

Festival Maribor

2019



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

Festival je podprla Mestna občina Maribor.

The Maribor Festival is produced by Narodni dom Maribor and prepared
in collaboration with the Slovenian National Theatre Maribor.

The Festival is supported by the City Municipality of Maribor.

Premoščamo in povezujemo



D

rage ljubiteljice in ljubitelji glasbe,

verjetno ste že opazili besede in simbole, ki spremljajo naše objave. In zakaj simbolizirajo naš festival? Preprosto: po našem mnenju imajo z glasbo prav toliko skupnega kot z vsemi drugimi posebnimi stvarmi, ki igrajo pomembno vlogo v našem življenju. Zaznamujejo naše glasbenike, ki nas zvabijo globoko v tiste razsežnosti glasbe, katerih prej niti slutili nismo, odpirajo nam nove razglede in nove uvide, nas povezujejo ter kažejo, da so nekatere meje namišljene in puhle. To jim uspeva s svojo predanostjo, vero v sporočilo, ki ga prenašajo z glasbo, s svojo strastjo do umetnosti, ki nemara povsem zasvoji z neusahljivim bogastvom in zaradi katere se povezujejo z drugimi umetniki in z občinstvom; in za vse to je potrebna zvrhana mera napora, ne manjša od naporov, ki jih vlagajo v svoje udejstvovanje vrhunski športniki.

Če se vam zdi, da je zasledovanje teh vrednot preveč izzivalno in preintenzivno za mirni potek vsakdana, potem si vsekakor privoščite obisk festivala. Kajti Festival Maribor je pravi kraj za preseganje vsakdana; lahko je izgovor za uresničevanje skritih želja in idealov, ki si jih ne upamo izživeti v »normalnem« življenju. Kakor vzporedni svet je, v katerem se predstavi tudi tisto, kar je nepredstavljivo.

Festival Maribor je priložnost za odkrivanje novega, drugačnega. Je priložnost za nas, da vas izzovemo in iztirimo iz udobnosti. Je kot vrtiljak doživetij in občutenj. Pomeni pripravljenost na presenečenja in s tem odprtost, katere si morda ne dovolimo pogosto. Prav noben koncert, ki ga bomo v življenju še obiskali, ne bo takšen, kot je kateri izmed festivalskih. Izkušnje in spoznanja, ki jih odnesemo domov po takšnem nevsakdanjem dogodku, nas nedvomno za vedno zaznamujejo in znajo spremeniti naše dojemanje celo najbolj standardnega koncertnega sporeda.



V glasbi »pretresov« sicer nikoli ni manjkalo, Maribor ni izjema. Prav letos se spominjamo dveh obletnic dogodkov, ki sta zarezala v predvidljivost koncertnih prireditev: mineva namreč 50 let od prvega Festivala baročne glasbe ter 25 let, kar se je ta prelevil v inovativni festival komorne glasbe z imenom Glasbeni september. Oba ta predhodnika Festivala Maribor sta v svojem času predstavljala izzive tako za glasbenike, ki so se spoprijemali z glasbo, katere dotlej niso še nikoli izvajali, kot tudi za občinstvo, ki je prihajalo na koncerte radovedno in z enim samim pričakovanjem – da bi slišalo glasbenike s prodornim sporočilom.

Tovrstni festivali nas spomnijo, da so predalčki, ki smo jih vajeni, navidezni. Kdo, denimo, lahko pokaže, kje je meja med jazzom, klasiko in elektronsko glasbo? Kje je meja med umetnostmi? Pogosto se pokaže, da so meje, ki si jih postavljamo, jasne in razmejujoče kakor megla. Vsekakor so meje včasih potrebne, recimo za to, da se glasbeno profiliramo. A v resnici je glasba vsepovsod, preliva se tja, kamor želijo njeni ustvarjalci, sklepa nova prijateljstva, pristaja na neverjetne izmenjave in se podaja v nezaslišane pustolovščine.

Zato bo Festival Maribor 2019 še toliko bolj v znamenju premoščanja in povezovanja. Tukaj se bosta družila simfonični orkester in elektronska klubska glasba, staro renesančno glasbilo in sodobna improvizirana glasba, sproščeno občinstvo in otroci na koncertu klasične glasbe, narava in glasba!

Pridružite se nam v slavlju odprtosti, srčnosti in povezovanja. Izkoristite priložnost in okusite klasiko v času festa, kjer je čas za vse drzno, za strast, za predanost, za vero in zasvojenost, za povezovanje in napor!

Vaša

BARBARA ŠVRLJUGA HERGOVICH

Vodja programa Koncertne poslovalnice in Festivala Maribor
Narodni dom Maribor

Building Bridges and Making Connections

D

ear Music Lovers,

You've probably already noticed the text and symbols accompanying our announcement. And why do they symbolize our festival? It's simple: in our opinion they have just as much in common with music as they have with everything else which plays an important role in our lives. They describe the musical artists who lure us deep into those dimensions of music we never previously sensed, opening up new vistas and insights, connecting us and showing us that some boundaries are imaginary and porous. Musicians are able to do this thanks to their dedication to their craft, their faith in the message they wish to convey through music and their completely addictive passion for art and its inexhaustible riches, allowing them to connect with other like-minded artists and with audiences. All this requires no small amount of effort – no less, in fact, than the effort top athletes put into their work.

If you find the pursuit of these values too challenging and intense for peaceful day-to-day living, then you should definitely visit the festival. Because Festival Maribor is the right place for going beyond the ordinary; it can be the incentive for realizing hidden desires and ideals that we do not dare take pleasure in in 'normal' life. It is like a parallel world where that which is unimaginable becomes possible.

Festival Maribor is an opportunity to discover something new, something different. It is an opportunity for us to challenge you and take you out of your comfort zone, a roller coaster of experience and sensation. It represents a readiness for surprises, consequently arousing an openness that we perhaps don't often allow ourselves. Festival Maribor concerts offer something special, something we aren't likely to experience again in our concert-going lives. The memories and lessons that we take home after such an extraordinary experience undoubtedly leave their mark on us forever, changing the way we listen to even the most standard concert programme.

Music has never lacked for 'seismic' changes, Maribor is no exception. This year, we commemorate the anniversaries of two events that changed local concert life forever: it is 50 years since the first Baroque Music Festival and 25 years since the beginning of the innovative chamber music festival called "Musical September." Both of these events, predecessors of Festival Maribor, challenged both musicians of the time, as they struggled with music they had never performed before, as well as audiences, who came to the concerts with curiosity and a single expectation: to hear musicians with a powerful message.

Such festivals remind us that the boxes in which we tend to categorise things are only virtual. Who, for example, can show where the boundary between jazz, classical music and electronic music actually lies? Where

is the dividing line between the various arts? Often the boundaries we erect around things prove to be as clear and effective as fog. Certainly, boundaries are sometimes necessary, for example, in order to musically profile ourselves. But in reality music is everywhere, flowing wherever its creators want, making new friends, stimulating fascinating dialogue and enticing listeners to unprecedented adventures.

Hence the 2019 Festival Maribor is driven even more to build bridges and bring things together: a symphony orchestra and electronic club music, musical instruments from the early Renaissance and contemporary improvised music, laid-back audiences with children and live classical music, nature and music!

Join us in celebrating openness, heartfelt emotion and connection. Take advantage of the chance to taste the classics in a festive setting, a time for everything that is daring, for passion, for dedication, for faith and devotion, for connection and earnest endeavour!

Your,

BARBARA ŠVRLJUGA HERGOVICH

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





PASSION



OSREDNJI PROGRAM **MAIN PROGRAMME**

***STRAST**

OTVORITVENI KONCERT

OPENING CONCERT

Dvorana Union, Maribor
Torek, 10. september, ob 19.30

Union Hall, Maribor
Tuesday, 10 September, 7:30 pm

HAYDNOVA FILHARMONIJA

Nicolas Altstaedt, dirigent in
violončelist

HAYDN PHILHARMONIC

Nicolas Altstaedt, Conductor and
Cellist

Peter Iljič Čajkovski

*Variacije na rokokojsko temo, op. 33,
za violončelo in orkester*

Joseph Haydn

*Simfonija št. 60 v C-duru, Hob. I:60,
»Raztresenec«*

Joseph Haydn

*Simfonija št. 102 v B-duru,
Hob. I:102*

Pyotr Ilyich Tchaikovsky

*Variations on a Rococo Theme,
Op. 33, for cello and orchestra*

Joseph Haydn

*Symphony No. 60 in C major, Hob.
I:60, "Il distratto"*

Joseph Haydn

*Symphony No. 102 in B-flat major,
Hob. I:102*

Vstopnina: festivalski abonma
60 € / 25 €, 20 €, 12,50 €

Tickets: Festival Pass
60 € / 25 €, 20 €, 12,50 €

P

oln šarma, lahkotnosti in iskrene občutenosti – takšen je lahko prijeten slepi zmenek ali pa ponovno srečanje dobrih starih znancev. In prav takšno bo ponovno srečanje z našim rezidenčnim orkestrom, Haydnovo filharmonijo, in njegovim umetniškim vodjem, Nicolasom Altstaedt.

Tokrat bo naše druženje potekalo v znamenju premoščanja razdalj in enotnosti čutenja. Na otvoritvenem koncertu bomo s Haydnovo nenavadno teatralično 60. simfonijo prestopali med »čisto« glasbo in njeno povedno močjo. *Simfonija št. 102* nam bo pokazala, kako je skladatelj veselice gradiščanskih Hrvatov, ki jih je gledal in poslušal z velikim zanimanjem, ponesel ne le v aristokratsko simfonično glasbeno formo, temveč tudi naravnost v Kraljevo gledališče v Londonu. Za sklep nas čaka skok v rusko romantiko, k melodični in čustev prepolni glasbi, ki mehča srca še danes – *Variacijam na rokokojško temo*, s katerimi je Čajkovski izkazal čast violončelu in hkrati z lastnim peresom podoživel duh njemu tako ljubea dunajskega klasicizma.



Haydnova filharmonija in Nicolas Altstaedt /
Haydn Philharmonic and Nicolas Altstaedt

F

ull of charm, lightness and a genuine sharing of emotion – such can be a pleasant blind date or a gathering of close acquaintances after a long time. This is exactly how the next meeting with our resident orchestra, the Haydn Philharmonic, and their artistic director Nicolas Altstaedt will be.

This time our partnership takes place in a spirit of bridging distances and converging emotions. At the opening concert we will roam between “pure” music and narrative power in Haydn’s unusually theatric Symphony No. 60. Later the same composer’s Symphony No. 102 will show us how the Austrian master brought the festive gatherings of Burgenland Croats, which he had watched and listened to with great interest, not only to aristocratic symphonic form but also straight to the King’s Theatre in London. To close the concert, a leap into Russian romanticism awaits us – into melodic and music emotion-laden music that softens the heart even today: the *Variations on a Rococo Theme*, a work in which Tchaikovsky pays tribute to the cello while reliving the spirit of his beloved Viennese classicism.

May the rest of our meetings at this year’s Festival Maribor bring us together in a summery burst of joy as well!



Nicolas Altstaedt

2

ZELENJAVNI ORKESTER VEGETABLE ORCHESTRA

**Dvorana generala Maistra,
Narodni dom Maribor**
Četrtek, 12. september, ob 19.30

**General Maister Hall,
Narodni dom Maribor**
Thursday, 12 September, 7:30 pm

ZELENJAVNI ORKESTER

VEGETABLE ORCHESTRA

Koncert orkestra zelenjavnih glasbil. Vegetable instruments in concert.

Vstopnina: festivalski abonma
60 € / 14 €, 11,20 €, 7 €

Tickets: Festival Pass
60 € / 14 €, 11,20 €, 7 €



K

lasična glasba, sodobna glasba, house, eksperimentalna elektronska glasba, free jazz, noise, dub, clicks'n'cuts ... Za Zelenjavni orkester ni meja, je stičišče, v katerem se najdejo in uspešno družijo kar najrazličnejši stili. Vendar to ni zares tisto, kar dela ta orkester edinstven na svetu. Unikaten ni (le) zaradi glasbe, ki jo igra, temveč zaradi tega, kako jo igra. Dunajska zasedba je namreč edini orkester na svetu, ki ne uporablja že obstoječih instrumentov, temveč si jih člani za sleherni koncert izdelajo sami iz sveže zelenjave. Ob natančnem poznavanju zvočnih lastnosti vsakega zelenjavnega instrumenta nato iz njih izvabijo estetsko dovršen zven, s katerim gradijo edinstvene zvočne svetove. Med njegovimi člani najdemo umetnike različnih umetniških ozadij: glasbeniki se družijo z vizualnimi umetniki, arhitekti, oblikovalci, medijskimi umetniki, pisatelji in zvočnimi pesniki – in vsi imajo pri vseh pomembnih umetniških, estetskih in infrastrukturnih odločitvah enakopravno vlogo.

Dve desetletji uspešnega delovanja, pet albumov in na stotine razprodanih koncertov v najprestižnejših koncertnih dvoranhah dokazujejo, da so glasbeniki svoje umetniško poslanstvo – raziskovati zvoke in ustvarjati takšne, ki jih ni moč reproducirati z nobenim drugim instrumentom – izpolnili ter ob tem poželi priznanje in odobravanje kritike in občinstva po vsem svetu.

Zelenjavni orkester zares nagovarja vse čute, saj namesto dodatka na koncu koncerta ponudi občinstvu svežo zelenjavno juho!



Zelenjavni orkester /
Vegetable orchestra

T

here are no musical boundaries for the Vegetable Orchestra. The most diverse music styles come together here – classical and contemporary music, beat-oriented House tracks, experimental Electronic, Free Jazz, Noise, Dub, Clicks'n'Cuts... but that's not what makes this orchestra special. It is unique not (just) because of the music they play, but also for the way in which it is performed. The Vienna-based ensemble is the first orchestra in the world that performs not on pre-constructed instruments, but on ones made of fresh vegetables by the members themselves for each concert. Armed with a thorough knowledge of the sound properties of each vegetable instrument, they coax musically and aesthetically sophisticated sounds out of them to create utterly unique sound worlds. The ensemble is a mix of people with different artistic backgrounds - musicians, visual artists, architects, designers, media artists, writers and sound poets all come together in the group. And all the members of the orchestra have an equal voice in artistic, aesthetic and infrastructural decisions of importance.

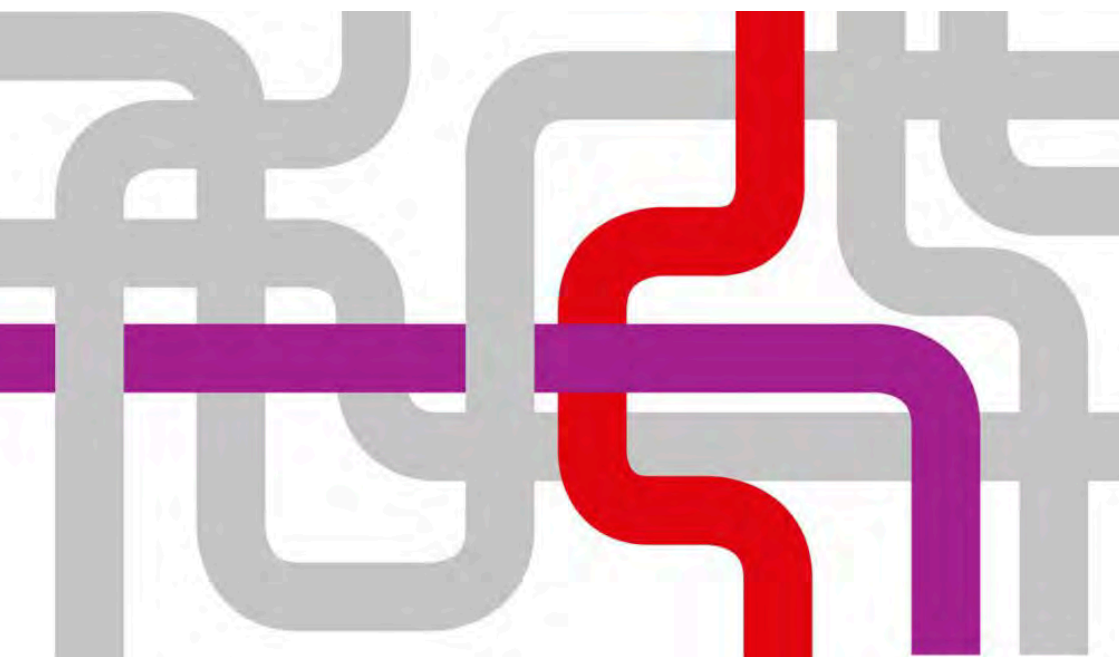
Five albums and hundreds of sold-out concerts in the most prestigious concert halls all over the globe spanning two successful decades of performing are proof that their artistic objective - exploring the sounds of the world around us and creating music which cannot be reproduced by any other instrument - has been met with worldwide approval.

A concert of the Vegetable Orchestra truly appeals to all the senses: as an encore at the end of the concert, the audience is invited to enjoy fresh vegetable soup!



ENERGETIKA MARIBOR

Srce mesta!



MOČ ISKRENOSTI

THE POWER OF SINCERITY

Dvorana Union, Maribor
Petek, 13. september, ob 19.30

Union Hall, Maribor
Friday, 13 September, 7:30 pm

HAYDNOVA FILHARMONIJA

Barnabás Kelemen, dirigent
Nicolas Altstaedt, violončelo

HAYDN PHILHARMONIC

Barnabás Kelemen, Conductor
Nicolas Altstaedt, Cello

Joseph Haydn

Uvertura k operi *Filozofova duša*, ali
Orfej in Evridika, Hob. 28:13

Joseph Haydn

Overture to the opera "The Soul of
the Philosopher, or Orpheus and
Eurydice", Hob. 28:13

Dmitrij Šostakovič

Koncert za violončelo in orkester št. 2,
op. 126

Dmitri Shostakovich

Cello Concerto No. 2, Op. 126

Franz Schubert

Simfonija št. 5 v B-duru, D 485

Franz Schubert

Symphony No. 5 in B-flat major,
D 485

Koncert je del Orkestrskega cikla
2019/2020 Narodnega doma Maribor.

The concert is part of the *Orchestral
Series of Narodni dom Maribor's
2019/2020 season.*

Vstopnina: festivalski abonma 60 € /
abonma Orkestrski cikel / 25 €, 20 €, 12,50 €

Tickets: Festival Pass 60 € /
Orchestral Series subscription / 25 €, 20 €, 12,50 €



**Barnabás
Kelemen**

D

rugi koncert rezidenčnega orkestra Festivala Maribor, Haydnove filharmonije, bosta zaznamovala glasbenika, ki ju poznamo po njuni neposrednosti in iskrenosti, pogumu, da na odru razgalita najintimnejša čutenja, ter zmožnosti zaobjema vseh skrajnosti, ki jih glasba lahko izrazi. S svojo pronicljivostjo, intuicijo in neustrašenostjo sta Barnabás Kelemen, ki ga bomo ob tej priložnosti spoznali tudi kot dirigenta, in Nicolas Altstaedt, solist večera, zares poklicana za izvedbo glasbe, ki se dotika tako filozofskega kot čustvenega in inovativnega. V večer nas bo uvedel zreli Joseph Haydn oziroma uvertura k njegovi zadnji in iz nepojasnjenih razlogov za časa njegovega življenja nikoli izvedeni operi *Filozofova duša*, ali *Orfej in Evridika*. Šostakovičev koncert za violončelo, ponotranjeno delo epske glasbene naracije, ki velja za enega od primerkov najbolj izpovedne čisto inštrumentalne glasbe, nas bo potegnil še dlje v dramo, ki se lahko odvija globoko v človekovi notranjosti. Za nenavadni obrat pa bo poskrbel Schubert, ta izjemni poznavalec človekove duše in njenih hrepenenj, z vedro *Peto simfonijo*, ki prekipeva od življenjske energije in nas hkrati spomni na lahkolepoto življenja.



Haydnova filharmonija in Nicolas Altstaedt /
Haydn Philharmonic and Nicolas Altstaedt

T

he second concert by Festival Maribor's resident orchestra the Haydn Philharmonic will feature two performers who are known for their directness and sincerity, their courage to fill the hall with their most intimate feelings and for their ability to embrace all the extremes that music can express. With insight, intuition and fearlessness, Barnabás Kelemen, who on this occasion we will also get to know as conductor, and Nicolas Altstaedt, the evening's soloist, were born to perform music that touches us both philosophically and emotionally. By way of introduction, the evening begins in the company of the mature Joseph Haydn – or rather with the overture to his final opera *L'anima del filosofo* or *Orpheus and Eurydice*, an opera which, for unexplained reasons, went unperformed during the composer's lifetime. Shostakovich's Concerto for Cello No. 1, a profound example of epic musical narrative that is considered a model of lyrical and declamatory instrumental music, will draw us even further into the drama that can take place deep inside the recesses of one's inner being. An unusual but pleasant change of course marks the second half, courtesy of Franz Schubert, that extraordinary connoisseur of the human soul and its cravings, and his buoyant Fifth Symphony, a work that boils over with the energy of life while at the same time reminding us of its gentle beauty.



ZMAGOVALNI VOLVO XC60 NADGRAJEN Z BREZSKRBNOSTJO

Novi XC60, najvarnejši avto na svetu, poleg brezhibne varnosti navdušuje s popolnim spojem tehnologije, linij, nadzora in udobja. V naši omejeni akcijski ponudbi ga odlikuje posebej bogata oprema in dodatnih kar 5 let brezskrbnosti: 2-letno tovarniško garancijo smo nadgradili s 3 leti Volvo Car podaljšane garancije.

XC60 D3 110 kW (150 KM) MOMENTUM
37.990 EUR ALI 379 EUR/MESEC

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MARIBOR **NA ZAGREBŠKI CESTI 38**



Povprečna poraba goriva: 4,4–7,8 l/100km. Emisije CO₂: 117–181 g/km. Emisijska stopnja: EURO 6d-TEMP / EURO 6d-TEMP-EVAP. Emisije NO_x: 0,0137 - 0,0648 g/km. Vrednost specifične emisije trdnih delcev pri dizelskih motorjih: 0,00018 - 0,00069 g/km, število delcev: 0,11E+11 - 5,41E+11. Oglikov dioksid (CO₂) je najpomembnejši toplogredni plin, ki povzroča globalno segrevanje. Emisije onesnaževal zunanega zraka iz prometa pomembno prispevajo k poslabšanju kakovosti zunanjega zraka. Prispevajo zlasti k čezmerno povišanim koncentracijam prizemnega ozona, delcev PM₁₀, in PM_{2,5} ter dušikovih oksidov. Cene ne vsebujejo stroška kovinske barve in priprave vozila. Reprezentativni primer izračuna za Volvo XC60 D3 110 kW (150 KM) Momentum iz akcijske ponudbe je pripravljen na podlagi predpostavke financiranja preko UniCredit Leasing, d.o.o.: vrsta financiranja: finančni leasing; predračunska vrednost predmeta financiranja: 37.990,00 EUR; lastna udeležba (polog): 26,00%, 9.877,40 EUR; znesek financiranja: 28.112,60 EUR; število obrokov: 84; mesečni obrok: 379 EUR; stroški odobritve: 379,90 EUR (1% vrednosti vozila); skupni znesek za plačilo brez lastne udeležbe: 32.215,90 EUR; letna obrestna mera: 3,60% je spremenljiva in vezana na 3 mesečni Euribor, efektivna obrestna mera: 4,07% na dan 16.5.2019. Stranki je lahko ponujeno tudi financiranje po drugačnih parametrih oz. individualnem izboru. Financiranje se lahko zavrne če stranka nima ustrezne bonitete. Veljavnost ponudbe: do odprodaje zalog. XC60 je najvarnejši SUV in skupno najvarnejši avtomobil leta 2017 po Euro NCAP. Za tipkarske napake ne odgovarjamo. Več informacij na maribor.volvocars.si ali pri pooblaščenem Volvo prodajnem zastopniku. Slike so simbolične. KMAG d.o.o., Leskoškova 2, 1000 Ljubljana

MAGIJA DVOJICE

THE MAGIC OF TWO

Viteška dvorana
Pokrajinskega muzeja Maribor
 Sobota, 14. september, ob 19.30

Knight's Hall,
Regional Museum Maribor
 Saturday, 14 September, 7:30 pm

Barnabás Kelemen, violina
Katalin Kokas, violina in viola
Nicolas Altstaedt, violončelo

Barnabás Kelemen, Violin
Katalin Kokas, Violin and Viola
Nicolas Altstaedt, Cello

Johann Sebastian Bach

Dvoglasne invencije, BWV 772–786 (prir. Fabrizio Ferrari za violino in violi)

Zoltán Kodály

Duo za violončelo in violino, op. 7

Béla Bartók

Duo za dve violini, Sz. 98, BB 104 (izbor)

Johann Sebastian Bach

Two Part Inventions, BWV 772–786 (arr. Fabrizio Ferrari for violin and viola)

Zoltán Kodály

Duo for Cello and Violin, Op. 7

Béla Bartók

Duos for Two Violins, Sz. 98, BB 104 (selection)

Vstopnina: festivalski abonma
 60 € / vstopnica 20 €, 16 €, 10 €

Tickets: Festival Pass
 60 € / 20 €, 16 €, 10 €

T

rije glasbeniki tega večera se bodo, v nasprotju z očitnim pričakovanjem, izmenjavali v dvojcih, in to ne naključno: rdeča nit njihovega spletnja se bo vrtela okrog vodila »manj je več«. Iskali bodo osnovne vzgibe glasbenega izraza in izvorna glasbena načela, da bi z njimi stkali neverjetne povezave: med kanoničnim, v stare trakte zakopanim stvariteljem klasične zahodno-evropske glasbe in skladateljema z roba moderne Evrope, ki sta osnovna gibalna glasbenega izražanja iskala na še neraziskanem terenu, redko poseljenih ravninah svoje domovine. Ko je Johann Sebastian Bach slavil dur-molovski sistem in umetno čistost glasbene uglasitve, je bilo naravno žrtvovano za to, da bi neprekinjeno krožile harmonije – in s tem glasba, kakršno poznamo in imamo radi še danes. V njegovih invencijah, izvorno namenjenih klavirju, dve čisti glasbeni liniji šele nakazujeta vse harmonične potenciale, ki jih je nato kasnejši razvoj v glasbi pritiral do neskončne zapletenosti. Madžara Béla Bartók in Zoltán Kodály sta dve stoletji pozneje iskala pot nazaj k izvoru in sta prisluhnila na videz preprosti tradicionalni glasbi svojega ljudstva. Bolj ko sta poslušala, širše se jima je razpiral univerzum novih glasbenih možnosti.

Prisluhniti tema glasbama na istem koncertu in ugotoviti, da najgloblja spoznanja vedno vodijo v najčistejšo redukcijo, to bo morda ena izmed izkušenj, ki jih bomo odnesli domov. Morda nas bo presunila tudi polnoživost, ki jo glasba vseh treh mojstrov prenaša čez desetletja, celo stoletja, da bi hitreje pognala kri tudi modernemu človeku. Pri tem imamo v mislih tako občinstvo kot pare, ki se bodo tega večera izmenjavali na odru: Nicolas Altstaedt in njegova karizmatična madžarska koncertna partnerja in prijatelja, Katalin Kokas in Barnabás Kelemen, ki se vzajemno navdihujejo in gradijo mostove med zahodom in vzhodom, nemškim in madžarskim, kanoničnim in marginalnim, da bi glasbo povezali v Glasbo.



Barnabás Kelemen in/and Katalin Kokas

T

he evening's three musicians will, despite obvious expectations, alternate in twos, and not by accident: the spider's silk of their web will weave around the theme of "less is more." They will explore fundamental expressive impulses and principles of originality in order to make incredible connections between them: between the canonic classical Western European composers and those from the edge of modern Europe who searched for the primal elements of musical expression over unexplored terrain, the sparsely inhabited plains of their homeland. As Johann Sebastian Bach celebrated the major-minor tonal system and the artificial purity of musical tuning, natural tuning was sacrificed in order to allow harmonies to flow continuously across different tonalities – thus paving the way for all the music we know and love today. In his Inventions, originally intended for keyboard, two pure musical lines inherently reveal all the harmonic potential that was eventually subjected to endless complexity by later developments in music. Two centuries later, Hungarians Béla Bartók and Zoltán Kodály sought a way back to their origins and listened carefully to the seemingly simple folk music of their people. The more they listened, the wider the universe of new musical possibilities expanded.

Listening to these two types of music on the same programme and discovering that the deepest insights always lead to the purest form of reduction may be one of the experiences we will take home from this concert. We may also be overwhelmed by the liveliness conveyed by the music of all three masters over the decades, even centuries, that continues to excite even modern music lovers. Here we have in mind both the audience and the duos who will be sharing the stage: Nicolas Altstaedt and his charismatic Hungarian concert partners and friends, Katalin Kokas and Barnabás Kelemen – three mutually inspired artists building bridges between West and East, German and Hungarian, between the canonic and the obscure, and connecting music to Music.

Orkestrski 19/20 cikl

13. september 2019 **HAYDNOVA FILHARMONIJA**

BARNABÁS KELEMEN, dirigent
NICOLAS ALTSTAEDT, violončelo

Izbrano iz Festivala Maribor 2019

8. oktober 2019 **KOMORNI ORKESTER IZ BASLA**

BAPTISTE LOPEZ, violina in vodstvo
PIOTR ANDERSZEWSKI, klavir

20. januar 2020 **NEMŠKI NARODNI MLADINSKI ORKESTER**

LOTHAR ZAGROSEK, dirigent

28. februar 2020 **NÜRNBERŠKI SIMFONIKI**

HOWARD SHELLEY, dirigent in pianist

20. april 2020 **BEETHOVNOV ORKESTER IZ BONNA**

DIRK KAFTAN, dirigent
JAN LISIECKI, klavir

PREFINJENA MOČ SAMOSPEVA

THE SUBTLE FORTITUDE OF LIEDER

**Kazinska dvorana,
SNG Maribor**
Nedelja, 15. september, ob 19.30

**Kazina Hall,
Slovenian National Theatre Maribor**
Sunday, 15 September, 7:30 pm

**Klemens Sander, bariton
Christian Schmidt, klavir**

**Klemens Sander, Baritone
Christian Schmidt, Piano**

Robert Schumann

Pesnikova ljubezen, op. 48

Johannes Brahms

Pot k ljubljeni, op. 48, št. 1

O, ko bi vedel pot nazaj

(Domotožje II), op. 63, št. 8

Majska noč

Suče se kot melodije

Moja ljubezen je zelena, op. 63, št. 5

Richard Strauss

Mojega srca kraljica

Sanje skozi mrak

Jutri

Ah, nesrečnik sem

Posvetilo

Robert Schumann

Dichterliebe, Op. 48

Johannes Brahms

Der Gang zum Liebchen, Op. 48/1

O wüsst' ich doch den Weg zurück

(Heimweih II), Op. 63/8

Mainacht

Wie Melodien zieht es mir

Meine Liebe ist grün, Op. 63/5

Richard Strauss

Du meines Herzens Krönelein

Traum durch die Dämmerung

Morgen!

Ach weh, mir unglücklichem Mann

Zueignung

Vstopnina: festivalski abonma
60 € / 14 €, 11,20 €, 7 €

Tickets: Festival Pass
60 € / 14 €, 11,20 €, 7 €

N

a Festivalu Maribor prehajanje meja vselej pomeni tudi izmenjavo: kulture, znanja, glasbe, glasbenikov in koncertov. S ponosom nadaljujemo sodelovanje s koncertnim ciklom musikabendeGRAZ, saj nam nudi čudovito priložnost, da na svojem odru gostimo najzanimivejše avstrijske glasbene poustvarjalce.

Letošnja izmenjava prinaša večer samospevov. Ob spremljavi pianista Christiana Schmidta, ki smo ga na Festivalu Maribor že spoznali, prihaja na obisk baritonist Klemens Sander, dobitnik številnih uglednih priznanj, kot so nagrade Richarda Tauba (London), mednarodnega Schumannovega tekmovanja (Zwickau) in pevskega tekmovanja S-Hertogenbosch (Nizozemska). Sander je koncertni pevec, z vsem srcem predan samospevu, ki slovi predvsem po interpretacijah, v katerih se zrcalita tako njegova prefinjena intima kot prodorna izraznost.

Prav to dvojje sta ključni sestavini pronicljivega razumevanja in prepričljivega izvajanja samospevov, ki sta jih izbrala za nastop v Mariboru. Čaka nas cikel *Pesnikova ljubezen* Heinricha Heineja in Roberta Schumanna, ki je izredno (celo samoironično) romantičen, poln trpljenja in ljubezni, ob katerih se naslajata tako nemški pesnik kot tudi genialni uglasbitelj njegovih besedil. Ta glasba zato kar kliče po interpretih, ki so skrajno občutljivi in obenem prikupno duhoviti. In to velja tudi za poznoromantična Johannesa Brahmsa in Richarda Straussa, ki od interpreta terjata izredno glasovno lepoto in ponotranjeno skromnost modrosti.



Klemens Sander



Christian Schmidt

A

t Festival Maribor, crossing borders has always been about exchanging something: culture, knowledge, music, musicians and concerts. We are proud to continue our collaboration with the musikabendeGRAZ concert cycle as it offers us a wonderful opportunity to host the most interesting Austrian musicians on our stages.

This year's exchange brings an evening of lieder sung by baritone Klemens Sander, an artist who has received many distinguished awards such as the Richard Taub Prize (London), the International Schumann Competition (Zwickau) and the S-Hertogenbosch Singing Competition (Netherlands). He will be accompanied by pianist Christian Schmidt, whose playing we have enjoyed on previous Festival Maribor editions. Klemens Sander is a singer wholeheartedly dedicated to lieder and renowned primarily for interpretations that reflect both his sophisticated intimacy and penetrating expression.

These are the two key components necessary for the insightful understanding and persuasive performance of the songs they have chosen to perform in Maribor. The programme features Robert Schumann's celebrated song cycle on poems by Heinrich Heine *Dichterliebe*, an extremely (even ironically) romantic work, full of both suffering and tenderness, extremes in which both poet and composer engulf themselves. It is a work that calls for interpreters who are both extremely sensitive and charmingly witty. This is also true for the late-romantic Johannes Brahms and Richard Strauss, whose songs demand from their interpreters an extraordinarily beautiful vocal tone along with a deep-rooted modicum of wisdom.



NARODNI
DOM
MARIBOR

KONCERTNA
POSLOVALNICA

Komorni 19/20 cikl

13. november 2019 **PIHALNI KVINTET SLOWIND**
STEVEN LOY, dirigent
MARIA PÖNICKE, sopran

3. december 2019 **TRIO CON BRIO IZ KØBENHAVNA**

28. januar 2020 **KVARTET DOVER**

25. marec 2020 **ŽIGA BRANK, violina**
PETAR MILIĆ, klavir

7. maj 2020 **DANIEL MÜLLER-SCHOTT, violončelo**
SIMON TRPČESKI, klavir

IZMENJAVA ZAKLADOV

EXCHANGING TREASURES

Komorna dvorana, Congress, Gradec
Ponedeljek, 16. september, ob 19.30

Kammermusiksaal, Congress, Graz
Monday, 16 September, 7:30 pm

Theresa Plut, sopran
Nejc Lavrenčič, klavir

Theresa Plut, Soprano
Nejc Lavrenčič, Piano

Richard Strauss

Dekliške cvetice, op. 22
Plavice
Makove cvetice
Bršljanovka
Lokvanj

Ernest Chausson

Čas lilij, op. 19
Kolibri, op. 2, št. 7
Škržat, op. 13, št. 4
Metulji, op. 2, št. 3

Claude Debussy

Pozabljene pesmi
To je hrepenenjski vrh radosti
Jok solza na dnu srca
Obris dreves
Belgijske pokrajine. Bruselj. Lesni
konji
Akwareli I. Green
Akwareli II. Spleen

Richard Strauss

Mädchenblumen, op. 22
Kornblumen
Mohnblumen
Epheu
Wasserrose

Ernest Chausson

Le temps des lilas, op. 19
Le colibri, op. 2/7
La cigale, op. 13/4
Les papillons, op. 2/3

Claude Debussy

Ariettes oubliées
C'est l'extase langoureuse
Il pleure dans mon coeur
L'ombre des arbres
Paysages belges. Bruxelles.
Chevaux de bois
Aquarelles I. Green
Aquarelles II. Spleen

Anton Lajovic

Mesec v izbi
Kaj bi le gledal
Iskal sem svojih mladih dni
Cveti, cveti, rožica

Lucijan Marija Škerjanc

Jesenska pesem
Počitek pod goro

Hugo Wolf

Mörikejeva pesmarica
Pesem o škratu
Vrtnar
Zbogom
Štorkljino sporočilo

Sergej Rahmaninov

Tukaj je lepo, op. 21, št. 7
Pojdiva, draga, op. 26, št. 5
Sen, op. 8, št. 5
Marjetice, op. 38, št. 3
Spomladanske vode, op. 14, št. 11

Vstopnina: 14 €, 11,20 €, 7 €

Za zainteresirane obiskovalce smo organizirali prevoz na koncert Festivala Maribor v Gradcu. Prevoz iz Maribora je brezplačen, vstopnice za koncert po znižani ceni pa si lahko zagotovite s predhodno najavo svojega obiska na naslovu vstopnice@nd.mb.si, v Informacijski pisarni v Narodnem domu Maribor oziroma na št. 02 229 40 50.

Posamezne vstopnice lahko naročite tudi neposredno na spletni strani www.musikabendgraz.at (brez popusta).

Vstop s festivalskim abonmajem ni mogoč.

Anton Lajovic

Moonlight in a Chamber
Jamie, Come Try Me
I Was Searching for the Days of my Youth
Bloom, Bloom, Little Flower

Lucijan Marija Škerjanc

Autumn Song
Chinting Mountain

Hugo Wolf

Mörike Liederbuch
Elfenlied
Der Gärtner
Lebe wohl
Storchenbotschaft

Sergei Rachmaninoff

How Fair this Spot, op. 21/7
Beloved, Let Us Leave, op. 26/5
A Dream, op. 8/5
Daisies, op. 38/3
Spring Waters, op. 14/11

Tickets: 14 €, 11,20 €, 7 €

Transportation to the Maribor Festival's Graz event is available for interested listeners. Transport from Maribor is free, while discounted tickets to the concert can be purchased in advance by emailing vstopnice@nd-mb.si, by telephoning (+386) (0) 2 229 40 50, or by visiting the Festival Information Office at Narodni dom Maribor.

Individual (full price) tickets may also be purchased directly from the [musikabendGraz](http://musikabendgraz.at) website: www.musikabendgraz.at.

Festival Pass is not valid for this concert.

M

usikabendeGraz, nepogrešljivi partner Festivala Maribor pri glasbenem ustvarjanju in kulturni izmenjavi, z nami deli festivalsko vizijo: povezati poslušalce z obeh strani slovensko-avstrijske meje in bogatiti mesti s skrbno izbranimi koncertnimi sporedi in izvajalci. Letos Festival Maribor v Gradec prinaša večer samospevov s Thereso Plut in Nejcem Lavrenčičem. V Kanadi rojena pevkica je s svojo ljubeznijo do glasbe in petja povezala dva kontinenta in danes ni le ena najbolj cenjenih slovenskih sopranistk, temveč tudi strastna zagovornica, raziskovalka in ambasadorka slovenskega samospeva ter njegova iskana interpretka. Za nastop v Gradcu sta s predanim poznavalcem samospeva in pevske subtilnosti, pianistom Nejcem Lavrenčičem, ob delih ob avstrijskih, ruskih in nemških skladateljev izbrala tudi samospeve dveh najuspešnejših slovenskih skladateljev, Lucijana Marije Škerjanca in Antona Lajovca.



Theresa Plut



Nejc Lavrenčič

T

he MusikabendeGraz concert series, an indispensable partner of Festival Maribor in music and cultural exchange, shares our vision of connecting audiences on both sides of the Slovenian-Austrian border and enriching both cities with carefully selected concert programmes and performing artists. This year's Festival Maribor visit to Graz features an evening of lieder performed by Theresa Plut and Nejc Lavrenčič. The Canadian-born soprano has linked two continents with her love of music and singing. Today she is not only one of the most prominent Slovenian singers of her generation but she is also a passionate advocate, researcher and ambassador for Slovenian lieder, in addition to being a sought-after interpreter of classical lieder. Together Ms. Plut and pianist Nejc Lavrenčič, a dedicated expert in both lieder and the subtleties of the voice, have selected for their performance in Graz songs by Austrian, Russian and German composers alongside songs by two of the most successful Slovenian composers, Lucijan Maria Škerjanc and Anton Lajovic.

POVEZOVANJE STOLETIJ

CONNECTING CENTURIES

Dvorana Union, Maribor
Torek, 17. september, ob 19.30

Union Hall, Maribor
Tuesday, 17 September, 7:30 pm

Vasko Atanasovski, saksofon in
flavta
Michel Godard, tuba in serpent
Komorni godalni orkester Slovenske
filharmonije

Vasko Atanasovski, Saxophone and
Flute
Michel Godard, Tuba and Serpent
Slovenian Philharmonic String
Chamber Orchestra

Jacobus Handl–Gallus /
Klemen Hvala: *Venček moralnih lekcij*

Jacobus Handl Gallus /
Klemen Hvala: *Moralia Medley*

Michel Godard:
Nadangelski venček

Michel Godard:
Archangelica Medley

Vasko Atanasovski
Triwoledy
Pečine, novo delo po naročilu
Festivala Maribor 2019
Slovenski venček

Vasko Atanasovski
Triwoledy
Cliffs, new piece commissioned by
Festival Maribor 2019
Slovenian Medley

Vstopnina: festivalski abonma
60 € / 20 €, 16 €, 10 €

Tickets: Festival Pass
60 € / 20 €, 16 €, 10 €

M

ichel Godard gradi mostove med renesančno in jazzovsko glasbo, in to s tubo ter njenim prednikom serpentom, kot kača v gibanju zvitim trobilom, ki mu slonokoščeni ustnik podarja značilno topel, krhko človeški, a intenziven ton. Gradnja mostov med glasbenimi obdobji, kulturami, narodi in njihovimi dediščinami, posebno tistimi z Balkanskega polotoka, je še kako blizu tudi mariborskemu saksofonistu Vasku Atanasovskemu. Ko glasbenika povežemo še s Komornim godalnim orkestrom Slovenske filharmonije, ki je doma v klasičnem repertoarju in se ne ustraši niti pustolovščin z izjemnimi glasbeniki najrazličnejših ozadij, ter dodamo spored, v katerem se glasba Godarda in Atanasovskega prepleta z glasbo renesančnega velikana Jakoba Gallusa, potem ni nobenega dvoma, da je pred nami čudovita in neponovljiva priložnost za popotovanje skozi čas in prostor.

M

ichel Godard is an artist who builds bridges between Renaissance and jazz music. His medium is the tuba and its predecessor the serpent, an instrument that resembles a snake of twisted brass with an ivory mouthpiece that gives it a distinctly warm, fragile and human yet intense tone. Building bridges between musical periods, cultures, people and their traditions, especially those from the Balkan Peninsula, comes even more naturally to local saxophonist Vasko Atanasovski. When we unite these two musicians with the Slovenian Philharmonic String Chamber Orchestra, an ensemble at home in the classical repertoire but one that never shies away from adventures with exceptional musicians of different backgrounds, and add in a programme featuring music by Godard and Atanasovski interwoven with music by the Slovenian Renaissance giant Jacobus Gallus, there is no doubt that we have a wonderful and unique opportunity to embark on a fascinating journey through time and space.

**Michel Godard****Vasko Atanasovski**

ZAKLJUČNI KONCERT: NI MEJA, NI NASPROTIJ

CLOSING CONCERT: NO BORDERS, NO OPPOSITES

Dvorana Union, Maribor

Četrtek, 19. september, ob 19.30

Union Hall, Maribor

Thursday, 17 September, 7:30 pm

NO BORDERS ORCHESTRA

Premil Petrović, dirigent

NO BORDERS ORCHESTRA

Premil Petrović, Conductor

Draško Adžić (Srbija)

B Matinee

Drinor Zymberi (Kosovo)

Trance

Samuel Barber

Adagio za godala

Davor Branimir Vincze (Hrvaška)

Dark Room

Arvo Pärt

Fratres

Danijel Žontar

(Bosna in Hercegovina)

Afterparty

Darija Andovska

(Severna Makedonija)

FairVent

Draško Adžić (Serbia)

B Matinee

Drinor Zymberi (Kosovo)

Trance

Samuel Barber

Adagio for Strings

Davor Branimir Vincze (Croatia)

Dark Room

Arvo Pärt

Fratres

Danijel Žontar

(Bosnia and Herzegovina)

Afterparty

Darija Andovska

(North Macedonia)

FairVent

Vstopnina: festivalski abonma
60 € / 25 €, 20 €, 12,50 €

Tickets: Festival Pass
60 € / 25 €, 20 €, 12,50 €

Z

a zaključek festivala, ki je ves v znamenju preseganja meja, težko izberemo ustrežnejši orkester, kot je No Borders Orchestra, zasedba, ki je meje popolnoma izbrisala. Orkester brez meja namreč sestavljajo izbrani mladi glasbeniki iz vseh šestih republik nekdanje Jugoslavije ter drugih »mladih« evropskih držav vzhodne Evrope. Ti tako povezujejo ne le različna geografska in kulturna porekla, temveč tudi različne glasbene svetove.

Vznemirljiva mešanica zaznamuje tudi njihov koncertni spored. Čaka nas trk dveh na videz nezdružljivih glasbenih svetov, klasične in elektronske plesne glasbe, ki skupaj ustvarjata popolnoma nov glasbeni univerzum. V ta namen je orkester naročil nova dela petih mladih skladateljev s področja nekdanje Jugoslavije. Vse te nove, sodobne in eksperimentalne skladbe je navdihnila glasbena scena slavnega berlinskega kluba Berghain. Letošnja turneja orkestra bo tako obeležila tudi trideseto obletnico padca Berlinskega zidu. In ta simbolično pade tudi v novih skladbah mladih skladateljev, ki v prepletu svojega glasbenega jezika s sodobnim technom presegajo žanre ter ustvarijo nov in svež zvok, ki brezmejno slavi nove poti in možnosti.

T

here is hardly a better way to close a festival which has been all about crossing borders than with an orchestra that wipes them out entirely. No Borders Orchestra consists of talented young musicians from all six of the former Yugoslav republics as well as from the "young" European countries of Eastern Europe, merging not only different geographical and cultural backgrounds but musical worlds as well.

The programme is also characterised by an exciting mix of cultures, featuring the clash of two seemingly incompatible music worlds: classical and electronic dance music, which together create an entirely new musical universe. With this goal in mind, the orchestra has commissioned new works by five young composers from the regions of the former Yugoslavia. All of these new, modern and experimental works were inspired by the clubbing scene of the famous Berlin club Berghain. The orchestra's current tour also marks the thirtieth anniversary of the fall of the Berlin Wall, which is symbolically dismantled again in the new pieces by the young composers: by interweaving their own musical language with modern techno, they transcend genres to create a new and fresh sound, boundlessly celebrating new paths and possibilities.





CONNECTION

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

***POVEZOVANJE**

1

Delavnica za otroke in odrasle **GLASBILA IZ ZELENJAVE** **Workshop for adults and children** **CREATING VEGETABLE INSTRUMENTS**

Dvorana generala Maistra,
Narodni dom Maribor
Sreda, 11. september, ob 17.00

General Maister Hall,
Narodni dom Maribor
Wednesday, 11 September, 5:00 pm

ZELENJAVNI ORKESTER

VEGETABLE ORCHESTRA

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

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

Zaradi spretnosti, ki se jih razvija na delavnici in vključujejo osnovno uporabo kuhinjskega noža, je udeležba primerna za odrasle in otroke od 10. leta naprej.

Due to the skills developed at the workshop, which include the use of a kitchen knife, participation is recommended for adults and children from the age of 10.

G

lasbeniki Zelenjavnega orkestra poleg koncertnih nastopov z veseljem pripravijo tudi delavnice izdelovanja zelenjavnih glasbil za občinstvo. Na njih nam veliki mojstri »zelenjavne« glasbe zaupajo svoje male skrivnosti: naučijo nas prisluhniti zelenjavi, jo začutiti in nazadnje z malo kuhinjske spretnosti izdelati glasbilo. Hkrati vodi neposredno sodelovanje z glasbeniki Zelenjavnega orkestra v ustvarjalnem delovnem vzdušju naravnost v globine razumevanja te specifične umetnosti in v zakulisje njihovega ustvarjalnega procesa. Zato je delavnica gotovo enako zanimiva tako za profesionalne glasbenike kot tudi za glasbeno nepodkovane radovedneže!

I

n addition to their concert performances, the musicians of the Vegetable Orchestra are pleased to offer workshops for the making of vegetable musical instruments for the audience. At these events the great masters of "vegetable music" share their secrets, teaching us to listen to vegetables, to feel them and, finally, to make musical instruments out of them with minimal kitchen skills. At the same time there is a direct collaboration with the musicians of the Vegetable Orchestra in a creative working atmosphere that goes straight into the depths of understanding this very specific art and goes behind the scenes of their fascinating creative process. This workshop will surely be equally interesting to both professional musicians and to uninitiated but curious music listeners.



Zelenjavni orkester /
Vegetable orchestra

2

Koncert za otroke, za majhne in velike, za vse posebne in izjemne Z GLASBO OKOLI SVETA

Concert for children big and small, with
special needs or just special
WITH MUSIC AROUND THE WORLD

Vetrinjski dvor, Maribor
Sobota, 14. september, ob 11.00

Vetrinj Mansion, Maribor
Saturday, 14 September, 11:00 am

Adriana Magdovski, klavir

Adriana Magdovski, Piano

Johann Sebastian Bach, Peter Iljič
Čajkovski, Frédéric Chopin, Edvard
Grieg, George Gershwin, Edward
MacDowell, glasba svilne ceste,
slovenske ljudske pesmi v priredbi
A. Magdovski

Johann Sebastian Bach, Peter Ily-
ich Tchaikovsky, Frédéric Chopin,
Edvard Grieg, George Gershwin,
Edward MacDowell, music from the
Silk Road, Slovenian folk songs ar-
ranged by A. Magdovski

Vstopnine ni.

Free entrance.

*Udobno izkušnjo koncerta omogoča
OŠ Bojana Iliča.*

*The comfortable setting of the con-
cert is made possible by the Bojan
Ilich primary school.*

S

te se kdaj vprašali, kakšna glasba je zvenela v ušesih Julesa Verna, ko je ustvarjal slovito *Potovanje okoli sveta v 80 dneh*? To je moral biti res pisan glasbeni kolaž! Morda nekako blizu izboru raznolike glasbe z vseh koncev sveta, ki ga za najmlajše občinstvo Festivala Maribor pripravlja Adriana Magdovski. Pianistka, ki je sama svetovna popotnica, bo v svojem sproščenem in pristnem slogu na ta način predstavila lastni glasbeni potopis, h kateremu so povabljeni vsi, tako veliki kot mali in naši stalni, a tudi posebni in izredni poslušalci!

H

ave you ever wondered what kind of music swirled in Jules Verne's ears as he was writing the famous novel *Around the World in 80 Days*? Now *that* must have been a really colourful music collage! Perhaps it would be similar to a selection of diverse music from around the world, prepared for Festival Maribor's youngest listeners by Adriana Magdovski. The pianist, who is an experienced world traveler herself, will present her own musical travelogue in her relaxed and uniquely authentic style, an event to which everyone – big and small, as well as regular, special and exceptional guests – is invited!



Koncert za otroke z Adriano Magdovski /
Concert for children with Adriana Magdovski

Družinska matineja

GLASBENO KRALJESTVO ŽIVALI

Family matinee

A MUSICAL ANIMAL KINGDOM

**Velika dvorana,
SNG Maribor**
Nedelja, 15. september, ob 11.00

**Grand Hall,
Slovenian National Theatre Maribor**
Sunday, 15 September, 11:00 am

SIMFONIČNI ORKESTER SNG MARIBOR

Simon Krečič, dirigent
Andrej Rozman – Roza, povezovalac
Harlekin – društvo za umetnost plesa
Ana Vovk Pezdir, koreografinja

SLOVENIAN NATIONAL THEATRE MARIBOR SYMPHONY ORCHESTRA

Simon Krečič, Conductor
Andrej Rozman, "Roza," Moderator
Harlekin, Dance Arts Society
Ana Vovk Pezdir, Choreography

Izbor glasbenih del, v katerih so živali upodobili skladatelji Camille Saint-Saëns, Sergej Prokofjev, Peter Iljič Čajkovski, Nikolaj Rimski-Korsakov in Modest Musorgski.

A selection of works depicting animals by Camille Saint-Saëns, Sergei Prokofiev, Peter Ilyich Tchaikovsky, Nikolai Rimsky-Korsakov and Modest Mussorgsky.

V sodelovanju z Glasbeno mladino Slovenije in koprodukciji s SNG Maribor.

In cooperation with Jeunesses Musicales Slovenia and Slovenian National Theatre Maribor.

Vstopnina: festivalski abonma
60 € / 5 €

Tickets: Festival Pass
60 € / 5 €

Č

mrli, lev, dinozaver, ribe, želve, labodi, račke, kokoši in piščančki, ptice, mačka, antilope, kenguruji, slon, volk ... ne, to niso sličice iz albuma *Kraljestva živali*, temveč zbor živali, ki jih bomo slišali na simfonični matineji Festivala Maribor. Glasbeni poznavalci bi zagotovo znali naštetih nekaj tistih, ki so našle svojo podobo v klasični glasbi, a gotovo ne vseh, ki jih je moč najti v delih različnih skladateljev. In kdo pri nas je bolj poklican za predstavitev vsega tega glasbeno-živalskega bogastva za otroke kot izkušena Glasbena mladina Slovenije, s katero sodelujemo pri pripravi tega koncerta. Na odru bo stal Simfonični orkester SNG Maribor z dirigentom Simonom Krečičem in vrsto mladih plesalcev Društva za umetnost plesa Harlekin. Za zaokroženo zabavno in poučno urico bo poskrbel neprekosljivi igralec in pesnik Andrej Rozman – Roza, ki z izbranimi besedami (in gibi) poslušalce spretno vodi skozi razkošno in pisano glasbeno kraljestvo živali.



Andrej Rozman - Roza

A

bumblebee, a lion, a dinosaur, fish, turtles, swans, ducks, chickens, birds, a cat, an antelope, a kangaroo, an elephant, a wolf ... no, these are not vignettes from David Attenborough's *Planet Earth*, but rather the chorus of creatures we will hear at Festival Maribor's Symphonic Matinee. Music connoisseurs would surely be able to list some of those animals depicted in music, but certainly not all of them that can be found in the works of different composers. And who in our country is more qualified to present all this musical and zoological wealth for children than the experienced *Jeunesses Musicales* of Slovenia, our coproducer for this concert? The Slovenian National Theatre Maribor Symphony Orchestra with conductor Simon Krečič and a troupe of young dancers from the Harlequin Dance School will grace the stage. Rounding out the entertaining and educational lesson will be the peerless actor and poet Andrej Rozman (affectionately known throughout Slovenia as 'Roza') who, with choice words (and movements), nimbly guides listeners young and old through the luxurious and colourful musical animal kingdom.



NARODNI
DOM
MARIBOR

KONCERTNA
POSLOVALNICA

Mladinski 19/20 cikel

15. 10. 2019 **PIZZICATO**

ORION SAKSOFON, MESEC KONTRABAS

17. 10. 2019 **CRESCENDO**

ANA BEZJAK, vokal; GREGOR ZVER, tenor saksofon; JANEZ VOUK, trobenta;
MATJAŽ DAJČAR, kitara; ROBERT OŽINGER, klavir; LUKA HERMAN GAISER, bas;

17. 10. 2019 **FURIOSO**

BRUNO DOMITER, bobni

10. 12. 2019 **PIZZICATO**

PLESNI PREPIH

11. 12. 2019 **CRESCENDO**

BOŠTJAN LIPOVŠEK IN GLASBENA DRUŠČINA

12. 12. 2019 **FURIOSO**

15. 1. 2020 **PIZZICATO**

MINUTNE ZGODBE ZA VIOLINO IN

16. 1. 2020 **CRESCENDO**

VIOLONČELO

DUO BRANK-HUDNIK

16. 1. 2020 **FURIOSO**

OD MINUTNIH ZGODB DO EPSKIH PESNITEV

DUO BRANK-HUDNIK

12. 3. 2020 **FURIOSO**

DŽUMBUS

PETER KUS, režija, glasba in glasbeni inštrumenti
URŠKA CVETKO, KRIŠTOF HRASTNIK, MICHAEL PÖLLMANN

9. 4. 2020 **FURIOSO**

NA KITARO O KITARI

IGOR LEONARDI, klasična in električna kitara

4

Koncert za družine
DVE GENERACIJI, ENA GLASBA
Family concert
TWO GENERATIONS, ONE MUSIC

Dvorana generala Maistra,
Narodni dom Maribor
Sreda, 18. september, ob 17.00

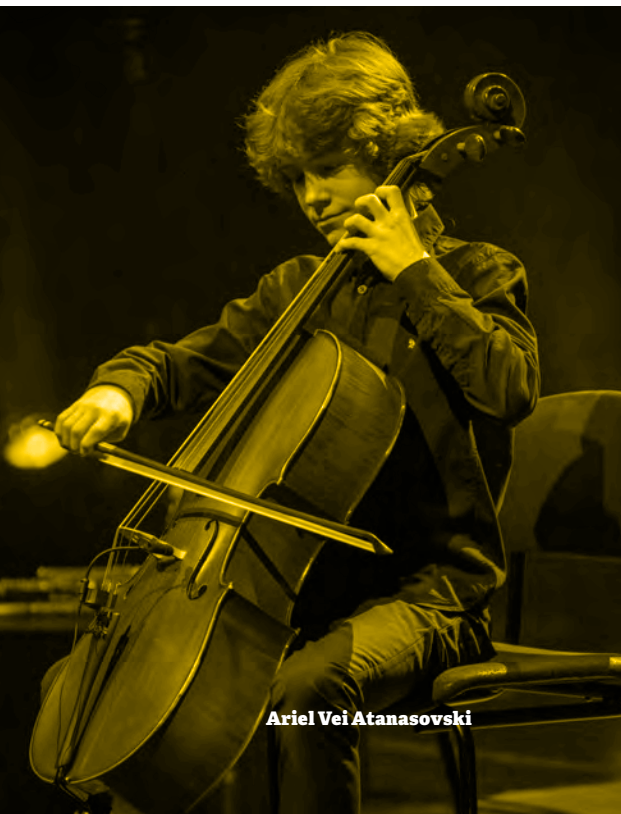
General Maister Hall,
Narodni dom Maribor
Wednesday, 18 September, 5:00 pm

Vasko Atanasovski, sopran in alt
saksofon, flavta
Ariel Vei Atanasovski, violončelo

Vasko Atanasovski, Soprano and
Alto Saxophone, Flute
Ariel Vei Atanasovski, Cello

Vstopnine ni.

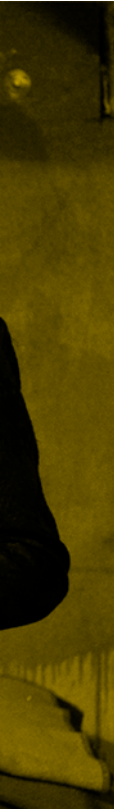
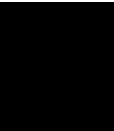
Free entrance.



Ariel Vei Atanasovski



Vasko Atanasovski

**K**

adar se Festival Maribor poda med otroke, moramo pozabiti na predvidljivost, ki običajno spremlja festivale klasične glasbe. Za dogodke, ki so ukrojeni po meri otrok, glasbeniki črpajo navdih iz interakcije z najmlajšimi, ki s svojo zagnanostjo včasih izčrpajo, še pogosteje pa s svojo nalezljivo neposrednostjo in navdušenostjo nad živo glasbo napolnijo z energijo tudi glasbenike, ki igrajo zanje. Kdaj pa kdaj za kako presenečenje poskrbijo še sami glasbeniki in zares v duhu Festivala Maribor, ki presega meje in povezuje, prihajajo na plan z novimi idejami. V tem duhu bo potekal koncert, ki ga za otroke in družine pripravlja saksofonist Vasko Atanasovski s sinom violončelistom, Arielom Veijem Atanasovskim. Oče in sin predstavljata ne le dve glasbeniški generaciji, temveč tudi nagnjenji k žanrsko dokaj različni glasbi – improvizirani, etnu in jazzu ter klasiki. Vse to se bo družilo in prepletalo na tem enkratnem družinskem dogodku!

W

hen Festival Maribor sets out to present something for children, we must forget the predictability that usually accompanies classical music festivals. During events that are tailor-made for children, it is often the musicians themselves who draw inspiration from their interactions with young listeners who, with their infectious directness and enthusiasm for live music, sometimes exhaust the enthusiasm of the musicians who play for them – or more often even re-energize them. But every now and then, however, the musicians can surprise and indeed, in the spirit of Festival Maribor – which aims to cross borders and connect people – come up with new ideas. It is in this spirit that a concert will be held for children and families by saxophonist Vasko Atanasovski and his son, Ariel Vei Atanasovski, a cellist. Father and son represent not only two generations of musicians, but also a fondness for quite diverse genres of music: improvised, ethno and jazz as well as classical. All this will weave together at this one-of-a-kind family event!

DEV



TION

IZVAJALCI
PERFORMERS

***PREDANOST**

Nicolas Altstaedt

Nemško-francoski violončelist Nicolas Altstaedt je danes eden najbolj iskanih in vsestranskih umetnikov. Kot violončelist, dirigent in umetniški vodja se posveča repertoarju, ki se razteza od baročne do sodobne glasbe.

Altstaedt je leta 2010 prejel nagrado Credit Suisse za mladega glasbenika, nato pa je na Festivalu Luzern nastopil z Dunajskimi filharmoniki pod vodstvom Gustava Dudamela. Odtlej redno nastopa s svetovnimi orkestri, kot so Tonhalle iz Züricha, Češka filharmonija, orkester Metropolitán iz Tokia, Simfonični orkester iz Melbourn in vsi orkestri BBC-ja, ter dirigenti, kot so sir Roger Norrington, sir Neville Marriner, Vladimir Aškenazi in Andrew Marcon.



Nicolas nastopa kot solist in skupaj z glasbenikom Fazilom Sayem in Alexandrom Lonquichom v najbolj prestižnih dvorinah in festivalih po svetu. Kot komorni glasbenik nastopa z Janine Jansen, Vildo Frang, Tabeo Zimmermann, Christianom Tetzlaffom, Leifom Ovetom Andnesom, Andreasom Ottensamerjem, Pekko Kuusistom, Jörgom Widmannom, Lawrenceom Powerom, Antoinom Tamestitom, Jonathanom Cohenom in ansamblom Quatuor Ébène.

Leta 2012 je Gidon Kremer Altstaedta izbral za svojega naslednika na mestu umetniškega direktorja Festivala komorne glasbe Lockenhaus, leta

2014 pa je na njegovo željo nasledil Ádama Fischerja kot umetniški direktor Orkestra Haydnove filharmonije, s katerim redno nastopa v dunajski koncertni hiši Konzerthaus, na Festivalu Esterházy ter gostuje na Kitajskem in Japonskem.

Nicolas Altstaedt izvaja krstne izvedbe novih del in kompozicije skladateljev, kot so Thomas Ades, Jörg Widmann, Thomas Larcher, Matthias Pintscher, Bryce Dessner, Nico Muhly in Fazil Say.

Njegov posnetek koncertov za violončelo C. P. E. Bacha, ki jih je izvedel z Arcangelom in Jonathanom Cohenom, je izšel pri založbi Hyperion in je prejel nagrado Concerto 2017 Glasbene revije BBC. Njegov zadnji posnetek s Fazilom Sayem, ki je izšel pri založbi Warner Classics, je bil nagrajen s priznanjem Edison Klassiek 2017.

Nicolas Altstaedt je bil umetnik nove generacije BBC 2010–2012 in prejemnik štipendije ustanove Borletti Buitoni leta 2009. V sezoni 2018/19 je deloval kot rezidenčni umetnik orkestra Severozahodnega nemškega radia Elbphilharmonie v Hamburgu.

S Festivalom Maribor sodeluje od leta 2016.

German-French cellist Nicolas Altstaedt is one of the most sought-after and versatile artists today. As a cellist, conductor and artistic director he performs repertoire spanning from early to contemporary music.

Awarded the Credit Suisse Young Artist Award in 2010, he gave a highly acclaimed performance of the Schumann concerto with the Vienna Philharmonic under Gustavo Dudamel at the Lucerne Festival. Since then he has performed worldwide

with orchestras such as the Tonhalle Orchestra Zürich, Czech Philharmonic, Tchaikovsky Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Melbourne- and New Zealand Symphonic Orchestras working with conductors like Sir Neville Marriner, Sir Roger Norrington, Sir Andrew Davis, Andrew Manze, Lahav Shani, Vladimir Ashkenazy, Vladimir Fedosseev, Giovanni Antonini and Andrea Marcon amongst many others.

In recital, Altstaedt performs solo and with partners Fazil Say and Alexander Lonquich at most prestigious halls and festivals worldwide. As a chamber musician, Nicolas plays with Janine Jansen, Vilde Frang, Tabea Zimmermann, Christian Tetzlaff, Leif Ove Andsnes, Andreas Ottensamer, Pekka Kuusisto, Jörg Widmann, Lawrence Power, Antoine Tamestit, Jonathan Cohen and the Quatuor Ébène.

In 2012, Nicolas was chosen by Gidon Kremer to become his successor as the new artistic director of the Lockenhaus Chamber Music Festival and in 2014, Ádám Fischer asked him to follow in his footsteps as Artistic Director of the Haydn Philharmonic, with whom he regularly performs at the Vienna Konzerthaus, Esterházy Festival and is touring both China and Japan.

Altstaedt premieres new musical works and performs the works of composers like Thomas Ades, Jörg Widmann, Thomas Larcher, Matthias Pintscher, Bryce Dessner, Nico Muhly and Fazil Say.

His recent recording of CPE Bach Concertos with Arcangelo and Jonathan Cohen released by

Hyperion received the BBC Music Magazine Concerto Award 2017. His latest Recital CD with Fazil Say by Warner Classics received the Edison Klassiek 2017 award.

Nicolas Altstaedt was a BBC New Generation Artist 2010-2012 and a recipient of the „Borletti Buitoni Trust Fellowship“, in 2009. In 2018/2019 he was Artist in Residence at the NDR Elbphilharmonie Hamburg.

Nicolas Altstaedt is an integral part of the Festival Maribor since 2016.

Ariel Vei Atanasovski

Violončelist Ariel Vei Atanasovski se je rodil 30. junija 2002 v Mariboru in je trenutno dijak Konservatorija za glasbo in balet v Mariboru pri prof. Nikolaju Sajku ter Koroškega deželnega konservatorija v Celovcu pri prof. Igorju Mitroviću. Že od malih nog dejaven na raznih glasbenih področjih, se lahko pohvali s številnimi uspehi na tekmovanjih (prva nagrada iz violončela na tekmovanju Euritmia Povoletto 2018, druga nagrada na državnem tekmovanju Temsig 2018, prva nagrada s komorno skupino Trio Aeternum na tekmovanju Svirel 2018, prva nagrada iz solfeggia na Temsigu 2018 in na mednarodnem tekmovanju iz solfeggia v Beogradu). Posebno angažiran in uspešen je bil njegov nastop na podelitvi nagrad dr. Romana Klasinca, kjer je bil solist ob orkestru Konservatorija v Mariboru, na državni proslavi ob 100-letnici osvoboditve severne meje pod vodstvom generala Rudolfa Maistra, kjer je kot solist nastopil z orkestrom SNG Maribor, pa v Narodnem domu Maribor in SNG Drami Ljubljana, kjer je bil solist v ansamblu očeta Vaska Atanasovskega.



Cellist Ariel Vei Atanasovski was born June 30, 2002, in Maribor and is currently a student at the Maribor Conservatory with Nikolaj Sajko and at the Klagenfurt Conservatory with Igor Mitrović. His exceptional talent has been confirmed by numerous successes at competitions, including first prize in cello at the Euritmia Povoletto 2018 competition, second prize at the National Young People's Competition (TEMSIG) 2018, first prize with the chamber group Trio Aeternum at the Svirel 2018 competition, and first prize in solfege at TEMSIG 2018 and at the International Solfege Competition in Belgrade. Notable and especially engaging performances include those at the Klasinc Award ceremony, where he was soloist with the Maribor Conservatory orchestra, at the state celebration of the 100th anniversary of the birth of Rudolf Maister, where he appeared as soloist with the Orchestra of the Slovenian National Theater Maribor, and at Narodni dom Maribor and the Slovenian National Theater Drama in Ljubljana, where

he appeared as soloist with the ensemble led by his father, Vasko Atanasovski.

Vasko Atanasovski

Saksofonist in flavtist Vasko Atanasovski je eden bolj kreativnih in mnogostranskih slovenskih skladateljev in glasbenikov, znan predvsem po medžanrskih sodelovanjih s svetovno znanimi jazz, rock, klasičnimi in tradicionalnimi glasbeniki in po mojstrstvu, s katerim pristopa k vsem tem žanrom. Doslej je izdal trinajst visoko ocenjenih albumov ter tako doma kot v tujini prejel številne nagrade in pohvale občinstva in kritikov za svoje nastope in kompozicije. Redno koncertira na pomembnih festivalih in prireditvah po Evropi; igral je tudi v New Yorku, Indiji in na Kitajskem. Njegova dela izvajajo mednarodno priznani solisti, ansambli, zbori in orkestri. Od leta 1997 se posveča predvsem avtorskemu delu. Je ustanovitelj ali soustanovitelj številnih glasbenih zasedb in tudi skladatelj za komorne, orkestralne in zborovske sestave ter za lutkovne, plesne in gledališke predstave.



Koncertiral je na pomembnih festivalih in prireditvah ter sodeloval s priznanimi umetniki, glasbeniki, koreografi in režiserji.

Saxophonist and flutist Vasko Atanasovski is one of Slovenia's most creative and versatile composers and musicians. He is as well-known for his cross-genre collaborations with world famous jazz, rock, classical and world music musicians, as he is for his masterful approach to all styles of music. He has released 13 highly acclaimed albums and earned plaudits at home and abroad from critics and audience alike for his performances and compositions. He is a regular guest at festivals and concerts across Europe and has also performed in India, China, Latin America and New York, both as a solo artist and in collaboration with many well-known artists, musicians, choreographers and directors. Since 1997 he has devoted himself primarily to composition; his works have been performed by internationally renowned soloists, ensembles, choirs and orchestras. He is the founder or co-founder of numerous ensembles and has composed for chamber, orchestral and choral groups as well as for puppet, dance and theater productions.

Michel Godard

Francoski glasbenik uživa ugled kot mojster tube in renesančnega predhodnika tube, serpenta. Uspešen je tako v jazz in improvizirani kot tudi klasični in stari glasbi. Od leta 2002 poučuje serpent na pariškem Narodnem glasbenem konservatoriju. Od leta 1988 nastopa s Filharmoničnim orkestrom Francoskega radia, Francoskim narodnim orkestrom in vodilnimi ansambli za staro glasbo v Franciji, bil je član kvinteta Arban Chamber

Brass, nastopa pa tudi kot solist v polju evropskega jazza in avantgarde. Kot jazzist je bil krajši čas član francoskega Narodnega jazz orkestra. Vpleten je v številne umetniške projekte v zahodni in južni Evropi z glasbeniki, kot so Michel Portal, Louis Sclavis, Henry Texier, Enrico Rava, Michael Riessler, Kenny Wheeler, Ray Anderson, Rabihi AbouKhalil, Sylvie Courvoisier, Klaus König, Simon Nabatov, Wolfgang Puschnig, Linda Sharrock, Pierre Favre, Misha Mengelberg, Linda Bsiri, Gianluigi Trovesi, Christof Lauer, Maria Pia De Vito, Pino Minafra, Luciano Biondini, Willem Breuker, Herbert Joos, Dave Bargeron idr.

Godard je tudi skladatelj; njegova dela so naročili Radio Francija, Glasbeni dnevi v Donaueschingenu in francosko Ministrstvo za kulturo. Posnel je več avtorskih plošč in sodeloval pri albumih kolegov iz različnih glasbenih žanrov.



French musician Michel Godard enjoys a reputation as a master of the tuba and of its Renaissance predecessor, the serpent. He is equally renowned in jazz and improvised music circles as well as in the classical and early music spheres. Since 2002 he is the serpent teacher at the Conservatoire national de musique in Paris. Since the start of his career in the late 1980s, he has appeared with the Radio-France Philharmonic Orchestra, the French National Orchestra and with leading French early music ensembles. He was a member of the Arban Chamber

Brass quintet and has also appeared as a soloist on both the jazz and the avant-garde scenes in Europe. On the jazz side he was a member of the French Orchestre National de Jazz. He has been involved in numerous projects in western and southern Europe with musicians such as Michel Portal, Louis Sclavis, Henry Texier, Enrico Rava, Michael Riessler, Kenny Wheeler, Ray Anderson, Rabih Abou-Khalil, Sylvie Courvoisier, Klaus König, Simon Nabatov, Wolfgang Puschnig, Linda Sharrock, Pierre Favre, Misha Mengelberg, Linda Bsiri, Gianluigi Trovesi, Christof Lauer, Maria Pia De Vito, Pino Minafra, Luciano Biondini, Willem Breuker, Herbert Joos, Dave Barger and many more.

As a composer, Michel Godard has received commissions from Radio France, the Donaueschingen Musiktage and the French Ministry of Culture. He has recorded many portrait albums and appears on recordings with colleagues from numerous diverse musical genres.

Harlekin

Harlekin – društvo za umetnost plesa ima že dolgo tradicijo na plesnem področju. V društvu sledijo postopni razvojni liniji in tako skrbijo za plesno izobraževanje predšolskih otrok preko osnovnošolcev do srednješolske populacije.

Leta 2006 je Harlekin postal član mednarodne organizacije daCi (Dance and the Child International), ki promovira in razvija ples za otroke in mladostnike na globalni ravni.

V plesno vzgojnih skupinah otroci pridobivajo skupne osnove za kasnejšo usmeritev v sodobni ples ali klasični balet. Pouk klasičnega baleta pod okriljem umetniške voditeljice sedanjega Harlekina (Ane

Vovk Pezdir) se je začel leta 1988. Ob mentorju in učitelju dr. Henriku Neubauerju so bili takrat postavljeni temelji baletnega pouka. Trenutno se na Srednji baletni šoli izobražuje že deseta plesalka Harlekina. Ob tem ponujajo tudi pouk sodobnega plesa.



The Harlequin Dance Association has a long tradition, following a gradual line of development and providing dance education for children beginning in preschool and continuing through primary and high school.

In 2006 the organization became a member of daCi (Dance and the Child International) which promotes the growth and development of dance for children and youth on an international level.

In dance instruction groups children acquire a common basis for later training in contemporary dance or classical ballet. Instruction in classical ballet began in 1988 when the foundations of ballet training were established under the guidance of Ana Vovk Pezdir, the current artistic director of Harlequin, together with her mentor and teacher Henrik Neubauer. Currently, the tenth Harlequin dancer is being trained at the Secondary School for Ballet, where lessons in contemporary dance are also offered.

Haydnova filharmonija Haydn Philharmonic

Haydnova filharmonija, rezidenčni orkester palače Esterházy, je leta 1987 ustanovil Ádám Fischer. Tedaj se je imenovala Avstrijsko-madžarska Haydnova filharmonija, sestavljali pa so jo člani Dunajske filharmonije in Madžarske nacionalne filharmonije. Fischerjev namen je bil združiti izbrane glasbenike obeh držav še pred padcem »železne zavese«, da bi skupaj presegali meje s preigravanjem del Josepha Haydna.

Nicolas Altstaedt je v sezoni 2015/2016 prevzel umetniško vodstvo orkestra, ki od leta 2016 nastopa zgolj še pod imenom Haydnova filharmonija. Med vrhunci sezone 2016/17 pod Altstaedtom so bile izvedba Haydnovega *Stvarjenja* v palači Esterházy Eisenstadt z oddajanjem v živo z avdio-vizualne platforme fidelio in ORF3 ter obsežni turneji po Kitajski. Poleg tega je orkester nastopil z Marcom Minkowskim, Alexandrom Lonquichom, Francoisom Leleuxom, Sharon Kam in Mikkom Franckom v palači Esterházy in na prizoriščih, kot so MŰPA Budapest, Dunajska koncertna hiša in Koncertna hiša v Dortmundu.

Izven palače Esterházy Eisenstadt je orkester mednarodno zaslovel z obsežnimi turnejami tako po Avstriji in Madžarski kot preostali Evropi ter v ZDA, na Japonskem, v Koreji in na Kitajskem. Da se orkester razvija v pomembno mednarodno telo, dokazujejo tudi številna vabila k sodelovanju z Dunajsko koncertno hišo in Musikvereinom, Budapešt MŰPA, Schubertiado v Schwarzenbergu, Musikvereinom v Gradcu, Tonhalle Zürich, koncertno dvorano Victoria Hall v Ženevi, Festivalno dvorano Baden-Baden, Berlinsko filharmonijo, Nacionalnim auditorijem Madrid, barcelonskim

koncertnim prizoriščem Palau de la Musica Catalana ter BBC Proms v Londonu in newyorškim festivalom »Mostly Mozart«.

Orkester je med letoma 1987 in 2001 pod vodstvom Ádáma Fischerja posnel vse Haydnove simfonije za založbo Nimbus; posnetki simfonij št. 40 do 54 so bili nagrajeni s priznanjem »najboljše v letu« angleške glasbene revije *Gramophone*. Med letoma 2004 in 2008 sta Ádám Fischer in Haydnova filharmonija ponovno posnela Haydnove *Londonske simfonije*, ki so si leta 2006 in 2008 prislužile odmevno nagrado Echo Klassik. Posnetek Mozartovega *Koncerta za klarinet* s Sharon Kam je leta 2011 prejel nagrado Diapason D'or.

Haydnova filharmonija je rezidenčni orkester Festivala Maribor 2018 in 2019.



The Haydn Philharmonic – orchestra in residence at Esterházy Palace – was founded by Ádám Fischer in 1987 as the Austro-Hungarian Haydn Philharmonic, which was made up of members of the Vienna Philharmonic and the Hungarian National Philharmonic. It was Fischer's intention – before the fall of the "Iron Curtain" – to bring together the best musicians originating from these two countries in order to musically overcome the border by playing the works of Joseph Haydn.

Starting with the season 15/16 Nicolas Altstaedt has taken

position as Artistic Director of the Haydn Philharmonic. Highlights with Nicolas Altstaedt include the performance of Haydn's *Creation* at Esterhazy Palace Eisenstadt broadcasted live through the audiovisual streaming platform fidelio and ORF3, as well as an extensive tour through China. Besides this the orchestra performed with Marc Minkowski, Alexander Lonquich, Francois Leleux, Sharon Kam and Mikko Franck at Esterhazy Palace and at venues like MUPA Budapest, the Vienna Konzerthaus and the Dortmund Konzerthaus.

Outside the Esterhazy Palace Eisenstadt the orchestra has made a name for itself thanks to numerous tours and performances besides in Austria and Hungary throughout Europe and in the USA, Japan, Korea and China. Invitations to the Vienna Konzerthaus and Musikverein, the Budapest MUPA, the Schubertiade in Schwarzenberg, the Musikverein Graz, the Tonhalle Zürich, Victoria Hall Geneva, Festival Hall Baden-Baden, Berlin Philharmonic Hall, Auditorio Nacional Madrid and Palau de la Musica Barcelona, the London BBC Proms or the New York "Mostly Mozart" Festival and many others are proof of the ensemble's development as an internationally highly acclaimed orchestra.

Between 1987 and 2001 the orchestra recorded all of Haydn's Symphonies under the direction of Ádám Fischer for Nimbus records; the recordings of the Symphonies, Nos. 40 to 54, earned the accolade of "Best of the Year" from the English music magazine Gramophone. Between 2004 and 2008 Ádám Fischer and the Haydn Philharmonic re-recorded the "London" symphonies by Haydn which were awarded in 2006 and 2008 with the prestigious "Echo

Klassik" award. The recording of Mozart's Clarinet Concerto with Sharon Kam received a Diapason d'or in 2011.

The Haydn Philharmonic is the resident orchestra of the Festival Maribor 2018 and 2019.

Člani orkestra na Festivalu Maribor 2019

Orchestra members at the Festival Maribor 2019

Violine / Violins
 Daniel Giglberger
 Alexandra Preucil
 Ulrike Greuter
 Katharina Naomi Paul
 Eszter Osztrosits
 Veronika Spalt
 Anna Obermayer
 Yumi Onda
 Timoti Fregni
 Oskar Varga
 Éva Mihaly
 Veronique de Raedemaeker
 Gudula Gomez
 Eva Osztrosits

Viole / Violas
 Ada Meinich
 György Porzso
 Veronika Körmendy
 Liudmila Kharitonova
 Silvija Ciuladyte

Violončela / Cellos
 Jonas Palm
 Sibylle Honeck
 Janos Ripka
 Marilies Guschlbauer

Kontrabasa / Double basses
 Roberto Di Ronza
 Alexandra Lechner

Harfi / Harps
 Tina Žerdin
 Katja Šumečnik

Flavti / Flutes
 Imre Kovács
 Rita Rajiz

Oboi / Oboes
Sebastian Gimeno Balboa
Melinda Kozár

Klarineta / Clarinets
Wolfgang Klinser
Philip Watson

Fagota / Bassoon
György Lakatos
György Olajos

Kontrafagot / Contrabassoon
Miha Petkovšek

Rogova / French horns
Stefan Blonk
Isaac Sheih

Trobenti / Trumpets
Nicolas Isabelle
Valentin Kocsis

Pavke / Timpani
Alexander Schröder

Tolkala / Percussion
Maja Povše
Miha Petrič
Tajana Novak

Kraljeva festivalska dvorana,
Concertgebouw, dvorane Suntory,
Bozar in Berlinska filharmonija).
Sodeloval je z dirigenti, kot so L.
Maazel, sir N. Marriner, V. Jurowski,
M. Janowski, M. Stern, K. Urbanski, P.
Eötvös, I. Fischer in Z. Kocsis.

Je prejemnik številnih pomembnih
nagrad, med drugim nagrade Kossuth
in Gramophone ter najvišjih nagrad
na tekmovanjih od Salzburga preko
Bruslja do Indianapolisa.

Je ustanovitelj Kvarteta Kelemen, s
katerim nastopa in pobira nagrade
na pomembnejših festivalih in
koncertnih prizoriščih od Avstralije
do ZDA in Evrope.

Med najmočnejšimi glasbenimi vplivi
ob materi, čembalistki, izpostavlja
učitelje Eszter Perényi, Isaaca
Sterna, Ferenc Radosa in Zoltána
Kocsisa ter svojega dedka, enega
najsлавnejših ciganskih violinistov
20. stoletja, Palija Pertisa.

Barnabás Kelemen je profesor
na Akademiji Franza Liszta v
Budimpešti in na Univerzi v Kölnu.

Barnabás Kelemen

O madžarskem violinistu so v
Guardianu zapisali, da je umetnik s
»prirojeno muzikalnostjo«, njegova
tehnična izvedba pa da pripada
»samo največjim«.

Največje zanimanje svetovne
glasbene javnosti je zbudil s krstnimi
izvedbami del Kurtága, Ligetija,
Schnittkeja, Gubajduline, Steva
Reicha in Ryana Wiggleswortha ter
s posnetki Bartókovih violinskih
skladb. Njegovih sedemnajst
solističnih posnetkov je bilo
nagrajenih s prestižnimi nagradami
v Angliji, Franciji, Belgiji, Nemčiji in
na Madžarskem.

Kot solist redno prejema vabila
na najpomembnejša koncertna
prizorišča (dvorana Carnegie,



Igra na Guarnerijevo violino
»Ex-Dénes Kovács« iz leta 1742, ki mu
jo je posodila država Madžarska.

An artist of "innate musicality" who possesses a technical execution that belongs "only to the greatest" (*The Guardian*), Hungarian violinist Barnabás Kelemen has captured the attention of the music world, most notably for his national or world premiere performances of music by Kurtág, Ligeti, Schnittke, Gubaidulina, Steve Reich and Ryan Wigglesworth, as well as for his recordings of Bartók's complete works for violin. His seventeen solo recordings have won prestigious awards in England, France, Belgium, Germany and in his native Hungary.

As a soloist he regularly accepts return invitations to perform in the world's most important concert venues, including Carnegie Hall, Royal Festival Hall, Concertgebouw, Suntory Hall, the Bozar, the Berlin Philharmonic and many others. He has collaborated with conductors such as Lorin Maazel, Sir Neville Marriner, Vladimir Jurowski, Marek Janowski, Michael Stern, Krzysztof Urbanski, Péter Eötvös, Iván Fischer and Zoltán Kocsis.

He is also the recipient of numerous important prizes, among them the Kossuth Prize awarded by the state of Hungary and a Gramophone Award, in addition to top prizes at competitions from Salzburg and Brussels to Indianapolis.

He is the founder of the Kelemen Quartet, with whom he has won prizes at major festivals and concert venues from Australia to the United States and Europe.

Among his greatest musical influences he counts – after his mother, a noted harpsichordist – his teachers: Eszter Perényi, Isaac Stern, Ferenc Rados and Zoltán Kocsis, as well as his grandfather

Pali Pertis, one of the most famous gypsy violinists of the 20th century. Barnabás Kelemen himself teaches at the Franz Liszt Academy in Budapest and at the University in Cologne. He plays on the "Ex-Dénes Kovács" Guarneri violin from 1742 on loan from the state of Hungary.

Katalin Kokas

Madžarka Katalin Kokas je mojstrica tako na violini kot violi. Že zgodaj je osvojila številne pomembne nagrade in pričela uspešno koncertno kariero, v kateri imata poleg solističnih nastopov osrednjo vlogo komorna glasba in sodelovanje pri matičnem godalnem kvartetu. Od leta 2004 poučuje violino na Akademiji Franza Liszta v Budimpešti. Je ustanoviteljica mednarodnega festivala komorne glasbe v Kaposváru, ki ga je nekaj časa tudi umetniško vodila. Pod njenim vodstvom so tam nastopili imenitni glasbeniki Joshua Bell, Pekka Kuusisto, Zoltán Kocsis in Ferenc Rados.

Kot koncertna solistka in komorna glasbenica je sodelovala s slavnimi glasbeniki, denimo Zoltánom Kocsisom, Miklósem Perényijem, Michaelom Sternom, Kobajašijem Ken-Ičiom, Alexandrom Longquichom, Pekko Kuusistom, Guyjem Braunsteinom, kvartetom Chilingirian, ter Komornim orkestrom iz Bratislave, Izraelskim komornim orkestrom, Komornim orkestrom Franza Liszta ter orkestri iz Slovaške, Severne in Južne Amerike, Južne Afrike in seveda Madžarske. Na svoje festivale so jo vabili Gidon Kremer in Nicolas Altstaedt (Lockenhaus), Steven Isserlis (Prussia Cove), Isabelle van Keulen (Delft), Elena Baškirova (Jeruzalem), András Schiff (Ittingen) in Dimitri Slobodeniuk (Korsholmo).

Za svoje dosežke je prejela več uglednih madžarskih priznanj, in sicer več štipendij Annie Fischer, nagrado Ferenc Halász, medaljo mesta Kaposvár, državno nagrado Franza Liszta in junior prima. Izdala je šest albumov za založbi Hungaroton in BMC.



A master of both violin and viola, Hungarian Katalin Kokas garnered numerous important prizes already in her youth, quickly embarking on a successful concert career both as a soloist and a chamber musician. Since 2004 she has taught violin at the Franz Liszt Academy in Budapest. She is the founder of the Kaposvár International Chamber Music Festival and served as its artistic director for many years. Under her artistic leadership many well-known musicians performed there including Joshua Bell, Pekka Kuusisto, Zoltán Kocsis and Ferenc Rados.

As a soloist and chamber musician she has worked with numerous celebrated musicians such as Zoltán Kocsis, Miklós Perényi, Michael Stern, Ken-Ichiro Kobayashi, Alexander Lonquich, Pekka Kuusisto, Guy Braunstein and

the Chilingirian Quartet, as well as with orchestras including the Chamber Orchestra of Bratislava, the Israel Chamber Orchestra, the Franz Liszt Chamber Orchestra, in addition to orchestras from Slovakia, North and South America, South Africa and, of course, Hungary. She has been invited to appear at other festivals by Gidon Kremer and Nicolas Altstaedt (Lockenhaus), Steven Isserlis (Prussia Cove), Isabelle van Keulen (Delft), Elena Baškirova (Jerusalem), András Schiff (Ittingen) and Dmitri Slobodeniuk (Korsholmo).

Her achievements have earned her many important Hungarian prizes including the Ferenc Halász Prize, the medal of the town of Kaposvár, the Franz Liszt State Prize, the Junior Prima Prize and several Annie Fischer Scholarships. She has released six albums on the Hungaroton and BMC labels.

Komorni godalni orkester Slovenske filharmonije The Slovenian Philharmonic String Chamber Orchestra

Komorni godalni orkester Slovenske filharmonije je štirinajstčlanski komorni sestav, ki igra brez dirigenta. V šestindvajsetih letih delovanja je ansambel odigral več kot 400 koncertov doma in v tujini. Nastopil je na Festivalu Ljubljana, na mariborskem Glasbenem septembru, na festivalih Danubiana in Slovenski glasbeni dnevi, leta 2003 pa tudi v okviru Svetovnih glasbenih dnevov v Ljubljani. Koncerti v Dubrovniku (Dubrovniški poletni festival), Zadru in Zagrebu (Zagrebski poletni festival, Baročni festival Zagreb), Samoboru in Opatiji (Bienale sodobne glasbe), na Rabu in Pagu, v Novem Sadu (Festival Nomus), Celovcu in Ohridu (Ohridski poletni festival), Podgorici (Festival A tempo), Gorici, Trstu, Murcii in Madridu (Veranos

de la Villa), na Festivalu Emilia Romagna in na Dunaju so vselej naleteli na navdušen sprejem pri občinstvu in kritiki. Poleg tega ansambel vzpodbuja nastanek novih glasbenih del, skrbi za notne izdaje in objavlja promocijske zgoščenke.

Komorni godalni orkester Slovenske filharmonije že devetnajsto sezono prireja cikel koncertov Sozvočje svetov v sodelovanju z Narodno galerijo iz Ljubljane. Prireditev povezuje predavanja o likovni umetnosti s koncerti komorne glasbe in privablja ljubitelje likovne in glasbene umetnosti.

Ansambel je sodeloval z mednarodno priznanimi slovenskimi glasbenicami: pianistko Dubravko Tomšič Srebotnjak, flautistko Ireno Grafenauer in altistko Mirjam Kalin, gostil pa je tudi številne ugledne tuje glasbenike, kot so violončelisti Aleksander Rudin, Miša Majski in Enrico Dindo, kontratenorist Markus Forster, violinistke Sarah Chang, Pria Mitchell in Alissa Margulis, pianistka Polina Lešenko, hornist Stefan Dohr, oboist Jonathan Kelly in flautist Massimo Mercelli. Posebno doživetje je bilo sodelovanje z akordeonistom Richardom Gallianom na Glasbenem septembru 2007, Festivalu Maribor 2010 in Dubrovniških poletnih igrah 2011.

Leta 2009 je bil ansambel rezidenčni orkester pod umetniškim vodstvom violinista Richarda Tognettija. Uspešno sodelovanje je zasedba nadaljevala v letu 2010, ko je nastopila z Avstralskim komornim orkestrom.

Repertoar Komornega godalnega orkestra Slovenske filharmonije obsega skladbe vseh stilnih obdobij, posebno pozornost pa ansambel namenja stvaritvam slovenskih avtorjev, tudi tistih najmlajših, ki se še uveljavljajo. Za svoje uspešno delo je ansambel prejel več nagrad

in priznanj: nagrado Prešernovega sklada leta 1999, Župančičevo nagrado leta 2004, Betettovo nagrado leta 2006 in plaketo glavnega mesta Ljubljana leta 2012.



The Slovenian Philharmonic String Chamber Orchestra consists of fourteen string musicians, members of the Slovene Philharmonic Orchestra. During the twenty six years of its existence, the Slovenian Philharmonic String Chamber Orchestra has given more than 400 concerts in Slovenia and abroad. It has performed at the Ljubljana Summer Festival, the Maribor Festival, the Musica Danubiana Festival, the Slovenian Music Days, and in Ljubljana as part of the ISCM World Music Days 2003. The concerts in Dubrovnik (Dubrovnik Summer Festival), Zadar, Zagreb (the Zagreb Summer Festival and the Zagreb Baroque Festival), Samobor, Opatija (Biennial of Contemporary Music), Novi Sad, Klagenfurt, Ohrid, Podgorica (Festival A Tempo), Gorizia, Trieste, and Madrid (Veranos de la Villa) were consistently received with enthusiasm by both audiences and critics.

From beginning the orchestra has encouraged musical creativity, the production of new compositions, score editions, as well as promotional CDs.

The orchestra has collaborated with numerous Slovene musicians of international acclaim, such as the pianist Dubravka Tomšič Srebotnjak, flautist Irena Grafenauer, contralto Mirjam Kalin,

and other renowned musicians such as cellists Alexander Rudin, Mischa Maisky and Enrico Dindo, counter-tenor Markus Forster, violinists Sarah Chang, Priya Mitchell and Alissa Margulis, pianist Polina Leschenko, hornist Stefan Dohr, flautist Massimo Mercelli, and accordionist Richard Galliano.

In 2009, it has been the Orchestra in Residence at the Maribor Festival under the artistic leadership of Richard Tognetti. In 2010 the orchestra was a partner of the Public Institution Maribor 2012 – the European Capital of Culture.

The orchestra, which performs without a conductor, has produced a number of live concerts, audio and video recordings, as well as several compact discs. Its repertoire includes all period styles. It pays special attention to younger Slovene composers. Dedicated to high quality, the Slovenian Philharmonic String Chamber Orchestra has consolidated its reputation in the creative currents of Europe. It received the country's most prestigious national accolade, the Prešeren Fund Award in 1999, and the Župančič Award of the City of Ljubljana in 2004, the Betetto Charter in 2006 as well as the Ljubljana City Award in 2012.

Člani orkestra

Orchestra members

Janez Podlesek, koncertni mojster /
concert leader

Klemen Hvala, umetniški vodja /
artistic leader

Violine / Violins
Oliver Dizdarevič
Jerica Kozole
Matic Anžej
Mojca Fortin
Matjaž Porovne
Matjaž Žižek

Violi / Violas
Maja Rome
Tomaž Malej

Violončela / Cellos
Igor Škerjanec
Klemen Hvala

Kontrabas / Double bass
Petar Brčarevič

Simon Krečič

Simon Krečič je zaključil študij klavirja na ljubljanski Akademiji za glasbo kot zadnji diplomant prof. Acija Bertonclja, nato pa še podiplomski študij klavirja na visoki umetniški šoli v Bernu v razredu prof. Aleksandra Madžarja ter študij dirigiranja pri prof. Milivoju Šurbku in prof. Dominiquu Roggena v Švici. V tistih letih je vodil več švicarskih orkestrov. Leta 2008 je na mednarodnem dirigentskem tekmovanju v italijanskem Grossetu prejel tretjo nagrado.

Od marca 2009 je redni gost orkestra Slovenske filharmonije in Simfoničnega orkestra RTV Slovenija. Vodil je številne koncerte v okviru abonmajskih ciklov (Modri abonma, Kromatika, Mozartine), protokolarne in priložnostne koncerte ter več snemanj, sodeluje pa tako z vidnimi domačimi kot tudi tujimi solisti (Dubravka Tomšič Srebotnjak, Evgen Indjic, Aleksandar Madžar, Branimir Slokar, Wonji Kim Ozim). Njegov simfonični repertoar je zelo obsežen in zajema temeljna simfonična dela Mozarta, Beethovna, Haydna in vseh pomembnejših romantikov (Brahms, Schubert, Schumann, Mendelssohn) ter glasbo 20. stoletja in novo glasbo.

Od leta 2013 je umetniški direktor Opere SNG Maribor. Leta 2017 je bil dirigent prve postavitve Wagnerjeve opere *Rensko zlato* v Mariboru.

Krečič se vse bolj uveljavlja tudi v mednarodnem prostoru: dirigiral je v Verdijevem gledališču v Pisi, na festivalu Palermo Classica na Siciliji, na Verdijevem festivalu v njegovem rojstnem kraju Bussetu (Teatro Regio di Parma), v Verdijevem gledališču v Trstu, v gledališču Teatro Massimo v Palermu, v Rovigu, na Dubrovniških poletnih igrah, v Rheinsbergu pri Berlinu in na Kitajskem.

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



Simon Krečič completed his piano studies at the Ljubljana Academy of Music in 2002 as the last student of Aci Bertonec and pursued his postgraduate piano studies at the Bern University of Arts with Aleksandar Madžar. He also studied conducting with Milivoj Šurbek in Ljubljana and Dominique Roggen in Switzerland. During this time he led several Swiss orchestras. In 2008 he won third prize at the Grosseto International Conducting Competition in Italy.

Since March 2009 he has been a regular guest with the Slovenian Philharmonic and the RTV Slovenia Symphony Orchestra leading several subscription concerts (Blue Series, Chromatica, Mozartina), as well as official and occasional state concerts. He has collaborated with many Slovenian and foreign soloists including Dubravka Tomšič Srebotnjak, Evgen Indjic, Aleksandar Madžar, Branimir Slokar and Wonji Kim Ozim. His

symphonic repertoire is broad and encompasses core works by Mozart, Beethoven, Haydn and all the important Romantic composers (Brahms, Schubert, Schumann, Mendelssohn) as well as 20th century and contemporary music.

Since 2013 he has been the artistic director of the Slovene National Theatre Opera of Maribor. In 2017 he conducted the first staging in Maribor of Wagner's opera *Das Rheingold*.

Krečič is becoming more established internationally, having conducted at the Teatro Verdi in Pisa, on the Palermo Classica Festival in Sicily, at the Verdi Festival in the composer's birth city of Busseto (Teatro Regio di Parma), at the Teatro Verdi in Trieste and the Teatro Massimo in Palermo, in addition to theaters in Rovigo, Rheinsberg near Berlin, China and at the Summer Festival in Dubrovnik.

In 2019 the city of Maribor awarded him the Glazer Prize for his achievements in culture.

Nejc Lavrenčič

Nejc Lavrenčič je magistrski študij opravljal v razredu A. Madžara in J. Michielsa na Kraljevem konservatoriju v Bruslju in je ob klavirju magistraliral tudi iz komorne igre. Hkrati je opravil specializacijo v interpretaciji samosppeva pod okriljem Uda Reinemanna in njegovih gostujočih umetnikov. Koncertno deluje v Evropi, ZDA, Kanadi in Aziji, in sicer s priznanimi tujimi in domačimi umetniki, kot so Sabina Cvilak, Theresa Plut, Marcos Fink, Mojca Vedernjak, Juliette de Massy, Cristina Segura, Artur Rozek, Darko Vidic, Katja Konvalinka, Arianna Rinaldi idr. Je pedagog na področju klavirja, komorne

igre in interpretacije samospeva ter umetniški vodja Kulturno umetniškega zavoda PerArtem in koncertnega cikla Glas iz davnine v SNG in Operi Maribor ter Muzeju novejših zgodovine Slovenije v Ljubljani. S kontinuiranim delom na področju samospeva, organiziranjem delavnic in tekmovanj pomembno prispeva h kulturi samospeva na Slovenskem.



Nejc Lavrenčič completed his Masters studies in both piano and chamber music with Aleksandar Madžar and Jan Michiels at the Royal Conservatory in Brussels. During that time he also undertook specialization studies in lieder interpretation under the tutelage of Ude Reinemann and celebrated guest artists such as Peter Schreier, Julius Drake, Mitsuko Shirai, Hartmut Höll, Christianne Stotijn, Ann Murray and many others. He regularly performs across Europe, the United States, Canada and Asia with acclaimed foreign and Slovenian artists such as Sabina Cvilak, Theresa Plut, Marcos Fink, Mojca Vedernjak, Juliette de Massy, Cristina Segura, Artur Rozek, Darko Vidic, Katja Konvalinka, Arianna Rinaldi and others. He teaches piano, chamber music and lieder interpretation, and is the artistic director of the PerArtem Institute and of the "Voices from the Past" concert series held at SNG Opera

Maribor and the National Museum of Contemporary History in Ljubljana. With his continued work in the area of art song and Lieder, and through the organization of workshops and competitions, Nejc Lavrenčič has made an important contribution to the culture of art song in Slovenia.

Adriana Magdovski

Adriana Magdovski je mariborska pianistka in glasbena pedagoginja (izredna profesorica), ki se danes ob koncertiranju in poučevanju na Pedagoški fakulteti v Mariboru veliko posveča tudi približevanju klasične glasbe mlademu občinstvu. Leta 2016 smo z Adriano Magdovski priredili prvi koncert za dojenčke, ki je bil izredno dobro sprejet.

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 Branimirjem Slokarjem, Stankom Arnoldom, Ireno Grafenauer in Bernardo Bobro.

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

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



Adriana Magdovski took her first piano lessons at the age of four and then began studies with Milena Sever at the National Music Conservatory in Maribor. During this time, she attracted the attention of Slovenian audiences by winning the 21st National Competition for Young Musicians with a perfect score of 100 points.

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

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

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

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

No Borders Orchestra

Želja po prvem čezmejnem regionalnem profesionalnem simfoničnem orkestru na področju nekdanje Jugoslavije je porodila No Borders Orchestra – projekt, ki vabi k novi obliki komuniciranja.

No Borders Orchestra, Orkester brez meja, je simfonični ansambel, v katerem so se zbrali izvrstni glasbeniki iz republik nekdanje skupne države s skupnim ciljem: ustvariti povsem novo koncertno izkušnjo, ki z močjo pobotanja in ustvarjalnega sodelovanja spodbuja pozitivno spremembo. No Borders Orchestra podpira povezljivost, medkulturnost, demokratičnost in odprtost, je torej platforma za preseganje nacionalizma, rasizma, ksenofobije, homofobije in krvavega izročila Balkana. No Borders Orchestra se sprašuje: »Kaj je umetniški in družbeni pomen simfoničnega orkestra v 21. stoletju?« in ponuja možne odgovore s svojimi dejavnostmi.

Prvič je nastopil na otvoritvenem koncertu Beograjskega glasbenega festivala (BEMUS) oktobra 2012, s katerim si je vodja orkestra, dirigent Premil Petrović, prislužil nagrado mesta Beograd. Marca 2013 je No Borders Orchestra nastopil v Novem Sadu in Beogradu, nato se je podal na koncertne turneje. Požel je pohvalne kritike za nastope na Dunajskih slavnostnih tednih, na festivalih Kunstenfestivaldesarts v Bruslju, Festival d'Automne v Parizu in Operadagen v Rotterdamu, na Festivalu Marseille, Brisbane, Gwangju in Macao ter na vodilnih festivalih na Balkanu. Orkester

je nastopil v uglednih dvoranah v Londonu (Barbican), Hamburgu, Berlinu, Atenah, Lizboni, Toulousu in Strasbourg, če jih naštejemo le nekaj.

Orkestrove projekte podpirajo številni komisarji Evropske unije in Unesca, zastopniki Berlinske filharmonije in mnogih drugih pomembnih kulturnih ustanov in festivalov iz balkanske regije. No Borders Orchestra je po poletni turneji leta 2013 s podporo EU posnel album za založbo Deutsche Grammophon in zdaj pripravlja naslednjo zgoščenko za isto založbo.



No Borders Orchestra emerged from a desire to create an excellent regional professional symphony orchestra within the territories of the former Yugoslavia. It brings together some of the best musicians from the republics of the formerly unified country in a common goal to create a new kind of concert experience that encourages positive change through the power of reconciliation and creative collaboration. By engaging communities to become more inclusive, intercultural, democratic and open, NBO serves as a platform for overcoming nationalism, racism, xenophobia, homophobia and the bloody legacy of the past in the Western Balkan region and beyond. NBO asks the question: "What is the artistic and social significance of a symphony orchestra in the twenty-first century?" Their activities offer some possible answers.

NBO gave their first performance on the opening concert of the Belgrade Music Festival (BEMUS) in October 2012, a performance that earned conductor Premil Petrović the Prize of the City of Belgrade that same year. In March 2013 No Borders Orchestra gave concerts in Novi Sad and Belgrade and since then they have taken numerous concert tours, receiving rave reviews for performances at the Wiener Festwochen in Vienna, Kunstenfestivaldesarts in Brussels, Festival d'Automne in Paris, Operadagen in Rotterdam, Festival de Marseille, Brisbane Festival, Festival in Gwangju and the Macao Arts Festival, as well as at leading festivals across the Balkan region. The orchestra has also performed in prominent halls in London (Barbican), Hamburg, Berlin, Athens, Lisbon, Toulouse, and Strasbourg, among other cities. Their projects have enjoyed the official support of numerous EU commissioners, as well as UNESCO, the Berlin Philharmonic and many other important cultural institutions and festivals across the Balkans.

Following their summer tour in August 2013, No Borders Orchestra recorded their first CD for the Deutsche Grammophon label, supported by funds from the EU Cultural Program. Their forthcoming CD will also be released on the same label.

Premil Petrović

Premil Petrović je iniciator in umetniški vodja No Borders Orchestra. Dirigiranje je študiral na Akademiji Hannsa Eislerja v Berlinu. Prejel je ugledno štipendijo Musik Theater Heute, ki jo podeljuje Akademija Nemške banke.

Leta 1996 je ustanovil glasbeno gledališče Cinema REX, eno pomembnejših politično angažiranih beograjskih prizorišč v devetdesetih letih prejšnjega stoletja. Trenutno živi v Berlinu in dirigira različnim orkestrom po svetu ter gostuje na mednarodnih festivalih. Ukvarja se z izvedbami stare, klasicistične, romantične in sodobne glasbe ter opernega in simfoničnega repertoarja. Za dosežke na področju sodobne glasbe je prejel nagrado Hannsa Eislerja. Pogosto dirigira v eksperimentalnem glasbenem gledališču; za film *Pierrot Lunaire* Brucea LaBrucea, ki je bil leta 2014 izveden na Bernienalu in je prejel nagrado Teddy, je posnel novo izvedbo Schönbergove glasbe.

Leta 2015 je pri založbi Deutsche Grammophon izšel njegov prvi posnetek z No Borders Orchestra, s katerim že pripravljajo naslednji posnetek.



Premil Petrović is the initiator, chief conductor and artistic director of No Borders Orchestra. He studied conducting at the Academy of Music Hanns Eisler in Berlin where he was awarded the Heinrich Böll scholarship as well as the prestigious scholarship "Musik Theater Heute" of the Akademie der Deutschen Bank.

In 1996 he founded the music theater Cinema REX, one of

Belgrade's most important and politically active venues during the 1990s. Although he currently lives in Berlin, he conducts various orchestras worldwide and appears at international festivals. Premil's repertoire includes historical interpretations of early music, classic, romantic and contemporary music, spanning both the operatic and symphonic repertoires. He was awarded the First Hanns-Eisler-Award in Berlin for his achievements in the field of contemporary music. He frequently conducts experimental musical theater projects. For Bruce LeBruce's film *Pierrot Lunaire*, which won a Teddy award at the Berlinale 2014, he recorded a new performance of Schönberg's piece.

His first recording with No Borders Orchestra was released in 2015 on Deutsche Grammophon, with whom the next recording is being prepared.

Theresa Plut

Theresa Plut je mednarodno uveljavljena sopranistka in glasbena pedagoginja. Rodila se je slovenskim staršem v Vancouvru v Kanadi, zdaj pa živi v Sloveniji in nadaljuje svojo razvejano mednarodno kariero.

Z Anno Netrebko in Emmanuelom Villaumom je nastopala na evropski turneji z opero *Iolanta* P. I. Čajkovskega, bila je članica solistične zasedbe Nemške opere na Renu in je nastopala na odrih mnogih evropskih koncertnih dvoran in opernih hiš. Solistična pot jo je vodila na Kitajsko, Tajsko, v Izrael ter Kanado. Sodelovala je z mednarodno priznanimi dirigenti, kot so John Fiore, Alexander Joel, Alain Paris, Nicholas Milton in George Pehlivanian. Pevkine nastope redno snema in predvaja RTV Slovenija. Snemala je tudi za produkcijski

hiši Musiques Suisses in Deutsche Grammophon.

Ob koncertni in operni karieri je Theresa Plut tudi izjemna interpretka samospevov in s solističnimi recitali nastopa tako doma kot v tujini. Leta 2019 je organizirala prvi evropski *songSLAM* v Ljubljani. V okviru svojih mnogih projektov se zavzema za produkcijo nove slovenske komorne glasbe za glas in klavir.

Theresa Plut je docentka za petje na Akademiji za glasbo Univerze v Ljubljani, častna profesorica Centralne univerze v Pekingu na Kitajskem, bila pa je tudi gostujoča profesorica na Univerzi British Columbia v Vancouvru. Diplomirala je na Visoki šoli za umetnosti v Zürichu in na Visoki šoli za glasbo in gledališke umetnosti v Stuttgartu.



Theresa Plut is an internationally established soprano and vocal pedagogue. She was born to Slovenian parents in Vancouver, Canada, and currently lives in Slovenia where she continues her diverse international career.

She has performed alongside Anna Netrebko and Emmanuel Villaume on the European tour

of Tchaikovsky's *Iolanta*, was a member of the solo ensemble of the Deutsche Oper am Rhein and has appeared on the stages of various concert halls and opera houses in Europe. Her performance schedule has taken her to China, Thailand, Israel and Canada. She has collaborated with internationally recognized conductors such as John Fiore, Alexander Joel, Alain Paris, Nicholas Milton and George Pehlivanian. Theresa's performances are regularly recorded and broadcast by Radio Television Slovenia. She has also recorded for the labels Musiques Suisses and Deutsche Grammophon.

Alongside her concert and opera career, Theresa Plut has also proven an exceptional interpreter of lieder, giving recitals at home and abroad. Recently becoming active in promoting art song locally, she organized the first European *songSLAM* in Ljubljana, Slovenia. She continues to advocate for the creation of new Slovenian chamber music for voice and piano also through her various other projects.

Theresa Plut is assistant professor of voice at the University of Ljubljana, Academy of Music, and an honorary professor at the Central University in Beijing, China. She has also been guest professor at the University of British Columbia in Vancouver, Canada. Theresa holds degrees from the Hochschule der Künste in Zürich and the Musikhochschule der Darstellende Künste in Stuttgart.

Andrej Rozman – Roza

Pesnik, dramatik in igralec se je rodil leta 1955 v Ljubljani, kjer še vedno živi. Leta 1978 je opustil študij slovenistike in s prijatelji ustanovil Pocesno gledališče Predrazpadom. V naslednjih letih so organizirali

vrsto odmevnih gostovanj tujih uličnih gledališč v Ljubljani ter tako odganjali strah tedanje oblasti pred spontanim dogajanjem na ulici. V obdobju 1981–1995 je bil Roza vodja alternativnega Gledališča Ane Monro in začetnik improvizacijskih gledaliških tekmovanj v Sloveniji.

Piše parodične in komične pesmi, pravlјice in gledališke komedije za otroke in odrasle, predeluje klasična besedila za druge medije oziroma jih prestavlja v sodobnost. Marca 2003 je ustanovil Rozinteaater. Junija 2009 je ustanovil versko skupnost Zaničnikov.

Prisoten je v mnogih učbenikih in antologijah (*Nasmeh pod solzami, Slovenski smeh, Prosto po ... cvetnik slovenske parodije, Komadi, Drugi komadi, Zlata čebelica* itd.). Ker ne verjame v slovensko kulturno in jezikovno politiko, se odvaja od poezije in privaja na izvozu prikladnejšo prozo. Je prejemnik več Levstikovih nagrad.

Svoje delo predstavlja na spletni strani www.roza.si.



The author, playwright and actor Andrej Rozman, affectionately known throughout Slovenia as "Roza", was born in Ljubljana in 1955. In 1978 he abandoned his Slovenian studies and together with friends established the "Pre-disintegration Street Theater". In the following years, the troupe organized a series of high-profile tours by foreign street theater companies in Ljubljana, helping to dispel the authorities' fear

of spontaneous street events. From 1981 to 1995, Roza led the alternative Ana Monro Theater and established improvisational theater competitions in Slovenia. He is the author of parodic and comic poems, fairy tales and comedy theater for children and adults, and has reworked classic texts for other media, often recasting them into a modern setting. In March 2003 he founded his own theater company Rozinteaater, while in June 2009 he established the (satirical) religious community People for Nothing.

His work is featured in numerous textbooks and anthologies ("*Smile Under Tears*," "*Slovenian Laughter*," "*Free After...*" "*Flowerbed of Slovenian Parody*," "*Pieces*," "*Other Pieces*," "*Golden Bee*" and others). Because he has no faith in Slovenian cultural and linguistic politics, he has weaned himself from poetry and is acclimating himself to more exportable prose. He is the recipient of several Levstik awards.

His work is presented on his website, www.roza.si.

Klemens Sander

Mnoge interpretacije samosppeva avstrijskega baritonista so bile nagrajene. Kot pevec samosppevov in koncertnih del je Sander nastopil na prizoriščih, kot so dunajsko Glasbeno združenje in Koncertna hiša, Salzburški festival, Festival komorne glasbe Lockenhaus, Glasbeni festival Schleswig-Holstein, festival samosppeva v Oxfordu, dvorana Gewandhaus v Leipzigu, Berlinska filharmonija, Laeiszhalle v Hamburgu, londonska dvorana Wigmore, Pariška filharmonija, Filharmonija v Sankt Peterburgu in tokijska dvorana Suntori.

Razvita operna kariera ga je popeljala na najuglednejše operne odre: v Theater an der Wien, dunajsko Ljudsko opero, v Dijon, Tokio, Karlsruhe itd. Sander slovi kot predan interpret sodobne opere (posebej znana je njegova naslovna vloga v operi *Orest M. Trojana*). Sodeloval je z dirigenti, kot so Kiril Petrenko, Kent Nagano, H. K. Gruber, Bertrand de Billy, René Jacobs, Andrés Orozco-Estrada, Stefan Vladar, Thomas Dausgaard in Georges Prêtre.

Klemens Sander je posnel plošče s samospeli R. Schumanna in F. Schuberta, nazadnje pa album *Lirični intermezzo*.



Klemens Sander has received several notable distinctions for his devotion to the classical lied. Invitations as a concert soloist and lied performer have brought him, among other stages, to the Wiener Musikverein and Wiener Konzerthaus, Salzburg Festival, Lockenhaus Chamber Music Festival, Schleswig-Holstein Music Festival, Oxford Lieder Festival, Gewandhaus Leipzig, Berlin Philharmonie, Laeiszhalle Hamburg, London Wigmore Hall,

Philharmonie de Paris and Suntory Hall Tokyo.

His versatile opera career has led the artist to the Volksoper Wien, Theater an der Wien, as well as to opera houses in Dijon, Tokyo, Leipzig, Karlsruhe and many others. Klemens Sander is also a much sought-after performer of contemporary opera and is especially noted for his intense interpretation of the title role in Manfred Trojahn's *Orest*. He has performed under conductors including Kirill Petrenko, Kent Nagano, H.K. Gruber, Christophe Rousset, Bertrand de Billy, René Jacobs, Andrés Orozco-Estrada, Stefan Vladar, Thomas Dausgaard and Georges Prêtre.

Klemens Sander has recorded CDs of lieder by Robert Schumann and Franz Schubert. His latest album is titled *Das Lyrische Intermezzo*.

Christian Schmidt

Christian Schmidt se je rodil in odrasel v Gradcu, kjer živi še danes. Njegove klavirske interpretacije zaznamujejo predvsem njegove osebne lastnosti: neposrednost, čutnost, senzibilnost in iskrenost. Njegov repertoar zajema tako velike klasične mojstrovine kot tudi rock in jazz ter alternativne sodobne zvrsti. Nastopa kot solist, v klavirskem triu in v večjih zasedbah.

Študij klavirja je opravil na glasbenih univerzah v Gradcu, na Dunaju in v Freiburgu, med drugimi pri Sebastianu Bendi, Markusu Schirmerju, Elzi Kolodin in Rudolfu Kehrerrju.

Podiplomski študij je nadaljeval s svojim triom Trioskop v mojstrskem razredu Tria Altenberg. Sodeloval je v mojstrskih razredih pri Paulu Badura-Skodi, Paulu Guldi, Erichu Hoebarthu, Triu Fontenay in pri

članih Haaškega kvarteta. Imel je več mednarodnih nastopov v okviru glasbenih festivalov v Vidmu in Berlinu, kot solist pa je nastopil v okviru Jeunesse Musicale, v Dunajski koncertni hiši in že večkrat z Graškimi simfoniki v dvorani graškega Kongresa.

Je utemeljitelj in vodja uspešnega koncertnega cikla Graški glasbeni večeri v komorni dvorani Graškega kongresa.



Christian Schmidt studied piano at the universities in his home town Graz, as well as Vienna and Freiburg/Breisgau, amongst others under Sebastian Benda, Markus Schirmer, Elza Kolodin and Rudolf Kehrner. With his piano trio Trioskop, he undertook postgraduate studies in the Master class of the Altenberg Trio in Vienna. Master classes led by Paul Badura-Skoda, Paul Gulda, Erich Höbarth, the Fontenay Trio and members of the Hagen Quartet complemented his training.

Christian Schmidt has won several first prizes in the youth-competition Jugend musiziert.

He is holder of the Bösendorfer Scholarship and has furthermore managed to qualify for scholarships awarded by the Federal Chancellery of the Republic of Austria, the Federal District of Styria and the City of Graz.

In the course of his concert career, Christian Schmidt performed at international festivals (Udine, Berlin, Constance, Villedieu), gave numerous solo recitals for the Jeunesse Musicale, debuted at the Vienna Concert Hall and performed several times as a soloist with the Graz Symphonic Orchestra.

Christian Schmidt is the creative mastermind and initiator, as well as Artistic director of the classical chamber music concert series musikabendeGRAZ, which takes place in the Chamber Music Hall of Congress Graz.

Simfonični orkester SNG Maribor The Slovenian National Theatre Maribor Symphony Orchestra

Simfonični orkester SNG Maribor je osrednji inštrumentalni sestav v podravski regiji z razmeroma dolgo poustvarjalno tradicijo. Pestra zgodovina orkestra sovpadla 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 novembra 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 nepogrešljiv del koncertov ter opernih in baletnih predstav mariborske Opere in baleta, se pod vodstvom številnih mednarodno uveljavljenih dirigentov iz Slovenije in tujine suvereno posveča poustvarjanju inštrumentalne glasbe in glasbenogledaliških del različnih žanrov od baroka in klasicizma ter glasbe 19. in 20. stoletja do najaktualnejših simfoničnih del.



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

The orchestra performs under the baton of numerous acclaimed conductors from Slovenia and abroad. It thrives in various genres, from opera and ballet to musicals and regularly performs music of all periods: from Baroque

and Classicism up to 19th- and 20th-century music as well as contemporary music.

Ana Vovk Pezdir

Koreografinja in plesna pedagoginja Ana Vovk Pezdir vodi Harlekinovo plesno dejavnost od vsega začetka. V plesno sredino je med drugim vnesla novo obliko otroškega plesnega ustvarjanja, vsakoletno »Brezovo metlo«. Kot strokovna sodelavka je bila med tremi pisci nacionalnega programa za nižjo sodobno plesno šolo. Za svoje delo je prejela številna priznanja in nagrade (zlata ptica, zlati znak mentorja, plaketa Mete Vidmar, priznanje Društva baletnih umetnikov Slovenije, srebrni grb mestne občine Celje).

Choreographer and dance instructor Ana Vovk Pezdir has led Harlequin's dance activities from the beginning. Among other things, she introduced a new form of children's dance, the annual "Birch Broom", into the dance milieu. As a professional consultant, she was one of three authors of the national curriculum in contemporary dance used in primary and secondary dance schools. Her work has been honored with numerous prizes and awards, including the Golden Bird Award (Zlata ptica), Golden Mentor Honor, the Meta Vidmar Award, recognition from the Slovenian Ballet Association and the silver coat of arms from the municipality of Celje.

Zelenjavni orkester The Vegetable Orchestra

Koncert Zelenjavnega orkestra nagovarja vse čute ter za dodatek na koncu koncerta občinstvu ponudi svežo zelenjavno juho.

Sestavljajo ga umetniki različnih profilov: glasbeniki, vizualni

umetniki, arhitekti, oblikovalci, medijski umetniki, pisatelji in zvočni pesniki. In vsi imajo enako pomemben glas pri umetniških, estetskih in infrastrukturnih vprašanjih. V središču poslanstva orkestra je nadaljnje raziskovanje in izpopolnitev glasbe, ki se lahko izvaja z zelenjavo in na iz zelenjave izdelanih glasbilih, pri čemer je pomemben vsak umetniški profil, ki sodeluje pri orkestru. Prav ta širina kreativnih pristopov zagotavlja umetniško neponovljivost tega enkratnega ansambla.

Tako ne preseneča, da je Zelenjavni orkester gost prizorišč in festivalov z zelo različnimi estetskimi izhodišči: te kreativce lahko sladokusci doživijo tako v klubih in na festivalih urbane kulture kot tudi na velikih koncertnih prizoriščih.



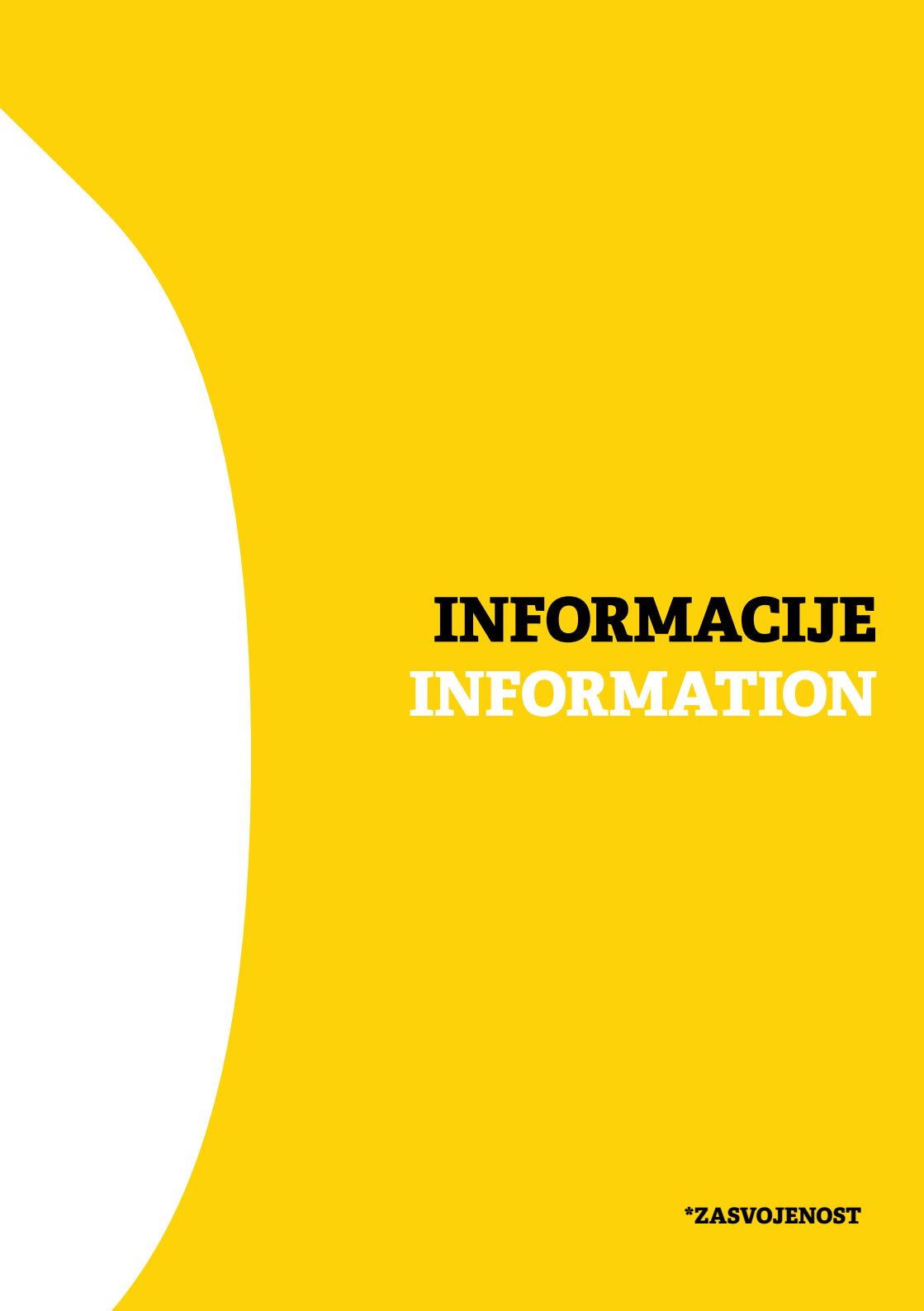
A concert of the Vegetable Orchestra appeals to all the senses. As an encore at the end of the concert, the audience is offered fresh vegetable soup.

The ensemble is a mix of people with different artistic backgrounds - musicians, visual artists, architects, designers, media artists, writers and sound poets all come together here. In artistic, aesthetic and infrastructural decisions of importance all members of the orchestra have their equal vote. The further exploration and refinement of performable vegetable music is a central part of the orchestra's aesthetic quest. Every individual

background that is brought into the project is of vital importance in sustaining the fundamental artistic objective of the Vegetable Orchestra, while at the same time the broad variety of creative approaches secures the artistic autonomy of this unique ensemble. So it comes as no surprise that the Vegetable Orchestra performs at venues and festivals with very different aesthetic backgrounds: these uniquely creative artists can be experienced by gourmets of all kinds in clubs, at urban culture festivals as well as in large concert venues.



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Tickets & information

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

Odprta je vsak delavnik med 9. in 16. uro, ob sredah med 9. in 17. uro, v soboto med 9. in 12. uro.

Druga prodajna mesta

- nd-mb.kupikarto.si,
- uro pred koncertom na prizorišču.

FESTIVALSKA PISARNA

office@festivalmaribor.si
02 229 40 06

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Vstopnice

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Povezovanje stoletij: 20 €
Zaključni koncert: Ni meja, ni nasprotij: 25 €
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20 % popust za vse večerne koncerte do 19. avgusta 2019.

Drugi popusti in ugodnosti

Upokojenci, skupine nad 10 ljudi, prijatelji festivala (abonenti Narodnega doma, SNG Maribor, člani Sveta knjige, člani mediateke IFS in člani SIGIC-a): **20 %** popust.

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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 osebnim dokumentom pokazati tudi potrdilo Zavoda za zaposlovanje.

Festival Maribor v Gradcu

Vstopnina: 14 €, 11,20 €, 7 €.

Za zainteresirane obiskovalce smo organizirali prevoz na koncert Festivala Maribor v Gradcu. Prevoz iz Maribora je brezplačen, vstopnice za koncert po nižji ceni pa si lahko zagotovite s predhodno najavo svojega obiska na naslovu vstopnice@nd-mb.si, v Informacijski pisarni v Narodnem domu Maribor oziroma na št. 02 229 40 50.

Posamezne vstopnice lahko naročite tudi neposredno na spletni strani www.musikabendegraz.at (brez popusta).

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Weekdays from 9:00 am to 4:00 pm,
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Tickets can also be purchased

- online nd-mb.kupikarto.si,
- one hour prior to each event at the concert venue.

FESTIVAL OFFICE

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Festival Maribor in Graz

Tickets: 14 €, 11,20 €, 7 €.

Transportation to the Maribor Festival's Graz event is available for interested listeners. Transport from Maribor is free, while discounted tickets to the concert can be purchased in advance by emailing vstopnice@nd-mb.si, by telephoning (+386) (0) 2 229 40 50, or by visiting the Festival Information Office at Narodni dom Maribor.

Individual (full price) tickets may also be purchased directly from the [musikabendeGraz](http://musikabendeGraz.at) website: www.musikabendegraz.at.

Festival Pass is not valid for this concert.

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

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