

Festival Maribor



NARODNI
DOM
MARIBOR

11.-21.
SEPTEMBER
2025

TOŽNA TLA

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Glavni in odgovorni organizator Festivala Maribor je Narodni dom Maribor.

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

The main and responsible organiser of Festival Maribor is Narodni dom Maribor.
The festival is made possible by the City Municipality of Maribor and supported by
the Ministry of Culture of the Republic of Slovenia.

DRAGI GLASBENI SOPOTNIKI IN SOPOTNICE,



Barbara Švriljuga Hergovich © Dejan Bulut

a

li ste kdaj tako kot J. W. Goethe vzkliknili: »Postoj, trenutek, kako si vendar lep«? A čas potem vsakič dokaže, da je neulovljiv. Spolzi iz rok, ki ga hočejo ujeti, vedno dlje gre vsakič, ko ga kdo želi dohiteti, samega pusti vsakogar, ki ga hoče zavrteti nazaj. Časa si ne moremo lastiti, a to vendar vedno znova poskušamo: želimo ga zamrzniti v podobah in opisih, ga nadzorovati z napovedmi in načrti. Vedno nas prelisiči – podobe zbledijo, presenečenja so zagotovljena.

Zdi se, da ima edino glasba čas za svojega zaveznika. Ne poskuša ga premagati, ne trudi se ga ustaviti, temveč se mu preda, nato pa ga soustvarja, obarva in mu narekuje lastni ritem in valovanje.

Na Festivalu Maribor 2025 se bomo posvetili prav tej edinstveni moči glasbe – njeni zmožnosti, da ujame čas. Mate Bekavac, umetniški vodja festivala, je letošnji festivalski laboratorij poimenoval *Zdaj ali nikoli* in k raziskovanju časa pritegnil somišljenike in sopotnike, ki občutljivo zaznavajo njegovo intenzivnost. Niz koncertov bo povezal raznoliko glasbo različnih obdobij in žanrov, vrhunske glasbenike in nepričakovane kraje. Med soustvarjalci festivala bomo pozdravili norveškega violinista in skladatelja Henninga Kraggeruda, ki v polje sodobnosti uspešno vstopa z lastno ustvarjalnostjo. Z druge strani Atlantika prihaja William Hagen, glasbenik osupljive izrazne moči in nagrajenec slovitega tekmovanja kraljice Elizabete. Navdušujoče kritike spremljajo Timothyja Ridouta: britanski violist in prejemnik nagrade *gramophone* slovi po edinstvenem zvenu, ki »ni s tega sveta«. Pridružili se nam bodo še drugi izjemni godalci: irska violinistka Mairéad Hickey, gruzijski violinist Georgy Kovalev, romunski violončelist Andrei Ioniță in ameriški violončelist Leland Ko. Za otvoritveni koncert s Simfoničnim orkestrom SNG Maribor se bosta v rojstno mesto vrnila

dva velika umetnika: dirigent Marko Letonja in prvak ljubljanske Drame, Branko Šturbej. Prisluhnilo bomo glasbenim svetovom poglobljenega švedskega pianista Pera Rundberga in glasbenim popotnikom iz Avstrije, pevki bosanskega rodu Nataši Mirković in lajnarju Matthiasu Loibnerju. S sklopom Festival Maribor med otroki se bomo skupaj z najmlajšimi spominjali, kako dragocen je čas, ko je svet domišljije še neskončen, in da včasih resnico o svetu in ljudeh razkrivajo prav pravljice.

To je nekaj imen s seznama letošnjih gostov, z nami pa bodo še mnogi drugi, med njimi cela vrsta izjemnih slovenskih umetnikov. Skupaj bomo pokukali izven cone udobja in se podali v raziskovanje novih zvočnih svetov in prizorišč: preživeli bomo prijeten kulinarično-glasbeni večer v Malečniku in iskali izgubljeni čas v prostorih zapuščene kraljevo-cesarske moške kaznilnice, med zidovi, ki molče pripovedujejo zgodbe.

Družno se podajmo v nove svetove in v nove čase ter skupaj ustvarjamo novi niz lepih trenutkov!

BARBARA ŠVRLJUGA HERGOVICH

Vodja programa klasične glasbe
Narodni dom Maribor

DEAR FELLOW MUSICAL TRAVELLERS,



Have you ever echoed Goethe in exclaiming, “Stop, moment, how beautiful you are”? But time always proves to be elusive. It slips right through hands that want to catch it. It presses on relentlessly every time someone tries to catch up with it. It abandons everyone who seeks to turn it back. We cannot own time, but we never stop trying: we want to freeze it in images and descriptions, to control it with predictions and plans. Yet it always outwits us – images fade and surprises are guaranteed.

It seems that only music makes an ally of time. It does not try to overcome it or impede its flow, but instead surrenders to it. Music then co-creates time, colouring it and dictating its own rhythm and undulations.

At Festival Maribor 2025, we will focus on this unique power of music – its ability to capture time. The artistic director of the festival, Mate Bekavac, has named this year's festival laboratory *Now or Never* and will embark on an exploration of time with a selection of like-minded artists and fellow travellers who sensitively perceive its intensity. The series of concerts will connect diverse music from different periods and genres, top musicians and unexpected places. Among the co-creators of the festival, we will welcome Norwegian violinist and composer Henning Kraggerud, who successfully engages with the field of contemporary music with his own personal creative vision. From the other side of the Atlantic we will be joined by William Hagen, a musician of astonishing expressive power and a laureate of the prestigious Queen Elisabeth Competition. Performances by British violist and Gramophone Award winner Timothy Ridout are accompanied by rave reviews celebrating his unique sound, which has been described as “out of this world”. Other exceptional string players will join us at the festival: Irish violinist Mairéad Hickey, Georgian violinist Georgy Kovalev, Romanian cellist Andrei Ioniță and American cellist Leland Ko. The opening concert with the Slovene National Theatre Maribor Symphony Orchestra will feature two great artists who will return to their native city for the occasion: conductor Marko Letonja and star of the Ljubljana Drama stage, Branko Šturbej. We will enter the musical worlds of the profound Swedish pianist Per Rundberg and two musical fellow travellers from Austria, singer of Bosnian origin Nataša Mirković and violinist Matthias Loibner. Within the framework of Festival Maribor among Children, we will share the experience of our youngest audience by recalling that precious time when the world of imagination is still infinite, and when fairy tales sometimes reveal the truth about the world and people.

We have mentioned just a few of the names on this year's guest list. Many more will join us, including a whole host of exceptional Slovenian artists. Together we will step outside our comfort zone and explore new sound worlds and venues: we will enjoy a pleasant culinary and musical evening at Malečnik and search for lost time in the abandoned royal-imperial men's penitentiary, between walls that silently reveal their stories.

Let's venture into new worlds and new times and together create a new series of beautiful moments!

BARBARA ŠVRLJUGA HERGOVICH

Head of the Classical Music Programme
Narodni dom Maribor Cultural Centre



ZDAJ ALI NIKOLI

Č

as je tema letošnjega Festivala Maribor. V svojih bolj ali manj predvidljivih odtenkih.

Tako kot z marsičim v človeškem življenju, je tudi s časom verjetno tako, da se njegovega pomena in vrednosti dostikrat popolnoma zavemo šele, ko nam ga zmanjkuje, ko se globoko zavemo njegove minljivosti in s tem vse dragocenosti trenutka, ki je že kaj kmalu izgubljen.

Nepredvidljivost prihodnosti je morda še aktualnejša dandanes, ko res ne vemo, kaj nam bo prinesel jutrišnji dan. Nove vojne, nove izgube, nove novice o izprijenosti?

Glasba ima zdravilno moč. Moč, da lažje pozabimo, potlačimo ali pa začutimo, osvestimo, se prebudimo in prepustimo.

Letošnji festival Vas vabi in kliče, da z glasbo in s pomočjo vrhunskih glasbenih izvedb občutite tehtnost trenutka, letnih časov, sanj in noči, minljivosti in pozabe.

Obenem kar trije koncerti dvigujejo prah iz tistih poglavij človeštva, ki bi jih najraje pozabili, vendar jih ne smemo, saj vsaj tako – brez praznih obljub in leporečenja o upanju – lahko nudimo pristno tolažbo in sočutje vsem, ki še čutijo in se zavedajo. Glasba utišanih, prepovedanih in tistih v vojni, v opozorilo in kot balzam obenem.

Kar nekaj klasičnih in tudi »neklasičnih« hitov boste lahko doživeli in prav tako precej redko izvajanih ali celo pozabljenih partitur. Slišali boste glasbo brez meja in tisto, ki podira še najtrdnjše meje. Občutili boste lahko smisel, ki ga je glasba podarjala mnogim tako v težkih in brezizhodnih trenutkih kot tudi v najbolj vznesenih stanjih.

Skupaj se bomo dotaknili trenutka, ki nas zbližuje in tke nepozabne vezi med nami.

Ne odlašajmo, zdaj ali nikoli, Festival Maribor!

MATE BEKAVAC

Umetniški vodja Festivala Maribor 2025



NOW OR NEVER

A yellow square containing a bold, black, serif capital letter 'T'.

he theme of Festival Maribor 2025 is time, in its more predictable or less predictable shades.

As with many things in life, we often only fully realise the meaning and value of time when it is running out, when we become deeply aware of its transience and the preciousness of the moment that will soon be lost.

The unpredictability of the future is perhaps even more relevant today, when we really do not know what tomorrow will bring: new wars, new losses, new news of depravity?

Music has healing power. The power to make us forget and suppress, or the power to make us feel, become aware, awaken and let go.

This year's festival invites and calls you to feel the weight of the moment, the seasons, dreams and night-time, transience and oblivion through music with the aid of superb musical performances.

At the same time, three of the concerts raise the dust from certain chapters of humanity that we would rather forget, but we must not. In doing so – without empty promises and rhetoric about hope – we can at least offer genuine comfort and compassion to all those who still feel and are aware. Music of the silenced, the exiled and those caught up in war serves as both a warning and a balm.

You will have an opportunity to experience numerous classical and “non-classical” hits, as well as several rarely performed or even forgotten scores. You will hear music without borders as well as music that breaks down even the strongest borders. You will be able to sense the meaning that music has given to many of us in difficult and hopeless moments, as well as in moments of the utmost elation.

Together we will touch the moment that brings us closer and weaves unforgettable bonds between us.

Without delay, it is now or never, Festival Maribor!

MATE BEKAVAC

Artistic Director of Festival Maribor 2025





OSREDNJI PROGRAM
MAIN PROGRAMME

Otvoritveni koncert
MISTERIJ SANJ

Opening Concert
THE MYSTERY OF DREAMS

**Dvorana Ondine Otta Klasinc,
SNG Maribor**
Četrtek, 11. september 2025, ob 19.30

**Ondina Otta Klasinc Hall,
Slovene National Theatre Maribor**
Thursday, 11 September 2025, at 7:30 pm

**SIMFONIČNI ORKESTER
SNG MARIBOR**

Marko Letonja, dirigent
Marko Hatlak, harmonika
Branko Šturbej, igralec
Valentina Čuden, sopran
Leonida Juge Sabo, sopran

**SYMPHONY ORCHESTRA OF
THE SLOVENE NATIONAL
THEATRE MARIBOR**

Marko Letonja, conductor
Marko Hatlak, accordion
Branko Šturbej, actor
Valentina Čuden, soprano
Leonida Juge Sabo, soprano

Marko Hatlak

Živo srebro, koncert za harmoniko in
orkester

Harmagong

Twilight tango

Felix Mendelssohn Bartholdy

Sen kresne noči, op. 61

Marko Hatlak

Quicksilver, Concerto for Accordion
and Orchestra

Harmagong

Twilight tango

Felix Mendelssohn Bartholdy

A Midsummer Night's Dream, Op. 61

Koncert za izven in imetnike
abonmaja Simfoničnega orkestra
SNG Maribor 2025/2026.

V koprodukciji s
SNG Maribor.

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

A coproduction with the
Slovene National Theatre Maribor.

S

anje so prostor, v katerem čas ubira drugačne ritme, v katerem se prepletajo spomini, vzdihujejo hrepenenja in prividi plešejo; kjer notranjost spregovori v jeziku simbolov. Sanje so vrata v nevidni svet, kjer se resničnost preliva z domišljijo in tišina z glasbo. Zato ne preseneča, da je ta neulovljivi svet fascinaliral številne skladatelje.

Eden izmed njih je bil nemški romantik Felix Mendelssohn Bartholdy, ki ga je navdihnili Shakespearova igra *Sen kresne noči*. Napisal je glasbo k igri, katere pravljica atmosfera vilinskega gozda in sanjskega sveta se je najprej izrazila v uverturi, ki jo je Mendelssohn napisal pri komaj sedemnajstih letih. Pozneje je skladbi dodal preostalo odrsko glasbo, vključno z znamenito *Poročno koračnico*, ki še vedno zazveni ob številnih poročnih in drugih slovesnih trenutkih. Orkestru, zboru in solistkam se bo pridružil igralec, ki bo s svojo dramsko interpretacijo dodatno poglobil estetski učinek slišane in še stopnjeval prvi del večera.

Tako kot vsako leto tudi tokrat s ponosom predstavljamo slovensko ustvarjalnost. Marko Hatlak se bo na otvoritvenem koncertu predstavil z lastnimi kompozicijami, ki se približujejo večernemu mraku, notranji tišini in duhovni mogočnosti glasbe. V občutljivem sozvočju z dirigentom Markom Letonjo in Simfoničnim orkestrom SNG Maribor bo razgrnil sanjski svet harmonike.



Marko Letonja © Dan Cripps



Marko Hatlak © Matej Peternelj

D

reams are a space where time takes on different rhythms, where memories intertwine, longings sigh and visions dance, where the inner self speaks in the language of symbols. Dreams are the gateway to an invisible world, where reality is infused with imagination and silence with music. It is therefore not surprising that this elusive world has fascinated many composers.

One such composer is the German Romantic Felix Mendelssohn Bartholdy, who was inspired by Shakespeare's play *A Midsummer Night's Dream*, whose mystical atmosphere of a forest inhabited by fairies and a world of dreams first found musical expression in an overture written when the composer was just seventeen years old. Later, Mendelssohn added the rest of the stage music to the composition, including the famous *Wedding March*, which still sounds at numerous weddings and other ceremonial events. The orchestra, choir and soloists will be joined on stage by an actor, who will further deepen the aesthetic effect of the music with his dramatic interpretation, thus enriching the first part of the evening.

Like every year, we are again proud to present Slovenian creativity. At the opening concert, Marko Hatlak will present his own compositions, which approach the evening twilight, inner silence and the spiritual power of music. In sensitive harmony with conductor Marko Letonja and the Slovene National Theatre Maribor Symphony Orchestra, the dreamworld of the accordion will be unveiled.

sezona **25|26**

**Jubilejna
koncertna sezona
v družbi najboljših
Vpis abonmajev do 30. septembra.**

PREDVEČER V MALEČNIKU

MALEČNIK EVE

Župnija sv. Petra, Malečnik
Petek, 12. september 2025, ob 17.30

Parish of St Peter, Malečnik
Friday, 12 September 2025, at 5:30 pm

Udeležba je brezplačna.

Participation is free of charge.

P

red večernim koncertom v bližnji Marijini romarski cerkvi na Gorci bomo zaigrali na vse čute. Prepustite se okusom in vonjem dobrot lokalnih pridelovalcev in vinarjev ter idilični dravski pokrajini z zlatasto zelenimi griči in ozarjenim nebom. Doživetje bodo razgibala glasbena presenečenja – nastopi festivalskih glasbenikov v misterioznih katakombah cerkve sv. Petra in v župnijski vinski kleti.

B

efore the evening concert at the nearby pilgrim church of Mary on Gorca, we will play on all of the senses. Enjoy the tastes and aromas of delicacies from local producers and winemakers while feasting your eyes on the idyllic landscape of the Drava River with its golden green hills and transfigured sky. The experience will be enhanced by musical surprises – performances by festival musicians in the mysterious catacombs of St Peter's Church and the parish wine cellar.





M & M, OKUS ZGODNJEGA IN ZRELEGA

M & M, A TASTE OF THE EARLY AND THE RIPE

**Marijina romarska cerkev na Gorci,
Malečnik**

Petek, 12. september 2025, ob 19.30

**Pilgrim Church of Mary on Gorca,
Malečnik**

Friday, 12 September 2025, at 7:30 pm

Henning Kraggerud, violina
William Hagen, violina
Mairéad Hickey, violina
Jerica Kozole, violina
Timothy Ridout, viola
Georgy Kovalev, viola
Andrei Ioniță, violončelo
Leland Ko, violončelo
Mate Bekavac, klarinet

Henning Kraggerud, violin
William Hagen, violin
Mairéad Hickey, violin
Jerica Kozole, violin
Timothy Ridout, viola
Georgy Kovalev, viola
Andrei Ioniță, cello
Leland Ko, cello
Mate Bekavac, clarinet

Felix Mendelssohn Bartholdy

Godalni oktet v Es-duru, op. 20

Wolfgang Amadeus Mozart

*Kvintet za klarinet in godalni kvartet v
A-duru, KV 581*

Felix Mendelssohn Bartholdy

String Octet in E-flat major, Op. 20

Wolfgang Amadeus Mozart

*Clarinet Quintet in A major,
KV 581*



Mate Bekavac © Dejan Bulut



Timothy Ridout © Kaupo Kikkas

N

a prvem koncertu rezidenčnih glasbenikov Festivala Maribor, mednarodnega nabora izjemnih godalcev z Matetom Bekavcem, se bomo posvetili dvema velikanoma klasične glasbe in dvema obrazoma minevajočega časa – mladostnemu zagonu in zrelemu samoopazovanju. Felix Mendelssohn je bil star šele šestnajst let, ko je dokončal svoj znameniti godalni oktet. Ta odraža pristno mladostno genialnost, ujeto v iskrivem, energičnem in optimističnem vzdušju skladbe. Nasproti mu v sporedu večera stoji Mozartov kvintet s klarinetom, ki je nastal v zadnjih letih skladateljevega življenja in z nežnostjo, toplino in melanholijo odraža drugačno izkušnjo – poglobljeno in umirjeno introspekcijo. Deli kažeta na kontrast med mladim in zrelim, med iskanjem in razumevanjem ter nas spominjata, da čas ni le merilo starosti, ampak način doživljanja, izražanja ter priložnost za razvoj, spremembo in zorenje.

Brezčasnost tovrstnega doživetja bo podčrtalo čudovito prizorišče, gotska Marijina romarska cerkev na Gorci pri Malečniku, ki očara tako s svojo razkošno notranjostjo kot z izjemno, zaokroženo akustiko.

T

he first concert of Festival Maribor's resident musicians, an international ensemble of exceptional string players and clarinetist Mate Bekavac, is dedicated to two giants of classical music and two faces of the passing of time: youthful enthusiasm and mature introspection. Felix Mendelssohn was only sixteen years old when he completed his celebrated *String Octet*, a work that captures genuine youthful genius in its sparkling, energetic and optimistic atmosphere. Opposite it on the concert programme is Mozart's *Clarinet Quintet*, which was created in the last years of the composer's life and reflects a different experience with its tenderness, warmth and melancholy: profound and calm introspection. The two works illustrate the contrast between youth and maturity, between searching and understanding, reminding us that time is not only a measure of age, but a way of experiencing and expressing, as well as an opportunity for development, change and maturation.

The timelessness of this type of experience will be underlined by the beautiful venue, the Gothic Pilgrim Church of Mary on Gorca, Malečnik, which charms visitors with both its luxurious interior and its exceptional, rounded acoustics.

LETNI ČASI – BAROČNI ROKENROL IN MINIMALISTIČNI HAJP

THE FOUR SEASONS – BAROQUE ROCK'N'ROLL AND MINIMALIST HYPE

Dvorana Union, Maribor

Sobota, 13. september 2025, ob 19.30

Union Hall, Maribor

Saturday, 13 September 2025, at 7:30 pm

MB BANDA

Henning Kraggerud, violina

William Hagen, violina

MB BANDA

Henning Kraggerud, violin

William Hagen, violin

Antonio Vivaldi

Letni časi, op. 8

Antonio Vivaldi

The Four Seasons, Op. 8

Philip Glass

Koncert za violino št. 2, »Ameriški letni časi«

Philip Glass

Violin Concerto No. 2, "The American Four Seasons"



MB banda © Dejan Bulut

M

enjava letnih časov vzbuja v človeku občutek cikličnosti, nenehnega poteka, spreminjanja in vračanja, ki kljubuje občutku minevanja. Raznolikost letnih časov, njihova mnogobarvnost in skrajnosti, ki jih ponujajo vsaj na naši geografski širini, so očarljive in nenehni vir navdiha za umetnike.

Vivaldi je v svojih koncertih za violino in orkester posredoval prav takšen občutek. Njegovi *Letni časi* so glasbeni izraz cikličnosti narave in časa, kar skladatelj razišče do potankosti. Njegova glasbila rišejo razpoloženske vrtince in presunljive naravne slike, kjer se pod vodstvom bravurozne violine vsak letni čas ujame v silovit baročni impulz.

Philip Glass v *Ameriških letnih časih* predstavi povsem drugačen pogled na isti motiv, sodoben. Čas se v njegovi glasbi pretaka in zliva kakor reka, njegov minimalistični slog ustvarja občutek odmaknjenega opazovanja časa, ki se ponavlja in nikoli ustavi. Če Vivaldijeva glasbena vizija naravni cikel razume kot neukrotljivo ustvarjalno nuj, ki jo žene moč narave, pa Glassovo razumevanje istega motiva odraža hipnotičen, skoraj otopel ritem sodobnosti, ki ga narekuje utrip modernih velemest in hkrati nostalgčna pozaba izvirne moči narave.

T

he changing of the seasons evokes a sense of cyclicity, of constant flow, change and return, which defies the feeling of passing. The many colours and extremes that the different seasons bring, at least at our latitude, are captivating and provide a constant source of inspiration for artists.

It is precisely this feeling that Vivaldi conveys in *The Four Seasons*. These concertos for violin and orchestra are a musical expression of the cyclicity of nature and time, which the composer explores in great detail. The instruments sketch moody whirlwinds and breathtaking natural images in which each season is captured in a powerful Baroque impulse under the leadership of the bravura violin.

In *The American Four Seasons*, Philip Glass presents a completely different, contemporary view of the same motif. In his music, time flows and merges like a river. The composer's minimalist style creates a sense of the detached observation of time that repeats itself and never stops. Whereas Vivaldi's musical vision understands the natural cycle as an untameable creative necessity driven by the power of nature, Glass's understanding of the same motif reflects the hypnotic, almost benumbed rhythm of modernity dictated by the pulse of modern metropolises, while at the same time revealing a nostalgic recollection of the original power of nature.

ZIMZELENO IN NEKAJ MODREGA ZA LAHKO NOČ

EVERGREEN AND SOMETHING BLUE FOR GOODNIGHT

**Dvorana generala Maistra,
Narodni dom, Maribor**
Sobota, 13. september 2025, ob 22.00

**General Maister Hall,
Narodni dom, Maribor**
Saturday, 13 September 2025, at 10:00 pm

Marko Črnčec, klavir
Bruno Domiter, tolkala
Janez Krevel, kontrabas
Ana Bezjak, Maša But, Patricija Škof,
vokali

Marko Črnčec, piano
Bruno Domiter, percussion
Janez Krevel, contrabass
Ana Bezjak, Maša But, Patricija Škof,
vocals

S

prehodu skozi razgibane uglasbitve štirih letnih časov v dveh kontrastnih različicah bo sledil poznovečerni koncert. V podaljšku koncerta rezidenčnega orkestra se bodo v Narodnem domu zbrali vrhunski domači džezovski ustvarjalci, ki bodo predstavili izbor domačih in tujih uspešnic, posvečenih lepoti spreminjajoče se narave.

Od zimzelene *Poletne noči* pa vse do igrive *Zimske bossa nove* bodo ti izjemni glasbeniki (vsi po vrsti nekdanji dijaki Konservatorija za glasbo in balet Maribor) program ovili v nežno zaporedje letnih razpoloženj – v zvočni koledar občutij in barv. Pevke Ana Bezjak, Maša But in Patricija Škof bodo vsaka na svoj način in v tempu naravnega toka časa predstavile izbrane skladbe ob spremljavi mednarodno uveljavljenih džezovskih inštrumentalistov Marka Črnčeca, Bruna Domitra in Janeza Krevla.

T

he stroll through the vibrant musical settings of the four seasons in two contrasting versions will be followed by a late-night concert. As an extension of the concert by the resident orchestra, leading Slovenian jazz artists will gather in the Maribor Narodni dom to present a selection of Slovenian and foreign hits dedicated to the beauty of everchanging nature.

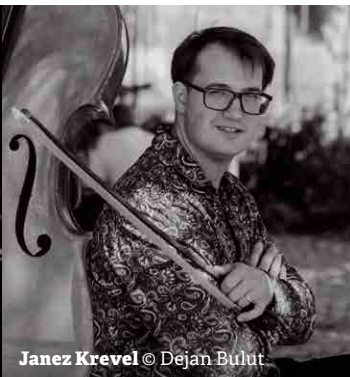
From the evergreen *Poletna noč* (Summer Night) to the playful *Zimska bossa nova* (Winter Bossa Nova), the exceptional musicians, all former students of the Maribor Conservatory of Music and Ballet, will wrap the programme in a gentle series of seasonal moods – a sonic calendar of emotions and colours. Singers Ana Bezjak, Maša But and Patricija Škof will each present a selection of compositions in their own unique way, at a pace following the natural flow of time. They will be accompanied by internationally renowned jazz instrumentalists Marko Črnčec, Bruno Domiter and Janez Krevel.



Marko Črnčec © Hugo Šekoranja



Bruno Domiter



Janez Krevel © Dejan Bulut



Ana Bezjak © Urška Lukovnjak



Patricija Škof © Sara Rezar



Maša But © Ira & John

KRIK UTIŠANIH

CRY OF THE SILENCED

Kazinska dvorana,
SNG Maribor
Nedelja, 14. september 2025, ob 19.30

Kazina Hall, Slovene
National Theatre Maribor
Sunday, 14 September 2025, at 7:30 pm

Mairéad Hickey, violina
William Hagen, violina
Timothy Ridout, viola
Georgy Kovalev, viola
Andrei Ioniță, violončelo
Mate Bekavac, klarinet

Mairéad Hickey, violin
William Hagen, violin
Timothy Ridout, viola
Georgy Kovalev, viola
Andrei Ioniță, cello
Mate Bekavac, clarinet

Aleksander Lokšin

Kvintet za klarinet in godalni kvartet

Pavel Haas

Godalni kvartet št. 2, op. 7

Dmitrij Šostakovič

Godalni kvartet št. 8 v c-molu, op. 110

Alexander Lokshin

Quintet for Clarinet and String Quartet

Pavel Haas

*String Quartet No. 2, Op. 7,
"From the Monkey Mountains"*

Dmitri Shostakovich

String Quartet No. 8 in C minor, Op. 110



a koncert je posvečen skladateljem, katerih glas je bil zaradi zgodovinskih okoliščin utišani, popačeni ali skoraj zatrti, na srečo neuspešno. Aleksander Lokšin, Pavel Haas in Dmitrij Šostakovič so vsak na svoj način izrazili bolečo zavest o času, ki prinaša nasilje, zatiranje in izgubo. Lokšinov kvintet nas vodi v notranji svet zatrtega ustvarjalca iz nekdane Sovjetske zveze, ki mu uradna državna kritika ni bila naklonjena in mu je, kot še mnogim drugim, onemogočala profesionalno kariero zaradi obtožbe, da ne sledi zapovedanim ideološkim smernicam. Češko-judovski skladatelj Pavel Haas, žrtev holokavsta, je ustvaril glasbo, ki kljubuje času z močjo življenja in svetlobe. Šostakovičev pretresljivi *Osmi godalni kvartet* pa je osebna elegija – glasba, prepojena s krikom tišine in izpovedjo duše, ki izpričuje tako skladateljev neutrudni konflikt z režimom kot tudi njegov lastni, notranji boj.

To bo koncert spomina, opomina in tihega upora. V njem čas ni le kronološki tok, temveč sila, ki lahko uničuje, a tudi ohranja in ponovno razgrinja glasove, ki si zaslužijo, da jih slišimo.

T

his concert is dedicated to composers whose voices were silenced, distorted or oppressed due to historical circumstances, fortunately unsuccessfully. Each in their own way, Alexander Lokshin, Pavel Haas and Dmitri Shostakovich expressed a painful awareness of a time that brought violence, oppression and loss. Lokshin's Quintet conveys us to the inner world of a repressed artist from the former Soviet Union who was not favoured by official state criticism and, like many others, was prevented from pursuing a professional career after being accused of not following the prescribed ideological guidelines. Czech-Jewish composer Pavel Haas, a victim of the Holocaust, created music that defies time with the power of life and light. Shostakovich's poignant *Eighth String Quartet* is a personal elegy. It is music imbued with a cry of silence and a confession of the soul, bearing witness both to the composer's tireless conflict with the regime and to his own, internal struggle.

This will be a concert of recollection, remonstrance and quiet resistance. In it, time is not just a chronological flow but a force that can destroy, yet it can also preserve and bring to light voices that deserve to be heard.



Mairéad Hickey © Santiago Cañon Valencia



Andrei Ioniță © Nikolaj Lund

SPOMINI IN PREOBRAZBE

MEMORIES AND TRANSFORMATIONS

Sodni stolp

Ponedeljek, 15. september 2025, ob 19.30

Judgement Tower

Monday, 15 September 2025, at 7:30 pm

Mairéad Hickey, violina
William Hagen, violina
Timothy Ridout, viola
Georgy Kovalev, viola
Andrei Ioniță, violončelo
Leland Ko, violončelo

Mairéad Hickey, violin
William Hagen, violin
Timothy Ridout, viola
Georgy Kovalev, viola
Andrei Ioniță, cello
Leland Ko, cello

Peter Iljič Čajkovski

Spomin na Firence, op. 70

Arnold Schönberg

Ozarjena noč, op. 4

Pyotr Ilyich Tchaikovsky

Souvenir de Florence, Op. 70

Arnold Schoenberg

Verklärte Nacht, Op. 4

S

kladbi Čajkovskega in Schönberga sta vsaka na svoj način prežeti z občutkom časa, ki nas spremeni. *Spomin na Firence* je nostalgичen poklon mestu, kjer se je čas za Čajkovskega za hip ustavil v lepoti in ustvarjalnosti. Glasba je polna mediteranske strasti in čustvene topline, kot da bi želela ohraniti vsak trenutek za večnost. Schönbergov sekstet *Ozarjena noč* je mojstrovina glasbenega ekspresionizma, ki razgrinja dramatično preobrazbo. Je zgodba o odpuščanju, notranji moči in priložnosti za novo življenje skozi ljubezen. V obeh delih čas ni le ozadje, temveč živa sila, ki nas lahko ponese v svetle spomine ali pa pahne v notranje viharje. Ta glasba priča o čustvenem potovanju skozi čas, o iskanju izgubljenega in ponovno najdenega jaza.

E

ach in a unique way, the two compositions by Tchaikovsky and Schoenberg are imbued with a sense of the transformative power of time. *Souvenir de Florence* is a nostalgic tribute to a city where time stood still for Tchaikovsky in a moment of beauty and creativity. The music is full of Mediterranean passion and emotional warmth, as if the composer sought to preserve each moment for eternity. Schoenberg's sextet *Verklärte Nacht* is a masterpiece of musical Expressionism that reveals a dramatic transformation. It is a story of forgiveness, inner strength and the opportunity for a new life through love. In both works, time is not just a backdrop but a living force that can convey us to memories full of light or plunge us into inner storms. This music bears witness to an emotional journey through time, a search for a lost and rediscovered self.



Georgy Kovalev © Andreas Malkmus



Leland Ko © Tam Lan Truong



VODENI OGLED SKOZI STAVBO NEKDANJE KAZNILNICE

GUIDED TOUR THROUGH THE FORMER PENITENTIARY

**Pri zadnjem vhodu v Europark
(Pobreška cesta 18, Maribor)**

Sreda, 17. september 2025, ob 18.00

**At the back entrance to Europark
(Pobreška cesta 18, Maribor)**

Wednesday, 17 September 2025, at 6:00 pm

**Zasnova in vodenje ogleda:
Katja Treer, Vid Kmetič**

**Conceived and led by:
Katja Treer, Vid Kmetič**

Udeležba je brezplačna.
Obvezne so predhodne prijave na
vstopnice@nd-mb.si.

Zbirna točka je pri zadnjem vhodu v
Europark (Pobreška cesta 18, Maribor).

Participation is free of charge.
Prior registration is required at
vstopnice@nd-mb.si.

The meeting point is at the back entrance to
Europark (Pobreška cesta 18, Maribor).



odeni ogled skozi impozantno stavbo nekdanje Cesarsko-kraljeve moške
kaznilnice.

Danes je nekdanja Cesarsko-kraljeva moška kaznilnica nekoliko skrita
za nakupovalnim središčem in ni v popolnem stanju, vendar je še vedno
impozantna stavba. Večina Mariborčank in Mariborčanov ob njeni omembi
najprej pomisli na Josipa Broza – Tita, ki je bil v njej zaprt, nekateri tudi na
pisatelja Iva Andrića, a zidovi stavbe skrivajo še mnogo več.

Na našem sprehodu si je ne bomo ogledali zgolj do zunaj, ampak bomo
pokukali tudi za zidove in izvedeli marsikaj novega o stavbi, ki je za vedno
zaznamovala mnoga življenja.

G

guided tour through the imposing building of the former Imperial and Royal Men's Penitentiary.

Today, the former Imperial and Royal Men's Penitentiary is somewhat hidden behind a shopping mall and is not in perfect condition, but it is still an imposing building. Most Maribor residents associate the penitentiary primarily with Josip Broz-Tito, who was imprisoned there, but some are also reminded of writer Ivo Andrić. However, the walls of the building conceal much more.

On our walk, we will not only view the penitentiary from the outside, but will also peek behind the walls and learn many new things about a building that has left an indelible mark on numerous lives.



KO ČAS OBMOLKNE

WHEN TIME FALLS SILENT

**RRA Podravje – Maribor, prostori
nekdanje mariborske kaznilnice**
Sreda, 17. september 2025, ob 19.30

**RRA Podravje – Maribor, premises of
the former Maribor Penitentiary**
Wednesday, 17 September 2025, at 7:30 pm

Mate Bekavac, klarinet
William Hagen, violina
Mairéad Hickey, violina
Georgy Kovalev, viola
Andrei Ioniță, violončelo
Leland Ko, violončelo
Janez Krevel, kontrabas
Per Rundberg, klavir
Davor Herga, igralec

Mate Bekavac, clarinet
William Hagen, violin
Mairéad Hickey, violin
Georgy Kovalev, viola
Andrei Ioniță, cello
Leland Ko, cello
Janez Krevel, double bass
Per Rundberg, piano
Davor Herga, actor

Olivier Messiaen

Kvartet za konec časa

Olivier Messiaen

Quatuor pour la fin du temps

**G. Sollima, A. Veprik, H. Krása,
M. Weinberg, G. Bregović,
T. Mansurjan, K. Azmeh**

**G. Sollima, A. Veprik, H. Krása,
M. Weinberg, G. Bregović,
T. Mansurjan, K. Azmeh**

M

essiaenov *Kvartet za konec časa* je eno najbolj ganljivih in duhovno pretresljivih del 20. stoletja; nastalo je med drugo svetovno vojno, ko je bil skladatelj v nemškem ujetništvu, kjer so bili pogoji življenja trdi in skromni, notranja svoboda umetnika pa brezmejna. Ne preseneča, da so se Messiaenove misli (skladatelj je bil zelo religiozen) vrtele okrog svetopisemskega *Razodetja*, ki mu je ponudilo navdih za skladbo. Vendar kljub apokaliptičnim okoliščinam Messiaen v svoji glasbi uničenja ne razume zares kot konca, ampak kot prehod v brezčasnost, oziroma kot se je sam izrazil, »v večnost kot neuglasljivo svetlobo in neminljiv mir«.

V skladbah, ki jih bomo slišali na koncertu v pomenljivih prostorih nekdanje Cesarsko-kraljeve kaznilnice, čas ne teče več v običajnem pomenu, temveč postane mistični prostor kontemplacije, kjer duhovno presega zemeljsko. Dela Aleksandra Veprika, Hansa Kráse in Mieczysława Weinberga, ki so vsi bodisi trpeli pod totalitarnimi režimi ali izgubili vse zaradi antisemitizma, poglobljajo razmislek o tem, kaj se zgodi, ko čas – kot zgodovina, kot upanje, kot prihodnost – obmolkne. Vendar se v tej tišini rojeva drugačen čas: čas vere, odpora, spomina in človeškega dostojanstva, ki dokazuje, da je molk lahko glasnejši od krika.

M

essiaen's *Quatuor pour la fin du temps* is one of the most moving and spiritually shocking works of the twentieth century. It was composed during the Second World War, when the composer was a German prisoner of war. The living conditions were harsh and miserable, but the artist's inner freedom was boundless. Messiaen was a very religious man, so it is not surprising that his thoughts revolved around the biblical *Revelations*, which offered him inspiration for the composition. Despite the apocalyptic circumstances, in his music, Messiaen does not understand destruction as an end, but as a transition to timelessness, or as he himself put it, "to eternity as inextinguishable light and everlasting peace".

In the compositions of this concert, presented in the poignant spaces of the former Imperial-Royal Penitentiary, time no longer flows in the usual sense, but becomes a mystical space of contemplation, where the spiritual transcends the worldly. The works of Alexander Veprik, Hans Krása and Mieczysław Weinberg, all of whom either suffered under totalitarian regimes or lost everything to antisemitism, reflect profoundly on what happens when time – as history, as hope, as the future – falls silent. Yet a different time is born in this silence, a time of faith, resistance, memory and human dignity, demonstrating that silence can be louder than a scream.

William Hagen © Matt Clayton

GLAS VEČNOSTI

THE VOICE OF ETERNITY

Sodni stolp

Četrtek, 18. september 2025, ob 19.30

Judgement Tower

Thursday, 18 September 2025, at 7:30 pm

Nataša Mirković, glas

Matthias Loibner, hurdy-gurdy

Nataša Mirković, voice

Matthias Loibner, hurdy gurdy

Franz Schubert

*Zimsko popotovanje, op. 89,
D 911 – izbor*

Ljudska glasba Kosova, Črne gore,
Makedonije, Srbije in Bosne

Franz Schubert

*Winterreise op. 89,
D 911 - selection*

Folk music of Kosovo, Montenegro,
Macedonia, Serbia and Bosnia

N

ataša Mirković, na Dunaju živeča pevka in igralka bosanskega rodu, in Matthias Loibner, mojster hurdy-gurdyja, to je lajni podobnega glasbila, ustvarjata mostove med svetovi – med ljudsko in klasično glasbo, med tradicijo in improvizacijo. Izbrane pesmi iz Schubertovega cikla *Zimsko popotovanje* pripovedujejo o poti posameznika skozi hlad in samoto, ki postaja duhovno romanje, notranji obračun s časom in izgubo. Ljudske pesmi Balkana, prežete s stoletnimi izkušnjami trdega življenja na tem nestanovitnem koncu sveta, prenašajo spomin in čustvovanje prednikov. Matthias Loibner in Nataša Mirković sta začutila prvinso vrednost Schubertovih samospevov in v njih prepoznala soglasje z melanholično glasbo Balkana. V svoji priredbi klavirskega parta Schubertove glasbe za hurdy-gurdy sta morala izluščiti bistvo Schubertove glasbe, ki se je s tem razgalila v preprostosti in neposrednosti, prav kakor ljudska umetnost.

Na tem koncertu se bomo lahko prepričali, da glas ni le glasbilo, temveč tudi nosilec brezčasnega, slutnja večnosti, saj prenaša tisto, kar preživi posameznika in posamezne zgodovinske cikle. Glasba tako postane skupna kontemplacija, spomin in molitev za pripadnost in notranji mir.

N

ataša Mirković, a Vienna-based singer and actress of Bosnian origin, and Matthias Loibner, a master of the hurdy-gurdy, create bridges between worlds: between folk and classical music, between tradition and improvisation. Selected songs from Schubert's cycle *Winterreise* tell the story of one person's journey through cold and loneliness, which becomes a spiritual pilgrimage, an inner reckoning with time and loss. Balkan folk songs, which are imbued with centuries of experiencing the hard life in this volatile part of the world, convey the memories and emotions of ancestors. Matthias Loibner and Nataša Mirković felt the primal quality of Schubert's lieder and recognised their resonance with the melancholic music of the Balkans. In adapting the piano part for the hurdy-gurdy, the two artists had to extract the essence of Schubert's music, revealing it in its simplicity and immediacy, just like folk art.

At this concert, we will witness how the voice is not just a musical instrument, but a bearer of timelessness, a premonition of eternity, as it conveys that which survives the individual and distinct historical cycles. Music thus becomes a common contemplation, a memory and a prayer for belonging and inner peace.



Nataša Mirković © Laurenz Ziegler



Matthias Loibner

NOČ BREZ MEJA

NIGHT WITHOUT BORDERS

Sodni stolp

Petek, 19. september 2025, ob 19.30

Judgement Tower

Friday, 19 September 2025, at 7:30 pm

Per Rundberg, klavir
William Hagen, violina
Mairéad Hickey, violina
Georgy Kovalev, viola
Leland Ko, violončelo
Mate Bekavac, klarinet

Per Rundberg, piano
William Hagen, violin
Mairéad Hickey, violin
Georgy Kovalev, viola
Leland Ko, cello
Mate Bekavac, clarinet

F. Liszt, G. Crumb, G. Ligeti,
G. Fauré, C. Debussy, T. Takemitsu,
G. Connesson, D. Tabakova,
J. Widmann, A. Dvořák, S. Henryson,
P. Schoenfield, A. Piazzolla,
A. Cardelús

F. Liszt, G. Crumb, G. Ligeti,
G. Fauré, C. Debussy, T. Takemitsu,
G. Connesson, D. Tabakova,
J. Widmann, A. Dvořák, S. Henryson,
P. Schoenfield, A. Piazzolla,
A. Cardelús

T

a koncert nas vabi v nočni čas, tisti skrivnostni prostor, ki ga zaznamuje kraljestvo podzavestnega, tok sanj in spominov, kjer se meje časa zabrišejo. Dela s sporeda se dotikajo teme noči kot notranjega sveta, kjer so čustva bolj živa, zvoki bolj občuteni in misli svobodnejše. V noči se zgodbe ne odvijajo linearno, temveč se prepletajo, vračajo, izgubljajo in najdejo na nekem novem mestu. Glasba niha med konkretnim in eteričnim ter daje občutek brezmejnosti in svobode.

Tu bo koncert brez predpisov in meja, prepuščen nočni atmosferi in občutjem umetniške svobode. Tu se lahko vsak trenutke raztegne v večnost, vsak zven postane spomin in tišina razpre globino.

T

his concert invites us to night-time, that mysterious space marked by the realm of the subconscious, the flow of dreams and memories, where the boundaries of time are blurred. The works on the programme touch upon the theme of the night as an inner world, where emotions are more vivid, sounds are more deeply felt, and thoughts are freer. At night, stories do not unfold linearly, but rather intertwine, return, get lost and find themselves in a new place. The music fluctuates between the tangible and the ethereal, bringing a sense of boundlessness and freedom.

This will be a concert without rules and boundaries, given over to the nocturnal atmosphere and a sense of artistic freedom. Here, every moment can stretch into eternity, every sound becomes a memory, and silence opens up the depths.



Per Rundberg © Alexander Kenney

VŠTEKANI, ODŠTEKANI

PLUGGED, UNPLUGGED

**Dvorana generala Maistra,
Narodni dom, Maribor**
Sobota, 20. september 2025, ob 20.00

**General Maister Hall,
Narodni dom, Maribor**
Saturday, 20 September 2025, at 8:00 pm

Teo Collori & Memento Cigano

Teo Collori, kitara
Metod Banko, kitara, vokal
Matija Krečič, violina
Matej Kužel, klarinet
Jošt Lampret, kontrabas

Teo Collori & Memento Cigano

Teo Collori, guitar
Metod Banko, guitar, vocal
Matija Krečič, violin
Matej Kužel, clarinet
Jošt Lampret, double bass

I

zvirna skupina vrhunskih instrumentalistov je danes ena najbolj iskanih zasedb v Sloveniji. Dejstvo, da so njihovi koncerti skoraj brez izjeme razprodani, priča o tem, da ti akademsko izobraženi in večkrat nagrajeni glasbeniki mojstrsko nagovarjajo tako dober glasbeni okus kot čustva občinstva. Kitarist Teo Collori, kitarist in vokalist Metod Banko, violinist Matija Krečič, klarinetist Matej Kužel ter kontrabasist Jošt Lampret izvajajo edinstveno zvočno mešanico ciganske in swing glasbe. Nostalgija se v njihovih nastopih prepleta z novimi zgodbami, saj nastopajo s svežimi, izvirnimi skladbami v slogu, ki nas popelje v čase plesnih dvoran, cigar, charlestona in lakastih čevljev.

Njihov prvenec *Hot Club Piran* je bil leta 2015 na glasbenem portalu *MuzikObala* izbran za album leta, leto kasneje pa so ameriško občinstvo prepričali z izdajo pri priznani založbi Lowtemp. Drugi (*Kamerato Muzikante*, 2018) in tretji album (*Molto Aligatore*) se spogledujeta s klasično, etno in filmsko glasbo. Leta 2023 so izdali četrti album (*Capitano Della Noche*), leta 2021 pa so v sodelovanju z Big Bandom RTV Slovenija posneli koncertni album *Gitara Parlante* in nato leto pozneje še *ŽIVO*, koncertni zapis s slovensko legendo Vladom Kreslinom.

Na Festivalu Maribor bodo nastopili na pravem mestu – pred pozornimi ušesi, ki cenijo subtilnost, domišljijo in odprtost v glasbenem podajanju.

T

his original group of top instrumentalists is one of the most sought-after ensembles in Slovenia today. The fact that their concerts are consistently sold out is evidence that these academically trained and multiple award-winning musicians masterfully appeal to both good musical taste and the emotions of the audience. Guitarist Teo Collori, guitarist and vocalist Metod Banko, violinist Matija Krečič, clarinetist Matej Kužel and double bass player Jošt Lampret perform a unique sonic blend of gypsy and swing music. In their performances, nostalgia is intertwined with new stories, as they perform fresh, original compositions in a style that is reminiscent of the times of dance halls, cigars, the Charleston and patent leather shoes.

Their debut album *Hot Club Piran* was selected as the album of the year by the music portal *MuzikObala* in 2015, and a year later they won over the American audience when it was released on the renowned label Lowtemp. The second (*Kamerato Muzikante*, 2018) and third albums (*Molto Aligatore*) flirt with classical, ethnic and film music, and they released their fourth album (*Capitano Della Noche*) in 2023. The concert album *Gitara Parlante* was recorded in 2021 in collaboration with the RTV Slovenia Big Band, followed one year later by *ŽIVO*, a concert recording with Slovenian legend Vlado Kreslin.

At Festival Maribor, they will perform in just the right place – in front of attentive ears that appreciate subtlety, imagination and openness in musical expression.



Teo Collori & Momento Cigano © Darja Štravs Tisu

Zaključni koncert AGONIJA ČASA

Closing Concert
THE AGONY OF TIME

Dvorana Union, Maribor

Nedelja, 21. september 2025, ob 19.30

Union Hall, Maribor

Sunday, 21 September 2025, at 7:30 pm

MB BANDA

Mate Bekavac, dirigent, klarinet
Mairéad Hickey, violina,
koncertna mojstrica

MB BANDA

Mate Bekavac, conductor, clarinet
Mairéad Hickey, violin,
concertmaster

**Jean Sibelius, Kinan Azmeh,
Gija Kančeli, Alfred Schnittke,
John Williams, Samuel Barber,
Valentin Silvestrov, ljudska glasba**

**Jean Sibelius, Kinan Azmeh,
Gia Kancheli, Alfred Schnittke,
John Williams, Samuel Barber,
Valentin Silvestrov, folk music**

A

agonija časa je koncert o empatiji.

V času vojn, kriz, v času potlačenih čustev in negotovosti.

V času, ko velikokrat zlorabljene besede zgubljajo na verodostojnosti in moči.

V času, ko glasba in obisk koncerta lahko delujeta kot balzam in vsaj za trenutek ublažita bolečino in pripomoreta k pozabi.

V mnogih partiturah klasične glasbe so vklesana in vkodirana močna čustva, ki lahko tudi danes v nas samih izzvenijo in zavibrirajo.

Na tem koncertu se bo nezdružljivo prepletlo s potlačenim, kot nekakšen komentar dogajanja v svetu, kot homeopatska doza zdravila, ki lajša bolečine in trpljenje.

Glasba je, ki se dotika, ublaži nezaslišano in nepravilno, tiha glasba, vpeta med tremi četrtinami.

Tiha zgodba med dvema valčkoma, izgubo in koreninami.

(Mate Bekavac)

T

he Agony of Time is a concert about empathy.

In times of war and crises, in times of suppressed emotions and uncertainty.

In times when often misused words lose their credibility and power.

In times when music and concerts can serve as a balm and at least for a moment alleviate pain and help us to forget.

Many classical music scores are carved and encoded with strong emotions that can still resonate and vibrate within us today.

At this concert, the irreconcilable will intertwine with the repressed, like a kind of commentary on world events, like a homeopathic dose of medicine that eases pain and suffering.

It is music that touches upon and alleviates the outrageous and unjust, quiet music wedged between three quarter notes.

A quiet story between two waltzes, loss and roots.

(Mate Bekavac)



MB banda, Mairéad Hickey, Mate Bekavac © Dejan Bulut





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

Viteška dvorana,
Pokrajinski muzej Maribor
Sobota, 13. september 2025, ob 11.00

Knight's Hall,
Maribor Regional Museum
Saturday, 13 September 2025, at 11:00 am

Aljaž Beguš, klarinet
Adriana Magdovski, klavir

Aljaž Beguš, clarinet
Adriana Magdovski, piano

Matineja za najmlajše.

Paul Jeanjean, Bojan Adamič,
Claude Debussy, Robert Schumann,
Lili Boulanger

Matinee for our youngest audience.

Paul Jeanjean, Bojan Adamič,
Claude Debussy, Robert Schumann,
Lili Boulanger

D

an v življenju dojenčka je, tako kot otroška slikanica, poln doživetij, novih odkritij, fantastičnih izkušenj, a tudi nežnosti, sanj in ljubezni. Prav tak dan bo izrisal glasbeni dojenčkov dnevnik, ki ga bosta posredovala živahni klarinet Aljaža Beguša in žametni klavir izpod prstov Adriane Magdovski.

Matineja bo glasbena oaza za najmlajše med nami in njihove starše, dedke in babice, prijetna in sproščena urica, ki nas bo spomnila na dragoceni čas, ki ga čuječe preživimo s svojimi najdražjimi.

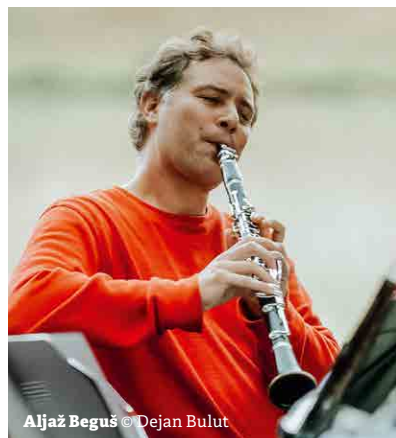
Udobno izkušnjo koncerta omogoča
OŠ Bojana Illica.

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

J

ust like a children's picture book, a day in the life of a baby is full of adventures, new discoveries and fantastic experiences, as well as tenderness, dreams and love. This is exactly the kind of day that will be depicted by the musical baby's diary conveyed by the vivacious clarinet of Aljaž Beguš and the velvety piano under the fingertips of Adriana Magdovski.

The matinee will be a musical oasis for our youngest audience as well as their parents and grandparents, a pleasant and relaxed hour that will remind us of the precious time we spend attentively with our loved ones.



Aljaž Beguš © Dejan Bulut



Matineja za najmlajše / Matinee for our youngest audience (Festival Maribor 2024) © Dejan Bulut

ČELOPELKA CINDERCELLA

Dvorana Union, Maribor

Torek, 16. september 2025, ob 10.00

Zaključena predstava za
Kulturni dnevnik.

Union Hall, Maribor

Tuesday, 16 September 2025, at 10:00 am

Exclusive performance for the
Cultural Diary Programme.

Dvorana Union, Maribor

Torek, 16. september 2025, ob 17.00

Za izven.

Union Hall, Maribor

Tuesday, 16 September 2025, at 5:00 pm

For the general public.

Mairéad Hickey, violina
Jerica Kozole, violina
Georgy Kovalev, viola
Leland Ko, violončelo
Per Rundberg, klavir
Davor Herga, igravec

Mairéad Hickey, violin
Jerica Kozole, violin
Georgy Kovalev, viola
Leland Ko, cello
Per Rundberg, piano
Davor Herga, actor

Anne Dudley, Steven Isserlis

*Člopelka, za govorca, dve violini, violi,
violončelo in klavir*

*Rdeča violinca (in veliki hudi
violončelo) za pripovedovalca, violino,
violončelo in klavir*

Anne Dudley, Steven Isserlis

*Cinderella, for narrator, two violins,
viola, cello and piano*

*Little Red Violin (and the Big,
Bad Cello) for narrator, violin,
cello and piano*



Davor Herga © Damjan Švarc



Koncert za mlade / Youth concert (2024/2025) © Dejan Bulut

A

li si lahko Pepelko predstavljate kot violončelo? Če imate s tem težave, vam toplo priporočamo obisk tega koncerta, saj bo domišljijo spustil skozi tista vrata, za katera niti slutili niste, da obstajajo.

Ameriška skladateljica Anne Dudley in sloviti violončelist Steven Isserlis sta ustvarila sodobni glasbeni pripovedki, ki združujeta klasično glasbo, literarno domišljijo in igrivo gledališko obliko. *Čelipelka* in *Rdeča violinca* s pripovedovalcem in ansamblom predstavljata novo obliko klasične pravljice, ki je duhovita in hkrati ponuja otrokom vstop v svet (klasične) glasbe. *Čelipelka* je nenavadna, a očarljiva inačica *Pepelke*, polna besednih iger in glasbenih aluzij, medtem ko *Rdeča violinca* preobrazi zgodbo *Rdeče kapice* v glasbeno pustolovščino, v kateri glasbila postanejo nosilci zgodbe. Deli razkazujeta pristni slog Anne Dudley – iskriv, liričen in hkrati poglobljen, ko premošča jez med svetom klasične koncertne glasbe in svetom otroškega gledališča.

Zgodbe, polne topline in humorja, nagovarjajo tako mlado kot odraslo občinstvo, saj nas spomnijo na to, kako dragocen in krhek je čas, ko še verjamemo v čudeže. To bo koncert, ob katerem časa ne bomo merili v minutah, ampak v trenutkih srčne povezanosti in iskrene radovednosti.

C

Can you imagine Cinderella as a cello? If you find this a bit tricky, we warmly recommend that you attend this concert, as it will guide your imagination through doors that you never imagined existed.

American composer Anne Dudley and renowned cellist Steven Isserlis have created two contemporary musical tales that combine classical music, literary imagination and a playful theatrical form. *Cinderella* and *Little Red Violin*, for narrator and ensemble, present new versions of the classic fairy tales. As well as being full of humour, they give children access to the world of (classical) music. *Cinderella* is an unusual but charming version of the tale *Cinderella*, full of wordplay and musical allusions, while *Little Red Violin* transforms the story of *Little Red Riding Hood* into a musical adventure in which musical instruments become the bearers of the story. Both works demonstrate Anne Dudley's authentic style – sparkling and lyrical, yet profound – as she bridges the gap between the worlds of classical concert music and children's theatre.

Full of warmth and humour, the stories appeal to both young people and adults, reminding us of the precious and fragile nature of the time when we still believe in miracles. At this concert, time will not be measured in minutes, but in moments of heartfelt connection and genuine curiosity.

Za vse, starejše od 6 let.

For everyone from six years onwards.





**UMETNIKI
IN IZVAJALCI
ARTISTS
AND PERFORMERS**

Mate Bekavac

© Jana Jocić



Namesto biografije

Umetnost se zgodi ali ne zgodi, in to neodvisno od biografskih popisov.

Zanima me tisto, kar se komaj zazna in sliši, kar v glavnem ni vidno, kar se dogaja navznoter, mimo bleščic in medijskega pompa. Obseden sem z močjo poslušanja, gledanja, povezovanja in odzivanja, česar pa se nisem naučil na nobeni izobraževalni ustanovi, čeprav sem študiral na najbolj elitnih in se izpopolnjeval pri imenitnejših. Kot mnogo drugih sem šel skozi proces idealiziranja in ustvarjanja idolov, imitiranja in neštete ponavljanja, uporništva in razočaranja, vztrajanja in kriz in odmika.

Poslušanje, povezovanje, iskanje rešitev in odgovorov v umetnosti je proces, ki ni vezan na standardni delovni čas, je gorenje brez omejitev, ki se ga stežka ugasne in utiša (včasih si kar želim čarobnega stikala!). Biti na odru z glasbeniki z veliko potenciala in odprtostjo za dogajanje v trenutku – to je zame čar muziciranja. Sam bi poljubljal muzo na vsakem koncertu, a

kaj, ko to ni le v naših rokah. Po drugi strani pa so ti poljubi tisto, kar nas poganja. Muze se požvižgajo na štempljanje in lovrike, ni jim mar za ocene, kritike, uspehe, nagrade, odlikovanja. Kolikokrat sem bil v času študija, ko so me hranili obiski koncertov, negotov in sem dvomil v lastno zaznavanje ali tudi nezaznavanje dogajanja na odru, priča sem bil zgolj estetskim kopelim klišejske virtuoznosti in uglajenostim, ki ne gredo dlje od povrhnjice in se udinjajo aktualnim glasbenim trendom. Mojih petintrideset let hoje po robu med glasbeno ekstazo in katastrofo nosi čudovite spomine in tudi kakšne manj zaželenne posledice. Ko potegnem črto, je tisto na robu mogočega še vedno moj ideal, tisto, česar se ne da in kar velja za nedosegljivo (in ni hitrost!), a se kljub utrujenosti še vedno zdi prava izbira, čeprav ne nujno zdrava.

Programske glasbene kreacije so moj izziv, moj odmerek prepovedanega: želim posredovati vsebine, življenje skozi glasbo, ki ni uglajeno ali po cenelem modnem okusu časa. Na Festivalu Maribor bi z Mariborčani rad podelil svoj jagodni izbor tako programov kot tudi glasbenih poustvarjalcev, kolegov, prijateljev, tistih, ki so v teh letih name napravili poseben vtis in verjamejo v presežke in v sporočilo kodiranega notnega zapisa, v te višje besede, kot mu je rekel Robert Schumann. Rad bi predstavil glasbenike, ki imajo moč mistične preobrazbe, in igral za poslušalce, ki so odprti in prepustni, ki niso nujno poznavalci, in tudi tiste, ki sploh niso ljubitelji t. i. klasične glasbe. Ta je v srži resnično vse kaj drugega kot to, za kar se jo danes ima (toga, resna, birokratska, elitistično neživiljenjska ipd.).

Vrnimo se h koreninam glasbe, iz kate-re črpamo moč za boj, notranji in zunanji. Upajmo si doživeti pretrse občutkov, začutimo, da živimo polnokrvno, da se nas kaj lahko dotakne in da se tudi medsebojno lahko dotikamo ...

Instead of a biography

Art either happens or it doesn't. Biographical records have no bearing on this. I'm interested in what is barely perceived and heard, what is mostly invisible, what happens within, beyond the glitter and media hype. I'm obsessed with the power of listening, of seeing, connecting and responding. That's something I didn't learn at any educational institution, even though I studied at the most elite institutions and perfected my skills with celebrated masters. Like many others, I've been through the process of idealising and creating idols, of imitation and endless repetition, of rebellion and disappointments, of persistence, crises and withdrawal.

Listening, connecting, finding solutions and answers in art is a process that is not tied to standard working hours. It's a burning without limits, a burning that is difficult to extinguish and silence (although I sometimes wish I had a magic switch!). Being on stage with musicians with lots of potential and an openness to what is happening in the moment – that's the charm of making music for me. I would happily kiss the muse at every concert myself, but what use would that be if it's simply not in our hands.

Nonetheless, it's those kisses that drive us on. The muses couldn't care less about official stamps and laurels, they're not interested in reviews, criticism, success, awards and honours. So many times during my studies, when I was nourished by attending concerts, I became unsure and doubted my own perception – or my lack of perception – of what was happening on stage. All I witnessed was aesthetic baths of clichéd virtuosity and superficial refinements that conformed to the current musical trend. My thirty-five years of walking the edge between musical ecstasy and disaster include wonderful memories, along with some less desirable consequences. In the

end, my ideal is still that which is on the edge of the possible, that which can't be done and is considered unattainable (and not speed!). Despite the fatigue, this still seems like the right choice, albeit perhaps not the healthy choice.

The creation of music programmes is my challenge, my dose of the forbidden. I want to convey content, to convey life through music that is not polished and does not merely follow the cheap fashion of the time. At Festival Maribor, I would like to share with the people of Maribor my best selection of programmes as well as performers, colleagues and friends who have made a special impression on me over the years and who believe in excelling and in the message of coded musical notation, in these higher words, as Robert Schumann called them. I would like to present musicians who are capable of mystical transformation. I would like to play for listeners who are open and permeable, listeners who are not necessarily connoisseurs, and may not even be fans of so-called classical music at all. At its core, classical music is really nothing like what it is considered to be today (stiff, serious, bureaucratic, elitist, anachronistic, etc.).

Let's return to the roots of music, from which we draw strength for the struggle, both internal and external. Let's dare to experience upheavals of emotions, to feel that we are living fully, that something can touch us and that we can touch each other...

Aljaž Beguš

© Andrej Grilc



Aljaž Beguš je glasbeno pot začel v Glasbeni šoli Ljubljana Moste-Polje pri profesorjih Jožetu Kregarju in Francu Tržanu. S trinajstimi leti je bil sprejet na Srednjo glasbeno in baletno šolo in kasneje na Akademijo za glasbo v Ljubljani, kjer je diplomiral v razredu Jožeta Kotarja.

Leta 2008 je s študijem nadaljeval na prestižni Višji šoli za glasbo kraljice Sofije v Madridu, kjer je leta 2010 končal podiplomski študij v razredu Michela Arrignona. Je prejemnik petih prvih nagrad z državnih tekmovanj TEMSIG ter zmagovalac mednarodnih tekmovanj, kot sta Citta' di Carlino in Marco Fiorindo. Leta 2005 je prejel študentsko Prešernovo nagrado, dve leti kasneje pa je bil polfinalist mednarodnega evrovizijskega tekmovanja EBU New Talent v Bratislavi. Leta 2014 se je s pihalnim kvintetom Spirito uvrstil v polfinale tekmovanja ARD. Veliko se udelestvoje kot komorni glasbenik in je v različnih zasedbah igral z glasbeniki, kot so Mate Bekavac, Dag Jensen, Nicholas Daniel, Enrico Bronzi, Bruno Canino, Dora Schwarzberg, Lorenza Borrani, Alexander Lonquich in Maria Joao Pires. Sodeluje z orkestri Ensemble MidtVest, Spira Mirabilis, Komornim orkestrom iz Mantove, Mozartovim orkestrom iz Bologne,

Angleško narodno opero, Mladinskim orkestrom Evropske unije in Mladinskim orkestrom Gustava Mahlerja. Kot solist je nastopil z Orkestrom Slovenske filharmonije, Simfoniki RTV Slovenija, Mladinskim orkestrom Gustava Mahlerja, Filharmonijo iz Jene, Komornim orkestrom Višje šole za glasbo kraljice Sofije, Komornim orkestrom iz Mantove, Pihalnim orkestrom Akademije za glasbo ter Big Bandom RTV Slovenija. Kot član orkestrovi ali komornih zasedb je nastopil na festivalih, kot so BBC Proms, Festival Luzern, Young Euro Classics, Bolzano, Festival komorne glasbe v Mantovi, na Salzburškem festivalu in Festivalu komorne glasbe v Lockenhausu.

Trenutno je zaposlen kot bas-klarinetist v Orkestru Slovenske filharmonije.

Aljaž Beguš began his musical career at the Ljubljana Moste-Polje School of Music with professors Jože Kregar and Franc Tržan. At the age of thirteen, he was accepted to the Ljubljana Music and Ballet Secondary School and later entered the Ljubljana Academy of Music, where he graduated in the class of Jože Kotar. In 2008, he continued his studies at the prestigious Reina Sofia School of Music in Madrid, where he completed his postgraduate studies in 2010 in the class of Michel Arrignon. He is the recipient of five first prizes from the Slovenian national competition TEMSIG and the winner of international competitions such as Citta' di Carlino and Marco Fiorindo. In 2005, he received the Student Prešeren Prize and two years later he was a semifinalist in the international Eurovision competition EBU New Talent in Bratislava. In 2014, he reached the semi-finals of the ARD International Music Competition with the wind quintet Spirito. Aljaž Beguš is very active as a chamber musician and has played in various ensembles with musicians such as Mate Bekavac, Dag Jensen, Nicholas Daniel, Enrico Bronzi, Bruno Canino, Dora Schwarzberg, Lorenza Borrani,

Alexander Lonquich and Maria João Pires. He has collaborated with a range of orchestras, including Ensemble MidtVest, Spira Mirabilis, the Mantua Chamber Orchestra, Orchestra Mozart Bologna, the English National Opera, the European Union Youth Orchestra and the Gustav Mahler Youth Orchestra. As a soloist, he has appeared with the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony, the Gustav Mahler Youth Orchestra, the Jena Philharmonic, the Reina Sofia School of Music Chamber Orchestra, the Mantua Chamber Orchestra, the Ljubljana Academy of Music Wind Orchestra and the RTV Slovenia Big Band. As a member of orchestras or chamber ensembles, he has performed at festivals such as the BBC Proms, the Lucerne Festival, Young Euro Classics, the Bolzano Festival, the Mantua Chamber Music Festival, the Salzburg Festival and the Lockenhaus Chamber Music Festival.

Aljaž Beguš is currently employed as a bass clarinetist in the Slovenian Philharmonic Orchestra.

Ana Bezjak



Jazzovska vokalistka in glasbena pedagoginja Ana Bezjak je po študiju glasbene pedagogike na Pedagoški fakulteti v Mariboru izobraževanje nadaljevala na jazzovskem oddelku

Koroškega deželnega Konservatorija v Celovcu. Na dunajski Univerzi za glasbo je magistrirala iz jazz petja. Poučuje petje na oddelku za jazz Konservatorija za glasbo in balet v Mariboru ter na Akademiji za glasbo v Ljubljani. Poleg tega redno izvaja solistične in zborovske pevske seminarje po Sloveniji in Avstriji.

Širše slovensko občinstvo jo pozna kot pevko uspešne mariborske zasedbe Papir (album *Po viharju*, 2010) in kot gostujočo pevko tango sestava Quintet Piazzolleky (album *Quintet Piazzolleky* in Ana Bezjak, 2016).

Kot solistka nastopa in glasbeno sodeluje s številnimi priznanimi glasbeniki v raznolikih jazzovsko obarvanih sestavih in tango projektih doma in v tujini. V preteklih letih je sodelovala predvsem z jazzovskim basistom, skladateljem in aranžerjem Robertom Jukičem (albumi *Ženske*, 2015; *Drevo-red dejanj*, 2018; *Odenki sreče*, 2023; *Za sosednjo mizo*, 2024).

Redno nastopa tudi z velikimi orkestri, predvsem z Big Bandom RTV Slovenija, s katerim je kot gostujoča solistka koncertirala pri projektih Brazil, Glasba Maria Rijavca in Ana Bezjak sings Thelonious Monk.

After studying music education at the Maribor Faculty of Education, jazz vocalist and music teacher Ana Bezjak continued her studies at the Jazz Department of the Carinthian State Conservatory in Klagenfurt and later received her master's degree in jazz singing from the Vienna University of Music and Performing Arts. She currently teaches singing at the Jazz Department of the Maribor Conservatory of Music and Ballet and at the Ljubljana Academy of Music, as well as presenting solo and choral singing seminars in Slovenia and Austria.

Ana Bezjak is known to the broader Slovenian audience primarily as a singer in the successful Maribor band Papir (album *Po viharju*, 2010) and as

a guest singer in the tango ensemble Quintet Piazzollesky (album *Quintet Piazzollesky and Ana Bezjak*, 2016).

As a soloist, she performs and collaborates musically with numerous renowned musicians in various jazz-flavoured ensembles and tango projects in Slovenia and abroad. In recent years, she has collaborated primarily with jazz bassist, composer and arranger Robert Jukič (albums *Ženske*, 2015; *Drevored dejanj*, 2018; *Odtenki sreče*, 2023; *Za sosednjo mizo*, 2024).

Ana Bezjak also performs regularly with larger orchestras, most notably with the RTV Slovenia Big Band, with whom she has appeared as a guest soloist in the projects *Brazil*, *Glasba Maria Rijavca* and *Ana Bezjak Sings Thelonious Monk*.

Maša But

© Ira & John



Maša But je jazz pevka in flavtistka. Po zaključku formalnega izobraževanja se še naprej udeležuje številnih delavnic in seminarjev ter širi svoje obzorje in pogloblja znanje in veščine v različnih tehnikah jazz petja in glasbene improvizacije.

Je članica skupine 3:rma, sodeluje pa tudi z drugimi zasedbami in glasbeniki, denimo z Vudlenderji, Hauptmanom, WCKD Nation, Robertom

Jukičem in drugimi. Nastopala je na različnih festivalih in prireditvah. Leta 2020 se je z zasedbo 3:rma udeležila tekmovanja International Songwriting Competition in se uvrstila v polfinale.

Posveča se tudi pedagoškemu delu in poučuje jazz petje na Konservatoriju za glasbo in balet v Mariboru.

Having completed her formal education, jazz singer and flautist Maša But continues to attend workshops and seminars, broadening her horizons and deepening her knowledge and skills in various techniques of jazz singing and musical improvisation.

As well as being a member of the group 3:rma, she also collaborates with other ensembles and musicians, such as Vudlenderji, Hauptman, WCKD Nation, Robert Jukič and others, performing at various festivals and events. With the group 3:rma, she was a semi-finalist in the International Songwriting Competition in 2020.

A dedicated teacher, Maša But teaches jazz singing at the Maribor Conservatory of Music and Ballet.

Marko Črnčec



© Hugo Šekoranja

Marko Črnčec velja za enega najbolj priznanih sodobnih glasbenikov v Sloveniji, uveljavil pa se je tudi na mednarodnem prizorišču, in sicer

kot multiinštrumentalist, skladatelj, aranžer in producent, zlasti v jazzu ter popularni glasbi.

Glasbeno pot je začel z igranjem harmonike in nato klavirja. Do najstniških let je bil večkratni dobitnik zlatih plaket in nagrad na državnih in mednarodnih tekmovanjih. Leta 2005 je končal študij klasičnega klavirja na Konservatoriju za glasbo in balet Maribor, leta 2009 pa je z odliko in posebno pohvalo diplomiral na jazz oddelku Univerze za glasbo in uprizarjajočo umetnost v Gradcu.

Izdal je sedem avtorskih zgoščenk z odmevnimi kritikami, kar ga uvršča med enega najbolj ustvarjalnih in produktivnih glasbenikov slovenske jazzovske glasbe. Njegov album *Devotion* (2014, Whirlwind Recordings) je leta 2014 največja jazz publikacija *All About Jazz* uvrstila med enega izmed 20 najboljših jazz albumov na svetu. Njegov zadnji album, ki nosi naslov *Without Words – Music of Mojmir Sepe*, je leta 2024 izšel pri založbi ZKP RTV, na njem pa je Črnčec predelal legendarne kompozicije Mojmirja Sepeta in skupaj s svojim triom navdušil z edinstvenim pristopom k tem zimzelenim skladbam. Trio je album predstavil na turnejah po Sloveniji, Avstriji, Hrvaški in Srbiji.

Marko Črnčec z nizozemskim basistom Jorisom Teepejem ter legendo jazzovske glasbe Billyjem Hartom (Miles Davis, Herbie Hancock, The Cookers) sestavlja trio CTH, ki je leta 2019 pri nizozemski založbi Jazz Tribes izdal svojo prvo ploščo, *The Brooklyn Sessions*. Trio je izvedel dve uspešni evropski turneji, ki sta se zaključili s koncertom v prestižnem amsterdamskem jazz hramu Bimhuis. Leta 2020 je Marko Črnčec postal član Jonathan Kreisberg Quarteta, zasedbe odličnega ameriškega jazz kitarista, s katerim koncertira po celem svetu.

Z velikimi imeni iz sveta glasbe (Billy Hart, Seamus Blake, Jonathan Kre-

isberg, Mike Moreno, Eric Harland, Miguel Zenon, Tivon Pennicott, Rez Abbasi, Joe Locke, John Ellis, Melissa Aldana, Damion Reid, Mark Shim, Justin Brown, Marcus Gilmore, Rudy Royston, Suresh Talwalkar, Jonathan Powell, Joe Sanders, Jonathan Hoard, Gwen Hughes, Stefan Milenković) je snemal in nastopal na večjih festivalih in odrih po svetu, kot so belgijski jazzovski festival Brosella, jazzovski festival v Havani, Blue Note Jazz Club v mestu New York, festival Blue Note v Nagoji na Japonskem, Jazz Standard NYC, Jazz Gallery, Münchenski jazzovski klub Unterfahrt, Porgy and Bess na Dunaju, dunajska Koncertna hiša, sarajevski jazzovski festival, beograjski jazzovski festival, ljubljanski jazzovski festival, Salsa festival v Barceloni, Glasbeni festival v Ohridu, Nishville Jazz Festival v Nišu, A Cappella festival v Stockholmu, Sava Center Beograd, Gramercy Theater v mestu New York, Bimhuis v Amsterdamu, jazzovski klub Gregory v Rimu, Sunside Sunset v Parizu, Blue Whale Jazz Club v Los Angelesu itd.

Marko Črnčec je redni profesor na Zasebni univerzi za glasbo Gustava Mahlerja v Celovcu ter gostujoči profesor na Akademiji za glasbo v Ljubljani.

Marko Črnčec is one of the most renowned contemporary musicians in Slovenia, and has also established himself as a multi-instrumentalist, composer, arranger and producer on the international stage, especially in jazz and popular music.

He began his musical journey as an accordionist before shifting to the piano. By the time he was a teenager, he was already a multiple winner of gold plaques and awards at national and international competitions. In 2005, he completed his studies in classical piano at the Maribor Conservatory of Music and Ballet, and in 2009, he graduated with honours and a special mention from the Jazz Department of

the University of Music and Performing Arts in Graz.

One of the most creative and productive musicians on the Slovenian jazz music scene, Marko Črnčec has released seven CDs, all of which have enjoyed resounding critical acclaim. In 2014, his album *Devotion* (2014, Whirlwind Recordings) was ranked among the twenty best jazz albums in the world by the largest jazz publication *All About Jazz*. On his latest album, entitled *Without Words – The Music of Mojmir Sepe* and released in 2024 by the label ZKP RTV, Črnčec reworks the legendary compositions of Mojmir Sepe, thrilling listeners with his unique approach to these evergreen compositions together with his trio. The musicians have presented the album on tours in Slovenia, Austria, Croatia and Serbia.

With Dutch bassist Joris Teepe and jazz legend Billy Hart (Miles Davis, Herbie Hancock, The Cookers), Marko Črnčec appears in the trio CTH. They released their first album, *The Brooklyn Sessions*, in 2019 on the Dutch label Jazz Tribes and have undertaken two successful European tours, concluding with a concert at the prestigious Amsterdam jazz temple Bimhuis. In 2020, Marko Črnčec became a member of the Jonathan Kreisberg Quartet, led by the great American jazz guitarist, with whom he performs all over the world.

Marko Črnčec has recorded and performed with some of the greatest names in the world of music (Billy Hart, Seamus Blake, Jonathan Kreisberg, Mike Moreno, Eric Harland, Miguel Zenon, Tivon Pennicott, Rez Abbasi, Joe Locke, John Ellis, Melissa Aldana, Damion Reid, Mark Shim, Justin Brown, Marcus Gilmore, Rudy Royston, Suresh Talwalkar, Jonathan Powell, Joe Sanders, Jonathan Hoard, Gwen Hughes, Stefan Milenković), appearing at major festivals and stages around the world, such as the Belgian

Brosella Jazz Festival, the Havana Jazz Festival, the Blue Note Jazz Club in New York City, the Blue Note Festival in Nagoya, Japan, Jazz Standard NYC, Jazz Gallery, the Munich Jazz Club Unterfahrt, Porgy and Bess in Vienna, the Vienna Concert Hall, the Sarajevo Jazz Festival, the Belgrade Jazz Festival, the Ljubljana Jazz Festival, the Salsa Festival in Barcelona, the Ohrid Music Festival, the Nishville Jazz Festival in Niš, the A Cappella Festival in Stockholm, the Sava Centre Belgrade, the Gramercy Theatre in New York City, the Bimhuis in Amsterdam, the Gregory Jazz Club in Rome, Sunside Sunset in Paris, the Blue Whale Jazz Club in Los Angeles, and so on.

Marko Črnčec is a full professor at the Gustav Mahler Private University of Music in Klagenfurt and a visiting professor at the Ljubljana Academy of Music.

Valentina Čuden



© Alan Kavčič

Sopranistka Valentina Čuden je svojo glasbeno pot začela na Dunaju ter na konservatoriju za glasbo. V najstniških letih je bila zaposlena kot igralka v Auersperškem gledališču na Dunaju. Pevsko se je izpopolnjevala pri Piji Brodnik v Ljubljani. Pred tem se je izobraževala pri Yoriko Tanno in Stuartu Hamiltonu v Torontu. Sodelovala

je tudi pri pevskih delavnicah pod vodstvom hrvaške sopranistke Dunje Vejzović, Ulfa Bästleina v Ljubljani, Daniela Ferroja v Italiji in Stephena Delanyja v Avstriji.

Med letoma 2002 in 2006 je v Kanadi kot pevka in pianistka prejela več prvih nagrad na festivalu Kiwanis, na NATS festivalu ter na tekmovanju Canadian Music Competition, kjer je bila finalistka (2006). Leta 2004 je z odliko diplomirala kot koncertna pianistka na univerzi Carleton v Otavi v Kanadi (razred Verne Jacobson). Za svoje izjemne uspehe je prejela nekaj štipendij. Od leta 2009 je članica Opere SNG Maribor, kjer je nastopila v vlogah, kot so Frasquita (*Carmen*), Giannetta (*Ljubezenski napoj*), Sestra Genovieffa in Nella (*Sestra Angelica*, *Gianni Schicchi*), Grofica Ceprano (*Rigoletto*), Olga (*Vesela vdova*), Pošast (*Kdor upa, ne odneha*), Leonora (*Črne maske*) in Curra (*Moč usode*). V ljubljanski operni hiši je pela vlogo Madame Herz v Mozartovi enodejanki *Gledališki direktor* ter Leonoro v *Črnih maskah* Marija Kogoj. Nastopila je na odrih v Sloveniji, Avstriji, Italiji, Kanadi in na Japonskem. Pevkin širok repertoar ključno zaznamujejo vidnejše in naslovne vloge del različnih glasbenogledaliških zvrsti, ki jih je poustvarila na odru mariborske Opere, denimo Eliza Dolittle (*My Fair Lady*), Amor in Dvor-na dama (*Kronanje Popeje*), Aksinja in Kaznjenka (*Lady Macbeth Mcenskega okraja*), Rosalinda (*Netopir*), Musetta (*La Bohème*), Norina (*Don Pasquale*), Lisa (*Mesečnica*) in Katja Silvana (*Plainska roža*).

Soprano Valentina Čuden began her musical journey in Vienna, where she worked as an actress at the Auersperg Theatre as a teenager. She continued her vocal training with Pia Brodnik in Ljubljana, having previously studied with Yoriko Tanno and Stuart Hamilton in Toronto. She also participated in masterclasses led by the renowned Croatian soprano Dunja Vejzović, as well as by Ulf Bästlein in Ljubljana,

Daniel Ferro in Italy, and Stephen Delaney in Austria. Between 2002 and 2006, Valentina Čuden earned numerous first prizes in Canada as both a singer and pianist, including awards at the Kiwanis Festival, the NATS Festival and the Canadian Music Competition, where she was a finalist in 2006. In 2004, she graduated with distinction as a concert pianist from Carleton University in Ottawa, under the mentorship of Verna Jacobson. Her exceptional achievements were recognised with several scholarships. Since 2009, she has been a member of the opera ensemble at the Slovene National Theatre Maribor, where she has performed a wide range of roles, including Frasquita (*Carmen*), Giannetta (*L'elisir d'amore*), Sister Genovieffa and Nella (*Suor Angelica*, *Gianni Schicchi*), Countess Ceprano (*Rigoletto*), Olga (*The Merry Widow*), The Monster (*He Who Hopes, Does Not Yield*), Leonora (*The Black Masks*) and Curra (*La forza del destino*). At the Ljubljana Opera House, she has sung Madame Herz in Mozart's *The Impresario* and Leonora in Marij Kogoj's *The Black Masks*. Valentina Čuden's appearances have spanned stages in Slovenia, Austria, Italy, Canada and Japan. Her wide-ranging repertoire is marked by prominent and title roles across various genres of music theatre. Among her many notable performances at the Maribor Opera are Eliza Doolittle (*My Fair Lady*), Amor and Lady-in-Waiting (*The Coronation of Poppea*), Aksinya and The Convict (*Lady Macbeth of the Mtsensk District*), Rosalinde (*Die Fledermaus*), Musetta (*La bohème*), Norina (*Don Pasquale*), Lisa (*La sonnambula*) and Katja Silvana (*The Mountain Flower*).

Bruno Domiter

© Gretschi



Bruno Domiter je svojo glasbeno pot začel na glasbeni šoli v Mariboru. Na Konservatoriju za glasbo in balet v Mariboru je zaključil izobraževanje na področju klasičnih tolkal in nadaljeval s študijem jaza v Gradcu na Univerzi za glasbo in uprizarjajočo umetnost, kjer je leta 2009 diplomiral.

V Sloveniji in tujini sodeluje s solisti in različnimi zasedbami pri stalnih ali občasnih glasbenih projektih. Med drugim sodeluje z Big bandom RTV Slovenija, Urošem Peričem, kvartetom Primoža Grašiča, z Rok'n'Bandom, Zoranom Predinom, Adam Klemm Bando, Zebro, triom Maribor Jazz Standards in Ed Luis Sunshine Orchestra. V svoji bogati glasbeni karieri je sodeloval z velikim številom znanih imen z ameriške in evropske jazz scene (Randy Brecker, Bob Mintzer, Dave Liebman, Boško Petrović, Barbara Denerlein, Bobby Shew, Peter Herbolzheimer, Gustavo Bergalli, Alex Sipiagin, Marko Črnčec, Victor Villenia, Eric van Lier, Michael-Phillip Mossman, Don Menza, Kevin Mahogany, David Gazarov, Emil Spanyi, Deborah Brown, ManSound, John Thomas, Mark Feldman, Dave Liebman) ter nastopal na številnih turnejah in mednarodnih jazz festivalih (Bali, Džakarta, Stockholm, New York, Ankara, Istanbul, Gent itd.)

Že v času študija je začel poučevati igranje klasičnih tolkal in jazz bobnov. Trenutno je profesor za jazz bobne na Konservatoriju za glasbo in balet v Mariboru in učitelj tolkal v Glasbeni šoli Slovenska Bistrica.

Bruno Domiter set out on his musical path at the Maribor Music School. After completing his education in classical percussion at the Maribor Conservatory of Music and Ballet, he continued his studies of jazz in Graz at the University of Music and Performing Arts, where he graduated in 2009.

In Slovenia and abroad, Bruno Domiter collaborates with a range of soloists and ensembles in ongoing and occasional musical projects, including the RTV Slovenia Big Band, Uroš Perić, the Primož Grašič Quartet, Rok'n'Band, Zoran Predin, the Adam Klemm Band, Zebra, the Maribor Jazz Standards Trio and the Ed Luis Sunshine Orchestra. In his rich musical career, he has collaborated with some of the most celebrated names of the American and European jazz scene (Randy Brecker, Bob Mintzer, Dave Liebman, Boško Petrović, Barbara Denerlein, Bobby Shew, Peter Herbolzheimer, Gustavo Bergalli, Alex Sipiagin, Marko Črnčec, Victor Villenia, Eric van Lier, Michael-Phillip Mossman, Don Menza, Kevin Mahogany, David Gazarov, Emil Spanyi, Deborah Brown, ManSound, John Thomas, Mark Feldman, Dave Liebman) and performed on numerous tours and at international jazz festivals (Bali, Jakarta, Stockholm, New York, Ankara, Istanbul, Ghent, and so on).

Bruno Domiter began teaching classical percussion and jazz drums while still a student and is currently a professor of jazz drums at the Maribor Conservatory of Music and Ballet and a percussion teacher at the Slovenska Bistrica Music School.

25/26

ORKESTRSKI

20/11/25

Filharmonija Brno

Češki filharmonični zbor iz Brna

Leoš Svárovský, dirigent

Jana Sibera, sopran; **Václava Krejčí Housková**,
mezzosopran; **Peter Berger**, tenor; **Josef Benci**, bas

2/12/25

Simfonični orkester WDR

Andrew Manze, dirigent

Isabelle Faust, violina

13/2/26

Komorni orkester iz Basla

Deljana Lazarova, dirigentka

Alexandra Dovgan, klavir

23/4/26

Orkester Slovenske filharmonije

Michael Wendeborg, dirigent

Michael Martin Kofler, flavta

26/5/26

Simfonični orkester SWR

François-Xavier Roth, dirigent

Kristian Bezuidenhout, klavir

William Hagen

© Matt Clayton



Violinist William Hagen nastopa kot solist in komorni glasbenik po Združenih državah Amerike, v Evropi, Aziji in Južni Ameriki in izvaja raznovrsten repertoar.

Kot solist je nastopil s Simfoničnim orkestrom iz Chicaga, Evropskim komornim orkestrom, s Simfoničnimi orkestri iz Detroita, San Francisca in Seattla ter Simfonijo Utah in številnimi drugimi orkestri. Kot solist in komorni glasbenik je nastopil v ugledni dvorani Wigmore in v muzeju Louvre ter sodeloval z umetniki, kot so Steven Isserlis, Gidon Kremer, Edgar Meyer in Tabea Zimmermann.

Leta 2020 je izdal svoj prvi album, ki sta ga s prijateljem in sodelavcem, pianistom Albertom Canom Smitom, nasloвила *Danse Russe*.

William Hagen prihaja iz Salt Lake Cityja v ameriški zvezni državi Utah. Violino se je pričel učiti pri štirih letih, in sicer po metodi Suzuki. Študiral je pri Itzhaku Perlmanu in Catherine Cho na Juilliardu, pri Christianu Tetzlaffu na Akademiji Kronberg, bil pa je tudi učenec Roberta Lipsetta, pri katerem je enajst let študiral na Colburn Community School of Performing Arts in kasneje na konservatoriju Colburn

Conservatory of Music. Leta 2015 je osvojil tretje mesto na prestižnem tekmovanju kraljice Elizabete v Bruslju.

Igra na violino »Arkwright Lady Rebecca Sylvan« iz leta 1732, ki jo je izdelal Antonio Stradivari, in sicer z lokom Francoisa Xavierja Tourta. Oboje mu je velikodušno posodila Fundacija Rachel Barton Pine.

William Hagen has performed as a soloist, recitalist and chamber musician across the United States, Europe, Asia and Latin America.

As a soloist, he has appeared with the Chicago Symphony, the Chamber Orchestra of Europe, the Detroit Symphony, the Frankfurt Radio Symphony (HR Sinfonieorchester), the San Francisco Symphony, the Seattle Symphony, the Utah Symphony and many other orchestras around the globe.

As a recitalist and chamber musician, he has performed at venues such as Wigmore Hall and the Louvre, collaborating with artists such as Steven Isserlis, Gidon Kremer, Edgar Meyer and Tabea Zimmerman, among others. He maintains an active schedule on both sides of the Atlantic, making frequent trips to Europe and cities around the US to play a wide range of repertoire.

In 2020, William Hagen released his debut album, *Danse Russe*, with his good friend and frequent collaborator, pianist Albert Cano Smit.

A native of Salt Lake City, Utah, William Hagen began playing the violin at the age of four, studying the Suzuki method. He studied with Itzhak Perlman and Catherine Cho at the Juilliard School, Christian Tetzlaff at the Kronberg Academy, and was a long-time student of Robert Lipsett, with whom he studied for 11 years both at the Colburn Community School of Performing Arts and the Colburn Conservatory of Music. In 2015, he won third prize at the Queen Elisabeth Competition in Brussels.

William Hagen performs on the 1732 "Arkwright Lady Rebecca Sylvan" Antonio Stradivari with a violin bow by Francois Xavier Tourte, both of which are on generous loan from the Rachel Barton Pine Foundation.

Marko Hatlak

© Matej Peternej



Marko Hatlak je virtuoz na harmoniki, ki s svojo glasbeno širino že več kot dve desetletji navdušuje občinstvo doma in v tujini. Šolal se je na Srednji glasbeni in baletni šoli v Ljubljani, nato pa je študij nadaljeval na Visoki šoli za glasbo Franza Liszta v Weimarju in na Visoki šoli za glasbo v Würzburgu. V Nemčiji je izpopolnil svojo tehniko in se uveljavil kot koncertni harmonikar, in sicer predvsem na področju baročne in sodobne klasične glasbe.

Kot solist je nastopil s številnimi simfoničnimi orkestri, med drugim z Moskovsko in Jensko filharmonijo ter Simfoničnim orkestrom RTV Slovenija, in sodeloval s priznanimi dirigenti, kot so En Shao, Marko Letonja in Karmilna Šilec. S Stefanom Milenkovičem, Vlatkom Stefanovskim, Stefanom Hussongom, Mojco Zlobko Vajgl in Matetom Bekavcem pogosto nastopa v komornih zasedbah.

Posebno mesto v njegovem ustvarjanju zavzema tango. Z zasedbami Distango, Marko Hatlak & Funtango in

Tango Compás je posnel več uspešnih albumov in nastopal po Sloveniji, v ZDA, Italiji, na Hrvaškem, v BiH, Srbiji in drugod. Skupaj s Stefanom Milenkovičem je razvil projekt, v katerem s prepoznavno energijo interpretirata tango klasike, pri čemer Hatlak na harmoniki dosega moč, občutje in ritem skoraj orkestrske razsežnosti. V kvartetu Tango Compás, ki ga poleg Hatlaka in Milenkovića tvorita mariborska jazzista Luka Herman Gaiser na kontrabasu in Marko Črnčec na klavirju, preigravajo izbrane skladbe velikih tango mojstrov, pri čemer se jim na odru pogosto pridruži Ana Bezjak. Hatlak ostaja predan tudi drugim žanrom. Z etno zasedbama Terrafolk in Kapobanda je koncertiral po Evropi, z violinistko Uno Palliser pa je izvajal balkansko in keltsko ljudsko glasbo. Poleg tega ustvarja glasbo za film in gledališče, vodi glasbene delavnice in se posveča pedagoškemu delu.

V zadnjih letih se vse bolj osredotoča na solistične projekte, v katerih klasični repertoar, tango, ljudsko in sodobno glasbo povezuje s pripovedništvom, petjem in sproščeno interakcijo z občinstvom. S svojo odrsko prezenco, komunikativnostjo in tehnično briljanco da vsaki skladbi osebni pečat. Njegovi decembrski solo koncerti v Klubu Cankarjevega doma so postali stalnica slovenske koncertne ponudbe.

Marko Hatlak is an accordion virtuoso who has been thrilling audiences in Slovenia and abroad with his musical breadth for more than two decades. After attending the Ljubljana Music and Ballet Secondary School, he continued his studies at the Franz Liszt University of Music in Weimar and the University of Music in Würzburg. While in Germany, he perfected his technique and established himself as a concert accordionist, primarily in the fields of Baroque and contemporary classical music.

As a soloist, Marko Hatlak has performed with numerous symphony

orchestras, including the Moscow Philharmonic, the Jenaer Philharmonie and the RTV Slovenia Symphony Orchestra, collaborating with renowned conductors such as En Shao, Marko Letonja and Karmina Šilec. In chamber ensembles, he often appears with Stefan Milenković, Vlatko Stefanovski, Stefan Hussong, Mojca Zlobka Vajgl and Mate Bekavac.

Tango has a special place in Marko Hatlak's creative work. With the groups Distingo, Marko Hatlak & Funtango, and Tango Compás, he has recorded several successful albums and performed in Slovenia, the USA, Italy, Croatia, Bosnia and Herzegovina, Serbia and elsewhere. Together with Stefan Milenković, he has developed a project with characteristically energetic interpretations of tango classics, in which he achieves a level of power, emotion and rhythm on the accordion that has almost orchestral proportions. In the quartet Tango Compás, which, in addition to Hatlak and Milenković, also features Maribor jazz musicians Luka Herman Gaiser on double bass and Marko Črnčec on piano, they play selected compositions by the great tango masters, often joined on stage by singer Ana Bezjak. Marko Hatlak remains committed to other genres as well. He has appeared throughout Europe with the ethno bands Terrafolk and Kapobanda, and has performed Balkan and Celtic folk music with violinist Ūna Palliser. In addition, he creates music for film and theatre, leads music workshops and devotes himself to teaching.

In recent years, Marko Hatlak has increasingly focused on solo projects, in which he combines classical repertoire, tango, folk and contemporary music with storytelling, singing and relaxed interaction with the audience. With his stage presence, communicativeness and technical brilliance, he gives each composition a personal touch. His December solo concerts at the Ljubljana venue Klub Cankarjev

dom have become a regular fixture on the Slovenian concert scene.

Davor Herga



© Damjan Švarc

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

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

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

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

Mairéad Hickey



© Santiago Cañon Valencia

Mairéad Hickey, priznano irsko violinistko, čislajo zaradi njene očarljive izraznosti, prodornega tona in neustrašne virtuoznosti. Njena naravna sposobnost iskrene komunikacije, polne lepote in integritete, osvaja občinstvo po vsem svetu.

Kot solistka je nastopila z mnogimi uglednimi orkestri, kot so Narodni simfonični orkester Irskega radia, Simfonični orkester Hessenskega radia, Narodni orkester iz Bordeauxa, Narodni orkester iz Pariza, Komorni orkester iz Wurtemberga, Kremerata Baltica in Evropski komorni orkester, in v nekaterih najpomembnejših koncertnih dvorinah po svetu. Njen debi v dvorani Carnegie so opisali kot »magičen, ki prodre v srce in dušo glasbe« (New York Epoch Times).

Mairéad je bila koncertna mojstrica Narodnega orkestra Pays de la Loire od leta 2021 do leta 2023 in jo kot gostujočo koncertno mojstrico pogosto vabijo v druge ugledne orkestre (Narodni orkester Capitole de Toulouse, Narodni orkester Bordeaux Aquitaine, Pariški orkester in Simfonični orkester Teatre del Liceu). Kot predana komor-

na glasbenika je nastopila z uglednimi glasbeniki, kot so sir Andrés Schiff, Tabea Zimmermann, Renaud Capuçon, Mate Bekavac, Irena Grafenauer, Alexander Lonquich, Steven Isserlis, Christian Tetzlaff, Pieter Wispelway ter številni drugi. Nastopila je na številnih uglednih festivalih, njena ljubezen do komorne glasbe pa jo je leta 2016 pripeljala do soustanovitve Festivala Komorne glasbe Ortus v rodnem Corku. Je prejemnica številnih uglednih mednarodnih nagrad (tretja nagrada in posebna nagrada za najboljšo interpretacijo virtuoznega dela na mednarodnem tekmovanju International Louis Spohr, prva nagrada na tekmovanju glasbene mladine v Romuniji, posebna nagrada na mednarodnem glasbenem tekmovanju v Berlinu in na Manhattnu). Mairéad Hickey je violino sprva študirala na Irskem, nato v Franciji, magistrirala pa je na Akademiji Kronberg pri Mihaeli Martin. Obiskovala je mojstrske tečaje in intenzivno sodelovala z umetniki, kot so Andrés Schiff, Gidon Kremer, Dora Schwarzbach, Elena Baškirova, Vadim Repin, Vadim Gluzman, Steven Isserlis, Christoph Eschenbach in mnogi drugi. Igra tudi na irske ljudske gosli.

Mairéad Hickey, a celebrated Irish violinist, is acclaimed for her captivating expression, soaring tone and fearless virtuosity. Her natural ability to communicate sincerely, with beauty and integrity, entrances audiences worldwide. As a soloist, she has performed with the RTÉ Irish National Concert Orchestra, Hessischer Rundfunk Sinfonie Orchester, Orchestre National de Bordeaux Aquitaine, Orchestre National des Pays de la Loire, Württembergisches Kammerorchester, Kremerata Baltica and the European Chamber Orchestra, appearing in some of the most important concert halls in the world. Her Carnegie Hall debut was described as "magical, penetrating the heart and soul of the music" (*New York Epoch Times*).

Mairéad Hickey was concertmaster of the Orchestre National des Pays de la Loire from 2021 to 2023 and is often invited as guest concertmaster by other prestigious orchestras, including Orchestra National du Capitole de Toulouse, Orchestre National de Bordeaux Aquitaine, Orchestre de Paris and Orquesta Simfónica del Gran Teatre del Liceu. As a passionate chamber musician, she has performed with distinguished musicians such as Sir Andrés Schiff, Tabea Zimmermann, Renaud Capuçon, Mate Bekavac, Irena Grafenauer, Alexander Lonquich, Steven Isserlis, Christian Tetzlaff, Pieter Wispelway and many others. She has appeared at many prestigious festivals, and her love of chamber music led her to co-found the Ortús Chamber Music Festival in her native Cork in 2016. Mairéad Hickey is the recipient of many prestigious international awards, including third prize and special prize for the best interpretation of a virtuoso work at the International Louis Spohr Competition, first prize at the Jeunesses Musicales Competition in Romania, and special prize at the international music competitions in Berlin and Manhattan. Mairéad Hickey first studied the violin in Ireland and then in France. She received her master's degree at the Kronberg Academy with Mihaela Martin. She attended masterclasses and worked intensively with artists such as Andrés Schiff, Gidon Kremer, Dora Schwarzbach, Elena Bashkistrova, Vadim Repin, Vadim Gluzman, Steven Isserlis, Christoph Eschenbach and many others. In addition to the violin, she also plays the Irish folk fiddle.

Andrei Ioniță

© Nikolaj Lund



Andrei Ioniță, zlati nagrajenec 15. mednarodnega tekmovanja Čajkovski leta 2015, velja za enega najbolj cenjenih violončelistov svoje generacije; po mnenju časnika *The Times of London* je »eden najbolj vznemirljivih violončelistov zadnjega desetletja«. Vsestranski glasbenik slovi po izjemno izraznih in čustveno poglobljenih interpretacijah, ki prepričajo s strastno muzikalnostjo in tehnično dovršenostjo.

Njegov debitantski album, ki je izšel pri založbi Orchid Classics in mu je prislужil pohvalo revije *Gramophone*, da je »violončelist izjemne spretnosti in glasbene domišljije in predan sodobni glasbi«, združuje svetovno prizvedbo skladbe Bretta Deana z deli Bacha in Kodályja. Svoj ameriški debi je imel leta 2017 z recitaloma v Chicagu in Washingtonu D.C., debi v New Yorku pa je izvedel v dvorani Zankel (Carnegie). Med vrhunci preteklih sezon omenimo nastope z orkestri, kot so Simfonični orkester iz Chicaga in Detroita, orkester Gewandhaus, Münchenski filharmoniki, Simfonični orkester iz Montréala, Filharmoniki BBC, Danski nacionalni simfonični orkester, Kraljevi škotski nacionalni orkester, Simfonija San Diego, Yomiuri Nippon Orchestra in BBC-jev velški narodni orkester. Andrei Ioniță je

sodeloval z uglednimi dirigenti, med katerimi so Herbert Blomstedt, Cristian Măcelaru, Sylvain Cambreling, Kent Nagano, Omer Meir Wellber, John Storgårds, Joanna Mallwitz in Ruth Reinhardt. Recitale je izvedel v številnih priznanih dvoranah (Koncertna hiša v Berlinu, Filharmonija na Labi v Hamburgu, Tonhalle v Zürichu, LAC Lugano in L'Auditori v Barceloni) in festivalih (Mecklenburg-Vorpommern, Schleswig-Holstein, Verbier in festival Marthe Argerich).

Ioniță je zelo zaželen komorni glasbenik in na svojih koncertih pogosto nastopa z vrhunskimi umetniki, kot so Martha Argerich, Christian Tetzlaff, Sergei Babayan in Steven Isserlis.

Pred zmago na tekmovanju Čajkovskega je leta 2013 osvojil prvo nagrado na mednarodnem Hačaturjanovem tekmovanju, drugo nagrado in posebno nagrado za najboljšo izvedbo naročene skladbe na mednarodnem glasbenem tekmovanju ARD ter leta 2014 drugo nagrado na Grand Prix Emanuel Feuermann v Berlinu. Med letoma 2016 in 2018 je bil član BBC-jevega programa nove generacije umetnikov.

Andrei Ioniță se je rodil v Bukarešti v Romuniji in je najprej študiral pri Ana-Marii Paladi, nato pa pri prof. Jensu Petru Maintzu na Univerzi za umetnost v Berlinu. Igra na violončelo, ki ga je izdelal Filippo Fasser iz Brescice.

Winner of the Gold Medal at the 2015 XV International Tchaikovsky Competition, Andrei Ioniță is one of the most admired cellists of his generation, described as "one of the most exciting cellists to have emerged for a decade" by *The Times of London*. A versatile musician focused on giving gripping, deeply felt performances, he has been recognised for his passionate musicianship and technical finesse. His debut album on Orchid Classics combined a Brett Dean world premiere with Bach and Kodály, prompting *Gramophone* to declare him "a cellist

of superb skill, musical imagination and a commitment to music of our time".

Andrei Ioniță made his US debut in 2017 with recitals in Chicago and Washington, D.C., and gave his New York debut recital in Carnegie Hall's Zankel Hall. Previous season highlights include performances with the Chicago Symphony, the Gewandhaus Orchestra, the Detroit Symphony, Münchner Philharmoniker, Orchestre symphonique de Montréal, the BBC Philharmonic, the Danish National Symphony, the Royal Scottish National Orchestra, the San Diego Symphony, the Yomiuri Nippon Symphony and the BBC National Orchestra of Wales. He has worked with famous conductors including Herbert Blomstedt, Cristian Macelaru, Sylvain Cambreling, Kent Nagano, Omer Meir Wellber, John Storgårds, Joanna Mallwitz and Ruth Reinhardt, and has given recitals at Konzerthaus Berlin, Elbphilharmonie, Zurich Tonhalle, LAC Lugano and L'Auditori in Barcelona, as well as at the Mecklenburg-Vorpommern, Schleswig-Holstein, Verbier and Martha Argerich Festivals. Andrei Ioniță's exceptional talent makes him a versatile and sought-after performer of chamber music. In his concerts, he joins forces with Martha Argerich, Christian Tetzlaff, Sergei Babayan and Steven Isserlis, among others.

Prior to winning the Tchaikovsky Competition, Andrei Ioniță won First Prize at the Khachaturian International Competition in June 2013, and Second Prize and the Special Prize for his interpretation of a commissioned composition at the International ARD Music Competition. In 2014, he received Second Prize at the Grand Prix Emanuel Feuermann in Berlin. He was a BBC New Generation Artist from 2016 to 2018.

Born in Bucharest, Andrei Ioniță first became a student of Ani-Marie Paladi and later of Prof. Jens Peter Maintz

at the University of the Arts (UdK) in Berlin. He performs on a cello made by Filippo Fasser from Brescia.

Leonida Juge Sabo



Sopranistka Leonida Juge Sabo se je podala na študijsko pot opernega petja najprej na Akademiji za glasbo v Ljubljani (razred Alenke Dernač Bunta) in nadaljevala na Kraljevem konservatoriju Mons v Belgiji. Magisterij klasične ga petja z operno specializacijo je končala na Nacionalnem konservatoriju Maastricht na Nizozemskem.

Svoje prve profesionalne operne korake je naredila leta 2011 v SNG Operi in baletu Ljubljana. V mariborski Operi je odpela vlogo Zelo lepe maske v operni produkciji *Črne maske*, poleg tega pa se je udeležila tudi enomesečne turnee po Japonski z opero *Carmen*. Na študiju na Nizozemskem je v sklopu študijskih vlog odpela vlogo Ognja, Slavčka in Pastirice v Ravelovi operi *Otrok in čarovnija*, vlogo Ilie v Mozartovi operi *Idomeneo*, vlogo Cvetlične deklice v Wagnerjevi operi *Parsifal*, vlogo Fiorelle v Offenbachovi opereti *Les Brigands* in vlogo Pamine v Mozartovi *Čarobni piščali*. Še kot študentka je bila na Nizozemskem zaposlena v enem od treh tamkajšnjih narodnih opernih teatrov, v Operi Zuid v Maastrichtu. Pela je kot zboristka v operah

Figarova svatba W. A. Mozarta, *La Bohème* G. Puccinija ter kot igralka v *Seviljskem brivcu* G. Rossinija. Z *Opero Zuid* je nastopila na državnih turnejah in gostovala v luksemburškem gledališču.

Leonida Juge Sabo je dejavna tudi na koncertnem področju. Kot solistka je zapela z različnimi orkestri, zbori in komornimi zasedbami v Sloveniji, Belgiji, na Nizozemskem in v Franciji, kjer je večkrat nastopila za slovensko veleposlaništvo v Parizu.

Zadnja leta je delovala tudi kot glasbeno pedagoginja v Franciji in Sloveniji, kjer je med drugim poučevala petje, glasbeno iniciacijo in glasbeno umetnost na osnovnih šolah ter glasbeno vzgojo na šoli z otroki s posebnimi potrebami.

Soprano Leonida Juge Sabo began her opera singing studies at the Ljubljana Academy of Music, in the class of Alenka Dernač Bunta. She then continued her studies at the Royal Conservatory of Mons in Belgium and subsequently completed her master's degree in classical singing with a specialisation in opera at the National Conservatory in Maastricht, the Netherlands.

Her first professional steps in opera were in 2011 at the Slovene National Theatre Opera and Ballet Ljubljana, where she performed in *Rusalka* and *Nabucco*, as well as in sacred and inaugural concerts and the choral part of the ballet *The Nutcracker*. At the Slovene National Theatre Opera and Ballet Maribor, she participated in the opera production *The Black Masks* in the role of the Very Beautiful Mask, followed by a one-month tour of Japan with the opera *Carmen*.

During her studies in the Netherlands, Leonida Juge Sabo performed in various study roles: Fire, the Nightingale and the Shepherdess in Ravel's opera *L'Enfant et les Sortilèges*; Ilia in Mozart's *Idomeneo*; Erste Blumenmädchen in Wagner's *Parsifal*; Fiorella in

Offenbach's operetta *Les Brigands*; and Pamina in Mozart's *Die Zauberflöte*.

While studying in the Netherlands, she was employed at one of the three national opera theatres, Opera Zuid, in Maastricht, where performed as a chorister in Mozart's *Le Nozze di Figaro* and Puccini's *La Bohème*, and as an actress in Rossini's *Il Barbiere di Siviglia*. With Opera Zuid, she sang on national tours and at guest performances in Luxembourg.

Leonida Juge Sabo is also active in the concert field. As a soloist, she has performed with various orchestras, choirs and chamber ensembles in Slovenia, Belgium, the Netherlands and France, where she frequently performed for the Slovenian Embassy in Paris.

In recent years, she has also been active as a music teacher in France and Slovenia, teaching singing, musical initiation, music education in primary schools, and music education at a school for children with special needs.

Vid Kmetič



Vid Kmetič je v Društvu Hiša! pri programu Rajzefiber programski urednik Festivala sprehodov ter Mladega festivala sprehodov, poleg tega pa je zadalžen tudi za razvoj in pripravo novih turističnih proizvodov. Sodeluje

pri pripravi in izvedbi Živih dvorišč, Lumine, Vilinskega mesta in Iskrenja.

Delovne izkušnje si je nabiral na različnih področjih, predvsem v kulturi in kulturni dediščini. V letih 1997–2010 je sodeloval pri arheoloških izkopavanjih in nadzorih Zavoda za varovanje kulturne dediščine Slovenije – Območna enota Maribor, in sicer kot konservatorski tehnik – risar.

Pri razstavah je sodeloval kot avtor maket ali kot soavtor oziroma avtor razstav; naj omenimo razstavi *Vonj po ljubezni* in *Dišeče kamilice*, ki sta ju pripravila z ilustratorko Samiro Kentrič.

Od leta 2023 ima status samozaposlenega v kulturi – književnik.

Je avtor prispevka »Prelito črnilo« v knjigi *PIRAMIDA – Grič, na katerem se je začela pisati zgodovina Maribora*, ki je leta 2014 izšla pri Umetniškem kabinetu Primoža Premzla ob 850-letnici prve pisne omembe Marchburcha. Za rubriko »Nekoč« *Večera v nedeljo* je prispeval več kot štiridesetih člankov o preteklosti mesta Maribor in okoli dvesto petdeset za *Večerovo* prilogo *Štajerc*. Od leta 2020 sodeluje z Regionalnim centrom RTV Slovenija in za oddajo *Dobro jutro* skupaj s Katjo Treer pripravlja prispevke o mariborskih zanimivostih. Je avtor knjig *Fünfek ma vas rad – pa pohano tudi, Mi, otroci socializma z našega dvorišča*, *Fünfek se vrača, Punce, kapo dol!*, *Mariborsko leto*, *Kurzschluss* in pesniških zbirk *Blues* ter ...

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

Within the programme of the society Hiša! Rajzefiber, Vid Kmetič serves as the programme director of the Festival of Walks and the Young Festival of Walks, and he is also responsible for the development and preparation of new tourism products. He is involved in the preparation and execution of

the projects *Živa dvorišča* (Living Courtyards), *Lumina*, *Vilinsko mesto* (Fairy Town) and *Iskrenje* (Sparkle). He has acquired experience in various fields, especially in culture and cultural heritage. From 1997 to 2010, he participated in archaeological excavations and surveys of the Institute for the Protection of the Cultural Heritage of Slovenia – Maribor Regional Unit, as a conservation technician/draughtsman.

Vid Kmetič has participated in several exhibitions as a creator of models or as a co-author or author of the exhibitions themselves. Particular mention should be made of the exhibitions *Vonj po ljubezni* (The Scent of Love) and *Dišeče kamilice* (Fragrant Chamomile), which he prepared in collaboration with illustrator Samira Kentrič.

Since 2023, he has had the status of self-employed in culture – writer.

Vid Kmetič is the author of the article *Prelito črnilo* (Spilled Ink) in the book *PIRAMIDA – Grič, na katerem se je začela pisati zgodovina Maribora* (PYRAMID – The Hill on which the History of Maribor Began to be Written), which was published in 2014 by Umetniški kabinet Primož Premzl on the occasion of the 850th anniversary of the first written mention of Marchburch.

For the newspaper *Večer v nedeljo*, he has contributed more than 40 articles on Maribor's past within the column *Nekoč* (Once Upon a Time), as well as writing approximately 250 articles for the *Štajerc* supplement of *Večer*. Since 2020, he has collaborated with the Regional Centre of RTV Slovenia by preparing articles on Maribor's sights for the programme *Dobro jutro* (Good Morning) together with Katja Treer.

Vid Kmetič is the author of the books *Fünfek ma vas rad – pa pohano tudi* (Funfek Loves You – Fried Too), *Mi, otroci socializma z našega dvorišča* (We, Children of Socialism from our Courtyard), *Fünfek se vrača* (Funfek Returns), *Punce, kapo dol!* (Hats Off

Girls!) and *Mariborsko leto*, *Kurzschluss* (Maribor Year, *Kurzschluss*), as well as the poetry collections *Blues* and ...

Vid Kmetič is a co-founder of the Trafika Society, whose programme is attempting to revive the sleeping beauty of the unique Trafika building on the edge of the city park.

Leland Ko



© Tam Lan Truong

Violončelista Lelanda Koja so opisali kot glasbenika z »razorožujočo karizmo« (South Florida Classical Review) in kot »byronovsko osebnost, ki izstopa tako po poetični hrepenenjski izraznosti kot po dramatičnih izbruhih« (Boston Classical Review). Kot solist in komorni glasbenik je nastopal v ZDA in Kanadi (Carnegie Hall v New Yorku, Symphony Hall v Bostonu, Maison Symphonique v Montrealu) ter v Belgiji, Italiji, na Švedskem, v Izraelu, Španiji, Koreji in Hongkongu.

Prejel je prvo nagrado na tekmovanju simfoničnega orkestra iz Montreala, na tekmovanju koncertnih umetnikov

Guilda Louisa in Susan Meisel ter na mednarodnem violončelističnem tekmovanju Walterja W. Naumburga. V sezoni 2025/2026 so njegovi vrhunci recital v dvorani Weill v središču Carnegie ter številni koncerti s simfoničnimi in komornimi orkestri. V preteklem desetletju je nastopil kot solist z orkestri, kot so Bostonski orkester Landmarks, Komorni orkester Pro Arte, Filharmoniki Hudson Valley, večkrat pa je nastopil tudi v Mladinskem orkestrom Bostonskih filharmonikov, s Simfonijo Pro Musica, z bostonskim ansamblom Apollo in Simfoničnim orkestrom iz Montreala.

Čeprav je odraščal pod močnim vplivom kulture bostonskega mladinskega orkestra, mu je najbolj pri srcu komorna glasba. Udeležil se je številnih pomembnih komornih festivalov, bil rezidenčni umetnik klavirskega društva New Yorka in glasbeni vodja študentskega komornega kolektiva Opus 21 na Princetonu. Je član tria Rai, tria OAK, kvarteta Phaidros in redni gost ansambla Sejong Soloists.

Na Princetonu je diplomiral iz nemške književnosti, magistriral pa je na slovitom Juilliardu, in sicer pod mentorstvom Clare Minhye Kim, Timothyja Eddyja in Natashe Brofsky. Kasneje je pod vodstvom Laurencea Lesserja, Yeesun Kim in Donalda Weilersteina pridobil še umetniško diplomu na Konservatoriju Nove Anglije.

Leland Ko igra na violončelo, ki je bilo prej v lasti Denisa Vigaya in ga je okoli leta 1710 v Cremoni izdelal Giovanni Battista Rugeri. Glasbilo mu velikodušno posoja podjetje Canimex Inc. Kojevo umetniško pot podpirata Marilyn G. in Joseph B. Schwartz.

Described as a performer with "disarming charisma" (South Florida Classical Review), and as "Byronic" and "excelling in both poetic longing and dramatic outbursts" (Boston Classical Review), Leland Ko has performed as a soloist and chamber musician at venues

across America and abroad, from Carnegie Hall in New York and Symphony Hall in Boston, to the Maison Symphonique in Montréal. Internationally, he has appeared in Belgium, Italy, Sweden, Israel, Spain, Korea and Hong Kong. He is a first prize winner of the Concours Orchestre Symphonique de Montréal, the Concert Artists Guild Louis and Susan Meisel Competition, and the Walter W. Naumburg International Cello Competition.

Highlights of Leland Ko's 2025–2026 season include an appearance in Carnegie Hall's Weill Recital Hall as well as many other symphony and chamber music halls. Past engagements over the last decade include concerto appearances with the Boston Landmarks Orchestra, the Pro Arte Chamber Orchestra and the Hudson Valley Philharmonic, as well as multiple appearances with the Boston Philharmonic Youth Orchestra, Symphony Pro Musica, the Apollo Ensemble of Boston and Orchestre Symphonique de Montréal.

Despite growing up as part of Boston's strong youth orchestra culture, Leland Ko has had an affinity with chamber music throughout his life and has participated in many important chamber music festivals. His love of chamber music also led him to serve as an Artist in Residence of the New York Piano Society and a Music Director of Opus 21, a student-run chamber music collective at Princeton. He is currently the cellist of Trio Rai, the OAK Trio and the Phaidros Quartet, as well as a frequent member of the Sejong Soloists.

Leland Ko attended Princeton University, where he graduated with an A.B. in German Literature. He went on to complete an M.M. at the Juilliard School under the mentorship of Minhye Clara Kim, Timothy Eddy and Natasha Brofsky, and then earned an Artist Diploma from the New England Conservatory under guidance of Laurence Lesser, Yeeseun Kim and Donald Weilerstein.

Leland Ko performs on a cello by Giovanni Battista Rugeri, Cremona, c. 1710, ex-Denis Vigay, which is on generous loan to him from Canimex Inc. His professional development activities are generously supported by Marilyn G. and Joseph B. Schwartz.

Georgy Kovalev



© Andreas Malkmus

Georgy Kovalev prihaja iz Gruzije in je študiral na prestižni Akademiji Kronberg pri Nobuko Imai in pri profesorici Tabei Zimmermann na Visoki šoli za glasbo Hannsa Eislerja v Berlinu.

Je lavreat in finalist številnih mednarodnih tekmovanj ter prejemnik priznanja na mednarodnem tekmovanju Jurija Bašmeta v Moskvi in na mednarodnem violinskem tekmovanju v Tokiu. Leta 2011 je prejel nagrado fundacije Neva, ki jo podeljuje festival Verbier.

Kot solist je nastopal z uglednimi orkestri, kot so komorni orkester Kremerata Baltica, Münchenski komorni orkester, Moskovski solisti in Filharmonični orkester Nove Japonske. Solistični in komorni nastopi so ga popeljali po Evropi, Rusiji, Aziji in Združenih državah Amerike. Sodeloval je z nekaterimi najpomembnejšimi umetniki našega časa, denimo Martho Argerich, Gidonom Kremerjem, Christanom Tetzlaffom, Stevenom Isserlisom,

Jurijem Bašmetom, Fazlom Sayem, Emanuelom Axom in Jörgom Widmannom. Gostoval je na vodilnih mednarodnih festivalih Schubertiade, Verbier, Heidelberška pomlad, Rheingau in Ravinia ter na Festivalu komorne glasbe v Delftu, Festivalu komorne glasbe v zahodnem Corku na Irskem, poletni seriji Robeco v dvorani Concertgebouw in na festivalu Akademije Kronberg.

Februarja 2018 je s kvartetom Delian posnel *Umetnost fuge* Johanna Sebastian Bacha za nemški radio. Posnetek je bil nominiran za nagrado *opus klassik* v kategoriji najboljše zgoščenke s komorno glasbo. Leta 2022 je posnel *Koncert za violo ter Trojni koncert za violo, flavto in kontrabas* Johannesa Spegerja. Album je izšel pri ugledni založbi CPO.

Georgy Kovalev igra na violo, ki jo je okoli leta 1650 izdelal Antonio Mariani.

Georgy Kovalev, from Georgia, studied at the prestigious Kronberg Academy under Nobuko Imai and with Professor Tabea Zimmermann at the Hochschule für Musik "Hanns Eisler" in Berlin.

A laureate and finalist of numerous international competitions, he has been recognised at the Yuri Bashmet International Competition in Moscow and the Tokyo International Viola Competition. In 2011, he was awarded the Neva Foundation Prize, presented by the Verbier Festival.

As a soloist, he has performed with acclaimed orchestras such as the Kremerata Baltica Chamber Orchestra, the Munich Chamber Orchestra, the Moscow Soloists and the New Japan Philharmonic Orchestra.

Georgy Kovalev's solo and chamber music appearances have taken him across Europe, Russia, Asia and the United States. He has collaborated with some of the most celebrated artists of our time, including Martha Argerich, Gidon Kremer, Christian

Tetzlaff, Steven Isserlis, Yuri Bashmet, Fazıl Say, Emanuel Ax and Jörg Widmann. He has been a featured artist at leading international festivals such as Schubertiade, the Verbier Festival, the Ravinia Festival, Heidelberger Frühling, the Delft Chamber Music Festival, the West Cork Chamber Music Festival, the Robeco Summer Series at the Concertgebouw, the Rheingau Music Festival and the Kronberg Academy Festival.

In February 2018, Georgy Kovalev recorded *The Art of Fugue* by J. S. Bach with the Delian Quartet for German Radio. The recording was nominated for the *Opus Klassik* award in the category of Best Chamber Music CD.

In 2022, he recorded the *Viola Concerto* and the *Triple Concerto for Viola, Flute, and Double Bass* composed by Johannes Speger. The album was released on the esteemed CPO label.

Georgy Kovalev performs on a viola made by Antonio Mariani, c. 1650.

Jerica Kozole



Jerica Kozole je koncertna mojstrica Simfoničnega orkestra RTV Slovenija in izjemna komornoglasbena ume-tnica.

Njena prva učiteljica violine je bila Suzana Drobila v Glasbeni šoli Krško, nato pa je šolanje nadaljevala na srednji stopnji v Glasbeni šoli Celje pod mentorstvom Alenke Firšt. Na Akademiji za glasbo v Ljubljani je študirala v razredu Primoža Novšaka, pri katerem je leta 2017 zaključila magistrski študij. Udeležila se je več mojstrskih tečajev in seminarjev za violino, denimo pri profesorjih Igorju Ozimu, Wonji Kim, Helfriedu Fistrin in Latici Honda-Rosenberg. V času študija je bila članica več akademskih orkestrov in med drugim tudi koncertna mojstrica Simfoničnega orkestra Akademije za glasbo. V letih 2015–2017 je bila članica slovitega mladinskega orkestra Gustava Mahlerja, s katerim se je udeležila več turnej po Evropi.

Komorno deluje v godalnem kvartetu Bêlebend, s katerim je izvedla veliko koncertov v različnih koncertnih ciklih po Sloveniji, v ansamblu FB Banda in v Ensemble Dissonance, kjer sodeluje s priznanimi domačimi in tujimi glasbeniki, kot so Mate Bekavac, Mairéad Hickey, William Hagen, Per Rundberg, Suyeon Kang, Henning Kraggerud idr.

Med letoma 2017 in 2020 je bila članica orkestra Slovenske filharmonije, septembra 2020 pa se je zaposlila v Simfoničnem orkestru RTV Slovenija, in sicer najprej kot namestnica vodje 2. violin, od maja 2024 pa je koncertna mojstrica.

Jerica Kozole is the concertmaster of the RTV Slovenia Symphony Orchestra and an exceptional chamber music artist.

After commencing her violin studies with Suzana Drobila at the Krško Music School, Jerica Kozole undertook her secondary education at the Celje Music School under the mentorship of Alenka Firšt. She then studied at the Ljubljana Academy of Music in the class of Primož Novšak, with whom she completed her master's degree in

2017. In addition, she attended several masterclasses and violin seminars with renowned teachers such as Igor Ozim, Wonji Kim, Helfried Fister and Latica Honda-Rosenberg. During her studies, she was a member of several orchestras at the Music Academy and served as the concertmaster of the Academy of Music Symphony Orchestra. From 2015 to 2017, she was a member of the celebrated Gustav Mahler Youth Orchestra, with whom she toured extensively throughout Europe.

Jerica Kozole's chamber music activities include her work with the Bêlebend String Quartet, which has performed in various concert cycles throughout Slovenia. She also performs with the ensemble FB Banda and Ensemble Dissonance, collaborating with renowned Slovenian and foreign musicians such as Mate Bekavac, Mairéad Hickey, William Hagen, Per Rundberg, Suyeon Kang, Henning Kraggerud and many others.

From 2017 to 2020, she was a member of the Slovenian Philharmonic Orchestra, and in September 2020, she joined the RTV Slovenia Symphony Orchestra as deputy leader of the second violins. Since May 2024, she has served as the concertmaster of the RTV Slovenia Symphony Orchestra.

25/26

21/10/25

Mak Grgič, kitara
Ensemble Dissonance

11/12/25

Krožek
Elene Baškirove

28/1/26

Alexander Gadjiev, klavir

2/3/26

Kvartet Ébène

22/4/26

Wigmorski solisti

KOMORI

Henning Kraggerud

© Robert Romik



Norveški violinist Henning Kraggerud je umetniški vodja Arktične filharmonije. Njegovo poučevanje in pisanje o glasbeni vzgoji izpričujeta večplasten pristop k ustvarjanju in poustvarjanju glasbe, njegovo skladanje, aranžiranje in improvizacija pa spominjajo na velikane, kot sta Josef Suk in Eugène Ysaÿe.

Kot uglednega solista in vodjo orkestrrov ga vabijo k sodelovanju nekateri najpomembnejši orkestri na svetu, med katerimi izpostavimo Kraljevo dansko opero, Simfonični orkester iz Vancouvra, Nemško komorno akademijo Neuss, Simfonični orkester iz Toronta, Simfonični orkester iz Baltimora, Danski nacionalni simfonični orkester, orkester Tonkünstler, BBC-jev škotski simfonični orkester in Tasmanski simfonični orkester. Med vrhunce preteklih sezon sodi nastop na BBC Proms, nastop z Losangeleskim filharmoničnim orkestrom na prizorišču Hollywood Bowl in nastop z Orkestrom Orpheus v dvorani Carnegie.

V njegovi diskografiji, ki obsega približno osemnajst albumov, izstopa Naxosova izdaja Mozartovih koncertov št. 3, 4 in 5 z Norveškim komornim orkestrom, ki vključuje njegove lastne kadence. Zanj je prejel nagrado *echo klassik*. Plošča je bila izbrana tudi za album tedna na radijski postaji Classic FM, CD tedna na NDR Kultur, uvrstila se je v umetnikov izbor revije *Classical Music Magazine* in bila predstavljena v oddaji *Record Review* na postaji BBC Radio 3.

Henning Kraggerud igra na violino Guarneri del Gesù iz leta 1744, ki mu jo je posodilo podjetje Dextra Musica AS, hčerinska družba Sparebankstiftelsen DNB.

Norwegian violinist Henning Kraggerud is the Artistic Director of the Arctic Philharmonic. His teaching and educational writings demonstrate his multi-faceted approach to music-making, while his composing, arranging and improvising recall the likes of Josef Suk and Eugène Ysaÿe.

His eminence as a soloist and play director have led to invitations from many of the world's most significant orchestras, including the Royal Danish Opera, the Vancouver Symphony, Deutsche Kammerakademie Neuss, the Toronto Symphony, the Baltimore Symphony, the Danish National Symphony, Tonkünstler Vienna, the BBC Scottish Symphony and the Tasmanian Symphony. Highlights of past seasons include appearances at the BBC Proms and performances with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl and the Orpheus Chamber Orchestra at Carnegie Hall.

Among his discography of some eighteen albums is a Naxos recording of Mozart Concertos Nos. 3, 4, and 5 with the Norwegian Chamber Orchestra — including his own cadenzas — which was awarded an *ECHO Klassik* Award as well as being selected as Classic FM's Album of the Week, NDR Kultur's

CD of the Week, Editor's Choice in *Classical Music Magazine*, and featured on BBC Radio 3's *Record Review*.

Henning Kraggerud plays on a 1744 Guarneri del Gesù, provided by Dextra Musica AS, a subsidiary of Sparebankstiftelsen DNB.

Janez Krevel



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Janez Krevel je svojo glasbeno pot začel pri petih letih z diatonično harmoniko, nato je obiskoval pouk klavirja na Glasbeni šoli Celje. Kot član Petrovih tamburašev je prvič zaigral v orkestru. Pri petnajstih letih se je seznanil s kontrabasom in kmalu zatem prvič nastopil v Simfoničnem orkestru Glasbene šole Celje. Šolanje je nadaljeval na Konservatoriju za glasbo in balet v Ljubljani in krajši čas tudi na Akademiji za glasbo v Ljubljani, nato pa je nadaljeval s šolanjem na Dežel-nem konservatoriju v Celovcu (danes Zasebna univerza Gustava Mahlerja). Leta 2020 je zaključil pedagoški del študija, leta 2021 umetniško smer jazz kontrabas, zdaj pa zaključuje magistrski študij klasičnega kontrabasa.

Trenutno je član več zasedb in avtorskih projektov, med njimi Komornega godalnega orkestra FB Banda, Kontralbe Vite Mavrič in Janija Kovačiča, kvarteta Jaka Puciharja, kvarteta Andreja Topliška, tria Bekavac-Leben-Krevel, zasedbe Magic Pond, tria Petra Proharta ter tria Maribor Jazz Standards. Poučuje na Konservatoriju Johann-Josepha Fuxa v Gradcu.

Janez Krevel started his musical journey at the age of five with the diatonic accordion. He then attended piano lessons at the Celje School of Music and experienced playing in an orchestra for the first time as a member of the tamboura orchestra Petrovi Tamburaši. At the age of fifteen, he became acquainted with the contrabass and soon after performed publicly for the first time in the Celje Music School Symphony Orchestra. He continued his education at the Ljubljana Conservatory of Music and Ballet and studied for a short time at the Ljubljana Academy of Music, after which he decided to study at the Klagenfurt State Conservatory (today the Gustav Mahler Private University). In 2020, he completed the pedagogical part of his studies, in 2021 he concluded the artistic part, focusing on jazz contrabass. He is currently completing his master's studies in classical contrabass.

Janez Krevel is a member of several ensembles and original projects. He collaborates in the Chamber String Orchestra of FB Banda, the Kontra-Alba project of Vita Mavrič and Jani Kovačič, the Jaka Pucihar Quintet, the Andrej Toplišek Quintet, the Bekavac-Leben-Krevel Trio, Magic Pond, the Peter Prohart Trio and the Maribor Jazz Standards Trio. He teaches at the Johann Joseph Fux Conservatory in Graz.

Marko Letonja

© Dan Cripps



Bil je gostujoči dirigent številnih najprestižnejših orkestrrov na svetu, med drugim Dunajskih simfonikov, Münchenskih filharmonikov, Orkestra Romanske Švice, Hamburškega simfoničnega orkestra, salzburškega Mozarteuma, Filharmoničnega orkestra Scale ter Berlinskega radijskega simfoničnega orkestra. Pred tem je bil glavni dirigent Tasmankega simfoničnega orkestra in glavni dirigent Simfoničnega orkestra iz Basla, kjer je posnel celotni cikel simfonij Felixa Weingartnerja in dirigiral novim produkcijam oper *Tannhäuser*, *La Traviata*, *Čarostrelec*, *Boris Godunov*, *Tristan in Izolda*, *Rigoletto* in *Don Giovanni*. V sezoni 2024/2025 se je obeleževalo 200-letnico Filharmoničnega orkestra Bremen, katerega glavni dirigent je od sezone 2018/19 Marko Letonja; proslava, ki so jo priredili v ta namen, je vključevala umetnike, kot so Frank Peter Zimmerman, Jean-Efflam Bavouzet, Emmanuel Tjeknavorian in Tabea Zimmermann.

Med novejšimi projekti Letonje so turneja po Združenem kraljestvu s Filharmoničnim orkestrom iz Strasbourga, produkcija *Hoffmannovih pripovedk* v Narodnem gledališču v Tokiu, *Jenúfa* v Operi Stuttgart, *Lisička zvatorepka* v Nemški operi, filmska

produkcija *Pomlad v Amsterdamu* v Nizozemski narodni operi, produkcija Schrekerjeve opere *Iskalec zakladov* in produkcija *Beatrice Cenci* Alberta Ginastere v Renski nacionalni operi v Strasbourgu. Slednjo je leta 2019 francoski profesionalni sindikat kritikov izbral za najboljšo operno produkcijo. Z ansamblom Drame in Opere SNG Ljubljana je Letonja dirigiral predstavo *Opera za tri groše* Kurta Weilla, ki jo je režirala Mateja Kolečnik.

Marko Letonja je predan Wagnerjevi glasbi. Bil je dirigent pri izvedbi celotnega cikla *Nibelungovega prstana* v Kraljevi švedski operi in v Teatru Saõ Carlos v Lizboni ter produkcije *Parsifala*, *Valkire* in *Somraka bogov* v Renski narodni operi.

Nastopil je v Dunajski državni operi, Velikem gledališču v Ženevi, Operi v Rimu, v Semperoperi v Dresdnu, milanski Scali, Državni operi in Nemški operi v Berlinu ter Liričnem teatru v Cagliariu.

Marko Letonja je začel študij kot pianist in dirigent na glasbeni akademiji v Ljubljani, diplomiral pa je leta 1989 kot študent Otmarja Suitnerja na Akademiji za glasbo in uprizoritvene umetnosti na Dunaju. Dve leti kasneje je postal glasbeni direktor Slovenske filharmonije v Ljubljani, katero je vodil do leta 2003.

Marko Letonja served as the Chief Conductor of Orchestre Philharmonique de Strasbourg from 2012 to 2021, a tenure that featured collaborations with renowned artists such as Isabelle Faust, Stephen Hough, Nemanja Radulović and Jean-Efflam Bavouzet. His recent recording with the orchestra and vocalist Michael Spyres, entitled *Baritenor*, quickly gained critical acclaim and was chosen as one of the top ten classical albums of 2021 by The Times, as well as winning the 2022 Gramophone Award for Vocal Album of the Year. Marko Letonja was also awarded the Helpmann Award

for Best Symphony Orchestra Concert for a concert performance of Wagner's *Tristan und Isolde* with Nina Stemme and Stuart Skelton.

Marko Letonja has been invited to guest conduct a number of the world's most prestigious orchestras, including the Vienna Symphony, the Munich Philharmonic, Orchestre de la Suisse Romande, the Hamburg Symphony, Salzburg Mozarteum, Orchestra Filarmonica della Scala, Orchestra Sinfonica di Milano Giuseppe Verdi and the Berlin Radio Symphony. In addition, he has served as the Chief Conductor of the Tasmanian Symphony Orchestra, Sinfonieorchester Basel and the Theater Basel, where he recorded a complete cycle of symphonies by Felix Weingartner and conducted new productions of *Tannhäuser*, *La Traviata*, *Der Freischütz*, *Boris Godunov*, *Tristan und Isolde*, *Rigoletto* and *Don Giovanni*.

In 2024/2025, he celebrated the 200th anniversary season of the Bremen Philharmonic, which included guest artists such as Frank Peter Zimmermann, Jean-Efflam Bavouzet, Emmanuel Tjeknavorian and Tabea Zimmermann.

More recent highlights include an extensive UK tour with Orchestre Philharmonique de Strasbourg, a production of *Tales of Hoffman* at the New National Theatre in Tokyo, *Jenůfa* with the Stuttgart Opera, *Cunning Little Vixen* with Deutsche Oper, a filmed *Springtime in Amsterdam* at the Dutch National Opera, and productions of Schreker's *Der Schatzgräber* and Ginastera's *Beatrice Cenci* at Opéra National du Rhin in Strasbourg. The latter was awarded the Grand Prix for Best Opera Production of the Syndicat Professionnel de la Critique in 2019. With the Drama and Opera Ensemble of the Slovene National Theatre Ljubljana, he conducted a performance of Weill's *Threepenny Opera* directed by Mateja Kolečnik.

An avid enthusiast of the music of Wagner, Marko Letonja has also conducted the *Ring Cycle* at both the Royal Swedish Opera and Teatro Saõ Carlos in Lisbon, as well as conducting productions of *Parsifal*, *Die Walküre* and *Götterdämmerung* at Opéra National du Rhin.

He has also conducted at the Vienna State Opera, Grand Théâtre of Geneva, Teatro dell'Opera in Rome, Semperoper in Dresden, Teatro alla Scala in Milan, Staatsoper Berlin, Deutsche Oper Berlin, Opéra National du Rhin and Teatro Lirico in Cagliari.

Marko Letonja began his studies as a pianist and conductor at the Ljubljana Academy of Music and graduated as a student of Otmar Suitner at the Academy of Music and Theatre in Vienna in 1989. Only two years later, he became the Musical Director of the Slovenian Philharmonic Orchestra in Ljubljana, which he conducted until 2003.

Matthias Loibner



Matthias Loibner je nenehno na poti s svojim hurdy-gurdyjem (staro strunsko glasbilo s kolescem, podobno lajni), kakor strunarski popotnik skozi sloge

in čase. Kot iskan glasbenik v najrazličnejših mednarodnih zasedbah in projektih po vsem svetu ujame v zvoke svoje lajne vtise s potovanj, opazovanj in srečanj. Iz tega nastajajo brezčasne zvočne podobe – starodavne, še nikoli slišane, nežne in ostre, hrapave in čudovite, ki izvirajo iz bogatega repertoarja, razpetega med klasiko, elektro-niko, tradicijo in domišljijo.

Gre za izvirnega umetnika, ki povezuje različne sloge in zgodovinska obdobja. Njegova umetnost ponuja brezčasne zvočne svetove, ki so nežni in hkrati mogočni.

Matthias Loibner is constantly on the move with his hurdy-gurdy, like a stringed traveller through styles and times. As a sought-after musician in a diverse range of international ensembles and projects throughout the world, he captures his fleeting impressions from his travels, observations and encounters in sound, creating timeless sonic images: ancient and entirely new, gentle and severe, rough and beautiful, originating from a rich repertoire spanning classical and electronic music, bridging tradition and the imagination.

Matthias Loibner is an original artist who connects a range of styles and historical periods. His art offers timeless sonic worlds that are both gentle and powerful.

Adriana Magdovski



© Dejan Bulut

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

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

Je dobitnica nagrade Martha Debelli, ki jo svojim najboljšim študentom podeljuje graška univerza. Je tudi nagrajenka mednarodnega tekmovanja Gina Bachauer International Junior Piano Competition v Salt Lake Cityju (ZDA) ter prejemnica mednarodne štipendije Sorooptimist International Amsterdam. Prejela je Gallusovo nagrado, ki jo v povezavi s Slovensko filharmonijo podeljujejo v oddaji *Opus* na RTV Slovenija.

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

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

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

Adriana Magdovski is a recipient of the Martha Debelli Scholarship, which is awarded by the University of Graz to its best students. She is a laureate of the Gina Bachauer International Junior Piano Competition in Salt Lake City (USA) and a recipient of the Soroptimist International Scholarship in Amsterdam. She also received the Gallus Award, which is awarded in conjunction with the Slovenian Philharmonic in the RTV Slovenia show Opus.

In May 2016 and 2017, she served as an assistant to Prof. Norma Fisher at London's Royal College of Music.

In 2016, the Maribor Festival organised the first concert for babies with Adriana Magdovski. The concert was very well received, and has proved an extremely popular event for families with children in subsequent years.

MB banda



Orkester MB banda je ustanovil Mate Bekavac, izvirno kot FB bando, s katero je začel nastopati v abonmaju Kulturnega doma Franca Bernika v Domžalah, v njem pa je zbral podobno misleče mednarodno priznane slovenske glasbenike. Skupaj se skozi umetnost tematsko lotevajo aktualnih vprašanj sveta, kot so vojne ali podnebne spremembe. Z drznimi in svežimi interpre-

tacijami podirajo meje že velikokrat slišane in poslušalca popeljejo v neznane vode, saj izhajajo iz prepričanja, da glasba v sebi nosi možnost razumevanja brez besed.

The orchestra MB Banda was founded by Mate Bekavac, originally appearing as the FB Banda at the subscription series of the Franc Bernik Cultural

Centre in Domžale, where he brought together like-minded, internationally recognised Slovenian musicians. Through art, they address topical world issues, such as war and climate change. With bold and fresh interpretations, they break the boundaries of the familiar and convey the listener to unknown territory, as their activities are based on the belief that music carries within itself the possibility of understanding without words.

Člani MB bande

MB Banda members

Violine/Violins:

Uroš Bičanin
Mojca Fortin
Mojca Jerman
Barbara Kolbl
Jerica Kozole
Ajda Kralj
Mojca Menoni Sikur
Klara Mikuž
Sara Mitić
Nina Pirc
Manja Slak
Maša Stopar
Mirjam Šolar
Matija Udovič

Viole/Violas:

Manca Kosmač
Patricija Malovrh Mlačnik
Gea Pantner Volfand
Serhii Zhuravlov
Mateja Ratajc Kragelnik

Violončela/Cellos:

Jošt Kosmač
Urban Marinko
Martin Sikur

Kontrabas/Double bass:

Janez Avšič

Čembalo/Harpsichord:

Kayoko Ikeda

Nataša Mirković



© Laurenz Ziegler

Nataša Mirković se z glasbenega vidika rada označi za »fluidno«, neodvisno od slogovnih usmeritev. Je vokalna umetnica, ki se giblje med rockom in barokom, skladateljica, aranžerka in ena najbolj fascinantnih glasov današnjega časa. Njene izvedbe so deležne najvišjih pohval kritikov po vsem svetu, saj prodira tako globoko v glasbo, da nam njena interpretacija razpira povsem novo, še nikoli slišano glasbeno veselje.

Pevka in igralka prihaja iz Bosne in Hercegovine, kjer je študirala muzikologijo in klasično petje v Sarajevu. S študijem samospeva in oratorija je nadaljevala v Gradcu in že vrsto let živi na Dunaju. Kot solistka je nastopala na uglednih prizoriščih (Graška opera, Dunajska ljudska opera), kjer je sodelovala v številnih gledaliških in opernih izvedbah in produkcijah muzikala.

Strastno se posveča umetnosti klasičnega samospeva in baročni glasbi, tradicionalni ljudski glasbi, jazzu in improvizaciji. Zaradi te vsestranskosti si je ustvarila velik ugled po Evropi in redno nastopa na pomembnih festivalih in priznanih odrih. Njene spretnosti so prepoznali tudi v Hollywoodu. Na povabilo skladatelja Gabriela Yareda je zapela naslovno pesem za film *V deželi krvi in medu*, režijski prvenec

Angeline Jolie. Glasbeno je sodelovala tudi v filmu *Obljuba* režiserja Terryja Georgea.

As a vocal artist who shifts effortlessly between rock and Baroque, Nataša Mirković likes to describe herself as musically “fluid”, independent of stylistic orientations. One of the most fascinating voices of our time, she is also active as a composer and arranger. Her performances receive the highest critical acclaim throughout the world, as she penetrates so deeply into music that she opens up a completely new, previously unheard musical universe.

Singer and actress Nataša Mirković comes from Bosnia and Herzegovina, where she studied musicology and classical singing in Sarajevo. She continued her studies of solo singing and oratorio in Graz and has lived in Vienna for many years. As a soloist, she has appeared at prestigious venues, such as the Graz Opera and Vienna Volksoper, and participated in numerous theatre and opera performances and musical productions.

Nataša Mirković devotes herself passionately to the art of classical solo singing and Baroque music, as well as to traditional folk music, jazz and improvisation. This versatility has gained her a reputation throughout Europe and she regularly performs at important festivals and renowned stages. Her skills have also been recognised in Hollywood. On the invitation of composer Gabriel Yared, she sang the title song for the film *In the Land of Blood and Honey*, Angelina Jolie's directorial debut. She also contributed music to the film *The Promise*, directed by Terry George.

Timothy Ridout



© Jiyang Chen

Timothy Ridout je diplomant Kraljeve glasbene akademije v Londonu in Akademije Kronberg in je prejel številne nagrade, med drugim prvo nagrado na mednarodnih tekmovanjih Lionela Tertisa in Cecila Aronowitza za violo. Bil je član BBC-jevega programa Nove generacije umetnikov in prejemnik stipendije sklada Borletti-Buitoni. Kot prvi je prejel nagrado sira Jeffreyja Tata, ki jo podeljujejo Hamburški simfoniki. Je član uglednega programa Bowers, ki deluje pod okriljem Društva za komorno glasbo Lincolnovega centra.

Med vrhunce Ridoutove sezone 2024/2025 sodijo svetovna premiera koncerta za violo Marka Simpsona z naslovom *Hold Your Heart in Your Teeth (Kljub strahu pogumno naprej)*, ki bo izvedena v Berlinski filharmoniji z Nemškim simfoničnim orkestrom Berlin pod vodstvom Robina Ticciatija. Odmevni so bili tudi njegovi nastopi s Filharmoničnim orkestrom iz Liège, Tokijskim simfoničnim orkestrom, Simfoničnim orkestrom iz Berna, Ensemble Resonanz, salzburškim orkestrom Mozarteum in Komornim orkestrom Festivala Verbier.

Ridout je gostoval po Evropi, Aziji, ZDA, Kanadi, Južni Ameriki in Avstraliji skupaj z orkestri, kot so Simfonični orkester Bavarskega radia, Simfonični

orkester BBC, Tokijski metropoliten-ski simfonični orkester, Nizozemski komorni orkester, Simfonični orkester HR, Orkester Tonhalle, Evropski komorni orkester, Camerata Salzburg, Komorni orkester iz Lausanne, simfonični orkester Halléja, Narodni orkester Capitole de Toulouse, Simfonični orkester WDR, Filharmoniki BBC in orkester Philharmonia. Sodeloval je z dirigenti, kot so sir Simon Rattle, Sakari Oramo, Andrew Manze, Riccardo Minasi, sir András Schiff, Sylvain Cambreling, Nicholas Collon, David Zinman in Kazuki Yamada.

Kot izjemen komorni glasbenik redno nastopa na pomembnih prizoriščih (dvorana Wigmore, Concertgebouw, dvorana Alice Tully v New Yorku) s partnerji, kot so Janine Jansen, Isabelle Faust, Kian Soltani, Pablo Ferrández, Denis Kozuhin, Benjamin Grosvenor, Federico Colli ter člani Društva za komorno glasbo Lincolнове centra.

V aktualni sezoni bo Ridout ne le poustvarjalec, temveč bo tudi umetniško skrbel nad projektom, ki podpira mlade zvezdnike klasične glasbe («Junge Wilde») Koncertne hiše Dortmund. Poleti 2025 bo rezidenčni glasbenik festivala Ryedale, sicer pa nastopa na festivalih, kot so Verbier in Salzburški festival, Mecklenburg-Vorpommern in Rosendal.

Svojo obsežno diskografijo je posnel za založbo Harmonia Mundi. Leta 2023 je v kategoriji koncertnih del prejel nagrado *gramophone* za posnetek Elgarjevega *Koncerta za violončelo*, ki ga je za violo priredil Lionel Tertis. Leta 2024 je izdal album v poklon temu velikemu violistu. Snemal je s Simfoničnim orkestrom BBC, Filharmoničnim orkestrom iz Strasbourga ter pianistoma Frankom Dupreejem in Jamesom Baillieujem. Februarja 2025 je izdal svoj prvi album za solo violo s skladbami Benamina Brittna, Caroline Shaw, G. P. Telemanna in J. S. Bacha.

Timothy Ridout igra na violi, ki jo je med letoma 1565 in 1575 izdelal Peregrino di Zanetto in mu jo je v izposojlo dal mecen Bearovega mednarodnega društva violin.

A graduate of the Royal Academy of Music and the Kronberg Academy, Timothy Ridout has earned accolades such as First Prize at both the Lionel Tertis and Cecil Aronowitz International Viola Competitions. He is a former BBC New Generation Artist and a recipient of the Borletti Buitoni Trust Fellowship. He was also the inaugural recipient of Hamburger Symphoniker's Sir Jeffrey Tate Prize, and he took part in the Chamber Music Society of the Lincoln Center's Bowers Program.

In the 2024/25 season, highlights include the world premiere of Mark Simpson's *Viola Concerto 'Hold Your Heart in Your Teeth'* at the Berlin Philharmonic with Deutsches Symphonie-Orchester Berlin under Robin Ticciati, as well as performances with Orchestre Philharmonique Royal de Liège, the Tokyo Symphony Orchestra, Berner Symphonie-Orchester, Ensemble Resonanz, Mozarteum Orchester Salzburg and the Verbier Festival Chamber Orchestra, among others.

Recent seasons have seen Timothy Ridout tour across Europe, Asia, USA, Canada, South America and Australia, appearing with orchestras such as the Bavarian Radio Symphony, the BBC Symphony Orchestra, the Tokyo Metropolitan Symphony Orchestra, the Netherlands Chamber Orchestra, hr-Sinfonieorchester, Tonhalle-Orchester Zürich, the Chamber Orchestra of Europe, Hamburger Symphoniker, Camerata Salzburg, Orchestre de Chambre de Lausanne, Hallé, Orchestre National Capitole Toulouse, WDR Sinfonieorchester, the BBC Philharmonic and the Philharmonia Orchestra. Across his engagements, he has worked with conductors such as Sir Simon Rattle, Sakari Oramo, Andrew Manze, Riccardo Minasi, Sir András Schiff, Sylvain

Cambreling, Nicholas Collon, David Zinman and Kazuki Yamada.

An iconic chamber musician, Timothy Ridout continues to present both solo and ensemble programmes at venues such as Wigmore Hall, Concertgebouw Amsterdam and Alice Tully Hall New York. His partners include Janine Jansen, Isabelle Faust, Kian Soltani, Pablo Ferrández, Denis Kozhukhin, Benjamin Grosvenor, Federico Coli and the Chamber Music Society of the Lincoln Center.

In addition to these engagements, he has commenced his tenure as one of Konzerthaus Dortmund's Junge Wilde, a programme that champions young, rising stars in the classical music world. He appears at festivals across Europe, including Verbier, Salzburg, Mecklenburg-Vorpommern, Rosendal and a residency at the Ryedale Festival in the summer of 2025.

Known for his wide-ranging discography, Timothy Ridout regularly records for Harmonia Mundi and won a Gramophone Award in the concerto category in 2023 for his recording of Elgar's *Cello Concerto*, arranged for viola by Lionel Tertis. In 2024, he released an album that pays tribute to the great violist Lionel Tertis. In previous recordings, he has collaborated with the BBC Symphony Orchestra and Orchestre Philharmonique de Strasbourg, as well as with pianists Frank Dupree and James Baillieu. In February 2025, he released his first album for unaccompanied viola with works by Britten, Shaw, Telemann and Bach.

Timothy Ridout performs on a 1565–75 viola by Peregrino di Zanetto, generously on loan from a patron of the Beare's International Violin Society.

Per Rundberg



© Alexander Kenney

Per Rundberg se je uveljavil kot eden vodilnih skandinavskih pianistov in redno nastopa po Evropi, v Združenih državah Amerike in Aziji.

Nastopil je v Filharmoniji Berlin, v dunajski Koncertni hiši in dvorani Glasbenega združenja, Concertgebouw v Amsterdamu, Carnegie v New Yorku in Tonhalle v Zürichu, v milanski Scali, Filharmoniji na Labi in hamburški Laeiszhalle, v Festivalskih hišah v Salzburgu in Baden-Badnu, v Koncertni hiši Berwaldhallen v Stockholmu ter Palači lepih umetnosti v Bruslju.

Kot solist je nastopal pod taktirko dirigentov, kot sta Teodor Currentzis in sir Roger Norrington, z orkestri, kot so Simfonični orkester Švedskega radia, stockholmski Kraljevi operni orkester, Camerata Salzburg, salzburški orkester Mozarteum, Simfonični orkester RTV Slovenija ter komorna orkestra iz Münchna in Stuttgarta. Je redni gost festivalov Schleswig-Holstein in Beethovenfest v Bonnu, Salzburškega festivala, Heidelberške pomladi in binokšnega festivala v Baden-Badnu.

Med njegovimi komornimi partnerji najdemo imena, kot so Mate Bekavac, Dietrich Fischer-Dieskau, Irena Grafenauer, Martin Grubinger, Clemens Hagen, Thomas Hampson, Alina

Pogostkina, Julian Rachlin, Valentin Radutiu, Benjamin Schmid, Jörg Widmann idr. Leta 2008 je bil skupaj z Martinom Grubingerjem izbran za nosilca projekta Vzhajajoče zvezde dunajske koncertne hiše, v sklopu katerega sta na turneji nastopila v nekaterih najprestižnejših dvoranah na svetu. Per Rundberg je izvedel celotni klavirski opus Mozarta v Salzburgu in na Dunaju in redno nastopa tudi v klavirskem duu s sestro Anno Buchenhorst.

Posnel je številne plošče za založbe Deutsche Grammophon, Harmonia Mundi in Hänssler Classics, med njimi dvajset opernih fantazij Sigismonda Thalberga. Več let je izvajal njegovo *L'art du chant appliqué au piano* (Umetnost petja, prenesena na klavir).

Krstno je izvedel številna nova dela, pri čemer je tesno sodeloval s priznanimi sodobnimi skladatelji, kot so Klaus Ager, George Crumb, Franco Donatoni, Gija Kančeli, György Kurtág, Beat Furrer in Arvo Pärt.

Per Rundberg se je rodil v Skellefteåju na Švedskem, kjer je začel s študijem klavirja. Nadaljeval je v Stockholmu, dokler ga niso pri petnajstih letih sprejeli na ugledno šolo Yehudija Menuhina. Kasneje je študij nadaljeval na salzburškem Mozarteumu pri Karl-Heinzu Kämmerlingu, na Kraljevem glasbenem konservatoriju v Stockholmu, v Parizu in Budimpešti ter pri slovitim pianistu Murrayju Perahiu.

Per Rundberg has emerged as one of Scandinavia's foremost pianists, performing regularly throughout Europe, the USA and Asia.

He has performed in the Philharmonie Berlin, Konzerthaus and Musikverein in Vienna, Concertgebouw in Amsterdam, Teatro alla Scala in Milan, Carnegie Hall in New York, Tonhalle in Zurich, Elbphilharmonie and Laeiszhalle in Hamburg, Festspielhaus Salzburg, Festspielhaus Baden-Baden, Konserthuset and Berwaldhallen in

Stockholm and Palais des Beaux-Arts in Brussels.

As a soloist, he has appeared with various orchestras, including the Swedish Radio Symphony Orchestra, the Royal Opera Orchestra, Stockholm, Camerata Salzburg, Mozarteumorchester Salzburg, the RTV Slovenia Symphony Orchestra, Münchner Kammerorchester and Stuttgarter Kammerorchester, with conductors such as Teodor Currentzis and Sir Roger Norrington.

Together with Martin Grubinger, Per Rundberg was chosen by Konzerthaus Vienna for a Rising Stars Tour in 2008, during which the two performers played in some of the most prestigious concert halls in the world.

He is regularly invited to well-known festivals such as the Salzburg Festival, Schleswig-Holstein Musik Festival, Beethovenfest Bonn, Heidelberger Frühling and Pfingstfestspiele Baden-Baden. Among his chamber music partners are Mate Bekavac, Dietrich Fischer-Dieskau, Irena Grafenauer, Martin Grubinger, Clemens Hagen, Thomas Hampson, Alfons Kontarsky, Alina Pogostkina, Julian Rachlin, Valentin Radutiu, Benjamin Schmid, Jörg Widmann and many others.

He has performed the complete piano works by Mozart in Salzburg and Vienna.

Per Rundberg has recorded numerous CDs and DVDs for various labels, including Deutsche Grammophon, Harmonia Mundi and Hänssler Classics. He has recorded 20 Opera Phantasies by Thalberg and has worked with his *"L'art du chante appliqué au piano"* (The Art of Singing on the Piano) for many years.

He also regularly performs music for piano duo with his sister Anna Buchenhorst.

He has given numerous premiere performances and worked in close collaboration with some of the best-known

contemporary composers, including Klaus Ager, George Crumb, Franco Donatoni, Giya Kancheli, György Kurtág, Beat Furrer and Arvo Pärt.

Born in Skellefteå, Sweden, Per Rundberg studied there and in Stockholm until he won a place at the Yehudi

Menuhin School at the age of 15 years. Later he continued his studies at the Mozarteum in Salzburg with Karl-Heinz Kämmerling, at the Royal College of Music, Stockholm, in Paris and Budapest, as well as with Murray Perahia.

Simfonični orkester SNG Maribor

The Symphony Orchestra of the Slovene National Theatre Maribor



© Tiberiu Marta

Simfonični orkester SNG Maribor je osrednji instrumentalni sestav v svoji regiji z razmeroma dolgo poustvarjalno tradicijo. Pestra zgodovina orkestra sovпада z delovanjem njegove matične ustanove, mariborske operne hiše. Dve leti po osamosvojitvi Slovenije je orkester prevzel ime Mariborska filharmonija, pod katerim je deloval do leta 2004, nato je orkester v Operi SNG Maribor začel prirejati samostojne simfonične koncerte. Predvsem po izgradnji Velike dvorane je ta praksa postala poustvarjalna stalnica SNG Maribor.

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

The Symphony Orchestra of the Slovene National Theatre Maribor is one of the leading ensembles in the region and has a relatively long performing tradition. Its rich history is closely linked with its home institution, the Maribor Opera. Two years after Slovenia's independence, the orchestra adopted the name the Maribor Philharmonic, under which it operated until 2004. It then began to organise independent symphonic concerts at the Slovene National Theatre Opera Maribor. These concerts became a permanent feature of the institution's activities, especially after the construction of its Grand Hall.

The orchestra, which is an indispensable part of opera and ballet performances at the Maribor Opera and Ballet, performs under numerous acclaimed conductors from Slovenia and abroad. It thrives in various genres, from opera and ballet to musicals, and regularly performs music of all periods, ranging from the Baroque and

Classical repertoire, to nineteenth- and twentieth-century music, as well as contemporary music.

Patricija Škof



© Sara Rezar

Patricija Škof je slovenska vokalistka, ki trenutno živi v Baslu v Švici. Nedavno je zaključila magistrski študij jazz glasbe na Jazzcampusu Akademije za glasbo v Baslu, kjer nadaljuje s študijem jazz pedagogike. V zadnjih letih je imela priložnost sodelovati in napredovati s priznanimi umetniki iz sodobnega jazzovskega sveta, kot so Lionel Loueke, Ambrose Akinmusire, Lisette Spinnler, Guillermo Klein, Ben Wendel, Anat Cohen, Sullivan Fortner idr.

Leta 2021 je prejela študentsko glasbeno nagrado Downbeat, leta 2024 tretjo nagrado Jazzon (nagrada za najboljšo slovensko jazzovsko skladbo), leta 2022 se je uvrstila v finale 1. mednarodnega jazzovskega pevskega tekmovanja Gabor Winand, leta 2023 Festivala slovenskega šansona in leta 2018 MM Jazzfestivala, izbrana pa je bila tudi za prestižne projekte, kot so Elbphilharmonie Jazz Academy, Bundesjazzorchester in JM Jazz World Orchestra. Sodelovala z različnimi zasedbami in big bandi (Big Band RTV Slovenija, Big Band Radlje, Big Band Šentjur, Punt Big Band itd.).

Je izvajalka in voditeljica različnih glasbenih projektov, v prvi vrsti svojega tria *birds of unknown*, ki predstavlja njene avtorske skladbe in aranžmaje na domačih in mednarodnih odrih. Leta 2022 je s triom izdala prvenec *Gently Sailing*, konec leta 2024 pa solistični album *Exploration Of My Own Voices*.

Patricija Škof is a Slovenian vocalist who currently resides in Basel, Switzerland. She recently completed her master's degree in jazz music at the Jazzcampus of the Basel Academy of Music, where she is continuing her studies in jazz pedagogy. In recent years, she has had the opportunity to collaborate and progress with renowned artists from the contemporary jazz world, such as Lionel Loueke, Ambrose Akinmusire, Lisette Spinnler, Guillermo Klein, Ben Wendel, Anat Cohen, Sullivan Fortner, and others.

In 2021, Patricija Škof received the Downbeat Student Music Award and in 2024 she gained third prize in the Jazzon Award for the best Slovenian jazz composition. She was a finalist in the First Gabor Winand International Jazz Singing Competition in 2022, the Slovenian Chanson Festival in 2023 and the MM Jazzfestival in 2018, and has also been selected for prestigious projects such as the Elbphilharmonie Jazz Academy, the Bundesjazzorchester and the JM Jazz World Orchestra. She has collaborated with a range of ensembles and big bands, including the RTV Slovenia Big Band, the Radlje Big Band, the Šentjur Big Band, the Punt Big Band, and others.

Patricija Škof is a performer and leader of various musical projects, most notably her trio *birds of unknown*, which presents her original compositions and arrangements on Slovenian and international stages. In 2022, she released her debut album *Gently Sailing* with the trio, and at the end of 2024 her solo album *Exploration Of My Own Voices* was released.

Branko Šturbej



© Peter Uhan

Branko Šturbej je študij dramske igre in umetniške besede zaključil v letniku profesorja Franceta Jamnika in se takoj (1985) zaposlil v ljubljanski SNG Drami, kjer je ostal do leta 1990. S poglobljenim in natančnim pristopom k oblikovanju vlog je opozoril nase že med študijem in nato vedno znova v profesionalnem gledališču. Leta 1989 se je zaposlil v Drami SNG Maribor in se izkristaliziral v studioznega igralca, ki do potankosti razdela in oblikuje svojo vlogo ter razumljivo in podoživeto predstavi največje miselne in čustvene probleme, in to kljub vsej resnosti tudi s kančkom otroške naivnosti in humorja. V mariborskem obdobju je ustvarjal igralske presežke v predstavah Tomaža Pandurja in se seznanil s režiserjem Januszem Kico, s katerim ostaja igralsko povezan do danes. Leta 1996 se je vrnil v ljubljansko Dramo, kjer oblikuje izjemne vloge iz klasičnega in sodobnega repertoarja svetovne literature. V predstavah Janusza Kice je občasno gostoval tudi pri drugih slovenskih gledališčih.

Je redni profesor za dramsko igro in umetniško besedo na AGRFT in od leta 2005 predstojnik tamkajšnje katedre za dramsko igro. Med letoma 2012 in 2016 je bil predsednik Združenja dram-skih umetnikov Slovenije, med letoma

2018 in 2021 član Sveta SNG Drama Ljubljana, bil pa je tudi član upravnega odbora Prešernovega sklada. Je član komisije za priznanje pomembnih umetniških del na Univerzi v Ljubljani.

Branko Šturbej je prejel številne nagrade, med njimi več Borštnikovih, nagrado Prešernovega sklada in Borštnikov prstan.

Branko Šturbej graduated in stage acting under the mentorship of Professor France Jamnik and was immediately offered a full-time position at the Slovene National Theatre Drama Ljubljana. His meticulous and insightful approach to character creation drew attention even during his studies, and quickly earned him recognition in professional theatre circles. In 1989, he joined the resident ensemble of the Slovene National Theatre Drama Maribor, where he further refined his craft and established himself as a dedicated and thoughtful actor. His performances are marked by clarity, emotional depth and a distinctive ability to convey complex intellectual and emotional dilemmas with a subtle blend of childlike naivety and understated humour. While in Maribor, Branko Šturbej created many acclaimed and memorable roles, particularly in productions directed by Tomaž Pandur. It was there that he also began a long-standing collaboration with renowned international director Janusz Kica, with whom he continues to work regularly. In 1996, Branko Šturbej returned to the ensemble of the Slovene National Theatre Drama Ljubljana, where he has since taken on numerous leading roles from both the classical and contemporary repertoires of world literature. He also continues to appear in Kica's productions in other Slovenian theatres. In addition to his stage career, Branko Šturbej holds a tenured professorship in Stage Acting at the Academy of Theatre, Radio, Film and Television (AGRFT), University of Ljubljana. From 2012 to 2016, he served as the president of the

Slovenian Association of Dramatic Artists, and from 2018 to 2021, he was a member of the Slovene National Theatre Drama Ljubljana Board. He is also a member of the University of Ljubljana's Commission for the Recognition of Outstanding Achievements in the Arts and, since 2005, has chaired the Stage Acting Department at AGRFT. Branko Šturbej's exceptional contributions to the performing arts have been honoured with numerous accolades, including multiple Borštnik Awards, the Prešeren Fund Award and the Borštnik Ring Award for Lifetime Achievement in Acting.

Katja Treer



© Adrian Pregelj

Čeprav je v mladosti imela divje ideje, da bo pisateljica, ilustratorka, arheologinja ali pa detektivka, se je Katja Treer po končani klasični gimnaziji vpisala na pravo. A usoda je hotela, da je pri devetnajstih letih po naključju (obisk televizijske avdicije) pristala pod Pekrsko gorco – v RTV centru Maribor, kjer je še danes. Z občasnimi skoki k drugim oddajam, na radio in k vodenju kakšne prireditve je že dobrih triindvajset let kot voditeljica in novinarka zvesta oddaji *Dobro jutro*. Televizija ji je omogočila, da je novinarsko delo združila s svojo največjo

ljubeznijo, zgodovino. Skozi leta se je lotila številnih raziskovalnih reportaž, za dušo napravila nekaj zgodovinskih dokumentarcev, zadnja leta pa tudi redno odkriva in razkriva skrite zgodbe iz mariborske zgodovine.

Although in her youth she had wild ideas of becoming a writer, an illustrator, an archaeologist or a detective, Katja Treer enrolled in law school after graduating from classical grammar school. As fate would have it, however, at the age of nineteen, she attended a television audition and ended up at the RTV Maribor centre under the hill Pekrska gorca in Maribor, where she remains today. Apart from occasional jumps to other television shows and to radio, as well as hosting certain events, she has been loyal to the morning show *Dobro jutro* for more than twenty-three years as a host and journalist. Television has allowed her to combine her journalistic work with her greatest love, history. Over the years, she has undertaken numerous investigative reports and made several historical documentaries for her own satisfaction. In recent years, Katja Treer has also regularly devoted herself to discovering and revealing hidden stories from Maribor's history.

Teo Collori & Momento Cigano



© Janez Vollmaier

Teo Collori je v svoji dvajsetletni kari-
eri posnel šest avtorskih plošč in je
trenutno najbolj dejaven avtor na slo-
venski jazzovski sceni. Njegovo kitaro
lahko slišimo na več kot 100 albumih.

Od začetka je igral rock, kasneje metal,
potem funk, nato jazz in na koncu gyp-
sy jazz. Zaradi te širine v njegovi glasbi
zaslišimo raznovrstne stile. Collori je
tri leta igral z Magnificom in je v tem
obdobju nastopil tudi z orkestrom
srbske vojske Stanislava Biničkija.
Trenutno nastopa kot glavni solist z
Big Bandom RTV Slovenija, s katerim
je pred kratkim posnel ploščo.

Skupino Momento Cigano je ustanovil
leta 2015 in že prvi avtorski album je
portal *MuzikObala* razglasil za album
leta 2015. Skupina je posnela solo Gra-
matikove pesmi *Just Jammin*, ki si jo
je na YouTubeu ogledalo že več kot 30
milijonov ljudi.

Metod Banko je začel peti v otroškem
zboru, nato je dvanajst let pel v zborih,
kot so Ljubljanski madrigalisti, APZ
Tone Tomšič in RTV komorni zbor.
Deset let je gostoval v muzikalih Me-
stnega gledališča ljubljanskega in kot

pevec sodeloval na več kot petindvaj-
setih albumih.

Po študiju petja v Celovcu (smer jazz
in pop) se je pod mentorstvom Tea
Collorija priučil kitare in sedaj oboje
združuje v skupini Momento Cigano.
Je tudi član ansambla Uršula Ramoveš
in Fantje iz Jazbecove grape, ki izvaja
rovtarski šanson, ter Male mestne
muzike, ki prav tako izvaja uglasbeno
poezijo.

Violinist in skladatelj **Matija Krečič**
je leta 2015 zaključil študij violine in
kompozicije na Deželnem konservato-
riju v Celovcu.

Aktivno sodeluje z Magnificom, To-
mažem Hostnikom in igra v skupini
Momento Cigano. Je izjemno dejaven
aranžer, kot skladatelj pa sodeluje z
več slovenskimi solisti in zasedbami,
kot so Mate Bekavac, Bernarda Fink,
Tanja Sonc, Jan Gričar, Ensemble Ja-
nus Atelier, MD7, APZ Tone Tomšič in
drugi. Napisal je glasbo za nekaj krat-
kih filmov in gledaliških predstav in je
avtor orkestrskih priredb Magnificove
glasbe za film *Montevideo, vidimo se!*
(režija Dragan Bjelogrić). Ustvaril je

dve glasbeni podobi prvega programa TV Slovenija (2016, 2017-).

Na festivalu Slovenska popevka 2018 je prejel nagrado strokovne žirije za najboljšo priredbo. Njegova glasba v celovečernem filmu *Inventura* (režija Darko Sinko) je bila leta 2021 na Festivalu slovenskega filma nagrajena z vesno za najboljšo izvirno glasbo.

Doslej sta izšli dve plošči z njegovo avtorsko glasbo: *Architexture* (Janus Atelier, 2014) in *Cut / Rez* (ZKP RTV Slovenija, 2020).

Matija Krečič je član Društva slovenskih skladateljev in soustanovitelj glasbenega društva Janus Atelier.

Matej Kužel je klarinet začel igrati v Piranu, nato je šolanje nadaljeval in leta 2012 uspešno zaključil na Deželnem konservatoriju v Celovcu.

Je redni član glasbenih zasedb Matej Kužel Trio, Teo Collori in Momento Cigano, Magnifico, občasno pa sodeluje tudi z Mestnim gledališčem ljubljanskim in Big Bandom RTV Slovenija. Redno nastopa na slovenskih in evropskih odrih ter raznih priznanih festivalih po Evropi (Sziget Festival, Špincirfest, Jazz Club Moods v Zürichu, Medimex, Womad v Veliki Britaniji, Arezzo Wave). Pogosto igra na dobrodelnih prireditvah ter raznih televizijskih postajah in v radijskih studiih (RTV Slovenija, Pop TV, ORF, Kanal A, RTS, Prva TV, RAI).

Oktober 2014 je v londonskem studiu Abbey Road z blues kitaristom, pevcem in skladateljem Mikom Sponzo posnel album *Ergo Sum*, ki je izšel leta 2016.

Je redni substitut v Big Bandu RTV Slovenija, s katerim je 16. marca 2018 nastopal kot solist klarinetist v projektu Swing Revival. Isto leto je posnel in odigral koncert z virtuozom Markom Črnčecem in že omenjeno bigband zasedbo, tokrat kot solist saksofonist. 6. junija 2020 je z Big Bandom RTV Slove-

nija zopet nastopal kot solist klarinetist, in sicer na koncertu, posvečenemu odličnemu klarinetistu, saksofonistu, skladatelju in aranžerju Atiju Sossu.

Jošt Lampret je eden najbolj vsestranskih in iskanih kontrabasistov v Sloveniji. Potem ko je zaključil študij na Konservatoriju za glasbo in balet v Ljubljani, je izobraževanje nadaljeval na Akademiji za glasbo v Ljubljani v razredu prof. Zorana Markovića.

Prejel je več prvih nagrad na domačih in mednarodnih tekmovanjih v kategoriji klasičnega kontrabasa.

Sodeloval je z Mladinskim orkestrom Gustava Mahlerja, Mediteranskim mladinskim orkestrom in kot solist nastopil z Orkestrom Slovenske filharmonije, Simfoničnim orkestrom RTV Slovenije, Komornim godalnim orkestrom Akademije za glasbo ter orkestrom ljubljanskega Konservatorija za glasbo in balet. Sodeloval je z različnimi mednarodno priznanimi glasbeniki, dejavnimi v klasični, jazz in drugih glasbah, kot so Irena Grafenauer, Mate Bekavac, Daniel Rowland, Vlatko Stefanovski, Jean-Christophe Gairard in drugi. Igra v različnih projektih in vodi slovensko fusion zasedbo P'Jays, kjer je glavni avtor in bas kitarist.

Teo Collori has recorded six original albums in his twenty-year career. He is currently the most active artist on the Slovenian jazz scene and his guitar can be heard on over a hundred albums. He started playing rock, then moved on to metal, funk and jazz, and finally to gypsy jazz. Due to this breadth, his music incorporates various styles. He played with Magnifico for three years, during which time he also performed with the Stanislav Binički Serbian Army Orchestra. Currently, he is a principal soloist with the RTV Slovenia Big Band, with whom he recently recorded an album. Momento Cigano was founded in 2015 and the same year their debut album won the Album of

the Year Award on the MuzikObala portal. Teo Collori also performed a solo on the song *Just Jammin* by Gramatik, which has over 30,000,000 views on YouTube.

Metod Banko started singing in a children's choir and later spent twelve years singing in choirs, including Ljubljanski Madrigalisti, APZ Tone Tomšič and the RTV Slovenia Chamber Choir. He performed in musicals at the theatre MGL (Mestno gledališče ljubljansko) for ten years and has contributed as a singer on over twenty-five albums. After studying singing in Klagenfurt with a focus on jazz and pop music, he learned to play the guitar under the mentorship of Teo Collori and now combines both in the ensemble *Momento Cigano*. He is also a member of the ensemble Uršula Ramoveč in *Fantje iz Jazbecove* grape, which performs rustic chansons, as well as *Mala mestna muzika*, which also performs musical poetry.

Violinist and composer **Matija Krečič** completed his studies in violin and composition at the State Conservatory in Klagenfurt in 2015. He actively collaborates with *Magnifico* and Tomaž Hostnik, as well as playing in the band *Momento Cigano*. He has composed music for several short films and theatre performances and is the author of the orchestral arrangements of *Magnifico's* music for the film *Montevideo, vidimo se!* directed by Dragan Bjelogrić. He has also created the music for two programmes for Channel 1 of TV Slovenia (2016, 2017). At the Slovenian Pop Music Festival 2018, he received an award from the professional jury for the best arrangement and his music for the feature film *Inventura* directed by Darko Sinko was awarded the Vesna for the best original music at the Festival of Slovenian Film in 2021. Matija Krečič is an exceptionally active arranger and collaborates as a composer with various Slovenian soloists and ensembles,

including Mate Bekavac, Bernarda Fink, Tanja Sonc, Jan Gričar, Ensemble Janus Atelier, MD7 and APZ Tone Tomšič, among others. Two albums of his original music have been released to date: *Architecture* (Janus Atelier, 2014) and *Cut / Rez* (ZKP RTV Slovenija, 2020). Matija Krečič is a member of the Society of Slovene Composers and a co-founder of the music association Janus Atelier.

Matej Kužel began learning the clarinet in 1990 under the guidance of teacher Robert Stanič in Piran and successfully completed his education in 2012 at the Landeskonservatorium in Klagenfurt, under the instruction of Professor Michael Erian. He is a regular member of groups such as the Matej Kužel Trio, Teo Collori and *Momento Cigano*, and *Magnifico*, and occasionally collaborates with the theatre MGL (Mestno gledališče ljubljansko) and the RTV Slovenia Big Band. He actively performs on Slovenian and European stages, as well as at renowned festivals across Europe (Sziget Festival, Špancirfest, Jazz Club Moods – Zürich, Medimex, Womad – UK, Arezzo Wave). He also plays at numerous charity events and on television networks (RTV Slovenija, Pop TV, ORF, Kanal A, Rts, Prva TV, RAI) and radio studios.

In October 2014, Matej Kužel recorded the album *Ergo Sum* at the Abbey Road Studios in London with blues guitarist, singer and composer Mike Sponza, which was released in 2016. He is a regular substitute for the RTV Slovenia Big Band, with whom he has performed on a number of occasions. In 2018, he appeared with them as a clarinet soloist in the *Swing Revival* project and as a saxophone soloist in a recording and concert project featuring the young virtuoso Marko Črnčec. In 2020, he once again performed as a clarinet soloist in a concert dedicated to the excellent clarinetist, saxophonist, composer and arranger Ati Soss.

Jošt Lampret is one of the most versatile and sought-after double bass players in Slovenia. After completing his studies at the Ljubljana Conservatory of Music and Ballet, he continued his education at the Ljubljana Academy of Music in the class of Zoran Marković. He has received numerous first prizes at domestic and international competitions in the classical double bass category. Jošt Lampret has collaborated with orchestras such as the Gustav Mahler Youth Orchestra and the Mediterranean Youth Orchestra, and has performed as a soloist with the Slovenian Philharmonic Orchestra, the RTV Slovenia Symphony Orchestra, the KGO Academy of Music Orchestra and the Ljubljana Conservatory of Music and Ballet Orchestra. He has also collaborated with internationally renowned musicians in classical, jazz and other genres, including Irena Grafenauer, Mate Bekavac, Daniel Rowland, Vlatko Stefanovski, Jean-Christophe Gairard and others. Jošt Lampret is involved in various projects and is the leader of the Slovenian fusion band P'Jays, where he serves as the main composer and bass guitarist.

25/26

21/10/25, PIZZICATO
22/10/25, CRESCENDO
23/10/25, FURIOSO

Slovenski skladatelji

Iztok Kocen, klavir

Miha Firšt, kontrabas

11/11/25, PIZZICATO
13/11/25, CRESCENDO, FURIOSO

Circus Flautasticus

Slovenski orkester flavt

Matej Zupan, umetniški vodja

14/1/26, PIZZICATO
15/1/26, CRESCENDO

Črček in mravljica

Klara Mlakar, avtorica glasbe

Boštjan Lipovšek, pripovedovalec

Pravljični orkester s pridruženimi mladimi glasbeniki
Konservatorija za glasbo in balet Maribor

22/1/26, FURIOSO

Klasična in električna kitara

Igor Leonardi, kitara

12/3/26, FURIOSO

Ko se prsti in tipke dotaknejo strun

Duo Harpiano

9/4/26, FURIOSO

Klavir in jaz

Jan Sever, avtor, pianist, skladatelj, improvizator





INFORMACIJE
INFORMATION

Vstopnice & informacije

Tickets & Information

	Redna cena Price	Ugodnosti Discounts		
		Upokojenci Senior citizens	Študenti, dijaki, invalidne osebe Students, youth, disabled	Otroci (do 14 let) Children (up to 14 years)
OSREDNJI PROGRAM / MAIN PROGRAMME				
Misterij sanj The Mystery of Dreams	24 € / 21 €	19,20 € / 16, 80 €	12 € / 10,50 €	5 €
M & M, okus zgodnjega in zrelega M & M, A Taste of the Early and the Ripe	15 €	12 €	7,50 €	5 €
Letni časi – baročni rokenrol in minimalistični hajp The Four Seasons – Baroque Rock'n'Roll and Minimalist Hype	24 €	19,20 €	12 €	5 €
Zimzeleno in nekaj modrega za lahko noč Evergreen and Something Blue for Goodnight	15 €	12 €	7,50 €	5 €
Krik utišanih Cry of the Silenced	15 €	12 €	7,50 €	5 €
Spomini in preobrazbe Memories and Transformations	15 €	12 €	7,50 €	5 €
Ko čas obmolkne When Time Falls Silent	15 €	12 €	7,50 €	5 €
Glas večnosti The Voice of Eternity	15 €	12 €	7,50 €	5 €
Noč brez meja Night without Borders	15 €	12 €	7,50 €	5 €
Vštekani, odštekani Plugged, Unplugged	15 €	12 €	7,50 €	5 €
Agonija časa The Agony of Time	24 €	19,20 €	12 €	5 €
FESTIVALSKI PAKET / FESTIVAL PACKAGE				
Pri nakupu vstopnic za 3 ali več različnih koncertov osrednjega programa On the purchase of tickets for three or more concerts from the main programme	20 % popust 20% discount			
FESTIVAL MARIBOR MED OTROKI / FESTIVAL MARIBOR AMONG CHILDREN				
Dojenčkov dnevnik Baby Diary			3 €	
Čelopelka Cinderella			5 €	

Popusti se ne seštevajo. Popusti veljajo na redne cene vstopnic.

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

Za obisk koncertov Dojenčkov dnevnik in Čelovelka potrebujejo tako odrasli kot tudi otroci svojo vstopnico. Za omenjena koncerta ni vstopnic s popusti.

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.

Za invalide na vozičkih je ogled koncertov brezplačen, vendar morajo svoj prihod najaviti Informacijski pisarni v času uradnih ur, saj za vstop na prireditev potrebujejo vstopnico. Spremljevalec invalida na vozičku vstopnico plača.

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

Discounted tickets are available for purchase only at the Narodni dom Maribor Information Center and at the concert venue up to an hour before the start of the event.

To attend the concerts Baby Diary and Cinderella, adults and children must have their own tickets. No discounted tickets are available for these concerts.

For wheelchair users, attending concerts is free of charge, but they must notify the Information Office during office hours, as they need a ticket to enter the event. The accompanying person of a wheelchair user must pay for a ticket.

INFORMACIJE IN PRODAJA VSTOPNIC

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

Uradne ure:
vsak delavnik med 10. in 13. uro

Druga prodajna mesta

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

FESTIVALSKA PISARNA

office@festivalmaribor.si
02 229 40 06

TICKET OFFICE & INFORMATION

Narodni dom Maribor
Information Office
Ulica kneza Koclja 9, Maribor, Slovenia
+386 2 229 40 50, +386 31 479 000
vstopnice@nd-mb.si

Weekdays from
10:00 am to 1:00 pm.

Tickets can also be purchased

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

FESTIVAL OFFICE

office@festivalmaribor.si
+386 2 229 40 06

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NARODNI DOM MARIBOR

Zanj: Vladimir Rukavina, direktor /

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📱 thefestivalmaribor

PROGRAMSKA KNJIŽICA FESTIVALA MARIBOR 2025/

PROGRAMME BOOKLET FESTIVAL MARIBOR 2025

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Barbara Švrljuga Hergovich

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