



NARODNI
DOM
MARIBOR

**Festival
Maribor**

14. 9.—1. 10.
2023



Kazalo

<i>Uvodnik</i>	2
<hr/>	
OSREDNJI PROGRAM	
<hr/>	
1 <i>Otvoritveni koncert</i>	8
2 <i>Sprejeti ranljivost</i>	12
3 <i>Poeme večnosti</i>	16
4 <i>Fire & Ice</i>	20
5 <i>Ensemble Modern</i>	22
<hr/>	
FESTIVAL MARIBOR MED OTROKI	
<hr/>	
6 <i>Lisičice in ptičice</i>	28
7 <i>Zvezda in srce</i>	30
<hr/>	
SPREMLJEVALNI PROGRAM	
<hr/>	
8 <i>Sprehod po glasbenih poteh mesta</i>	36
<hr/>	
UMETNIKI IN IZVAJALCI	
<hr/>	
INFORMACIJE	
<hr/>	
80	

Festival Maribor nastaja v produkciji Narodnega doma Maribor in v koprodukciji s SNG Maribor ter Lutkovnim gledališčem Maribor.

Festival je omogočila Mestna občina Maribor. Festival podpira Ministrstvo za kulturo Republike Slovenije.

The Festival Maribor is produced by Narodni dom Maribor and prepared in coproduction with the Slovene National Theatre Maribor and Maribor Puppet Theatre.

The Festival is made possible by the City Municipality of Maribor and supported by the Ministry of Culture of the Republic of Slovenia.

Z roko v roki

G

lasba se nas verjetno tako globoko dotakne zato, ker zmore izraziti tisto, kar zavest zgolj sluti. Tega so se zavedali umetniki od samih začetkov človekove ustvarjalnosti, zato je bila glasba dolgo neločljivo prepletena z besedno umetnostjo. V modernem času sta se umetnosti osamosvojili, in prav tej osamosvojitvi se lahko zahvalimo, da imamo sedaj bogato zakladnico koncertne inštrumentalne glasbe. Vendar premore organska povezava glasbe in besede, ki je še danes živa na primer v popularni glasbi, enkratno moč, da zgradi mostove med tistim neoprijemljivim, kar glasba v svoji sporočilnosti nosi, in prejemniki, tudi tistimi z manj izkušenimi ušesi.

Prav igra besede in glasbe, druženje pojmovnega in neubesedljivega, je letos v fokusu Festivala Maribor. In kako razburljivo je bilo snovati takšen festival! Tudi ko je bila osnovna zamisel že dokaj jasna, so se ob pripravi programa razgrinjale vedno nove razsežnosti širokega polja povezav in njihovih učinkov. Bila je to izkušnja povezovanja ne le umetnostnih vej, ampak tudi njihovih akterjev, dveh umetniških svetov, ki sta kakor da pozabila, da sta nekoč tvorila enotni univerzum.

Izhodiščna spodbuda za rdečo nit festivala je prišla od zunaj. Slovenija je v letu 2023 častna gostja uglednega Frankfurtskega knjižnega sejma in v domačih kulturnih glavah se letos misli še pogosteje sučejo okoli literature. Ob tej priložnosti se je na podlagi plodovitega sodelovanja našega, v Nemčiji izjemno uspešnega skladatelja Vita Žuraja z enim vodilnih ansamblov za sodobno glasbo, Ensemble Modern iz Frankfurta, porodila zamisel za poseben koncert, glasbeno vzporednico predstavitev pisateljev na knjižnem sejmu, za program, ki bo v celoti posvečen slovenski sodobni skladateljski ustvarjalnosti.

In tako so se ideje pletle in rojevali projekti. Ensemble Modern bo z našo mednarodno uspešno sopranistko Niko Gorič ob dveh koncertih v Nemčiji program, posvečen slovenski glasbi in literaturi, predstavil tudi v Mariboru. S posebnim veseljem na oder premierno postavljamo glasbeno igro za otroke *Zvezda in srce*, ki sta jo za Festival Maribor na stihe Milana Jesiha ustvarila Nana Forte in Jure Ivanušič. Violinist Žiga Faganel, violončelistka Alja Mandič Faganel in pianist Nejc Lavrenčič bodo razpletali na prvi pogled nevidne niti, ki





povezujejo ustvarjanje Alfreda Schnittkeja, Mieczysława Weinberga in Arva Pärta, najmlajši obiskovalci pa bodo na tradicionalnem koncertu za dojenčke in malčke s pianistko Adriano Magdovski letos uživali v skrbno izbrani poeziji za otroke, ki jo bo interpretiral dramski igralec Davor Herga. Gostili bomo mariborske glasbenike, katerih imena odmevajo v svetu: ob pianistu Nejcju in njegovem bratu Adamu Kampletu tudi prodorno navezo očeta in sina, Duo Atanasovski. S slednjima se na naš oder vrača makedonski zvezdnik Vlatko Stefanovski s prenovljenim projektom *Fire & Ice*, ki ga posvečamo spominu na Brigite Pavlič. Prav tako z Balkana se k nam vrača No Borders Orchestra, eden najintrigantnejših evropskih orkestrrov z uspešnimi mladimi glasbeniki. Tokrat nas bodo soočili s programom, ki so ga poimenovali *Sprejeti ranljivost*, ter z brezkompromisno zahtevo, da se zazremo vase.

Priljubljenost sprejeti umetnost in trud, ki ga vložimo v njeno razumevanje, za seboj potegne potrebo, da se soočimo z lastno ranljivostjo. Tako kot glasbeniki No Borders Orchestra smo tudi mi prepričani, da pripoznanje svoje ranljivosti zahteva pogum in samozavest. Del tega je tudi zaupanje v umetnike, ko ti na odru brez varnostne zavore tvegajo vse, zaupanje, da nas bodo varno vodili skozi zapletene glasbene goščave in čudovite tonske pokrajine in nam ponudili nepozabno izkušnjo. Ob tako prestani poti ranljivost lahko postane prednost, moč glasbe pa naša moč.

Hvala vsem umetnikom, ki si drznejše podati se na pot novih odkritij in jih deliti z nami. Hvala vsem, ki nam stojite ob strani – vsaka podpora prispeva pomemben kamenček na razvojni poti našega festivala. In nenazadnje, hvala vam, našemu občinstvu, ki se na to pot podajate z nami in nas s svojimi odzivi navdihujete za nove glasbene dogodivščine.

Pred nami je Festival Maribor 2023. Podajmo se vanj skupaj in z odprtimi ušesi!

Vaša *Barbara Švrljuga Hergovica*

BARBARA ŠVRLJUGA HERGOVICA

Vodja programa Koncertne poslovalnice in Festivala Maribor
Narodni dom Maribor

Hand in Hand

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he reason music touches us so deeply is probably because it is able to express that which the consciousness only senses. Artists have been aware of this since the very beginnings of human creativity, which is why music was for a long time inseparably intertwined with verbal art. In the modern era, the two arts gained their independence, thanks to which we now have a rich treasury of instrumental concert music. However, the organic connection between music and words – which is still very much alive today, as we can witness in popular music, for instance – has a unique power to build bridges between the intangible messages of music and listeners, even those with less experienced ears.

It is precisely this play of words and music, the coming together of the conceptual and the non-verbal, that is the focus of this year's Maribor Festival. And how exciting it was to design such a festival! Even when the basic concept was already quite clear, new dimensions of the broad field of connections and their effects came to light as the programme was being prepared. It was an experience of connecting not only artistic branches, but also their actors, two artistic worlds that seem to have forgotten that they once formed a single universe.

The initial impulse for the underlying theme of the festival came from outside. In 2023, Slovenia is the guest of honour at the prestigious Frankfurt Book Fair, so local cultural minds are increasingly occupied by literature this year. Based on the fruitful cooperation between Slovenian composer Vito Žuraj, who has enjoyed extraordinary success in Germany, and the Frankfurt-based Ensemble Modern, which is one of the leading ensembles for contemporary music, the idea for a special concert was born, a concert that would be a musical parallel to the writers' presentations at the book fair, with a programme dedicated entirely to Slovenian contemporary compositional creativity.

Thus ideas intertwined and projects arose. In addition to two concerts in Germany, Ensemble Modern, together with Slovenia's internationally renowned soprano Nika Gorič, will present their programme dedicated to Slovenian music and literature in Maribor, as well. It gives us special pleasure to present the premiere performance of the musical play for children *The Star and the Heart*, which was created by Nana Forte and Jure Ivanušič especially for the Maribor Festival based on a text by Milan Jesih. Violinist Žiga Faganel, cellist Alja Mandič Faganel and pianist Nejc Lavrenčič will unravel the seemingly invisible threads that connect the work of Alfred Schnittke, Mieczysław Weinberg and Arvo Pärt, while the youngest visitors to our festival will enjoy the traditional concert for babies and toddlers with pianist Adriana Magdovski, which this year features carefully selected poetry for children interpreted by dramatic actor Davor Herga. We will host Maribor musicians whose names resonate throughout the world: in addition to pianist Nejc Kamplet and his brother Adam Kamplet, there is also a profound bond between father and son in Duo Atanasovski. The latter will be joined on stage by the Macedonian star Vlatko Stefanovski, who returns to our stage with a fresh

version of his project *Fire & Ice*, which we have dedicated to the memory of Brigita Pavlič. Also returning from the Balkans is the No Borders Orchestra, one of the most intriguing European ensembles of successful young musicians. On this occasion, they will engage us with a programme entitled *Embracing Vulnerability* and with an uncompromising demand to reflect on ourselves.

The willingness to accept art and the effort we put into understanding it give rise to a need to face our own vulnerability. Like the musicians of the No Borders Orchestra, we believe that embracing our vulnerability demands courage and self-confidence. Part of this involves trusting the artists who risk everything on stage without a safety net, trusting them to guide us safely through complex musical thoughts and beautiful sonic landscapes and offer us an unforgettable experience. On traversing such a path, vulnerability can become an advantage, and the strength of music can become our strength.

Our thanks to all of the artists who dare to embark on the path of new discoveries and share them with us. We are also grateful to everyone who stands by us – every act of support contributes an important stone to the developmental path of our festival. And last but not least, we would like to thank you, our audience, who embark on this journey with us and inspire us for new musical adventures with your responses.

The Maribor Festival 2023 is before us. Let's embark upon it together and with open ears!

Your *Barbara Švrljuga*

BARBARA ŠVRLJUGA HERGOVICH

Artistic Director of Concert Management and Festival Maribor
Narodni dom Maribor Cultural Centre







OSREDNJI PROGRAM
MAIN PROGRAMME

1

OTVORITVENI KONCERT OPENING CONCERT

**Dvorana Ondine Otta Klasinc,
SNG Maribor**
Četrtek, 14. september 2023, ob 19.30

**Ondina Otta Klasinc Hall,
Slovene National Theatre Maribor**
Thursday, 14 September 2023, at 7:30 pm

SIMFONIČNI ORKESTER SNG MARIBOR

Simon Krečič, dirigent
Nejc in Adam Kamplet, klavir

SYMPHONY ORCHESTRA OF THE SLOVENIAN NATIONAL THEATRE MARIBOR

Simon Krečič, conductor
Nejc and Adam Kamplet, piano

Georges Bizet

Arležanka, suita št. 2

Francis Poulenc

*Koncert za dva klavirja in orkester,
FP 61*

Lucijan Marija Škerjanc

Gazele

Georges Bizet

L'Arlésienne, Suite No. 2

Francis Poulenc

*Concerto for Two Pianos and
Orchestra, FP 61*

Lucijan Marija Škerjanc

Ghazals

Koncert za izven in imetnike abonmaja
Simfoničnega orkestra SNG Maribor
2023/2024.

Vstopnina za izven: 24 € / 21 €, 19,20 € /
16,80 EUR, 12 € / 10,50 €.

V koprodukciji s SNG Maribor.

This concert is part of the Slovene National
Theatre Maribor's Symphonic Cycle, for both
season ticket holders and the general public.

Tickets: 24 € / 21 €, 19,20 € / 16,80 EUR, 12 € / 10,50 €.

A coproduction with the Slovene National Theatre
Maribor.



b otvoritvi Festivala Maribor 2023 se bodo v velikem slogu pokazale glavne smernice letošnjega festivalskega dogajanja. Razgrnili bomo raznolikost izjemnih slovenskih glasbenikov in ustvarjalcev, prepustili oder tako bleščečim mladim talentom kot tudi vodilnim glasbenim (in gledališkimi) silam. Dotaknili se bomo besede, tako govorjene kot zgolj mišljene ali občutene, in se podali v neubesedljiva območja glasbene sporočilnosti, ki svoji neoprijemljivosti navkljub uspešno seže globoko v dušo.

Na prvem koncertu festivala bomo občudovali mojstrstvo in uglašenost mladih bratov Kamplet, katerih nadarjenost in predanost sta jima že prinesli lepo bero uspehov na mednarodnih tekmovanjih in koncertnih odrih. Simfonični orkester SNG Maribor se bo pod taktirko svojega Simona Krečiča navezal na glasbeni svet, ki ga odkriva Poulencova glasba, in ponudil v poslušanje preredko slišano mojstrovino slovenske glasbene ustvarjalnosti – čudovito barvito simfonično delo *Gazele* Lucijana Marije Škerjanca, ki so ga navdihnili verzi Franceta Prešerna.



The opening of the Maribor Festival 2023 will, in great style, reveal the main outlines of this year's festival events. We will unveil the diversity of outstanding Slovenian performers and composers, entrusting the stage to both brilliant young talents and leading musical (and theatrical) forces. We will touch upon the word, both spoken and merely thought or felt, while at the same time venturing beyond the reach of words, to the realm of musical communication, which, despite its intangibility, successfully delves deep into the soul.

At the first concert of the festival, we will admire the mastery and attunement of the young Kamplet brothers, whose talent and dedication have already brought them enviable success at international competitions and on concert stages. The Symphony Orchestra of the Slovene National Theatre Maribor, under the baton of its own Simon Krečič, will connect with the musical world revealed by Poulenc's music and offer a rare opportunity to hear one of the masterpieces of Slovenian musical creativity, the wonderfully colourful symphonic work *Gazele* (Ghazals) by Lucijan Marija Škerjanc, which was inspired by the verses of the great nineteenth-century Slovenian poet France Prešeren.



Adam Kamplet



Nejc Kamplet

Orkes trski cikel 23/24

1. oktober 2023

ENSEMBLE MODERN

LUCIE LEGUAY, dirigentka; NIKA GORIČ, sopran

10. november 2023

KOMORNI ORKESTER FRANZA LISZTA

ISTVÁN VÁRDAL, dirigent; PIERRE-LAURENT AIMARD, klavir

10. januar 2024

KOMORNI ORKESTER IZ STUTTGARTA

THOMAS ZEHETMAIR, vodja; EMMANUEL PAHUD, flavta

9. februar 2024

SLOVAŠKA FILHARMONIJA

DANIEL RAISKIN, dirigent; LOVRE MARUŠIĆ, klavir

17. april 2024

KOMORNI ORKESTER WÜRTEMBERG HEILBRONN

EMMANUEL TJEKNAVORIAN, dirigent

ELISABETH BRAUSS, klavir; SIMON HÖFELE, trobenta

Generalni pokrovitelj



2

SPREJETI RANLJIVOST EMBRACING VULNERABILITY

Dvorana Union, Maribor
Torek, 19. september 2023, ob 19.30

Union Hall, Maribor
Tuesday, 19 September 2023, at 7:30 pm

NO BORDERS ORCHESTRA

Premil Petrović, dirigent

NO BORDERS ORCHESTRA

Premil Petrović, conductor

Johann Sebastian Bach

Koral (»O glava v krvi, ranah«) iz
Matejevega pasijona, BWV 244

Davor Branimir Vincze

Rana je mesto, kjer luč vstopi vate

Isidora Žebeljan

Selište (Zapuščena vas)

Steve Reich

Vlaki – Evropa med vojno

Arvo Pärt

*Cantus in memoriam Benjamin
Britten*

Franz Schubert

Adagio iz *Godalnega kvinteta v
C-duru, D 956*

Gustav Mahler

Adagietto iz *Simfonije št. 5*

Edward Elgar

Nimrod iz *Variacij Enigma*,
op. 36

Johann Sebastian Bach

Chorale "O Haupt Voll Blut und
Wunden" from the *St Matthew Passion*

Davor Branimir Vincze

*The Wound Is the Place Where the
Light Enters You*

Isidora Žebeljan

Selište (Deserted Village)

Steve Reich

Different Trains: Europe, During the War

Arvo Pärt

Cantus in memoriam Benjamin Britten

Franz Schubert

Adagio from the *String Quartet in C
major, D 956*

Gustav Mahler

Adagietto from *Symphony No. 5*

Edward Elgar

Nimrod from the *Enigma Variations*,
Op. 36

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

Tickets: 25 €, 20 €, 12,50 €.

V

časih, ko se kar naprej soočamo z bivanjskimi skrbmi – po pandemiji so nas pričakali nadaljnji izzivi, od vojne v naši relativni bližini do ekonomskih in ekoloških zagat – in se zdi, da kar ne moremo svobodno zadihati, nam grozi še povsem notranja nevarnost, da namreč sami otdrimo in postanemo zagrenjeni. To problematiko naslavlja novi program skupine izjemnih glasbenikov zahodnega Balkana, No Borders Orchestra, ki zasleduje svojo utopijo in z lastnim zgledom dokazuje, da se da s pomočjo glasbe povzdigniti nad nesoglasja in konflikte in se povezati v skupnem prizadevanju za dobro vseh.

Tema koncerta *Sprejeti ranljivost* je negotovo občutje ranljivosti in neprijetno stanje, ki ga doživljamo, ko izstopimo iz območja udobja ali ko imamo občutek, da izgubljammo nadzor. No Borders Orchestra s široko paleto sugestivne glasbe, ki sega od priljubljenih del Bacha, Schuberta in Mahlerja do sodobne glasbe, ki izziva, predlaga, da sprejmemo drugačno in si dovolimo biti negotovi. Prav tu lahko črpamo moč in v novih izkušnjah prepoznamo priložnost za spremembo in rast. Pri tem je glasba lahko naša najzanesljivejša spremljevalka.



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t a time when we continue to face existential concerns – after the pandemic, other challenges arose, ranging from war in our relative proximity to economic and ecological dilemmas – and it seems that we cannot breathe freely, we are also threatened by an entirely internal danger, namely, that we ourselves are becoming hardened and bitter. This issue is addressed by the new programme of a group of outstanding musicians from the Western Balkans, the No Borders Orchestra, which pursues its own Utopia and proves by its own example that, with the help of music, it is possible to rise above disagreements and conflicts and unite in a joint effort for the common good.

The theme of the concert *Embracing Vulnerability* is the uncertain feeling of vulnerability and the unpleasant state we experience when we step out of our comfort zone or when we feel like we are losing control. With a wide range of evocative music, ranging from popular compositions by Bach, Schubert and Mahler to challenging contemporary works, the No Borders Orchestra proposes that we embrace difference and allow ourselves to be uncertain. It is precisely in this way that we can draw strength and recognise that new experiences provide an opportunity for change and growth. In this realisation, music can be our most reliable companion.

Kom orni cikel 23/24

17. november 2023

HINA MAEDA, violina
MICHAŁ FRANCUZ, klavir

5. december 2023

SEKSTET DOHNÁNYI

19. marec 2024

KVARTET ÉBÈNE

9. april 2024

KVARTET SLOKAR

14. maj 2024

KVARTET SZYMANOWSKI
KEVIN SPAGNOLO, klarinet



MESTNA OBČINA MARIBOR



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



VEČER RADIO CITY



3

POEME VEČNOSTI POEMS OF ETERNITY

**Viteška dvorana,
Pokrajinski muzej Maribor**
Četrtek, 21. september 2023, ob 19.00

**Knights' Hall,
Regional Museum Maribor**
Thursday, 21 September 2023, at 7:00 pm

Žiga Faganel, violina
Alja Mandič Faganel, violončelo
Nejc Lavrenčič, klavir

Žiga Faganel, violin
Alja Mandič Faganel, cello
Nejc Lavrenčič, piano

Alfred Schnittke

Suita v starem slogu, op. 80

Alfred Schnittke

Sonata za violončelo in klavir št. 1 (1978)

Arvo Pärt

Za Alino

Mieczysław Weinberg

Klavirski trio, op. 24

Alfred Schnittke

Suite in the Old Style, Op. 80

Alfred Schnittke

Cello Sonata No. 1 (1978)

Arvo Pärt

Für Alina

Mieczysław Weinberg

Piano Trio, Op. 24

Vstopnina za izven: 15 €, 12 €, 7,50 €.

Ob nakupu kompleta z vstopnico koncerta Tomorrow trio (21. 9. ob 20.30, Mali oder Narodnega doma Maribor, cikel Jazz v Narodnem domu) prejmete 50% popust na obe vstopnici.

Tickets: 15 €, 12 €, 7,50 €.

On the purchase of a set including a ticket for the concert by the Tomorrow Trio (21 September, at 8:30 pm, in Narodni dom Maribor, from the cycle Jazz at Narodni dom) you receive a 50% discount on both tickets.



Ž

igo Faganela, Aljo Mandič Faganel in Nejca Lavrenčiča združujejo ključne lastnosti glasbenika, ki doseže tisto nekaj več: neoporečno obvladovanje glasbila, poznavanje glasbenih slogov in neusahljiva želja po odkrivanju skrivnosti glasbenih del.

Svoj program za Festival Maribor 2023 opisujejo kot »Poeme večnega kaosa«, in četudi gre za dela velikanov predvsem iz prejšnjega stoletja, z njim tenkočutno razodevajo tudi občutenje našega časa.

Trio izjemnih instrumentalistov nas bo varno popeljal na pot skozi glasbo, ki se podaja v skrivnostne, marsikdaj temačne, a tudi najlepše pokrajine človekove notranjosti. Slišali bomo glasbo, ki se spominja brezskrbnosti, ki jo pripisujemo preteklosti (kot to počne Schnittke v *Suiti v starem slogu* in *Sonati za violončelo*). Pärtova klavirska miniatūra bo meditativni oddih, ki nas bo pripravil na pretresljivo Weinbergovo glasbo. V njej prepoznamo skladateljevo težko izkušnjo druge svetovne vojne in up, da tudi v najtežjih časih nismo sami.



Ž

iga Faganel, Alja Mandič Faganel and Nejc Lavrenčič combine the key qualities of the musician who achieves that little bit more: impeccable instrumental mastery, a knowledge of musical styles and an inexhaustible desire to discover the secrets of musical works.

They describe their programme for the Maribor Festival 2023 as "Poems of Eternal Chaos", and although it mainly consists of works by the great composers of the previous century, the musicians exploit these works to subtly reveal the feeling of our own time.

The trio of exceptional instrumentalists will safely guide us on a journey through music that ventures into the mysterious, often dark, but also exquisitely beautiful landscapes of our inner selves. We will hear music that recalls the carefreeness we attribute to the past, as in Alfred Schnittke's *Suite in the Old Style* and *Cello Sonata*. Arvo Pärt's piano miniature will provide a meditative pause that will prepare us for the poignant music of Mieczysław Weinberg, in which we recognise the composer's difficult experience of the Second World War, but also the hope that, even in the most difficult times, we are not alone.



Žiga Faganel



Alja Mandič Faganel



Nejc Lavrenčič

brez čas je **23/24**

Vpis v abonma
Orkestrski in Komorni cikel
do 29. septembra.

Generalni pokrovitelj
Orkestrskega in Mladinskega cikla

 AquaSystems

 MESTNA OBČINA MARIBOR

 REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

 MARIBOR2012

 VEČER RADIO CITY  Radio
Maribor

4

FIRE & ICE FIRE & ICE

Dvorana Union, Maribor
Petek, 22. september 2023, ob 20.00

Union Hall, Maribor
Friday, 22 September 2023, at 8:00 pm

Vlatko Stefanovski, kitara
Vasko Atanasovski, saksofon
Jan Stefanovski, bobni
Ariel Vei Atanasovski, violončelo
Ensemble Dissonance

Vlatko Stefanovski, guitar
Vasko Atanasovski, saxophone
Jan Stefanovski, drums
Ariel Vei Atanasovski, cello
Ensemble Dissonance

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

Tickets: 25 €, 20 €, 12,50 €.

P

o desetih letih se na domače in tuje odre vrača glasbena uspešnica *Fire & Ice*. Glavna protagonista, legendarni kitarist Vlatko Stefanovski in saksofonist Vasko Atanasovski, sta tokrat k sodelovanju povabila svoja sinova, izjemna mlada glasbenika. Bobnar Jan Stefanovski in violončelist Ariel Vei Atanasovski bosta s svojima vzornikoma dodala mladostni pridih starim in novim uspešnicam. *Midnight Summer Concerto*, *Eleno Kerko*, *Jovano Jovanke*, *Kaladžijsko oro*, *Zrelo je žito*, *Uči me majko karaj me*, *Zeleni Jurij*, *Dajte dajte*, *Gipsy song* in številne druge nepozabne melodije bodo zazvenele ob čarobnih zvokih godal Ensemble Dissonance.

Koncert posvečamo Brigiti Pavlič.



A

fter ten years, the musical hit *Fire & Ice* returns to Slovenian and foreign stages. The main protagonists, legendary guitarist Vlatko Stefanovski and saxophonist Vasko Atanasovski, are joined by their own sons, who are both exceptional young musicians. Accompanying their role models on stage, drummer Jan Stefanovski and cellist Ariel Vei Atanasovski will add a youthful touch to old and new hits. *Midnight Summer Concerto*, *Eleno Kerko*, *Jovano Jovanke*, *Kaladžijsko oro*, *Zrelo je žito*, *Uči me majko karaj me*, *Zeleni Jurij*, *Dajte dajte*, *Gipsy Song* and many other unforgettable melodies will sound alongside the magical string sounds of Ensemble Dissonance.

The concert is dedicated to the memory of Brigita Pavlič.



5

ENSEMBLE MODERN ENSEMBLE MODERN

Dvorana Union, Maribor
Nedelja, 1. oktober 2023, ob 19.30

Union Hall, Maribor
Sunday, 1 October 2023, at 7:30 pm

ENSEMBLE MODERN
Lucie Leguay, dirigentka
Nika Gorič, sopran
Ana Pepelnik, Aleš Šteger, branje
pesmi

ENSEMBLE MODERN
Lucie Leguay, conductor
Nika Gorič, soprano
Ana Pepelnik, Aleš Šteger, poetry
reading

Petra Strahovnik
Q.M. (Kvantna mehanika) (2014)

Petra Strahovnik
Q.M. (Quantum Mechanics) (2014)

Vinko Globokar
Substitution anonyme (2007)

Vinko Globokar
Substitution anonyme (2007)

Matej Bonin
Techno (2022) (besedilo Ana Pepelnik)

Matej Bonin
Techno (2022) (text Ana Pepelnik)

Nina Šenk
Stump the Guesser (2021)

Nina Šenk
Stump the Guesser (2021)

Vito Žuraj
Knjiga teles (2020) (besedilo Aleš Šteger)

Vito Žuraj
Knjiga teles (2020) (text Aleš Šteger)

Vstopnina za izven: 25 €, 23 €, 21 €, 7 €.

Tickets: 25 €, 23 €, 21 €, 7 €.

Zaključni koncert Festivala Maribor 2023
in 1. koncert Orkestrskega cikla
2023/2024.

Closing concert of the Maribor Festival 2023
and opening concert of the Orchestral Series
2023/2024.

Ensemble Modern podpira Deutsche
Ensemble Akademie preko mesta Frankfurt
na Majni, zvezne dežele Hessen, Kulturne
fundacije zveznih dežel, Fundacije GEMA
in GVL.

Ensemble Modern is funded by the German
Federal Cultural Foundation, the City of
Frankfurt, the German Ensemble Academy, the
Hessen State Ministry for Higher Education,
Research and the Arts, and the GVL.

 **cankarjev dom**



Projekt Slovenija, sorodnja gostja mednarodnega
kulturnega programa v Frankfurtu 2023 – modri tropski
svetlobni slovenski literarni avtorstveni
tujini – sofinancirata Republika Slovenija in Evropska
unija iz Evropskega sklada za regionalni razvoj.

E

nsemble Modern velja za enega najprodornejših teles za izvajanje sodobne glasbe. A glasbeniki tega sestava so več kot zgolj izvajalci – skupaj, v večjih ali manjših skupinah, spodbujajo nastanek novih del izpod peres vodilnih skladateljev ter z njimi tesno sodelujejo v ustvarjalnem procesu, družno odkrivajoč nove zvočne svetove in kompozicijske koncepte.

Med skladatelji, ki jih obravnavajo, so neredko Slovenci. Plodno večletno sodelovanje jih povezuje z velikanom evropske glasbene avantgarde, Vinkom Globokarjem. Priložnost častnega gostovanja Slovenije na uglednem knjižnem sejmu v Frankfurtu, kjer ima Ensemble Modern svoj sedež, je glasbenike spodbudil k še podrobnejšemu ukvarjanju s slovensko glasbo in tudi književnostjo.

Koncertni spored, ki nastaja ob tej priložnosti, zajema dela vidnejših slovenskih skladateljev in pesnikov: Matej Bonin je za to priložnost ustvaril glasbo na pesniško zbirko *Tehno* Ane Pepelnik, Vito Žuraj je prispeval skladbo *Knjiga teles*, ki se navezuje na istoimensko pesniško zbirko Aleša Štegra, Nina Šenk pa glasbo, ki jo je ustvarila za film *Stump the Guesser*, a še kako prepriča tudi na koncertnem odru. Koncert bosta zaokrožili inštrumentalni deli *Q. M. (Kvantna mehanika)* Petre Strahovnik in *Substitution anonyma* Vinka Globokarja.

Mednarodni zasedbi se bo pridružila naša sopranistka Nika Gorič, ki žanje lepe uspehe tudi v svetu. Pred izvedbo del Mateja Bonina in Vita Žuraja bosta pesmi, ki sta ju skladatelja uglasbila, prebrala njuna avtorja, Ana Pepelnik in Aleš Šteger.

Ensemble Modern



E

nsemble Modern is regarded as one of the most incisive collectives for the performance of contemporary music. The musicians of this ensemble are more than just performers: together, in larger or smaller configurations, they encourage the creation of new works by leading composers and closely cooperate with them in the creative process, collectively discovering new sound worlds and compositional concepts.

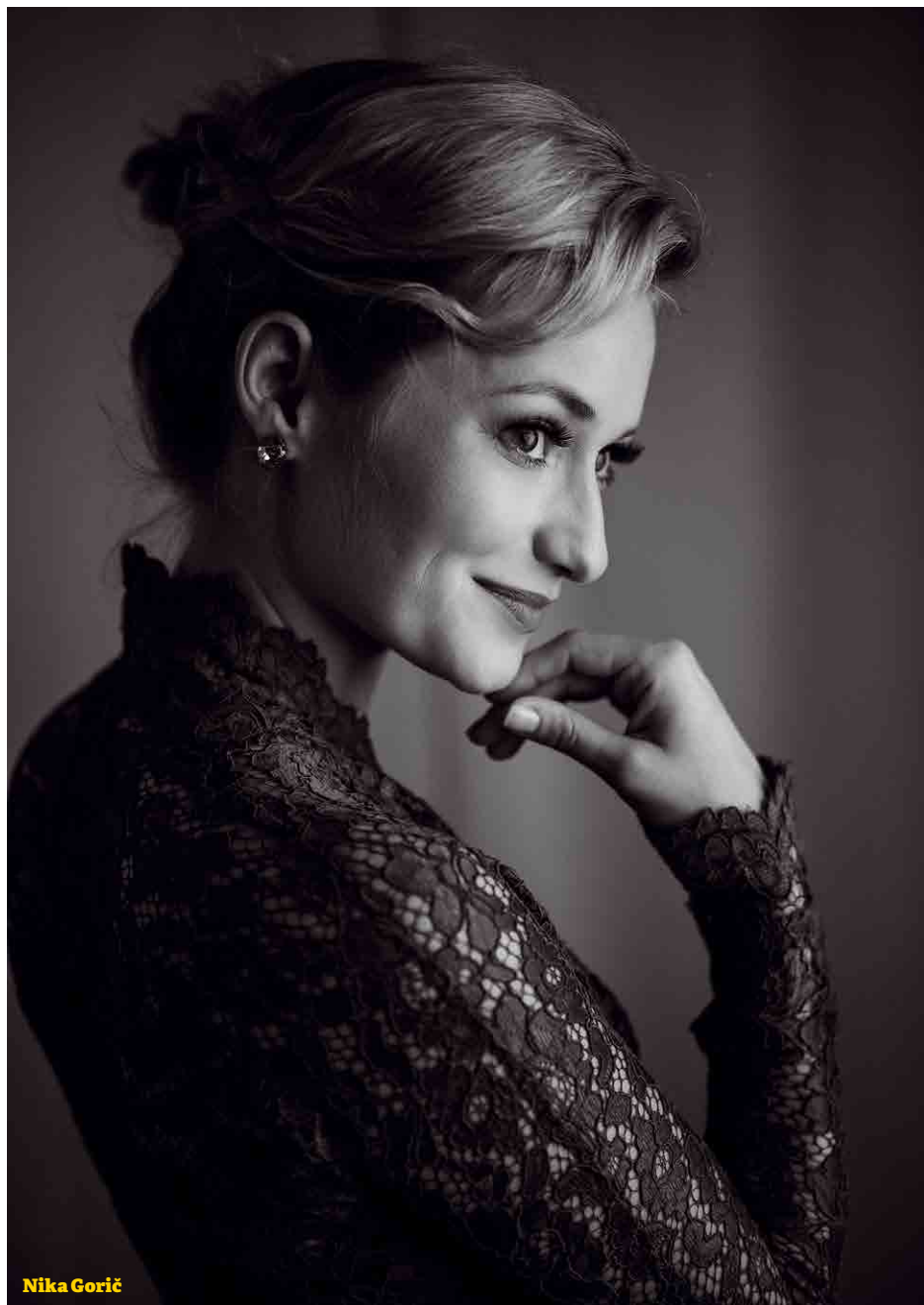
Among the artists with whom they collaborate, we often find Slovenian composers. A fruitful longstanding collaboration connects them with one of the giants of the European musical avant-garde, Vinko Globokar. The occasion of Slovenia being the guest of honour at the prestigious book fair in Frankfurt, where Ensemble Modern is also based, has encouraged the musicians to engage with Slovenian music and literature in even more detail.



Lucie Leguay

The concert programme created specifically for this occasion features works by prominent Slovenian composers and poets: Matej Bonin has created a new work for the programme based on Ana Peplnik's poetry collection *Techno*, Vito Žuraj has contributed the composition *The Book of Bodies* in reference to the eponymous poetry collection by Aleš Šteger, and Nina Šenk's music for the film *Stump the Guesser* is just as convincing on the concert stage. The concert programme will be rounded out with the instrumental works *Q. M. (Quantum Mechanics)* by Petra Strahovnik and *Substitution anonyme* by Vinko Globokar.

The international ensemble will be joined by Slovenian soprano Nika Gorič, who is also enjoying great success on the international stage. Before the performance of the works by Matej Bonin and Vito Žuraj, the poems set to music by the two composers will be read by their authors, Ana Peplnik and Aleš Šteger.



Nika Gorič





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

6

LISIČICE IN PTIČICE MATINEE

Viteška dvorana,
Pokrajinski muzej Maribor
Sobota, 16. september 2023, ob 11.00

Knights' Hall,
Regional museum Maribor
Saturday, 16 September 2023, at 11:00 am

Adriana Magdovski, klavir
Davor Herga, pripovedovalec
(Pesmi je izbrala Urška P. Černe.)

Adriana Magdovski, piano
Davor Herga, narrator
(Poems selected by Urška P. Černe.)

Preplet klavirskih miniatur in poezije
za otroke.

An interweaving of piano miniatures
and poetry for children.

Matineja za najmlajše.

Matinee for our youngest audience.

N

a Festivalu Maribor smo se že večkrat prepričali, da glasba z neverjetno privlačnostjo in močjo nagovarja tudi naše najmlajše, čeprav ti jezika klasične glasbe prej morda še nikoli niso slišali. Zakaj to ne bi veljalo tudi za poezijo? Otroci so dojemljivi tako za glasbo kot za zvonečo besedo, zato jim želimo letos privoščiti koncertno-literarni dogodek, urezan po njihovi meri.

Obeta se zanimiv preplet verzov za otroke in njim prilegajočih se klavirskih miniatur. Naj besede in toni očarajo!

Vstopnina za izven:
10 € za družino (do 5 oseb), 5 €.

Udobno izkušnjo koncerta omogoča OŠ Bojana Iliča.

Tickets:
10 € Family Ticket (max. 5 persons) / 5 €.

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

A

t the Maribor Festival, we have on many occasions witnessed the fact that music has incredibly powerful appeal for our youngest audience as well, even though they may never have heard the language of classical music before. Why shouldn't this apply to poetry too? Children are receptive to both music and the spoken word, so this year we want to treat them to a concert-literary event made to their measure. The performance promises to be a charming intertwining of children's poetry and corresponding piano miniatures. Let the words and notes weave their magic!

(The concert will be in Slovenian).



7

ZVEZDA IN SRCE THE STAR AND THE HEART

Dvorana Union, Maribor
Nedelja, 17. september 2023, ob 17.00

Union Hall, Maribor
Sunday, 17 September 2023, at 5:00 pm

Glasbena igra po dramski predlogi
Milana Jesiha

Musical play based on a play by
Milan Jesih

Nana Forte in **Jure Ivanušič**,
avtorja glasbe
Jure Ivanušič, priredba in režija

Nana Forte and **Jure Ivanušič**,
composers
Jure Ivanušič, adaptation and direction

Krstna uprizoritev
(Naročilo Festivala Maribor 2023)

World premiere
(Commissioned by the Maribor Festival 2023)

Igralci in pevci: **Jure Ivanušič**,
Metka Jurc, **Urša Kavčič**,
Mihael Mikluš, **Tomaž Planinc**
Dirigent: **Tilen Draksler**
Godalni kvartet kolektiva Carpe
artem: **Veronika Brecelj**, **Maja**
Peternel, violini, **Nejc Mikolič**, viola,
Nikolaj Sajko, violončelo
Žiga Trilar, kontrabas
Aleš Levačič, pozavna
Kristina Golob, klavir
Tajana Novak, tolkala
Mateja Kremljak, flavta

Jure Ivanušič, **Metka Jurc**,
Urša Kavčič, **Mihael Mikluš**,
Tomaž Planinc, actors and singers
Tilen Draksler, conductor
Carpe artem Collective String
Quartet: Veronika Brecelj, **Maja**
Peternel, violins, **Nejc Mikolič**, viola,
Nikolaj Sajko, cello
Žiga Trilar, double bass
Aleš Levačič, trombone
Kristina Golob, piano
Tajana Novak, percussion
Mateja Kremljak, flute

Gašper Bohinec, oblikovalec svetlobe

Gašper Bohinec, lighting design

Za vse, starejše od 7 let.

For everybody over seven years of age.

V koprodukciji z Lutkovnim gledališčem
Maribor in sodelovanju z glasbenim kolektivom
Carpe artem.

Vstopnina za izven: 5 €.

Co-production with the Maribor Puppet
Theatre in collaboration with the Carpe artem
music collective.

Tickets: 5 €.

G

lasbena igra *Zvezda in srce* po dramski predlogi Milana Jesiha je rezultat skladateljskega sodelovanja Nane Forte in Jureta Ivanušiča. Ivanušič je igro priredil, da je primerna za koncertno izvedbo, kjer vse like v živo odigra in odpoje peterica igralcev-pevcev.

Duhoviti karakterji oživijo v različnih glasbenih žanrih, glasba tudi slika dogajanje in pripomore k čarobni atmosferi zgodbe z nepričakovanim razpletom.

Radoživa predstava vsebuje vse elemente muzikala z mojstrsko rimiranimi verzi in bo zanesljivo nudila zadovoljstvo tako mladim kot odraslim!

Zgodba

Zvezda in srce je basen, v kateri živalski liki posebej ljubeče človeške karakterje. Dogaja se na kresno noč v zapuščenem predmestnem parku. Slavec Slavko, hrček Hinko, eksotični kaktus in drugi možakarji občudujejo prelepo bleščečo Zvezdo na nebu, ko oživi kip krilatega boga-otroka Amorja. Ta prične z lokom streljati vsenaokrog, in kogar zadene, ta se takoj zaljubi. Tako se zgodi, da se vsi zaljubijo v zvezdo, ki se prav takrat utrne z neba. Zvezda pade v ribnik, za katerega je mislila, da je zrcalo, in tam jo najde Kresnica. Zvezda se lahko vrne na nebo, a le s pomočjo prave ljubezni, zato jo Kresnica pripelje na veselico pri okrepčevalnici Pri ribniku, kjer se je zbral ves življ iz parka ob godbi ansambla Tribirati Krompir. Vsi po vrsti jo zasnebijo, pri tem pa vsak razkrije svojo pravo naravo.

Kakšni so v resnici ti snubci? Ali se bo Zvezda vrnila domov? Kaj sploh je prava ljubezen?

B

Based on a play by Milan Jesih, the musical play *The Star and the Heart* was created in a compositional collaboration between by Nana Forte and Jure Ivanušič. Ivanušič has adapted the play into a concert version in which all of the characters are portrayed by five actor-singers. The humorous characters are brought to life using various musical genres, while the music also illustrates the action and contributes to the magical atmosphere of the story, which has an unexpected twist. The witty performance contains all the elements of a musical with masterful rhyming verses and is sure to please both young and old!

The Story

The *Star and the Heart* is a fable in which animal characters personify humans. The events take place on Midsummer's Eve in an abandoned suburban park, where Slavko the nightingale, Hinko the hamster, Kaktus the exotic plant and other little creatures are admiring the beautiful shining Star in the sky. As they gaze at the heavens, a statue of the winged god-child Amor comes to life and starts shooting arrows all around with his bow. Whomever he hits falls in love. As chance would have it, they all fall in love with the Star, who is twinkling in the sky just at that moment. Thinking it is a mirror, the Star falls into a pond. The Star can only return to the sky with the help of true love, so the Firefly takes her to a celebration at the snack bar By the Pond, where all of the park's creatures are gathered and where the ensemble The Three Potato Brothers is playing. One by one the creatures propose to the Star, each revealing their true nature.

(The performance will be in Slovenian.)



Zvezda in srce
Avtor ilustracije: Rok Dragič



**SPREMLJEVALNI
PROGRAM
ACCOMPANYING
PROGRAMME**



8

SPREHOD PO GLASBENIH POTEH MESTA WALK ALONG THE CITY'S MUSICAL PATHS

Narodni dom, Maribor

Petek, 15. september 2023, ob 17.00

Petek, 22. september 2023, ob 17.00

Narodni dom, Maribor

Friday, 15 September 2023, at 5:00 pm

Friday, 22 September 2023, at 5:00 pm

Vid Kmetič in Jure Golež, zasnova in
vodenje sprehodov

Conceived and led by **Vid Kmetič** and
Jure Golež

Udeležba je brezplačna.

Participation is free of charge.

V sodelovanju z Društvom Hiša.

In cooperation with Društvo Hiša.

Č

etudi si ustvarjalci in sopotniki Festivala Maribor to težko predstavljamo, večina meščanov mesta verjetno ne poveže v prvi vrsti z glasbo, ampak z marsičim drugim. In če že z glasbo, bržkone s tisto iz šestdesetih let prejšnjega stoletja, ko so Mariboru rekli jugoslovanski Liverpool. Vendar ima to naše mesto izjemno bogato zgodovino, povezano s klasično glasbo. Del te vam bomo razgrnili na sprehodu po glasbenih poteh mesta. Pripeljite prijatelje, sorodnike, kolege in sosede, ki jih pot sicer ne ponese v koncertne dvorane. Poznavalci in ljubitelji glasbe boste izvedeli marsikatero zanimivo podrobnost iz glasbene zgodovine Maribora, preostali pa bodo po tem sprehodu na mesto ob Dravi zagotovo gledali vsaj malce drugače.

T

he creators and fellow travellers of the Maribor Festival may find it hard to imagine, but the fact is that most of Maribor's citizens probably do not associate the city primarily with music, but with many other things. If we do associate it with music, it is probably with the music of the 1960s, when Maribor was known as the Liverpool of Yugoslavia. However, this city of ours does in fact have an extremely rich history related to classical music. We will reveal part of this history to you on a walk along the city's musical paths. Connoisseurs and music lovers will learn many interesting details from the musical history of Maribor, while other participants will definitely view the city beside the Drava River in a slightly different light after this walk.

The walk will be conducted in Slovenian, but everyone who is interested is welcome, even if you don't understand Slovenian! If you would like to join us, please write to vstopnice@nd-mb.si and we will do our best to provide you with a translator for your language.



Narodni dom, Maribor

**UMETNIKI
IN IZVAJALCI
ARTISTS
AND PERFORMERS**





Ariel Vei Atanasovski

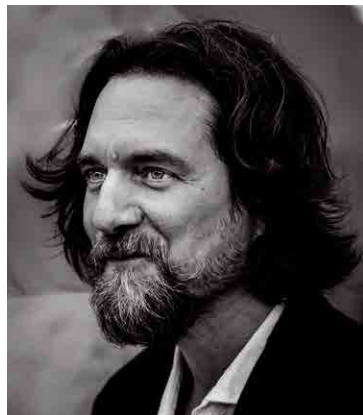


Mariborski violončelist Ariel Vei Atanasovski po zaključenem študiju na konservatorijih v Mariboru in Celovcu obiskuje drugi letnik na graški akademiji za glasbo. Od mladih nog dejaven na raznih glasbenih področjih, se lahko pohvali s številnimi uspehi na tekmovanjih. Prejel je prvo nagrado iz violončela na tekmovanju Euritmia Povoletto 2018, drugo nagrado na državnem tekmovanju Temsig 2018, prvo nagrado s komorno skupino Trio Aeternum na tekmovanju Svirel 2018 in druge. Posebno angažirana in uspešna sta bila njegov nastop ob podelitvi Klasinčevih nagrad, kjer je bil solist ob orkestru Konservatorija v Mariboru, in na državni proslavi ob 100-letnici Rudolfa Maistra, kjer je kot solist nastopil z orkestrom SNG Maribor, ter njegovi solistični nastopi ob ansamblu očeta Vaska Atanasovskega v Narodnem domu Maribor, v SNG Drami v Ljubljani in v Linhartovi dvorani v Cankarjevem domu.

Having graduated from the conservatories in Maribor and Klagenfurt, Maribor cellist Ariel Vei Atanasovski is currently in his second year of study at the Graz University of Music and Performing Arts. He has been active in various areas of music from a young age and has enjoyed success

at numerous competitions, including the first prize in the cello at the 2018 Euritmia Povoletto Competition, second prize at the 2018 TEMSIG national competition and first prize with the chamber ensemble Trio Aeternum at the 2018 Svirel International Music Competition. Of particular note were his outstanding performances at the presentation of the Klasinc Awards, where he appeared as a soloist with the Maribor Conservatory Orchestra, and at the state celebration marking the centenary of Rudolf Maister, where he performed as a soloist with the Symphony Orchestra of the Slovene National Theatre Maribor. Ariel Vei Atanasovski has also appeared as a soloist with the ensemble of his father, Vasko Atanasovski, at Narodni dom Maribor, the Slovene National Theatre Drama Ljubljana and in the Linhart Hall in Ljubljana's Cankarjev dom.

Vasko Atanasovski



Saksofonist in flavtist Vasko Atanasovski je eden bolj kreativnih in mnogostranskih slovenskih skladateljev in glasbenikov, znan predvsem po medžanrskih sodelovanjih s svetovno znanimi jazzovskimi, rockovskimi, klasičnimi in tradicionalnimi glasbeniki ter po mojstrstvu, s katerim pristopa k tem žanrom. S svojo glasbo je prekriznil velik del

sveta (Indijo, Kitajsko, Argentino, ZDA, Evropo) in nastopil na mnogih imenitnih prizoriščih. Sodeloval je z glasbeniki, kot so Vlatko Stefanovski, Marc Ribot, Hindi Zahra, Living Colour, Gibonni, Tommy Emmanuel idr. Je ustanovitelj številnih glasbenih zasedb ter skladatelj za komorne, orkestralne in zborovske sestave in za lutkovne, plesne in gledališke predstave. Izdal je več kot 15 avtorskih albumov, v zadnjih letih dva pri založbi MoonJune Records iz New Yorka, ki sta prejela ugodne kritike s celega sveta.

Saxophonist and flutist Vasko Atanasovski is one of Slovenia's most creative and versatile composers and performers. He is known above all for his cross-genre collaborations with world-renowned jazz, rock, classical and world music musicians, as well as for his masterful approach to all of these genres. His music has taken him through a large part of the world (India, China, Argentina, USA, Europe) and he has performed at many famous venues. He has collaborated with musicians such as Vlatko Stefanovski, Marc Ribot, Hindi Zahra, Living Colour, Gibonni, Tommy Emmanuel, and many others. In addition to founding numerous ensembles, Vasko Atanasovski is active as a composer for chamber, orchestral and choral ensembles, as well as for puppet, dance and theatre performances. He has released more than fifteen original albums and two of his recent releases on New York's MoonJune Records have received favourable reviews around the world.

Gašper Bohinec

Gašper Bohinec je oblikovalec svetlobe, ki se je z gledališčem začel ukvarjati leta 2010, ko je na Prvem odru Prve gimnazije Maribor pod mentorstvom mnogih priznanih slovenskih ustvarjalcev izpopolnjeval znanje in pridobival izkušnje. Po končanem

šolanju je sodeloval z različnimi slovenskimi gledališči in ustanovami, tako institucionalnimi kot tudi neinstitutionalnimi. Dejavni je na vseh področjih uprizoritvene vizualizacije, zanima ga tako svetloba kot video, scenografija in tehnična produkcija. Od leta 2019 je zaposlen v Lutkovnem gledališču Maribor, kjer je oblikoval svetlobo za številne predstave, od katerih omenimo vsaj *Mleko in kri*, *Gluha republika*, *Srce v temi* in *Strahovito*.



Lighting designer Gašper Bohinec started engaging with theatre in 2010, when he developed his knowledge and gained experience at the First Stage of the First Secondary School in Maribor under the mentorship of many renowned Slovenian artists. Since completing his studies, he has worked in various Slovenian theatres and institutions. He is active in all areas of performance visualisation and, in addition to lighting, has an interest in video, set design and technical production. Since 2019, he has been employed at the Maribor Puppet Theatre, where he has designed the lighting for a number of shows, including *Mleko in kri* (Milk and Blood), *Gluha republika* (The Deaf Republic), *Srce v temi* (Heart in the Dark) and *Strahovito* (Horrorific).

Člani glasbenega kolektiva Carpe artem

Veronika Vilar Brecelj

Veronika Vilar Brecelj spada v zlato generacijo mlajših slovenskih violinistov. Je večkratna zmagovalka na državnih in mednarodnih tekmovanjih in je nastopila na številnih festivalih v Sloveniji, Italiji, Avstriji, Nemčiji, na Poljskem, Nizozemskem, v Izraelu, Rusiji in Latviji. Kot solistka je igrala s Simfoničnim in komornim orkestrom Slovenske filharmonije, s Simfoničnim orkestrom RTV Slovenija in z Orkestrom Konservatorija za glasbo Ljubljana. Posnela je več posnetkov za Radio Ars in Radio Koper. Je članica priznane mednarodne zasedbe Oberton String Octet, s katerim je izdala dve zgoščenki. Prvi CD z naslovom *Slavic Soul* je izšel marca 2020 pri založbi ARS Produktion in bil nominiran za prestižno nagrado *Opus Klassik*. Marca 2021 je oktet izdal svoj drugi CD, *Tangabile*, in sicer z deli Astorja Piazzolle.



Dodiplomski študij violine je zaključila na Univerzi za umetnosti v Berlinu, izpopolnjevala pa se je v Gradcu v razredu priznanega prof. Borisa Kuschnirja. Prav tam je zaključila tudi dodiplomski študij.

Za svoje umetniške dosežke je prejela Škerjančevo nagrado (2012) in občinsko nagrado za mlade občine Šempeter-Vrtojba (2019). Od oktobra 2020 je profesorica violine na Konservatoriju za glasbo in balet Ljubljana.

Veronika Vilar Brecelj belongs to the golden generation of young Slovenian violinists. She has won several national and international competitions and has performed at numerous festivals in Slovenia, Italy, Austria, Germany, Poland, the Netherlands, Israel, Russia and Latvia. As a soloist, she has appeared with the Slovenian Philharmonic Orchestra, the Slovenian Philharmonic String Chamber Orchestra, the RTV Slovenia Symphony Orchestra and the Ljubljana Conservatory of Music Orchestra, and has made several recordings for Radio Ars and Radio Koper. As a member of the renowned international Oberton String Octet, she has released two CDs. The first CD, entitled *Slavic Soul*, was released in March 2020 by the label ARS Produktion and was nominated for the prestigious *Opus Klassik* Award. In March 2021, the octet released its second CD, *Tangabile*, featuring works by Astor Piazzolla.

Veronika Vilar Brecelj completed her undergraduate studies in the violin at the University of the Arts in Berlin and then furthered her studies in Graz, where she completed her postgraduate degree in the class of renowned violin teacher Boris Kuschnir. For her artistic achievements, she has received the Škerjanc Award (2012) and the Šempeter-Vrtojba Municipality Youth Award (2019). Since October 2020, she has been employed as a violin teacher at the Ljubljana Conservatory of Music and Ballet.

Mateja Kremljak Hotko



Flavtistka Mateja Kremljak Hotko je magistrirala v Gradcu na Univerzi za glasbo in uprizarjajočo umetnost pri profesorju Nilsu Thilu Krämerju, podiplomski študij pa zaključila v Imoli pri Glauco Cambursanu in Massimu Mercelliju. Od leta 1998 je flavtistka pikolistka v Simfoničnem orkestru SNG Maribor. Igra v različnih komornih zasedbah, v kvartetu Flavte brez meja, v duetu Anima s harfistko Tino Žerdin, v Kvartetu Lento z godalnim triom, duetu Erato s kitaristom Matjažem Stošičem, v flamenko skupini Cana Flamenca, jazz kvartetu B. A. S. E., projektu Accademia itd. Bila je tudi pikolistka v orkestru Festivala Maribor.

Flutist Mateja Kremljak Hotko gained her master's degree at the Graz University of Music and Performing Arts under Prof. Nils Thilo Krämer, and then completed her postgraduate studies in Imola under Glauco Cambursano and Massimo Mercelli. Since 1998, she has served as a flutist and piccolo player in the Symphony Orchestra of the Slovene National Theatre Maribor. She plays in various chamber ensembles, including the quartet Flavte brez meja, the Anima duo with harpist Tina Žerdin, the Lento Quartet with a

string trio, the Erato duo with guitarist Matjaž Stošič, the flamenco group Cana Flamenca, the jazz quartet B.A.S.E. and the project Accademia. Mateja Kremljak Hotko has also performed as a piccolo player in the Maribor Festival Orchestra.

Aleš Levaičič



Pozavnist Aleš Levaičič je svojo glasbeno pot začel v glasbeni šoli Slavka Osterca v Ljutomeru in šolanje nadaljeval na Konservatoriju za glasbo in balet Maribor pri profesorju Mihaelu Švaganu. Študij pozavne je z odliko končal leta 2020 na Univerzi za glasbo in uprizarjajočo umetnost v Gradcu, kjer je opravil še magistrski študij. Dodatno se je izobraževal pri priznanih pozavnistih in drugih trobilcih, kot so Branimir Slokar, Roger Bobo, Peter Štuhec, Carsten Swanberg, Lars Karlin, Peter Steiner in Shasa Hois. Je prejemnik številnih nagrad na mednarodnih in domačih tekmovanjih. Od leta 2021 je član Simfoničnega orkestra Slovenskega narodnega gledališča Maribor.

Trombonist Aleš Levaičič began studying music at the Slavko Osterc Music School in Ljutomer and continued his education at the Maribor Conservatory of Music and Ballet under Mihael Švagan. In 2020, he graduated with honours from the Graz University of Music and Performing Arts, where he also completed his master's

studies. He has furthered his studies with renowned trombonists and other brass players, such as Branimir Slokar, Roger Bobo, Peter Štuhec, Carsten Swanberg, Lars Karlin, Peter Steiner and Sascha Hois. Aleš Levačič is the recipient of numerous awards at international and domestic competitions. Since 2021, he has been a member of the Symphony Orchestra of the Slovene National Theatre Maribor.

Nejc Mikolič



Violist Nejc Mikolič je diplomiral v Ljubljani pri profesorju Miletu Kosiju, nato je izobraževanje nadaljeval na Univerzi na Dunaju pri profesorju H. P. Ochsenhofru. Med študijem v Ljubljani je za solistične in komorne dosežke prejel dve študentski Prešernovi nagradi. Bil je član Mladinskega orkestra Gustav Mahler ter solo violist v orkestru akademije Ossiach in v orkestru Pur-Pur. Udeležil se je seminarja v Trenti pri Dunajskih filharmonikih in bil izbran za solistični in komorni nastop na zaključnem koncertu v znamenitem dunajskem Glasbenem združenju. Zaposlen je bil v orkestru Slovenske filharmonije in je kot solo violist tudi redno sodeloval z orkestrom ljubljanske Opere. Od marca 2017 je zaposlen kot solo violist v orkestru celovške Opere.

Nejc Mikolič graduated from the Ljubljana Academy of Music with Prof. Mile Kosi, then continued his education at the University of Vienna with Prof. H. P. Ochsenhofer. During his studies in Ljubljana, he received two Student Prešeren Prizes for his achievements as a soloist and chamber musician. He was a member of the Gustav Mahler Youth Orchestra and a solo violist in the Ossiach Academy Orchestra and the Purpur Orchestra. While attending a seminar with the Vienna Philharmonic in Trento, he was selected for a solo and chamber performance at the final concert at the renowned Vienna Music Society. Nejc Mikolič was employed in the Slovenian Philharmonic Orchestra and regularly worked with the Ljubljana Opera Orchestra as a solo violist. Since March 2017, he has been employed as a solo violist in the orchestra of the Klagenfurt Opera.

Maja Peternel



Maja Peternel je začela igrati violino pri petih letih v rojstnem Mostarju. Šolanje je nadaljevala v Mariboru na Srednji glasbeni in baletni šoli v razredu svojega očeta Franja Peternela. Študij je zaključila na graški akademiji pri profesorju Christosu Polyzoidesu, poleg tega pa se je izobraževala

na številnih mojstrskih tečajih. Kot koncertna mojstrica je delovala pri Mladinskem komornem godalnem orkestru Maribor ter sodelovala na festivalih Glasbeni september, Festival Maribor in Festival Lent. Od leta 2000 je članica Simfoničnega orkestra Slovenskega narodnega gledališča Maribor.

Maja Peternel started playing the violin at the age of five in her native Mostar. She continued her education at the Maribor Music and Ballet Secondary School in the class of her father, Franjo Peternel, and completed her studies at the Graz Academy under Prof. Christos Polyzoides, as well as attending numerous masterclasses. As a concertmaster, she worked in the Maribor Youth Chamber String Orchestra and participated in the festivals Musical September, the Maribor Festival and the Lent Festival. Since 2000, she has been a member of the Symphony Orchestra of the Slovene National Theatre Maribor.

Nikolaj Sajko



Nikolaj Sajko je diplomiral iz violončela v razredu Cirila Škerjanca na Akademiji za glasbo v Ljubljani, kjer je končal tudi magistrski študij, podiplomsko pa se je v solistični igri

izpopolnjeval na Univerzi Antona Brucknerja v Linzu. Je dobitnik Klasinčeve diplome in nagrade Antonia Tarsie. Pomembne uvrstitve je dosegel tudi na državnih in mednarodnih tekmovanjih mladih glasbenikov v Gorici, Lieznu, Zagrebu in Ljubljani. Bil je član mednarodnega mladinskega orkestra Gustav Mahler in Svetovnega orkestra glasbene mladine. Od leta 2006 je namestnik solo čelista v Simfoničnem orkestru SNG Maribor in poučuje na Konservatoriju za glasbo in balet v Mariboru. Od leta 2012 programsko vodi cikel komornih koncertov *Carpe artem*.

Nikolaj Sajko graduated in the cello in the class of Ciril Škerjanc at the Ljubljana Academy of Music, where he also completed his master's degree. He then furthered his studies of solo performance at the Anton Bruckner University in Linz. He is the winner of the Klasinc Diploma and the Antonio Tarsia Award, and achieved excellent results in national and international competitions for young musicians in Gorica, Liezen, Zagreb and Ljubljana. He was also a member of the Gustav Mahler International Youth Orchestra and the World Musical Youth Orchestra. Since 2006, Nikolaj Sajko has served as the deputy principal cellist in the Symphony Orchestra of the Slovene National Theatre Maribor and he teaches at the Maribor Conservatory of Music and Ballet. Since 2012, he has been the programme director of the chamber music concert cycle *Carpe artem*.

Žiga Trilar

Žiga Trilar je z oceno »Summa cum laude« zaključil študij kontrabasa na Akademiji za glasbo v Ljubljani v razredu prof. Zorana Markovića in se dodatno izpopolnjeval pri Matthewu McDonaldu, Slawomirju Grendu, Herbertu Mayrju, Iztoku Hrastniku in drugih. Kot študent je uspešno opravil avdicijo za mednarodni mla-

dinski orkester Gustava Mahlerja, s katerim se je udeležil treh mednarodnih turnej.

Kot aktiven komorni glasbenik sodeluje s številnimi priznanimi glasbeniki, kot so Mate Bekavac, Andrej Žust, Matic Kuder, Jaka Stadler in Matjaž Bogataj. Trenutno je solo kontrabasist Simfoničnega orkestra SNG Maribor ter profesor na Konservatoriju za glasbo in balet Maribor.



Žiga Trilar studied the double bass in the class of Prof. Zoran Marković at the Ljubljana Academy of Music, graduating summa cum laude. He then furthered his studies with Matthew McDonald, Sławomir Grend, Herbert Mayr, Iztok Hrastnik and others. When he was a student, he successfully auditioned for the Gustav Mahler Youth Orchestra, with which he undertook three international tours. As a chamber musician, he collaborates with many renowned musicians, such as Mate Bekavac, Andrej Žust, Matic Kuder, Jaka Stadler and Matjaž Bogataj. He currently serves as the principal double bassist of the Symphony Orchestra of the Slovene National Theatre Maribor and teaches at the Maribor Conservatory of Music and Ballet.

Kristina Golob

Kristina Golob se je šolala v Velenju, na Akademiji za glasbo v Ljubljani in na Akademiji Franza Liszta v Budim-

pešti, poleg tega pa se je izpopolnjevala na mojstrskih tečajih pri mednarodno priznanih profesorjih. Prejela je več srebrnih in zlatih plaket, prvih nagrad, priznanj za najboljše interpretacije na državnih in mednarodnih tekmovanjih (Slovenija, Italija, Srbija) in študentsko Prešernovo nagrado Akademije za glasbo. Predstavlja se je na mnogih nastopih in koncertih po Sloveniji, Hrvaški, Avstriji, Italiji, na Madžarskem, Poljskem idr. Kot solistka je nastopila z Orkestrom Slovenske filharmonije in s Simfoničnim orkestrom SNG Maribor.

Solistično in komorno se je predstavila v okviru ciklov Glasbene mladine ljubljanske, Festivala Lent, cikla Hugo Wolf za mlade in projektov EPTE. Veliko se posveča komorni glasbi, kot pianistka pa je projektno sodelovala pri otroški operi *Hobit* v produkciji Akademije za glasbo Ljubljana, v operi *Tesla Slavka Avsenika ml.* ter baletni predstavi *Svatba Igorja Stravinskega* za zbor, tolkala in štiri klavirje v izvedbi SNG Maribor.

Leta 2017 je bila uradna korepetitorka mednarodnega violinističnega tekmovanja Oskar Rieding. Od leta 2019 je zaposlena kot korepetitorka in profesorica klavirja na Konservatoriju za glasbo in balet Maribor.



Kristina Golob studied in Velenje, at the Ljubljana Academy of Music

and at the Franz Liszt Academy in Budapest, as well as attending master-classes with internationally renowned teachers. She has been awarded several silver and gold plaques, first prizes and prizes for best interpretation at national and international competitions (Slovenia, Italy, Serbia) and is also a recipient of the Student Prešeren Prize of the Ljubljana Academy of Music. Among her numerous performances are recitals and concerts in Slovenia, Croatia, Austria, Italy, Hungary, Poland and elsewhere, and she has appeared as a soloist with the Slovenian Philharmonic Orchestra and the Symphony Orchestra of the Slovene National Theatre Maribor.

Kristina Golob has performed as a soloist and chamber musician in the series Jeunesses Musicales Ljubljana, as well as at the Lent Festival, the Hugo Wolf Series for Young People and in projects of the European Piano Teachers Association. She devotes a great deal of attention to chamber music and has performed as a pianist in the children's opera *The Hobbit*, produced by the Ljubljana Academy of Music, in the opera *Tesla* by Slavko Avsenik Jr and in Igor Stravinsky's ballet *Les noces* for choir, percussion and four pianos, performed by the Slovene National Theatre Maribor.

In 2017, Kristina Golob was an official accompanist of the Oskar Rieding International Violin Competition. Since 2019, she has been employed as an accompanist and piano teacher at the Maribor Conservatory of Music and Ballet.

Tajana Novak

Tajana Novak je študij zaključila leta 2014 na Univerzi za glasbo in uprizarjajočo umetnost v Gradcu, kjer je leta 2016 z odliko zaključila še magistrski študij. Iz področja komorne igre se je izobraževala pri priv. doc. mag. Ulrike Stadler, prof. Han-An Liu in prof. Uweju Köllerju. V okviru študija je na

jazz oddelku sodelovala tudi s prof. Wolfgangom Tozzijem.

Poleg pedagoškega dela je zelo aktivna na koncertnem področju in jo lahko zasledimo v številnih komornih in orkestrskih zasedbah doma in v tujini. Nastopa tudi solistično. Redno sodeluje pri številnih projektih lokalnega, državnega in mednarodnega pomena in je članica različnih tekmovalnih komisij. Od leta 2019 je voditeljica oddelka za tolkala na Konservatoriju za glasbo in balet Maribor.



Tajana Novak completed her undergraduate studies in 2014 at the Graz University of Music and Performing Arts, and went on to complete her master's degree with honours at the same institution in 2016. She studied chamber music with Assoc. Prof. Ulrike Stadler, Prof. Han-An Liu and Prof. Uwe Köller. As part of her studies, she also collaborated with Prof. Wolfgang Tozzi in the jazz department.

In addition to her teaching work, Tajana Novak is very active as a concert performer and appears with numerous chamber and orchestral ensembles both in Slovenia and abroad. She regularly participates in a range of projects of local, national and international importance and is a member of various competition juries. Since 2019, she has been the head of the percussion department at the Maribor Conservatory.

Ensemble Dissonance

Ensemble Dissonance sestavljajo uveljavljeni glasbeniki iz Ljubljane, ki delujejo v Orkestru Slovenske filharmonije in v Simfoničnem orkestru RTV Slovenija in so profesorji na Akademiji za glasbo Ljubljana ter samostojni glasbeni umetniki. Ansambel promovira komorno glasbo in prispeva k njenemu razvoju na različne načine, denimo z naročili novih skladb, sodelovanji z znanimi umetniki, mladimi ustvarjalci in poustvarjalci ter s promocijo bogate glasbene zgodovine mesta Ljubljana in Slovenije. Ansambel deluje v okviru Zavoda Dissonance, ki ga je ustanovil violončelist Klemen Hvala. Svoje premišljeno zasnovane umetniške dogodke pripravlja v sodelovanju z izvrstnimi domačimi in tujimi glasbeniki, kot so Marko Letonja, Lana Trotovsšek, Nika Gorič, Mak Grgič, Vasko Atanasovski, Vlatko Stefanovski, Martin Belič, Theresa Plut, Vito Žuraj, Nina Šenk, Leon Firšt, Dimitrij Sitkovecki, Reinhold Friedrich, zasedba Signum, Izidor Leitinger, Elvira Hasanagić, Jonathan Stockhammer, Sreten Krstić, Richard Galliano in drugi.

Ensemble Dissonance consists of well-established musicians from Ljubljana who work in the Slovenian Philharmonic Orchestra and the RTV Slovenia Symphony Orchestra and teach at the Ljubljana Academy of Music, as well as freelance musicians. The ensemble promotes chamber music and contributes to its development in various ways, such as by commissioning new compositions, by collaborating with established artists as well as young composers and performers, and by promoting the rich musical history of Ljubljana and Slovenia. It operates within the auspices of the Dissonance Institute, which was founded by cellist Klemen Hvala. Its thoughtfully conceived artistic events are prepared in collaboration with excellent Slovenian and foreign musicians, such as Marko Letonja, Lana Trotovsšek, Nika Gorič, Mak Grgič, Vasko Atanasovski, Vlatko Stefanovski, Martin Belič, Theresa Plut, Vito Žuraj, Nina Šenk, Leon Firšt, Dimitrij Sitkovecki, Reinhold Friedrich, the ensemble Signum, Izidor Leitinger, Elvira Hasanagić, Jonathan Stockhammer, Sreten Krstić, Richard Galliano and others.



Tilen Draksler

Tilen Draksler je magisterij orkestrskega dirigiranja zaključil na Akademiji Katarine Gurske v Madridu pod mentorstvom maestra Georgea Pehlivianiana. Iz klavirja je diplomiral na Akademiji za glasbo v Ljubljani, podiplomski študij pa je opravil na Akademiji Franza Liszta v Budimpešti. Svoje dirigentsko znanje je izpopolnjeval s priznanimi dirigenti.

Leta 2023 je zasedel mesto asistenta dirigenta Armenske nacionalne filharmonije, kjer je pripravljala orkester za gostujoče dirigente. Sodeloval je z uglednimi orkestri, kot so Simfonični orkester Čajkovskega, Berlin Sinfonietta, Simfonični orkester Državne simfonične kapele Rusije, Orkester Slovenske filharmonije, Simfonični orkester RTV Slovenija, Orkester Dissonance, Orkester abeceda., Kraljevi komorni orkester iz Manchestra, Festivalski orkester iz Malage, Orkester Amadeo, Akademski orkester Katarine Gurske iz Madrida, Orkester akademije Sibelius itd.

Draksler ima obsežne izkušnje z dirigiranjem opernega repertoarja, izstopajo pa nastopi z operami *La Traviata*, *Carmen*, *Seviljski brivec* in *Figarova svatba*.

Tilen Draksler je tudi ustanovitelj Orkestra Amadeo, producent in umeetniški vodja festivala Amadeo ter tajnik Slovenskega muzikološkega društva. Za kulturne dosežke mu je župan občine Celje podelil občinsko priznanje. Trenutno je asistent maestra Georgea Pehlivianiana pri raznih orkestrskih projektih.



Tilen Draksler received his master's degree in orchestral conducting from the Katarina Gurska Academy in Madrid, where he studied with Maestro George Pehlivianian. He also studied the piano, graduating from the Ljubljana Academy of Music and completing postgraduate studies at the Franz Liszt Academy in Budapest. He has perfected his conducting skills with renowned conductors.

In 2023, he was appointed as the assistant conductor of the Armenian National Philharmonic Orchestra, where he prepares the orchestra for guest conductors. He has worked with renowned orchestras such as the Tchaikovsky Symphony Orchestra, the Berlin Sinfonietta, the State Academic Symphony Orchestra of the Russian Federation, the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony Orchestra, the Dissonance Orchestra, the abeceda. Orchestra, the NC Royal Orchestra Manchester, the Malaga Festival Orchestra, the Amadeo Orchestra, the Academic Orchestra of Katarina Gurska of Madrid, the Sibelius Academy Orchestra, and so on. He also has extensive experience in conducting opera repertoire, with notable performances of *La Traviata*, *Carmen*, *The Barber of Seville* and *The Marriage of Figaro*.

Tilen Draksler is the founder of the Amadeo Orchestra, the producer and artistic director of the Amadeo Festival, and the secretary of the Slovenian Musicological Society. For his cultural achievements, he has received a municipal award from the Mayor of Celje. He is currently assistant to Maestro George Pehlivanian in various orchestral projects.

Ensemble Modern

Ensemble Modern je vedoželjen zvočnik za glasbo našega časa, pogumen, neomajen in poln energije, estetsko mnogovrsten ojačevalec novih zvočnih konceptov. Gre za eno vodilnih glasbenih formacij našega časa. Zasedba je bila ustanovljena leta 1980 in domuje v Frankfurtu na Majni. V demokratično organiziranem ansamblu trenutno sodeluje osemnajst solistov. Glasbeniki iz Belgije, Bolgarije, Nemčije, Grčije, Indije, Izraela, Japonske, Švice in ZDA skupaj odločajo o umetniških projektih, partnerstvih z drugimi umetniki ter finančnih zadevah. Lotevajo se glasbenogledaliških del, plesnih in multimedijskih projektov ter komornih in orkestrskih koncertov. Redni koncerti in gostovanja

vodijo Ensemble Modern na priznane festivale po svetu ter pomembna nacionalna in mednarodna prizorišča.

Ensemble Modern vsako leto pripravi v povprečju 70 novih del, od katerih je 20 svetovnih premier, med temi več naročil samega ansambla. Dela se večinoma pripravljajo v tesnem sodelovanju s skladatelji, saj je cilj zasedbe, da v najvišji možni meri uresniči zamisli skladateljev. Za delo zasedbe so značilna izjemna, pogosto dolgoročna sodelovanja z umetniki, kot so John Adams, Mark Andre, George Benjamin, Unsuk Chin, Peter Eötvös, Brian Ferneyhough, Heiner Goebbels, Hans Werner Henze, Heinz Holliger, Mauricio Kagel, György Kurtág, Helmut Lachenmann, György Ligeti, Cathy Milliken, Brigitta Muntendorf, Olga Neuwirth, Enno Poppe, Steve Reich, Wolfgang Rihm, Rebecca Saunders, Iris ter Schiphorst, Simon Steen-Andersen, Karlheinz Stockhausen, Mark-Anthony Turnage, Frank Zappa, Hans Zender in Vito Žuraj, ter izjemnimi osebnostmi, ki ustvarjajo v drugih umetniških žanrih.

Ensemble Modern ima od leta 2000 svojo lastno založbo, Ensemble Modern Media, poleg tega pa se je do sedaj nabralo še približno 150 doda-



tnih zvočnih izdaj, ki so izšle pri drugih uveljavljenih založbah. Leta 2003 je bila ustanovljena Mednarodna akademija Ensemble Modern (IEMA), ki združuje izobraževalne dejavnosti članov ansambla. Cilj akademije je posredovanje številnih umetniških tokov sodobnega časa ter odprto in ustvarjalno ukvarjanje z umetniškimi procesi.

Ensemble Modern financira Nemška zvezna kulturna fundacija, mesto Frankfurt, Nemška ansambelska akademija ter Hesensko ministrstvo za visoko šolstvo, raziskave in umetnost. Radijska postaja hr2-kultur je partner ansambla pri kulturnih zadevah.

Ensemble Modern is a curious loudspeaker for music of our times. Courageous, uncompromising and energetic, it is an essential, aesthetically polyglot amplifier for trend-setting sound concepts. It is one of the leading contemporary music formations in the world today. Founded in 1980 and based in Frankfurt am Main, eighteen soloists currently determine the activities of this democratically organised ensemble. The musicians from Belgium, Bulgaria, Germany, Greece, India, Israel, Japan, Switzerland and the USA jointly decide on artistic projects, partnerships with other artists and all financial matters. Its aesthetic spectrum includes music theatre works, dance and multimedia projects, chamber music, ensemble and orchestral concerts. Tours and guest appearances regularly take Ensemble Modern to renowned festivals throughout the world and major national and international performance venues.

Ensemble Modern rehearses an average of 70 new works every year, 20 of which are world premieres, some of them commissioned by the ensemble itself. The works are mostly rehearsed in close contact with their composers. Ensemble Modern's

concept and goal is to achieve the highest possible precision in implementing the composer's ideas. Its work is characterised by extraordinary and often long-term cooperative ventures with artists such as John Adams, Mark Andre, George Benjamin, Unsuk Chin, Peter Eötvös, Brian Ferneyhough, Heiner Goebbels, Hans Werner Henze, Heinz Holliger, Mauricio Kagel, György Kurtág, Helmut Lachenmann, György Ligeti, Cathy Milliken, Brigitta Muntendorf, Olga Neuwirth, Enno Poppe, Steve Reich, Wolfgang Rihm, Rebecca Saunders, Iris ter Schiphorst, Simon Steen-Andersen, Karlheinz Stockhausen, Mark-Anthony Turnage, Frank Zappa, Hans Zender and Vito Žuraj, as well as outstanding personalities from other artistic genres.

Ensemble Modern has run its own label, Ensemble Modern Media, since 2000. Further audio media, approximately 150 to date, have been released by other established labels. In 2003, the International Ensemble Modern Academy (IEMA) was founded to bring together Ensemble Modern's education activities. Its goal is to convey the numerous artistic movements of our times and to provide an open, creative manner of dealing with artistic processes.

Ensemble Modern is funded by the German Federal Cultural Foundation, the City of Frankfurt, the German Ensemble Academy, The Hessen State Ministry for Higher Education, Research and the Arts. hr2-kultur is Ensemble Modern's cultural affairs partner.

Nana Forte

Nana Forte sodi med najuspešnejše skladateljice mlajše srednje generacije. Ustvarja skladbe za solistična glasbila, komorno in orkestrsko glasbo ter opere in zborovske skladbe. Je ena redkih slovenskih skladateljic, ki

se izdatno posvečajo ustvarjanju za zbor. Za svoja zborovska dela je prejela številne nagrade.

Nana Forte je končala študij kompozicije na ljubljanski Akademiji za glasbo, nato se je vključila v diplomski študij na Visoki šoli za glasbo Carla Marie von Webra v Dresdnu in na Univerzi za umetnosti v Berlinu. Njene skladbe je moč slišati na koncertih in festivalih po vsem svetu (v Avstriji, Italiji, na Madžarskem, Finskem, v Veliki Britaniji, Španiji, Belgiji, Nemčiji, Portugalski, Srbiji, na Švedskem, v ZDA, Koreji, Singapurju). Leta 2007 je bila predstavnica Slovenije v sklopu projekta Evropska ansambelska akademija, ki ga je organiziral Nemški glasbeni svet ob priložnosti nemškega predsedovanja Evropski uniji. Istega leta je bila njena orkestrska skladba *Genesis* izvedena na festivalu Young Euro Classic v Berlinu. Njena zborovska skladba *Libera me* je bila uvrščena v program Zagrebškega glasbenega bienala, in ker je bila skladba obvezno delo na finalu 5. mednarodnega tekmovanja mladih zborovodij Europa Cantat v Ljubljani leta 2009, jo izvajajo tako slovenski kot evropski zbori (APZ Tone Tomšič v Ljubljani, Norveški mladinski zbor, Švedski radijski zbor, zbor Bavarskega radia, SYC Ensemble Singers, Allmänna Sångens, Vianova-chor).

Leta 2011 se je kot slovenska predstavnica udeležila projekta MusMA (Glasbeni mojstri v etru), ki poteka v sodelovanju desetih festivalov in v partnerstvu z desetimi radijskimi postajami. Udeležila se je Svetovnih glasbenih dnevov 2017 v Vancouveru, kjer je Victoria Symphony izvedla njeno delo *Zaklinjanje*.

V zadnjih letih raziskuje področje opere in glasbenega gledališča. Njen operni debi *Paradise oder nach Eden* je doživel praiizvedbo leta 2016 v Predarlskem deželnem gledališču v Bregenzu.



Nana Forte is one of the most successful Slovenian composers of the younger/middle generation, creating compositions for solo instruments, chamber ensembles and orchestras, as well as operatic and choral compositions. She is one of the few Slovenian composers focused on creating choral music, for which she has received many awards.

Nana Forte completed her composition studies at the Ljubljana Academy of Music and then undertook postgraduate studies at the Carl Maria von Weber College of Music in Dresden and the Berlin University of the Arts. Her compositions can be heard at concerts and festivals all over the world (Austria, Italy, Hungary, Finland, the UK, Spain, Belgium, Germany, Portugal, Serbia, Sweden, USA, Korea and Singapore). In 2007, she represented Slovenia within the project European Ensemble Academy, which was organised by the German Music Council on the occasion of Germany's presidency of the European Union. In the same year, her orchestral composition *Genesis* was performed at the festival Young Euro Classic in Berlin. Her choral composition *Libera me* was included in the programme of the Zagreb Music Biennale. *Libera me* also served as a set work in the final of the 5th Europa

Cantat International Competition for Young Choral Conductors in Ljubljana in 2009, and has subsequently been performed extensively by both Slovenian and European choirs (APZ Tone Tomšič in Ljubljana, Norwegian Youth Choir, Swedish Radio Choir, Bavarian Radio Choir, SYC Ensemble Singers, Allmänna Sängen, Via-nova-chor).

In 2011, Nana Forte represented Slovenia in the project MusmA (Music Masters on Air), which takes place in cooperation with ten festivals and in partnership with ten radio stations. She later attended the 2017 World Music Days in Vancouver, where the Victoria Symphony performed her work *Zaklinjanje* (Incantation).

In recent years, Nana Forte has been exploring the field of opera and musical theatre. Her operatic debut *Paradie oder nach Eden* was premiered in 2016 at the Vorarlberger Landestheater in Bregenz.

Žiga Faganel

Žiga Faganel je violino začel študirati v Ljubljani, diplomiral pa je v razredu Alice Schoenfeld na glasbeni šoli Thornton Južnokaliifornijske univerze v Los Angelesu. Uspešen je bil na več tekmovanjih, tudi kot član godalnega kvarteta Tetraktys. Izpopolnjeval se je v Avstriji pri Rainerju Kūchlu in Petru Götzlu. Bil je koncertni mojster slovenskih in mednarodnih mladinskih orkestrrov, član orkestra Opere in baleta SNG v Ljubljani, zdaj pa je član orkestra Slovenske filharmonije. Leta 2008 je s Tomažem Sevškom in Domnom Marinčičem posnel zgoščenko sonat Giuseppeja Tartinija. Kot komorni glasbenik in baročni violinist nastopa na različnih festivalih in koncertnih ciklih doma in v tujini.



Žiga Faganel first studied the violin in Ljubljana and then graduated from the Thornton School of Music of the University of Southern California in Los Angeles, where he studied with Alice Schoenfeld. He later furthered his studies in Austria with Rainer Kūchl and Peter Götzl, and was successful in several competitions, both as a solo performer and as a member of the Tetraktys String Quartet. While studying, he served as the concertmaster of Slovenian and international youth orchestras. For some years, he performed with the Orchestra of the Slovene National Theatre Opera and Ballet in Ljubljana and he is now a member of the Slovenian Philharmonic Orchestra. In 2008, he recorded a CD of Giuseppe Tartini's sonatas with Tomaž Sevšek and Domen Marinčič. As a chamber musician and Baroque violinist, he performs at various festivals and concert cycles both in Slovenia and abroad.

Jure Golež

Jure Golež je turistični pripovedovalec zgodb in sprehajalec turistov, ki že več kot pet let po prelepem Mariboru spremlja tako domače kot tuje skupine. Njegova strast je odkrivati in deliti zgodbe in lokalne legende, povezane z bogato zgodovino kraja.

Sodelovanje z Rajzefibrom, programom društva Hiša!, sega v leto 2018, ko je večinoma vodil tuje obiskovalce mesta. Ker je večkrat tako v pripovedovanju zgodb kot usmerjanju skupin po Mariboru, se z njim vedno lahko obetamo nepozabne izkušnje, polne zanimivih zgodb in legend, ki nam približajo čarobnost mesta Maribor.



Jure Golež is a tourist storyteller and guide who has been accompanying both Slovenian and foreign groups around the beautiful city of Maribor for more than five years. He is passionate about discovering and sharing stories and local legends related to the city's rich history. His association with Rajzefiber, a programme of the society Hiša!, dates back to 2018, when he mainly guided foreign visitors around the city. Since Jure Golež is adept at both storytelling and guiding groups around Maribor, he can always be relied on to provide an unforgettable

experience, full of interesting stories and legends that bring us closer to the magic of the city.

Nika Gorič



Sopranistka Nika Gorič, ki so jo kritiki opisali kot »mojstrico različnih glasbenih stilov« in pevko s »fenomenalno zmožnostjo preobrazb in igralskim izrazom«, se počuti doma tako na koncertnih kot opernih odrih.

Šolala se je na Konservatoriju za glasbo in balet Maribor, nato je študirala na Univerzi za glasbo in uprizarjajočo umetnost v Gradcu in na Kraljevi akademiji za glasbo v Londonu, kjer je magistrirala in opravila umetniški doktorat. Za magistrski študij in posebne uspehe je prejela *Regency Award*, ob zaključku doktorskega študija pa prestižno priznanje »Queen's commendation for excellence« kot študentka leta. Leta 2019 je kot nekdanja študentka z znatnim prispevkom za ugled glasbenega poklica prejela laskavi naziv »Associate of Royal Academy of Music«, leta 2021 pa je bila prejemnica nagrade Slavnostnih iger Mecklenburga-Predpomorjanske, s čimer je postala stalna umetnica tega festivala.

Med njenimi solističnimi koncertnimi viški so nastopi v Berlinski filharmoniji pod taktirko Pabla Herasa - Casada, v hamburški Filharmoniji na Labi z orkestrom NDR Filharmonije na Labi, s Simfoničnim orkestrom iz Birminghama, z londonskim Filharmoničnim orkestrom pod vodstvom Joane Mallwitz, z orkestrom Il pomo d'oro in Georgeem Petroujem, z Ensemble Modern pod vodstvom Michaela Wendeburga in s Camerato Salzburg pod vodstvom Giovannija Guzza. S Salzburškim festivalom je gostovala na Kitajskem, pred tem pa z Avstralskim komornim orkestrom in Richardom Tognettijem v Avstraliji, kjer je nastopila v sydneyjski operni hiši. Je redna izvajalka na festivalih v Švici, Franciji, Avstriji, Nemčiji in Angliji.

Na domačih tleh se je predstavila v Gallusovi dvorani v Cankarjevem domu, kjer je kot solistka dve leti nastopala na novoletnem koncertu Zbora in Orkestra Slovenske filharmonije ter sodelovala na abonmajskih koncertih orkestra. Nastopala je v Slovenski filharmoniji, že več let pa sodeluje tudi na Festivalu Ljubljana; leta 2021, recimo, je z Ensemble Dissonance pod vodstvom Marka Letonje izvedla Wolfove samospeve in Mahlerjevo *Sinfonijo št. 4*, lani pa se je predstavila z Mahlerjevimi samospevi na besedila Friedricha Rückerta. Septembra lani je s pianistom Simonom Trpčeskim izvedla recital na Festivalu Maribor.

Med opernimi vlogami Nike Gorič najdemo številne vodilne sopranske vloge od baročne opere do stvaritev 20. in 21. stoletja. V pretekli sezoni je uspešno debitirala v frankfurtski Operi v odmevni izvedbi opere *Blühen Vita Žuraja*, ki jo je režirala Brigitte Fassbaender.

Med vrhunci te sezone omenimo sodelovanje na turneji z Ensemble Modern (v Frankfurtu, Bambergu, Ljubljani in Mariboru), odpotovala bo

na Japonsko, kjer bo nastopila s Tokijskim metropolitanskim simfoničnim orkestrom pod taktirko Daniela Hardinga, slišali jo bomo lahko na Slavnostnih igrach Mecklenburga-Predpomorjanske in v SNG Opera in balet Ljubljana, kjer bo nastopila v vlogah Evridike in Adine ter debitirala v vlogi Sophie (*Werther*), Mi (*Dežela smehljaja*) in Miška Aida (*Miši v operni hiši*).

Nika Gorič, whom critics have described as “a singer with phenomenal versatility and theatrical ability” and “a master of myriad musical styles”, is a Slovenian soprano who feels at home on both operatic and concert stages.

She studied at the Maribor Conservatory of Music and Ballet, the University of Music and Performing Arts in Graz, and later at the Royal Academy of Music London, where she completed her master's degree and doctorate. For her master's studies, she received the Regency Award, and on concluding her doctorate she was awarded the Queen's Commendation for Excellence as the top student in her year. In 2019, as a former student, she received the prestigious title of Associate of the Royal Academy of Music for her substantial contribution to the music profession. In 2021, she was the recipient of the prize of Festspiele Mecklenburg-Vorpommern, with which she became a permanent artist of the festival.

Among the highlights of Nika Gorič's career as a solo concert performer are appearances with the Berlin Philharmonic conducted by Pablo Heras-Casado, at the Elbphilharmonie Hamburg with the NDR Elbphilharmonie Orchestra, with the Birmingham Symphony Orchestra, the London Philharmonic Orchestra conducted by Joana Mallwitz, Il pomo d'oro conducted by George Petrou, Ensemble Modern conducted by Michael Wendeburg, and Camerata Salzburg

conducted by Giovanni Guzzo. She worked with the Australian Chamber Orchestra and Richard Tognetti in Australia, where she performed at the Sydney Opera House, and later also toured China with Camerata Salzburg. In addition, she regularly performs at festivals in Switzerland, France, Austria, Germany and England.

In Slovenia, Nika Gorič has appeared in the Gallus Hall of Ljubljana's Cankarjev Dom Cultural Centre, where she twice performed as a soloist at the New Year's concert of the Slovenian Philharmonic Orchestra and Choir, as well as collaborating with the orchestra in its subscription concerts. She has also performed at the Slovenian Philharmonic Hall and participated in the Ljubljana Festival for several years. In 2022, she performed Wolf's lieder and Mahler's *Fourth Symphony* with the Ensemble Dissonance conducted by Marko Letonja, while in the previous season she presented a programme featuring Mahler's lieder on texts by Friedrich Rückert. Last September, she performed a recital with pianist Simon Trpčeski at the Maribor Festival.

The opera roles performed by Nika Gorič include many leading soprano roles, from Baroque opera to creations of the twentieth and twenty-first centuries. Last season, she made her successful debut at the Frankfurt Opera in a resounding performance of Vito Žuraj's *Blühen*, directed by Brigitte Fassbender.

Among the highlights of the present season, particular mention should be made of Nika Gorič's participation in a tour with Ensemble Modern (Frankfurt, Bamberg, Ljubljana and Maribor). She will also travel to Japan, where she will perform with the Tokyo Metropolitan Symphony Orchestra under the baton of Daniel Harding. Other notable performances will include an appearance at Fest-

spiele Mecklenburg-Vorpommern and at the Slovene National Theatre Opera and Ballet Ljubljana, where she will perform the roles of Eurydice and Adina as well as making her debut as Sophie (*Werther*), Princess Mi (*Das Land des Lächelns*) and Aida the Mouse (*Mice in the Opera House*).

Davor Herga



Davor Herga je v Mariboru obiskoval osnovno šolo in naravoslovno gimnazijo, nato je na AGRFT študiral igro in umetniško besedo pod mentorstvom profesorjev Zvoneta Šedlbauerja, Alberta Kosa in Janeza Hočevarja. Študij je zaključil z vlogo Lopahina v diplomski predstavi *Češnjev vrt A. P. Čehova*, ki jo je režiral Matjaž Pograjc. Po končani akademiji je bil eno sezono zaposlen v Drami SNG Maribor, dve sezoni v SLG Celje, nato se je vrnil in ostal v Drami SNG Maribor.

Čeprav ga občinstvo bolje pozna kot dramskega igralca, se zasebno že od otroštva spogleduje z glasbo, vendar predvsem z druge strani kot v dramskem svetu – kot poslušalec. Zaposlitev v SNG Maribor mu omogoča, da je v bližnjem stiku z glasbenimi ustvarjalci. Poleg opernih predstav in koncertnih ciklusov v SNG Maribor je zvest obiskovalec koncertov Koncertne poslovalnice Narodnega doma

Maribor. Poslušanje glasbe doma je zanj sprostitelj in odmik v svet, kjer besede niso potrebne.

Davor Herga attended primary school and natural science secondary school in Maribor, then studied acting and artistic expression at the Ljubljana Academy of Theatre, Radio, Film and Television with professors Zvone Šedlbauer, Albert Kos and Janez Hočevnar. He completed his studies by playing the role of Lopahin in the graduation production of Chekhov's *The Cherry Orchard* directed by Matjaž Pograjc. After graduating, he was employed for one season in the Slovene National Theatre Drama Maribor and for two seasons the Celje City Theatre. He then returned to the Slovene National Theatre Drama Maribor, where he has remained ever since.

Although the audience knows him above all as a dramatic actor, he has been flirting with music privately since childhood, but mainly as a listener. His position at the Slovene National Theatre Maribor allows him to be in close contact with musicians. In addition to opera performances and concert cycles at the Slovene National Theatre Maribor, he regularly attends the concerts of the Concert Management of Narodni dom Maribor. For him, listening to music at home is relaxation and a retreat into a world where there is no need for words.

Jure Ivanušič

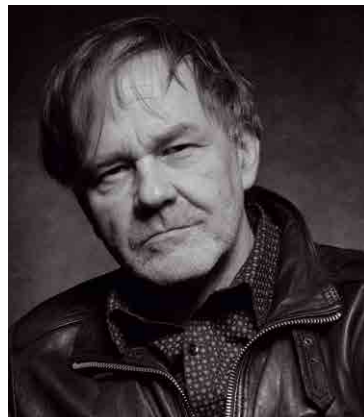
Jure Ivanušič je slovenski gledališki in filmski igralec, režiser, pianist, šansonjer, scenarist in skladatelj. Poustvaril je več kot 60 gledaliških vlog in več glavnih vlog na filmu in televiziji, poleg tega pa je režiral številne gledališke uprizoritve.

Kot pianist je sodeloval s Simfoničnim orkestrom RTV Slovenija, z

Mariborsko filharmonijo in z Orkestrom Opere SNG Ljubljana, in sicer je izvajal dela W. A. Mozarta, L. van Beethovna in F. Liszta.

Izdal je tri albume avtorskih šansonov.

Je avtor ali soavtor več uprizorjenih dramatskih besedil (*Božični večer*, Gledališče Koper, 2008; *Od tišine do glasbe*, Siti Teater, 2008; *Lunapark Kuga*, Mestno gledališče Ptuj, 2020 itd.), avtor scenarija za celovečerni film *Stekle lisice* (Festival slovenskega filma, 2017), za glasbeno-igrani dokumentarec *Skrivnosti z Beethovnovne ulice* (Festival slovenskega filma, 2021) in za glasbeni film *Lepo je biti Mozart* (RTV SLO, 2006). Napisal je scensko glasbo za več gledaliških predstav (*Bil sem ti blizu*, *Zadet Kabaret*, *Črne maske* v SNG Maribor, *Lunapark Kuga* v Mestnem gledališču Ptuj, *Gluha republika* v Lutkovnem gledališču Maribor), skupaj z Nano Forte pa je podpisal avtorsko glasbo za gledališke predstave *Pedenjped* (SSG Trst, 2013), *Pijani* (Gavella, 2018), *Obuti maček* (SMG Ljubljana, 2019) in *Robin Hood* (SLG Celje, 2022).



Jure Ivanušič is a Slovenian theatre and film actor, director, pianist, chanson singer-songwriter, screenwriter and composer. He has performed more than 60 theatrical roles and several leading roles in film and televi-

sion, as well as directing numerous theatre productions.

As a pianist, he has collaborated with the RTV Slovenia Symphony Orchestra, the Maribor Philharmonic and the Orchestra of the Slovene National Theatre Opera Ljubljana, performing works by Mozart, Beethoven and Liszt. He has also released three albums of original chansons.

Jure Ivanušič is the author or co-author of several staged drama texts, including *Božični večer* (Christmas Eve, Koper Theatre, 2008), *Od tišine do glasbe* (From Silence to Music, Siti Teater, 2008), *Lunapark Kuga* (Lunapark Plague, Ptuj City Theatre, 2020), and others. He wrote the screenplay for the feature film *Stekle lisice* (Sly Foxes, Festival of Slovenian Film, 2017), the musical drama documentary *Skrivnosti z Beethovnovе ulice* (The Mysteries of Beethoven Street, Festival of Slovenian Film, 2021) and the musical film *Lepo je biti Mozart* (It's Nice to Be Mozart, RTV Slovenia, 2006). He has also composed the stage music for several theatre productions – *Bil sem ti blizu* (I Was Close to You), *Zadet Kabaret* (High Cabaret), *Črne maske* (Black Masks, at the Slovene National Theatre Maribor), *Lunapark Kuga* (Lunapark Plague, at the Ptuj City Theatre), *Gluha republika* (Deaf Republic, at the Maribor Puppet Theatre) – as well as cowriting original music for several theatre performances with Nana Forte: *Pedenjped* (Slovenian Permanent Theatre Trieste, 2013), *Pijani* (The Drunks, Gavella, 2018), *Obuti maček* (Puss in Boots, Mladinsko Theatre Ljubljana, 2019) and *Robin Hood* (Celje City Theatre, 2022).

Metka Jurc

Metka Jurc je od leta 1989 članica ansambla Lutkovnega gledališča Maribor, pred tem pa je osem let kot gostujoča igralka in animatorka so-

delovala z LGM. Je igralka z izrazitim smislom za širok nabor vlog – od komunikativnih in toplih v predstavah za otroke do karakternih za odraslo občinstvo. Izjemne vloge je oblikovala v predstavah *Take živalske* Svetlane Makarovič, v *Vodnem možu in lepi Poloni* Marjana Pungartnika, *Regratovi roži* Ferija Lainščka, *Krstu pri Savici* Franceta Prešerna, *Ribiču Taru* Norijukija Sava, *Sanjah o zvezdi* Charlesa Dickensa, *Gluhi republiki* Ilje Kaminskega itd.



Metka Jurc has been a member of the Maribor Puppet Theatre ensemble since 1989, prior to which she collaborated with the same theatre for eight years as a guest actress and activity leader. She is an actress with a distinct sense for a wide range of roles, from communicative and warm roles in children's plays, to character roles for the adult audience. She has played exceptional roles in a range of plays including *Take živalske* (Such Animals) by Svetlana Makarovič, *Vodni mož in lepa Polona* (The Water Man and Beautiful Polona) by Marjan Pungartnik, *Regratova roža* (The Dandelion Flower) by Feri Lainšček, *Krst pri Savici* (The Baptism on the Savica) by France Prešeren, *Fisher-man Taru* by Noriyuki Sawa, *A Child's*

Dream of a Star by Charles Dickens,
Gluha republika (The Deaf Republic)
by Ilja Kaminski, and others.

Adam Kamplet



Adam Kamplet (roj. 2003) je uspešno zaključil šolanje na II. gimnaziji v Mariboru ter glasbeno izobraževanje na Konservatoriju za glasbo in balet v Mariboru v razredu prof. Planinke Atić. Trenutno obiskuje pouk klavirja na Univerzi za glasbo in uprizarjalno umetnost v Gradcu v razredu profesorja dr. Zoltána Füzesseyja ter poučuje klavir na Konservatoriju za glasbo in balet v Mariboru. Dvakrat je bil izbran za koncert v znameniti londonski dvorani kralja Alberta. Udeležuje se številnih državnih in mednarodnih klavirskih tekmovanj, kjer dosegá odlične rezultate. V zadnjih letih je prejel absolutno prvo nagrado na mednarodnem klavirskem tekmovanju Caneres na Dunaju, pohvali pa se lahko tudi s prvim mestom na 18. mednarodnem tekmovanju klavirjev Aleksandra Skrjabina v Parizu, prvo nagrado na 5. mednarodnem klavirskem tekmovanju San Dona di Piave v Italiji, drugo nagrado na mednarodnem klavirskem tekmovanju Memorijal Matusja Blum v

Sarajevu, srebrno plaketo na Temsigu – slovenskem državnem klavirskem tekmovanju. Bil je tudi trikratni absolutni zmagovalec na Mednarodnem klavirskem tekmovanju Ivana Rijavca v Rogaški Slatini, na tekmovanju Ars Nova v Trstu je osvojil zlato plaketo ter prvo nagrado v kategoriji komorne glasbe na 46. Temsigu in tretjo nagrado na 6. mednarodnem klavirskem tekmovanju Béla Bartók v Gradcu v Avstriji. Dvakrat je bil izbran za solista s komornim godalnim orkestrom Slovenske filharmonije. Zaradi svojih dosežkov je prejemnik Zoisove štipendije in nagrade dr. Romana Klasinca.

Adam Kamplet (b. 2003) successfully completed his general education at the Second Grammar School in Maribor and his music education at the Maribor Conservatory of Music and Ballet in the class of Prof. Planinka Atić. He is currently studying the piano at the Graz University of Music and Performing Arts in the class of Prof. Dr Zoltán Füzessey, while also teaching piano at the Maribor Conservatory of Music and Ballet. He has twice been selected to perform in London's celebrated Royal Albert Hall. Adam Kamplet participates in many national and international piano competitions, where he achieves excellent results. Among his recent achievements is the absolute first prize at the Caneres International Piano Competition in Vienna. He has also gained first place at the 18th Alexander Scriabin International Piano Competition in Paris, first prize at the 5th San Dona di Piave International Piano Competition in Italy, second prize at the Matusja Blum Memorial International Piano Competition in Sarajevo, and a silver plaque at the Slovenian national piano competition TEMSIG. He has been named the absolute winner at the Ivan Rijavec International Piano Competition in Rogaška Slatina on three occasions and was awarded a gold plaque at the

Ars Nova competition in Trieste, first prize in the chamber music category at the 46th TEMSIG competition and third prize at the 6th Béla Bartók International Piano Competition in Graz, Austria. Adam Kamplet has twice been selected to perform as a soloist with the Slovenian Philharmonic String Chamber Orchestra. For his achievements, he has received the Zois Scholarship and the Dr Roman Klasinc Prize.

Nejc Kamplet

Nejc Kamplet prihaja iz glasbene družine in igra klavir od svojega petega leta. Igranja na klavir se je učil pri Saši Gerželj Donaldson, Zuzani Niederdorfer (Univerza za glasbo in uprizarjajočo umetnost v Gradcu) in Arieju Vardiju (Univerza za glasbo, gledališče in medije v Hannoveru).

Aleksander Madžar je povedal: »Nejc je eden najbolj talentiranih glasbenikov, ki sem jih v zadnjih letih srečal. Njegove interpretacije so ne le tehnično popolne, temveč odražajo zelo oster umetniški um. Zares krasen mladi pianist.«

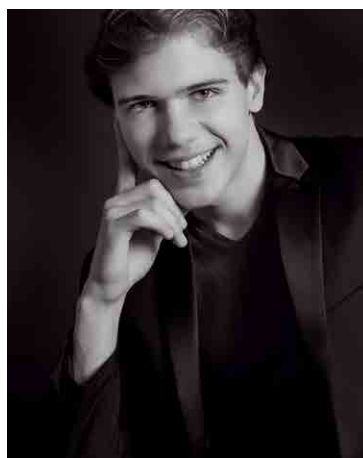
Nejc se je izpopolnjeval pri mnogih uglednih klavirskih pedagogih, med drugim pri Grigoriju Gruzmanu, Pavlu Gililovu, Arbu Vadmu in Robertu Levinu.

Kot solist je nastopil z Dvornim orkestrom iz Meningena, z orkestroma Slovenske in Graške filharmonije, Filharmonijo iz Harbina in Vuhana (Kitajska), Slovaško sinfonietto, Simfoničnim orkestrom SNG Maribor in Državnim orkestrom iz Banske Bystrice. Nastopil je tudi na solističnih recitalih na festivalih po Evropi, Kitajski, Japonski in ZDA.

Osvojil je glavne nagrade na številnih klavirskih tekmovanjih, denimo drugo nagrado na 4. Tekmovanju Hansa von Bülowa (in dodatno nagrado za najboljšo izvedbo Beethovnovega

dela), na 16. Tekmovanju Ettlingen in 9. Tekmovanju Stecher Horowitz v New Yorku, prvo nagrado na tekmovanju sklada Hildegard Maschmann na Dunaju, na tekmovanju Marthe Debelli v Gradcu, pianistično nagrado Euregio v Geilenkirchnu, *Yamaha Award* na Dunaju, *Young Academy Award* v Rimu, nagrado *Forum per tasti* v Banski Bystrici, nagrado na tekmovanju Jurice Murajia v Varaždinu in Tlemsigu v Ljubljani ter *Grand prize virtuoso* v Londonu.

Nejc je štipendist Ministrstva za kulturo ter mest Gradca in Maribora.



Nejc Kamplet comes from a musical family and has been playing the piano since the age of five. He studied the piano with Saša Gerželj-Donaldson, Zuzana Niederdorfer (Graz University of Music and Performing Arts) and Arie Vardi (Hanover University of Music, Drama and Media), and then furthered his studies with many prominent piano teachers, including Grigory Gruzman, Pavel Gililov, Arbo Valdma and Robert Levin. In the words of Aleksandar Madžar: "Nejc is one of the most talented musicians I have encountered in recent years. His interpretations are not only technically perfect, but also show a very keen artistic mind. Truly a wonderful young pianist."

As a soloist, Nejc Kamplet has performed with the Meiningen Court Orchestra, the Slovenian Philharmonic, the Graz Philharmonic, the Harbin Philharmonic, the Wuhan Philharmonic, the Slovak Sinfonietta, the Symphony Orchestra of the Slovene National Theatre Maribor and the Banská Bystrica State Orchestra. He has also given solo recitals in various festivals throughout Europe, China, Japan and the USA. His successes in numerous piano competitions include second prizes in the 4th Hans von Bülow Piano Competition (with an additional prize for the best interpretation of a work by Beethoven), the 16th Ettlingen International Piano Competition and the 9th New York Stecher & Horowitz International Piano Competition, and first prizes in the Hildegard Maschmann-Stiftung Piano Competition in Vienna, the Martha Debelli Competition in Graz, the Euregio Competition in Geilenkirchen, the *Yamaha Award* in Vienna, the *Young Academy Award in Rome* (including the EMCY prize), *Forum per tasti* in Banská Bystrica, the *Jurica Murai Competition* in Varaždin, *TEMSIG* in Ljubljana, the *Grand Prize Virtuoso* in London and many others. Nejc Kamplet is a recipient of scholarships from the Slovenian Ministry of Culture and the cities of Graz and Maribor for his outstanding cultural achievements.

Urša Kavčič

Urša Kavčič je od leta 2022 članica ansambla Lutkovnega gledališča Maribor. Kot igralka je magistrirala na AGRFT v Ljubljani ter znanje pilila v okviru prestižnega programa Musical Theatre na njujorški filmski akademiji. Je nadarjena umetnica in vedno profesionalna ustvarjalka. V dosedanjih vlogah je pokazala domišljijo ter občutek za odrsko in filmsko prezenco, zato so njene vloge vedno žive, energične in izdelane do

zadnjega detajla. Leta 2017 je prejela nagrado zlatolaska za najboljšo žensko vlogo v predstavi *Murlin Murlo*, doprinesla pa je tudi k nagradi zlata žirafa, ki jo je prejela predstava *Lutkovni zajec in samostanska miš* v produkciji Lutkovnega gledališča Maribor. V pretekli sezoni smo jo na odru Lutkovnega gledališča Maribor lahko videli v predstavah *Plastonci* in *Prismuknjene zgodbe* ter v *Gorjancih* v koprodukciji Cankarjevega doma, SSG Trst, MG Ptuj in Zavoda Margareta Schwarzwald.



Urša Kavčič has been a member of the Maribor Puppet Theatre ensemble since 2022. She holds a master's degree in acting from the Ljubljana Academy of Theatre, Radio, Film and Television and has studied in the prestigious musical theatre programme of the New York Film Academy. Known as a talented and professional artist, she has displayed a great deal of imagination and a strong stage and film presence in her roles to date. This ensures that her performances are always lively, energetic and elaborate down to the last detail. In 2017, Urša Kavčič received the Zlatolaska Award for the best female role in the production *Murlin*

Murlo, and her contribution to the Maribor Puppet Theatre's production of *Lutkovni zajec in samostanska miš* (The Puppet Rabbit and the Monastery Mouse) also led to the ensemble receiving the Golden Giraffe Award. In the past season, she appeared on the Maribor Puppet Theatre's stage in the productions of *Plastonci* and *Prismuknjene zgodbe* (Crazy Stories), as well as in *Gorjanci*, which was co-produced by Cankarjev dom, the Slovenian Permanent Theatre of Trieste, the Ptuj City Theatre and the Margareta Schwarzwald Institute.

Vid Kmetič

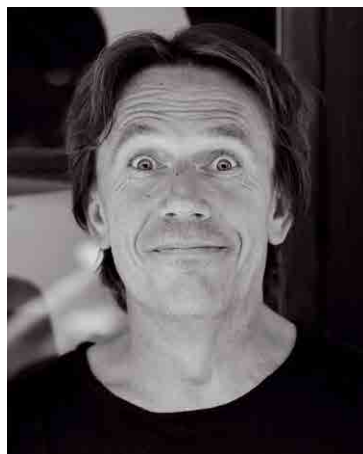
Vid Kmetič je v programu društva Hiša! Rajzefiber programski urednik Festivala sprehodov ter Mladega festivala sprehodov, poleg tega pa je zadolžen tudi za razvoj in pripravo novih turističnih proizvodov. Sodeluje pri pripravi in izvedbi Živih dvorišč, Lumine, Vilinskega mesta in Iskrenja. Delovne izkušnje si je nabiral na različnih področjih, predvsem v kulturi in kulturni dediščini. V letih 1997–2010 je sodeloval pri arheoloških izkopavanjih in nadzorih Zavoda za varovanje kulturne dediščine Slovenije – Območna enota Maribor, in sicer kot konservatorski tehnik – risar.

Pri razstavah je sodeloval kot avtor maket ali kot soavtor oziroma avtor samih razstav; omenimo vsaj lansko razstavo *Vonj po ljubezni*, ki sta jo pripravila z ilustratorko Samiro Kentrič.

Ukvarja se tudi s pisanjem in je avtor prispevka »Prelito črnilo« v knjigi *PIRAMIDA – Grič, na katerem se je začela pisati zgodovina Maribora*, ki je leta 2014 izšla pri Umetniškem kabinetu Primoža Premzla ob 850-letnici prve pisne omembe Marchburcha. Za rubriko »Nekoč« *Večera v nedeljo* je prispeval več kot štirideset člankov o preteklosti mesta Maribor in okoli sto petdeset za *Večerovo* prilogo

Štajerc. Od leta 2020 sodeluje z Regionalnim centrom RTV Slovenija in za oddajo *Dobro jutro* skupaj s Katjo Treer pripravlja prispevke o mariborskih zanimivostih. Je avtor knjigi *Fünfek ma vas rad – pa pohano tudi, Mi, otroci socializma z našega dvorišča, Fünfek se vrača, Punce, kapo doll* ter pesniške zbirke *Blues*. Pripravlja knjigi *Leto v mestu* in *Kurzschluss* ter risoroman *Mariborka*, ki ga ustvarja skupaj z ilustratorjem Damijanom Stepančičem.

Je soustanovitelj društva Trafika, ki se s svojim programom trudi oživeti spečo lepoticco Trafiko ob parku.



Within the programme of the society Hiša! Rajzefiber, Vid Kmetič serves as the programme director of the Festival of Walks and the Young Festival of Walks, and he is also responsible for the development and preparation of new tourism products. He is involved in the preparation and execution of the projects *Živa dvorišča* (Living Courtyards), *Lumina*, *Vilinsko mesto* (Fairy Town) and *Iskrenje* (Sparkle). He has acquired experience in various fields, especially in culture and cultural heritage. From 1997 to 2010, he participated in archaeological excavations and surveys of the Institute for the Protection of the Cultural Heritage of Slovenia – Mari-

bor Regional Unit, as a conservation technician/draughtsman.

Vid Kmetič has participated in several exhibitions as a creator of models or as a co-author or author of the exhibitions themselves. Particular mention should be made of last year's exhibition *Vonj po ljubezni* (The Scent of Love), which he prepared in collaboration with illustrator Samira Kentrić.

As a writer, Vid Kmetič is the author of the article *Prelito črnilo* (Spilled Ink) in the book *PIRAMIDA – Grič, na katerem se je začela pisati zgodovina Maribora* (PYRAMID – The Hill on which the History of Maribor Began to be Written), which was published in 2014 by Umetniški kabinet Primož Premzl on the occasion of the 850th anniversary of the first written mention of Marchburch. For the newspaper *Večer v nedeljo*, he has contributed more than 40 articles on Maribor's past within the column *Nekoč* (Once Upon a Time), as well as writing approximately 150 articles for the *Štajerc* supplement of *Večer*. Since 2020, he has collaborated with the Regional Centre of RTV Slovenia by preparing articles on Maribor's sights for the programme *Dobro jutro* (Good Morning) together with Katja Treer. Vid Kmetič is the author of the books *Fünfek 'ma vas rad – pa pohano tudi* (Fünfek Loves You – Fried Too), *Mi, otroci socializma z našega dvorišča* (We, Children of Socialism from our Courtyard), *Fünfek se vrača* (Fünfek Returns) and *Punce, kapo dol!* (Hats off Girls!) as well as the poetry collection *Blues*. He is currently working on the books *Leto v mestu* (A Year in the City) and *Kurzschluss*, as well as the visual novel *Mariborka*, which he is creating together with illustrator Damijan Stepančič.

Vid Kmetič is a co-founder of the Trafika Society, whose programme is attempting to revive the sleeping

beauty of the unique Trafika building on the edge of the city park.

Simon Krečič

Dirigent in pianist Simon Krečič je od leta 2013 umetniški direktor Opere SNG Maribor. Je redni gost orkestra Slovenske filharmonije in Simfoničnega orkestra RTV Slovenija ter orkestra SNG Opere in baleta Ljubljana. Sodeluje s številnimi vidnimi domačimi in tujimi solisti. V njegovem simfoničnem repertoarju najdemo mnoga temeljna simfonična dela Mozarta, Beethovna, Haydna, pomembnejših romantikov ter glasbo 20. stoletja in novo glasbo.



V mednarodnem prostoru je zelo uveljavljen na opernem področju. Dirigiral je Verdijevo opero *Macbeth* v Teatru Verdi v Pisi (režija Dario Argento) in simfonični koncert na festivalu Palermo Classica na Siciliji, leta 2016 je dirigiral Verdijevo opero *I Masnadieri* na Verdijevem festivalu v njegovem rojstnem kraju Bussetu (Teatro Regio di Parma), leta 2017 prvo postavitve Wagnerjeve opere *Rensko zlato* v Mariboru in Verdijevo opero *Ples v maskah* na Kitajskem (Veliko gledališče Tian-Jin, Veliko gledališče Harbin), Puccinijevo *Tosco* v Rovigu, Skopju in na Reki, nato leta 2018 Donizettijevo *Hči polka* v Gledališču Verdi v Trstu

ter Webrovega *Čarostrelca* v Rheinsbergu pri Berlinu. V zadnjem obdobju je dirigiral v Rovigo, Ferrari in Palermu. Redno sodeluje s pomembnimi osebnostmi iz opernega sveta, kot so Jose Cura, Piero Giuliacci, Bruno de Simone, Dimitra Theodossiu in Carlos Almaguer.

Od simfoničnih koncertov zadnjega obdobja velja omeniti sodelovanje s Praško in Zagrebško filharmonijo, Opero HNK Rijeka, Simfoničnim orkestrom Savaria iz Szombathelyja na Madžarskem in Sicilijanskim simfoničnim orkestrom iz Italije.

Plodno in odmevno je njegovo sodelovanje s koreografom Edwardom Clugom, s katerim sta skupaj z mariborskim ansamblom ustvarila baletni predstavi *Carmina Burana* (Carl Orff) in diptih *Svatba in Posvetitev pomladi* (Igor Stravinski).

Mesto Maribor mu je marca 2019 za dosežke na področju kulture podelilo Glazerjevo listino.

Conductor and pianist Simon Krečič has been the artistic director of the Slovene National Theatre Opera Maribor since 2013. He has collaborated with many prominent Slovenian and international soloists and is a regular guest of the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony Orchestra and the Orchestra of the Slovene National Theatre Opera and Ballet Ljubljana. His symphonic repertoire includes many canonic symphonic works by Mozart, Beethoven, Haydn and the most important Romantic composers, as well as twentieth-century and contemporary music.

Simon Krečič is very well known internationally in the field of opera. He has conducted Verdi's *Macbeth* at Teatro Verdi in Pisa (directed by Dario Argento) and has presented a symphonic concert at the festival Palermo Classica in Sicily. In 2016, he conducted Verdi's *I Masnadieri* at

the Verdi Festival in the composer's birthplace of Busseto (Teatro Regio di Parma), in 2017, he presented the first staging of Wagner's opera *Das Rheingold* in Maribor as well as conducting Verdi's *Un ballo in maschera* in China (Tianjin Grand Theatre, Harbin Grand Theatre) and Puccini's *Tosca* in Rovigo, Skopje and Rijeka, and in 2018, he conducted Donizetti's *La fille du régiment* at the Teatro Verdi in Trieste and Weber's *Der Freischütz* in Rheinsberg near Berlin. Most recently he has conducted in Rovigo, Ferrara and Palermo. He regularly collaborates with important figures from the operatic world, such as Jose Cura, Piero Giuliacci, Bruno de Simone, Dimitra Theodossiu and Carlos Almaguer.

Recent symphonic concerts include collaborations with the Prague and Zagreb Philharmonics, the Croatian Nation Theatre Opera Rijeka, the Savaria Symphony Orchestra from Szombathely, Hungary, and the Sicilian Symphony Orchestra.

Simon Krečič's collaborations with choreographer Edward Clug have been particularly fruitful and re-sounding. Together with the Maribor ensemble, the two artists have staged the ballet *Carmina Burana* (Carl Orff) and the diptych *Les noces* and *The Rite of Spring* (Igor Stravinsky).

In March 2019, the City of Maribor awarded Simon Krečič the Glazer Charter for his achievements in the field of culture.

Nejc Lavrenčič

Pianist Nejc Lavrenčič koncertno deluje v Sloveniji, Franciji, Belgiji, Španiji, Hrvaški, Italiji, Švici in Avstriji, koncertne turneje pa so ga popeljale tudi na gostovanja v ZDA, Kanado in Azijo. Prvo glasbeno izobrazbo je pridobil v Mariboru, nato je odšel na Kraljevi konservatorij v Bruselj,

kjer je bil v razredu A. Madžara in J. Michielsa. Vrsto let je bil varovanec pianistke in pedagoginje Marine Horak. Poleg klavirja je magistriral iz komorne igre, sočasno pa je opravljal tudi specializacijo na področju interpretacije samospeva pod okriljem Uda Reinemanna in njegovih gostujočih umetnikov.

Sodeluje s priznanimi tujimi in domačimi pevci in instrumentalisti in je prejemnik več nagrad na mednarodnih tekmovanjih ter priznanj za ustvarjalnost. Redno snema za Radio Slovenija.

Nejc Lavrenčič koncertno in pedagoško deluje na področju klavirske in komorne igre ter interpretacije samospeva. Je umetniški vodja Kulturno umetniškega zavoda PerArtem in koncertnega cikla Samospevanje. Leta 2019 je bil štipendist Ministrstva za kulturo, saj »velja za enega najvidnejših slovenskih interpretov v glasbeni zvrsti samospeva in komorne glasbe ... Kot pianist in specialist bogati slovenski kulturni prostor z vrhunskim glasbenim poustvarjanjem v žanru samospeva in s tem daje pomemben prispevek k razvoju poklica instrumentalista.«



Nejc Lavrenčič is active as a concert pianist in Slovenia, France, Belgium, Spain, Croatia, Italy, Switzerland and Austria, and his concert tours have

taken him to the USA, Canada and Asia. He received his initial musical education in Maribor, and then went on to study at the Royal Conservatory in Brussels, where he was in the class of Aleksandar Madžar and Jan Michiels. For a number of years, he was a protégé of pianist and teacher Marina Horak. In addition to his piano studies, he also gained a master's degree in chamber music. At the same time, he undertook specialist studies in lieder interpretation under the tutelage of Udo Reinemann and his guest artists. He has collaborated with renowned Slovenian and international singers and instrumentalists and is the recipient of numerous prizes at international competitions and awards for his creative work. He regularly records for Radio Slovenia.

Nejc Lavrenčič works as a concert performer and teacher in the field of piano and chamber music as well as in the interpretation of lieder. He is the artistic director of the PerArtem Cultural and Artistic Institute and of the concert series Samospevanje. In 2019, he was awarded a scholarship by the Slovenian Ministry of Culture, as "he is considered one of the most prominent Slovenian performers of lieder and chamber music... As a pianist and specialist, he enriches the Slovenian cultural space with his superb musical performances in the genre of lieder, thus making an outstanding contribution to the development of the instrumentalist profession."

Lucie Leguay

Lucie Leguay je bila leta 2021 imenovana za asistentko dirigenta Mikka Francka pri Filharmoničnem orkestru Francoskega radia. Leta 2019 je postala asistentka dirigenta pri orkestrih Ensemble Intercontemporain (Pariz), Narodnem orkestru Pariza, Narodnem orkestru iz Lilla in pri Orkestru Picardie (Amiens). Je nagra-

jenka več mednarodnih tekmovanj, denimo prvega tekmovanja za mlade dirigente v Filharmoniji v Parizu (2018), leta 2016 pa je prejela nagrado Firenškega komornega orkestra na finalu mednarodnega tekmovanja za dirigiranje v Empoliju (Italija).

Leta 2019 je bila izbrana za dirigentko asistentko na Festivalu Verbier, kjer je sodelovala z dirigenti, kot so Valerij Gergiev, Lahav Shani, Gabor Takacs-Nagy, Manfred Honeck in Fabio Luisi. Od leta 2018 redno sodeluje s Petrom Eötvösom v Budimpešti, in sicer pri mojstrskih tečajih za sodobni koncertni repertoar.

Lucie Leguay pritegne širok repertoar, ki sega od opere do sodobne in simfonične glasbe. V jedru njene interpretacije je zvesto podajanje notnega zapisa, veščina, ki jo je poglobljala v sodelovanju s pomembnimi sodobnimi skladatelji, kot so Heinz Holliger, Kaija Saariaho, Francesco Filidei, Philippe Schoeller in Camille Pépin.

Redno nastopa v Franciji in tujini z različnimi orkestri in opernimi hišami, kot so Filharmonični orkester Francoskega radia, Filharmonični orkester iz Strasbourga, Orkester Koncertne hiše iz Berlina, Ensemble Intercontemporain, Narodna opera iz Bordeauxa, Narodni orkester in opera iz Lilla, Les Siècles, Ensemble Modern in Komorni orkester iz Ženeve, če omenimo nekatere.

Leta 2014 je ustanovila Komorni orkester Lilla, ki želi glasbo napraviti dostopno za vse, zato organizira nastope na lokacijah, kjer se klasičnih glasbenikov praviloma ne pričakuje.



Lucie Leguay was appointed as assistant conductor to Mikko Franck at the Orchestre Philharmonique de Radio France in 2021. In 2019, she became the assistant conductor of the Ensemble Intercontemporain (Paris), the Orchestre National de Paris, the Orchestre National de Lille and the Orchestre Picardie (Amiens). She is the winner of several international competitions, including the first competition for young conductors at the Philharmonie de Paris (2018), and in 2016, she was awarded the Florence Orchestra Camera Award at the finals of the International Conducting Competition in Empoli (Italy).

In 2019, she was selected as assistant conductor at the Verbier Festival, where she has worked with conductors such as Valery Gergiev, Lahav Shani, Gabor Takacs-Nagy, Manfred Honeck and Fabio Luisi. Since 2018, she has regularly collaborated with Peter Eötvös in masterclasses for contemporary concert repertoire in Budapest.

Lucie Leguay is attracted by a wide repertoire ranging from opera to contemporary and symphonic music. At the core of her interpretation is the faithful rendering of the musical notation, a skill that she has deepened in collaboration with important contemporary composers such as

Heinz Holliger, Kaija Saariaho, Francesco Filidei, Philippe Schoeller and Camille Pépin.

She regularly appears in France and abroad with various orchestras and opera houses, such as Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Strasbourg, the Konzerthaus Berlin, Ensemble Intercontemporain, Opéra National de Bordeaux, Orchestre National de Lille, Les Siècles, Ensemble Modern and the Chamber Orchestra of Geneva, to name just a few. In 2014, she founded the Lille Chamber Orchestra, which aims to make music accessible to everyone, and therefore organises performances in locations where classical musicians are not usually expected.

Adriana Magdovski



Adriana Magdovski je mariborska pianistka in glasbena pedagoginja (redna profesorica), ki poleg koncertiranja in poučevanja na Pedagoški fakulteti v Mariboru namenja posebno pozornost približevanju klasične glasbe mlademu občinstvu.

Za njen umetniški razvoj je bilo pomembno srečanje s flautistko 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. Prejela je Gallusovo nagrado, ki jo v povezavi s Slovensko filharmonijo podeljujejo v oddaji Opus na RTV Slovenija.

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

Leta 2016 smo z Adriano Magdovski priredili prvi koncert za dojenčke, ki je bil zelo lepo sprejet, v naslednjih letih pa so sledili še izredno priljubljeni koncerti za družine z otroki.

Adriana Magdovski is a pianist and music pedagogue (full professor) from Maribor who, in addition to giving concerts and teaching at the Maribor Faculty of Education, devotes special attention to bringing classical music to the young audience. Her collaboration with flutist Irena Grafenauer at the festival Musical September in Maribor was a pivotal experience for her artistic development, and their association continued with chamber music lessons at the Mozarteum in Salzburg. As a chamber musician, she collaborates with artists such as Branimir Slokar, Stanko Arnold, Irena Grafenauer and Bernarda Bobro.

Adriana Magdovski is a recipient of the Martha Debelli Scholarship, which is awarded by the University of Graz to its best students. She is a laureate of the Gina Bachauer International Junior Piano Competition

in Salt Lake City (USA) and a recipient of the Soroptimist International Scholarship in Amsterdam. She also received the Gallus Award, which is awarded in conjunction with the Slovenian Philharmonic in the RTV Slovenia show *Opus*.

In May 2016 and 2017, she served as an assistant to Prof. Norma Fisher at London's Royal College of Music. In 2016, the Maribor Festival organised the first concert for babies with Adriana Magdovski. The concert was very well received, and has proved an extremely popular event for families with children in subsequent years.

Alja Mandič Faganel

Po igranju violončela pri Damirju Hamidullinu je bila Alja Mandič s šestnajstimi leti sprejeta na Akademijo za glasbo v Zagrebu (razred profesorja Valterja Dešpalja), kjer je z odliko diplomirala in magistrirala. Kasneje se je izpopolnjevala pri Moniki Leskovar in Gavrielu Lipkindu ter svoje znanje nadgrajevala na številnih mojstrskih tečajih. Je večkratna zmagovalka in prejemnica nagrad na domačih in tujih tekmovanjih. Kot solistka z orkestrom je nastopila z Zagrebško filharmonijo, Århus Sinfonietta, češkim simfoničnim orkestrom Capellen, orkestrom Budapest Strings, Južnozahodnim komornim orkestrom Pfoerzhaim in ansamblom *Moscovia*. Je predana komorna glasbenica, ki se je predstavila na mnogih festivalih doma, v Evropi, ZDA, Kanadi, Rusiji, Izraelu in na Japonskem. Njen kvartet *Alisios Camerata* je bil leta 2018 rezidenčni ansambel festivala Banff v Kanadi; istega leta je izšla tudi njihova zgoščenka z naslovom *Introductions*. Leta 2016 je bila članica Zagrebške filharmonije, od leta 2017 pa je članica Orkestra Slovenske filharmonije.



After playing the cello with Damir Hamidullin, Alja Mandič Faganel was accepted to the Zagreb Academy of Music at the age of sixteen in the class of Prof. Valter Dešpalj, from which she graduated with honours and subsequently gained a master's degree. She later studied with Monika Leskovar and Gavriel Lipkind, as well as perfecting her skills at numerous masterclasses. She is a multiple winner and recipient of awards at Slovenian and foreign competitions. As a soloist, she has performed with the Zagreb Philharmonic, the Århus Sinfonietta, the Czech Capellen Symphony Orchestra, the Budapest Strings Chamber Orchestra, the Pfoerzhaim Chamber Orchestra and the *Moscovia* Chamber Orchestra. As a dedicated chamber musician, Alja Mandič Faganel has performed at many festivals in Slovenia and elsewhere in Europe, as well as in the USA, Canada, Russia, Israel and Japan. Her quartet *Alisios Camerata* was the resident ensemble of the Banff Festival in Canada in 2018, and their CD entitled *Introductions* was released the same year. In 2016, she was a member of the Zagreb Philharmonic, and since 2017 she has been a member of the Slovenian Philharmonic Orchestra.

Mihael Mikluš



Mihael Mikluš je v srednješolskih letih začel peti pri MPZ Glaska na Zgornji Polskavi, nato se je pridružil Ptujskemu oktetu. Na II. gimnaziji v Mariboru je bil v skupini English Student Theatre, kjer je tri sezone soustvarjal muzikal predstave, potem pa je bil zborovodja pri projektih *Deček iz džungle* in *Romeo + Julija*. Vmes se je leta 2003 pridružil opernemu zboru SNG Maribor, kjer je ob zborovskem delovanju poustvaril tudi nekaj manjših vlog, kot so *Fiorello (Seviljski brivec)*, glavna črna maska (*Črne maske*), *Harry (My Fair Lady)*, *Mr. Hartley (Titanic)*, *Bello (Deklica z Zahoda)* idr.

Mihael Mikluš started singing with the Glaska choir in Zgornja Polskava during his high school years, and later he joined the Ptuj Octet. At the 2nd Gymnasium in Maribor, he was a part of the English Student Theatre group, where he contributed to the creation of musical performances for three seasons. He then became a choir conductor for the projects *Boy from the Jungle* and *Romeo + Juliet*. In 2003, he joined the opera choir of the Slovene National Theatre Maribor, where in addition to choir activities, he also took on several minor roles, such as *Fiorello (The Barber of Seville)*, the Main Black Mask (*The Black Masks*), *Harry (My Fair Lady)*, *Mr.*

Hartley (Titanic), *Bello (La fanciulla del West)*, and others.

No Borders Orchestra

Želja po prvem čezmejnem regionalnem profesionalnem simfoničnem orkestru na področju nekdanje Jugoslavije je porodila No Borders Orchestra (NBO), projekt, ki vabi k novi obliki komuniciranja. No Borders Orchestra, Orkester brez meja, je simfonični ansambel, v katerem so se zbrali izvrstni glasbeniki iz republik nekdanje skupne države s skupnim ciljem: ustvariti povsem novo koncertno izkušnjo, ki v duhu sprave in ustvarjalnega sodelovanja spodbuja pozitivno spremembo. NBO podpira povezljivost, medkulturnost, demokratičnost in odprtost in je platforma za preseganje nacionalizma, rasizma, ksenofobije, homofobije in krvavega izročila Balkana. No Borders Orchestra se sprašuje: »Kaj je umetniški in družbeni pomen simfoničnega orkestra v 21. stoletju?« in ponuja možne odgovore s svojim delovanjem. Prvič je nastopil na otvoritvenem koncertu Beograjskega glasbenega festivala (BEMUS) oktobra 2012, kjer je vodja orkestra, dirigent Premil Petrović, prejel nagrado mesta Beograd. Marca 2013 je NBO nastopil v Novem Sadu in Beogradu, nato se je podal na koncertne turneje. Požel je pohvalne kritike za nastope na Dunajskih slavnostnih tednih, festivalu Kunstenfestivaldesarts v Bruslju, festivalu d'Automne v Parizu in Operadagen v Rotterdamu, na Festivalih Marseille, Brisbane, Gwangju in Macao ter na vodilnih balkanskih festivalih. Orkester je nastopil v uglednih dvoranah v Londonu (Barbican), Hamburgu, Berlinu, Atenah, Lizboni, Toulousu in Strasbourgu. Projekte orkestra podpirajo številni komisarji Evropske unije in Unesca, zastopniki Berlinske filharmonije in drugih pomembnih kulturnih ustanov ter festivalov na območju balkanske regije.



NBO je podpisal ekskluzivno snemalno pogodbo s podjetjem Universal Music in je pri njegovi založbi Deutsche Grammophon leta 2015 izdal svoj prvi album, *The Opening*.

A desire to establish the first cross-border professional symphony orchestra in the region of the former Yugoslavia gave rise to the No Borders Orchestra (NBO), a project that invites a new form of communication. The No Borders Orchestra is a symphonic ensemble in which excellent musicians from the republics of the former common country have come together with a common goal: to create a completely new concert experience that promotes positive change in the spirit of reconciliation and creative cooperation. The NBO supports connectivity, interculturality, democracy and openness and is a platform for overcoming nationalism, racism, xenophobia, homophobia and the bloody tradition of the Balkans. The No Borders Orchestra asks: "What is the artistic and social meaning of the symphony orchestra in the twenty-first century?" and offers possible answers through its operation. The orchestra performed for the first time at the opening con-

cert of the Belgrade Music Festival (BEMUS) in October 2012, where the head of the orchestra, conductor Premil Petrović, received an award from the city of Belgrade. In March 2013, the NBO performed in Novi Sad and Belgrade, and then embarked on several concert tours. It has won rave reviews for its performances at Wiener Festwochen, Kunstenfestivaldesarts in Brussels, Festival d'Automne in Paris and Operadagen in Rotterdam, and has appeared at festivals in Marseille, Brisbane, Gwangju and Macao, as well as at leading festivals in the Balkans. The orchestra has performed in prestigious halls in London (Barbican), Hamburg, Berlin, Athens, Lisbon, Toulouse and Strasbourg. The NBO's projects are supported by many commissioners of the European Union and UNESCO, as well as by representatives of the Berlin Philharmonic and other important cultural institutions and festivals in the Balkan region.

The NBO has signed an exclusive recording contract with Universal Music and released their first album, *The Opening*, in 2015 on their Deutsche Grammophon label.

Ana Pepelnik

Prva pesniška zbirka *Ena od varijant kako ravnati s skrivnostjo* pesnice in prevajalke Ane Pepelnik je izšla leta 2007 pri založbi LUD Literatura in je bila nominirana za nagrado pesniškega prvenca. Dve leti kasneje je pri isti založbi izšel njen *Utrip oranžnih luči na semaforjih* in leta 2013 *Cela večnost*. Leta 2015 je pri založbi Šerpa izšla njena četrta pesniška zbirka *Pod vtisom*, leta 2017 peta zbirka z naslovom *Tehno* (nominacija za Jenkovo in Veronikino nagrado) in leta 2021 zbirka *Treš* (nominacija za Veronikino nagrado). Pri založbi LUD Literatura je leta 2023 izšla njena sedma pesniška zbirka, ki ima naslov *to se ne pove*.

Prevaja poezijo ameriške mlajše in ne več tako mlade pesniške generacije (Joshua Beckman, Matthew Zapruder, Matthew Rohrer, Noelle Kocot, Jennifer Clement, Sylvia Plath, James Tate, James Schuyler, Elizabeth Bishop, Wallace Stevens in Walt Whitman). V ZDA je izšel njen prevod (skupaj z Rohrerjem) knjige *Koža Toneta Škrjanca*.

Kot pesnica je sodelovala pri mednarodnem projektu *Metropoetica* (pod mentorstvom waleške pesnice Zoë Skoulding), kot govorka pri improtriu CPG Impro, v obeh teh vlogah pa pri projektu *Poetrix*, ki je zvočni izdelek glasbenika in zvočnega ustvarjalca Jake Bergerja – Brgsa.



The first poetry collection *Ena od varijant kako ravnati s skrivnostjo* (One of the Ways to Treat a Secret) by poet and translator Ana Pepelnik was published in 2007 by LUD Literatura and was nominated for the Best Poetry Debut Award. Two years later, her second book *Utrip oranžnih luči na semaforjih* (The Pulse of Orange Traffic Lights) was published by the same publisher, followed by *Cela večnost* (For an Eternity) in 2013. In 2015, the publishing house Šerpa published her fourth poetry collection *Pod vtisom* (Under Influence), followed by her fifth collection *Tehno* (Techno, nominated for the Jenko Prize and the Veronika Award) in 2017, and the collection *Treš* (Trash, nominated for the Veronika Award in 2021). In 2023, her seventh collection of poems was published by LUD Literatura, entitled *to se ne pove* (this is not said).

Ana Pepelnik also translates the poetry of America's young and not so young generation of poets (Joshua Beckman, Matthew Zapruder, Matthew Rohrer, Noelle Kocot, Jennifer Clement, Sylvia Plath, James Tate, James Schuyler, Elizabeth Bishop, Wallace Stevens and Walt Whitman), and her translation (together with Rohrer) of Tone Škrjanec's book *Koža* (Skin) has been published in the USA.

As a poet, Ana Pepelnik has participated in the international project *Metropoetica* (under the mentorship of Welsh poet Zoë Skoulding). She has also performed as a speaker in the *impro trio CPG Impro*, and as both a poet and a speaker in the project *Poetrix*, which is a sound product of the musician and sound artist Jaka Berger-Brgs.

Premil Petrović

Premil Petrović je iniciator in umetniški vodja *No Borders Orchestra*. Diriganje je študiral na Akademiji Hannsa Eislerja v Berlinu. Prejel je ugledni študentski stipendiji Heinricha Bölla in *Musik Theater Heute*, ki jo podeljuje Akademija Nemške banke. Leta 1996 je ustanovil glasbeno gledališče *Cinema REX*, eno pomembnejših politično angažiranih beograjskih prizorišč v devetdesetih letih prejšnjega stoletja. Trenutno živi v Berlinu in dirigira različnim orkestrom po svetu ter gostuje na mednarodnih festivalih. Ukvarja se z izvedbami stare, klasične, romantične in sodobne glasbe ter opernega in simfoničnega repertoarja. Za dosežke na področju sodobne glasbe je prejel nagrado Hannsa Eislerja. Pogosto dirigira v eksperimentalnem glasbenem gledališču; za film *Pierrot Lunaire* Brucea LaBrucea, ki je bil leta 2014 izveden na Berlinalu in je prejel nagrado *teddy*, je posnel novo izvedbo Schönbergove glasbe.

Posebno uspešno sodelovanje ga povezuje z eno vodilnih srbskih skladateljic, Isidoro Žebeljan. Dirigiral je na premierah njenih oper na Festivalu Bregenz v Avstriji, *Settimana musicale* v Italiji in na zagrebškem Glasbenem bienalu.

Z režiserjem Brettom Baileyjem je sodeloval pri novi postkolonialni produkciji opere *Macbeth* Giuseppeja Verdija v priredbi Fabrizia Cassola v Cape Townu v Južni Afriki. Ta operna produkcija je doživela več lepo spre-

jetih izvedb na nekaterih vodilnih festivalih po Evropi.

Premil Petrović ne dirigira zgolj številnim evropskim orkestrom, ampak tudi filharmoničnima orkestroma iz Cape Towna in Aucklanda, je dirigent opernih produkcij v Vancouveru in Philadelphiji, Filharmoničnega orkestra in Teatra Colon iz Buenos Airesa idr.

Leta 2015 je pri založbi Deutsche Grammophon izšel njegov prvi posnetek z *No Borders Orchestra*.



Premil Petrović is the initiator and artistic director of the *No Borders Orchestra*. He studied conducting at the Hanns Eisler Academy of Music in Berlin, where he was awarded the Heinrich Böll scholarship as well as the prestigious *Musik Theater Heute* scholarship of the Akademie der Deutschen Bank. In 1996, he founded the music theatre *Cinema REX*, one of Belgrade's most important and politically engaged venues during the 1990s. He currently lives in Berlin, conducts orchestras worldwide and appears at international festivals. Premil Petrović's repertoire includes historical interpretations of Classical and Romantic works, as well as early and contemporary music, spanning both the operatic and symphonic repertoires. He has been awarded the Hanns-Eisler-Award in Berlin for his achievements in the field of

contemporary music. He frequently conducts experimental musical theatre projects and for Bruce LeBruce's film *Pierrot Lunaire*, which won a Teddy award at the 2014 Berlinale, he recorded a new performance of Schenker's milestone work.

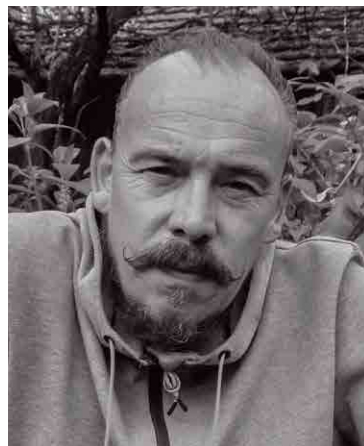
Premil Petrović enjoys a particularly successful collaboration with Isidora Žebeljan, one of the leading composers in Serbia, and conducted the premiere of her opera at the Bregenz Festival in Austria, at Settimana musicale in Italy and at the Zagreb Music Biennale. With director Brett Baily, he took part in a new post-colonial production of Verdi's opera *Macbeth* in an arrangement by Fabrizio Cassoli in Cape Town, South Africa. The production subsequently received several critically acclaimed performances at some of Europe's leading festivals, including Wiener Festwochen, Festival d'Automne in Paris, Kunstenfestivaldesarts in Brussels, Operadagen in Rotterdam, Theaterformen in Braunschweig and at the Barbican in London, with additional performances in Hamburg, Lisbon, Strasbourg and Toulouse.

In addition to conducting numerous orchestras in Europe, Premil Petrović has led the philharmonic orchestras of Cape Town and Auckland, opera productions in Vancouver and Philadelphia, and the Philharmonic Orchestra at Teatro Colon in Buenos Aires, among other ensembles. His first recording with the No Borders Orchestra was released in 2015 on the Deutsche Grammophon label.

Tomaz Planinc

Tomaz Planinc je pričel s petjem v Mladinskem pevskem zboru Maribor, kjer je sodeloval z Brankom Rajštrom in Karmino Šilec. Na področju popularne glasbe je bil rock and roll in hip hop plesalec ter član skupine X-cusse. Je član opernega zbora SNG Maribor,

pri katerem je z velikim uspehom nastopil v več manjših solističnih vlogah. Izstopajo njegovi nastopi v operah *Manon Lescaut* (prižigalec luči) in *Tesla* (drugi prodajalec časopisov), opereti *Netopir* (Dr. Blind, odvetnik) in muzikalu *Titanic* (Henry Etches).



Tomaz Planinc started his singing career in the Youth Choir Maribor, where he collaborated with Branko Rajšter and Karmina Šilec. He was active in popular music, as a rock 'n' roll and hip-hop dancer, as well as a member of the boy band X-cusse. He is a member of the opera choir at the Slovene National Theatre Maribor, where he has achieved significant success, also performing in several minor solo roles. Among them, his performances in the operas *Manon Lescaut* (Un lampionai) and *Tesla* (Second Newspaper Seller), in the operetta *Die Fledermaus* (Dr. Blind, lawyer), or in the musical *Titanic* (1st class stuart Henry Etches) stand out.

Simfonični orkester SNG Maribor

Simfonični orkester SNG Maribor je osrednji inštrumentalni sestav v svoji regiji z razmeroma dolgo poustvarjalno tradicijo. Pestra zgodovina orkestra sovпада z delo-



vanjem njegove matične ustanove, mariborske operne hiše. Dve leti po osamosvojitvi Slovenije je orkester prevzel ime Mariborska filharmonija, pod katerim je deloval do leta 2004, nato je orkester v Operi SNG Maribor začel prirejati samostojne simfonične koncerte. Predvsem po izgradnji Velike dvorane je ta praksa postala 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 Symphony Orchestra of the Slovene National Theatre Maribor is one of the leading ensembles in the region and has a relatively long performing tradition. Its rich history is closely linked with its home institution, the Maribor Opera. Two years after Slovenia's independence, the orchestra adopted the name the Maribor Philharmonic, under which it operated until 2004. It then began to organise independent symphonic concerts at

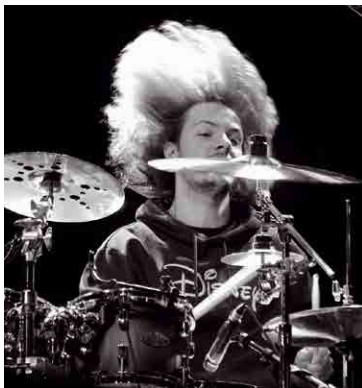
the Slovene National Theatre Opera Maribor. These concerts became a permanent feature of the institution's activities, especially after the construction of its Grand Hall.

The orchestra, which is an indispensable part of opera and ballet performances at the Maribor Opera and Ballet, performs under 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, ranging from the Baroque and Classical repertoire, to nineteenth- and twentieth-century music, as well as contemporary music.

Jan Stefanovski

Jan Stefanovski (2000) je odraščal v Skopju, obdan z glasbo in v družbi glasbenikov. Za svoj inštrument je izbral bobne, na katere igra od mladih nog. Z njimi rad eksperimentira in raziskuje njihove glasbene zmožljivosti. Pri devetnajstih letih je pričel nastopati s svojim očetom Vlatkom Stefanovskim, s katerim sta odigrala že več kot sto koncertov.

Jan Stefanovski študira jazz na Univerzi Goce Delčev v Štipu v Severni Makedoniji.



Jan Stefanovski (2000) grew up in Skopje, surrounded by music and in the company of musicians. He chose to learn the drums at a young age and has been playing them ever since, experimenting and exploring their musical potential. At the age of nineteen, he started performing with his father, Vlatko Stefanovski, with whom he has given more than a hundred concerts.

Jan Stefanovski studies jazz at the Goce Delčev University in Štip, North Macedonia.

Vlatko Stefanovski

Vlatko Stefanovski izhaja iz makedonske gledališke družine in skozi vso svojo kariero odkriva izrazne zmogljivosti kitare. V zadnjih treh desetletjih je bila njegova glasba odraz njegovega raznovrstnega glasbenega okusa in neprimerljive tehnike igranja kitare. Njegovo delovanje so pohvalili velikani, kot so John McLaughlin, Mark Knopfler, Allan Holdsworth in Joe Satriani. Njegov natančen, tekoči stil igranja je bil eden od razpoznavnih znakov njegove skupine *Leb i Sol*, s katero je navduševal občinstvo po nekdanji skupni državi. Stefanovski je mojster tako na akustični kot električni kitari in eden najzanimivejših kitaristov v Evropi. Po razpadu skupine *Leb i Sol*

je uspešno nadaljeval solistično pot. Skupaj z Miroslavom Tadićem, profesorjem na univerzi CalArts v Los Angelesu, je leta 1997 posnel zbirko tradicionalnih pesmi in kol, ki nosi naslov *Krushevo* in velja za enega od vrhuncev njegovega glasbenega ustvarjanja. Nedavno je izdal solistični album *Thunder From The Blue Sky*, ki odslikava njegove kitaristične korenine in vzore. Na albumu gostuje legendarni nizozemski kitarist Jan Akkerman. Poleg tega se Stefanovski uspešno preizkuša kot avtor glasbe za filme; leta 2001 je svojo filmsko glasbo izdal na kompilaciji *Kino Kultura*. Univerza Cirila in Metoda v Skopju je leta 2007 njegovo glasbeno udejstvovanje nagradila s častnim doktoratom.



Vlatko Stefanovski comes from a Macedonian theatre family and has been exploring the expressive possibilities of the guitar throughout his career. Over the past three decades, his music has been a reflection of his diverse musical taste and his unparalleled guitar technique. His work has been praised by great guitarists such as John McLaughlin, Mark Knopfler, Allan Holdsworth and Joe Satriani and his precise, fluid playing style was one of the hallmarks of his band *Leb i Sol*, with which he thrilled

audiences throughout the former Yugoslavia. Vlatko Stefanovski is a master of both the acoustic and the electric guitar and is one of the most exciting guitarists in Europe. After the group Leb i Sol disbanded, he embarked on a successful solo career. Together with Miroslav Tadić, a professor at CalArts University in Los Angeles, in 1997 he recorded an album of traditional songs entitled *Krushevo*, which is considered one of the highlights of his musical career. He recently released a solo album entitled *Thunder From The Blue Sky*, which reflects his roots and role models as a guitarist. The album features the legendary Dutch guitarist Jan Akkerman. Vlatko Stefanovski has also enjoyed success as a film composer, and in 2001 released a compilation of his film music entitled *Kino Kultura*. In 2007, the Saints Cyril and Methodius University in Skopje awarded Vlatko Stefanovski an honorary doctorate for his achievements in music.

Aleš Šteger

Pesnik in pisatelj Aleš Šteger je programski vodja založbe Beletrina. Njegove zbirke pesmi, romani, eseji in novele so bili prevedeni v več kot 20 jezikov.

Domače in tuje nagrade, ki jih je prejel, so Veronikina nagrada (1998), Rožančeva nagrada (2007), pesniško žezlo (Makedonija, 2006), nagrada za najboljšo prevedeno delo (ZDA, 2011), *Horst Bienek Prize* (Nemčija, 2016), Pretnarjeva nagrada (2021), nagrada Alfreda Kolleritscha, ki jo podeljuje mesto Gradec (Avstrija, 2021), in mednarodna književna nagrada *Spycher* (Švica, 2022). Štegra je minister za kulturo republike Francije imenoval za »chavalier de l'ordre des arts et des lettres«. Od leta 2014 je redni član Akademije za umetnosti v Berlinu in od leta 2018 redni član nemške Akademije za literaturo in jezik.

Izbor njegovih pesniških zbirk: *Knjiga reči* (2005), *Knjiga teles* (2010), *Nad nebom pod zemljo* (2015), *Pričevanje* (2020), *Svet je vmes* (2022); proze: *Včasih je januar sredi poletja* (1999), *Berlin* (2007), *Odpusti* (2014), *Neverend* (2017), *Na kraju zapisano* (2023).

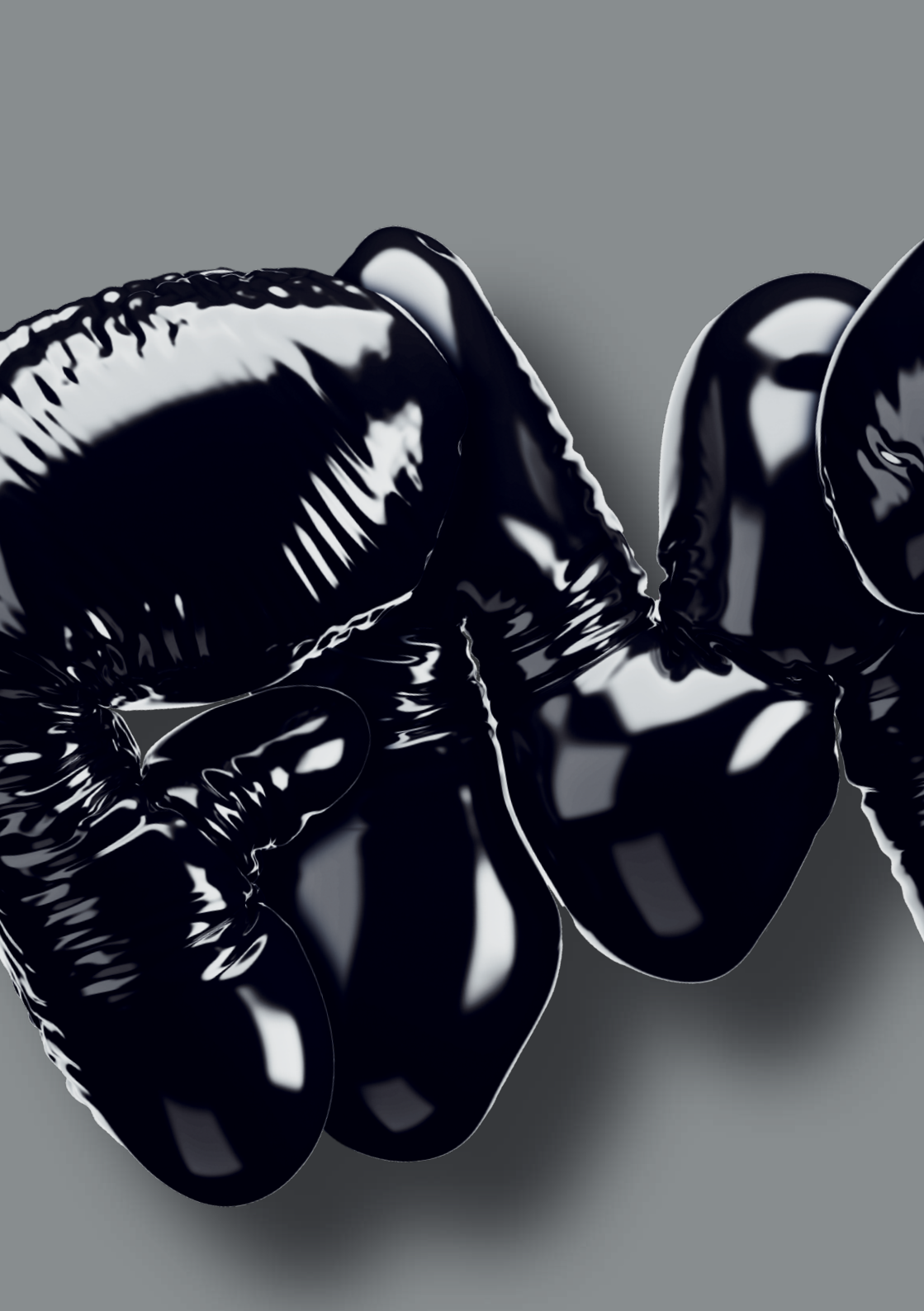


Poet and writer Aleš Šteger is the programme director of the publishing house Beletrina. His collections of poems, novels, essays and short stories have been translated into more than twenty languages.

Among the Slovenian and foreign awards he has received are the Veronika Award (1998), the Rožanc Award (2007), the Poet's Scepter (Macedonia, 2006), an award for the best translated work (USA, 2011), the Horst Bienek Prize (Germany, 2016), the Pretnar Prize (2021), the Alfred Kolleritsch Prize awarded by the city of Graz (Austria, 2021) and the international Spycher Literary Prize (Switzerland, 2022). Šteger has received the title "chavalier de l'ordre des arts et des lettres" from the Minister of Culture of the Republic of France. He has been a full member of the Academy of Arts in Berlin since 2014 and the German Academy of Literature and Language since 2018.

His poetry collections include *Knjiga reči* (The Book of Things, 2005), *Knjiga teles* (The Book of Bodies,

2010), *Nad nebom pod zemljo* (Above the Sky beneath the Earth, 2015), *Pričevanje* (Testimony, 2020) and *Svet je vmes* (The World is in Between, 2022), while amongst his published prose works are *Včasih je januar sredi poletja* (January in the Middle of Summer, 1999), *Berlin* (2007), *Odpusti* (Forgive, 2014), *Neverend* (2017) and *Na kraju zapisano* (Written on Site, 2023).





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INFORMATION

Vstopnice & informacije

Tickets & information

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Sprejeti ranljivost: 25 €

Poeme večnosti: 15 €

Fire & Ice: 25 €

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vstopnice@nd-mb.si

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Tickets can also be purchased

- online <https://nd-mb.mojekarte.si/>
- one hour prior to each event at the concert venue

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Christine Ledroitperrin, 24, 65; Doris
Markač, 24, 54; Slavko Rajh, 40; Josef
Leitner, 40; Boštjan Lah, 41, 61; Jasmina
Padar, 45; Darja Štravs Tisu, 48; Saša
Krajnc, 49; Mišo Hochstätter, 51; Damjan
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Contents

	<i>Preface</i>	4
<hr/>		
MAIN PROGRAMME		
<hr/>		
1	<i>The Opening Concert</i>	8
2	<i>Embracing Vulnerability</i>	12
3	<i>Poems of Eternity</i>	16
4	<i>Fire & Ice</i>	20
5	<i>Ensemble Modern</i>	22
<hr/>		
THE MARIBOR FESTIVAL AMONG CHILDREN		
<hr/>		
6	<i>Matinee</i>	28
7	<i>The Star and the Heart</i>	30
<hr/>		
ACCOMPANYING PROGRAM		
<hr/>		
8	<i>Walk along the City's Musical Paths</i>	36
<hr/>		
ARTISTS AND PERFORMERS		40
<hr/>		
INFORMATION		80
<hr/>		

