivalih Danubiana in Slovenskih glasbenih dnevih, leta 2003 pa tudi v okviru Svetovnih glasbenih dni "Slovenija 2003" v Ljubljani. Koncerti v Dubrovniku (Dubrovniški poletni festival), Zadru, Zagrebu (Zagrebski poletni festival, Baročni festival Zagreb), Samoboru, Opatiji (Bienale sodobne glasbe), Rabu, Pagu, Novem Sadu (Festival Nomus), Celovcu, na Ohridu (Ohridski poletni festival), v Podgorici (Festival A tempo), Gorici, Trstu, Murcii, Madridu (Veranos de la Villa), na Festivalu Emilia Romagna in na Dunaju so vselej naleteli na navdušen sprejem pri občinstvu in kritiki. Od leta 1999 ansambel deluje v okviru istoimenskega društva. Spodbuja nastanek novih glasbenih del, skrbi za notne izdaje, objavlja promocijske zgoščenke in prireja ciklus koncertov Sozvočje svetov v sodelovanju z Narodno galerijo. Ansambel je sodeloval z mednarodno priznanimi slovenskimi glasbenicami: pianistko Dubravko Tomšič Srebotnjak, flavtistko Ireno Grafenauer in altistko Mirjam Kalin, gostil pa je tudi številna tuja imena svetovnih glasbenih odrov, kot so violončelisti Aleksander Rudin, Miša Majski in Enrico Dindo, kontratenorist Markus Forster, violinistke Sarah Chang, Pria Mitchell in Alissa Margulis, pianistka Polina Leschenko, hornist Stefan Dohr, oboist Jonathan Kelly in flavtist Massimo Mercelli. Posebno doživetje je bilo sodelovanje z akordeonistom Richardom Gallianom na festivalu Glasbeni september 2007, Festivalu Maribor 2010 in na Dubrovniških poletnih igrah 2011. Ansambel je bil v letu 2009 rezidenčni orkester in koproducent Festivala Maribor. Pod umetniškim vodstvom violinista Richarda Tognettija je sodeloval s številnimi svetovno priznanimi glasbeniki, kot so pianist Boris Berezovski, flavtist Emmanuel Pahud, tenorist James Gilchrist, violinisti Arvid Engegard, Atle Spoonberg in Satu Vanska, sopranistka Sabina Cvilak, pianist Melvyn Tan, fagotistka Jane Gower, hornistka Marie Luise Neunecker, kitarist Vlatko Stefanovski in kavalist Teodosii Spassov. Ob nadaljevanju sodelovanja v letu 2010 je ansambel nastopil z Avstralskim komornim orkestrom ter gostil soliste, kot so violinist Anthony Marwood, violist Christopher Moore, violončelist Timmo Veiko Valve, flavtistka Eva Nina Kozmus in drugi. Tega leta je društvo prevzelo vlogi producenta Festivala Maribor in partnerja javnega zavoda Maribor 2012 – Evropska prestolnica kulture. Ansamblov repertoar obsega skladbe vseh stilnih obdobj. Posebno pozornost namenja stvaritvam slovenskih avtorjev, tudi najmlajših, ki se šele uveljavljajo. Vse to potrjuje visoko kakovost ter vlogo in pomen Komornega godalnega orkestra Slovenske filharmonije v slovenski in evropski poustvarjalni kulturi. Za svoje uspešno delo je ansambel prejel več nagrad in priznanj: nagrado Prešernovega sklada leta 1999, Župančičevo nagrado leta 2004, Betettovo nagrado leta 2006 in plaketo Mesta Ljubljana leta 2012.

The Slovene Philharmonic String Chamber Orchestra

Consists of twelve string musicians, members of the Slovene Philharmonic Orchestra. The orchestra was founded in 1993 with the support of the Ministry of Culture of the Republic of Slovenia. During the twenty-five years of its existence, the Slovene Philharmonic String Chamber Orchestra, recast as a society in 1999, has given over 400 concerts in Slovenia and abroad. It has performed at the Ljubljana Summer Festival, the Maribor Festival (Musical September Festival), at the Musica Danubiana Festival, the Slovenian Music Days, and in Ljubljana as part of the ISCM World Music Days "Slovenia 2003". The concerts in Dubrovnik (Dubrovnik Summer Festival), Zadar, Zagreb (the Zagreb Summer Festival and the Zagreb Baroque Festival), Samobor, Opatija (Biennial of Contemporary Music), Novi Sad, Klagenfurt, Ohrid, Podgorica (Festival A Tempo), Gorizia, Trieste, and Madrid (Veranos de la Villa) were received with consistent enthusiasm by both audiences and critics. As a society it has stimulated musical creativity, the production of new compositions, score editions, as well as promotional CDs from its onset. The orchestra has collaborated with numerous Slovene musicians of international acclaim, such as the pianist Dubravka Tomšič Srebotnjak, flautist Irena Grafenauer, contralto Mirjam Kalin, and other renowned musicians, such as the cellists Alexander Rudin, Mischa Maisky and Enrico Dindo, counter-tenor Markus Forster, violinists Sarah Chang, Priya Mitchell and Alissa Margulis, pianist Polina Leschenko, hornist Stefan Dohr, flautist Massimo Mercelli, and accordionist Richard Galliano. In 2009 it was the Orchestra in Residence and the producer of the Maribor Festival under the artistic leadership of Richard Tognetti. It has performed with musicians, such as the flautist Emmanuel Pahud, tenorist James Gilchrist, pianists Boris Berezovsky and Melvyn Tan, violinists Arvid Engegard, Atle Spoonberg, Satu Vänskä, Anthony Marwood, soprano Sabina Cvilak, bassoonist Jane Gower, hornist Marie Luise Neunecker, guitarist Vlatko Stefanovski, kavalist Teodosii Spassov, violist Christopher Moore, cellist Timmo Veiko Valve and flautist Eva Nina Kozmus. In 2010 the orchestra partnered with the public institution Maribor 2012 – the European Capital of Culture. The orchestra has recorded a number of live concerts, audio and video recordings, as well as several compact discs. Its repertoire includes all period styles with special place reserved for younger Slovenian composers. Dedicated to high quality, the Slovenian Philharmonic String Chamber Orchestra is consolidating its reputation in the creative endeavours of Europe. It received the country's most prestigious national accolade, the Prešeren Fund Award in 1999, the Župančič Award of the City of Ljubljana in 2004, the Betetto Charter in 2006 and the Shield of the City of Ljubljana in 2012.

Sozvočje svetov XVII / *Harmony of the Spheres XVII*
Ljubljanski koncerti / *Ljubljana Concertos*

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

10. oktober 2017 / 10 October 2017

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

19.30

Ferdinand Šerbelj, muzejski svetnik, Narodna galerija / *museum adviser, National Gallery of Slovenia*

Ljubljanska stolnica *The Cathedral of Ljubljana*

Ljubljanska stolnica leta 1461 ustanovljene škofije je simbol baročne Ljubljane, ki z Ljubljanico in grajskim hribom sooblikuje njeno silhueto. Po rimskih zgledih grajeno prostrano enoladijsko stavbo s stranskimi kapelami so postavili po načrtih arhitekta Andrea Pozza, v iluzionističnem načinu jo je poslikal Giulio Quaglio. Baročni ansambel stolnične opreme dopolnjujejo monumentalne sohe emonskih škofov padovanskega kiparja Angela Puttija in Robbova marmorna angela oranta na oltarju sv. Rešnjega telesa.

The cathedral of Ljubljana, the see of the diocese founded in 1461, is the symbol of the Baroque image of the town, participating significantly in the make-up of its silhouette. Modelled on the architecture of Rome, its nave adorned with flanking rows of chapels was constructed by Andrea Pozzo and later frescoed by Giulio Quaglio. The Baroque ensemble is enhanced by four monumental statues of bishops of Emona by the Paduan sculptor Angelo Putti and by two marble angels on the altar of the Most Holy Body and Blood of Christ by Francesco Robba.

20.00

Neja Debeljak (mentor / *mentor*: red. prof. / *Prof. Uroš Rojko*), Ljubljanski concertino št. 4, Ljubljanska tržnica / *Ljubljana Concertino No. 4, The Marketplace*

Ulrich Krepplein, Ljubljanski koncert št. 4, / *Ljubljana Concerto No. 4 for Strings* "Les oiseaux dans ma tete - discours imaginaire"

Anonimus / Anonymous, Sonata Chiquitana XVIII / *Sonata Chiquitana XVIII*

Heitor Villa-Lobos, Bachianas Brasileiras št. 9 / *Bachianas Brasileiras No. 9*

Johann S. Bach, Fantazija in fuga v g-molu BWV 542 (arr. za godala Klemen Hvala) / *Fantasy and Fugue in G minor BWV 542 (arr. for strings by Klemen Hvala)*

Ferdinand ŠERBELJ (1949, Zg. Prebukovje, Šmartno na Pohorju), muzejski svetnik, se je leta 1968 v Mariboru izučil za avtokleparja. Leta 1974 je diplomiral na FF v Ljubljani z delom Baročni slikar Anton Cebej, za katerega je prejel študentsko Prešernovo nagrado. Na isti fakulteti je leta 2000 doktoriral (Baročno slikarstvo na Goriškem). Od 1977 je zaposlen v Narodni galeriji kot kustos za terenski študij. Področja njegovega raziskovalnega dela so baročna umetnost in kultura, posebej baročno slikarstvo, in krščanska ikonografija vseh obdobj. Rezultati tega dela so ureditev baročne zbirke v brežiškem gradu (1975), razstave Baročni slikar Anton Cebej (1991), Nicola Grassi (1992), Križev pot Antona Cebeja v okviru tradicije (1994), Antonio Paroli 1688–1768 (1996), Anton Postl, dolenski baročni slikar (1997), Baročno slikarstvo na Goriškem (2002), Umetniška zbirka Gornjesavskega muzeja Jesenice (2003), Mecen in njegov slikar vabita v Bistriški grad, Franz Ignaz Flurer, baročni freskant in krajinar (2008), Oris poznobaročnega slikarstva na Kranjskem (2011). Je soavtor Vodnika po Narodni galeriji (2005) s predstavitevijo 17. in 18. stol. in razstave Upodobitve ljubljanskih škofov (2007). Izdal je monografije Sveti Primož nad Kamnikom (1995), Žalostna gora nad Mokronogom (1999), Bistriški grad (2005), Baročne Groblje (2008). Zbral, oblikoval in uredil je dva zbornika občine Slovenska Bistrica (1982, 1990). Organiziral je mednarodni simpozij Barok na Goriškem (2002) in zatem uredil dvojezični simpozijjski zbornik (2006). Z referati nastopa na mednarodnih simpozijih. Je član strokovnega uredniškega odbora revije Arte in Friuli Arte a Trieste in član umetnostnih komisij za restavratorske posege na umetninah. Študijsko se je izpopolnjeval v Benetkah, Padovi in Münchnu; od leta 2011 je sodni izvedenec in cenilec za likovno umetnost.



Ferdinand ŠERBELJ (1949, Zg. Prebukovje, Šmartno na Pohorju), museum adviser. He was apprenticed as bodywork mechanic through 1968. He received his BA from the Faculty of Arts in Ljubljana in 1974 (Baroque Painter Anton Cebej) and a Student Prešeren Award. His PhD followed in 2000 with the thesis Baroque Painting in Gorizia Region. He has worked in the National Gallery of Slovenia since 1977, pursuing topographic research of Slovenian territory. He has focused on Baroque art and culture, painting in particular, and Christian iconography. His work resulted in the setting up of the Baroque collection in Brežice, exhibitions with catalogues on Anton Cebej (1977), Nicola Grassi (1992), Way of the Cross by Anton Cebej in the Perspective of Tradition (1994), Antonio Paroli 1688–1768 (1996), Anton Postl, Baroque Painter of Dolenjska (1997), Baroque Painting in Gorizia Region (2002), Art Collection of the Upper Sava Museum, Jesenice (2003), Patron and His Painter's Invitation to the Castle of Slovenska Bistrica, Franz Ignaz Flurer, Baroque Fresco and Landscape Painter (2008), An Outline of Late Baroque Painting in Carniola (2011). He co-authored the Guide through the National Gallery (2005) and the exhibition The Portraits of Bishops of Ljubljana (2007). He has published the monographs St Primus above Kamnik (1995), Žalostna gora above Mokronog (1999), The Castle of Slovenska Bistrica (2005), The Baroque Church of Groblje (2008). He collected, designed and edited two almanacs of Slovenska Bistrica (1982 and 1990). He organised an international symposium on Baroque culture in the Gorizia region (2002) and produced a book of collected proceedings (2006). He presents papers at international symposia, serves on the editorial board of Arte in Friuli Arte a Trieste, and on expert committees for supervision of restoration of art objects and monuments. He was a research fellow in Venice, Padua and Munich. Since 2011 he has been a court expert and certified appraiser for visual arts.

Ulrich KREPPEIN (1979) je doktoriral na Univerzi Harvard. Pred tem je študiral na Visoki šoli za glasbo "Robert Schumann" v Düsseldorfu in na Univerzi Columbia v New Yorku. Sodeloval je s skladatelji, kot so Manfred Trojahn, Tristan Murail, Julian Anderson, Brian Ferneyhough in Helmut Lachenmann. Prejel je več prestižnih štipendij, npr. German National Merit Foundation, Deutsche Bank Foundation, Berlin Academy of Fine Arts, in priznanj, kot so skladateljska nagrada glasbene fundacije Ernst von Siemens in nagrada "Zemlinsky", ki jo podeljuje univerza v Cincinnatiju. Na tekmovanju Isang Yun Competition v Seulu se je uvrstil v finalni izbor. Med njegovimi naročniki za kompozicije so SWR Stuttgart, Eclat Festival, Orchestre National de Belgique in Opera Oldenburg. Njegovo glasbo izvajajo po vsem svetu: v Berlinski filharmoniji, v Carnegie Hallu, v Moskvi, Münchnu, Seulu, Londonu, Bruslju in Parizu. Sodeloval je z ansambli, kot sta Ensemble Modern in Ensemble Intercontemporain, in s številnimi drugimi evropskimi ansambli in orkestri. Trenutno poučuje na Univerzi za glasbo "Franz Liszt" v Weimarju.



Ulrich KREPPEIN received his PhD from Harvard University. Prior to that, he studied at Robert Schumann Hochschule, Düsseldorf, and Columbia University, New York, working with composers such as Manfred Trojahn, Tristan Murail, Julian Anderson, Brian Ferneyhough, and Helmut Lachenmann. He received scholarships from the German National Merit Foundation, the Deutsche Bank Foundation, the Berlin Academy of Fine Arts among others, and prestigious prizes such as the Composers Prize of the Siemens Music Foundation, the Zemlinsky Prize of the University of Cincinnati, and was the finalist at the Isang Yun Competition, Seoul. Ulrich Kreppein received commissions from SWR Stuttgart, Eclat Festival, Orchestre National de Belgique and Opera Oldenburg. His music is performed in places such as Berlin Philharmonie and Carnegie Hall, as well as in Moscow, Munich, Seoul, London, Brussels, or Paris. He worked with Ensemble Modern, Ensemble Intercontemporain and orchestras throughout Europe. Currently, Ulrich Kreppein teaches at the Liszt University of Music, Weimar.

Sozvočje svetov XVII / *Harmony of the Spheres XVII*
Ljubljanski koncerti / *Ljubljana Concertos*

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

21. november 2017 / 21 November 2017

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

19.30

Damjan Prelovšek, znanstveni svetnik / *research adviser*

Uršulinska cerkev v Ljubljani *The Ursuline Church in Ljubljana*

Uršulinska cerkev v Ljubljani je eden najkakovostnejših spomenikov časa, ko je bila Ljubljana še tesno povezana s severnoitalijansko umetnostjo. Kdo je bil njen avtor, še vedno ni povsem jasno. Glede na nekatere nekonvencionalne rešitve in sintakso arhitekturnih sestavin gre najverjetneje za mojstrsko delo nekega ljubitelja arhitekture kot za klasično šolanega arhitekta. Primerjava kaže na določene sorodnosti z delom Giovannija Frigimelice. Po mojem prepričanju je njegov delež verjetnejši od Carla Martinuzzija, katerega znana dela ne izpričujejo tako nenavadnih kombinacij baročnih sestavin. Končno izvedbo je visoko cenil tudi Plečnik, ki jo je imel za vzor pri gradnji svoje cerkve v Šiški.

The Ursuline church in Ljubljana is one of the most outstanding monuments of the time when Ljubljana was still closely tied to the North-Italian art. Who was its architect is still not quite clear. With regard to certain unconventional solutions and the syntax of the architectural components it seems rather a masterful design of an amateur than a work of a traditionally educated architect. Comparisons expose certain similarities with Giovanni Frigimelica. I am convinced that it was more likely influenced by him than by Carlo Martinuzzi's, whose work does not manifest so unconventional combination of baroque forms. The church was held in high esteem by Jože Plečnik, who used it as a model for his church of St Francis in Šiška.

20.00

Solista / *Soloists:*

Reinhold Friedrich, trobenta / *trumpet*

Franci Kosem, trobenta / *trumpet*

Antonio Vivaldi: Koncert za dve trobenti v C-duru RV 537 / *Concerto for Two Trumpets in C major RV 537*

Georg Philipp Telemann: Koncert za trobento v D-duru, TWV 51:D7 / *Concerto for Trumpet in D major, TWV 51:D7*

Samuel Barber: Adagio za godala / *Adagio for Strings*

Samuel Barber: Capricorn Concerto op. 21 za flavto, oboo, trobento in godala / *Capricorn Concerto Op. 21 for Flute, Oboe, Trumpet and Strings*

Johann Sebastian Bach: Brandenburški koncert št. 2 v F-duru, BWV 1047 / *Brandenburg Concerto No. 2 in F major, BWV 1047*

Damjan PRELOVŠEK (1945, Ljubljana) je na ljubljanski Filozofski fakulteti študiral umetnostno zgodovino in zgodovino ter diplomiral leta 1970. V šolskem letu 1969/70 se je s pomočjo Herderjeve štipendije izpopolnjeval na Dunaju in se leto pozneje zaposlil na Umetnostnozgodovinskem inštitutu pri SAZU. Leta 1977 je na ljubljanski univerzi doktoriral. V letih 1990, 1991 in 1996 je kot gostujoči profesor predaval na univerzi v Salzburgu. Je član Evropske akademije znanosti in umetnosti. V letih 1998 do 2003 je bil veleposlanik v Pragi. Dr. Prelovšek podpisuje osemnajst znanstvenih in dvanajst strokovnih monografij, ki so izšle tudi pri tujih založnikih, dvajset izvirnih znanstvenih in petdeset strokovnih člankov ter stotine drugih prispevkov s področja baročne umetnosti, zlasti arhitekture in kiparstva. Prištevamo ga med pionirske raziskovalce arhitekture med barokom in moderno ter med najvztrajnejše kritike konservatorskih praks pri reševanju slovenske arhitekturne dediščine. Širši javnosti na Slovenskem je znan kot najboljši poznavalec Plečnikovega življenja in dela, ki ga je začel raziskovati v svojem diplomskem delu (Zacherlova hiša) in nato v doktoratu zaokrožil arhitektov dunajski opus. Plečnika je umestil kot pomemben člen v dunajski modernistični šoli arhitekture in ga vzpostavil kot viden del evropske in svetovne kulturne dediščine.



Damjan PRELOVŠEK (1945, Ljubljana) studied art history and history at the Faculty of Arts, University of Ljubljana. Spending the academic year 1969/70 in Vienna on the Herder Grant, he graduated in 1970. A year later he was employed by the Institute of Art History of the Slovenian Academy of Sciences and Arts. He received his PhD in Ljubljana in 1977. In 1990, 1991 and 1996 he taught at the University of Salzburg as a visiting professor; he is a member of the European Academy of Sciences and Arts. Between 1998 and 2003 he served in Prague as the ambassador of the Republic of Slovenia to the Czech Republic. He authored eighteen scientific and twelve scholarly monographs, some of them published also by international publishers, twenty scientific and fifty expert articles, as well as hundreds of contributions for the expert as well as popular readership. His main areas of interest are: Baroque art, above all architecture and sculpture; he pioneered research of the architecture between the Baroque and the Modern period and belongs to the most arduous critics of the conservation practices in the protection of the Slovenian cultural heritage. He is well-known in Slovenia as the best scholar on Jože Plečnik's life and work, initiated in to the field by his BA thesis on the Zacherl House and rounding up Plečnik's Viennese career in his PhD thesis in 1977. He placed Plečnik as an important member of the Viennese school of modern architecture and wrestled him a venerable place not only in the European but also in the worldwide cultural heritage.

Reinhold FRIEDRICH od leta 1986, ko je na mednarodnem tekmovanju ARD prejel prvo nagrado, nastopa na najpomembnejših mednarodnih odrih. Njegov repertoar zajema vsa obdobja, od stare glasbe, ki jo izvaja na historičnih instrumentih, do sodobnih solističnih del. Že od ustanovitve leta 2003 je prvi trobentač Festivalskega orkestra Luzern in umetniški vodja Trobilnega ansambla Festivalskega orkestra Luzern. Bil je solistični trobentač radijskega simfoničnega orkestra dežele Hessen v Frankfurtu, od leta 1989 je predavatelj na Visoki šoli za glasbo v Karlsruheju (v Nemčiji), poučuje pa tudi na Kraljevi akademiji za glasbo v Londonu in Aarhusu ter na Elizabetini univerzi za glasbo v Hirošimi. Za svoj album ruskih koncertov za trobento (MDG), ki ga je posnel s Simfoničnim orkestrom mesta Göttinger pod taktirko Christopha-Mathiasa Muellerja, je kot instrumentalist prejel nagrado ECHO Klassik 2013. Kot izjemno zaželen interpret je vsako sezono gost številnih koncertnih odrov, na katere se tudi redno vrača. V Sloveniji je doslej gostoval na Festivalu Ljubljana, na Glasbenem poletju v Bohinju, kot solist nastopil z Orkestrom Slovenske filharmonije in Trobilnim ansamblom Slovenske filharmonije ter izvedel kompozicijo Tangle za solo trobento in trobilni kvintet slovenske skladateljice Nine Šenk. Med skladbami za trobento je Brandenburški koncert št. 2 J. S. Bacha skladba, ki jo je doslej največkrat izvajal na koncertnih odrih. Doslej je zabeležil že več kot šeststo izvedb po vsem svetu.



Reinhold FRIEDRICH has been present on all important stages of the national and international music scene, ever since he won second prize in the international ARD competition in Munich in 1986. His spectrum goes from the latest solo compositions to ancient music and its historical original instruments, such as the baroque trumpet and the keyed trumpet. Since its foundation in 2003, Reinhold Friedrich is a permanent principal trumpet of the Lucerne Festival Orchestra and artistic director of the Lucerne Festival Orchestra Brass Ensemble. He has been the principal trumpet of the Hessen Radio Symphony Orchestra in Frankfurt. He is professor in Karlsruhe, honorary professor at the Royal Academy of Music in London and in Hiroshima, Japan. The latest recording with the Göttinger Symphony Orchestra under the baton of Christoph-Mathias Mueller called "Russian Trumpet Concertos" has been awarded an ECHO Classic. As a highly desired musician Reinhold Fiedrich is a regular guest of the leading concert halls and music festivals all over the world. He has appeared as a soloist in Slovenia as well: Ljubljana Festival, Music Summer in Bohinj, Slovene Philharmonic Orchestra and Slovene Philharmonic Brass Ensemble. As a soloist he has performed in a composition for solo trumpet and brass quintet "Tangle" by the Slovene composer Nina Šenk. Among all the compositions for trumpet, Brandenburg Concerto No. 2 is the one, Reinhold Friedrich has performed most often. More than 600 performances all over the world have been listed till now.

Franc KOSEM je od leta 2004 solistični trobentač v Orkestru Slovenske filharmonije ter od leta 2015 profesor trobente in komorne igre na Akademiji za glasbo v Ljubljani. Tam je tudi študiral pri Antonu Grčarju, dodatno pa se je izpopolnjeval na Visoki šoli za glasbo v Karlsruheju pri profesorju Reinholdu Friedrichu. Kot solist, komorni ali orkestrski glasbenik je nastopil na sledečih festivalih: Festival Ljubljana, Festival Maribor, Slowind, Gustav Mahler Wochen Toblach, Pacific Music Festival Sapporo, Lucerne Festival in na osrednjih koncertnih prizoriščih po Evropi, na Japonskem, v Braziliji in Washingtonu. Sodeloval je s komornimi orkestri Mozart iz Bologne, Camerata Bern, Zagrebški solisti in s simfoničnimi orkestri Mlada izraelska filharmonija, Filharmonija Gorzow, Simfoniki RTV Slovenija, Orkester Slovenske filharmonije, orkester Festivala Maribor, kjer je igral pod taktirko dirigentov, kot so Claudio Abbado, Zubin Mehta, Maxim Vengerov, Pierre Boulez, Michael Tilson Thomas in Marko Letonja. Ob spremljavi Orkestra Slovenske filharmonije je posnel zgoščenko koncertov za trobento in orkester Leopolda Mozarta, Franza Josepha Haydna in Johanna Nepomuka Hummla. Krstno je izvedel nad trideset del slovenskih skladateljev, v letu 2016 pa je izšla njegova druga samostojna zgoščenka REFLECTIONS z deli za trobento in klavir. Je član Trobilnega ansambla Slovenske filharmonije in vodja Društva za trobilno komorno glasbo SiBRASS. Franc Kosem je prejel nagrado Prešernovega sklada za leto 2012.



Franc KOSEM has been a solo trumpet musician in the Slovenian Philharmonic Orchestra since 2004 and professor at the Music Academy in Ljubljana since 2015. He studied there with Professor Anton Grčar and took master classes with Reinhold Friedrich in Karlsruhe. As a soloist, chamber or orchestra musician, he appeared at the following festivals: Festival Ljubljana, Festival Maribor, Slowind, Gustav Mahler Wochen Toblach, Pacific Music Festival Sapporo, Lucerne Festival and in the most prestigious concert halls in Europe, Japan, Brazil and Washington D.C. He has played with chamber orchestras Mozart of Bologna, Camerata of Bern, Zagreb Soloists, Maribor Chamber Orchestra and with symphonic orchestras Young Israeli Philharmonic, Gorzow Philharmonic, Symphonic Orchestra of the RTV Slovenia, and the Slovenian Philharmonic Orchestra. In Maribor he performed under the batons of Claudio Abbado, Zubin Mehta, Maxim Vengerov, Pierre Boulez, Michael Tilson Thomas, and Marko Letonja. With the Slovenian Philharmonic Orchestra he recorded concerts for trumpet and orchestra by Leopold Mozart, Franz Joseph Haydn and Johann Nepomuk Hummel. He played premieres of over thirty compositions by Slovenian composers, while in 2016 he produced his second album "Reflections" with music for trumpet and piano. He is a member of the Slovenian Philharmonic Brass Ensemble and the head of the Brass Chamber Music Society SiBRASS. He was awarded France Prešeren Fund prize in 2012.

Sozvočje svetov XVII / *Harmony of the Spheres XVII*
Ljubljanski koncerti / *Ljubljana Concertos*

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

30. januar 2018 / 30 January 2018

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

19.30

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

Ljubljana v slovenskih impresionističnih slikah *Ljubljana in Slovenian Impressionist Paintings*

V obdobju pospešene urbanizacije po potresu leta 1895 je Ljubljana v sorazmerno kratkem času spremenila svojo podobo. Baročno mestno jedro, stisnjeno pod grajski hrib, je dobilo številne reprezentančne moderne zgradbe na levem bregu Ljubljanice in niz modernih mestnih četrti je nadomestil vaško podobo starih predmestij. Slovenski impresionisti so mestni vrvež in kulturno zapuščino uporabili kot kuliso, pred katero so z novim slogom predrugačili in na novo osmislili mestno izkušnjo.

In the period of accelerated urbanization after the earthquake of 1895 Ljubljana changed its image in a relatively short spell of time. The Baroque town centre nestled under the Castle Hill was refurbished by a number of representative modern buildings on the left bank of the Ljubljanica River, while it was expanded by modern suburbs changing their former rural look. Slovenian Impressionists have utilized the new city bustle and cultural heritage of the old town as a scenery against which they changed the experience of the city by means of a new style, giving it a new, modern meaning.

20.00

Solista / *Soloists:*

Nika Gorič, sopran / *soprano*

Tine Bec (mentor / *mentor: red. prof. / Prof. Jani Golob*),
Ljubljanski concertino št. 5, Kongresni trg / *Ljubljana Concertino No. 5, Square Kongresni trg*

Vito Žuraj, Ljubljanski koncert št. 5, Knjiga teles za sopran in godala / *Ljubljana Concerto No. 5, The Book of Bodies for Soprano and Strings*

Antonio Vivaldi, Koncert za godala v g-molu RV 157 / *Concerto for Strings in G minor RV 157*

Antonio Vivaldi, Nulla in mundo pax sincera RV 630 / *Nulla in mundo pax sincera RV 630*

Antonio Vivaldi: In furore iustissimae irae, RV 626 / *In furore iustissimae irae, RV 626*

Michel MOHOR (1986, Slovenj Gradec) je leta 2011 diplomiral iz umetnostne zgodovine in angleščine na Filozofski fakulteti Univerze v Ljubljani. Leta 2013 se je pridružil Narodni galeriji in je od leta 2015 kustos za razstavne dejavnosti. Sodeluje pri razstavnih projektih Narodne galerije (cikel Umetnost za nove dni, Vrnitev ambasadorjev umetnosti, Stalna zbirka umetnosti na Slovenskem) in pri projektih oddelka za izobraževanje in animacijo (digitalni vodniki, programi za srednješolce). Je eden od avtorjev in koordinatorjev evropskega projekta sodelovanja PrisluhniMi in koordinator projekta Evropskih poti impresionizmov v Sloveniji.



Michel MOHOR (1986, Slovenj Gradec) graduated from the Department of Art History and the Department of English at the Faculty of Arts, Ljubljana, in 2011. He joined the National Gallery of Slovenia in 2013 and became curator for exhibition activities in 2015. He works on the exhibition projects of the Gallery (cycle Art for the Brave New World, The Return of Ambassadors of Art, Permanent Collection of Art in Slovenia) and on the projects of the Education Department (digital guides, programmes for secondary school). He is one of the authors and coordinators of HearMe, a European Collaboration Project, and coordinator of the project European Paths of Impressionisms in Slovenia.

Vito Žuraj (1979, Maribor), se je po študiju kompozicije in glasbene teorije pri Marku Mihevcu na Akademiji za glasbo izpopolnjeval v Nemčiji pri prof. Lotharju Voigtländerju na Visoki šoli za glasbo v Dresdnu ter pri prof. Wolfgangu Rihmu na Visoki šoli za glasbo v Karlsruheju in magistriral iz glasbene informatike. Njegove skladbe so izvajali na mednarodnih glasbenih festivalih Salzburger Festspiele, New York Philharmonic Biennial, Ultraschall Berlin, Eclat Stuttgart, Gaudeamus Utrecht, Musikprotokoll Graz, MITO SettembreMusica, Davos Festival, Acanthes Metz, ManiFeste Paris, Royaumont, Takefu Japan ter Festival Radovljica. Je prejemnik številnih nagrad in štipendij. Kot prvi Slovenec je prejel 1. nagrado na tekmovanju Stuttgarter Kompositionspreis (2013) ter enoletno rezidenčno štipendijo na akademijah Villa Massimo v Rimu, Berlin Academy of Arts in ZKM Karlsruhe. (2014). Leta 2015 je prejel nagrado Prešernovega sklada, leta 2016 pa skladateljsko nagrado Claudia Abbada, ki jo podeljujejo Berlinski filharmoniki. Na nagrado je vezano tudi naročilo za novo delo, ki ga bodo krstno izvedli v Berlinski filharmoniji novembra 2017. Skladateljeva Najnovejša portretna zgoščanka je leta 2015 izšla pri založbi Wergo, več posnetkov njegovih del pa so izdali med drugim pri založbi Neos. V veliki dvorani Elbphilharmonie v Hamburgu so konec marca 2017 izvedli novo simfonično delo Stand up, ki je nastalo po naročilu orkestra NDR Elbphilharmonie Orchester, aprila pa je Ensemble Modern skladatelju posvetil portretni koncert v tamkajšnji dvorani za komorno glasbo. Za projekt Erfurts Neue Noten Vito Žuraj v sklopu letošnje umetniške rezidence in gostovanja v Theater Erfurt ustvarja novo delo, ki bo krstno izvedeno maja 2018. Vito Žuraj je profesor za kompozicijo in glasbeno teorijo na ljubljanski Akademiji za glasbo.



Vito Žuraj (1979, Maribor) studied composition with Marko Mihevc in Ljubljana, with Lothar Voigtländer at the Dresden University of Music, and with Wolfgang Rihm at the Karlsruhe University of Music. His works have been performed at the Salzburger Festspiele, New York Philharmonic Biennial, Ultraschall Berlin, Eclat Stuttgart, Gaudeamus Utrecht, Musikprotokoll Graz, MITO SettembreMusica, Davos Festival, Acanthes Metz, ManiFeste Paris, Royaumont, Takefu Japan and Festival Radovljica. Vito Žuraj has been honoured with several prizes and fellowships, including the city of Stuttgart's composition award and the Prešeren Award, the highest decoration for artists in Slovenia. In 2014 he was invited to be a fellow at the Villa Massimo in Rome, the Berlin Academy of Arts and the ZKM Karlsruhe. He was awarded the Claudio Abbado Composition Prize in spring 2016 by the Berliner Philharmoniker's Orchestra Academy. The prize includes a commission for a work for soprano, piano and instrumental groups that will be premiered in November 2017. Recordings of Vito Žuraj's works have been published on the label Neos, among others. A portrait CD was recently released by Wergo as part of the contemporary music edition of the German Music Council. Following the premiere of Žuraj's composition Stand up in March 2017, commissioned by the NDR Elbphilharmonie Orchester, the Ensemble Modern will give a portrait concert in the new Hamburg Elbphilharmonie in April. This season, Vito Žuraj is in residence at the Philharmonic Orchestra of Theater Erfurt, during which he will compose a new work for two percussionists and orchestra, which will be performed in early 2018 as part of the "Erfurts Neue Noten" project. Vito Žuraj is professor of composition and music theory at the Ljubljana Academy of Music.

Nika GORIČ, sopranistka, je diplomirala na Univerzi za glasbo in gledališko umetnost v Gradcu. Podiplomski študij je nadaljevala na Kraljevi akademiji v Londonu. V juliju 2017 je prejela kraljičino nagrado kot študentka leta. Operni oddelek ji je pred tem že podelil prestižno štipendijo Charlesa Mackerrasa, prav tako tudi slovensko ministrstvo za kulturo. V letu 2016/17 je dobila nagrado Independent Opera Award. Je članica Academy Song Circle in redna solistka Bachovih kantat pod pokroviteljstvom uglednega sklada Kohn. V letu 2016 je postala umetnica pri Young Classical Artist Trust. V Sloveniji je oktobra 2016 debitirala v SNG Maribor kot Norina v Donizettijevem Don Pasqualu. Septembra 2016 je pela solo v Mahlerjevi Simfoniji št. 4 pod vodstvom Nicolasa Altstaedta, leta 2015 pa je sodelovala pri osrednjem projektu Ženska pod taktirko Richarda Tognettija na Festivalu Maribor. Med koncertnimi nastopi velja omeniti solo v Händlovem oratoriju Mesija v Nacionalni operi Bordeaux, nastop v sklopu Salzburških poletnih iger kot udeleženka projekta Young Singers Project, solistični recital v Wigmore Hall, recital z Grahamom Johnsonom na pianističnem festivalu Ruhr, nastop s Simfoničnim orkestrom iz Birminghama, solistični recital v King's Place, več nastopov na festivalu Oxford Lieder, Bachovo solo kantato v Duke's Hall v Londonu, duetiz Bachove kantate Ich hatte viel Bekümmernis na BBC Radio 3.



Nika GORIČ, soprano, graduated at the University of Music and Performing Arts in Graz. She continued her studies at the Royal Academy of Music in London. In July 2017, she received the Queen's Student of the Year Award. Before that the opera department of the academy awarded her a prestigious fellowship of Charles Mackerras and so did the Ministry of Culture of the Republic of Slovenia. In 2016/17 she received the Independent Opera Award. Nika Gorič is a member of the Academy Song Circle and a regular soloist of the Bach cantatas under the patronage of the esteemed Kohn fund. In 2016 she became an artist of the Young Classical Artist Trust. In Slovenia she debuted in October 2016 in the SNG Maribor as Norina in G. Donizetti's opera Don Pasquale. In September 2016 she appeared as a solo in Gustav Mahler's Symphony No. 4 under the baton of Nicolas Altstaedt, and in 2015 she participated in the main project of the Festival Maribor 2015 Woman under the baton of Richard Tognetti. Nika Gorič appears in concerts as well, such as the solo voice in Händel's Messiah in the Bordeaux National Opera, in the Young Singers project at the Salzburg summer festival, solo recital at Wigmore Hall, she sang at the piano festival Ruhr with Graham Johnson, with the Birmingham Symphony Orchestra, had a solo recital at the King's Place and several times at the Oxford Lieder festival. She sang as a soloist in Bach's cantata at Duke's Hall in London as well as in the duet in Bach's cantata Ich hatte viel Bekümmernis on BBC Radio 3.

Sozvočje svetov XVII / *Harmony of the Spheres XVII*
Ljubljanski koncerti / *Ljubljana Concertos*

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

20. marec 2018 / 20 March 2018

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

19.30

Janka Istenič, muzejska svetnica, Narodni muzej Slovenije / *museum adviser, National Museum of Slovenia*

"Emonec"

The 'Emonian Citizen'

Bronasti kip iz Emone (rimske predhodnice Ljubljane), t. i. "Emonec", sodi med najdragocenejše predmete rimske dobe v Sloveniji. Kako dobro poznamo leta 1836 izkopani kip, ki je najznamenitejši predmet iz Emone? Kdaj in za koga so ga naredili, koga predstavlja, čemu je bil namenjen? Nedavne raziskave so pokazale, da je bil sestavni del izjemnega nagrobnega spomenika, za katerega domnevamo, da se je zgledoval po Trajanovem stebru v Rimu.

The gilt bronze male statue from Emona (Roman predecessor of Ljubljana) is among the most invaluable Roman objects found in Slovenia. How well do we know the famous statue, which was excavated in 1836? When and for whom was it made, who does it represent, what was its function? Recent research has shown that it was an integral part of an exceptional tombstone that we believe was inspired by Trajan's column in Rome.

20.00

Solistki / *Soloists:*

Maruša Brezavšček, kljunasta flavta / *recorder*

Elisabeth Wirth, kljunasta flavta / *recorder*

Antonio Vivaldi, Koncert za godala v C-duru, RV 117 / *Concerto for Strings in C major, RV 117*

Georg Philipp Telemann, Koncert za dve kljunasti flavti v a-molu, TWV 52:a2 / *Concerto for Two Recorders in A minor, TWV 52:a2*

Antonio Corelli, Concerto grosso op. 6 št. 3 v c-molu / *Concerto Grosso Op. 6 No. 3 in C minor*

Johann Sebastian Bach, Brandenburški koncert št. 4 v G-duru, BWV 1049 / *Brandenburg Concerto No. 4 in G major, BWV 1049*

Janka ISTENIČ (1960, Ljubljana) je leta 1985 na ljubljanski Filozofski fakulteti diplomirala iz arheologije. Odtlej pa do konca leta 1990 je bila mlada raziskovalka na Oddelku za arheologijo Filozofske fakultete v Ljubljani. V šolskem letu 1988/1989 je (s pomočjo nemške štipendije) študirala na Inštitutu za prazgodovinsko in rimsko provincialno arheologijo na univerzi v Münchnu. Leta 1993 je zaključila doktorski študij na Filozofski fakulteti Univerze v Ljubljani (Oddelek za arheologijo). Od začetka leta 1991 dela kot kustosinja za rimsko arheologijo v Narodnem muzeju Slovenije, od leta 1999 dalje pa vodi Arheološki oddelek in raziskovalno skupino Arheologija v Narodnem muzeju Slovenije. Kot univerzitetna predavateljica je delovala najprej na Filozofski fakulteti Univerze v Ljubljani, nato na Univerzi v Novi Gorici, od 2016 dalje pa je izredna profesorica na Podiplomski šoli ZRC SAZU v Ljubljani. Je strokovnjakinja na področju rimske provincialne arheologije, še posebej drobne rimske materialne kulture; v raziskovalno delo vključuje naravoslovne metode. Njene znanstvene objave obsegajo dve monografiji o rimskih grobiščih na Ptuju in okoli 80 znanstvenih člankov v angleškem (in večji del tudi v slovenskem) jeziku. Poljudna dela vključujejo razstave, kratke filme, članke in kataloge razstav, med katerimi izstopa katalog razstave Rimske zgodbe s stičišča svetov, Ljubljana 2014.



Janka ISTENIČ (1960, Ljubljana) took her BA in archaeology at the Faculty of Arts, Department of Archaeology, University of Ljubljana, in 1985. Between 1985 and 1990 she remained at the department as a research fellow. In the academic year 1988/1989 she was at the Institut für Vor- und Frühgeschichte und Provinzialrömische Archäologie, Ludwig-Maximilians Universität München, Germany, on a German grant. In 1993 she received her PhD in Roman provincial archaeology at the University of Ljubljana. Since 1991 she has been a curator in Roman antiquities in the National Museum of Slovenia and since 1999 head of the Department of Archaeology and of a research group Archaeology. She lectured at the University of Ljubljana, Faculty of Arts, and at the University of Nova Gorica. Since 2016 she has been an associate professor at the Postgraduate School ZRC SAZU in Ljubljana. She is an expert in the field of Roman provincial archaeology, especially the small finds; she includes methods of natural sciences in her research. Her scientific publications comprise of two monographs on Roman burial grounds in Ptuj (Roman Poetovio) and about 80 scientific articles in English (and most of them also in Slovene). Works aimed at reaching wider audiences include exhibitions, short films, articles and exhibition catalogues, among which Roman Stories from the Crossroads (Ljubljana 2014) stand out.

Maruša BREZAVŠČEK (1995, Ljubljana) je pričela s poukom kljunaste flavte s šestimi leti pri Mateji Bajt. Nadaljevala je pri Andrei Guttman-Lunenburg in Matthijsu Lunenburgu na univerzi Mozarteum v Salzburgu. Od leta 2014 tam študira v razredu Dorothee Oberlinger, zdaj pa vzporedno še na Konservatoriju Luca Marenzio pri Antoniu Politanu. Izpopolnjevala se je na številnih mojstrskih tečajih pri profesorjih, kot so Han Tol, Kees Boeke, Walter van Hauwe, Michael Form, Carsten Eckert, Lorenzo Cavasanti, Matthias Weilenmann, Katharina Lugmayr, Peter Holtslag in Maurice Steger. Na tekmovanju TEMSIG je dvakrat dobila prvo nagrado za kljunasto flavto (2007, 2010) in enkrat drugo nagrado s komorno skupino, bila je finalistka mednarodnega tekmovanja za pihala EMONA (2012), leta 2016 je dobila prvo nagrado na mednarodnem tekmovanju ERPS (European Recorder Players Society) v Gradcu in žirija jo je izbrala za uradno praznično naročene skladbe Antonisa Rouvelasa. Maruša Brezavšček je štipendistka Ministrstva za kulturo Republike Slovenije.



Maruša BREZAVŠČEK was born in 1995 in Ljubljana. She started her lessons of recorder with Mateja Bajt and continued her education with Andrea Guttmann-Lunenburg and Matthijs Lunenburg at the Mozarteum University in Salzburg. Since 2014 she has been studying with Dorothea Oberlinger and in addition she is now studying with Antonio Politano at the Luca Marenzio Conservatoire. She has upgraded her musical skills at numerous master classes with professors such as Han Tol, Kees Boeke, Walter van Hauwe, Michael Form, Carsten Eckert, Lorenzo Cavasanti, Matthias Weilenmann, Katharina Lugmayr, Peter Holtslag and Maurice Steger. She won first prize at the TEMSIG competition in 2007 and 2010, and second prize in chamber music category. She qualified for the final of the international wind instruments competition EMONA in 2012 and later, in 2016, she won first prize at the international competition ERPS (European Recorder Players Society) in Graz. The jury of the competition selected her to perform officially the new commissioned work by Antonis Rouvelas. Maruša Brezavšček is receiving scholarship from the Ministry of Culture of the Republic of Slovenia.

Elisabeth WIRTH se je navdušila za kljunasto flavto pri sedmih letih. Po prvih nagradah na tekmovanju Jugend musiziert leta 2003 in 2006 je še med šolanjem začela študirati pri Gerdu Lünenbürgerju in Christophu Hunthgeburthu na Univerzi umetnosti v Berlinu. Zdaj študira pri Dorothee Oberlinger na univerzi Mozarteum v Salzburgu. Kot članica baročnega kvarteta Fontana di musica je prišla v polfinale tekmovanja Deutscher Musikwettbewerb (2012) in dobila štipendijo združenja Deutscher Musikat. Kot solistka je prejela tretjo nagrado na Mednarodnem srečanju kljunaste flavte v Hildesheimu (2012) in dobila štipendijo tekmovanja Deutscher Musikwettbewerb (2017). Nastopala je v Berlinski filharmoniji, v berlinskem Konzerthaus, na Baročnih slavnostnih igrah Bad Arolsen, na Dnevih stare glasbe v Berlinu, na dunajskem festivalu Resonanzen, na Slavnostnih tednih stare glasbe v Innsbrucku, v Herrenchiemseeju in na Slavnostnih igrah Mecklenburg-Vorpommern. Sodelovala je z umetniki, kot so Dorothee Oberlinger, Vittorio Ghielmi, Andreas Scholl, Dmitry Sinkovsky, Nils Mönkemeyer in Reinhard Goebel.



Elisabeth WIRTH got enthusiastic about the recorder at the age of seven. After the initial awards in the Jugend musiziert competition in 2003 and 2006 she began her studies with Gerd Lünenbürger and Christoph Hunthgeburth at the Universität der Künste in Berlin. Currently she is studying with Dorothee Oberlinger at the Mozarteum in Salzburg. As a member of the Fontana baroque quartet Elisabeth Wirth won the semi-final in the Deutscher Musikwettbewerb competition in 2012, which led to conquering the Deutscher Musikrat scholarship. As a soloist she won third prize in the Recorder International Niedersachsen meeting in Hildesheim (2012) and the Deutscher Musikwettbewerb scholarship in 2017. She appeared at the Berlin Philharmonie, in the Konzerthaus Berlin, at the Baroque festival in Bad Arolsen, the Berliner Tage für alte Musik, the Resonanzen festival in Vienna, the Innsbrucker Festwochen der alten Musik, in Herrenchiemsee, and at the Mecklenburg-Vorpommern Festival. She has appeared together with the artists such as Dorothee Oberlinger, Vittorio Ghielmi, Andreas Scholl, Dmitry Sinkovsky, Nils Mönkemeyer and Reinhard Goebel.

Sozvočje svetov XVII / *Harmony of the Spheres XVII*
Ljubljanski koncerti / *Ljubljana Concertos*

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

22. maj 2018 / 22 May 2018

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

19.30

Barbara Jaki, direktorica, Narodna galerija / *director, National Gallery of Slovenia*

Štukaturna dekoracija Ksaverjeve kapele v šentjakobski cerkvi v Ljubljani

Stucco Decoration of the Chapel of St Francis Xavier in St James's Church in Ljubljana

Nekdanjo ljubljansko avguštinsko cerkev so leta 1597 prevzeli jezuiti, jo v letih med 1613 in 1615 temeljito prezidali in posvetili sv. Jakobu. Leta 1670 so na severni strani cerkvene ladje prizidali oktogonalno kapelo s kupolo. Največja odlika notranjščine kapele je bogata štukaturna dekoracija, delo italijanskih potujočih štukaterjev, ki se po svoji zasnovi in izvedbi uvršča v vrh naše dediščine 17. stoletja, neopažena pa ni ostala niti v mednarodnih strokovnih krogih.

The former church of the Augustinians in Ljubljana was taken over by the Jesuits in 1597, who refurbished it substantially between 1613 and 1615 and dedicated it to St James the Elder. In 1670 they attached an octagonal chapel capped with a cupola to its northern flank. The main feature of the chapel is its opulent stucco decoration carried out by travelling Italian artisans. Its concept and quality of execution place it with the top monuments of the 17th century in Slovenian heritage, while it was noticed also by the international scholarly circles.

20.00

Anej Černe (mentor / *mentor: izr. prof. / Ass. Prof. Dušan Bavdek*), Ljubljanski concertino št. 6, Večna pot / *Ljubljana Concertino No. 6, 'Večna pot' Road*

Márton Illés, Ljubljanski koncert št. 6 za godala / *Ljubljana Concerto No. 6 for Strings*

Johann Sebastian Bach, Ricercar a 6 iz Glasbenega darovanja (arr. za godala Klemen Hvala) / *Ricercar a 6 from the Musical Offering (arr. for strings by Klemen Hvala)*

Johann Sebastian Bach, Brandenburški koncert št. 1 v F-duru, BWV 1046 / *Brandenburg Concerto No. 1 in F major, BWV 1046*

Barbara JAKI (1963, Novo mesto) je doktorirala na oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljani leta 2003 z disertacijo *Portret in krajina kot meščanski temi v slikarstvu med 1800 in 1870 na Slovenskem: Meščan – naročnik in pobudnik sprememb v likovni motiviki in slikarski praksi*. Od leta 1987 je zaposlena v Narodni galeriji, kjer je od leta 1996 vodila oddelek Kustodiat. Od leta 2005 je direktorica Narodne galerije. Je avtorica večjega števila razstav v Narodni galeriji (Marko Pernhart: *Slike iz Koroške in Slovenije*, *Vtis obilja: Štukatura 17. stoletja v Sloveniji*, Jožef Tominc: *Fiziognomija slike, Slovenski impresionisti in njihov čas 1890–1920*, *Nove pridobitve Narodne galerije 2001–2010*), kot tudi v drugih muzejih po Sloveniji, v Zagrebu in v Italiji. Leta 2013 je skupaj s Sylvainom Lecombrum pripravila razstavo o slovenskem impresionizmu v Petit Palais v Parizu. Objavlja znanstvene, strokovne in poljudne članke o umetnosti 17., 18. in 19. stoletja v slovenski in mednarodni periodiki. Njeno pedagoško delo obsega predavanja iz umetnostne zgodovine na ljubljanski Akademiji za glasbo (1989–1996) in vodenje seminarja iz slikarstva 19. stoletja na Oddelku za umetnostno zgodovino Filozofske fakultete v Ljubljani (2005–2011). Pri Vladi Republike Slovenije od leta 2001 sodeluje v meddržavni ekspertni skupini za sukcesijo umetniških del nekdanje SFR Jugoslavije. V dveh mandatnih obdobjih (2004–2009) je opravljala funkcijo sekretarke mednarodnega komiteja za likovno umetnost ICOM ICFA. Od leta 2009 do 2014 je bila članica Nacionalnega sveta za kulturo Republike Slovenije. Leta 2010 je za svoj prispevek k bilateralnim odnosom prejela odlikovanje Kraljevine Španije *Oficirski križ reda Izabele Katoliške*.



*Barbara JAKI (1963, Novo mesto) received her PhD at the Department of Art History, University of Ljubljana, in 2003 for her thesis *Portrait and Landscape as Bourgeois Subjects in Slovenia Between 1800–1870: The Bourgeois as the Patron and Initiator of Change in Artistic Subjects and Practice*. She has been employed in the National Gallery of Slovenia since 1987, where she headed the Curatorial Department from 1996 until 2005, when she became the gallery's director. She authored several exhibitions in the National Gallery (*Marko Pernhart: Paintings from Carinthia and Slovenia; Impression of Abundance: Stuccowork of the 17th Century in Slovenia; Jožef Tominc: The Physiognomy of Painting; Slovenian Impressionists and their Time 1890–1920; New Acquisitions of the National Gallery: 2001–2010*), in other museums in Slovenia, Zagreb and Italy. In tandem with Sylvain Lecombre she prepared an exhibition of the Slovenian Impressionists in the Petit Palais, Paris, in 2013.*

She publishes scholarly, professional and popular articles on art of the 17th through the 19th centuries in Slovenian and international journals. Her teaching experience consists of lectures in art history at the Academy of Music in Ljubljana (1989–1996) and a seminar on 19th century painting at the Department of Art History, University of Ljubljana (2005–2011). She has served on the international expert committee on arts for the succession of the former Yugoslavia, appointed by the Government of the Republic of Slovenia. She also served for two terms (2004–2009) as the secretary of the ICFA within ICOM. Between 2009 and 2014 she has served as a member of the National Council on Culture of the Republic of Slovenia. She received the Officer's Cross of the Order of Isabella the Catholic in 2010 from the Kingdom of Spain for her contribution to bilateral relations.

Márton ILLÉS (1975, Budimpešta) se je glasbeno najprej izobraževal v Győru na Madžarskem. Kasneje je obiskoval Akademijo za glasbo v Baslu, kjer ga je kompozicijo poučeval Detlev Müller-Siemens, klavir pa László Gyimesi. Študij kompozicije je nadaljeval pri Wolfgangu Rihmu v Karlsruheju, kjer je študiral tudi glasebno teorijo pri Michaelu Reudenbachu. Njegov katalog glasbenih del vključuje skladbe za solistične instrumente, komorno glasbo, godalne kvartete, vokalna dela, elektronsko glasbo, glasbo za gledališča ter skladbe za godalne in simfonične orkestre. Njegova dela so izvajali na vodilnih mednarodnih glasbenih festivalih in v najpomembnejših koncertnih dvoranah. Med letoma 2011 in 2013 je predaval kompozicijo na Glasbeni univerzi v Würzburgu, že od leta 2005 pa poučuje glasbeno teorijo na Glasbeni univerzi v Karlsruheju. Illes je prejel številna priznanja in nagrade, kot so nagrada Christoph in Stephana Kaskeja, skladateljska nagrada glasbene fundacije Ernst von Siemens, nagrada Schneider-Schott in nagrada Paula Hindemitha. Poleg tega je Illes prejemnik štipendij Nemške akademije Villa Massimo v Rimu, Mednarodne umetniške rezidence Villa Concordia v Bambergu in fundacije Civitella Ranieri v Umbriji.



Márton ILLÉS (1975, Budapest) received his early musical training in Győr, Hungary. He attended the Basle Academy of Music, where he studied with Detlev Müller-Siemens (composition) and László Gyimesi (piano). This was followed by studies in Karlsruhe with Wolfgang Rihm (composition) and Michael Reudenbach (theory). His catalogue of works includes pieces for solo instruments, chamber music, string quartets, vocal works, ensemble compositions, electronic music, theatre music, and works for string orchestra and large orchestra. His music has been performed at leading international festivals and in prominent concert halls. He taught composition at Würzburg University of Music between 2011 and 2013 and has been teaching music theory at Karlsruhe University of Music since 2005. Illés has received numerous awards and prizes, including the Christoph and Stephan Kaske Prize, the Composers Prize of the Ernst von Siemens Music Foundation, as well as the Schneider-Schott Prize and the Paul Hindemith Prize. Additionally, Illés has received fellowships from the German Academy Villa Massimo in Rome, the International Artists Residence Villa Concordia in Bamberg and the New York-based Civitella Ranieri Foundation in Umbria.

Sozvočje svetov XVII
Harmony of the Spheres XVII

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