



NARODNI  
DOM  
MARIBOR

# Festival Maribor

15. — 24.  
september  
2022



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Festival Maribor nastaja v produkciji Narodnega doma Maribor in v koprodukciji s SNG 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 Slovenian National Theatre Maribor.

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

## Zaupamo v moč glasbe



**P**

ri Festivalu Maribor smo vedno stavili na presenečenja. Zgodovina festivala in njegovih predhodnikov – Festivala baročne glasbe in Glasbenega septembra – priča o nizu nepričakovanih zasukov, ki so koncerte baročne glasbe zapeljali k slogovno in konceptualno odprtim prireditvam. Festival Maribor je vedno festival klasične glasbe, a ne da bi bil trdno zapakirana škatlica priljubljenih bombončkov klasične recepture. Tako v tej rumeni škatlici pogosto preseneti kaj, kar je ušlo iz kake druge kuhinje, kot pekoči čili, kisle citrone, slani piš morskih valov ali močan vonj tople kave. Onstran prisposodob v slogu Forresta Gumpa – Festival Maribor je v svojem bistvu festival kakovosti, raznovrstnosti in odprtosti. Doživljaj odličnosti in srčnosti. Zanj poskrbijo izjemni glasbeniki najrazličnejših izvorov in nazorov, vedno polni burnih idej. Skupaj z njimi se radi podamo v novo pustolovščino, tudi če nam včasih ni povsem jasno, kam nas pelje. In ko spoznamo njihovo večplastnost in ko se na koncertu razgrnejo novi svetovi, ki očarajo s še ne slišano harmoničnostjo, negotovost izpuhti. Ostane zaupanje, ki nas povezuje in utrdi v prepričanju, da ima glasba neznansko moč in krepi festivalsko skupnost, v kateri je tako rekoč vse mogoče.

Nazadnje smo zaupali Simonu Trpčeskemu, glasbeniku z bleščečimi referencami (tokrat k nam prihaja takoj po londonskem koncertu z Mišem Majskim in Maksimom Vengerovom v Kraljevi Albertovi dvorani) in z nahrbtnikom, polnim idej. Lani nas je navdušil z nenavadnimi povezavami klasične glasbe in muzikantske briljance ljudskega izvora, s sporedi, v katerih se je zahodna klasična glasba prepletala z balkanskim izročilom in sodobnimi kompozicijskimi prijemi. Odprl nam je svoj glasbeni svet in razkril bogastvo aktualnega glasbenega utripa makedonskih in z Balkana izhajajočih glasbenikov. Spoznali smo muziciranje prav posebne vrste, glasbenike, ki so globoki poznavalci evropske tradicije ter hkrati polni intuitivnega veselja do igranja in srčne predanosti glasbi, ki je usodna in obenem neusahljivi vir življenja.

Ponosni smo, da bodo letos znova med nami. Simon Trpčeski bo ponovno poskrbel za vznemirljiva glasbena sodelovanja z mednarodno uveljavljenimi kolegi z zahodnega Balkana ter slovenskimi glasbeniki, s katerimi spleta intenzivna nova sodelovanja. Ponovno bo z nami tudi Gabriel Bebeșelea. Dirigent, ki je lani navdušil s Simfoničnim orkeštrrom SNG Maribor, se letos predstavlja z izjemnim Transilvanskim državnim filharmoničnim orkeštrrom in sporedom, ki obljublja razkošje melodij, ritmov in temperamentov.

Izjemno smo veseli vrnitve Alexandra Gadjieva na naš oder, pianista, čigar mednarodna kariera je po uspehu na mednarodnem pianističnem tekmovanju Frédéric Chopina in laskavem naslovu »BBC-jev umetnik nove generacije« lani doživela meteorski vzpon. Na festivalu ga bomo pozdravili dvakrat, in sicer na otvoritvenem koncertu s Simfoničnim orkeštrrom SNG Maribor ter na solističnem recitalu.

Z bleščečo mednarodno kariero se lahko pohvali še ena slovenska festivalska gostja, Nika Gorič. Priljubljena mariborska sopranistka bo nastopila na koncertu z naslovom *Nova prijateljstva*, ki povezuje Simona Trpčeskega, violinista Benjamina Ziervogla in violončelista Gala Faganela.

Nika Gorič bo za glasbo in petje navdušila tudi naše najmlajše občinstvo. Skupaj z Adriano Magdovski sta za dojenčke in malčke pripravili koncert *Zapoj z menoj*, tradicionalno matinejo v čudovitem ambientu Viteške dvorane Pokrajinskega muzeja Maribor. Za družine z otroki od petih let dalje bomo poskrbeli s tolkalnim sekstetom Louie's Cage Percussion in hudomušno glasbeno dogodivščino *Bumtastično*.

Ob skrbi za mlade poslušalce Festival Maribor vselej poskrbi tudi za mlade glasbene talente. Tokrat smo na festivalski oder povabili dvojico mariborskih glasbenih upov: violončelista Ariela Veija Atanasovskega in violinistko Zalo Frangež, z dijaki Konservatorija za glasbo in balet Maribor pa bodo na delavnicah za izvajanje sodobne glasbe delali vrhunski mladi izvajalci in skladatelji.

Zaupajmo v moč glasbe, ki nas zvesto spremlja tudi v časih, ko svet pretresajo krize, in nas povezuje, ko smo razklani. Začutimo jo skupaj na koncertih!

Vaša, *Barbara Švrljuga*

**BARBARA ŠVRLJUGA HERGOVICH**

Vodja programa Koncertne poslovalnice in Festivala Maribor  
Narodni dom Maribor

## We Believe in the Power of Music



A

t Festival Maribor, we have always bet on the element of surprise. The history of the festival and of its predecessors, the Festival of Baroque Music and Musical September, bears witness to a series of unexpected twists and turns that led concerts of baroque music to evolve into more stylistically and conceptually open events. Festival Maribor has always been a classical music festival, but not one like a tightly packed box of common chocolates made from a classic recipe. In this particular yellow box, we often find surprises that might have escaped from some other kitchen such as hot chilies, sour lemons, the salty spray of sea waves or the strong smell of hot coffee. Beyond Forrest Gump-style parables, Festival Maribor is fundamentally a festival of quality, diversity and openness, where one experiences excellence and warmth gifted by exceptional musicians of multiple origins and views who are always full of exciting ideas. We happily embark on new adventures with them, even if it is not entirely clear sometimes where they are taking us. Once we get to know their multifaceted artistry, that uncertainty vanishes. New worlds unfold before us at the concerts, captivating us with an unimagined harmoniousness. What remains is the trust that binds us together and reinforces the belief that music has unfathomable power, and is able to nurture a festival community in which virtually anything is possible.

Finally, we believe in Simon Trpčeski, a musician with a brilliant international career (this time he arrives in Maribor right after a concert in London with Mischa Maisky and Maxim Vengerov at the Royal Albert Hall) and carrying a backpack full of fresh ideas. Last year at Festival Maribor he made a most memorable impression fashioning unusual connections between classical musicianship and the virtuosic brilliance of folk musicians in programs that interwove Western classical music with Balkan traditions and more modern compositional approaches. He opened his own private musical world to us to reveal the richness of the musical pulse of Macedonia and the Balkans. We met a very special kind of musician: artists who are deep authorities on European musical traditions yet who were also full of both an intuitive joy for performing and heartfelt devotion to music, which is a crucial and inexhaustible source of life.

We are proud that these very special artists will be with us again this year. Simon Trpčeski will once again take charge of exciting musical collaborations with both internationally established colleagues from the Western Balkans and with top-notch Slovenian musicians. Conductor Gabriel Bebeșelea, who last year made such an indelible impression on us with the SNG Maribor Symphony Orchestra, also returns to the festival to lead the exceptional Transylvanian State Philharmonic Orchestra in a program that promises a luxurious abundance of melodies, rhythms and temperaments.

We are extremely pleased to welcome back Alexander Gadjević, a pianist whose international career has seen a meteoric rise since becoming a “BBC New Generation Artist” and following his success at the Frédéric Chopin International Piano Competition last year. We get to welcome him twice at the

festival: at the opening concert with the SNG Maribor Symphony Orchestra and on a solo recital.

And there is another Slovenian festival guest who can claim a brilliant international career, Nika Gorič. The popular young soprano from Maribor will perform on a concert called *New Friendships* which brings together Simon Trpčeski, violinist Benjamin Ziervogel and cellist Gal Faganel.

Our youngest patrons will also get to experience the artistry of Nika Gorič. The soprano and pianist Adriana Magdovski have prepared a special concert for babies and toddlers entitled *Sing with Me* for our traditional matinee recital in the wonderful ambience of Knights' Hall in the Maribor Regional Museum. Families with children five and older have the chance to enjoy the hilarious musical adventure *Boomtastic* with the percussion sextet Louie's Cage Percussion.

Alongside looking after our young listeners, Festival Maribor is also always supportive of young musical talents. This time we've invited a pair of local musical hopefuls to the festival stage: cellist Ariel Vei Atanasovski and violinist Zala Frangež, while top young performers and composers will conduct workshops for the performance of contemporary music with the students from the Maribor Conservatory of Music and Ballet.

We believe in the power of music, it is our faithful companion even in difficult times when the world is shaken by crises, connecting us when we are torn apart. Let's experience it together!

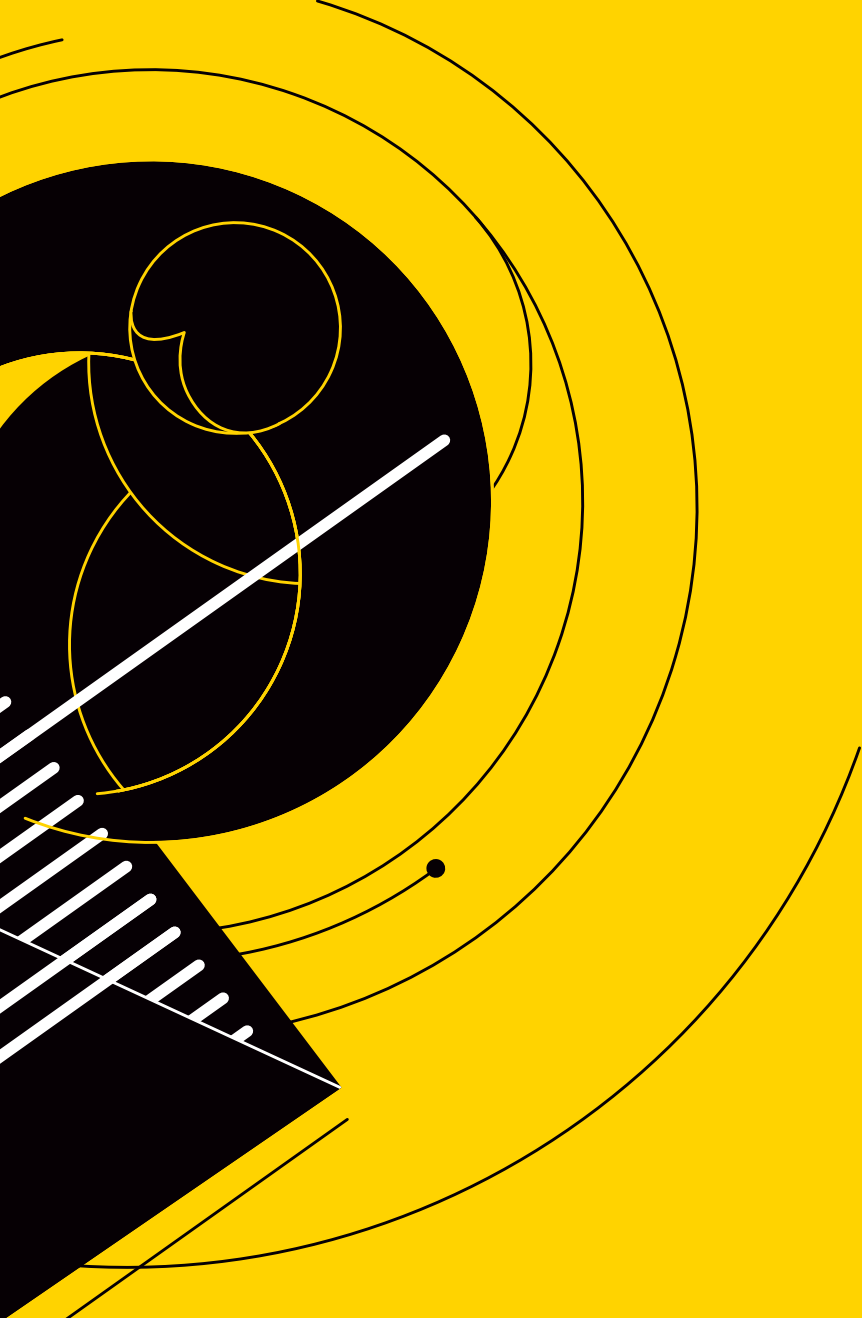
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**BARBARA ŠVRLJUGA HERGOVICH**

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







**OSREDNJI PROGRAM**  
**MAIN PROGRAMME**

# 1

## OTVORITEV THE OPENING

**Velika dvorana  
SNG Maribor**  
Četrtek, 15. september 2022, ob 19.30

**Grand Hall,  
Slovenian National Theatre Maribor**  
Thursday, 15 September 2022, at 7:30 pm

### SIMFONIČNI ORKESTER SNG MARIBOR

**Gianna Fratta**, dirigentka  
**Alexander Gadjiev**, klavir

### SYMPHONY ORCHESTRA OF THE SLOVENIAN NATIONAL THEATRE MARIBOR

**Gianna Fratta**, Conductor  
**Alexander Gadjiev**, Piano

#### **Uroš Krek**

*Rapsodični ples za simfonični  
orkester*

#### **Frédéric Chopin**

*Koncert za klavir in orkester št. 2  
v f-molu, op. 21*

\*\*\*

#### **Peter Iljič Čajkovski**

*Simfonija št. 5 v e-molu, op. 64*

Koncert za izven in imetnike abonmaja  
Simfoničnega orkestra SNG Maribor  
2022/2023.

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

*V koprodukciji s SNG Maribor.*

#### **Uroš Krek**

*Rhapsodic Dance for Symphony  
Orchestra*

#### **Frédéric Chopin**

*Piano Concerto No. 2 in F minor,  
Op. 21*

\*\*\*

#### **Pyotr Ilyich Tchaikovsky**

*Symphony No. 5 in E minor, Op. 64*

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

Tickets: 25 €, 20 €, 12.50 €.

*A coproduction with the  
Slovenian National Theatre Maribor.*

Koncert v spomin na g. Janka Šetinca (1932-2022), ki je bil pobudnik in umetniški vodja Festivala baročne glasbe (1968-1993) in Glasbenega septembra (1994-1999), iz katerih je izšel Festival Maribor.

This concert is dedicated to the memory of Mr. Janko Šetinc (1932-2022), founder and artistic director of the Festival of Baroque Music (1968-1993) and of the Musical September festival (1994-1999), both predecessors of today's Festival Maribor.

## V

žarišču otvoritvenega koncerta je vrnitev Alexandra Gadjieva na naše odre. Od svojega zadnjega nastopa na Festivalu Maribor (leta 2017) je ta briljantni pianist iz Nove Gorice požel uspehe, ki so prelomni za njegovo nadaljnjo kariero: prejel je prvi nagradi na uglednem tekmovanju Mojstri klavirja v Monte Carlu ter Mednarodnem klavirskem tekmovanju v Sydneyju, izbran je bil za umetnika nove generacije BBC-ja in vse to še prekosil z izjemnim dosežkom na mednarodnem Chopinovem tekmovanju v Varšavi. Na to tekmovanje, katerega se je prijala oznaka »pianistična olimpijada«, se prijavi tako rekoč vsak ambiciozen mladi pianist na svetu. Zahtevna žirija je Alexandra Gadjieva uvrstila na drugo mesto, poleg tega pa je prejel še posebno nagrado Krystiana Zimermana.

Med tekmovanjem, ki so ga po spletu lahko neposredno spremljali po celem svetu, je Gadjiev veljal celo za favorita. Vendar Alexander Gadjiev ni umetnik, ki bi živel v soju slave zgolj petih minut. Kritik revije *Gramophone* je o njem zapisal, da ga odlikujejo »improvizacijski instinkti in zavidljiva analitična moč«. In res Gadjieva poznamo kot osebnost, ki je umetniško dozorela v že zelo mladih letih, in zdaj raste v umetnika, ki v obstoječo glasbeno zakladnico vdihuje sveže življenje. Njegova igra je čista, pronicljiva in potrpežljiva, kot da bi prihajala izpod prstov mnogo bolj izkušenega koncertnega glasbenika. Pa vendar jo prežema mladostni elan, preseneča nas z odmerjenimi izbruhi energije ter jasno zarisano potjo, ki se ji pod zanesljivim vodstvom Gadjieva zaupljivo prepustimo.

Gadjiev nam bo na otvoritvenem koncertu postregel s svojo interpretacijo Chopinove glasbe. Nastopil bo v spremstvu zanesljivih simfonikov iz SNG Maribor pod taktirko mednarodno uspešne italijanske dirigentke Gianne Fratta.

Romantično obarvani spored bo popestril košček izjemne slovenske ustvarjalnosti. V letu 2022 bi svojo 100-letnico praznoval Uroš Krek, eden najmarkantnejših slovenskih skladateljev, ki je s svojo izvirnostjo močno zaznamoval domačo glasbeno krajino. Krek je bil ustvarjalec, ki se je zavedal pomena korenin in njihove vloge v mednarodnem kulturnem okolju. V svojem delu je zaobjel mogočno tradicijo evropske klasične glasbe in ljubezen do ljudske glasbe svoje domovine. Kot izvirni eklektik je poslušalcu vedno znal ponuditi nekaj svežega v zavetišču znanega. To neoporečno mojstrstvo se čuti že v eni njegovih zgodnejših skladb, briljantnem *Rapsodičnem plesu za orkester*.

T

he highlight of our opening concert is the triumphant return to our stage of Alexander Gadjiev. Since his last appearance at Festival Maribor in 2017, this brilliant pianist from Nova Gorica has achieved a string of decisive and career-making successes: winning first prizes at both the prestigious World Piano Masters competition in Monte Carlo and at the International Piano Competition in Sydney, being selected as a “BBC New Generation Artist” and surpassing all of this with his outstanding performance at the International Chopin Competition in Warsaw. Virtually every ambitious young pianist in the world enters this competition, earning it a reputation as the “Piano Olympics”. The demanding jury awarded Alexander Gadjiev second place, while he also received the Krystian Zimerman Prize for the Performance of a Chopin Sonata.

Mr. Gadjiev was even considered the favorite during the competition, which was watched live all over the world via the internet. Alexander Gadjiev is not an artist limited to just 15-minutes of fame, however. A critic for *Gramophone* magazine wrote that he is distinguished by his “improvisatory instincts and formidable analytic power”. Indeed, we already know Gadjiev as a someone who, artistically speaking, blossomed at a very young age and is now maturing into a compelling artist who breathes new life into the standard repertory. His playing is clean, insightful and patient, as if coming from the fingers of a much more experienced concert musician, yet it is permeated with a youthful élan, often surprising us with measured bursts of energy and a clearly delineated path—to which we confidently surrender under his reliable guidance.

Mr. Gadjiev will offer us his interpretations of the music of Chopin at the opening concert and will be supported by the ever-reliable symphony orchestra of SNG Maribor under the baton of the internationally successful Italian conductor Gianna Fratta.

The romantically colored program will be complemented with a miniature gem of Slovenian music. Uroš Krek, one of the most strikingly original Slovenian composers whose innovations left a lasting mark on the domestic musical landscape, would celebrate his 100th birthday in 2022. Krek was an artist who was well aware of the importance of one’s roots and of their role in the international cultural environment. His music embraced both the powerful European classical music tradition and his love for the folk music of his homeland. As an eclectic original, he always knew how to offer the listener something fresh wrapped in the familiar. This impeccable mastery can already be felt in one of his earlier compositions, the brilliant *Rhapsodic Dance* for Orchestra.



**Alexander Gadjev**



**Gianna Fratta**

**Simfonični orkester SNG Maribor /  
Symphony Orchestra of the Slovenian National Theatre Maribor**



**Dvorana Union, Maribor**  
Sobota, 17. september 2022, ob 19.30

**Union Hall, Maribor**  
Saturday, 17 September 2022, at 7:30 pm

**Alexander Gadjiev**, klavir

**Alexander Gadjiev**, Piano

**Kyle Gann**

*Spev za varstvo Zemlje*

**Frédéric Chopin**

*Preludij v cis-molu, op. 45*

*Barkarola v Fis-duru, op. 60*

*Poloneza-fantazija v As-duru,*  
*op. 61*

\*\*\*

**Robert Schumann**

*Fantazija v C-duru, op. 17*

Vstopnina: 15 €, 12 €, 7,50 €.

**Kyle Gann**

*Earth Preserving Chant*

**Frédéric Chopin**

*Prelude in C-sharp minor, Op.45*

*Barcarolle in F sharp major, Op. 60*

*Polonaise-fantaisie in A-flat major,*  
*Op. 61*

\*\*\*

**Robert Schumann**

*Fantasia in C major, Op. 17*

Tickets: 15 €, 12 €, 7,50 €.

**A**

Alexander Gadjiev poseablja stičišče kultur: ima ruske in slovenske korenine, rodil pa se je na slovensko-italijanski meji v hiši pianistov, kjer vlada svetovljansko vzdušje. Zato ne preseneča, da se v spremljavi brezčasne glasbe velikih klavirskih mojstrov, ki so njegova zanesljiva družba od otroštva dalje, počuti doma tako rekoč povsod, kjer njihova glasba lahko zazveni in naleti na občutljiva ušesa.

Prav to premore Festival Maribor in njegovo občinstvo. Gadjiev nam bo ponudil dovolj priložnosti, da se poglobimo v interpretacije Chopinovih del, s katerimi je prepričal eno najzahtevnejših žirij na svetu. A presenetilo bi nas, če nam ob tem ne bi pripravil tudi nekaj vsebinskih zasukov.

Na svojem solističnem recitalu bo predstavil izbor iz Chopinovega zrelega opusa. Ta je pognal iz značilnih romantičnih vzpodbud, nagnjenosti k virtuoznosti in poudarka na izstopajoči subjektivnosti. Klasični formalni okviri so zabrisani in soočeni z občutki fragmentarnosti, nedokončanosti in neskončnosti, melodika je razpeta in močno okrašena, tako kot v sočasni operi. Te impulze je Chopin dodatno obogatil z zmeraj bolj jasno osebnostno obarvano harmonijo, ki prinaša številna presenečenja in opojnost.

Podobno kot Chopina je kot značilnega romantika mogoče razumeti tudi Roberta Schumanna, četudi je njegova glasba močneje prepojena z vsebinskimi podtoni. Skladateljeva osrednja življenjska izkušnja je bila povezana z ljubeznijo do izredno nadarjene pianistke Clare Wieck, katere oče je nasprotoval hčerini poroki z mladim in še neujeljenim skladateljem. V enem daljših obdobjev boleče ločitve je Schumann zasnoval *Fantazijo v C-duru, op. 17*.

Na začetku koncerta pa se bo Gadjev dotaknil aktualne glasbe. Ameriški skladatelj Kyle Gann je znan tako kot avtor mikrotonalne glasbe kot tudi konvencionalne tonalne glasbe. Leta 2010, ob katastrofalnem razlitju nafte v Mehikiškem zalivu, je skladatelj dobil navdih za napev oziroma molitev za ohranitev našega planeta. Bil je prepričan, da bi morala biti takšna skladba »model ekologije, torej skrbno izbranega materiala, ki bi bil uporabljen čim bolj ekonomično«. Uporabil je ritmični slog, ki ga je razvil iz ljubezni do glasbe ameriških staroselcev, v upanju, da bo moč glasbe v poslušalcu prebudila katarzična čustva. In tako morda vsaj malce izboljšala svet.



Alexander Gadjev

# A

Alexander Gadjiev personifies an intersection of cultures: he has Russian and Slovenian roots, and was born on the Slovenian-Italian border to two pianists in a home where a cosmopolitan atmosphere prevails, so it is not surprising that, having been accompanied by the timeless music of the great piano masters that have been his reliable companions since childhood, he feels at home practically everywhere their music can be heard and falls on sensitive ears.

And this is exactly what Festival Maribor and its audience can claim. Mr. Gadjiev will offer us plenty of opportunities to delve deeper into his interpretations of Chopin's works—interpretations that convinced one of the most discerning juries in the world. But we would be surprised if he didn't also prepare a few meaningful twists for us.

The program of this solo recital presents a selection of works from Chopin's mature oeuvre, music which grew out of typical romantic impulses; that is, a tendency towards virtuosity and with an emphasis on prominent subjectivity. Classical formal frameworks are erased and confronted with feelings of fragmentation, incompleteness and infinity, while melodies are disjointed and heavily decorated as in opera of the period. Chopin further enriched these impulses with his increasingly clear, very personal harmonies that are as surprising as they are intoxicating.

As with Chopin, Robert Schumann can also be considered a typical romantic, even if his music is more strongly imbued with substantive undertones. The core of composer's life was his love for the extremely talented pianist Clara Wieck, whose father opposed his daughter's marriage to a young and not-yet-established composer. Schumann composed the Fantasia in C major, Op. 17, during one of their long periods of painful separation.

Mr. Gadjiev opens the concert with a nod to more current music. The American Kyle Gann is known as a composer of microtonal music as well as of conventional tonal music. In 2010, during the catastrophic oil spill in the Gulf of Mexico, the composer was inspired to write a song or a prayer for the preservation of our planet. He was convinced that such a composition should be "a model of ecology—that is, it should consist of carefully selected material that would be used as economically as possible." He employs a rhythmic style that developed out of his love of Native American music, hoping that the power of the music would awaken cathartic emotions in the listener—and thus maybe, at least, make the world a better place.





Zavarovalnica Sava je ponosni glavni generalni pokrovitelj prireditev Festivala Maribor 2022.

# 3

## NOVA PRIJATELJSTVA NEW FRIENDSHIPS

**Dvorana Union, Maribor**  
Sreda, 21. september 2022, ob 19.30

**Union Hall, Maribor**  
Wednesday, 21 September 2022, at 7:30 pm

**Nika Gorič**, sopran  
**Simon Trpčeski**, klavir  
**Benjamin Ziervogel**, violina  
**Gal Faganel**, violončelo

**Nika Gorič**, Soprano  
**Simon Trpčeski**, Piano  
**Benjamin Ziervogel**, Violin  
**Gal Faganel**, Cello

### Joseph Haydn

*Klavirski trio v G-duru, Hob. XV:25*

### Johannes Brahms

*Klavirski trio št. 3 v c-molu, op. 101*

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**Karel Jeraj, Johannes Brahms,  
Clara Schumann, Alma Mahler,  
Gustav Mahler** (samospevi)

Vstopnina: 15 €, 12 €, 7,50 €.

### Joseph Haydn

Piano Trio in G major, Hob.XV:25

### Johannes Brahms

Piano Trio No. 3 in C minor, Op. 101

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**Karel Jeraj, Johannes Brahms,  
Clara Schumann, Alma Mahler,  
Gustav Mahler** (lieder)

Tickets: 15 €, 12 €, 7,50 €.

# N

ajlepša festivalska srečanja so tista, ki presenetijo z novimi spoznanji in obrodijo nova prijateljstva. Štirje raznovrstni glasbeniki, ki jih karierne poti vodijo na različne konce sveta, so se srečali prav v okviru Festivala Maribor.

Gal Faganel, ki je svojo karierno pot začel v ZDA, se zdaj kot koncertni glasbenik in profesor na ljubljanski Akademiji za glasbo vedno bolj intenzivno posveča delovanju v Sloveniji. Avstrijski violinist Benjamin Ziervogel je že na začetku svoje profesionalne poti hitro našel mesto v Sloveniji, postal je namreč koncertni mojster Simfonikov RTV Slovenija in obenem z velikim uspehom nadaljeval z muziciranjem v mednarodnih komornih zasedbah. Godalca se bosta skupaj s Simonom Trpčeskim posebej za to priložnost povezala v trio, ki se bo brez odlašanja lotil največjih mojstrov. Nato se bo Trpčeski pri izvedbi samospjevov prelevil v občutljivega spremljevalca karizmatične mariborske sopranistke Nike Gorič.

Navdihujoča spirala glasbenih poznanstev se zrcali v sporedu koncerta. Povezuje skladatelje, katerih življenjsko delo se je vrtelo okrog žarišča napredne glasbe 19. in zgodnjega 20. stoletja, za kar je takrat veljal Dunaj.

V pričakovanju, da bo ob žaru mojstrov dunajske klasike ujel navdih ter sodeloval z najboljšimi glasbeniki v Evropi in ustvaril popolno inštrumentalno glasbo, se je Brahms poslovil od Clare Schumann, ki je ostala v Nemčiji, in se preselil na Dunaj. Vdova njegovega prijatelja Roberta Schumanna je bila Brahmsova prijateljica in podpornica ter tudi sama genialna glasbenica. Poleg bleščeče pianistične kariere ji je ob družinskih obveznostih in ovirah, postavljenih pred ženske ustvarjalke v 19. stoletju, uspelo najti čas še za skladanje.

Sredi 19. stoletja se je na Dunaj preselila slovensko-češka družina, v kateri se je rodil Karel Jeraj. Jeraj je bil izredno nadarjen vsestranski glasbenik, ki je bil v mladih letih celo pianist slavnega romunskega skladatelja Georgeja Enescuja. Nato se je posvetil violini in postal koncertni mojster dunajske opere, takrat še dvorne, ter Filharmonikov, in to ravno v njunem zlatem obdobju, pod vodstvom Gustava Mahlerja. V drugi polovici svojega življenja se je s soprogo, slovensko pesnico Vido Jeraj, preselil v Ljubljano, kjer je delal pod okriljem Glasbene matice. Poučeval je violino in vodil novoustanovljeni orkester Glasbene matice. V tem času je uglasbil več besedil svoje soproge in nam zapustil niz občutenih samospevov, vrednih naše pozornosti.

Naveza novih glasbenih partnerstev tako prihaja v Maribor z dvojno obljubo: to bo koncert v družbi najboljših in hkrati obet novih glasbenih odkritij.



**Simon Trpčeski**



**Nika Gorič**

T

he most memorable festival gatherings are those that surprise one with new discoveries and give birth to new friendships. Four diverse musicians whose variously acclaimed careers have led them to different corners of the world are brought together for the first time for a very special concert.

Gal Faganel, who began his career in the USA, now dedicates himself more and more intensively to working in Slovenia as a concert musician and professor of cello at the Ljubljana Academy of Music. Austrian violinist Benjamin Ziervogel quickly found a place in Slovenia at the very beginning of his professional career when he became concertmaster of the RTV Slovenia Symphony and continues to perform with international chamber ensembles with great success. These two well-established string players, together with Simon Trpčeski, form a trio especially for this occasion that will waste no time in tackling two of the greatest masterpieces of the repertoire. In the second half of the concert, Mr. Trpčeski transforms into a sensitive accompanist for the charismatic and increasingly distinguished local soprano Nika Gorič to perform a selection of lieder.

This inspiring mobile of musical acquaintances is reflected in the concert program, which brings together composers whose life's work revolved around the city of Vienna, considered to be a hotbed of progressive music during the 19th and early 20th centuries.

Hoping to be inspired by the aura of the Viennese classical masters and to collaborate with the best musicians in Europe, Johannes Brahms said goodbye to Clara Schumann, who remained in Germany, and moved to Vienna when he was 30. Clara, the widow of his friend Robert Schumann, was also a close friend and supporter of the young composer as well as a brilliant musician herself. In addition to her glittering career as a concert pianist and recitalist, she managed to find time for composing, despite domestic obligations (the Schumanns had seven children) and the usual obstacles facing female artists in the 19th century.

In the middle of the 19th century, the Slovenian-Czech family of Karel Jeraj moved to Vienna. Jeraj was an extremely talented and versatile musician who, in his youth, was even a pianist for the celebrated Romanian composer George Enescu. He then dedicated himself to learning the violin and eventually became concertmaster of the Vienna Opera, at that time still known as the Court Opera, and of the Vienna Philharmonic, during their golden age under the direction of Gustav Mahler. In the second half of his life, he and his wife, the Slovenian poet Vida Jeraj, moved to Ljubljana where he worked under the auspices of the national music society Glasbene matica. He taught violin and led the newly founded Glasbene matica symphony orchestra. During this time, he set several of his wife's texts to music, leaving us a series of heartfelt songs worthy of our attention.

This new musical fellowship thus comes to Maribor with a double promise: that this will be a concert in the company of the very best musicians and, at the same time, a harbinger of new musical discoveries.

# PORSCHE

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## MARIBOR



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# 4

## BALKAN, PLEMENT IN ČUSTVEN LES BALKANS, NOBLES ET SENTIMENTALES

**Dvorana Union, Maribor**

Četrtek, 22. september 2022, ob 19.30

**Union Hall, Maribor**

Thursday, 22 September 2022, at 7:30 pm

**Simon Trpčeski**, klavir  
**Aleksandar Krapovski**, violina  
**Sorin Spasinovici**, viola  
**Aleksandar Somov**, violončelo  
**Hidan Mamudov**, klarinet  
**Vlatko Nušev**, tolkala

**Simon Trpčeski**, Piano  
**Aleksandar Krapovski**, Violin  
**Sorin Spasinovici**, Viola  
**Aleksandar Somov**, Cello  
**Hidan Mamudov**, Clarinet  
**Vlatko Nušev**, Percussion

### **Johannes Brahms**

*Klavirski kvartet št. 3 v c-molu, op. 60*

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### **Max Bruch**

*Osem skladb za klarinet, violino in klavir, op. 83 (izbor)*

### **Guillaume Connesson**

*Disco Toccata za klarinet in violončelo*

### **Ney Rosauro**

*Koncert za marimbo št. 1 (prir. V. Nušev za marimbo in kvintet)*

*Improvizacije na romunske teme*

### **Pande Šahov**

*Les balkans, nobles et sentimentales*

### **Johannes Brahms**

*Piano Quartet No. 3 in C minor, Op. 60*

\*\*\*

### **Max Bruch**

*Eight Pieces for clarinet, viola and piano, Op. 83 (selections)*

### **Guillaume Connesson**

*Disco Toccata for clarinet and cello*

### **Ney Rosauro**

*Concerto for Marimba No. 1 (arr. V. Nušev for marimba and quintet)*

*Improvisation on Romanian themes*

### **Pande Shahov**

*Les balkans, nobles et sentimentales*

Vstopnina: 15 €, 12 €, 7,50 €.

Tickets: 15 €, 12 €, 7,50 €.

Ž

e lani smo se lahko prepričali, da glasbeniki, zbrani okoli Simona Trpčeskega, buhtijo od temperamenta, žara in mojstrstva, da so iskreno predani najrazličnejši glasbi. Letos se skupina šestih nevsakdanjih virtuozov vrača z novimi odkritji, izzivi in interpretacijami.

Da se ti glasbeniki kljub pregovorni severnonemški zadržanosti Johannesa Brahmsa ne ustrašijo njegovega opusa, priča uvrstitev Brahmsovega dela na začetek sporeda. Natančno poslušanje njegove glasbe razkrije, da bi Brahms sam v kakem vzporednem vesolju zlahka dvignil kozarček rakije v pozdrav balkanskim interpretom. Zagotovo bi se ujeli pri izvedbi *Tretjega klavirskega kvarteta*. Brahms se je tega lotil kot vročično zagnan mlad skladatelj in nato odlašal z objavo. Razlog za obotavljanje najbrž ni bil zgolj njegov perfekcionizem, pač pa tudi njegova goreča, a neuresničena ljubezen do Clare Schumann. Ob ustvarjanju te skladbe se je Brahms po lastnih besedah pogosto počutil kot Goethejev romantični junak Werther, zato je tudi ta kvartet poln črnogledih misli strastnega mladega umetnika.

Drugače je Brahmsa videl njegov sodobnik Max Bruch, ki je tako opisal razmere: »V zgolj petdesetih letih bo njegov sijaj najimennitnejšega skladatelja vseh časov svetlo žarel, medtem ko se bodo mojega spomnili zgolj zavoljo mojega *Violinskega koncerta v g-molu*.« In se hkrati opravičil: »Imel sem družino, ki sem jo moral prehraniti in poskrbeti za izobrazbo otrok. S svojimi skladbami sem moral služiti denar. Zato sem bil prisiljen pisati dopadljiva in lahko razumljiva dela ... Vedno sem pisal dobro glasbo, pa vendar takšno, ki se je lahko prodala.« Izjavi, da je pisal dobro glasbo, res ne moremo oprekati. Obenem v Bruchovem opusu vendarle najdemo tudi nekaj del, za katera se zdi, da so nastala pod čistim estetskim navdihom glasbene muze. Med temi s svojo lepoto in nenavadno barvitostjo izstopa cikel *Osmih skladb, op. 83*, katerega del bomo slišali na našem koncertu.

Z Bruchom se predvidljivost našega koncerta konča in uigrani virtuozji bodo nato zavili po bližnjici v sedanjost. Po vratolomni glasbi Guillaumea Connessona bomo slišali *Koncert za marimbo* brazilskega skladatelja Neyja Rosaura v izvirni priredbi Vlatka Nuševa, zaključek pa bo pripadel glasbi Pandeja Šahova, obarvani z makedonsko toplino. Vmes bodo glasbeniki odložili note in pripravili presenečenje. Kje piše, da mora koncert komorne glasbe slediti partituram? Naši glasbeniki vedo, da glasba prihaja iz srca in da živa improvizacija omogoča najbolj neposredno muzikalno izkušnjo. Pravo glasbeno slavje!



**Simon Trpčeski, Hidan Mamudov, Aleksandar Krapovski, Vlatko Nušev, Sorin Spasinovici, Aleksandar Somov**

# A

Already last year we were convinced that the musicians gathered around Simon Trpčeski were bursting with temperament, enthusiasm and masterful musicianship, in addition to being sincerely devoted to a wide variety of music. This year, this group of six unusual virtuosos returns with new discoveries, provocations and interpretations.

That these musicians, despite the proverbial North German reticence of Johannes Brahms, are not intimidated by his oeuvre, is evidenced by the inclusion of Brahms's piece at the very beginning of the program. A close listen to his music reveals that Brahms himself, in some parallel universe, would probably have raised a shot of rakia to greet these Balkan interpreters. They would certainly find each other in a performance of the Third Piano Quartet. Brahms set about writing it as a feverishly driven young composer – and then delayed publication. The reason for the hesitation was probably not only his legendary perfectionism, but also his ardent but unrequited love for Clara Schumann. While writing this piece, Brahms, in his own words, often felt like Goethe's romantic hero Werther, thus this quartet is full of the gloomy thoughts of a passionate young artist.

Brahms's friend and contemporary Max Bruch saw his more famous colleague differently, however, describing the situation as follows: "In just fifty years, his brilliance as the greatest composer of all time will shine brightly, while I will be remembered only for my Violin Concerto in G minor." He justified it in the same breath, "I had a family that I had to feed and children's education to provide for. My pieces had to earn money. That's why I was forced to write catchy and understandable works... I always wrote good music, but it was the kind that could be sold." The statement that he wrote good music really cannot be disputed. At the same time, however, in Bruch's oeuvre we also find some works that seem to have been created under the pure aesthetic inspiration of a musical muse. Among these are the cycle Eight Pieces, Op. 83, with their beauty and unusual coloring arising from the uncommon instrumentation, some movements of which we will hear at our concert.

But the predictability of our concert ends with Bruch, as the well-trained virtuosos take a shortcut to the present. Following the break-neck music of Guillaume Connesson, we hear the Marimba Concerto by the Brazilian composer Ney Rosauero in an original adaptation by Vlatko Nušev, while the conclusion of the concert belongs to music of Pande Shahov that is bathed in colorful Macedonian warmth. In between, the musicians set aside their sheet music and prepare a surprise. Where does it say that a chamber music concert must follow notated music? Our musicians know that music comes from the heart and that live improvisation provides the most direct musical experience. It is sure to be a real musical celebration!



ZAV-SAVA.SI



# VEDNO Z VAMI V PRAVEM TRENUTKU.

STORITEV ZDRAVNIK NA DALJAVO VAM OMOGOČA HITER  
DOSTOP DO ZDRAVNIKA S KLICEM ALI VIDEO KLICEM,  
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**SAVA**  
ZAVAROVALNICA

**Dvorana Union, Maribor**  
Sobota, 24. september 2022, ob 19.30

**Union Hall, Maribor**  
Saturday, 24 September 2022, at 7:30 pm

## TRANSILVANSKI DRŽAVNI FILHARMONIČNI ORKESTER

**Gabriel Bebeșelea**, dirigent  
**Simon Trpčeski**, klavir  
**Aleksandar Krapovski**, violina  
**Aleksandar Somov**, violončelo

## THE TRANSYLVANIAN STATE PHILHARMONIC ORCHESTRA

**Gabriel Bebeșelea**, Conductor  
**Simon Trpčeski**, Piano  
**Aleksandar Krapovski**, Violin  
**Aleksandar Somov**, Cello



**Gabriel Bebeșelea**

### **Károly Filtsch**

*Uvertura v D-duru*

### **Ludwig van Beethoven**

*Koncert za violino,  
violončelo, klavir in  
orkester v C-duru, op. 56*

\*\*\*

### **Béla Bartók**

*Transilvanski plesi,  
Sz. 96*

### **Dan Variu**

*MikroDivertisment za  
godalni orkester*

### **Zoltán Kodály**

*Plesi iz Marosszéka*

### **György Ligeti**

*Romunski koncert*

Vstopnina:  
25 €, 20 €, 12,50 €.

### **Károly Filtsch**

*Ouverture in D major*

### **Ludwig van Beethoven**

*Concerto for Violin,  
Cello, and Piano in  
C major, Op. 56*

\*\*\*

### **Béla Bartók**

*Dances of Transylvania,  
Sz. 96*

### **Dan Variu**

*MikroDivertisment for  
string orchestra*

### **Zoltán Kodály**

*Dances of Marosszék*

### **György Ligeti**

*Concert românesc*

Tickets:  
25 €, 20 €, 12.50 €.

# M

edtem ko nekateri ob omembi Transilvanije najprej pomislijo na grofa Vlada Tepeša, bolj znanega pod imenom Drakula, mi ta predel Romunije povežujemo z odličnimi glasbeniki. Središče Transilvanije je Cluj, mesto z razgibanim kulturnim in glasbenim življenjem, v katerem domuje eden vodilnih romunskih orkestrrov. Transilvanski državni filharmonični orkester kot glavni dirigent vodi karizmatični Gabriel Bebeșelea, ki nas je lani navdušil s simfoniki SNG Maribor. Tokrat nas bo z domačim orkestrom popeljal na živopisni glasbeni sprehod po tej romunski pokrajini.

V Cluju se je leta 1830 rodil čudežni deček Károly Filtsch, pianist in skladatelj nemško-madžarskega porekla. V domovini je Filtsch s svojim igranjem na klavir navduševal že pri rosnih petih letih, nato se je pričela njegova mednarodna pot. Nastopal je na Dunaju, v Budimpešti, Londonu in Parizu ter povsod požel veliko občudovanja. Poučeval ga je Franz Liszt, ki ga je kmalu začel skrbeti učencev konkurenčni potencial, in verjetno tudi Frédéric Chopin, ki naj bi ga štel za svojega najbolj nadarjenega učenca. Te bleščeče obete je tragično presekala usoda, Filtsch je namreč umrl, star komaj petnajst let. Kljub temu nam je zapustil nekaj izjemnih skladb, med katerimi izstopa *Uvertura v D-duru*, dorečeno mojstrsko delo, nastalo izpod peresa komaj enajstletnega skladatelja.

20. stoletje je bilo priča razcvetu raziskovanja transilvanske ljudske glasbe. Eden njenih najbolj pronicljivih raziskovalcev je bil Béla Bartók, ki so ga transilvanski plesi tako očarali, da jim je posvetil izvirno skladbo, ki to ljudsko glasbo spoštljivo in zvesto prenaša v orkestrski medij. Ta glasba je pritegnila še drugega velikana madžarske glasbe, Zoltána Kodályja, ki je v orkestrsko skladbo pozorno prenesel plese iz regije Marosszék. Tudi velikan sodobne glasbe György Ligeti je bil tesno povezan s Transilvanijo, saj je kot sin madžarskih staršev odraščal v Cluju. Raziskoval je romunsko ljudsko glasbo in se je kot skladatelj v tradiciji Bartóka in Kodályja želel približati njenemu pristnemu zvoku, kot je razvidno iz njegovega zgodnjega dela, *Romunskega koncerta*.

Za utrinek iz sodobne ustvarjalnosti bo poskrbelo delo skladatelja mlajše generacije, Dana Variuja iz Cluja, ki ubira postmodernistične poti in stremi k estetsko izvirni mešanici različnih glasbenih slogov. Eno takšnih del je *MikroDivertiment*, ki ga lahko razumemo kot posvetitev Bartókovemu delu.

Zaključni koncert Festivala Maribor 2022 bo izzvenel v barvitom zvočnem bogastvu, pri čemer bo poskrbljeno tudi za virtuosni blišč: transilvanski glasbeniki bodo z ognjevitim in organsko uigranim solističnim triom Simona Trpčeskega, Aleksandra Krapovskega in Aleksandra Somovala počastili vselej navdihujoče delo Ludwiga van Beethovna.





While some people think of Count Vlad Țepeș, better known as Dracula, when they think of Transylvania, we associate this part of Romania with great musicians. The center of Transylvania is Cluj, a city with a vibrant cultural and musical life that is home to one of Romania's leading orchestras, the Transylvanian State Philharmonic Orchestra. The ensemble is led by the charismatic Gabriel Bebeșelea, a conductor who impressed us last year in his concert with the SNG Maribor Symphony Orchestra. Joined on this occasion by his home orchestra, he will take us on a colorful musical journey across this Romanian landscape.

The child prodigy Károly Filtsch, a pianist and composer of German-Hungarian origin, was born in Cluj in 1830. After impressing local audiences with his piano playing already at the tender age of five, his international career quickly took off. He performed with great success in Vienna, Budapest, London and Paris, earning fervent praise wherever he went. He eventually studied with Franz Liszt, who soon worried his student was fast becoming a potential rival, and also probably with Frédéric Chopin, who is said to have considered him his most talented student. Tragically, his exceptionally bright future was cut short by tuberculosis just two weeks shy of his fifteenth birthday. Despite his brief life, Filtsch left us some remarkable compositions, among which the Overture in D major, written when the composer was barely eleven years old, stands out as an unequivocal masterpiece.

The early 20th century witnessed a flourishing of research into Transylvanian folk music. One of its most insightful researchers was Béla Bartók, who was so captivated by the dance music he heard in Transylvania that he decided to reverently and faithfully transfer it to the orchestral medium. This infectious music attracted another giant of Hungarian music, Zoltán Kodály, who carefully transcribed dances from the Marosszék region for orchestra. György Ligeti, a giant of modern music, was also closely connected to Transylvania, having grown up in Cluj as the son of Hungarian parents. He carried out his own research on Romanian folk music and, in the tradition of Bartók and Kodály, sought to emulate its authentic sound in his works, as can be seen in his early *Concert românesc*.

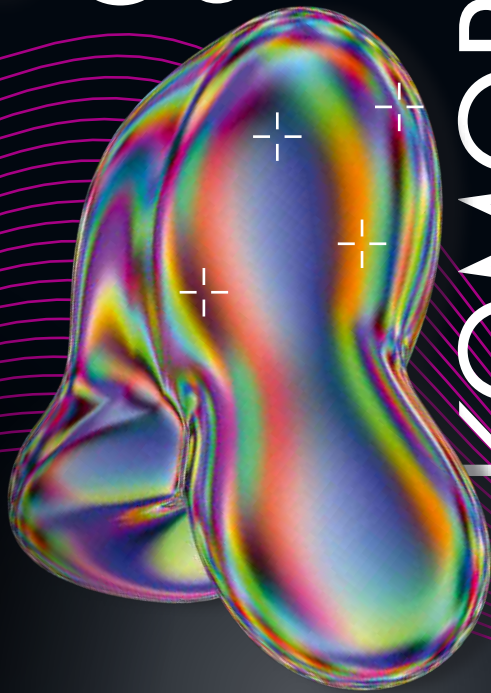
A glimpse into a more contemporary approach is provided by a work from Dan Variu, a composer from Cluj of the younger generation with a postmodernist bent who strives for an aesthetically original mix of different musical styles. One such piece is *MikroDivertisment*, which pays homage to Bartók's music.

Thus the closing concert of Festival Maribor 2022 resounds in a richly colorful cornucopia of sound with a bow also to virtuosic brilliance: the Transylvanian musicians will be joined by the fiery and organically unified solo trio of Simon Trpčeski, Aleksandar Krapovski and Aleksandar Somov to perform the always inspiring music of Ludwig van Beethoven.



# ORKESTRSKI CIKEL 22/23

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AMONG CHILDREN**

# 6

## Hudomušna koncertna matineja za družine BUMTASTIČNO

### A Mischievous matinee concert for families BOOMTASTIC

**Velika dvorana,  
SNG Maribor**  
Sobota, 17. september 2022, ob 11.00

**Grand Hall,  
Slovenian National Theatre Maribor**  
Saturday, 17 September 2022, at 11:00 am

**TOLKALNI SEKSTET  
LOUIE'S CAGE PERCUSSION**

**LOUIE'S CAGE PERCUSSION**

(Za otroke, starejše od 5 let.)

(For children 6 and up)

**B**

umtastična je tale pisana družčina: Jojogi Joachim, klovn Krištof, fant od fare Sebastian, reper Max, Florian »Mr Klingeling« in Francoz Simon. Krištof in Mr Klingeling pri skupnem muziciranju neprestano silita v ospredje in kradeta pozornost. Ali bo šestim prijateljem uspelo, da igrajo skupaj in ne drug proti drugemu?

Louie's Cage Percussion otroke očara z obilico humorja, mladino navduši z živahnimi ritmi in akrobatskimi vragolijami, starši pa uživajo v virtuozi in raznovrstni glasbi. Zato ne preseneča, da so koncerti te zasedbe pravi družinski hiti. Bumtastično je virtuožno duhovit koncertno-gledališki cirkus, v katerem tolkalci postanejo multiinštrumentalisti in predvsem sapa jemajoči mojstri na *boomwhackerjih*, recimo jim »bumoglasniki«, se pravi ceveh različnih dolžin in barv, s katerimi je treba v pravem zaporedju in ob pravih trenutkih tolči ob tla. In tako nastane napeta glasbena predstava, kakršne zagotovo še niste videli, oprostite, slišali.

Vstopnina: 5 €

V koprodukciji s  
SNG Maribor.

Tickets: 5 €

A coproduction with the  
Slovenian National Theatre Maribor.



**B**

oomtastic comprises a colorful group of gentlemen: Yo-yogi Joachim, Krištof the Clown, Country Boy Sebastian, Max the Rapper, Florian "Mr Klingeling" and Simon the Frenchman. When they play together, Krištof and Mr. Klingeling are constantly pushing to be in front to steal the spotlight. Will these six friends manage to play together and not against each other?

Louie's Cage Percussion delights children with plenty of humor, thrills youngsters with lively rhythms and acrobatic antics, while parents get to enjoy virtuoso and varied music, so it is not surprising that the ensemble's concerts are real hit with families. Boomtastic is a virtuosic witty concert-theatre circus where the percussionionists become multi-instrumentalists and, above all, breathtaking masters of Boomwhackers, plastic pipes of different lengths and colors that one must hit the ground with in the right sequence and at the right moments. And that's how an exciting musical performance is made, the likes of which you've definitely never seen—excuse me, heard—before.



**Louie's Cage Percussion**

# 7

## Matineja za najmlajše ZAPOJ Z MENOJ

### Matinee for our youngest patrons SING WITH ME

**Viteška dvorana,  
Pokrajinski muzej Maribor**  
Sobota, 17. september 2022, ob 11.00

**Knights' Hall,  
Regional Museum Maribor**  
Saturday, 17 September 2022, at 11:00 am

**Nika Gorič, sopran  
Adriana Magdovski, klavir**

**Nika Gorič, Soprano  
Adriana Magdovski, Piano**

(Za dojenčke in malčke  
z družinami.)

(For babies and toddlers  
with families.)

Vstopnina: družinska vstopnica 5 € (do 3 otroci  
in 2 odrasla); dodatna oseba 4 €.

Tickets: Family ticket 5 € (up to 3 children  
and 2 adults, every additional person 4 €)

Udobno izkušnjo koncerta omogoča  
OŠ Bojana Iliča.

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



**Nika Gorič**

**B**

leščeča mariborska sopranistka Nika Gorič bo na matineji za družine z majhnimi otroki skupaj s pianistko Adriano Magdovski dokazala, da visoka glasbena umetnost ni izključno stvar omikanih odraslih. Z glasbenim izborom, ki bo vključeval priljubljene slovenske ljudske pesmi, bomo srebrni glas Nike Gorič doživeli povsem od blizu in celo skupaj zapeli.

Za sproščeno vzdušje bo tako kot vedno poskrbljeno: otroci s starši se bodo lahko posedli po blazinah, babice in dedke pa bodo pričakali udobni stoli. Izjemna glasbena izkušnja za vso družino je zagotovljena!

**A**

t this special matinee recital for families with small children, the celebrated soprano and Maribor native Nika Gorič and pianist Adriana Magdovski will prove that high musical art is not just for grown-ups. Featuring a program that includes popular Slovenian folk songs, the recital is a unique chance to experience the silver-toned voice of Nika Gorič up close and even get to sing along.

As always, a relaxed atmosphere awaits: children and their parents will be able to sit on cushions, while comfortable chairs will be available for the grandparents. An exceptional musical experience for the whole family is guaranteed!



Adriana Magdovski

# 8

## Festival Maribor in Jesen-išče 8 STRUN

### Festival Maribor and Jesen-išče 8 STRINGS

**Vetrinjski dvor, Maribor**  
Sobota, 24. september 2022, ob 17.00

**Vetrinje Mansion, Maribor**  
Saturday, 24 September 2022, at 5:00 pm

**Ariel Vei Atanasovski**, violončelo  
**Zala Frangež**, violina

**Ariel Vei Atanasovski**, Cello  
**Zala Frangež**, Violin

(Za otroke od enega do devet let.)

(For children of all ages)



**Zala Frangež**

**Spored:**  
**Reinhold Glière,**  
**Johann Sebastian Bach**

**Programme:**  
**Reinhold Glière,**  
**Johann Sebastian Bach**

*V sodelovanju z  
Zavodom Mars Maribor.*

*In cooperation  
with Zavod Mars Maribor.*

**Vstopnina:**  
6 € (omogoča dostop do vseh  
dogodkov festivala  
Jesen-išče).  
**Družinska vstopnica:**  
15 € (do 3 otroci in 2 odrasla);  
dodatna oseba 4 €.

**Tickets:**  
6 € (Allows entrance to all  
Festival Jesen-išče events).  
**Family ticket:**  
15 € (up to 3 children and  
2 adults, every additional  
person 4 €).

**F**

estival Maribor 2022 v sodelovanju s festivalom Jesenišče v Vetrinjskem dvoru predstavlja izjemna mlada domača glasbena talenta: violončelista Ariela Veija Atanasovskega in violinistko Zalo Frangež. Glasbenika bosta otrokom predstavila bogastvo zvočnosti svojih godal in razkazala raznovrstno glasbo, ki jo lahko izvajata na osmih strunah.

**T**

he 2022 Festival Maribor, in cooperation with the Jesenišče festival at Vetrinj Mansion, presents two exceptional young local musical talents: cellist Ariel Vei Atanasovski and violinist Zala Frangež. The two musicians will introduce their young listeners to the rich sounds of their instruments and demonstrate the colorful variety of music they can play on eight strings.



**Ariel Vei Atanasovski**





**SPREMLJEVALNI  
PROGRAM  
ACCOMPANYING  
PROGRAMME**

## GODALNI OTOKI – RITMI SOBIVANJA

Pre-festival Event

### STRING ISLANDS - RHYTHMS OF COEXISTENCE

#### Glavni trg, Maribor

Sobota, 10. september 2022, ob 20.00

#### Main Square, Maribor

Saturday, 10 September 2022, at 8:00 pm

**Bojan Cvetrežnik**, MC, avdio-vizualni koncept, priredbe, dirigent  
**JAMirko**, DJ, beat&bass, avdioprodukcija  
**Nejc Škofic**, klaviature  
**Danijel Bogataj**, kitara  
**Damaris Potočnik**, vokal  
**Godalkanje Fiddle Gang**  
 (Barja Drnovšek, Anja Šoštarič, Ajda Cvek, Nika Škodič, Clarisse Petrovič Duret, Eva Rojko, Izabela Hace)

**Profesionalni učitelji in poklicni godci** (Andrej Božič, Klemen Bračko, An Černe, Vesna Čobal, Monika Debelič, Maša Golob, Dejan Gregorič, Petra Jurič, Hermina Matjašič, Jan Šoštarič, Margarita Ulokina, Barbara Upelj)  
**Violine** (učenci in dijaki glasbenih šol Maribor, Celje, Velenje, Idrija, Ljutomer, Slovenj Gradec, Hobi Godalkanje)

**Bojan Cvetrežnik**, MC, audio-visual concept, arrangements, conductor  
**JAMirko**, DJ, beat&bass, audio production  
**Nejc Škofic**, Keyboards  
**Danijel Bogataj**, Guitar  
**Damaris Potočnik**, Vocals  
**"Godalkanje" Fiddle Gang**  
 (Barja Drnovšek, Anja Šoštarič, Ajda Cvek, Nika Škodič, Clarisse Petrovič Duret, Eva Rojko, Izabela Hace)

**Professional Instructors and Musicians** (Andrej Božič, Klemen Bračko, An Černe, Vesna Čobal, Monika Debelič, Maša Golob, Dejan Gregorič, Petra Jurič, Hermina Matjašič, Jan Šoštarič, Margarita Ulokina, Barbara Upelj)  
**Violins** (students from music primary schools in Maribor, Celje, Velenje, Idrija, Ljutomer and Slovenj Gradec, and hobbyist string players)

Vstop prost.

Free entrance.

**P**

redstava na Glavnem trgu v Mariboru pritegne naključne mimoidoče in hkrati ponuja globlji razmislek o interakciji med globalno strukturo in svobodno ustvarjalnimi glasovi posameznikov. Godalni otoki so z violinskimi skupinami poseljeni odri, postavljeni okoli glavnega odra (otoka), kjer domuje DJ z bandom. Občinstvo hodi med otoki, si s tem prilagaja zvočno sliko in tako aktivno sodeluje, ne zgolj pasivno opazuje. Kako glasen je lahko danes posameznikov glas?



Ustvarjalci so stari dediščini dodali sodobne trende. Stara umetnost je v tem primeru disko glasba iz 70-ih in 80-ih let. Zvoki violine so bili v takratni popularni glasbi klasika. Šolani violinisti so izvajali parte na visoki tehnični ravni. Novi trendi, predstavljeni na tem dogodku, so tradicionalni zvoki violine, ki opisujejo izjemno raznolikost evropskih regij. Politične meje niso poenotile regionalnih violinskih zvokov, saj je v Evropi še zmeraj na tisoče jasno prepoznavnih violinskih stilov, ki v glasbeni predstavi najdejo svoje mesto znotraj globalnih glasbenih zapuščin. Disko ritmom se priključuje tudi več stoletij stara dediščina klasične glasbe in jazzovska glasba, ki se vzajemno oplajata z regionalnimi zvoki.

Otoki so razporejeni v obliki zahodnega tonskega sistema. Harmonija v glasbi se odraža tudi v oblikovanju svetlobe.

Še danes je med ljudmi veliko bistrih in modrih idej, ki pa zahtevajo sodelovanje in podporo globalnih struktur, da se lahko aktivno sodelovanje posameznikov uresniči. Ta predstava omogoča integracijo raznorodnih lokalnih umetnikov in lokalnih zvokov v vsaki verziji predstave na drugih lokacijah.

Uživajmo v nastopu virtuozov in se na območju enega trga sprehodimo po evropskih zvočnih pokrajinah.



**T**

his event, situated on Maribor's Main Square, aims to attract random passers-by while at the same time offering a deeper reflection on the interaction between the current global structure and the freely creative voices of individuals. String Islands are stages, populated by groups of violins, that are placed around the main stage (island) where the DJ and the band reside. The audience walks between the islands, thereby continuously adjusting the soundscape and becoming not just a passive observer but an active participant. How loud can the voice of an individual be today?

To older traditions the artists have added modern trends—the “classic art” in this case being disco music from the 70s and 80s. The sound of the violin was a classic feature of the popular music of the era. Trained violinists performed the arrangements at a high technical level. The newer trends presented at this event are traditional violin playing styles representing the extraordinary diversity of various regions across Europe. Political borders have not homogenized local violin playing techniques or sounds, as there are still thousands of clearly recognizable styles of violin playing in Europe which find a place in this musical performance within global musical legacies. Disco rhythms are also joined by the centuries-old heritage of classical music and jazz music, which mutually interact with more regional-specific sounds.

The islands are arranged in the form of the western tonal system. The harmonies in the music are also reflected in the lighting design.

Even today, there are many bright and wise ideas among people, but they require the cooperation and support of global structures so that cooperation among individuals can occur. This performance also allows for the integration of diverse local artists and local sounds in each version of the presentation in different locations.

Let's enjoy the performance of virtuosos and, in the space of a single town square, walk through European soundscapes.

# 10

## Glasbena delavnica **MEDNARODNA DELAVNICA ZA IZVAJANJE NOVE GLASBE**

### Music Workshop **INTERNATIONAL WORKSHOP FOR THE PERFORMANCE OF CONTEMPORARY MUSIC**

**Konservatorij za  
glasbo in balet Maribor**  
19.–23. september 2022

**Maribor Conservatory for  
Music and Ballet**  
19-23 September, 2022

**Vodje: Dré A. Hočevar, Tilen Lebar,  
Alastair White, Gašper Livk**

**Led by: Dré A. Hočevar, Tilen Lebar,  
Alastair White, Gašper Livk**

Glasbena delavnica za dijake

Music Workshop for Students

*Koncert in delavnica sta projekt Inštituta .abeceda, ki se izvaja v sklopu programa Festivala Maribor 2022, v koprodukciji z Narodnim domom Maribor in v sodelovanju s Konservatorijem za glasbo in balet Maribor. Program Inštituta .abeceda podpira Ministrstvo za kulturo Republike Slovenije.*

*This project is a co-production with the Narodni dom Maribor Cultural Center and in cooperation with the Maribor Conservatory of Music and Ballet. The activities of the .abeceda Institute are supported by the Ministry of Culture of the Republic of Slovenia.*

Udeležba za dijake Konservatorija za glasbo in balet Maribor, a le po predhodni prijavi.

Participation for the students of the Conservatory for Music and Ballet Maribor, upon application.

## V

času Festivala Maribor 2022 bo med 19. in 23. septembrom na Konservatoriju za glasbo in balet Maribor potekala mednarodna glasbena delavnica za dijake. Razdeljena bo na dva dela: v prvem bo umetniški vodja in mentor delavnice Dré A. Hočevar predaval o kompoziciji *Opus I. \_ composition for .meta* (2020/2021) in izvedel delo s člani ansambla za novo glasbo, v drugem pa bodo dijaki pridobivali konkretne izkušnje igranja v profesionalnem ansamblu. Pod vodstvom skladateljev v rezidenci Tilen Lebarja in Alastairja Whita se bodo naučili dveh novih del in ju javno izvedli. Delo z ansamblom bodo koordinirali dirigent, skladatelja in Gašper Livk, umetniški vodja ansambla. Delavnico bo sklenil koncert z izvedbo novega dela, napisanega prav za to priložnost.

## C

oncurrently with the 2022 Festival Maribor, an international music workshop for students will take place between September 19 and 23 at the Maribor Conservatory of Music and Ballet. It will be divided into two parts: in the first, artistic director and workshop mentor Dré A. Hočevar will give a lecture on his composition *Opus I. \_ composition for .meta* (2020/2021) and perform the work with members of the .abeceda Institute's new music ensemble, while in the second part the students will gain experience playing in a professional ensemble. Led by composers-in-residence Tilen Lebar and Alastair White, students will learn two new works and perform them publicly. Work with the ensemble will be coordinated by a conductor, the two composers and Gašper Livk, artistic director of the ensemble. The workshop will conclude with a concert featuring the performance of a new work written just for this occasion.



**.abeceda [ansambel za novo glasbo] /  
.abeceda [new music ensemble]**

# Koncert

## .ABECEDA [ANSAMBEL ZA NOVO GLASBO]

# Concert

## .ABECEDA [NEW MUSIC ENSEMBLE]

**Dvorana Union, Maribor**  
Petek, 23. september 2022, ob 19.00

**Union Hall, Maribor**  
Friday, 23 September 2022, at 7:00 pm

**.abeceda [ansambel za novo glasbo]**  
z dijaki Konservatorija za glasbo in balet Maribor

**.abeceda [new music ensemble]**  
with students from the Conservatory for Music and Ballet Maribor

### Dré A. Hočevar

*Opus I. \_ composition for .meta [Dré A. Hočevar, 2020/2021]*

### Tilen Lebar

*Hassan*

### Alastair White

*novo delo  
(izvajajo tudi dijaki)*

Predkoncertni pogovor vodi  
Urška Rihtaršič.

### Dré A. Hočevar

*Opus I. \_ composition for .meta [Dré A. Hočevar, 2020/2021]*

### Tilen Lebar

*Hassan*

### Alastair White

*new composition  
(including student participants)*

Pre-concert talk moderated by  
Urška Rihtaršič.

*Koncert in delavnica sta projekt Inštituta .abeceda, ki se izvaja v sklopu programa Festivala Maribor 2022, v koprodukciji z Narodnim domom Maribor in v sodelovanju s Konservatorijem za glasbo in balet Maribor. Program Inštituta .abeceda podpira Ministrstvo za kulturo Republike Slovenije.*

*This project is a co-production with the Narodni dom Maribor Cultural Center and in cooperation with the Maribor Conservatory of Music and Ballet. The activities of the .abeceda Institute are supported by the Ministry of Culture of the Republic of Slovenia.*

Vstop prost.

Free entrance.

# A

nsambel za novo glasbo .abeceda združuje mlade profesionalne glasbenike, ki izvajajo sodobno glasbo. Sicer standardna komorna zasedba je obenem platforma, kjer dobijo mladi skladatelji priložnost, da ustvarjajo, preizkušajo in predstavljajo nova glasbena dela. Umetniški vodja programov je slovenski skladatelj, raziskovalec in inštrumentalist Dré A. Hočevar, umetniški vodja ansambla pa inštrumentalist in skladatelj Gašper Livk. Koncertni program bo namenjen predstavitvi del rezidenčnih skladateljev .abecede: Tilna Lebarja, Alastairja Whita in Dréja A. Hočevarja.

Glasbeni deli Alastairja Whita in Tilna Lebarja bodo v sodelovanju z ansamblom za novo glasbo izvedli dijaki Konservatorija za glasbo in balet Maribor, ki bodo v tednu pred koncertom sodelovali na delavnici.

Koncert bo uvedel pogovor, ki ga bo vodila muzikologinja in harfistka Urška Rihtaršič.

# T

he .abeceda ensemble for new music brings together young professional musicians who perform contemporary music. The ensemble, featuring the standard chamber ensemble setup, is also a platform where young composers get the opportunity to create, workshop and present new musical works. The artistic director of the group's activities is Slovenian composer, researcher and instrumentalist Dré A. Hočevar, while the artistic director of the ensemble is instrumentalist and composer Gašper Livk. The concert program features works written by the .abeceda ensemble's resident composers: Tilen Lebar, Alastair White and Dré A. Hočevar.

Compositions by Alastair White and Tilen Lebar will also be performed by students of the Maribor Conservatory of Music and Ballet, who will participate in a workshop in the week preceding the concert, and in collaboration with the .abeceda ensemble.

The concert will be preceded by a pre-concert talk moderated by musicologist and harpist Urška Rihtaršič.



**.abeceda [ansambel za novo glasbo] /  
.abeceda [new music ensemble]**



The image features a vibrant yellow background. On the left side, there are two large, overlapping black circles. The upper circle contains several parallel white diagonal lines. A thin black line with a small black dot at its end extends from the bottom right towards the center. Another thin black line is visible near the top left, intersecting the upper circle.

# **IZVAJALCI PERFORMERS**

## **Simon Trpčeski**, rezidenčni glasbenik Festivala Maribor 2022

Festival Maribor 2022 Artist-in-Residence: **Simon Trpčeski**

Makedonski pianist Simon Trpčeski (1979) je eden redkih glasbenikov s področja nekdanje Jugoslavije, ki se je uveljavil med vodilnimi glasbeniki na mednarodni sceni. Njegova bleščača kariera se je pričela pred skoraj dvajsetimi leti, ko ga je na svetovno zvezdniško sceno izstrelil niz uspešnih koncertov v sklopu sheme Nova generacija umetnikov Radia BBC 3. Leta 2003 je sledila nagrada Kraljevega filharmoničnega društva za mlade umetnike.



Odtlej nastopa z orkestri, kot so Concertgebouw, Ruski narodni orkester, Simfonični orkester Zahodnonemškega radia, Dresdenska filharmonija, Narodni orkester Francije, orkester Philharmonia, Londonski simfonični orkester, Simfonični orkester iz Birminghama, Newyorški in Losangeleški filharmoniki ter simfonični orkestri iz Chicaga, Clevelanda in Philadelphije ter Filharmonični orkester Kitajske in Simfonični orkester iz Sydneyja. Sodeloval je z dirigenti, kot so Lorin Mazel, Vladimir Aškenazi, Marin Alsop, Gustavo Dudamel, Cristian Măcelaru, Charles Dutoit, Jakob Hrůša, Vladimir

Jurowski, Susanna Malkki, Andris Nelsons, Antonio Pappano, Vasilij Petrenko, Robert Spano, Michael Tilson Thomas, Gabriel Bebeșelea in David Zinman. S Kraljevim filharmoničnim orkestrom iz Liverpoola pod vodstvom Vasilija Petrenka je posnel mnoga velika dela za klavir in orkester ruskih klasikov.

Redno nastopa na solističnih recitalih v kulturnih prestolnicah, kot so New York, Pariz, München, Praga, Sao Paulo, Sydney, Peking, Tokio in London, kjer je bil tudi rezidenčni umetnik dvorane Wigmore. Nastopa na prestižnih festivalih, med katerimi so Verbier, Bergen, Baltsko morje in BBC Proms.

Kot predan komorni glasbenik nastopa z violončelistom Danielom Müller-Schottom, od nedavnega pa sodeluje s svetovno znanim violinistom Maksimom Vengerovom. S skladateljem Pandejem Šahovom sta ustvarila koncertni projekt *Makedonissimo*, ki predstavlja glasbeno in kulturno izročilo Severne Makedonije.

Simon Trpčeski je izdal številne posnetke. Že njegov prvi posnetek, izdan leta 2002 pri založbi EMI, je bil uspeh in ga je revija *Gramophone* razglasila za »debitantski album leta«. Leti 2010 in 2011 sta mu prinesli nagrade classic fm, diapason d'or in gramophone za album z interpretacijami vseh Rahmaninovih koncertov. Leta 2017 je ponovno prejel diapason d'or, tedaj za klavirske koncerte Prokofjeva (založba Onyx).

Trpčeski s posebno podporo vodilne makedonske kulturne in umetniške organizacije KulturOp redno sodeluje z mladimi glasbeniki iz Severne Makedonije in s tem spodbuja naslednjo generacijo umetnikov v svoji rodni deželi.

Macedonian pianist Simon Trpčeski (b. 1979) is one of the few artists from the former Yugoslavia to have established himself as one of the leading musicians on the international scene. His dazzling international career began



almost twenty years ago with a series of successful concerts as part of BBC Radio's New Generation Artists programme, concerts which catapulted him onto the global stage.

He received the Royal Philharmonic Society Award for Young Artists in 2003. Since then he has appeared with over a hundred orchestras, including the Royal Concertgebouw Orchestra, the Russian National Orchestra, the WDR Sinfonieorchester Köln, the Dresden Philharmonic, Orchestre National de France, the London Symphony Orchestra, the Philharmonia Orchestra, the City of Birmingham Symphony Orchestra, with the leading USA orchestras (the Cleveland and Philadelphia Orchestras, the Los Angeles and New York Philharmonics, the Chicago, San Francisco, St. Louis, Seattle, and the Baltimore symphonies), the China Philharmonic Orchestra and the Sydney Symphony Orchestra. A much sought-after soloist, the long list of prominent conductors Simon Trpčeski has worked with includes Lorin Maazel, Vladimir Ashkenazy, Marin Alsop, Gustavo Dudamel, Cristian Măcelaru, Charles Dutoit, Jakob Hrůša, Vladimir Jurowski, Susanna Mälkki, Andris Nelsons, Antonio Pappano, Vasily Petrenko, Robert Spano, Michael Tilson Thomas, Gabriel Bebeșelea and David Zinman. He has a particularly long-standing relationship with the Royal Liverpool Philharmonic Orchestra, further strengthened during the tenure of Vasily Petrenko. Together, they have recorded the monuments of the Russian piano and orchestra repertoire.

He regularly performs solo recitals in cultural capitals such as New York, Paris, Munich, Prague, Sao Paulo, Sydney, Beijing, Tokyo as well as in London, where he recently served as artist-in-residence at Wigmore Hall. He has appeared at a number of prestigious festivals including the Verbier, Bergen, Baltic Sea and BBC Proms festivals.

A devoted chamber musician, he performs regularly with cellist Daniel Müller-Schott, and his latest chamber music collaboration is with the world-renowned violinist Maxim Vengerov. He dedicates himself to concerts with the Makedonissimo project, which he founded together with the composer Pande Shahov. The ensemble presents the musical and cultural tradition of his native North Macedonia. Simon Trpčeski has also released numerous recordings. His debut album, released in 2002 by EMI, received the "Editor's Choice" and "Debut Album" prizes at the Gramophone Awards that same year. His Rachmaninov concerto cycle in 2010 and 2011 won the Gramophone "Editor's Choice" award and received a Diapason d'Or. In 2017 he again received the Diapason d'Or for his recordings of Prokofiev's piano concertos released on the Onyx label.

With the special support of Kultur-Op, North Macedonia's leading cultural and arts organization, Trpčeski works regularly with young Macedonian musicians, nurturing the next generation of artists in his homeland.

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### **.abeceda [ansambel za novo glasbo]**

### **.abeceda [new music ensemble]**



Delovanje ansambla .abeceda [ansambel za novo glasbo] je mogoče razumeti dvoplastno: gre za združe-

nje glasbenikov, ki lahko delujejo kot standardna komorna zasedba, specializirana za izvajanje sodobne glasbe, obenem pa je to tudi širša platforma, vpeta v delovanje celotnega Inštituta .abeceda. V tem pogledu mladim skladateljem ponuja priložnost za ustvarjanje, preizkušanje in predstavitvev in je torej nekakšen laboratorij za infrastrukturno oporo.

The .abeceda [new music ensemble] is an integral part of the .abeceda Institute. Its activities can be understood in two ways – as an association of musicians who can perform as a standard chamber ensemble specialized in the performance of contemporary music and, on the other hand, as a wider platform firmly embedded within the activities of the Institute. In this latter respect, it offers young composers the opportunity to create, workshop and present new music. It is a kind of laboratory for infrastructural support.

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## Ariel Vei Atanasovski



Violončelist Ariel Vei Atanasovski (Maribor, 2002) je leta 2021 uspešno zaključil izobraževanje na zasebni univerzi za glasbo Gustava Mahlerja v Celovcu (pri prof. Igorju Mitroviču) in na Konservatoriju za glasbo in balet Maribor (pri prof. Nikolaju Sajku), kjer je prejel tudi Klasinčevo nagrado za zelo uspešne in nadarjene dijake.

Trenutno študira na Univerzi za glasbo in gledališko umetnost v Gradcu pri prof. Johannesu Krebsu.

Že od mladih nog deluje na različnih glasbenih področjih in se lahko pohvali s številnimi tekmovalnimi uspehi, denimo na državnem tekmovanju TEMSIG leta 2021 in 2018, na tekmovanju Euritmia Povoletto 2018 je prejel prvo nagrado, s klavirskim triom Libero zlato plaketo in tretjo nagrado na državnem tekmovanju TEMSIG 2020 ter s klavirskim triom Aeternum prvo nagrado na mednarodnem tekmovanju Svirel 2018.

Koncertne uspehe in zavzetost je dodatno izkazal z nastopom kot solist s Simfoničnim orkestrom SNG Maribor na državni proslavi, posvečeni Rudolfu Maistru, in s solističnimi nastopi s simfoničnim orkestrom Konservatorija za glasbo in balet Maribor. Kot član triov Aeternum in Libero je nastopil na več koncertih v Sloveniji in Srbiji, v Narodnem domu Maribor, v SNG Drami Ljubljana in Linhartovi dvorani Cankarjevega doma pa se je predstavil kot solist v ansamblu očeta Vaska Atanasovskega.

Cellist Ariel Vei Atanasovski (b. 2002 in Maribor) successfully completed his studies at the Gustav Mahler University of Music in Klagenfurt (with Igor Mitrovič) and at the Maribor Conservatory of Music and Ballet (with Nikolaj Sajko) in 2021. While still a student at the Maribor Conservatory, he received the Klasinc Award for highly successful and talented students. Currently he studies with Johannes Krebs at the University of Music and Theater Arts in Graz.

He has been active as a soloist and chamber musician from a very young age and has since earned a number accolades at competitions, including at the TEMSIG national competition in 2021 and 2018, and winning First Prize at the 2018 Euritmia Povoletto

competition, where he also earned a gold plaque with the Libero piano trio. He won Third Prize at the 2020 TEMSIG national competition and First Prize with the Aeternum piano trio at the Svirel 2018 international competition.

Further successful concerts include solo appearances with the Symphony Orchestra of the Slovenian National Theatre Maribor at a state celebration dedicated to Rudolf Maister and with the Maribor Conservatory of Music and Ballet symphony orchestra. As a member of the Aeternum and Libero trios he has given several concerts in Slovenia and Serbia, including at the Narodni dom Maribor Cultural Center, SNG Drama Ljubljana and in Linhart Hall of Cankarjev dom. He has also performed as a soloist in his father Vasko Atanasovski's ensemble.

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## Gabriel Bebeșelea

Gabriel Bebeșelea (r. 1987) slovi kot eden najboljših romunskih dirigentov zadnjih generacij. Navdušuje z entuziazmom in muzikalnostjo, ki sta ga popeljala za dirigentske pulte vodilnih mednarodnih orkestrrov, med katerimi so Simfonični orkester Berlinskega radia in Orkester Koncertne hiše iz Berlina, Kraljevski filharmonični orkester, Narodni orkester Capitole de Toulouse, Simfonični orkester iz Barcelone in Singapurja, Narodni filharmonični orkester Rusije, Državni akademski simfonični orkester Jevgenija Svetlanova in Orkester tonskih umetnikov iz Avstrije. Bebeșelea je leta 2020 prevzel mesto prvega dirigenta Filharmoničnega orkestra Georgeja Enescuja iz Bukarešte. Poleg tega je od leta 2016 prvi dirigent Transilvanskega državnega filharmoničnega orkestra iz Cluj-Napoc.

Med njegovimi trenutnimi vrhunskimi dosežki najdemo nastope s

Filharmoničnim orkestrom iz Marseilla, turnejo s Praško filharmonijo (PKF) in snemanje zgoščenke z Bamberškim simfoničnim orkestrom, na katerih so dela Georgeja Enescuja, ki jih je orkestriral Bebeșelea. Gabriel Bebeșelea bo leta 2023, ko bo romunsko mesto Temišvar nosilec naziva evropska prestolnica kulture, rezidenčni dirigent Filharmoničnega orkestra Banatul. Za to prilžnost je pripravil niz medsebojno povezanih koncertov, ki bodo vrhunec doživeli z izvedbami monumentalnega dela *Pesmi iz Gurre* Arnolda Schönberga v Nemčiji in Romuniji.

Izkazal se je kot izjemen operni dirigent, zato je že leta 2011 postal prvi dirigent Romunske narodne opere v mestu Iași in se s tem zapisal v zgodovino kot najmlajši dirigent s takšnim nazivom v Romuniji. Leta 2015 je postal prvi dirigent Narodne romunske opere v Cluj-Napoci. V sezoni 2022/2023 bo vodil novo produkcijo opere *Manon Lescaut* v Operi SNG Maribor.



Gabriel Bebeșelea ob dirigiranju tudi zavzeto odkriva in raziskuje pozabljeno glasbo ter je tako zaslužen za odkritje več dolgo pozabljenih glasbenih mojstrov. Leta 2017 je ustanovil ansambel Musica Ricercata, mednarodni umetniški kolektiv, ki je izurjen v zgodovinsko informiranih izvedbah in prinaša na svetlo ponovno odkrite mojstrovine. S Simfonič-

nim orkestrom Berlinskega radia je posnel zgoščenko z novoodkritimi Enescujevimi deli (oratorij *Duhovi in Pastorala – fantazija za mali orkester*). Zgoščenska je izšla pri založbi Capriccio.

Bebeșelea se je izpopolnjeval pri dirigentskih velikanih Bernardu Haitinku, Kurtu Mazurju in Albertu Zeddi. Bil je prejemnik štipendije, ki je vključevala izpopolnjevanje pri Kraljevem orkestru Concertgebouw iz Amsterdama, kjer je asistiral Marissu Jansonsu, Bernardu Haitinku, Herbertu Blomstedtu, Christophu von Dohnanyiju, Philippu Herrewegheju, Davidu Zinmanu in Eliahu Inbalu.

Leta 2015 je bil prvonagrajenec tekmovanja Lovra von Matačića (Zagreb) in leta 2011 Glasbene mladine v Bukarešti. Bil je tudi polfinalist tekmovanj Donatelle Flick pri Londonskem simfoničnem orkestru in Gustava Mahlerja pri Bamberškem simfoničnem orkestru.

Gabriel Bebeșelea (b. 1987) has been called one of the finest Romanian conductors of recent generations. His enthusiasm and musicality have taken him to the podiums of some of the world's leading orchestras, including the Rundfunk-Sinfonieorchester Berlin, Konzerthausorchester Berlin, Royal Philharmonic Orchestra, Orchestre National du Capitole de Toulouse, symphony orchestras of Barcelona and Singapore, the National Philharmonic Orchestra of Russia, the Evgeny Svetlanov State Academic Symphony Orchestra of Russia and the Tonkünstler Orchestra.

In 2020, Mr. Bebeșelea took over as principal conductor of the George Enescu Philharmonic Orchestra in Bucharest. He has been principal conductor of the Transylvanian State Philharmonic Orchestra in Cluj-Napoca since 2016.

Current concert highlights include appearances with the Marseille Phil-

harmonic Orchestra, a tour with the PKF-Prague Philharmonia, and a CD recording with the Bamberg Symphony Orchestra with works by George Enescu and orchestrated by Mr. Bebeșelea. In 2023 Gabriel Bebeșelea will be the Resident Conductor of the European Capital of Culture 2023 - Timisoara and of the "Banatul" Philharmonic Orchestra of that same city. In this role he has prepared a full-season of conceptually interconnected concerts, culminating with performances of Arnold Schoenberg's monumental *Gurrelieder* in Germany and Romania.

A remarkable opera conductor, Mr. Bebeșelea was named principal conductor of the Romanian National Opera of Iași in 2011, becoming the youngest ever principal conductor in Romania. In 2015 he was named principal conductor of the National Romanian Opera House of Cluj-Napoca. In the 2022/23 season, Gabriel Bebeșelea will lead a new production of *Manon Lescaut* at the Slovenian National Theater Maribor.

In addition to conducting, Gabriel Bebeșelea is passionately active in researching and rediscovering long forgotten or neglected musical masterpieces. To bring such music to light, he founded the Ensemble Musica Ricercata, an international artistic collective dedicated to historically informed performances, in 2017. With the Rundfunk-Sinfonieorchester Berlin, he recorded a CD featuring George Enescu's rediscovered oratorio *Strigoii (The Ghosts)* and his *Pastorale - Fantaisie pour petite orchestre* (edited by Gabriel Bebeșelea). The CD was released on the Capriccio label.

Alongside his success at home he has continued to develop his skills with some of the world's leading conductors. In 2015 he had the opportunity to study with legendary conductors Bernard Haitink and Kurt Masur. In 2011 he was awarded a scholarship

enabling an internship with the Royal Concertgebouw Orchestra Amsterdam, where he had the possibility to assist at the rehearsals and concerts with such renowned conductors as Mariss Jansons, Bernard Haitink, Herbert Blomstedt, Christoph von Dohnanyi, Philippe Herreweghe, David Zinman and Eliahu Inbal.

Mr. Bebešela made a big impression already in the first years of his studies, winning first prizes at the Lovro von Matačić Conducting Competition in Zagreb (2015) and at the Jeunesses Musicales Conducting Competition in Bucharest (2011). He was a semi-finalist at both the Donatella Flick Competition with the London Symphony Orchestra and at the Gustav Mahler Competition with the Bamberg Symphony Orchestra.

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## Gal Faganel



Gal Faganel je mednarodno uveljavljen in večkrat nagrajen violončelist ter iskan pedagog. Kot solist in glasbenik v komornih zasedbah je nastopil na koncertih po ZDA, Evropi in Aziji. Kritike navdušujejo njegov »močan in lep ton«, »izjemno občutljiva interpretacija« ter »briljantna virtuoznost in mladostna moč«. Zmagal je na številnih državnih in mednarodnih tekmovanjih, med katere sodijo

Mednarodno tekmovanje za violončelo Antonia Janigra na Hrvaškem, Tekmovanje Združenja ameriških učiteljev za godala in Tekmovanje za mlade izvajalce Yamaha v ZDA. Faganel se posveča tudi raziskovanju, katalogiziranju, izvajanju in snemanju del za violončelo slovenskih skladateljev.

Po doktoratu pod mentorstvom Eleonore Schoenfeld na Univerzi Južne Kalifornije je do leta 2010 nastopal kot violončelist solist v orkestru Simfonija iz Phoenixa. Violončelo in komorno glasbo je poučeval na Univerzi Severnega Kolorada in kot gost na številnih drugih ustanovah po svetu. Od leta 2019 Faganel poučuje violončelo na Akademiji za glasbo v Ljubljani. Poleg pedagoškega dela na univerzi in na mojstrskih tečajih nastopa in snema tudi kot solist in komorni glasbenik in je član ansambla Klavirski trio Kolorado.

Snemal je za raznovrstne radijske hiše in založbe po svetu. Predano poučuje komorno glasbo ter vodi delavnice in tečaje za karierni razvoj glasbenikov.

Cellist Gal Faganel is a versatile award-winning performer, an acclaimed teacher and a recording artist. He has performed extensively as a soloist and a chamber musician throughout the United States and in Europe as well as in Asia. His performances and recordings have been praised in the press for their "exceptionally sensitive interpretation," his "powerful and beautiful tone" and "brilliant virtuosity and youthful vigor." He is a winner of numerous national and international competitions including the International "Antonio Janigro" Cello Competition in Croatia, the American String Teacher's Association Competition, and the Yamaha Young Performing Artists Competition in the United States. Mr. Faganel is also active in researching, cataloging, performing

and recording music for cello by Slovenian composers.

With a doctorate from the University of Southern California under the mentorship of Eleonore Schoenfeld, he was previously the principal cellist of the Phoenix Symphony. Since 2010, he taught at the University of Northern Colorado. He appears as a guest at numerous institutions around the world and most recently began teaching at the University of Ljubljana Academy of Music. In addition to being a devoted cello pedagogue, Mr. Faganel loves coaching chamber music, frequently trains musicians in preparation for orchestral auditions, mentors developing musicians and leads career development courses and workshops.

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## Zala Frangež



Zala Frangež se je glasbeno začela izobraževati na Glasbeni in baletni šoli Slovenska Bistrica in nadaljevala na Glasbeni in baletni šoli Antona Martina Slomška ter Konservatoriju za glasbo in balet Maribor, in sicer pod mentorstvom prof. Zorice Todorovič. Pri tej je kasneje nadaljevala izobraževanje na srednji stopnji, hkrati pa je začela s predakademskim študijem na Univerzi za glasbo in gledališko umetnost v Gradcu pri prof. Idi Bieler. Trenutno se šola pod vodstvom prof. Anke Schittenhelm.

Poleg tega se dodatno izobražuje na seminarjih ter mojstrskih tečajih, med drugim pod vodstvom priznanih profesorjev in violinistov, kot so Igor Ozim, Wonji Kim Ozim, Tanja Becker-Bender, Evgenija Ephstein, Leonid Sorokow, Harald Herzl idr.

Z velikimi uspehi se udeležuje državnih in mednarodnih tekmovanj, kot so TEMSIG, Mednarodno glasbeno tekmovanje Ars Nova v Trstu (dvakrat srebrna nagrada), Concorso Musicale Giovanni musicisti (srebrna nagrada), Concorso musicale Internazionale Citta di Palmanova (zlata nagrada in absolutna zlata nagrada), Mednarodno glasbeno tekmovanje v Beogradu (zlata nagrada) itd.

Kot solistka je s *Koncertom za dve violini v d-molu, BWV 1034* J. S. Bacha nastopila v Kazinski dvorani SNG Maribor. Kot orkestrska glasbenica je sodelovala pri različnih projektih, med drugim v Deželnem mladinskem simfoničnem orkestru Štajerske v Avstriji in s SNG Maribor.

Zala Frangež began her musical education at the Slovenska Bistrica School of Music and Ballet and continued her studies at the Anton Martin Slomšek School of Music and Ballet and at the Maribor Conservatory of Music and Ballet under the mentorship of Zorica Todorovič. While carrying out her studies at these secondary institutions, she concurrently began her preparatory studies at the University of Music and Theater Arts in Graz with Ida Bieler. Currently, she studies with Anke Schittenhelm.

She further supplemented her training attending seminars and master classes under the guidance of such renowned pedagogues and violinists such as Igor Ozim, Wonji Kim Ozim, Tanja Becker-Bender, Evgenija Ephstein, Leonid Sorokow, Harald Herzl and others.

She has participated with great success in national and international

competitions such as TEMSIG, the Ars Nova International Music Competition in Trieste (twice winning Second Prize), the Concorso Musicale Giovannani musiciani (Second Prize), the Concorso musicale Internazionale Citta di Palmanova (First Prize as well as Absolute First Prize) and the International Music Competition in Belgrade (First Prize).

She has performed as a soloist in Bach's Concerto for Two Violins in D minor, BWV 1034, in Kazina Hall of SNG Maribor and has also participated in various projects as an orchestral musician, including in the State Youth Symphony Orchestra of Styria in Austria and with the Symphony Orchestra of the Slovenian National Theatre Maribor.

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## Gianna Fratta

Italijanska dirigentka in pianistka Gianna Fratta se je za dirigentski poklic navdušila v otroštvu. Študij klavirja, kompozicije in zatem še dirigranja je z odliko zaključila na Glasbenem konservatoriju Niccolò Piccinni v Bariju. Potem se je izpopolnjevala pri ruskem dirigentu Juriju Ahronoviču v okviru mojstrskega tečaja na ustanovi Accademia Chigiana v Sieni, ki ji je podelila častno diplomo. Poleg tega je zaključila še študij prava.

Bleščeča pianistična kariera Gianna Fratta se je začela v njenih najstniških letih, po osvojitvi številnih nagrad na državnih in mednarodnih tekmovanjih pa je bodisi kot solistka bodisi kot članica ansambla Umberto Giordano nastopila na mnogih pomembnih koncertnih prizoriščih na svetu, od Berlina, New Yorka, Tel Aviva, Mumbaja, Kalkute, Istanbula in Stockholma do Vilne, Hajfe, Rima, Seula, Montevidea in Buenos Airesa.

Njen dirigentski debi je bil leta 1998 balet *Pulcinella* Igorja Stravinskega. Vodila je številne orkestrske sestave

(v mnogih primerih kot sploh prva dirigentka), med katerimi velja omeniti orkestre, kot so Berlinski filharmoniki, Orkester opernega gledališča v Rimu, Simfonični orkester iz Macaa, Cappella Istropolitana iz Bratislave, Orkester Mimesis (orkester festivala Maggio Musicale Fiorentino), Regionalni orkester Toskane, Orkester Kraljeve akademije v Londonu, Orkester fundacije Toscanini iz Parme, orkester Nuova Scarlatti iz Neaplja, Ruski simfonični orkester, Simfonični orkester iz Kijeva, Simfonični orkester Greensboro, Orkester Île de France, orkester Sungshin iz Seula, Filharmonija iz Montevidea, orkester Nacionalne opere iz Beograda idr.



Ruski dirigent Jurij Ahronovič je o njej dejal, da »še nikoli ni spoznal tako mladega dirigenta oziroma dirigentke, ki bi posedovala tako talentirano roko in srce«. In to je večkrat potrdila z osvojenimi odličji na uglednih dirigentskih tekmovanjih v Londonu, Besançonu, Firencah in drugod.

Bila je gostja pomembnih glasbenih institucij po svetu (Carnegie Hall v New Yorku, Teatro Coliseo v Buenos Airesu, Teatro Solis v Montevideu, Art Center v Seulu, Smetanova dvorana v Pragi, Teatro São Pedro, Opera v Rimu itd.) in sodelovala z mednarodno uveljavljenimi umetniki, kot

so Mirella Freni, Carla Fracci, Renato Bruson, Daniele Abbado, Rajna Kabajvanska, François-Joël Thiollier, Cecilia Gasdia in Chloë Hanslip.

Gianna Fratta je profesorica kompozicije na Glasbenem konservatoriju Umberto Giordano v Foggii, gostujoča predavateljica Univerze Sungshin v Seulu ter vodja mojstrskih tečajev dirigiranja na številnih univerzah po svetu. Marca 2009 ji je tedanji predsednik Republike Italije, Giorgio Napolitano, podelil častni naziv vitezinje Republike Italije za mednarodne umetniške dosežke in promocijo italijanske kulture.

Italian conductor and pianist Gianna Fratta became interested in conducting already as a child. She completed her studies in piano, composition and then conducting with honors at the Niccolò Piccinni Conservatory of Music in Bari. She continued her training with Russian conductor Yuri Ahronovich at the Accademia Chigiana in Siena, where she was awarded the Diploma with Honors. Concurrently with this, she completed her law studies.

Gianna Fratta's brilliant career as a pianist began during her teenage years. After winning numerous prizes at national and international competitions, she performed both as a soloist and as a member of the Umberto Giordano ensemble at many important concert venues around the world, from Berlin, New York, Tel Aviv, Mumbai, Kolkata, Istanbul and Stockholm to Vilnius, Haifa, Rome, Seoul, Montevideo and Buenos Aires.

Her conducting debut came with Igor Stravinsky's ballet *Pulcinella* in 1998. Since then she has led many orchestras (in many cases as the first female conductor), including the Berlin Philharmonic, the Orchestra of the Opera Theater in Rome, the Macao Symphony Orchestra, the Cappella Istropolitana from Bratislava, the

Mimesis Orchestra (the orchestra of the Maggio Musicale Fiorentino festival), the Regional Orchestra of Tuscany, the Symphony Orchestra of the Royal Academy Orchestra in London, the Toscanini Foundation Orchestra of Parma, Nuova Scarlatti Orchestra of Naples, the Russian Symphony Orchestra, the Kyiv Symphony Orchestra, the Greensboro Symphony Orchestra, Orchester Île de France, Sungshin Orchestra of Seoul, the Philharmonic of Montevideo, the orchestra of the National Opera of Belgrade and many others.

The Russian conductor Yuri Ahronovich said about her that he has "never met such a young conductor who possessed such talented hands and heart". She has repeatedly confirmed this observation by winning awards at prestigious conducting competitions in London, Besançon, Florence and elsewhere.

She has been a guest of many important musical institutions around the world (including Carnegie Hall in New York, Teatro Coliseo in Buenos Aires, Teatro Solis in Montevideo, Art Center in Seoul, Smetana Hall in Prague, Teatro São Pedro, Opera in Rome, and others) and has collaborated with internationally established artists such as Mirella Freni, Carla Fracci, Renato Bruson, Daniele Abbado, Rajna Kabajvanska, François-Joël Thiollier, Cecilia Gasdia and Chloë Hanslip.

Gianna Fratta is currently professor of composition at the Umberto Giordano Conservatory of Music in Foggia, guest lecturer at Sungshin University in Seoul and gives conducting master classes at universities around the world. In March 2009, the then President of the Republic of Italy, Giorgio Napolitano, awarded her the honorary title of Knight of the Republic of Italy for her international artistic achievements and for the promotion of Italian culture.

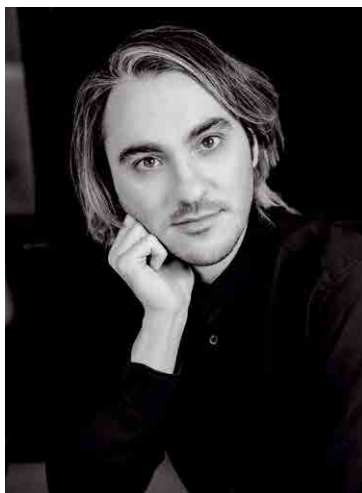


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## Alexander Gadjiev

V Alexandru Gadjievu sta se združili glasbena izkušnost in srednje-evropska kultura, za kar imata po eni strani zasluge njegova starša, klavirska pedagoga in glasbenika, po drugi pa njegovo domače mesto, Nova Gorica, ki je križišče narodov, kultur in jezikov. Oboje je odločilno vplivalo na njegovo sposobnost, da vpije in predela različne glasbene sloge ter jih preoblikuje po lastnem okusu.

Alexander Gadjiev je kulturni ambasador evropske prestolnice kulture Nova Gorica/Gorizia 2025.



Leta 2021 je osvojil prvo nagrado na Mednarodnem klavirskem tekmovanju v Sydneyju ter drugo na Mednarodnem Chopinovem tekmovanju, poleg tega pa še posebno nagrado Krystiana Zimermana za izvedbo Chopinove sonate. V letih 2019–2021 je bil »BBC-jev umetnik nove generacije«, s čimer je dobil priložnost nastopiti na uglednih britanskih festivalih in koncertnih dvorinah, tudi v dvorani Wigmore. Vse njegove koncerte je BBC posnel in predvajal. Kot letošnji prejemnik nagrade Terenca Judda ima zagotovljene nastope z orkestrom Hallé do leta 2023.

Pri dvajsetih letih je osvojil prvo nagrado na Mednarodnem klavirskem tekmovanju Hamamatsu, na katerem je prejel tudi nagrado občinstva. Dve leti za tem je osvojil prvo nagrado na tekmovanju Svetovnih mojstrov klavirja v Montecarlu.

Gadjieva je najprej poučeval njegov oče. Že kot devetletni deček je prvič nastopil s orkestrom, pri desetih letih pa na solističnem koncertu. Leta 2013 je končal šolanje z najboljšimi ocenami, kar mu je omogočilo, da se je udeležil tekmovanja Premio Venezia, namenjenega najboljšim mladim talentom v Italiji, in zmagal. Nato je študiral na salzburškem Mozarteumu pri Pavlu Gililovem, letos pa je diplomiral na Visoki šoli Hannsa Eislerja v Berlinu, in sicer pri Eldarju Nebolsinu.

Gadjieva z vseh koncev vabijo na nastope; tako je med drugim nastopil na Festivalu Verbier, Festivalu MiTo v Torinu, Chopinovem festivalu v Duszničkih, na klavirskem festivalu Rafaela Orozca v Cordobi, Festivalu Ljubljana, pariškem Festivalu Animato, Salzburškem festivalu, Mednarodnem festivalu Piano de La Roque d'Anthéron, v pariški Dvorani Cortot, v beneškem gledališču La Fenice, v več japonskih mestih, na Moskovskem konservatoriju, v Salt Lake Cityju, Istanbulu, Barceloni, Rimu, Milanu in tako dalje.

Gadjiev je kot solist nastopil z orkestri, kot so Orkester Padove in Benečije, Simfonični orkester gledališča La Fenice, Simfonični orkestri iz Tokia, Kjota, Prage in Jeruzalema ter Filharmonični orkester iz Nagoje.

Aprila letos je zmagoslavno debitiral z Narodnim orkestrom RAI pod taktirko slovitega Fabia Luisija, ki ga je takoj ponovno povabil k sodelovanju. Jeseni se bo podal na obsežno turnejo po Avstraliji in Aziji, prihodnje poletje pa ga čaka nova japonska turneja.

Obstajajo številni tako radijski in televizijski kot tudi studijski in koncertni posnetki z Gadjevom. Leta 2018 je izšel njegov debitantski album *Literary Fantasies* z deli Liszta in Schumanna, leta 2021 pa je pri založbi Decca izšel posnetek njegovega nastopa na tekmovanju v Sydneyju.

Musical experience and Central European culture: Alexander Gadjev owes this on the one hand to his family, both of his parents are piano teachers and musicians, and on the other hand to his hometown, the Italian-Slovenian border town of Gorizia, a natural crossroads of peoples, cultures and languages. Both factors have had a decisive influence on his natural ability to absorb and process different musical styles and languages and to reshape them to his own taste.

He is the cultural ambassador of his hometown "Nova Gorica/Gorizia, European Capital of Culture 2025".

In 2021 he won 1st prize at the International Piano Competition in Sydney as well as 2nd prize and the special "Krystian Zimerman Prize for the Performance of a Chopin Sonata" at the International Chopin Competition in Warsaw.

Gadjev was a "BBC New Generation Artist" from 2019 to 2021, which gave him the opportunity to perform at such renowned British festivals and concert halls as Wigmore Hall, London, among others, and to collaborate with various orchestras. All of his concerts in the scope of this accolade were recorded and broadcast by the BBC. He was also the winner of the 2022 Terence Judd Award, which will lead to further engagements with the Hallé Orchestra through 2023.

At the age of 20 he won First Prize at the Hamamatsu International Piano Competition, where he also received the "Audience Award," and at 22 he

took First Prize at the "World Piano Masters" in Montecarlo.

Taught by his father, Alexander played with an orchestra for the first time at the age of nine and gave his first solo recital at the age of ten. In 2013 he finished his secondary education with top marks, enabling him to take part in the Premio Venezia—a competition reserved for the best young talents in Italy—where he won the 30th edition of this prize. He subsequently went on to study at the Mozarteum in Salzburg with Pavel Gililov and at the Hanns Eisler-Hochschule in Berlin with Eldar Nebolsin, graduating in spring 2022.

Alexander Gadjev regularly accepts invitations from Europe, Asia and the USA, including from the Verbier Festival, the MiTo Festival in Turin, the "Chopin" Festival in Duszyniki, the Rafael Orozco Piano Festival in Cordoba, the Ljubljana Festival, the Bologna Festival, Settimane Musicali at the Teatro Olimpico in Vicenza, the Festival Animato de Paris, the Salzburg Festival, the Festival International de Piano de La Roque d'Anthéron, Teatro La Fenice, Kioi Hall and Bunka Kaikan in Tokyo, Kitaro Concert Hall in Sapporo, the Hyogo Performing Arts Center in Osaka, Salle Cortot in Paris, the Moscow Conservatory and the Aldeburgh Festival, as well as concert halls in Salt Lake City, Istanbul, Barcelona, Rome and Milan.

As a soloist, Alexander Gadjev has performed with numerous orchestras such as the Orchestra di Padova e del Veneto, the Orchestra Sinfonica del Teatro della Fenice, the Tokyo Symphony Orchestra, the Nagoya Philharmonic Orchestra, the Kyoto Symphony Orchestra, the Prague Symphony Orchestra and the Jerusalem Symphony Orchestra.

In April 2022 he made his triumphant debut with the Orchestra Nazionale

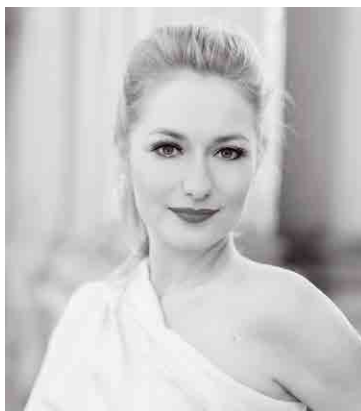
della RAI under the baton of Fabio Luisi, which led to an immediate re-invitation. In October/November 2022 he will tour Australia and South-east Asia for more than 50 days, and a tour of Japan is announced for early summer 2023.

He has made numerous recordings for radio and television both in the studio and live in concert. In 2018 his debut album "Literary Fantasies" including pieces by Liszt and Schumann was released on the Acousense label, while the live recording from the International Piano Competition in Sydney was released on DECCA in 2021.

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## 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.



Nika Gorič se je šolala na Konservatoriju za glasbo in balet Maribor, nato je študirala na Univerzi za glasbo in gledališko 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 doktor-

skega 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«, lani pa je bila prejemnica nagrade Slavnostnih iger Mecklenburga-Predpomorske, s čimer je postala stalna umetnica tega festivala.

Med vlogami Nike Gorič najdemo Adino (*Ljubezenski napoj*) in Pamino (*Čarobna piščal*), vlogi, ki ju je nedavno odpela za SNG Opera in balet Ljubljana, pa Gildo (*Rigoletto*), Adele (*Netopir*) in Norino (*Don Pasquale*), poustvarjene za SNG Maribor. V vlogi Aricie v predstavi *Hippolyte et Aricie* se je predstavila na festivalu Opera Rara v Krakovu, kot Titanije (*Vilinska princesa*) je nastopila na Salzburških slavnostnih igrah, kot »Italijanska pevka« iz opere *Capriccio* pa v operni hiši Garsington. Nastopila je tudi kot Suzana in Barbarina (*Figarova svatba*), Sreča in Pallade (*Kronanje Popeje*), Evridika (*Orfej v podzemlju*), Christel (*Ptičar*), Polly (*Opera za tri groše*), Elisetta (*Tajni zakon*), Sandmann (*Janko in Metka*), Abre (*Judita zmagovalka*), Dido (*Dido in Enej*) in Amore (*Orfej in Evridika*).

Kot solistka je nastopila v Berlinski filharmoniji pod taktirko Pabla Heras-Casada, v hamburški Filharmoniji na Labi s orkestrom NDR Filharmonije na Labi ter s Simfoničnim orkestrom iz Birminghama. S salzburškim festivalom je gostovala na Kitajskem, leto prej pa z Avstralskim komornim orkestrom in Richardom Tognettijem v Avstraliji, kjer je med drugim nastopila v sydneyjski operni hiši. Redno nastopa na festivalih v Švici, Franciji, Avstriji, Nemčiji in Angliji.

Na domačih tleh se je predstavila v Gallusovi dvorani Cankarjevega doma, kjer je dve leti kot solistka nastopala na novoletnem koncertu

Zbora in Orkestra Slovenske filharmonije. Marca 2020 se je predstavila v abonmajskem koncertu s *Sedmimi zgodnjimi pesmimi* Albana Berga in Mahlerjevo *Simfonijo št. 4* pod vodstvom Philippa von Steinaeckerja. V Slovenski filharmoniji je s sestavom Orchestra matutina pela Bachovo solistično kantato *O holder Tag erwünschte Zeit* in prevzela sopranski solo v *Božičnem oratoriju*. Novembra 2021 je v vokalnem abonmaju Slovenske filharmonije izvedla samostojni recital s pianistom Johanom Barnoinom. Že več let redno sodeluje na Festivalu Ljubljana; lani, recimo, je z ansamblom Dissonance pod vodstvom Marka Letonje izvedla Wolfove samospeve in Mahlerjevo *Simfonijo št. 4*, letos pa se je predstavila z Mahlerjevimi samospevi na besedila Friedricha Rückerta.

Prihodnjo sezono bo v frankfurtski Operi debitirala v operi *Blühen Vita* Žuraja, ki jo bo režirala Brigitte Fassbaender. Nastopila bo tudi na gala koncertu z Davidom Bizičem na Češkem, poleg tega pa jo čaka še več gostovanj na Slavnostnih igrah Mecklenburga-Predpomorjanske.

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 the 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 Advanced Diploma, in addition to receiving the Queen's Commendation for Excellence as the top student in her year. She had previously received the Regency Award and was awarded the Associate of the Royal Academy of Music prize (2019). In 2021 Nika

became the Prizewinner of the Festspiele Mecklenburg-Vorpommern.

Her roles include Adina (*L'elisir d'amore*), Norina (*Don Pasquale*), Gilda (*Rigoletto*), Pamina (*Die Zauberflöte*), Susanna (*Le nozze di Figaro*), Adele (*Die Fledermaus*), Aricie (*Hippolyte et Aricie*), Italienische Sängerin (*Capriccio*), Titania (*The Fairy Queen*), Eurydice (*Orphée aux enfers*), Polly Peachum (*Die Dreigroschenoper*), Fortuna and Pallade (*L'incoronazione di Poppea*), Elisetta (*Il matrimonio segreto*) and Sandmännchen (*Hänsel und Gretel*). In addition to these stage roles, she has also performed as Abra (*Juditha Triumphans*), Dido (*Dido and Aeneas*) and most recently as Amore (*Orfeo ed Euridice*) in concert performances.

Nika's concert highlights include performances at the Hamburg Elbphilharmonie, the Berlin Philharmonie, the Royal Festival Hall in London, Birmingham Symphony Hall and the Sydney Opera House. These included performances with NDR Elbphilharmonie Orchestra Hamburg (Carlos Miguel Prieto), the Karajan-Akademie of the Berliner Philharmoniker (Pablo Heras-Casado), the Philharmonia Orchestra (Joana Mallwitz) and the Australian Chamber Orchestra (Richard Tognetti). Other recent performances have taken place alongside the City of Birmingham Symphony Orchestra, the Orchestra of Scottish Opera, the Garsington Opera Orchestra, the Kraków Festival Orchestra and others.

Nika's most recent performances include Bach's *Weihnachtsoratorium*, the cantata *O holder Tag, erwünschte Zeit BWV 210*, Berg's *Sieben frühe Lieder*, Mahler's *Symphony no. 4* performed with the Slovenian Philharmonic Orchestra conducted by Philipp von Steinaecker, a selection of Wolf songs and Mahler *Symphony no. 4* arranged for the Ensemble Dissonance and conducted by Marko

Letonja, and Mahler's *Rückert Lieder* at Festival Ljubljana.

On the recital platform, Nika was a member of the Royal Academy Song Circle and a soloist in the Kohn Foundation Bach Cantata series. She has given recitals at Wigmore Hall, and at festivals such as Midsummer Music, Oxford Lieder, Leeds Lieder, Festival de Bellerive, Carinthischer Sommer and Festival Classic à Guéthary. Highlights include the Klavier Festival Ruhr with Graham Johnson, solo performances at Kioi Hall in Tokyo, Victoria Hall in Geneva and Kings Place in London.

With her duo partner Johan Barnoin, Nika recently prepared a recital for the Slovenian Philharmonic concert series.

Highlights from this coming season include her debut with Oper Frankfurt in Vito Žuraj's opera *Blühen* directed by Brigitte Fassbaender, a recital with the baritone David Bizic in the Czech Republic and several concerts at the Festspiele Mecklenburg-Vorpommern.

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## Dré A. Hočevar



Dré A. Hočevar (Ljubljana, 1987) je slovenski skladatelj in raziskovalec, ki trenutno živi v Amsterdamu na Nizozemskem ter pripravlja doktorat iz kompozicije na oddelku CeRe-

NeM na Univerzi v Huddersfieldu v Angliji. Osrednja tema njegovih raziskav in kompozicijske prakse je .meta [dinamični sistemi formacije, aplikacije in analize kognitivnega aparata]. Hočevar je umetniški vodja in ustanovitelj .abecede, Inštituta za raziskave umetnosti, kritične misli in filozofije. Redno predava, vodi delavnice in seminarje s področja kompozicije, teorije in raziskav. Med njegovimi mentorji so Steve Lehman, Peter Ablinger, Joe Morris, Michael Carvin, Alexander J. Harker in Aaron Cassidy. Na Festivalu Maribor 2022 sodeluje kot mentor pri delavnicah za izvajanje sodobne glasbe.

Dré A. Hočevar (b. 1987 in Ljubljana) is a Slovenian composer and researcher. He currently lives in Amsterdam, the Netherlands, and is pursuing a PhD in composition at the CeReNeM department, University of Huddersfield, England. The central theme of his research and compositional practice is .meta [dynamic systems of cognitive apparatus formation, application and analysis]. Dré A. Hočevar is the artistic director and founder of .abeceda, the Institute for Research in Art, Critical Thought and Philosophy. He regularly lectures, leads workshops and seminars in the field of composition, theory and research. His mentors include Steve Lehman, Peter Ablinger, Joe Morris, Michael Carvin, Alexander J. Harker and Aaron Cassidy. At Festival Maribor 2022 he serves as mentor for the contemporary music performance workshops.

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## Aleksandar Krapovski

Violinist Aleksandar Krapovski se je rodil leta 1981 v Severni Makedoniji. Študij je zaključil v Bolgariji in Nemčiji. Že v mladih letih se za svoje solistične in komornoglasbene nastope osvajal nagrade na mednarodnih tekmovanjih v Severni Makedoniji in Bolgariji.

V času študija je pričel delovati kot orkestrski glasbenik. Igral je v Makedonski filharmoniji in uglednem Mladinskem orkestru festivala Verbier UBS pod taktirko dirigentov, kot so James Levine, Zubin Mehta, Mstislav Rostropovič, Esa Pekka Salonen, Juri Temirkanov in Valerij Gergiev. Bil je koncertni mojster Mladinskega komornega orkestra Makedonije, Simfoničnega in komornega orkestra Glasbene akademije Bolgarije in gostujoči koncertni mojster Mladinskega narodnega orkestra Španije (Jonde). Trenutno je redni član orkestra gledališča Liceu v Barceloni ter gostujoči asistent koncertnega mojstra pri frankfurtski Operi.



Kot solist je nastopil z različnimi bolgarskimi orkestri, z orkestrom Akademije Liceu, na turneji s Simfoničnim orkestrom z Malte in Slovenskim mladinskim orkestrom ter v dvorani za recitale Weill v središču Carnegie v New Yorku. Kot solist in komorni glasbenik je nastopal po Severni Makedoniji, Bolgariji, Turčiji, Španiji in Nemčiji ter sodeloval na festivalih po celem svetu, med drugim na Ohridskem poletnem festivalu, Festivalu Verbier, Youth 4 Youth (Tajska), Apolonia (Bolgarija), Ravello (Italija), Perrelada (Španija) ter Mijazaki (Japonska).

Violinist Aleksandar Krapovski was born in North Macedonia in 1981. He finished his studies in Bulgaria and in Germany. At a young age he won prizes at international competitions in North Macedonia and in Bulgaria both as a soloist and chamber musician. While still a student he began playing in orchestras including the North Macedonian Philharmonic and the UBS Verbier Festival Youth Orchestra under conductors such as James Levine, Zubin Mehta, Mstislav Rostropovich, Esa-Pekka Salonen, Yuri Temirkanov and Valery Gergiev.

He has served as concertmaster of the Youth Chamber Orchestra of North Macedonia, the Symphonic and the Chamber Orchestra of the Music Academy of Bulgaria and guest concertmaster of the Joven Orquesta Nacional de España (JONDE). Currently, he is a permanent member of the orchestra of the Gran Teatre Del Liceu in Barcelona and guest assistant-concertmaster of the Frankfurt Opera.

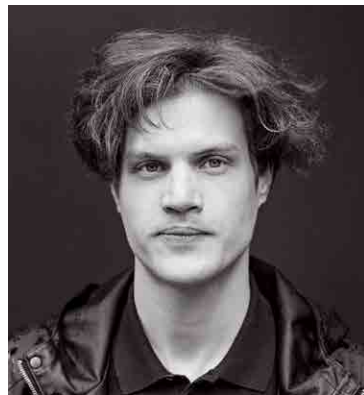
As a soloist he has performed with several orchestras in Bulgaria, as well as with the Orchestra of the Academy del Liceu, on tour with the Symphonic Orchestra of Malta and the Slovenian Youth Orchestra, taking him to Weill Recital Hall in Carnegie Hall, New York. He has also given recitals and chamber music concerts in North Macedonia, Bulgaria, Turkey, Spain and Germany, and participated in festivals around the world including the Ohrid Summer Festival in North Macedonia, the Verbier Festival and Academy (Switzerland), the Youth 4 Youth (Thailand), Apolonia (Bulgaria), Ravello (Italy), Perrelada (Spain) and Miyazaki (Japan).

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## Tilen Lebar

Tilen Lebar (1993) je saksofonist, skladatelj in improvizator ter eden tistih mladih glasbenikov, ki segajo

onkraj svoje prvotne vloge interpreta, inštrumentalista. Po končanem študiju na Konservatoriju za glasbo in balet v Mariboru pod mentorstvom Petra Krudra, neformalnem kompozicijskem mentorstvu Uroša Rojka na ljubljanski Akademiji za glasbo, diplomskem in magistrskem študiju saksofona v razredu Matjaža Drevenshka in Mihe Rogine ter izpopolnjevanju v razredu Raafa Hekkeme in Larsa Niederstrasserja je opravil še magistrski študij kompozicije na Kraljevem konservatoriju v Haagu na Nizozemskem, in sicer v razredih Petra Adriaansza, Cornelisa de Bondta in Guusa Janssena. V Lebarjevi glasbi opazimo posebno pozornost do individualnih inštrumentalnih tehnik in njihove barvne skladnosti, temeljito poznavanje tradicije zahodne umetne glasbe in hkrati tudi eksperimentalnih tokov. Njegova dela so bila izvedena na festivalih, kot so ISCM Svetovni glasbeni dnevi, Gaudeamus Muzieweek, Leicht über Linz, Forum Nove glasbe, ISC Svetovni kongres saksofona in Opera Forward Festival. Na 67. skladateljski tribuni Rostrum je njegovo delo *Staticotion za akordeon, zvočni zapis in elektroniko v živo* doseglo uvrstitev v priporočena dela med mladimi avtorji ter tudi v splošni kategoriji. Na prestižnem 28. Srečanju mladih skladateljev v Apeldoornu na Nizozemskem je pod vodstvom ansambla Orkest De Erepijs njegovo delo *Thought Echo* prejelo nagrado RKST 21 in uvrstitev med lavreate. Za podiplomski študij kompozicije na Nizozemskem je prejel stipendijo Ministrstva za kulturo Republike Slovenije. Njegova dela so založena pri Donemus, Inexhaustible Editions in Društvu slovenskih skladateljev. Med drugim sodeluje z ansambli Asamisasa, Contrechamps, Oerknal, Slagwerk Den Haag in institucijami, kot so Eksperimentalni studio Jugozahodnega nemškega radia, Residentie Orkest in Nizozemska nacionalna opera in balet.



Tilen Lebar (born 1993) is a saxophonist, composer and improviser, one of those young musicians who ventures beyond their original role as instrumentalist and interpreter. After completing his studies at the Conservatory of Music and Ballet in Maribor under the mentorship of Peter Kruder, informal composition lessons with Uroš Rojko at the Ljubljana Academy of Music, bachelor's and master's studies in saxophone with Matjaž Drevenshek and Miha Rogina, and advanced training in composition in the classes of Raaf Hekkema and Lars Niederstrasser, he went on to complete a master's degree in composition at the Royal Conservatory in The Hague in the classes of Peter Adriaansz, Cornelis de Bondt and Guus Janssen. In Lebar's music, we notice a special attention to individual instrumental techniques and their timbral synthesis, as well as a thorough knowledge of both the Western classical music tradition and experimental currents. His works have been performed at festivals such as the ISCM World Music Days, the Gaudeamus Muzieweek, Leicht über Linz, the Ljubljana New Music Forum, the ISC World Saxophone Congress and the Opera Forward Festival. His piece *Staticotion* for accordion, pre-recorded audio and live electronics was included in the recommended works among young authors at the 67th Rostrum Composers' Tribune as well as in the

general category. His work *Thought Echo* received the RKST 21 award and was placed among the laureates at the prestigious 28th Meeting of Young Composers in Apeldoorn, the Netherlands, under the direction of the Orkest De Erepijns ensemble. He received a scholarship from the Slovenian Ministry of Culture for his postgraduate studies in composition in the Netherlands. His music is published by Doneus, Inexhaustible Editions and the Society of Slovenian Composers. He has collaborated with the ensembles Asamisimasa, Contrechamps, Oerknal, Slagwerk Den Haag among others, and with institutions such as the Experimental Studio of Southwest German Radio, the Residentie Orkest and the Dutch National Opera and Ballet.

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### Gašper Livk

Gašper Livk (Ljubljana, 1993) je slovenski kontrabasist in skladatelj. Med drugim je umetniški vodja sestava .abeceda [ansambel za novo glasbo] ter umetniški in programski vodja Transposition String Quartet+. Leta 2019 je v okviru rezidence pri programu Mladi raziskovalci izdal album z zasedbo Code::Source – *System 01: Presence*. Njegovi mentorji so Zoran Markovič, Luka Juhart, Steven Loy in Dré A. Hočevar.



Gašper Livk (born in Ljubljana, 1993) is a Slovenian double bassist and composer. Among other roles, he is

the artistic director of the .abeceda [new music ensemble] as well as artistic and programming director of the Transposition String Quartet+. In 2019 he released an album with the group Code::Source titled *System 01: Presence* during his residency as part of the Young Researchers project. His mentors were Zoran Markovič, Luka Juhart, Steven Loy and Dré A. Hočevar.

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### Adriana Magdovski

Adriana Magdovski je mariborska pianistka in glasbena pedagoginja, ki se ob koncertiranju in poučevanju na Pedagoški fakulteti v Mariboru veliko posveča tudi približevanju klasične glasbe mlademu občinstvu. Klavir se je začela učiti pri štirih letih in je kmalu pritegnila pozornost, saj je zmagala na 21. slovenskem tekmovanju za mlade glasbenike. Pri petnajstih letih je bila sprejeta na graško Akademijo za glasbo in gledališke umetnosti, nato je nadaljevala s študijem v Londonu pri Normi Fischer ter v Stuttgartu pri Olegu Maisenbergu in Wolfgangu Bloslerju.

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

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. Poleg tega je prejela Gallusovo nagrado, ki jo podelujeta



oddaja *Opus* (RTV Slovenija) in Slovenska filharmonija.

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

Leta 2020 je pri založbi Classica Slovenica izšla CD-plošča z deli Francka in Sveteta, ki je bila toplo sprejeta doma in v tujini, decembra letos pa naj bi pri nemški založbi Hänssler Classic izšla plošča *Let's dance* z deli Čajkovskega, Rahmaninova in Ravela.

Festival Maribor z Adriano Magdovski od leta 2016 prireja priljubljene koncerte za družine z majhnimi otroki.



Adriana Magdovski took her first piano lessons at the age of four and then began studies with Milena Sever at the Conservatory for Music and Ballet Maribor. During this time, she attracted the attention of Slovenian audiences by winning the 21st National Competition for Young Musicians with a perfect score of 100 points. At fifteen she was accepted to the University for Music and Performing Arts in Graz, Austria, where she studied with Doris Wolf-Blumauer. She continued her studies in London with Norma Fisher, and at the State University of Music and Performing Arts Stuttgart with Oleg Maisenberg and Wolfgang Blöser.

Adriana's collaboration with flutist Irena Grafenauer at the Musical September festival in Maribor was a pivotal experience for her artistic development, which continued with chamber music lessons at the Mozarteum in Salzburg. She now regularly collaborates as a chamber musician with such established artists as Branimir Slokar, Stanko Arnold, Irena Grafenauer, Bernarda Bobro, Soula Parassidis, Norman Reinhardt and Sabina Cvilak.

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

Adriana is an associate professor at the University of Maribor, and in 2016 and 2017 she worked as assistant to Norma Fisher at the Royal College of Music in London. Her CD with works by Franck and Svete was released in 2020 by the Classica Slovenica label and received excellent reviews both at home and abroad. Her latest album, titled "Let's Dance" with works by Tchaikovsky, Rachmaninoff and Ravel, is slated for release in December 2022 on the German label Hänssler Classic.

Festival Maribor's popular concerts for families with small children have been organized together with Adriana since 2016.

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## **Hidan Mamudov**

Klarinetist Hidan Mamudov se je rodil leta 1982 v Severni Makedoniji. Diplomiral je v Skopju, nato pa študiral s Sidneyjem Forestom na Univerzi

Michigan v ZDA in v Sofiji. Izobraževal se je tudi na Univerzi za glasbo in uprizoritveno umetnost na Dunaju pri klarinetistu Dunajskih filharmonikov, prof. Horstu Hajeku. Vključil se je v številne mojstrske tečaje in se izpopolnjeval pri Charlesu Neidichu, Stanleyju Druckerju in Robertu Springu. Bil je štipendist Ustanove dr. Roberta in Line Thyll-Dürr (Švica) ter prejemnik štipendije Viktorja Bunzla. Bil je finalist tekmovanja Ciudad des dos hermanas v Sevilji (2004), prejemnik prve nagrade tekmovanja glasbene mladine v Bukarešti, nacionalnega tekmovanja v Skopju (2004) in Concours International des Riedes v Švici. Leta 2010 je bil polfinalist prvega mednarodnega tekmovanja za klarinet v Kortrijkju v Belgiji.



Kot solist je nastopil v gledališču Juana Rodrígueza Romera v Sevilji, z Makedonskimi filharmoniki in v Brucku na Muri. Bil je solo klarinetist v Webernovem simfoničnem orkestru dunajske Univerze za glasbo in uprizoritveno umetnost, kjer je imel priložnost igrati v Glasbenem združenju z velikani, kot so Pierre Boulez, Franz Welser-Möst in Kiril Petrenko ter z Marcom Stringerjem v dvorani ORF-ja. Kot solo klarinetist je nastopal tudi z mednarodnim študentskim orkestrom v Kjotu na Japonskem. Med študijem v Ženevi je igral pri Orkestru romanske Švice.

Mamudov je ustanovil Trio Prestige, ki je uspešno nastopil v Avstriji, Nemčiji, Italiji, Bolgariji in Grčiji ter požel nagrade na tekmovanjih za komorno glasbo v Grčiji in Avstriji.

Clarinetist Hidan Mamudov was born in 1982 in North Macedonia. Following his graduation in Skopje, he studied with Sidney Forest at the University of Michigan (USA) and in Sofia. He continued his training at the Universität für Musik und darstellende Kunst Vienna with Horst Hajek (Wiener Philharmoniker). He has participated in masterclasses with Charles Neidich, Stanley Drucker and Robert Spring, and has received a scholarship from the Dr. Robert and Lina Thyll-Dürr Foundation (Switzerland) and the Viktor-Bunzl Scholarship. He was a finalist at the Ciudad des dos hermanas Competition in Seville (2004), and first prize winner at the Jeunesse Musicales Competition in Bucharest, the National Competition in Skopje, North Macedonia, and the Concours International des Rieddes (Switzerland). In 2010 he was a semi-finalist of the First International Clarinet Competition in Kortrijk, Belgium.

He has performed as a soloist in the Juan Rodríguez Romero Theatre in Seville, with the North Macedonian Philharmonic and in Bruck an der Mur (Austria). He was principal clarinet in the Webern Sinfonie Orchester of the Universität für Musik und darstellende Kunst Vienna, where he had the opportunity to play in the Musikverein under great conductors such as Pierre Boulez, Franz Welser-Möst and Kirill Petrenko, as well as with Marc Stringer at the Radiokulturhaus Vienna. He was also principal clarinet of the International Student Orchestra in Kyoto, Japan. During his studies in Geneva he played in the Suisse Romande Orchestra.

Hidan Mamudov is a founder of the Prestige Trio, which has made ac-

claimed appearances in Austria, Germany, Italy, Bulgaria and Greece, and won prizes at chamber music competitions in Greece and Austria.

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## Vlatko Nušev



Vlatko Nušev se je rodil leta 1981 v Severni Makedoniji in študiral tolkala in timpane na Glasbeni akademiji v Skopju. Je redni član orkestra Opere in baleta Severne Makedonije ter docent na Akademiji za glasbo v Skopju. Je član zasedbe za sodobno glasbo ConTempora, igra pa tudi popularno glasbo. Kot skladatelj, aranžer ali producent je bil član več glasbenih zasedb.

Kot tolkalec je prejel številne nagrade na domačih in mednarodnih tekmovanjih, med katerimi so štipendija Yamahe leta 2001, posebna nagrada Jean-Bernarda Beauchampa na mednarodnem tekmovanju Glasba in zemlja v Sofiji leta 2001, prva nagrada na 41. nacionalnem tekmovanju v Skopju leta 2003, druga nagrada na mednarodnem tekmovanju Glasba in zemlja leta 2001 ter nagrada prof. Dobrija Palieva in prof. dr. Siegfrieda Finka za najboljšo izvedbo v Sofiji leta 2001.

Vlatko Nušev was born in 1981 in Delcevo, North Macedonia, and stud-

ied percussion and timpani at the Academy of Music in Skopje. He is a member of the orchestra of the North Macedonian Opera and Ballet, and an associate professor at the Academy of Music in Skopje. He is a member of the 'ConTempora' contemporary music ensemble and also plays popular music. Since 1992 he has been a member of several bands as a composer, arranger and producer.

As a percussionist he has been awarded numerous prizes at national and international competitions, including the Yamaha Scholarship (2001), the Jean Bernard Beauchamp Prize at the 2001 International Music and Earth Competition in Sofia, first prize at the 41st National Competition in Skopje (2003), second prize at the 2001 Music and Earth Competition and the Dobri Paliev and Siegfried Fink Award for best performance in Sofia, Bulgaria, in 2001.

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## Simfonični orkester SNG Maribor

### The Symphony Orchestra of the Slovenian National Theatre Maribor

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

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



bra 2004, ko je pod imenom Simfonični orkester SNG Maribor začela prirejati samostojne simfonične koncerte v okviru matične hiše. Ta praksa se je predvsem po izgradnji Velike dvorane ukoreninila kot poustvarjalna stalnica SNG Maribor. Orkester, ki je nepogrešljivi del koncertov ter opernih in baletnih predstav mariborske Opere in baleta, se pod vodstvom številnih mednarodno uveljavljenih dirigentov iz Slovenije in tujine suvereno poseveča 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 Slovenian National Theatre Maribor is one of the leading ensembles in Slovenia and has a long-standing tradition in both operatic and orchestral repertoire. The rich history of the orchestra is closely linked with its home institution, the Maribor Opera, where the orchestra takes a two-part role: besides all the opera performances of the Maribor Opera it also performs a Symphony Cycle each season as a part of its regular programme.

The orchestra 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: from Baroque and Classicism up to 19th and 20th century music, as well as contemporary music.

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## Aleksandar Somov

Violončelist Aleksandar Somov je s študijem začel v rodni Sofiji. Pri petnajstih letih je debitiral kot koncertni solist v Bolgariji in Nemčiji ter posnel *Rokoko variacije* Čajkovskega in krstno izvedel *Španski koncert* Angela Escudera na koncertih po Španiji. Kot zmagovalec več mednarodnih tekmovanj je dobil priložnosti za nastope v Grčiji, Italiji, Srbiji in Izraelu. Študij je nadaljeval na ugledni Šoli za glasbo in gledališče Guildhall v Londonu, kjer je leta 1998 postal prvi vzhodnoevropski prejemnik zlate medalje, najvišje nagrade, ki jo podeljuje ta šola. (Med prejšnjimi prejemniki so Jacqueline du Pré, Bryn Terfel in Tasmin Little.) Po nadaljnjih uspehih na uglednih mednarodnih tekmovanjih je pričel nastopati kot solist z izjemnimi orkestri, kot so londonski orkester Philharmonia, Severna Simfonija, Filharmonija iz Strasbourga, Državna kapela iz Acherna, Bolgarski narodni radijski orkester, Filharmoniki iz Sofije in Varne, pod taktirko dirigentov, kot so Thierry Fischer, Paul McCreech, Thomas Zehetmair, David Parry, Mark Albrecht, Peter Oundjian, Lionel Bringuier, James MacMillan in Theodore Guschlbauer.

Somovi partnerji pri komorni glasbi so priznani glasbeniki Thomas Zehetmair, Jean-Yves Thibaudet, Tasmin Little, Boris Garlitski, John York, Nathan Williamson, Bogdana Popova, Lucy Jeal Venera Bojkova idr. Z njimi je nastopal v dvorani Wigmo-

re v Londonu, v moderni dvorani Sage v Gatesheadu ter na koncertih po Bolgariji, Franciji, Švedski, Nemčiji, Španiji in Cipru.

Leta 2006 je Somov postal prvi violončelist solist Filharmoničnega orkestra iz Strasbourga. Pred tem je bil prvi violončelist Severne Sinfonie. Od leta 2002 je bil kot prvi violončelist redni gost slovitih britanskih orkestrrov, denimo Londonske filharmonije in Simfonije, orkestra Philharmonia pa Škotskega komornega orkestra, orkestra iz Halleja in Angleškega komornega orkestra.

Somov je tudi predan pedagog. Od leta 2006 uči na Konservatoriju in Visoki akademiji v Strasbourgu in je redni gost mednarodnih glasbenih akademij Flaine, Musicalta, les Stages Boîte à Musique (Francija) in pri festivalu Ringamala (Švedska).



Njegovi solistični posnetki so izšli pri založbah Naxos/Marco Polo, Gega New label ter založbah postaj BBC, Bolgarske nacionalne radiotelevizije, Poljskega radia in radia iz Valencije. Kot glasbenik izjemne širine rad združuje različne sloge in razširja glasbena obzorja. Tako s svojimi kolegi nastopa v eklektičnem ansamblu Robertsau Buskers pa s Salonskim orkestrom iz Baden-Badna in v prostem času zaigra tudi na kitaro, bolgarsko ljudsko godalo gadulko in tolkala.

Cellist Aleksandar Somov began his studies in his native Sofia. At fifteen he made his debut as a soloist in Bulgaria and Germany, recorded Tchaikovsky's *Rococo variations* and premiered Angel Escuder's *Concierto de Espana* at concerts across Spain. As the winner of several international competitions, he also performed in Greece, Italy, Serbia and Israel. He continued his studies at the renowned Guildhall School of Music and Drama (London) where, in 1998, he became the first East-European recipient of the Gold Medal, the Guildhall School's highest award, previously won by Jacqueline du Pré, Bryn Terfel and Tasmin Little. After further successes at well-respected international competitions, he began performing as a soloist with outstanding orchestras such as the Philharmonia, the Northern Sinfonia, the Strasbourg Philharmonic, Stadtkapelle Achern, the Bulgarian National Radio Symphony, and the Sofia and the Varna Philharmonics, under conductors such as Thierry Fischer, Paul McCreech, Thomas Zehetmair, David Parry, Mark Albrecht, Peter Oundjian, Lionel Bringuier, James Mac-Millan and Theodore Guschlbauer, among others.

Mr Somov's recital and chamber music partners have included Thomas Zehetmair, Jean-Yves Thibaudet, Tasmin Little, Boris Garlitsky, John York, Nathan Williamson, Bogdana Popova, Lucy Jeal and Venera Bojkova at venues including Wigmore Hall London, the modern Sage Gateshead, as well as across Bulgaria, France, Sweden, Germany, Spain and Cyprus.

In 2006 Aleksandar Somov took up the position of Violoncelle Super Soliste of the Strasbourg Philharmonic Orchestra. Prior to this he was the principal cellist of the Northern Sinfonia. Since 2002, he has been regularly invited as guest principal cellist with many celebrated UK orchestras, including the London

Philharmonic, London Symphony, Philharmonia and the Hallé, as well as the Scottish Chamber Orchestra and the English Chamber Orchestra.

A keen pedagogue, Mr Somov is a professor at the Conservatoire and Academie Supérieure de Strasbourg since 2006, and is regularly invited to teach at the Flaine, Musicalta and les Stages Boite a Musique (France) international music academies, and at the Ringamala Festival (Sweden).

He has made recordings as a soloist for Naxos/Marco Polo, the Gega New label, the BBC, Bulgarian National TV and Radio, Polish Radio and Radio Valencia.

An artist of exceptional scope, he enjoys combining different styles and expanding musical horizons, whether performing with his fellow co-founders of the eclectic Robertsau Buskers, in concert with Salonorkester Baden-Baden, or playing the guitar, gadulka (a Bulgarian folk instrument) or percussion in his spare time.

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## Sorin Spasinovici



Violist Sorin Spasinovici se je rodil v Bukarešti, kjer se je začel tudi glasbeno izobraževati. Po maturi na glasbeni šoli Georgeja Enescuja je študiral violo na tamkajšnji Narodni glasbeni univerzi, sledila pa sta magisterija iz viole v razredu Nicolasa Cortija

ter glasbene pedagogike na Univerzi za umetnosti v Zürichu. Poleg tega se je udeležil številnih mojstrskih tečajev. Kot član različnih glasbenih sestavov je nastopal po vsem svetu in delil oder s pomembnimi glasbeniki, kot so Simon Trpčeski, Cristian Măcelaru, Vasilij Petrenko, Vladimir Aškenazi, Martin Merker, Andreas Vollenweider idr.

Bil je član Romunskega mladinskega orkestra in Mladinskega orkestra Evropske unije. V okviru sodelovanja z Mladinskim orkestrom Evropske unije je leta 2014 prejel nagrado spominskega sklada Lionela Bryerja za bleščeče glasbene sposobnosti. Veliko je sodeloval tudi z Orkestrom Narodne opere iz Bukarešte, s Filharmoniki Georgeja Enescuja, Simfoničnim orkestrom iz St. Gallena in orkestrom Musikkollegium Winterthur, pri katerem je trenutno redni nadomestni član.

Leta 2019 je ustanovil inovativno glasbeno skupino Eastern Quartet, ki na enkratni način klasično glasbo zliva z ljudskim izročilom Balkana.

Sorin Spasinovici trenutno živi v Zürichu, kjer poučuje in igra v različnih orkestrih in zasedbah.

Sorin Spasinovici was born in Bucharest, Romania, where he began his musical studies. After graduating from the George Enescu Music High School, he successfully pursued a bachelor's degree in music performance at the National University of Music. He went on to earn both a master's degree and a degree in music education at the Zurich University of Arts, where he was a student of Nicolas Corti. During his studies he attended numerous masterclasses.

He has performed around the world as part of various ensembles and has shared stages with celebrated musical figures such as Simon Trpčeski, Cristian Măcelaru, Vasily Petrenko, Vladimir Ashkenazy, Martin Merker,

Andreas Vollenweider and others. He has been a member of the Romanian Youth Orchestra and the European Union Youth Orchestra, the latter of whom awarded him the Lionel Bryer Memorial Fund Award in 2014 for exceptional achievement. He frequently performs with the orchestra of the National Opera in Bucharest, the George Enescu Philharmonic, the St. Gallen Symphony Orchestra and the Musikkollegium Winterthur Orchestra where he is currently a regular substitute player.

In 2019 he founded The Eastern Quartet, an innovative musical group that uniquely blends classical music with Balkan folk music.

Sorin Spasinovici is currently based in Zurich where he teaches privately and plays with different orchestras and ensembles.

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## **Tolkalna skupina Louie's Cage Percussion**

### **Louie's Cage Percussion**



Tolkalna skupina Louie's Cage Percussion je poimenovana po opičjem kralju Louieju in skladatelju Johnu Cageu, sestavlja pa jo šest nadarjenih mladih glasbenikov, ki spadajo med najmlajše člane uglednih avstrijskih orkestrrov, kot so orkester dunajske

Ljudske opere, spodnjeavstrijski orkester Tonkünstler, orkester Graške opere ter orkester SNG Maribor. Igrajo širok repertoar klasične glasbe, vendar so jih vedno pritegovali tudi drugi žanri, kot so jazz, rock in elektronska glasba, kar se odraža v njihovem glasbenem udejstvovanju.

Po poslušanju različnih tolkalnih sestavov so se odločili, da bodo naredili nekaj posebnega, nekaj, česar občinstvo tolkalnih sestavov običajno nima priložnosti doživeti. Tako je leta 2014 nastala skupina LCP, katere veliki izziv je združiti dramsko igro, komponiranje in kvalitetno poustvarjanje ter igranje raznovrstne glasbe, od operne in simfonične do filmske, jazzovske in elektronske glasbe, vključno z dubstep in drum'n'bass odvodi, podčrtanimi z elektronskimi učinki.

Običajno razprodane glasbene predstave skupine LCP so bile na ogled v dunajski Koncertni hiši in Ljudski operi, v hamburški Filharmoniji na Labi, v Gärtnerplatztheateru v Münchnu in Stari operi v Frankfurtu.

Named after the Monkey King Louie and the composer John Cage, the group Louie's Cage Percussion consists of six talented young musicians in their twenties. They are some of the youngest members of renowned Austrian and Slovenian orchestras including the Vienna Volksoper, the Lower Austria Tonkünstler Orchestra, the Graz Opera and Slovenian National Theatre Maribor and play all repertoires of classical music. Besides their studies of classical music, they have always been interested in jazz, rock and electronic music and have played in various bands and broadened their knowledge of various musical genres.

After listening to many percussion ensembles they decided to do something different, something the general audience of common percussion ensembles had not yet experienced.

In 2014 LCP was finally established and the young artists started to work on a very challenging task: They wanted to combine acting, writing and playing music at the highest level and unite all of the music they were surrounded with every day from big opera and symphonic music, to film music, jazz and electronic music like dubstep and drum'n bass underpinned with a lot of electronic instruments and effects.

Since then, Louie's Cage Percussion has been presenting sold-out shows at numerous venues, including the Konzerthaus and the Volksoper in Vienna, the Elbphilharmonie in Hamburg, the Gärtnerplatztheater in Munich and the Alte Oper in Frankfurt.

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## **Transilvanski državni filharmonični orkester**

### **Transylvanian State Philharmonic Orchestra**

Transilvanski državni filharmonični orkester, ki ga je leta 1955 ustanovil dirigent Antonin Ciolan, je danes eden vodilnih orkestrrov v Romuniji. Nastopa v najuglednejših dvoranah in festivalih, kot so dunajsko Glasbeno združenje, Auditoriom Parco della Musica v Rimu, Festival Luzern, Festival Georgeja Enescuja v Bukarešti, Festival La Folle Journée v Tokiu ter

festivali v Torinu, Varšavi, Istanbulu, Santanderju, Strasbourgu, Bratislavi, Berlinu in Interlaknu. Orkester je sodeloval s številnimi imenitnimi dirigenti in solisti, med katerimi so Kurt Masur, Witold Lutosławski, Carlo Zecchi, Yannis Xenakis, Krzysztof Penderecki, sir John Pritchard, Lawrence Foster, John Axelrod, Jörg Widmann, Dennis Russell Davis, Sviatoslav Richter, Radu Lupu, Ruggiero Ricci, Valentin Gheorghiu, Silvia Marcovici, José Carreras, Angela Gheorghiu, Ruxandra Donose, Roberto Alagna, Philippe Entremont, David Grimal, Sayaka Shoji in Simon Trpčeski.

Orkester je posnel več kot 120 nosilcev zvoka in se lahko pohvali z najboljšejšo diskografijo med romunskimi orkestri. Posnetki so odraz bogatega repertoarja, ki ga preigrava orkester, in sega od baroka do sodobne glasbe, vključno z zajetnimi kompleti Brahmsovih in Brucknerjevih simfonij ter deli Vivaldija, Wagnerja, Debussyja, Ravela in Enescuja. Leta 2021 je založba Pentatone izdala studijski posnetek Puccinijeve opere *Deklica z zahoda* z dirigentom Lawrenceom Fosterjem, sledila pa mu bosta studijski posnetek del Bartóka in Kodalyja ter album, posvečen Renati Tebaldi.

Četudi je v žarišču delovanja Transilvanskega državnega filhar-





moničnega orkestra simfonični in vokalno-simfonični repertoar, orkester ne zanemarja opernega repertoarja. V tem oziru moramo omeniti njegovo izvedbo Enescujeve opere *Ojdi* na Festivalu Luzern, Verdijeve opere *Simon Boccanegra* pod vodstvom Antonella Allemandija in Mozartovega *Don Giovannija* pod vodstvom Marca Armiliata na Festivalu Santander. Med najnovejše uspehe sodijo koncertne izvedbe Wagnerjevih glasbenih dram *Rensko zlato* in *Valkira*, ko je orkestru dirigiral Gabriel Bebeșelea, glavni dirigent orkestra od leta 2016, poleg tega pa tudi koncertna verzija opere *Deklica z zahoda* z dirigentom Fosterjem, ki je glavni gostujoči dirigent orkestra od sezone 2021/2022.

Founded in 1955 by maestro Antonin Ciolan, the Transylvanian State Philharmonic Orchestra enjoys a leading position among Romanian orchestras. Numerous tour engagements have led the orchestra to perform at prestigious concert halls and festivals, including the Musikverein Vienna, the Auditorium Parco della Musica in Rome, the Lucerne Festival, the George Enescu Festival Bucharest, La Folle Journée Festival in Tokyo, the Torino, Warsaw, Istanbul, Santander, Strasbourg, Bratislava, Berlin and Interlaken festivals.

Along its history, the orchestra has collaborated with some of the world's most distinguished conductors and soloists: Kurt Masur, Witold Lutosławski, Carlo Zecchi, Iannis Xenakis, Krzysztof Penderecki, Sir John Pritchard, Lawrence Foster, John Axelrod, Jörg Widmann, Dennis Russell Davis, Sviatoslav Richter, Radu Lupu, Ruggiero Ricci, Valentin Gheorghiu, Silvia Marcovici, José Carreras, Angela Gheorghiu, Ruxandra Donose, Roberto Alagna, Philippe Entremont, David Grimal, Sayaka Shoji and Simon Trpčeski, just to name a few.

With over 120 recordings, the Transylvania State Philharmonic Orchestra boasts the largest discography among Romanian orchestras. These recordings reflect the entire range of the orchestra's wide repertoire, from baroque to contemporary music, and include impressive series such as the complete Brahms and Bruckner symphonies, as well as works by Vivaldi, Wagner, Debussy, Ravel and Enescu.

In 2021, a studio recording of Puccini's *La Fanciulla del West*, conducted by Lawrence Foster was released by Pentatone. Two studio recordings (one with works by Bartók and Kodály, the other a tribute to Renata Tebaldi) will be released on the same label. Though it is mainly focused on symphonic and vocal-symphonic programs, the orchestra also devotes special attention to the operatic repertoire. Notable performances include George Enescu's opera *Oedipe* at the Lucerne Festival, Verdi's *Simone Boccanegra* (conducted by Antonello Allemandi) and Mozart's *Don Giovanni* (conducted by Marco Armiliato) at the Santander Festival. Among the major recent accomplishments in this area are concert versions of Wagner's *The Ringgold* and *The Valkyire*, conducted by Gabriel Bebeșelea, the orchestra's principal conductor since 2016, as well as a concert version of Puccini's *La fanciulla del West* with Lawrence Foster, principal guest conductor of the orchestra as of the 2021/2022 season.

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## Alastair White

Alastair White (1988) je škotski skladatelj in pisec. Njegovi zadnji projekti so modno operni cikel *WE-AR, ROBE, WOAD in RUNE*, ki so ga na BBC Radiu 3 opisali kot »povsem novo vznemirljivo zvrst umetnosti«, godalni kvartet za album *Quadrants Vol. 3* Altius Quarteta, dokumentarna opera *A Boat in an Endless Blue Sea* in škotsko-jidiška kantata *The*

*Drowning Shore*. Leta 2021 je založba Métier Records izdala celovečerne studijske posnetke iz cikla *ROBE* in *WOAD*. Alastair White je doktorski študent in izredni predavatelj na univerzi Goldsmiths v Londonu, kjer je organiziral interdisciplinarno konferenco o prihodnosti novega materializma »Futures of the Real«. V mednarodnem prostoru je prisoten kot predavatelj s področja muzikologije, kompozicije in politike.



Alastair White (b. 1988) is a Scottish composer and writer. His work is characterized by a lyrical complexity which draws influence from technology, science, politics and materialism, and has been described as "a whole exciting new genre of art" (BBC Radio 3). Recent projects include the fashion-opera cycle of *WEAR*, *ROBE*, *WOAD* and *RUNE*; a string quartet for the Altius Quartet's album *Quadrants Vol. 3* (Navona Records); the documentary opera *A Boat in an Endless Blue Sea*; and *The Drowning Shore*, a Scots-Yiddish cantata. Full-length studio recordings of *ROBE* and *WOAD* were released by Métier Records in 2021, with *RUNE* due out in Summer 2022. He is currently composer-in-residence with the Ljubljana-based .abeceda [new music ensemble] with

several major collaborations planned, beginning with the premiere of his *Anti-Music* at the Cankarjev dom.

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## Benjamin Ziervogel

Benjamin Ziervogel (1983) izhaja iz Celovca, kjer je prvič poprijel za violino in obiskoval tamkajšnji konservatorij. V Bernu je študiral pri Benjaminu Schmidu in se izpopolnjeval pri uglednih violinistih in komornih skupinah, med drugim pri izjemnem Isaacu Sternu. V letih 1996–2002 je bil član Godalnega kvarteta Anima, s katerim je osvojil več nagrad na državnih in mednarodnih tekmovanjih. Od leta 2002 je prvi violinist Godalnega kvarteta Acies, ki je prav tako navdušil poznavalce in prejel vrsto domačih in mednarodnih nagrad. S tem kvartetom so posneli mnoge godalne kvartete za založbo Gramola. Posebne pozornosti in priznanja je bil deležen posnetek Schubertovega kvinteta s slavnim violončelistom Davidom Geringasom. Poleg tega je nastopil s solisti Dunajskih filharmonikov, in sicer so skupaj izvedli Schubertov oktet.

Ziervogel je pritegnil pozornost tudi s solističnimi nastopi in sodelovanji v drugih komornih skupinah v Avstriji, Nemčiji, Švici, Združenem kraljestvu, Franciji, Izraelu, Indiji, ZDA, na Češkem, v Italiji, Avstraliji, Španiji, Sloveniji, Hrvaški, Srbiji, Bosni in Hercegovini, na Poljskem in v Grčiji.

Od leta 2004 je prvi koncertni mojster Simfoničnega orkestra RTV Slovenija in od leta 2013 gostujoči koncertni mojster Kitajskega narodnega simfoničnega orkestra. Kot solist in koncertni mojster je nastopil z orkestri iz Avstrije, Švice, Nemčije, Španije, Kitajske in Japonske.

Benjamin Ziervogel igra na violino Dominicus Montagnana iz leta 1727, ki je sicer v lasti Avstrijske narodne banke.



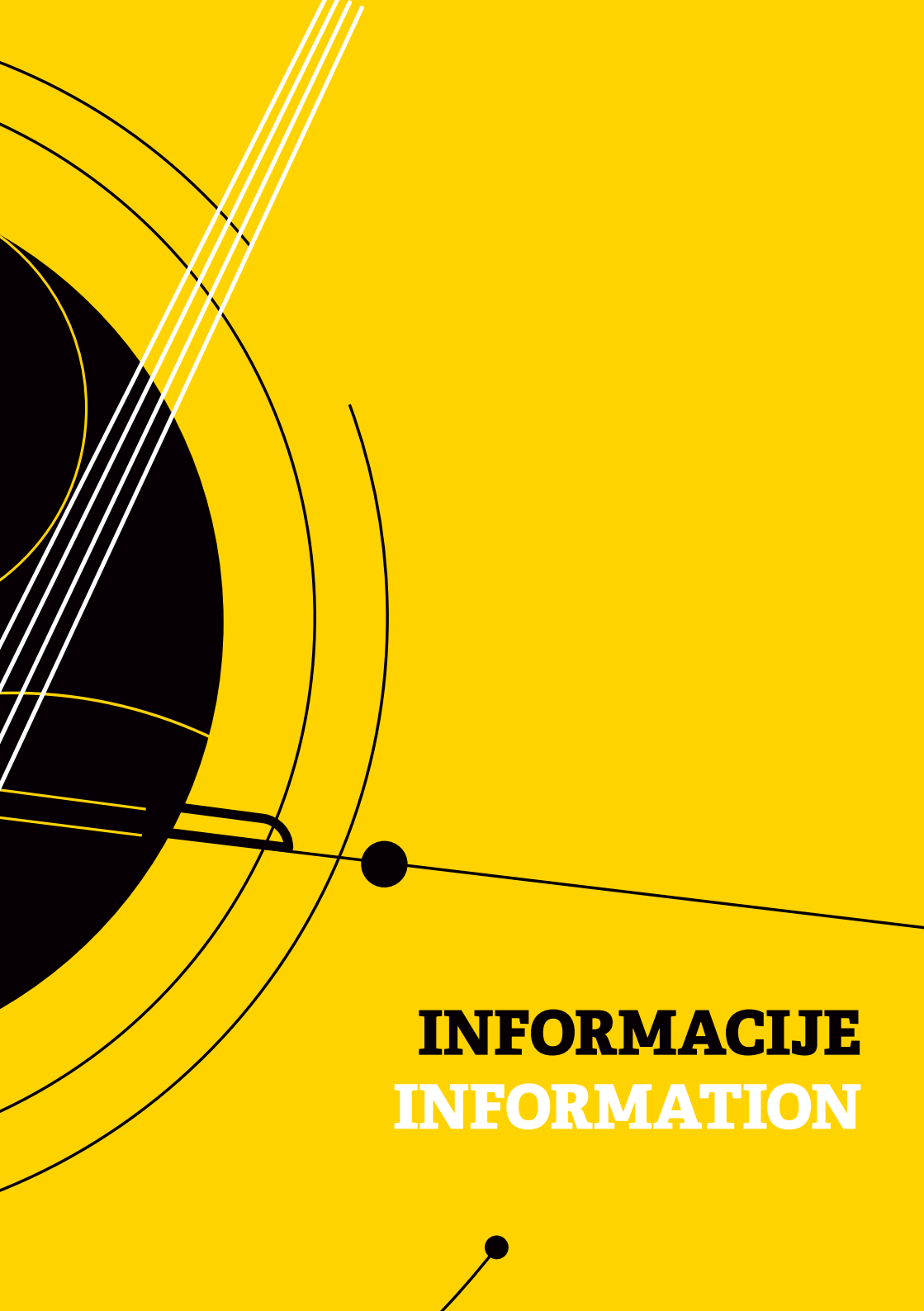
Benjamin Ziervogel (b. 1983) hails from Klagenfurt, Austria, where he first picked up the violin and attended the local conservatory. In Bern, he studied with Benjamin Schmid and worked with prominent violinists and chamber groups, including with renowned violinist Isaac Stern. From 1996 till 2002 he was a member of the Anima String Quartet, which won several prizes at national and international competitions. Since 2002, he has been the first violinist of the Acies String Quartet, which has also impressed audiences and received a number of national and international awards. With this quartet, he has recorded many string quartets for the Gramola label. Their recording of Schubert's quintet with the distinguished cellist David Geringas has received special recognition. In addition, he has performed in Schubert's Octet with soloists from the Vienna Philharmonic.

Mr. Ziervogel has also attracted attention with his solo performances and collaborations with chamber groups in Austria, Germany, Switzerland, the United Kingdom, France, Israel, India, the USA, the Czech Republic, Italy, Australia, Spain, Slovenia, Croatia, Serbia, Bosnia and Herzegovina, Poland and Greece.

Since 2004, he has been the concertmaster of the RTV Slovenia Symphony Orchestra and since 2013 the guest concertmaster of the Chinese National Symphony Orchestra. He has performed as a soloist and as concertmaster with orchestras from Austria, Switzerland, Germany, Spain, China and Japan.

Benjamin Ziervogel plays on a Dominicus Montagnana violin from 1727 owned by the Austrian National Bank.





**INFORMACIJE**  
**INFORMATION**

# Vstopnice & informacije

## Tickets & information

### VSTOPNICE

**Otvoritev:** 25 €

**Gadjiev:** 15 €

**Nova prijateljstva:** 15 €

**Balkan, plemenit in čustven:** 15 €

**Transilvanija:** 25 €

**Bumtastično:** 5 €

**Zapoj z menoj:** družinska vstopnica  
5 € (do 3 otroci in 2 odrasla),  
dodatna oseba 4 €

**8 strun:** 6 € / družinska vstopnica  
15 € (do 3 otroci in 2 odrasla), dodatna  
oseba 4 €. Prodaja vstopnic: Zavod  
Mars Maribor.

**.abeceda [ansambel za novo glasbo]:**  
vstopnine ni

**Godalni otoki – ritmi sobivanja:**  
vstopnine ni

### DRUGI POPUSTI IN UGODNOSTI

Upokojenci:  
20 % popust

Skupine (nad 10 ljudi):  
20 % popust

Prijatelji festivala (abonenti  
Narodnega doma Maribor, SNG  
Maribor, člani Sveta knjige, člani  
mediateke IFS in člani SIGIC-a):  
20 % popust

Študenti, mladina in invalidne osebe:  
50 % popust

Za brezposelne osebe so na voljo  
brezplačne vstopnice, če so uro pred  
predstavo v dvorani še prosti sedeži.  
Ob dvigu vstopnice je treba skupaj z  
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*Popusti se ne seštevajo.*

*Vstopnice s popustom je možno kupiti le v Informacijski pisarni Narodnega doma Maribor in največ uro pred koncertom na prizorišču koncerta.*

### BLAGAJNA & INFORMACIJE

Informacijska pisarna  
Narodni dom Maribor  
Ulica kneza Koclja 9, Maribor  
02 229 40 50, 031 479 000  
vstopnice@nd-mb.si

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

### Druga prodajna mesta

- <https://nd-mb.mojekarte.si/>  
- uro pred koncertom na prizorišču

### FESTIVALSKA PISARNA

office@festivalmaribor.si  
02 229 40 06

## TICKETS

**The Opening:** 25 €

**Gadjiev:** 15 €

**New Friendships:** 15 €

**Les Balkans, Nobles et**

**Sentimentales:** 15 €

**Transylvania:** 25 €

**Boomtastic:** 5 €

**Sing with Me:** family ticket: 5 €  
(up to 3 children and 2 adults,  
every additional person 4 €)

**8 Strings:** 6 € (Allows entrance to all  
Festival Jesen-išče events). Family  
ticket: 15 € (up to 3 children and 2  
adults, every additional person  
4 €). Tickets available at  
Zavod Mars Maribor.

**.abeceda [new music ensemble]:**  
free entrance

**String Islands - Rhythms of**

**Coexistence:**

free entrance

## DISCOUNTS AND SPECIAL OFFERS

Senior citizens:

-20 %

Groups of 10 people or more:

-20 %

Students, youth, disabled:

-50 %

*Individual discounts not available in conjunction with other  
discounts or special offers.*

*Discounted tickets can only be purchased at the Information Office  
of Narodni dom Maribor.*

## TICKET OFFICE & INFORMATION

Narodni dom Maribor

Information Office

Ulica kneza Koclja 9, Maribor, Slovenia

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

vstopnice@nd-mb.si

Weekdays from

10:00 am to 1:00 pm.

### Tickets can also be purchased

- online <https://nd-mb.mojekarte.si/>

- one hour prior to each event at the  
concert venue

### FESTIVAL OFFICE

office@festivalmaribor.si

+386 2 229 40 06

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Vladimir Rukavina,  
direktor / General Manager

## **KONCERTNA POSLOVALNICA / CONCERT MANAGEMENT**

Barbara Švrljuga Hergovich, vodja  
programa Festivala Maribor in Koncertne  
poslovalnice / Programme Director  
Tadeja Nedog, producentka / Producer  
Tina Vihar, producentka / Producer  
Gregor Čerič, strokovni sodelavec za  
pripravo projektov / Events Manager

Maja Pirš, sodelavka za PR / PR Consultant



## **AMBASADORJI FESTIVALA MARIBOR /**

### **FESTIVAL MARIBOR AMBASSADORS**

Alenka Cilenšek, Ana Mravlje, Andrej  
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Ploj, Jasna Robnik, Lidija Planteu, Maja  
Žigart, Majda Gorjup, Majda Jecelj,  
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Mladič, Petra Greiner, Polona Meke  
Ožinger, Rebeka Dobrič, Slavko Rajh,  
Sonja Sibila Lebe, Tea Gorič, Viljem Babič

## **INFORMACIJE / INFORMATION**

office@festivalmaribor.si  
www.festivalmaribor.si

 FestivalMaribor  
 festival\_maribor

## **PROGRAMSKA KNJIŽICA FESTIVALA MARIBOR 2022 / PROGRAMME BOOKLET FESTIVAL MARIBOR 2022**

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Barbara Švrljuga Hergovich

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Barbara Švrljuga Hergovich  
Bojan Cvetrežnik

## **PREVODI / TRANSLATIONS**

Steven Loy

## **LEKTORIRANJE / PROOFREADING**

Monika Jerič (slovenščina/Slovenian),  
Steven Loy (angleščina/English)

## **FOTOGRAFIJE / PHOTOS**

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