



**Festival
Maribor**



NARODNI
DOM
MARIBOR

ROMANTIKI,
DOBRODOŠLI

**15.—27.
SEPTEMBER
2026**

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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.

ROMANTIKE, DOBRODOŠLI!

T

o zapeljivo 19. stoletje, polno romantike in sentimentalnih občutij. Čas, ki je z besedili, prežetimi z idealizirano vznesenostjo, razpihal razrvano trpljenje nesrečnih ljubezni, pozival k dvoboju za moralni prav, in ko idealov ni bilo mogoče ujeti, celo h končanju lastnega življenja. *Weltschmerz*, ideali, moč srca in pomen modrosti čustev.

V glasbi je bil ta sentiment najbolj domač. Domicil je našel v umetnosti, ki izreka neizrekljivo, ki s svojo intuitivno razsežnostjo, živim utripom, globino in nepojmljivostjo daje slutiti neizmernost čustev – predvsem bolečino, ki prevladuje ob le kratkih oddihih občudovanja lepote in sreče (kakopak kratkega daha in nedosegljive). S svojo zagledanostjo v razburkani notranji svet posameznika 19. stoletje deluje kot nemirni najstnik kulturno-umetniške zgodovine. Zato ne preseneča, da glasba 19. stoletja še danes tako uspešno nagovarja tudi poslušalce, ki nimajo številnih izkušenj s t. i. klasično glasbo – morda ravno zato, ker v jeziku, ki je vsem razumljiv, odraža razburljivi utrip mladostnega srca in nas, starejše, spomni na tisto viharliško obdobje življenja, polno trpljenja in hkrati vzneseno, ko se je zdelo, da je vse mogoče, in ko so bile meje sveta in lastnega jaza še zabrisane.

Tudi nam ta »romantična glasba« ne da miru. In zakaj bi se ji upirali? Prepustimo se ji v vseh njenih skrajnostih in zaživimo, kot da jutrišnjega dne ni – vsaj na naših koncertih!

Na Festivalu Maribor 2026 vas bomo popeljali v svetove Mahlerja, Schuberta, Beethovna, Dvořáka, Saint-Saënsa, Vivaldija, Weberna, Janáčka, Čajkovskega, Verdija, Morriconeja, Gershwinu, Adamiča in še koga. Neonski napis z naslovnice, prav takšen, kakršni visijo nad vrati barov in mimoidoče vabijo k vstopu in omami, nas bo letos zvalil v koncertne dvorane, pod baročne oboke



Barbara Švrljuga Hergovich © Dejan Bulut

cerkve na Gorci, v mrak malečniških katakomb, med sode žlahtne kapljice Vinagove kleti, med umetnine Umetnostne galerije Maribor ter okrušene zidake kluba KGB. Na dvanajstih festivalskih koncertih bomo z izjemnimi glasbenimi umetniki delili vznemirljivi utrip ustvarjanja in odkrivanja.

Romantiki, dobrodošli! Sledimo klicu pesnika in filozofa Novalisa, ki je s konceptom romantiziranja sveta ubesedil eno od osrednjih misli nemške zgodnje romantike – »romantizirajmo svet«, vsakdanjemu povrnimo skrivnost, znanemu nemir neznanega in življenju hrepenenje!

BARBARA ŠVRLJUGA HERGOVICH

Vodja programa klasične glasbe
Koncertna poslovalnica
Narodni dom Maribor

ROMANTICS, WELCOME!

T

hat seductive nineteenth century, so full of romanticism and sentimental feelings. A time when writings imbued with idealised rapture fanned the torment of unhappy love, spurred duels for moral right and, when ideals could not be achieved, even incited one to end one's own life. *Weltschmerz*, ideals, the strength of the heart and the importance of the wisdom of emotions.

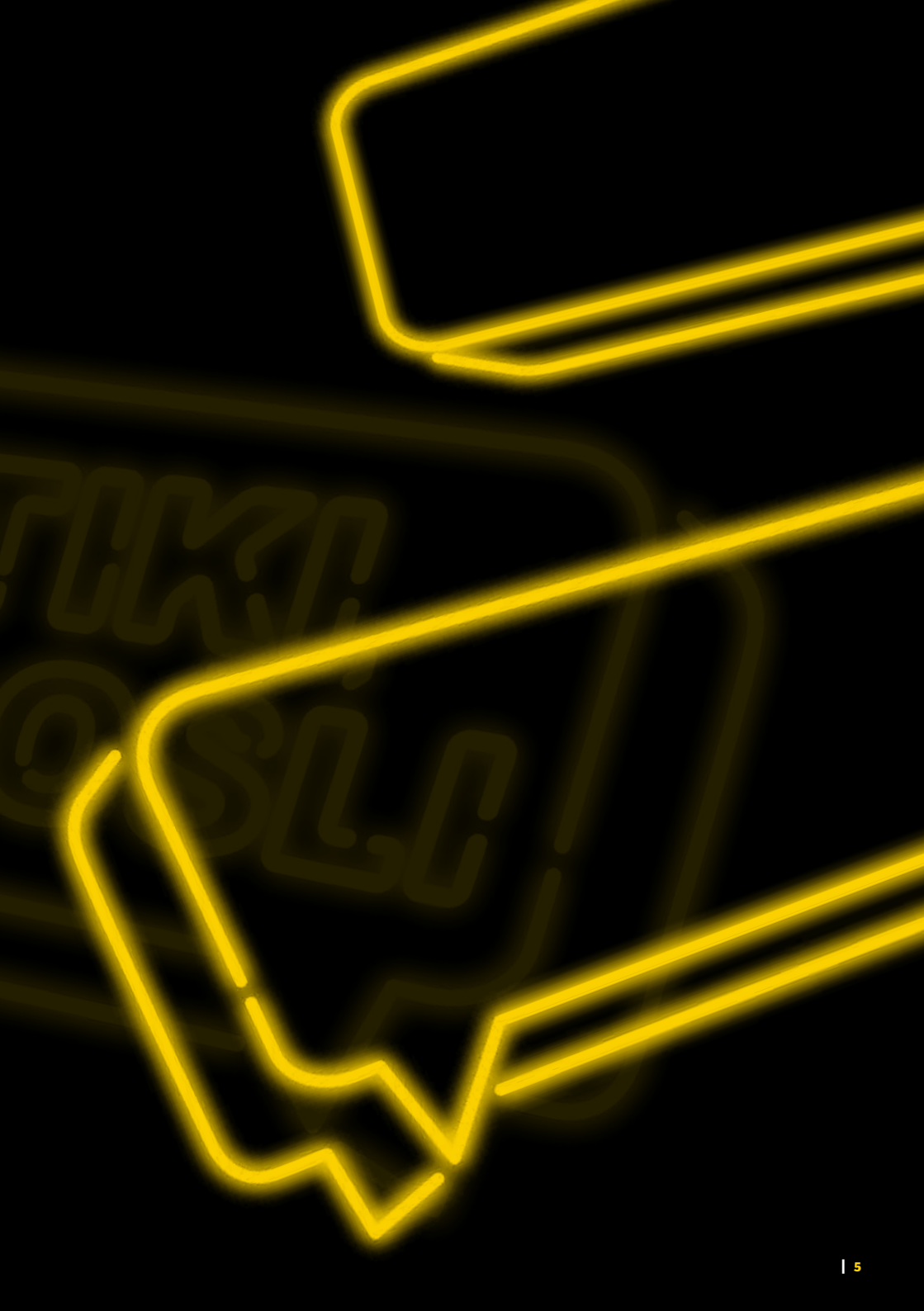
It was in music that this sentiment was most at home. It found its natural abode in an artform that, with its intuitive dimension, lively pulse, depth and inconceivability, expresses the inexpressible and evokes the immense power of the emotions, especially the prevailing emotion of pain, alleviated only by brief moments of admiration for beauty and happiness (so short-lived and unattainable). With its gaze into the turbulent inner world of the individual, the nineteenth century is like the restless teenager of the history of culture and art. It is therefore not surprising that today, nineteenth-century music still appeals to listeners who may have slightly less experience with so-called classical music. In a language that is understandable to everyone, this music reflects the excited beat of a youthful heart, reminding those of us who are now more mature of that stormy period of life, full of suffering yet imbued with elation, when everything seemed possible, and when the boundaries between the world and our own self were still blurred.

That "Romantic music" does not leave us in peace. And why should we resist? Let's surrender to it in all of its extremes and live as if there were no tomorrow – at least at our concerts!

At Festival Maribor 2026, we will convey you to the worlds of Mahler, Schubert, Beethoven, Dvořák, Saint-Saëns, Vivaldi, Webern, Janáček, Tchaikovsky, Verdi, Morricone, Gershwin, Adamič and others. The neon sign from the cover – like the signs that hang outside bars, inviting passers-by to enter and be intoxicated – will this year lure us into concert halls, under the Baroque arches of the church on Gorca, into the darkness of the Malečnik catacombs, among the barrels of noble wines in Vinag's cellar, amid the artworks of the Maribor Art Gallery and within the crumbling brickwork of Klub KGB. At twelve festival concerts featuring exceptional musicians, we will share the exciting pulse of creation and discovery.

Romantics, welcome! Let's follow the appeal of the poet and philosopher Novalis, who articulated one of the central ideas of German early Romanticism: "let's romanticise the world", let's restore mystery to the everyday, the restlessness of the unknown to the known, and longing to life!

BARBARA ŠVRLJUGA HERGOVICH
Head of the Classical Music Programme
Concert Management
Narodni dom Maribor Cultural Centre



BREZ ZAVOR



Obdobje romantike v glasbi med vsemi umetniško zgodovinskimi obdobji nehote ponuja najprijetnejše zavetje mnogim, ki se morda niti ne prištevajo k ljubiteljem klasične glasbe. Romantične občutke pogosto povezujemo tudi z romantičnimi zvoki na filmskem platnu.

Romantika je prostor, kjer se glasba dotakne najglobljih plasti človeškega doživljanja. Je svet sanj in spominov, svet neizrečenih misli, hrepenenj in trenutkov, svet sončnih zahodov in viharjev, nevarnosti, ognja in pogube, ki jih najbolj otipljivo pričara umetnost zvoka. V njej se odpirajo pokrajine notranjega sveta – sramežljivo neslišne, zardele in orkansko pogubne.

Komorna glasba je s svojo bližino in iskrenostjo eno najlepših zatočišč romantičnega izraza. V prepletu posameznih glasov nastaja občutljiv dialog, v katerem vsako glasbilo pripoveduje svojo zgodbo in obenem postaja del skupne zvočne pripovedi. V tej intimnosti se razkrivajo vse barve človeškega občutja – od nežne liričnosti do dramatičnih izbruhov, od tihega premišljevanja do strastne vznesenosti.

Romantični skladatelji so v glasbi iskali več kot popolnost oblike. Iskali so resnico občutja, lepoto trenutka in povezavo med človekom, naravo in neskončnostjo. Njihove melodije so odmevi nekega časa, ki se vedno znova rojevajo v živem glasbenem trenutku. Drama, torej napetost med njimi, pa je na višku krepko v rdečem, brez sprostitve, brez olupševanja, večinoma tudi brez srečnega konca.



Eden izmed protagonistov letošnjega festivala, Leoš Janáček, je v enem izmed svojih pisem ugotavljal: »Romantika ni samo čas velikih čustev. Je tudi pogum, da človek pogleda vase. Da prizna svojo nežnost, svojo osamljenost, svoje sanje in svoje hrepenenje.«

Ta festival je povabilo k poslušanju z odprtim srcem. Naj nas glasba popelje po poteh romantike – med sanje in resničnost, med spomin in pričakovanje, med šepet in strast. Prižge naj ogenj v nas ter nas odpre za ranljivost. Naj bo vsak koncert drama z zasukom, srečanje, v katerem se zvok spremeni v zgodbo, melodija v pesem srca in trenutek v večnost.

Dobrodošli v svetu romantike,
dobrodošli vsi, dobrodošli romantiki!

MATE BEKAVAC

Umetniški vodja Festivala Maribor 2026

NO BRAKES



Among all of the periods of art history, the Romantic era in music unintentionally offers the most agreeable refuge to many who may not actually consider themselves to be fans of classical music. The emotions of Romanticism are often associated with romantic film soundtracks.

Romanticism is a space where music touches the deepest layers of human experience. It is a world of dreams and memories, a world of unspoken thoughts, longings and moments, a world of sunsets and storms, danger, fire and doom. All of this is evoked in the most tangible way by the art of sound, which opens up the landscapes of the inner world: shyly inaudible, blushing and as destructive as a hurricane.

With its closeness and sincerity, chamber music is one of the most beautiful refuges of Romantic expression. The intertwining of individual voices gives rise to a sensitive dialogue in which each musical instrument tells its own unique story while at the same time becoming part of the common sonic narrative. This intimacy reveals the full spectrum of human emotion, from gentle lyricism to dramatic outbursts, from quiet contemplation to passionate elation.

In their music, Romantic composers set their sights beyond formal perfection; they sought the truth of emotion, the beauty of the moment and the connection between man, nature and the infinite. Their melodies are echoes of a former time, resounding again and again in the living musical moment. At its peak, their drama, their inner tension, is boldly in the red, without release, without embellishment and usually without a happy ending.

One of the protagonists of this year's festival, Leoš Janáček, wrote in one of his letters: "Romanticism is not merely a time of great emotions. It is also the courage for a person to look within himself, to acknowledge his tenderness, his loneliness, his dreams and his longing."

This year's festival is an invitation to listen with an open heart. May the music lead us down the paths of Romanticism, between dreams and reality, between memory and expectations, between whispers and passion. May it ignite the fire within us and expose us to vulnerability. May each concert be a drama with an unexpected twist, an encounter in which sound is transformed into a story, melody is transformed into a song of the heart, and the moment is transformed into eternity.

Welcome to the world of Romanticism, welcome everyone, welcome Romantics!

MATE BEKAVAC

Artistic Director of Festival Maribor 2026

ROMANTIC
DOBROD



PRAVE,
DOŠLE

OSREDNJI PROGRAM
MAIN PROGRAMME

Otvoritveni koncert

FLIRT

Opening Concert

FLIRT

Dvorana Union, Maribor

Torek, 15. september 2026, ob 19.30

Union Hall, Maribor

Tuesday, 15 September 2026, at 7:30 pm

ORKESTER MB BANDA

Mate Bekavac, dirigent, klarinet

Antonio Viñuales Pérez,

koncertni mojster

MB BANDA ORCHESTRA

Mate Bekavac, conductor, clarinet

Antonio Viñuales Pérez, leader

Antonio Vivaldi

Cum dederit iz uglasbitve psalma *Nisi Dominus*, RV 608 (iz filma *Spectre* – James Bond, 2015)

Bernard Herrmann

Psiho, pripoved za godalni orkester (iz filma *Psiho*, 1960)

Gustav Mahler

Adagietto iz *Simfonije št. 5* (iz filma *Smrt v Benetkah*, 1971)

Toru Takemitsu

Tri filmske partiture

Ennio Morricone

Ljubezenska tema iz filma *Novi kino paradiz* (1988)

George Gershwin

Moški, ki ga ljubim (iz istoimenskega filma iz leta 1946)

Bojan Adamič

Slow iz *Suite za klarinet in godala*

Isaak Dunajevski

Glasba iz filma *Cirkus* (1936)

Antonio Vivaldi

Cum dederit from the psalm setting *Nisi Dominus*, RV 608 (from the film *Spectre* – James Bond, 2015)

Bernard Herrmann

Psycho: A Narrative for String Orchestra (from the film *Psycho*, 1960)

Gustav Mahler

Adagietto from *Symphony No. 5* (from the film *Death in Venice*, 1971)

Toru Takemitsu

Three Film Scores

Ennio Morricone

Love theme from the film *Nuovo Cinema Paradiso* (1988)

George Gershwin

The Man I Love (from the film *The Man I Love*, 1946)

Bojan Adamič

Slow from the *Suite for Clarinet and Strings*

Isaak Dunayevsky

Music from the film *Circus* (1936)

Kurt Weill*Youkali* (prir. Oskar Longyka)**Borut Lesjak***Mambo cubano* (iz filma
Ne čakaj na maj, 1957)**Kurt Weill***Youkali* (arr. Oskar Longyka)**Borut Lesjak***Mambo cubano* (from the film
Ne čakaj na maj (*Don't Whisper*), 1957)**N**

a gladini zatohlega beneškega kanala se prikaže groteskna podoba moža, ki v hlastanju za mladostjo trči ob lastno minljivost. Po ozkih strmih stopnicah se vzpenja temna postava z nožem. S platna prazne kino dvorane se usuje dež strastnih poljubov.

Kar so ugotovili že prvi romantiki – da človeških življenj ne krojijo dejstva, ampak občutja –, so pol stoletja kasneje odkrili filmski režiserji. In na pomoč poklicali skladatelje. Že bežen pogled na velike filmske stvaritve kaže, da za ustvarjanje atmosfere, ki poskrbi, da nam prizori zlezejo pod kožo in se iz gibljivih slik prelevijo v visceralno izkušnjo, ni boljšega kot klasična glasba. V *Smrti v Benetkah* Mahlerjeva bolečina stisne drobovje še močnejše kot Aschenbachova. V *Psihi* globlje kot rezilo zarežejo godala. V *Kinu Paradiž* se pred solznimi očmi edinega gledalca v dvorani ne poljubljajo Greta Garbo, Ingrid Bergman, Cary Grant ali Clark Gable – srce parajoča melodija lepi poljube na naše ustnice.

Dobrodošli na koncertu, kjer si bosta film in glasba prišla tako blizu, da ne bo več mogoče reči, kdo zapeljuje koga. A če je v vas vsaj trohica romantika, boste ta flirt začutili.

Mimogrede, ali ste vedeli, da smo v dobrih treh minutah, kolikor traja znamenita Morriconejeva ljubezenska tema iz omenjenega filma, deležni kar enainštiridesetih poljubov?

U

pon the fetid surface of a Venetian canal appears the grotesque image of a man who, in his desperate grasp for youth, collides with his own mortality. A shadowed figure ascends a narrow flight of steep stairs, knife in hand. From the screen of an empty cinema erupts a storm of passionate kisses.

What the early Romantics had already understood – that human lives are shaped not by facts but by feelings – film directors would discover half a century later. And they called upon composers for help. Even a cursory glance at the great works of cinema reveals that there is no more potent means of creating atmosphere – of making scenes get under the skin and transform moving images into visceral experience – than classical music. In *Death in Venice*, Mahler's pain hits the gut harder than Aschenbach's own pain. In *Psycho*, the strings cut deeper than the blade. In *Cinema Paradiso*, before the tear-filled eyes of the solitary spectator in the auditorium, it is not Greta Garbo, Ingrid Bergman, Cary Grant or Clark Gable who kiss, a heart-rending melody places the kisses on our lips.

Welcome to a concert where film and music come so close that one can no longer tell who is seducing whom. If you possess even a hint of the Romantic, you will feel this flirtation.

By the way: did you know that in the little over three minutes of Morricone's celebrated *Love Theme* from the film *Cinema Paradiso*, we are treated to no fewer than 41 kisses?



Mate Bekavac, MB banda © Žan Osim



Antonio Viñuales Pérez



Orkester rski cikel

Filharmonični orkester
iz Luksemburga 6
11
26
Martin Rajna, dirigent
Kirill Gerstein, klavir

Beneški baročni orkester 3
12
26
Andrea Marcon, vodja
Chouchane Siranossian, violina

Angleški komorni orkester 30
1
27
Marzena Diakun, dirigentka
Elisabeth Leonskaja, klavir

Komorni orkester iz Stuttgarta
Thomas Zehetmair, dirigent 17
Lucienne Renaudin Vary, trobenta 3
Mojca Bitenc, sopran 27
Aleš Valič, govorec

Orkester Leonore 6
5
27
Daniele Giorgi, dirigent
Soyoung Yoon, violina

MUZA IN PESNIK

THE MUSE AND THE POET

**Dvorana Ondine Otta Klasinc,
SNG Maribor**
Sreda, 16. september 2026, ob 19.30

**Ondina Otta Klasinc Hall,
Slovene National Theatre Maribor**
Wednesday, 16 September 2026, at 7:30 pm

**SIMFONIČNI ORKESTER
SNG MARIBOR**
Dayner Tafur-Diaz, dirigent
Maria Ioudenitch, violina
Geneva Lewis, violina
Emma Wernig, viola
Tim Posner, violončelo

**SYMPHONY ORCHESTRA
OF THE SLOVENE NATIONAL
THEATRE MARIBOR**
Dayner Tafur-Diaz, conductor
Maria Ioudenitch, violin
Geneva Lewis, violin
Emma Wernig, viola
Tim Posner, cello

Lucijan Marija Škerjanc
Svečana uvertura za orkester

Lucijan Marija Škerjanc
Solemn Overture for orchestra

Camille Saint-Saëns
Muza in pesnik, op. 132, za violino,
violončelo in orkester
(Maria Ioudenitch, violina, Tim Posner,
violončelo)

Camille Saint-Saëns
La muse et le poète, Op. 132, for violin,
cello and orchestra
(Maria Ioudenitch, violin, Tim Posner,
cello)

Max Bruch
Dvojni koncert v e-molu, op. 88,
za violino, violino in orkester
(Geneva Lewis, violina, Emma Wernig,
viola)

Max Bruch
Double Concerto in E minor, Op. 88,
for violin, viola and orchestra
(Geneva Lewis, violin, Emma Wernig,
viola)

Igor Stravinski
Ognjeni ptič, suita (1919)

Igor Stravinsky
The Firebird suite (1919)

Koncert za izven in imetnike
abonmaja Simfoničnega cikla
SNG Maribor 2026/2027.

This concert is part of the Slovene National
Theatre Maribor's Symphonic Cycle 2026/2027, for
both season ticket holders and the general public.

V koprodukciji s
SNG Maribor.

A coproduction with the
Slovene National Theatre Maribor.

R

omantični vihar je pometel z mnogimi idejami, ki so dotlej veljale za absolutne. Resnica ne prihaja od zunaj, temveč od znotraj. Umetnost ni odsev ali celo okras življenja. Umetnost ga ustvarja!

Prepričani, da svet, kakršen je, ni dovolj, zato ga je treba na novo premisliti in mu vdihniti duha, ki ni odjek božjega, ampak človeškega, so se romantiki lotili gradnje novega. Ne zato, da bi pobegnili pred starim, ampak da bi ga vrnili človeku. Boljšega, bolj čutečega, bolj resničnega, zgrajenega na krilih umetnosti in ustvarjalnosti.

Kdo ustvarja umetnost? Umetnik ali nekaj, kar govori skozenj? In kaj je ta »nekaj«? Božanski navdih ali človeška domišljija? Kdo vodi umetnikovo roko? Njegova muza ali njegovo srce? Eno od osrednjih vprašanj romantike nam bo na tem koncertu zastavil Saint-Saëns in ponudil svoj odgovor. V *Muzi in pesniku* violina in violončelo ne nastopita kot solista, temveč postaneta dve polovici iste ustvarjalne sile – navdih in njegovo utelešenje. Podobna težnja zaznamuje Bruhov koncert. Violina in viola iščeta skupni izraz, da bi kot dva glasova skupaj izrekla, česar ne eden ne drugi ne more izreči sam. In ko resnični svet ne zmore povedati zgodbe, so tu miti. Z *Ognjenim ptičem* nas bo Stravinski še enkrat spomnil na najdragocenejšo dediščino romantike – prepričanje, da domišljija ni pobeg iz sveta, ampak sila, ki ga lahko odčara in ustvari na novo.

Opazite odbleske romantike? Še kako žarijo tudi v 20. stoletju. Tudi Škerjančev velikopotezni uvod v večer bo zaznamoval njihov sij. Živo in jasno bo zarezal v mrak dvorane, kot luč na svetilniku, ki svari in opominja, da velike teme človeštva ne poznajo slogovnih meja in štetja stoletij. Človek (še) vedno išče. Odgovore in – sebe.



Maria Ioudenitch © Andrej Grilc



Tim Posner

T

he Romantic storm swept away many ideas that had previously been regarded as absolute. Truth does not come from outside but from within. Art is not a reflection of life, let alone an ornament to life. Art creates life!

The Romantics were not satisfied by the world as it is. That is not enough. It has to be rethought and imbued with a spirit that is not an echo of the divine but of man. So they set about building a new world, not to escape from the old world but to return it to man. Better. More sensitive. More real. Built on the wings of art and creativity.

But who creates art? The artist or something that speaks through him or her? And what is this "something"? Divine inspiration or human imagination? Who guides the artist's hand? His muse or his heart? Saint-Saëns places one of Romanticism's central questions before us this evening, and offers his own answer. In his composition *La muse et le poète* (The Muse and the Poet), the violin and the cello do not appear as soloists but rather become two halves of the same creative force: inspiration and its embodiment. A similar aspiration marks Bruch's *Double Concerto*. The violin and the viola seek a common voice, in order to say together what neither of them can say alone. When the real world is unable to tell a story, there are myths. With *The Firebird*, Stravinsky once again reminds us of the most precious legacy of Romanticism: the belief that imagination is not an escape from the world but a force that can disenchant it and create it anew.

Do you notice the shimmering reflections of Romanticism? They still shine brightly in the twentieth century. Škerjanc's grandiose introduction to the evening will also be illuminated by their glow, cutting vividly and clearly through the darkness of the hall like a lighthouse, warning and reminding us that the great themes of humanity know no stylistic boundaries or the passing of centuries. Man is (still) always searching. For answers, and for himself.

A close-up photograph of several pink peonies with lush, layered petals, set against a dark background. The flowers are the central visual element of the cover.

Komorni eikel

2027

Trio Gaspard 21
9
26

Mozart! 18
11
26

Nuška Drašček in 10
Trio Podlesek Pečar Serdar 2
27

Komorni zbor Megaron 13
Baročni orkester Megaron 3
Gary Graden, dirigent, in solisti 27

Stockholm 18
Chamber Brass 5
27

PREDVEČER V MALEČNIKU

MALEČNIK EVE

Župnija sv. Petra, Malečnik

Petek, 18. september 2026, ob 17.00

Parish of St Peter, Malečnik

Friday, 18 September 2026, at 5:00 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.

Obiskovalcem se bodo predstavili lokalni vinarji, za prigrizke lokalnega izvora pa bodo poskrbeli tamkajšnji pridelovalci. (Za pijačo in prigrizke se nameni priporočeni dar).

Zahvaljujemo se gospodu župniku, dr. Sebastjanu Valentanu, in vsem v Župniji Malečnik, ki nam omogočajo uporabo prostorov ter prijazno pomagajo pri organizaciji in izvedbi dogodkov v Malečniku.



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.

Local winemakers will present themselves to visitors, while local food producers will provide snacks of local origin. (A small donation is suggested for drinks and snacks).

We would like to thank the parish priest, Dr Sebastjan Valentan, and everyone in the Malečnik Parish for allowing us to use the premises and for their kind assistance in organising and executing the events in Malečnik.



**Marijina romarska cerkev na Gorci,
Malečnik**
Petek, 18. september 2026, ob 19.30

**Pilgrim Church of Mary on Gorca,
Malečnik**
Friday, 18 September 2026, at 7:30 pm

Maria Ioudenitch, violina
Geneva Lewis, violina
Emma Wernig, viola
Tim Posner, violončelo
Aljaž Beguš, klarinet
Jože Rošar, rog
Gordon Fantini, fagot
Iztok Hrastnik, kontrabas

Maria Ioudenitch, violin
Geneva Lewis, violin
Emma Wernig, viola
Tim Posner, cello
Aljaž Beguš, clarinet
Jože Rošar, horn
Gordon Fantini, bassoon
Iztok Hrastnik, contrabass

Franz Schubert
Oktet v F-duru, D 803, za klarinet, fagot, rog, dve violini, violi, violončelo in kontrabas

Ludwig van Beethoven
Septet v Es-duru, op. 20, za klarinet, fagot, rog, violino, violi, violončelo in kontrabas

Franz Schubert
Octet in F major, D 803, for clarinet, bassoon, horn, two violins, viola, cello and contrabass

Ludwig van Beethoven
Septet in E flat major, Op. 20, for clarinet, bassoon, horn, violin, viola, cello and contrabass

R

omantiko pogosto razumemo kot presežek čustvovanja. Kot razkošje subjektivnosti, velikih gest, vznesenosti in pretiravanja. Kakšna znota! Največje darilo romantike se skriva v nečem precej bolj radikalnem: vladavini občutja. Čistega. Njegove esence.

A tudi tu se skriva past. Tako kot pri zlatih kapljah olja, ki se kiti z oznako deviškega, tudi tukaj besede »čisto« ne smemo razumeti v smislu brezmadežnega ali breztelesnega, temveč kot nekaj, kar je ohranilo svojo prvinskost, svoje bistvo. Kar ni izgubilo svoje neposrednosti, svoje izvirne podobe, svoje golote, če želite.

Ta koncert se ozira prav vanjo in nas popelje k začetkom romantične senzibilnosti – želje po slačenju, po odmotavanju plasti, ki zakrivajo podobo čiste lepote. K trenutku, ko se glasba začne odmikati od klasicističnega ideala, a še ne pretrga vezi z njim. Ko arhitektura dunajske palače ostaja, vendar v želji, da bi zadihali, njeni saloni že odpirajo okna novi svobodi, vrata pa njenim glasnikom. Beethovnov *Septet* in Schubertov *Oktet* stojita prav na tem pragu. V obeh odseva dunajski lesk, vendar med njima že zeza razpoka, skozi katero sili prihodnost. Nepopolna, a svobodna in čista v svoji veri v nove čase. V trenutek, ko je vse mogoče.

R

omanticism is often mistaken for an excess of emotion, for the opulence of subjectivity, grand gestures, exaltation and theatricality. What a misunderstanding! Its greatest gift lies somewhere far more radical: in the dominion of feeling. Pure feeling. Its essence.

Yet here, too, lies a trap. As with those golden drops of oil proudly bearing the label *extra virgin*, by “pure” we do not mean the immaculate or the bodiless, but something that has preserved its essence, something that has not lost its directness, its primal form, its nakedness.

It is towards this image that the present concert turns. Towards the beginnings of Romantic sensibility and its desire to undress, its craving to strip away the layers that conceal the vision of pure beauty. Towards the point at which music begins to drift away from the Classical ideal but is not yet ready to break faith with it completely. The architecture of the Viennese palace remains, but its salons, longing to breathe, begin to throw open their windows to a new freedom and their doors to its heralds. Beethoven's *Septet* and Schubert's *Octet* stand precisely upon this threshold. Both works still shimmer with Viennese lustre, yet between them a fissure has already opened, through which the future shines. Imperfect but free and pure in its faith in a new age. In that moment when everything is possible.



Marijina romarska cerkev na Gorci / Pilgrim Church of Mary on Gorca © Zan Osim

KAMELEONSKI POLJUB

CHAMELEON KISS

Klub KGB, Maribor

Sobota, 19. september 2026, ob 20.00

Klub KGB, Maribor

Saturday, 19 September 2026, at 8:00 pm

THE ERLKINGS

Bryan Benner, bariton, kitara
Ivan Turkalj, violončelo
Simon Teurezbacher, tuba
Thomas Toppler, tolkala

THE ERLKINGS

Bryan Benner, baritone, guitar
Ivan Turkalj, cello
Simon Teurezbacher, tuba
Thomas Toppler, percussion

Franz Schubert

Franz Schubert

V

psihologiji obstaja fenomen, imenovan »učinek kameleona«. Gre za pojav, ki ga pogosto opažamo v vsakdanjem življenju: par si z leti postaja podoben. Osebi se začneta podobno gibati in govoriti, razvijata iste interese in včasih se celo oblačita zelo podobno. Čeprav se opazovalcu ta pojav lahko zdi zabaven, ni nič nenavadnega ali negativnega, nasprotno, gre za naravni proces medsebojnega uglasčevanja ljudi, ki se ljubijo in globoko razumejo.

Prav do takšnega zlitja navidezno oddaljenih svetov pride, ko se v interpretacijah zasedbe The Erlkings velikana romantičnega samospeva Franz Schubert in Robert Schumann srečata s sodobnim kantavtorskim izrazom. Člani zasedbe romantične mojstrovine odkrivajo na novo, skozi prizmo današnjega glasbenega jezika, in jim z domiselnimi in skrbno oblikovanimi angleškimi prevodi vdihujejo svežo življenjsko energijo – kot bi jim namenili kameleonski poljub.

Nenavadna zasedba glasu, kitare, violončela, tube in tolkal ustvarja povsem samosvoj zvočni svet, ki poskrbi za to, da tudi najbolj predani poznavalci samospeva ta izjemni repertoar doživijo, kot da bi ga slišali prvič. In hkrati odpira vrata novim poslušalcem, jih vabi v neskončne pokrajine ljubezenskega čustvovanja, ekstaze in razočaranja. V svet ljubezni, za katerega umetnost vedno znova išče nove besede in novo glasbo, medtem ko ljubezen sama ostaja vseobjemajoče gonilo umetnosti in življenja.

I

n psychology, there is a phenomenon known as the “chameleon effect”. We often observe this phenomenon in everyday life, when a couple becomes similar over the years. The two people begin to move and speak similarly; they develop the same interests and sometimes even dress alike. Although this phenomenon may seem funny, there is nothing strange or negative about it. On the contrary, it is a natural process of mutual attunement between two people who love and deeply understand each other.

This is precisely the kind of fusion of seemingly distant worlds that occurs when The Erlkings' interpretations of the greats of romantic soliloquy Franz Schubert and Robert Schumann meet contemporary singer-songwriter expression. The band members rediscover romantic masterpieces through the prism of today's musical language, and breathe fresh life into them with imaginative and carefully crafted English translations – as if they were being given a chameleon's kiss.

The unusual ensemble of voice, guitar, cello, tuba and drums creates a completely unique sound world, ensuring that even the most dedicated connoisseurs of lieder experience this exceptional repertoire as if they were hearing it for the first time. At the same time, the ensemble opens the door to new listeners, inviting them to enter the endless landscapes of the emotions, ecstasy and disappointment of love, a world where art is always seeking new words and new music, while love itself remains the all-encompassing driving force of art and life.



The Erlkings © Austrian Tourist Office & Peak Motion Films

USODNA PRIVLAČNOST

FATAL ATTRACTION

Umetnostna galerija Maribor

Ponedeljek, 21. september 2026, ob 19.30

Maribor Art Gallery

Monday, 21 September 2026, at 7:30 pm

Maria Ioudenitch, violina
Jonian Ilias Kadesha, violina
Geneva Lewis, violina
Emma Wernig, viola
Tim Posner, violončelo
Davor Herga, pripovedovalec

Maria Ioudenitch, violin
Jonian Ilias Kadesha, violin
Geneva Lewis, violin
Emma Wernig, viola
Tim Posner, cello
Davor Herga, narrator

Leoš Janáček

Godalni kvartet št. 1,
»Kreutzerjeva sonata«

Leoš Janáček

String Quartet No. 1,
»Kreutzer Sonata«

Leoš Janáček

Godalni kvartet št. 2, »Intimna pisma«

Leoš Janáček

String Quartet No. 2, »Intimate Letters«



tisnil sem te k sebi. Vsaj v svojih mislih.«*

Najusodnejše ljubezni so tiste, ki ostanejo neizpolnjene. Pustijo hrepenenje – sled, močnejšo od spomina. Hrepenenje ne zbledi, temveč ostane. Za zmeraj se naseli neke v globinah duše, kjer kot ocean kdaj mrmra in nas nalahno ziba v sanjah, spet drugič pa buta in z vso silo naplavi na ostre skale, ki odprejo stare rane.

Zgodba pozne ljubezni Leoša Janáčka do Kamile Stösslove je ena takih. Za vselej živa v več kot sedemsto pismih in v glasbi, ki mrmra in buta, šepeta in kriči. Note zanjo je zapisovalo pero strasti, namočeno v obupu umetnika, ki je prepozno odkril, da lahko tudi on ljubi in čuti z intenzivnostjo, ki ji ni mar za leta, konvencije, celo resničnost.

Skladbi, ki ju bomo slišali, stojita na robu med upanjem in resničnostjo, med sanjami in moro. Kvartet *Kreutzerjeva sonata* se je porodil iz Tolstojeve zgodbe o ljubezni, ki hoče posedovati, zato uniči. Kvartet *Intimna pisma* se je porodil iz skladateljeve ljubezni, ki mora molčati, a prav zato nikoli ne utihne. »Ne morem si pomagati. Na tebe mislim. Nenehno.«*

Neizpolnjene ljubezni. Usodne, ker nikoli ne dobijo priložnosti, da bi se obrabile. Ne razpadejo pod težo vsakdana, ne razkrojijo jih navade. Ostanejo. Obtičijo. Obvisijo, užete v trenutku največje napetosti. In prav zato ostanejo tako zelo žive in intenzivne. Kot Janáčkova. Kot njegova kvarteta. Kot ta koncert.

* *Intimate Letters: Leos Janáček to Kamila Stösslová*, ur. in prev. John Tyrrell, Princeton University Press, 1994

"I

held you close. At least in my mind."*

The most fatal loves are those that remain unfulfilled. They leave a longing – a trace stronger than memory. Longing does not fade but remains. It settles forever somewhere in the depths of the soul, where like the ocean it sometimes murmurs and gently rocks us in dreams, and at other times it pushes and washes us with all its force onto sharp rocks that open old wounds.

The story of Leoš Janáček's late passion for Kamila Stösslová is such a love. It lives on forever in more than seven hundred letters and in music that murmurs and surges, whispers and screams. The notes for this love were written by a quill of passion, soaked in the despair of an artist who discovered too late that he too could love and feel with an intensity that is oblivious to years, to conventions and even to reality.

The two compositions we will hear stand on the faultline between hope and reality, between dreams and nightmares. The string quartet known as the *Kreutzer Sonata* was born from Tolstoy's story of love that seeks to possess and therefore destroys, while the quartet *Intimate Letters* arose from the composer's own love, which had to remain silent and therefore never ceases to sound. "I can't help it. I think of you. Constantly."*

Unfulfilled loves. Fatal because they never get a chance to wear out. They don't crumble under the weight of everyday life, they don't get destroyed by habits. They stay. They get stuck. They get hung up, caught in the moment of greatest tension. And that's why they stay so very alive and intense. Like Janáček's. Like his quartet. Like this concert.

* *Intimate Letters: Leos Janáček to Kamila Stösslová*, edited and translated by John Tyrrell, Princeton University Press, 1994



Geneva Lewis © Motti Fang-Bentov

ZBOGOM, DUNAJ, SERVUS, HOLLYWOOD!

GOODBYE VIENNA, SERVUS HOLLYWOOD!

Vinagova klet, Maribor

Sreda, 23. september 2026, ob 19.30

Vinag Wine Cellar, Maribor

Wednesday, 23 September 2026, at 7:30 pm

Maria Ioudenitch, violina
Jonian Ilias Kadesha, violina
Geneva Lewis, violina
Emma Wernig, viola
Tim Posner, violončelo
Mate Bekavac, klarinet
Nicholas Rimmer, klavir

Maria Ioudenitch, violin
Jonian Ilias Kadesha, violin
Geneva Lewis, violin
Emma Wernig, viola
Tim Posner, cello
Mate Bekavac, clarinet
Nicholas Rimmer, piano

Anton Webern

Počasni stavek za godalni kvartet

Alban Berg

Štiri skladbe za klarinet in klavir, op. 5

Ernst Křenek

Serenada za klarinet, violino, violo in violončelo, op. 4

Erich Wolfgang Korngold

Kvintet za dve violini, violo, violončelo in klavir v E-duru, op. 15

Anton Webern

Slow Movement for string quartet

Alban Berg

Four Pieces for Clarinet and Piano, Op. 5

Ernst Křenek

Serenade for clarinet, violin, viola and cello, Op. 4

Erich Wolfgang Korngold

Piano Quintet in E major, Op. 15

J

e to velika zmota 20. stoletja? Da smo ob razpadu stare Evrope in prevladi modernizma verjeli, da se je končalo tudi obdobje romantike? Da zanje v novem času ni več prostora? Da je preveč neposredna, prelepa, preveč čustvena?

Ta koncert stoji prav na tej prelomnici. Med svetom, kjer je glasba še verjela, da lahko pove neizrekljivo, in svetom, ki se je tega začel sramovati. Uvod vanj bo *Počasni stavek*, Webernovo zgodnje delo, ki velja za enega zadnjih velikih vdihov pozne romantike. Presenetljivo široko in razkošno je za skladatelja, ki ga poznamo predvsem po skrajni redukciji glasbene govorice. Bergove *Štiri skladbe* že pripadajo novemu svetu: občutje ostaja, a izgublja svojo nekdanjo govorico. Čustva niso nič manj intenzivna, le pojejo ne več. Křenekova *Serenada* naredi še korak dlje z distanco in ironijo, znanilkama časa, ki velikim gestam ne zaupa več.

Za zaključek in prav filmski preobrat pa bo poskrbel Korngold. Čudežni dunajski otrok, naslednik Mahlerjevega sveta, ni pristal na to, da se je treba romantiki odpovedati. Ko je Evropa začela izgubljati vero v njeno razkošje, jo je spakiral v kovček in z njo odplul čez lužo, v Hollywood. Kar je stari svet odrinil na rob, je film sprejel odprtih rok. Melodijo. Patos. Razkošni zvok in velika čustva. Dobrodošli, romantiki!

Ne, romantika ni umrla. Ni izginila. Samo oder je zamenjala.

I

Is this the great mistake of the twentieth century? Our belief that the Romantic era had ended with the collapse of the Old Europe and the dominance of Modernism? Our conviction that there was no longer room for Romanticism in the new era, that it was too direct, too beautiful, too emotional?

The present concert is located precisely at this turning point. Between a world where music still believed that it could give voice to the unsayable, and a world that had begun to be ashamed of that which could not be put into words. The concert will be introduced by Webern's *Slow Movement*, an early composition that is considered one of the last great breaths of late Romanticism. It is a surprisingly broad and opulent work for a composer who is known primarily for his extreme reduction of musical language. Berg's *Four Pieces* already belong to the new world. Emotion remains, but it sheds its former language; the emotions are no less intense, but they no longer sing. Křenek's *Serenade* goes one step further with its distance and irony, the hallmarks of a time in which grand gestures are no longer trusted.

In contrast, Korngold will provide a conclusion with a genuinely cinematic twist. The Viennese prodigy, the successor to Mahler's world, did not acquiesce to the notion that it was necessary to renounce Romanticism. When Europe began to lose faith in the opulence of Romanticism, he packed it in a suitcase and sailed across the pond, to Hollywood. That which the Old World had pushed to the brink was accepted with open arms by the world of film: melody, pathos, opulent sound and grand emotions. Romantics, welcome!

No, Romanticism did not die, it did not disappear, it merely changed to a new stage.



Emma Wernig © Kaupo Kikkas

VIHARNA TROJICA

THE STORMY THREE

Dvorana Union, Maribor

Četrtek, 24. september 2026, ob 19.30

Union Hall, Maribor

Thursday, 24 September 2026, at 7:30 pm

TRIO GASPARD

Jonian Ilias Kadesha, violina

Vashti Hunter, violončelo

Nicholas Rimmer, klavir

TRIO GASPARD

Jonian Ilias Kadesha, violin

Vashti Hunter, cello

Nicholas Rimmer, piano

Joseph Haydn

*Trio za violino, violončelo in klavir št. 11
v E-duru, Hob. XV:34*

Joseph Haydn

*Piano Trio No. 11 in E major,
Hob. XV:34*

Giovanni Sollima

Hide in Trio (novo delo)

Giovanni Sollima

Hide in Trio (new work)

Johannes Brahms

*Trio za violino, violončelo in klavir št. 3
v c-molu, op. 101*

Johannes Brahms

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

Antonín Dvořák

*Trio za violino, violončelo in klavir št. 4
v E-molu, op. 90, »Dumky«*

Antonín Dvořák

*Piano Trio No. 4 in E minor, Op. 90,
"Dumky"*

Koncert za izven in imetnike abonmaja
Komornega cikla 2026/2027.

This concert is part of the Chamber Music Series
2026/2027, for both season ticket holders and the
general public.

K

o se v klasičnem klavirskem triu srečajo glasbeniki nevsakdanjega kova – temperamentni in hkrati intelektualno pronicljivi violinist grško-albanskih korenin, elegantna londonska violončelistka in v prihodnost zazrti angleško-nemški pianist –, lahko pričakujemo nekaj izjemnega. Prav to odlikuje Trio Gaspard, ki se je s svežimi interpretacijami in pristnostjo, ki osvaja tako ušesa kot srca poslušalcev, povzpel med najbolj iskane komorne zasedbe svoje generacije.

Njihov sijajni in viharni glasbeni naboj se posebno lepo ujame z glasbo, ki je sama po sebi nemirna, polna izraznih skrajnosti, nepričakovanih preobratov in slogovnih prepletov. Takšna je glasba skladateljev srednjeevropskega prostora – prostora na prepihu različnih kulturnih in glasbenih tradicij. V njej se kakor na filmskem platnu izmenjujejo podobe gradiščanskega sonca, sproščene živahnosti dunajskih kavarn in ritmična neukrotljivost Panonije. Veselje in melanholija se prelivata drugo v drugo kakor dež in sonce v aprilskem dnevu.

In komu je mar za red? V viharju čustev je vse dovoljeno!

W

hen musicians of unusual caliber meet in a classical piano trio – a temperamental yet intellectually insightful violinist of Greek-Albanian roots, an elegant London cellist and a forward-looking Anglo-German pianist – we can expect something extraordinary. This is precisely what distinguishes Trio Gaspard, which has risen to become one of the most sought-after chamber ensembles of its generation with its fresh interpretations and authenticity that captivates both the ears and hearts of listeners.

The brilliant and stormy musical charge of the trio is particularly suited to music that is inherently restless, full of expressive extremes, unexpected twists and stylistic ambiguity. Such is the music of composers from the Central European region, a region exposed to the currents of various cultural and musical traditions. In this music, images of the Burgenland sun, the relaxed vivacity of Viennese coffee houses and the untamed rhythmic pulse of Pannonia alternate as if projected on a film screen. Joy and melancholy interpenetrate like rain and sun on an April day.

And who cares about order? In a storm of emotions, everything is permitted!



Trio Gaspard © Andrej Grlic

Z BALKANA Z LJUBEZNIJO

FROM THE BALKANS WITH LOVE

Minoritska cerkev, Maribor

Sobota, 26. september 2026, ob 19.30

Minorite Church, Maribor

Saturday, 26 September 2026, at 7:30 pm

ŽENSKI VOKALNI ANSAMBEL GLAS

Nataša Mirković, zborovodkinja

GLAS WOMEN'S VOCAL ENSEMBLE

Nataša Mirković, choirmaster

Ljubezenske pesmi Balkana

Love songs of the Balkans

D

a je ljubezen gibalo sveta, se najbrž vsi strinjamo. Dejstvo, da je med vsemi umetnostmi prav glasba tista, ki je z ljubeznijo najbolj organsko prepletena, priča o njeni intenzivnosti, neizrekljivosti in prodorni moči, ki se najočitneje razodeva ravno skozi tone. Da se v ljubezni zrcali samo bistvo človekovega obstoja, pa se morda najbolj zavedajo ljudje iz krajev, zaznamovanih z zgodovinskim nemirom, izgubami in nenehnimi spremembami.

V glasbi balkanskih tradicij se to posebej čuti. Tam ljubezen ni le ena izmed številnih tem, ampak temeljni način pripovedovanja o življenju: o sreči in bolečini, pripadnosti in izgubi, hrepenenju in spominu.

Vokalni ansambel GLAS se posveča prav tej bogati glasbeni dediščini Balkana. Pevke, ki živijo na Dunaju, s seboj prinašajo bosanske, hrvaške, slovenske, bolgarske, madžarske, iranske in avstrijske korenine – kulturno bogastvo, ki se neposredno odraža v zvenu, izrazu in umetniškem profilu ansambla. In vse jih povezuje predvsem eno: ljubezen do glasbe in izrazne moči glasu.

W

e probably all agree that love makes the world go around. Of all the arts, it is music that is most organically intertwined with love. This is evidenced by the intensity, ineffability and penetrating power of music, which is most clearly revealed precisely through musical notes. The fact that love reflects the very essence of human existence is particularly apparent to people from places marked by historical unrest, loss and constant change.

One can sense this strongly in the music of the Balkan traditions, in which love is not just one theme among many; it is a fundamental way of telling the story of life, a story of happiness and pain, belonging and loss, longing and memory.

The vocal ensemble GLAS is dedicated to the rich musical heritage of the Balkans. The singers, all of whom are women resident in Vienna, have Bosnian, Croatian, Slovenian, Bulgarian, Hungarian, Iranian and Austrian roots, bringing a cultural wealth that is directly reflected in the sound, expression and artistic profile of the ensemble. They are, however, connected by one thing above all else: a love of music and the expressive power of the voice.



Ženski vokalni ansambel GLAS / GLAS Women's Vocal Ensemble © Nadja Büchler

ROMANTIČNI DERBI

A ROMANTIC SHOWDOWN

Dvorana Union, Maribor

Nedelja, 27. september 2026, ob 19.30

Union Hall, Maribor

Sunday, 27 September 2026, at 7:30 pm

ORKESTER MB BANDA

Mate Bekavac, dirigent, klarinet

Mairéad Hickey, koncertna mojstrica

MB BANDA ORCHESTRA

Mate Bekavac, conductor, clarinet

Mairéad Hickey, leader

Peter Iljič Čajkovski

»Kuda, kuda, kuda vi udalilis«, arija

Lenskega iz opere *Jevgenij Onjegin*

(prir. Steven Loy)

Serenada za godalni orkester v C-duru,

op. 4

Donato Lovreglio

Fantazija na Verdijevo opero Traviata,

op. 45, za klarinet in orkester

Giacomo Puccini

Krizantema

Venček italijanskih popevk

(prir. Oskar Longyka)

Pietro Mascagni

Intermezzo iz opere *Cavalleria*

rusticana

Pyotr Ilyich Tchaikovsky

»Kuda, kuda, kuda vi udalilis«, Lensky's

aria from the opera *Eugene Onegin*

(arr. Steven Loy)

Serenade for Strings in C major, Op. 4

Donato Lovreglio

Fantasia on Verdi's Opera "La

Traviata", Op. 45, for clarinet and

orchestra

Giacomo Puccini

Crisantemi

Medley of Italian Popular Songs

(arr. Oskar Longyka)

Pietro Mascagni

Intermezzo from the opera *Cavalleria*

rusticana



Mairéad Hickey © Santiago Canon Valencia



MB banda, Mate Bekavac © Žan Osim

O

bstaja vprašanje, na katero človek večno išče odgovor: kako živeti čustva? Na vajetih uma, navznoter, zadržano in dostojanstveno? Ali s srcem, navzven, glasno in brez varoval?

Dobrodošli na romantičnem derbiju, večnem dvoboju med razumom in čustvi, med zadržanim in nebrzdanim, intimnim in javnim. Umetnost, posebno operna, ga je vedno znala odigrati kot prava prvakinja. Medtem ko običajni smrtniki čustva skrivamo za rdečico, se jim njeni junaki popolnoma predajo. Viharno in na očeh vsega sveta ljubijo. Preveč. Žalujejo preveč, trpijo preveč, vztrajajo, kjer bi mi odnehali, izrečejo, kar bi mi zamolčali, glasno jočejo, ko bi se mi tiho umaknili za zid ponosa. Je ta njihov brezsrčni pogum tisto, kar nas že stoletja neustavljivo vleče pod operne odre? Ker si tukaj, na naši strani zaves, pač ne upamo ali ne zmoremo določiti zmagovalca in poraženca tega dvoboja?

Koncert, na katerem nas bodo velikani najsilnejših čustev izzvali, naj se jim vsaj za hip predamo, nas bo navedel tudi k premisleku, kaj bi se zgodilo, če bi si še mi dovolili čustvovati nekoliko manj previdno. Rumena festivalska luč bo tokrat zažarela zeleno, vendar ne kot znak za začetek dirke, ampak kot dovoljenje, da pritisnemo na plin in zaživimo na polno. Drzno, pogumno, svobodno. Kot Lenski, Violeta, Turiddu ...

Zavesa gor za veliki finale festivala, ki nas bo še zadnjič letos zmamila v viharne objem romantike. Ne zato, da bi pozabili nase, temveč da bi se iz njega vrnili bolj živi. Predajmo se mu. Upajmo si čutiti, ljubiti, trpeti – živeti!

T

here is a question to which man has eternally searched for an answer: How should we live emotions? Reined in by the mind, inwardly, in a restrained and dignified manner? Or with the heart, outwardly, loudly and without safe-guards?

Welcome to the Romantic showdown, the eternal duel between reason and emotion, between the restrained and the unbridled, the intimate and the public. Art, especially opera, has always known how to enact this duel like a true champion. While we mere mortals conceal our emotions behind a blush, the heroes of opera surrender to their emotions completely: they display their stormy love in full view of the entire world. Everything is too much. They grieve too much, suffer too much, persist when we would give up, speak when we would remain silent, and sob loudly when we would quietly retreat behind a wall of pride. Is it their shameless courage that has drawn us irresistibly to opera stages for centuries? Is it because here, on our side of the curtain, we simply do not dare or are perhaps unable to determine the winner and loser of this duel?

At the present concert, the giants of the most potent emotions will challenge us to surrender to them, at least for a moment. They will also make us reflect on what would happen if we allowed ourselves to experience our emotions with slightly less caution. The amber festival light will glow green, not as a signal to start the race but as permission to step on the gas and live life to the full: boldly, courageously, freely, like Lensky, Violetta, Turiddu ...

The curtain will rise on the grand finale of the festival, enticing us into the stormy embrace of Romanticism for the last time this year; not so that we forget ourselves, but so that we return more alive. Let us surrender to it. Let us dare to feel, to love, to suffer – to live!

ROMANT
DOBRODO



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

V NAROČJU PESMI

IN THE LAP OF SONG

**Viteška dvorana,
Pokrajinski muzej Maribor**
Sobota, 19. september 2026, ob 11.00

**Knight's Hall,
Maribor Regional Museum**
Saturday, 19 September 2026, at 11:00 am

Janez Krevel, kontrabas
Nejc Kamplet, klavir

Janez Krevel, contrabass
Nejc Kamplet, piano

Matineja za najmlajše.

Matinee for our youngest audience.

Antonín Dvořák
Pesmi, ki me jih je naučila moja mati
(*Ciganske melodije, B 104, op. 55*)

Giovanni Bottesini
Elegija št. 1 v C-duru

Maria Theresia von Paradis
Sicilijana

Ludwig van Beethoven
Adagio cantabile (Sonata št. 8 v c-molu,
op. 13, »Patetična«)

Camille Saint-Saëns
Slon (Živalski karneval)

Camille Saint-Saëns
Labod (Živalski karneval)

Serge Koussevitzky
Mali valček, op. 1, št. 2

Antonín Dvořák
Songs My Mother Taught Me (Gypsy Songs,
B 104, Op. 55)

Giovanni Bottesini
Elegy No. 1 in C major

Maria Theresia of Paradis
Sicilienne

Ludwig van Beethoven
Adagio cantabile (Sonata No. 8 in C minor,
Op. 13, "Pathétique")

Camille Saint-Saëns
The Elephant (The Carnival of the Animals)

Camille Saint-Saëns
The Swan (The Carnival of the Animals)

Serge Koussevitzky
Valse Miniature, Op. 1, No. 2

Udobno izkušnjo koncerta omogoča
OŠ Bojana Illica.

The comfortable setting of the concert is made
possible by the Bojan Illich Primary School.

P

rvi prijetni glasbeni spomini nastajajo v zavetju ljubezni, najraje v naročju staršev in ob zvenu žametnih glasbil. Zato želi Festival Maribor poskrbeti ne le za izjemne velike koncertne vrhunce, ampak tudi za najlepša zgodnja glasbena doživetja. Z matinejo za najmlajše poslušalce vabimo v prijetno glasbeno zavetje, udobno okolje in elegantno prizorišče baročne dvorane mariborskega gradu, kjer se bodo melodije romantičnih skladateljev preobrazile v pripoved brez besed.

Izbrana dela bodo zazvenela v topli zvočni podobi kontrabasa in klavirja. Spevne melodije Antonína Dvořáka, lirične miniature Giovannija Bottesinija in Marie Theresie von Paradis ter priljubljena prizora Slona in Laboda iz Saint-Saënsovega *Živalskega karnevala* bodo omogočili igrivo odkrivanje glasbe. Polurni koncert vabi k preprostemu užitku skupnega trenutka – k poslušanju, crkljanju in ustvarjanju prvih glasbenih spominov, ki ostanejo z nami še dolgo po tem, ko utihne zadnji ton.

T

he first enjoyable musical memories are created in the shelter of love, preferably in the lap of parents and to the sound of velvety musical instruments. That is why Festival Maribor strives to offer not only exceptional concert highlights but also the most beautiful early musical experiences. With the matinee for our youngest audience, we invite you to a pleasant musical haven, the comfortable and elegant Baroque hall of the Maribor Castle, where the melodies of Romantic composers will be transformed into a story without words.

The selected works will come to life in the warm tones of the contrabass and the piano. The songful melodies of Antonín Dvořák, the lyrical miniatures of Giovanni Bottesini and Maria Theresia von Paradis, and the popular scenes of The Elephant and The Swan from *The Carnival of the Animals* by Saint-Saëns will enable a playful discovery of music. The half-hour concert invites you to enjoy the simple pleasure of a shared moment: to listen, to cuddle and to create those first musical memories that will remain with us long after the last note fades away.



Utrinek z matineje / A glimpse of the matinee (Festival Maribor 2025) © Žan Osim

KARNEVAL. IN DINOZAVRI!

CARNIVAL. AND DINOSAURS!

Dvorana Union, Maribor

Torek, 22. september 2026, ob 10.00

Zaključena predstava za
Kulturni dnevnik.

Union Hall, Maribor

Tuesday, 22 September 2026, at 10:00 am

Exclusive performance for the
Cultural Diary Programme.

Dvorana Union, Maribor

Torek, 22. september 2026, ob 17.00

Za izven.

Union Hall, Maribor

Tuesday, 22. september 2026, at 5:00 pm

For the general public.

Maria Ioudenitch, violina
Geneva Lewis, violina
Emma Wernig, viola
Tim Posner, violončelo
Aljaž Beguš, klarinet
Marko Zupan, flavta
Janez Krevel, kontrabas
Lidija Bizjak, klavir
Sanja Bizjak, klavir
Krištof Hrastnik, tolkala
Mihajlo Zurković, računalniški efekti
Davor Herga, igralec

Maria Ioudenitch, violin
Geneva Lewis, violin
Emma Wernig, viola
Tim Posner, cello
Aljaž Beguš, clarinet
Marko Zupan, flute
Janez Krevel, contrabass
Lidija Bizjak, piano
Sanja Bizjak, piano
Krištof Hrastnik, percussion
Mihajlo Zurković, computer effects
Davor Herga, actor

Guillaume Connesson

*Jurski izlet oz. Šest prazgodovinskih
miniatur za flavto, klarinet, dva
klavirja, tolkala in godalni kvintet*

Camille Saint-Saëns

Živalski karneval

Guillaume Connesson

*Jurassic Trip or Six Prehistoric
Miniatures for flute, clarinet, two
pianos, percussion and string quintet*

Camille Saint-Saëns

The Carnival of the Animals

Za vse, starejše od 5 let.

For everyone from five years onwards.

N

ekatere stvari preprosto ne gredo skupaj. No, vsaj mislimo, da ne, sploh tisti, ki se imamo za odrasle. Koncertna dvorana in lev, recimo. Pa kontrabas in slon. Flavta in ribe. Ali prizor, ki je skoraj tako osupljiv in mogočen, kot če bi vam naproti prikoralak dinozaver. Na odru bosta namreč zazvenela, zabobnela in zaropotala kar klavirja. Skoraj dinozavrsko redek prizor.

Ja, prav zares neobičajne reči se bodo godile na tem koncertu, polnem presenečenj in vzklikov ah in oh. Kajti glasba ima posebno moč, iz zvokov zna ustvariti cele svetove! Camille Saint-Saëns z *Živalskim karnevalom*, priljubljeno glasbo, ki sodi v otroštvo vsakega kratkohlachnika, odpira vrata v glasbeni živalski vrt, v katerem rjovejo levi, plešejo sloni in galopirajo osli, svoj glas pa dobijo celo fosili. Če se vam zdi, da stvari ne morejo postati bolj nenavadne, kar počakajte! Kjer so fosili, tudi dinozavri ne morejo biti prav daleč. In res jih bomo srečali, čisto od blizu, brez ograj in brez opozorilnih tabel.

Zato pozorno glejte in dobro prisluhnite. Nikoli ne veste, katera žival bo skočila iz naslednjega takta.

S

ome things simply don't go together. Well, at least we think they don't, especially those of us who consider ourselves to be adults. A concert hall and a lion, for example. Or a double bass and an elephant, a flute and fish. Or a scene that is almost as stunning and powerful as a dinosaur walking towards you. On stage, two pianos will ring out, boom and rattle. A sight almost as rare as a dinosaur.

Yes, truly unusual things will happen at this concert, which is full of surprises and exclamations of 'ah' and 'oh'. Music has a special power: it can create entire worlds from sounds! With *The Carnival of the Animals*, a popular piece that is an essential part of the childhood of everyone in short trousers, Camille Saint-Saëns opens the door to a musical zoo in which lions roar, elephants dance and donkeys gallop. Even fossils have their own voice. If you think things can't get any weirder, just wait! Where there are fossils, dinosaurs can't be far away. We really will meet them, right up close, without fences and without warning signs.

So watch and listen carefully. You never know which animal will jump out of the next beat.



Utrinek s koncerta v dvorani Union /
A glimpse from a concert in Union Hall (Festival Maribor 2025) © Zan Ošim

ROMANT
DOBROD



**UMETNIKI
IN IZVAJALCI
ARTISTS
AND PERFORMERS**

Mate Bekavac



© Dejan Bulut

Namesto biografije

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 kriza 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 štem-

pljanje in lovorike, 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 neživiljska ipd.).

Vrnimo se h koreninam glasbe, iz kate-re črpamo moč za boj, notranji in zunanji. Upajmo si doživeti pretrase 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 cliché 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

© Riccardo Caldirola



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 zmagovalec 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 João 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 orkestrovali 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 Music School with teachers 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 Orchestra, 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.

skladatelj, kot sta Schubert in Schumann, ponovno odkriva skozi prizmo sodobnega glasbenega jezika in jim z občuteno oblikovanimi angleškimi prevodi vdihuje novo življenje v 21. stoletju. Nenavadna zasedba glaslo, kitare, violončela, tube in tolkal ustvarja povsem nov zvočni svet, ki tudi najzvestejšim poznavalcem samospela omogoča, da ta repertoar doživijo, kot da bi ga slišali prvič.

Ameriški pevec, kitarist in skladatelj **Bryan Benner** že skoraj dvajset let živi in ustvarja v Evropi. Diplomiral je na Kraljevem konservatoriju na Škotskem, na Dunajski univerzi za glasbo in umetnost ter Državnem konservatoriju za glasbo Gioachina Rossinija v Pesaru. Od leta 2011 živi na Dunaju, kjer je postal pomemben del mestnega glasbenega življenja. Je ustanovitelj, prevajalec, pevec in kitarist zasedbe The Erlkings, ki je s svojim inovativnim pristopom k nemškemu samospelu gostovala v najpomembnejših ustanovah tega žanra (Schubertiada v Hohenemsu, dvorana Wigmore v Londonu, Heidelberška pomlad). Kot kantavtor je izdal že šest albumov avtorske glasbe.

The Erlkings

© Austrian Tourist Office & Peak Motion Films



Zasedba The Erlkings gradi most med danes priljubljenim žanrom akustičnih kantavtorjev in velikimi mojstri samospela preteklosti. Samospela

Ivan Turkalj se s izjemno ustvarjalnostjo giblje med različnimi glasbenimi obdobji in slogi – od baroka do sodobne glasbe, jazza in klasičnega komornega repertoarja. Kot violončelist že več kot desetletje koncertira po svetu, med drugim v zasedbah New Piano Trio, Pool of Invention in The Erlkings. Študiral je na Dunajski univerzi za glasbo in umetnost, na Univerzi za glasbo v Würzburgu ter Univerzi za umetnost v Zürichu, kjer se je izpopolnjeval v sodobnem, baročnem in jazzovskem violončelu. Dejaven je tudi na področju kulturnega podjetništva in je soustanovitelj kolektiva Pool of Invention, ki povezuje umetniške in interdisciplinarne projekte.

Simon Teurezbacher je vsestranski tubist, ki se počuti enako domače tako v ljudski glasbi kot v jazzu, popu, sodob-

ni glasbi in v velikih orkestrskih zasedbah. Po začetni poti v kovinski industriji se je posvetil glasbi ter študiral basovsko tubo in glasbeno pedagogiko na Dunajski univerzi za glasbo in umetnost. Sodeluje v številnih ansamblih in je zaradi svoje slogovne prilagodljivosti iskan glasbeni partner in pogost gostujoči član dunajskih orkestrrov. V zasedbi The Erlkings raziskuje nove zvočne možnosti samospēva in s svojo globoko zvočno barvo ustvarja prepoznavno ritmično podlago. Ob tem pa poučuje tudi tubo in komorno igro.

Thomas Toppler je vsestranski umetnik, dejaven kot glasbenik, igralec in režiser. S tolkali se je začel ukvarjati pri šestih letih, študij tolkal pa je zaključil na Univerzi za umetnost v Gradcu. Izpopolnjeval se je tudi na mednarodni gledališki šoli École Philippe Gaulier v Parizu. Kot glasbenik je sodeloval z uglednimi zasedbami, kot so Dunajski simfoniki, Concentus Musicus Wien, Dunajski komorni orkester in Dunajska ljudska opera. Je soustanovitelj in režiser londonske gledališke skupine Ship of Fools, deluje pa tudi kot režiser glasbenih in filmskih projektov. Od leta 2017 poučuje gledališke tehnike in telesno izraznost na dunajski gledališki šoli ter vodi mojstrske delavnice na različnih glasbenih ustanovah.

The Erlkings build a bridge between today's popular genre of the acoustic singer-songwriter and the great masters of the past. They rediscover the lieder of composers such as Schubert and Schumann through the prism of contemporary musical language, breathing new life into these works in the 21st century with sensitively crafted English translations. The unusual combination of voice, guitar, cello, tuba and percussion gives rise to a completely new sonic world that allows even the most devoted connoisseurs of lieder to experience this repertoire as if for the first time.

American singer, guitarist and composer **Bryan Benner** has lived and worked in Europe for almost twenty years. He is a graduate of the Royal Conservatoire of Scotland, the Vienna University of Music and Performing Arts, and the Gioachino Rossini State Conservatoire of Music in Pesaro. Since 2011, he has lived in Vienna, where he has established himself as an important figure in the city's musical life. He is the founder, translator, singer and guitarist of The Erlkings, which has presented its innovative approach to German lieder in the most important institutions of this genre (Schubertiade in Hohenems, Wigmore Hall in London, Heidelberger Frühling). As a singer-songwriter, Bryan Benner has released six albums of original music.

With exceptional creativity, **Ivan Turkalj** shifts between a range of musical periods and styles, from Baroque to contemporary music, jazz and the classical chamber repertoire. As a cellist, he has been performing throughout the world for more than a decade, collaborating with ensembles such as the New Piano Trio, Pool of Invention and The Erlkings. He studied at the Vienna University of Music and Performing Arts, the Würzburg University of Music and the Zurich University of the Arts, where he perfected his skills in contemporary, Baroque and jazz cello. Ivan Turkalj is also active in the field of cultural management and is a co-founder of the Pool of Invention collective, which connects artistic and interdisciplinary projects.

Simon Teurezbacher is a versatile tuba player who feels equally at home in folk, jazz, pop and contemporary music, as well as in large orchestral ensembles. After starting out in the metal industry, he devoted himself to music and studied bass tuba and music education at the Vienna University of Music and Performing Arts. He collaborates in numerous ensembles and, due to his stylistic flexibility, is

a sought-after musical partner and frequent guest of Viennese orchestras. With *The Erlkings*, he explores new sonic possibilities of lieder and creates a distinctive rhythmic foundation with a deep timbre. Simon Teurezbacher also teaches the tuba and chamber music.

Thomas Toppler is a versatile artist who is active as a musician, actor and director. He began playing percussion at the age of six and completed his formal studies at the Graz University of Music and Performing Arts. He also studied at the international theatre school *École Philippe Gaulier* in Paris. As a musician, he has collaborated with renowned ensembles such as the Vienna Symphony Orchestra, *Concentus Musicus Wien*, the Vienna Chamber Orchestra and the Vienna Volksoper. Thomas Toppler is a co-founder and director of the London theatre group *Ship of Fools*, as well as being active as a director of music and film projects. Since 2017, he has taught theatre craft and physical expression at the Vienna Theatre School, as well as leading masterclasses at various music institutions.

Gordon Fantini



Gordon Fantini je z igranjem fagota začel pri štirinajstih letih, pred tem pa se je že pet let učil igranja na klavir.

Študiral na Glasbenem konservatoriju »Giuseppe Verdi« v rodnem Milanu, kjer je diplomiral z odliko. Svoje znanje je izpopolnjeval pri Sergiu Azzoliniju, Carlu Colombu, Gilbertu Audinu, Gabrieleju Screpisu, Albrechtu Holderju in drugih.

Osvojil je več pomembnih nagrad, med drugim prvo nagrado na Svetovnem glasbenem tekmovanju na Dunaju in prvo nagrado na tekmovanju Sándorja Végha v Budimpešti, kjer je žiriji predsedoval Iván Fischer.

Kot solo fagotist je sodeloval z orkestri po vsem svetu, med drugim s Krajevimi filharmoničnim orkestrom iz Londona, Rotterdamskim filharmoničnim orkestrom, Filharmonijo Artura Toscaninija iz Parme, s Haydnovim orkestrom iz Bolzana in Komornim orkestrom Festivala Verbier. Kot gostujoči fagotist je nastopal tudi z orkestri, kot so Simfonični orkester iz Berna, Komorni orkester Lausanne in Komorni orkester Basel. Udeležil se je številnih uglednih festivalov, med katerimi so Gstaad Menuhin Festival, Sion Festival, Amiata Piano Festival v Toskani, Schleswig-Holstein Festival in mednarodni festival Morellino Classica. Kot solist je nastopal v Šrilanki, s Festivalskim orkestrom iz Budimpešte in Sinfonietto iz Lausanne.

Februarja 2020 je postal solo fagotist in vodja sekcije v Belgijskem nacionalnem orkestru v Bruslju, nekoliko pozneje pa se je pridružil še umetniškemu kolektivu Brussels Muzieque. Od leta 2022 poučuje fagot na Kraljevem konservatoriju v Antwerpnu.

Gordon Fantini began playing the bassoon at the age of fourteen, having already learned the piano for five years. He studied at the Giuseppe Verdi Conservatory in his native Milan, where he graduated with honours, and furthered his knowledge of the bassoon with Sergio Azzolini, Carlo Colombo, Gilbert Audin, Gabriele Screpis, Albrecht Holder and others.

Among the important awards he has received are first prize at the Vienna International Music Competition and first prize at the Sándor Végh Competition in Budapest, where the jury was chaired by Iván Fischer.

As a solo bassoonist, Gordon Fantini has collaborated with orchestras throughout the world, including the Royal Philharmonic Orchestra of London, the Rotterdam Philharmonic Orchestra, Filarmonica Arturo Toscanini of Parma, the Haydn Orchestra of Bolzano and the Verbier Festival Chamber Orchestra. He has also appeared as a guest bassoonist with orchestras such as the Bern Symphony Orchestra, Orchestre de Chambre de Lausanne and the Basel Chamber Orchestra. The many prestigious festivals in which he has participated include the Gstaad Menuhin Festival, the Sion Festival, the Amiata Piano Festival in Tuscany, the Schleswig-Holstein Music Festival and the Morellino Classica International Festival. As a soloist, he has performed in Sri Lanka, with the Budapest Festival Orchestra and Sinfonietta de Lausanne. In February 2020, he became principal bassoonist and section leader of the Belgian National Orchestra in Brussels, soon after which he joined the artistic collective Brussels Muzieque. Since 2022, he has taught the bassoon at the Royal Conservatoire Antwerp.

Davor Herga



© Damjan Švarc

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

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

emy of Theatre, Radio, Film and Television with professors Zvone Šedlbauer, Albert Kos and Janez Hočvar. 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, priznana 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 Wurttemberga, 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 kot gostujočo koncertno mojstrico jo pogosto vabijo v druge ugledne orkestre (Narodni orkester Capotole de Toulouse, Narodni orkester Bordeaux Aquitaine, Pariški orkester in Simfonični orkester Teatre del Liceu). Kot predana komorna glasbenica 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 Martini. Obiskovala je mojstrske tečaje in

intenzivno sodelovala z umetniki, kot so András Schiff, Gidon Kremer, Dora Schwarzberg, 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 András 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 András Schiff, Gidon Kremer, Dora Schwarzberg, Elena Bashkirova, Vadim Repin, Vadim Gluzman, Steven Isserlis, Christoph Eschenbach and many others. In addition to the violin, she also plays the Irish folk fiddle.

Iztok Hrastnik



© Filip Waldmann

Iztok Hrastnik (1987) je leta 2009 diplomiral v razredu prof. Zorana Markovića. Že v času študija je prejel številne nagrade na tekmovanjih v Sloveniji in tujini, nastopal kot solist z različnimi orkestri in odigral veliko recitalov. Udeležil se je mojstrskih tečajev pri priznanih kontrabasistih, kot so Janne Saksala, Klaus Stoll, Josef Niederhammer, Joel Quarrington, Alberto Bocini

in Antonio Sciancalepore. Orkestrske izkušnje je nabiral v Mladinskem orkestru Gustava Mahlerja, Svetovnem orkestru glasbene mladine ter Mahlerjevem komornem orkestru. Leta 2007 je postal solo kontrabasist v Simfoničnem orkestru RTV Slovenija, leta 2011 pa je uspešno opravil avdicijo pri znamenitem orkestru Dunajske državne opere in Dunajskih filharmonikih, katerih član je še danes.

Iztok Hrastnik (1987) graduated from the Ljubljana Academy of Music in the class of Zoran Marković in 2009. While studying, he received numerous awards at competitions in Slovenia and abroad, performed as a soloist with various orchestras and gave a number of recitals. He attended masterclasses with renowned contrabassists, such as Janne Saksala, Klaus Stoll, Josef Niederhammer, Joel Quarrington, Alberto Bocini and Antonio Sciancalepore, and gained orchestral experience in the Gustav Mahler Jugendorchester, the Jeunesses Musicales World Orchestra and the Mahler Chamber Orchestra. In 2007, Iztok Hrastnik became a solo contrabassist in the RTV Slovenia Symphony Orchestra, and in 2011 he successfully auditioned for the renowned Orchestra of the Vienna State Opera and the Vienna Philharmonic, of which he is still a member today.

Krištof Hrastnik



Krištof Hrastnik je po končani Srednji glasbeni šoli v Celju nadaljeval s študijem tolkal pri profesorju Dietru Seilerju na Dunaju in pri profesorju Thomasu Lechnerju v Gradcu. Oba študija je zaključil z odliko. Že v srednješolskih letih in v času nadaljnega izobraževanja se je redno udeleževal tudi poletnih šol pri priznanih tolkalcih, orkestrske izkušnje pa je nabiral v orkestru Dunajske državne opere, orkestru Dunajskih simfonikov, Simfoničnem orkestru RTV Slovenija, orkestru Slovenske filharmonije in drugih. Od leta 2019 je redno zaposlen v orkestru SNG Maribor. Poleg tega svojo glasbeno pot nadaljuje v okviru komorne skupine Louie's Cage Percussion, ki z edinstveno igro, kreativnimi idejami in virtuoznostjo polni dvorane večjih opernih in koncertnih hiš v Avstriji, Nemčiji in Sloveniji.

After graduating from the Celje Music Secondary School, Krištof Hrastnik continued his percussion studies with Dieter Seiler in Vienna and Thomas Lechner in Graz, completing both courses with distinction. Throughout his studies, he regularly attended masterclasses with renowned percus-

sionists as well as gaining orchestral experience with the Orchestra of the Vienna State Opera, Wiener Symphoniker, the RTV Slovenia Symphony Orchestra, the Slovenian Philharmonic Orchestra and others. Since 2019, he has been a regular member of the SNG Maribor Symphony Orchestra. Krištof Hrastnik also performs with the chamber ensemble Louie's Cage Percussion, which fills the halls of major opera and concert houses in Austria, Germany and Slovenia with its unique playing, creative ideas and virtuosity.

Maria Ioudenitch



© Andrej Grilc

Ameriško-ruska violinistka Maria Ioudenitch je leta 2021 pritegnila pozornost ljubiteljev glasbe po vsem svetu, ko je osvojila prve nagrade na treh uglednih mednarodnih violinskih tekmovanjih – Ysaÿe, Tibor Varga in Joseph Joachim. Poleg tega je prejela vrsto posebnih priznanj, med njimi nagrado za komorno glasbo na tekmovanju Josepha Joachima, nagrado za najboljšo interpretacijo naročenega dela ter nagrado Henle Urtext. Leta 2023 je za svoj prvenec *Songbird*, izdan pri založbi Warner Classics, prejela nagrado *Opus Klassik* v kategoriji za komornoglasbeno izdajo leta.

Med vrhunci njenih zadnjih sezon so bili nastopi z Dunajskim radijskim simfoničnim orkestrom ORF pod vodstvom Marin Alsop, z orkestrom Kraljeve danske opere pod vodstvom Marie Jacquot, s Simfoničnim orkestrom Stavanger pod vodstvom Jana Willema de Vrienda in z Orkestrom Georgeja Enescuja pod vodstvom Dennisa Russlla Daviesa ter nastopi z Baselskim simfoničnim orkestrom in dirigentom Markusom Poschnerjem, Bochumskimi simfoniki, Državno filharmonijo Nürnberg in Dunajskim komornim orkestrom.

S pianistom Romanom Borisovom pripravlja recitale v Brucknerhaus v Linzu, v Staufnu in londonski dvorani Wigmore. Je članica kolektiva za komorno glasbo ensemble132. Med njenimi stalnimi komornimi partnerji so Immo Yang, Stephen Waarts, Marie-Elisabeth Hecker, Julian Steckel in Pablo Barragán. Zadnja leta je nastopala s Frankfurtским radijskim simfoničnim orkestrom, Nemškim simfoničnim orkestrom Berlin v berlinski Filharmoniji, Simfoničnim orkestrom MDR iz Leipziga, Kraljevim filharmoničnim orkestrom iz Stockholma, Dresdensko filharmonijo ter simfoničnima orkestroma iz Cincinnatija in Detroitu.

Maria Ioudenitch je odrasčala v Kansas Cityju, violino pa je začela igrati pri treh letih. Študirala je na Mednarodnem glasbenem centru v Kansas Cityju, na Curtis Institute of Music, na Konservatoriju New England ter zakrožila študij na Akademiji Kronberg pri Christianu Tetzlaflu.

American-Russian violinist Maria Ioudenitch gained the attention of music enthusiasts around the world in 2021 when she won the first prize at three prestigious international violin competitions: Ysaÿe, Tibor Varga and Joseph Joachim. She also received a number of special awards, including the Joachim Chamber Music Prize, the prize for the Best Interpretation of a Commissioned Work and the Henle

Urtext Prize. In 2023, she released her debut album *Songbird* on Warner Classics, which subsequently won the Opus Klassik Award in the category Chamber Music Release of the Year.

Among the highlights of her recent seasons are appearances with the ORF Vienna Radio Symphony Orchestra under Marin Alsop, the Royal Danish Opera Orchestra under Marie Jacquot, the Stavanger Symphony Orchestra under Jan Willem de Vriend, the George Enescu Philharmonic under Dennis Russell Davies and Sinfonieorchester Basel under Markus Poschner, as well as performances with Bochumer Symphoniker, Staatsphilharmonie Nürnberg and the Vienna Chamber Orchestra.

Maria Ioudenitch performs recitals with pianist Roman Borisov, appearing at Brucknerhaus Linz, in Staufien and at the Wigmore Hall in London. She is also a member of the chamber music collective ensemble132. Among her regular chamber music partners are Inmo Yang, Stephen Waarts, Marie-Elisabeth Hecker, Julian Steckel and Pablo Barragán. In recent years, she has performed with the Frankfurt Radio Symphony, Deutsche Symphonie-Orchester Berlin (at the Berlin Philharmonic), the MDR Leipzig Radio Symphony Orchestra, the Royal Stockholm Philharmonic Orchestra, the Dresden Philharmonic, and the Cincinnati and Detroit Symphony Orchestras.

Maria Ioudenitch grew up in Kansas City and began playing the violin at the age of three. She studied at the International Center for Music in Kansas City, the Curtis Institute of Music and the New England Conservatory before completing her studies at the Kronberg Academy with Christian Tetzlaff.

Jonian Ilias Kadesha



© Kaupo Kikkas

Jonian Ilias Kadesha je zavzet komorni glasbenik, ki sodeluje s priznanimi glasbeniki, kot so Martha Argerich, Steven Isserlis, Patricija Kopačinskaja, Nicolas Altstaedt in Antje Weithaas. Je soustanovitelj nagrajene zasedbe Tria Gaspard, ki redno nastopa na festivalih in prizoriščih po vsem svetu. Je član Kvarteta Kelemen.

Kot solist je nastopal z Evropskim komornim orkestrom pod vodstvom sira Andrása Schiffa, s Kraljevim filharmoničnim orkestrom iz Liverpoola, z zasedbo Sinfonietta Tapiola, s Slovensko filharmonijo pod vodstvom Aziza Šohakimova idr. Igral je v znamenitih dvoranah Wigmore in Louvre, v berlinski Filharmoniji in lyonski dvorani Molière. Pogosto koncertira z vodilnimi komornimi orkestri in redno sodeluje z Nizozemskim, Irskim in Škotskim komornim orkestrom, orkestrom Aurora in orkestrom Camerata iz Manchesterja. Kadeshev koncertni repertoar je zelo širok, kar dokazuje nabor posnetkov, ki jih je posnel za založbo Linn Records, med katerimi so premierni posnetek Ciaccone Helene Winkelman ter dela Bacha, Biberja, Schnittkeja, Kurtága in Auerbacha.

Leta 2017 je ustanovil in prevzel vlogo umetniškega vodje dinamičnega ko-

mornega ansambla Caerus, ki ga sestavljajo izjemni evropski glasbeniki.

Rodil se je v Atenah in študiral na Akademiji Kronberg, kjer je leta 2020 zaključil magistrski študij, poleg tega se je izpopolnjeval pri Antju Weithaasu, Salvatoreju Accardu, Grigoriju Žislinu in Ulfu Wallinu. V Hannovru je študiral komorno glasbo pri prof. Hattu Beyerlu in se udeležil mojstrskih tečajev Ferenc Radosa, Stevena Isserlisa, Ivryja Gitlisa, Leonidasa Kavakosa in Eberharda Feltza.

Na glasbeni slog in interpretacijo violinista Joniana Iliasa Kadesha je močno vplival študij filozofije in retorike. Kadesha igra na violino izdelovalca Guarnerija del Gesù iz leta 1743 iz zasebne zbirke *Princess Collection*.

Jonian Ilias Kadesha is a committed chamber musician, collaborating with renowned musicians such as Martha Argerich, Steven Isserlis, Patricia Kopatchinskaja, Nicolas Altstaedt and Antje Weithaas.

He is a co-founder of the award-winning Trio Gaspard, which regularly appears at festivals and venues around the world, and he is also a member of the Kelemen Quartet. As a soloist, he has performed throughout Europe, including with the Chamber Orchestra of Europe conducted by Sir András Schiff, the Royal Liverpool Philharmonic, the Tapiola Sinfonietta and the Slovenian Philharmonic Orchestra conducted by Aziz Shokhakimov. He has given recitals in venues such as Wigmore Hall, the Louvre, the Berlin Philharmonic and Salle Molière Lyon. He is increasingly in demand with leading chamber orchestras and has worked with the Netherlands, Irish and Scottish Chamber Orchestras, as well as with the Aurora Orchestra and the Manchester Camerata.

Jonian Ilias Kadesha's curiosity for repertoire is wide-ranging, as demonstrated by the recordings he has made for Linn Records, featuring the

premiere commercial recording of Helena Winkelman's *Ciaccona* as well as works by Bach, Biber, Schnittke, Kurtág and Auerbach. In 2017, he founded and assumed the role of artistic director of the Caerus Chamber Ensemble, a flexible ensemble comprising outstanding instrumentalists from the young generation of European musicians.

Born in Athens, Jonian Ilias Kadesha studied at the Kronberg Academy, where he completed his master's degree in 2020. He also worked with Antje Weithaas, Salvatore Accardo, Grigori Zhislin and Ulf Wallin. He studied chamber music with Hatto Beyerle in Hannover and has taken part in masterclasses with Ferenc Rados, Steven Isserlis, Ivry Gitlis, Leonidas Kavakos and Eberhard Feltz. His musical style and interpretation are strongly influenced by his studies in philosophy and rhetoric.

Jonian Ilias Kadesha plays on the "ex-Moser" Guarneri del Gesù of 1742, which is kindly loaned by the private Princess Collection.

Nejc Kamplet



Pianist Nejc Kamplet prihaja iz mari-borske glasbene družine. Klavir je začel igrati na Konservatoriju za glasbo in balet Maribor pri Lidiji Maletič in

Saši Gerželj, nato pa z odliko diplomiral pri Zuzani Niederdorfer na Univerzi za glasbo in uprizarjajočo umetnost v Gradcu. Študij je nadaljeval pri priznanem pianistu Arieju Vardiju na Visoki šoli za glasbo, gledališče in medije v Hannoveru. Izpopolnjeval se je pri številnih uglednih pianistih, med drugim pri Jevgeniju Kisinu, Jacquesu Rouvierju, Borisu Bermanu in Robertu Levinu.

Kot solist je nastopil z Dvornim orkestrom iz Meiningena, Slovensko filharmonijo, Simfoničnim orkestrom RTV Slovenija, Graško, Harbinsko in Wuhansko filharmonijo ter številnimi drugimi orkestri pod vodstvom priznanih dirigentov. S samostojnimi recitali se je predstavil na festivalih po Evropi, Aziji in Združenih državah Amerike.

Prejel je vrsto najvišjih priznanj na uglednih mednarodnih pianističnih tekmovanjih, med drugim prve nagrade na tekmovanju Hildegard Maschmann na Dunaju in tekmovanju Marthe Debelli v Gradcu ter tekmovanjih Euregio v Geilenkirchnu, Forum per Tasti v Banski Bystrici in Grand Prize Virtuoso v Londonu. Posebno sta odmevali druga nagrada na tekmovanju Marie Canals v Barceloni, kjer je hkrati prejel še nagrado občinstva, in druga nagrada na tekmovanju Hansa von Bülowa v Meiningenu. Pianist Aleksandar Madžar je Nejca Kampleta označil za »enega najbolj nadarjenih glasbenikov svoje generacije«, pri čemer je izpostavil tehnično dovršenost in izjemno umetniško zrelost njegovih interpretacij.

Njegove posnetke redno predvajajo RTV Slovenija, Program Ars in ORF Ö1. Za svoje umetniške dosežke je bil štipendist Ministrstva za kulturo Republike Slovenije ter mestnih občin Maribor in Gradec.

Pianist Nejc Kamplet comes from a musical family in Maribor. He began studying the piano at the Maribor Conservatory of Music and Ballet with

Lidija Maletić and Saša Gerželj, and went on to graduate with honours from the Graz University of Music and Performing Arts, where he studied with Zuzana Niederdorfer. He then continued his studies with the renowned pianist Arie Vardi at the Hanover University of Music, Drama and Media. Among the numerous other prominent pianists he has studied with are Evgeny Kissin, Jacques Rouvier, Boris Berman and Robert Levin.

As a soloist, he has performed with the Meiningen Court Orchestra, the Slovenian Philharmonic, the RTV Slovenia Symphony Orchestra, and the philharmonic orchestras from Graz, Harbin and Wuhan, as well as numerous other orchestras under the leadership of renowned conductors. He has also given solo recitals at festivals in Europe, Asia and the United States.

Nejc Kamplet has received a number of top awards at prestigious international piano competitions, including first prizes at the Hildegard Maschmann Competition in Vienna and the Martha Debelli Competition in Graz, as well as the Euregio Piano Award in Geilenkirchen, Forum per Tasti in Banská Bystrica and the Grand Prize Virtuoso Competition in London. Of particular note are his successes at the Maria Canals Competition in Barcelona, where he gained both the second prize and the audience award, and at the Hans von Bülow Competition in Meiningen, where he received the second prize. Pianist Aleksandar Madžar described Nejc Kamplet as "one of the most talented musicians of his generation", highlighting the technical perfection and exceptional artistic maturity of his interpretations. Recordings by Nejc Kamplet are regularly broadcast by RTV Slovenia, Program Ars and ORF Ö1. In recognition of his artistic achievements, he was awarded a scholarship by the Ministry of Culture of the Republic of Slovenia as well as

by the municipalities of Maribor and Graz.

Klavirski duo Bizjak Piano Duo Bizjak



© Marco Borggreve

V Beogradu rojeni pianistki Lidija in Sanja Bizjak sta se najprej izobraževali pri Zlati Maleš, pozneje pa sta študij nadaljevali v razredu Jacquesa Rouvierja na Pariškem konservatoriju.

Njuna glasbena pot je bila sprva solistična, dokler se nista leta 2002 odločili, da bosta nadaljevali skupaj kot klavirski duo. Prvič sta kot duo nastopili z Beograjsko filharmonijo in izvedli Mendelssohnov *Koncert*, leta 2004 sta nastopili v pariški dvorani Cité de la Musique in izvedli Mozartov koncert za dva klavirja, imeli pa sta tudi recital v francoskem mestu Laon. Leta 2005 sta na uglednem tekmovanju ARD v Münchnu prejeli dve posebni nagradi v kategoriji klavirskih duov.

Redno nastopata v najpomembnejših evropskih koncertnih dvorinah (Cité de la Musique, Musée d'Orsay in dvorana Gaveau v Parizu, dvorana Kraljice Elizabete in Kraljeva Albertova dvorana v Londonu, Palazzetto Bru Zane v Benetkah) ter gostujeta na uglednih festivalih (BBC Proms, Mednarodni klavirski festival Roque d'Anthéron, La Folle Journée v Nantesu, Beogradske muzičke svečanosti – BEMUS, Novo-

sadske muzičke svečanosti – NOMUS, Somborske muzičke svečanosti – SOMUS). Kot solistki redno sodelujeta z orkestri, kot so Londonski filharmonični orkester, Nacionalni orkester Francije, Filharmonični orkester Radia Francije, Kraljevi filharmonični orkester iz Liège, Stuttgartska filharmonija, Sinfonia Varsovia itd. Leta 2013 sta v okviru projekta s plesno skupino Fabulous Beast gostovali na Irskem, v Londonu in Avstraliji z deli Igorja Stravinskega.

Njuna diskografija vključuje več odmevnih posnetkov, med njimi album z deli *Petruška* in *Posvetitev pomladi* Igorja Stravinskega ter koncerte za dva klavirja Bohuslava Martinůja in Francisca Poulenca s Stuttgartsko filharmonijo.

Born in Belgrade, pianists Lidija and Sanja Bizjak first studied with Zlata Maleš before continuing their studies with Jacques Rouvier at the Paris Conservatory. After initially pursuing solo careers, they decided to join forces as a piano duo in 2002. Their first appearance as a duo was with the Belgrade Philharmonic Orchestra in a performance Mendelssohn's *Concerto for Two Pianos* and *Orchestra*. In 2004, they appeared at the Cité de la Musique in Paris with Mozart's *Concerto for Two Pianos*, as well as giving a recital in the French city of Laon. In 2005, they received two special prizes in the piano duo category of the prestigious ARD International Music Competition in Munich.

Lidija and Sanja Bizjak regularly perform in the most prestigious European concert halls (Cité de la Musique, Musée d'Orsay and Salle Gaveau in Paris, the Queen Elizabeth Hall and the Royal Albert Hall in London, Palazzetto Bru Zane in Venice) and appear at prominent festivals (the BBC Proms, Festival International de Piano de La Roque d'Anthéron, La Folle Journée de Nantes, the Belgrade Music Festival – BEMUS, the Novi Sad Music

Festival – NOMUS, the Sombor Music Festival – SOMUS). As soloists, they regularly collaborate with orchestras such as the London Philharmonic Orchestra, Orchestre National de France, Orchestre Philharmonique de Radio France, the Liège Royal Philharmonic Orchestra, Stuttgarter Philharmoniker and Sinfonia Varsovia. In 2013, they toured Ireland, London and Australia, performing works by Igor Stravinsky as part of a project with the dance group Fabulous Beast.

The discography of the Lidija and Sanja Bizjak Piano Duo includes numerous high-profile recordings, including an album featuring Igor Stravinsky's *Petrushka* and *The Rite of Spring*, as well as concertos for two pianos by Bohuslav Martinů and Francis Poulenc with Stuttgarter Philharmoniker.

Janez Krevel



© Dejan Bulut

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 Deželnem 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, Kontra-Albe 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.

Geneva Lewis

© Matthew Holler



Geneva Lewis, violinistka novoze-landsko-ameriških korenin, slovi po svoji izjemni umetniški zrelosti. Za njene interpretacije se zdi, kakor da prihajajo iz srca, zato se globoko dotaknejo poslušalcev. Kritiki hvalijo njeno »izjemno obvladovanje glasbila« in jo priporočajo kot »umetnico, ki ji velja slediti«. Je prejemnica nagrade sklada Borletti-Buitoni, karijerne štipendije Averyja Fisherja in velike nagrade tekmovanja Concert Artists Guild ter številnih drugih priznanj. Na BBC-jevem Radiu 3 so jo razglasili za eno izmed umetnic nove generacije.

Nastopila je z mnogimi uglednimi orkestri iz ZDA, denimo Komornim orkestrom Orpheus, Filharmonijo iz Aucklanda ter simfonijami iz Severne Karoline, Auguste, Kansas Cityja, Austina in Arkansasa. Med njenimi solističnimi recitali izstopajo nastopi v dvorani Wigmore in na festivalu Tippet Rise, pri Filadelfjskem društvu za komorno glasbo, v ustanovi Washington Performing Arts, v dvorani Merkin itd. Zelo ceni sodelovanja s partnerji v komorni igri ter v tem kontekstu nastopa z vrhunskimi umetniki, kot so Jonathan Biss, Kim Kashkashian, Gidon Kremer, Marcy Rosen, sir András Schiff in Mitsuko Uchida. Je ustanovna članica Tria Callisto, ki ima umetniško rezi-

denco pri društvu Da Camera v Los Angelesu in je za svoje dosežke prejel mednarodna priznanja.

Geneva Lewis je študirala na Konservatoriju Nove Anglije in na Akademiji Kronberg. Poletja je preživljala na delavnicah in mojstrskih tečajih festivalov Marlboro Music, Ravinia Steans Music Institute, Perlman Music Program's Chamber Workshop, Heifetz International Music Institute in drugih.

New Zealand-American violinist Geneva Lewis is renowned for her exceptional artistic maturity. Her interpretations seem to come directly from the heart, leaving listeners deeply moved. Critics praise her "extraordinary mastery of the instrument" and identify her as "an artist to follow". Among her many awards, she is the recipient of an artist award from the Borletti-Buitoni Trust, an Avery Fisher Career Grant and the Grand Prize of the Concert Artists Guild Competition, while BBC Radio 3 has named her a New Generation Artist.

Geneva Lewis has performed with many prominent orchestras in the United States and elsewhere, including the Orpheus Chamber Orchestra, the Auckland Philharmonic and the symphony orchestras of North Carolina, Augusta, Kansas City, Austin and Arkansas. Her most notable solo recitals include appearances at Wigmore Hall, the Tippet Rise Art Centre, the Philadelphia Chamber Music Society, Washington Performing Arts and Merkin Hall. She particularly values her collaborations with distinguished chamber music partners, such as Jonathan Biss, Kim Kashkashian, Gidon Kremer, Marcy Rosen, Sir András Schiff and Mitsuko Uchida. She is a founding member of the Callisto Trio, which has an artist residency with the Da Camera Society in Los Angeles and has received international recognition for its achievements.

Geneva Lewis studied at the New England Conservatory of Music and the Kronberg Academy, as well as attending workshops and masterclasses at the Marlboro Music Festival, the

Ravinia Festival's Steans Music Institute, the Perlman Music Program's Chamber Music Workshop and the Heifetz International Music Institute, among others.

Orkester MB banda **MB banda Orchestra**



© Žan Osim

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 interpretacijami 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 **Members**

Janez Avšič (kontrabas / *contrabass*), Mojca Fortin (violina / *violin*), Barbara Kolbl (violina / *violin*), Jošt Kosmač (violončelo / *cello*), Manca Kosmač (viola), Jerica Kozole (violina / *violin*), Ajda Kralj (violina / *violin*), Janez Krevel (kontrabas / *contrabass*), Urška Križnik Zupan (harfa / *harp*), Urban Marinko (violončelo / *cello*), Mojca Menoni Sikur (violina / *violin*), Klara Mikuž (violina / *violin*), Gea Pantner Volfand (viola), Nina Pirc (violina / *violin*), Mateja Ratajc Kragelnik (viola), Kaja Sešek (violina / *violin*), Martin Sikur (violončelo / *cello*), Rebeka Skok (viola), Maša Stopar (violina / *violin*), Mirjam Šolar (violina / *violin*), Matija Udovič (violina / *violin*), Serhii Zhuravlov (viola), Gaja Žnidaršič (violina / *violin*)

Tim Posner



Britanski violončelist Tim Posner sodi med najobetavnejše glasbenike svoje generacije. V reviji *Gramophone* so pohvalili »izjemno lepoto tona po celotnem registru violončela«, v časniku *The Times* pa njegovo »tehnično odličnost, prežeto z iskrenim čustvenim izrazom«. Leta 2023 je na festivalu *Sommets Musicaux de Gstaad* prejel nagrado Thierryja Scherza, kot prvi britanski violončelist pa je bil nagrajen tudi na Mednarodnem tekmovanju Karla Davidova. Kot solist je nastopil z orkestrom Severnonemškega radia NDR, Kraljevim filharmoničnim orkestrom in London Mozart Players ter sodeloval z uglednimi dirigenti, kot je Andrew Manze. Njegov nedavni album z Bernskim simfoničnim orkestrom, na katerem izvaja dela Ernesta Blocha, Maxa Brucha in Ernsta von Dohnányija, je prejel odlične kritike in se uvrstil med priporočila revije *The Strad*. Revije *Gramophone*, *BBC Music Magazine* in *Classic FM* so ga uvrstile med najobetavnejše mlade glasbenike.

Leta 2010 je ustanovil Trio Teyber z violinistom Timom Crawfordom in violistom Timothyjem Ridoutom, s katerima redno koncertira na mednarodnih odrih. Poleg tega nastopa tudi na uglednih festivalih komorne glasbe in sodeluje z umetniki, kot so Steven

Isserlis, sir András Schiff, Gidon Kremer, Lars Vogt, Emmanuel Pahud in Beatrice Rana. Pogosto je gost prestižnih Wigmorskih solistov.

Tim Posner je gostujoči profesor violončela na Dunajski univerzi za glasbo in umetnost (MUK) ter prvi violončelist orkestra Amsterdam Sinfonietta. Violončelo je začel igrati pri osmih letih, študiral pa je pri Robertu Maxu in Leonidu Gorokhovu na Visoki šoli za glasbo v Hannovru.

British cellist Tim Posner is among the most promising musicians of his generation. *Gramophone* magazine praised his "extraordinary beauty of tone across the entire range of the cello", while *The Times* praised his "technical excellence imbued with sincere emotional expression". In 2023, he received the Thierry Scherz Prize at the festival *Sommets Musicaux de Gstaad*, and he was the first British cellist to be awarded at the Karl David International Competition for Cellists. He has appeared as a soloist with the NDR Elbphilharmonie Orchestra, the Royal Philharmonic Orchestra and the London Mozart Players, collaborating with distinguished conductors such as Andrew Manze. His recent album with the Bern Symphony Orchestra, featuring works by Ernest Bloch, Max Bruch and Ernst von Dohnányi, received glowing reviews in *The Strad* magazine, where it was listed as a recommended recording. The magazines *Gramophone*, *BBC Music Magazine* and *Classic FM* have all ranked Tim Posner among the most promising young musicians of our time.

In 2010, Tim Posner founded Trio Teyber with violinist Tim Crawford and violist Timothy Ridout, with whom he regularly performs on international stages. He appears at prestigious chamber music festivals, collaborating with artists such as Steven Isserlis, Sir András Schiff, Gidon Kremer, Lars Vogt, Emmanuel Pahud and Beatrice

Rana, as well as being a frequent guest of the prestigious Wigmore Soloists.

Tim Posner is a visiting professor of cello at the Vienna University of Music and Arts (MUK) and serves as the principal cellist of the Amsterdam Sinfonietta. He started playing the cello at the age of eight, studying with Robert Max and Leonid Gorokhov at the Hanover University of Music.

Nicholas Rimmer



© Andrej Grilc

Nemško-britanski pianist Nicholas Rimmer se posveča raziskovanju klavirja v vseh njegovih izraznih razsežnostih – kot solist, komorni glasbenik, spremljevalec pevcev in improvizator. Glasbeno pot je začel na Kraljevem severnem glasbenem kolidžu v Manchesteru, študij nadaljeval na kolidžu Clare Univerze v Cambridgeu, nato pa se je izpopolnjeval v Nemčiji pri uglednih glasbenikih, med drugim pri Wolframu Riegerju, Hattu Beyerleju, članih kvarteta Alban Berg in Ferencu Radosu. Nastopa v najuglednejših koncertnih dvorinah (londonska Wigmore, berlinska Filharmonija, Münchenski Gasteig, žüriška Tonhalle), kot solist pa je sodeloval z NDR filharmonijo, Hamburškim simfoničnim orkestrom, Manchester Camerato idr. Redno gostuje na priznanih evropskih festivalih, kot so Schleswig-Holstein, Lucerne,

Heidelberška pomlad, Grafenegg in Salzburški festival.

Njegova bogata diskografija vključuje več nagrajenih posnetkov. Med njimi izstopajo albumi z violistom Nilsom Mönkemeyerjem (nagrada *echo klassik*), posnetek celotnega opusa za violino in klavir Wolfganga Rihma z violinistko Tianwo Yang (nagrada *diapason d'or*) ter samostojni album klavirskih del Muzia Clementija na zgodovinskem glasbilo.

Nicholas Rimmer je član Tria Gaspard in zasedbe Trio Belli-Fischer-Rimmer, redno pa sodeluje tudi z Nicolasom Altstaedom, Gabrielom Schwabejem, Tianwo Yang, Sebastianom Manzom in zasedbo Quatuor Hermès. Dejaven je tudi kot spremljevalec samospenov in pedagog. Poučeval je na visokih glasbenih šolah v Hannoveru, Frankfurtu in Manchesteru, od leta 2019 pa je profesor klavirja na Visoki šoli za glasbo v Freiburgu.

German-British pianist Nicholas Rimmer is devoted to exploring the piano in all of its expressive dimensions: as a soloist, a chamber musician, an accompanist and an improviser. He commenced his musical career at the Royal Northern College of Music in Manchester and continued his studies at Clare College, University of Cambridge, before furthering his studies in Germany with distinguished musicians such as Wolfram Rieger, Hatto Beyerle, members of the Alban Berg Quartet and Ferenc Rados. He performs in the most prestigious concert halls (London Wigmore, Berlin Philharmonic, Munich Gasteig, Zurich Tonhalle) and has collaborated as a soloist with the NDR Elbphilharmonie Orchestra, Symphoniker Hamburg, the Manchester Camerata, and many other notable ensembles. He is a regular guest at renowned European festivals such as the Schleswig-Holstein Music Festival, the Lucerne Festival, Heidelberger Frühling, the Grafenegg Festival and the Salzburg Festival.

His extensive discography includes several award-winning recordings. Of particular note are albums with violist Nils Mönkemeyer (Echo Klassik Award), a recording of Wolfgang Rihm's complete works for violin and piano with violinist Tianwa Yang (Diapason d'Or Award) and a solo album of piano works by Muzio Clementi on a historical instrument.

Nicholas Rimmer is a member of Trio Gaspard and Trio Belli-Fischer-Rimmer. He regularly collaborates with Nicolas Altstaedt, Gabriel Schwabe, Tianwa Yang, Sebastian Manz and Quatuor Hermès, as well as being active as an accompanist and teacher. He has taught at the music colleges in Hannover, Frankfurt and Manchester, and since 2019 he has served as a piano professor at the Freiburg University of Music.

Jože Rošer



Rogist Jože Rošer se je rodil leta 1989 v Slovenj Gradcu, kjer je pričel s svojim glasbenim izobraževanjem, ki ga je nato nadaljeval na Srednji glasbeni šoli v Velenju, na Akademiji za glasbo v Ljubljani, na salzburškem Mozarteumu in na Visoki šoli za glasbo v Stuttgartu.

Kot mlad glasbenik je osvojil več nagrad na Tekmovanju mladih glasbenikov Slovenije, prejel je študentsko

Prešernovo nagrado s trobilnim ansamblom Akademije za glasbo ter še eno za nastop s Komornim godalnim orkestrom Slovenske filharmonije. Že med študijem je kot solist nastopil v koncertih za rog Richarda Straussa s Simfoničnim orkestrom RTV Slovenija in z Orkestrom Slovenske filharmonije. Deluje kot komorni glasbenik in je član mednarodnega pihalnega kvinteta Spirito ter mednarodne trobilne zasedbe Worldbrass. Sodelovanje v trobilnem kvintetu Contrast mu je prineslo nadaljnje pomembne domače in mednarodne nagrade. Mednarodno je dejaven tudi kot orkestrski glasbenik. Sodeloval je s številnimi uglednimi orkestri, denimo Londonskim simfoničnim orkestrom, orkestrom Frankfurtskega radia, Göteborgskimi simfoniki, Avstralskim komornim orkestrom, Simfoničnim orkestrom Zahodne Avstralije, Klangforum Wien, komornim Orkestrom LUDWIG, Evropskim mladinskim orkestrom, Young Euro Classic in Zagrebško filharmonijo.

Jože Rošer je solo hornist Slovenske filharmonije ter docent na Akademiji za glasbo v Ljubljani.

Horn player Jože Rošer was born in 1989 in the Slovenian town of Slovenj Gradec, where he began his music education. He continued his studies at the Velenje Music Secondary School, the Ljubljana Academy of Music, the Mozarteum University Salzburg and the State University of Music and Performing Arts Stuttgart. As a young musician, he won several awards at the Slovenian Young Musicians Competition. During his studies, he was twice a recipient of the Student Prešeren Prize: first with the Academy of Music Brass Ensemble and then for a performance with the Slovenian Philharmonic Chamber String Orchestra. While still a student, he performed horn concertos by Richard Strauss with the RTV Slovenia Symphony Orchestra and the Slovenian Philharmonic Orchestra.

Jože Rošer is active as a chamber musician and is a member of the international wind quintet Spirito and the international brass ensemble WorldBrass. His participation in the Contrast Brass Quintet has brought him further important Slovenian and international awards. As an orchestral musician, he has collaborated internationally with numerous renowned orchestras, such as the London Symphony Orchestra, the Frankfurt Radio

Symphony, the Gothenburg Symphony, the Australian Chamber Orchestra, the Western Australian Symphony Orchestra, Klangforum Wien, the LUDWIG Chamber Orchestra, the European Youth Orchestra, Young Euro Classic and the Zagreb Philharmonic.

Jože Rošer is the principal horn player of the Slovenian Philharmonic Orchestra and an assistant professor at the Ljubljana Academy of Music.

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.

Trio Gaspard

Jonian Ilias Kadesha, violina / violin

Vashti Hunter, violončelo / cello

Nicholas Rimmer, klavir / piano

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Trio Gaspard je bil ustanovljen leta 2010 in sodi med najvidnejše klavirske trije svoje generacije. Kritiki ga cenijo zaradi svežega in izvirnega pristopa k notnemu zapisu ter poglobljenih interpretacij. Redno nastopa v najpomembnejših koncertnih dvoranah (londonska dvorana Wigmore, berlinska in essenska Filharmonija, dvorana Pierre Bouleza v Berlinu) in na uglednih festivalih (BBC Proms, Heidelberška pomlad, Festival komorne glasbe

v Mantovi, Festival Grafenegg). Poleg raziskovanja klasičnega repertoarja za klavirski trio se ansambel zavzema za odkrivanje manj znanih mojstrov in redno sodeluje s sodobnimi skladatelji. Trenutno uresničuje obsežni projekt, v okviru katerega skladatelji Olli Mustonen, Patricia Kopatchinskaja, Helena Winkelman, Sally Beamish, Kit Armstrong, Johannes Fischer in Leonid Gorokhov pišejo nova dela, ki jih bo Trio Gaspard nato posnel za založbo Chandos skupaj s 46 Haydnovimi klavirskimi trii. Prvi album iz tega cikla je že prejel odlične kritike, med drugim priporočilo revije *The Strad*.

Člani tria prihajajo iz Nemčije, Grčije in Velike Britanije, izpopolnjevali pa so se pri uglednih pedagogih, kot so Hatto Beyerle, Ferenc Rados in člani Evropske akademije za komorno glasbo. Osvojili so prve nagrade in posebna priznanja na mednarodnem tekmovanju komorne glasbe Josepha Joachima v Weimarju, na 5. mednarodnem tekmovanju komorne glasbe Josepha Haydna na Dunaju in na 17. mednarodnem tekmovanju komorne glasbe v Illzachu v Franciji. Vsi trije so tudi uspešni solisti in nastopajo v najuglednejših koncertnih dvoranah po svetu. Kot komorni glasbeniki sodelujejo s Stevenom Isserlisom, Gidonom Kremerjem, Kim Kashkashian, Nicolasom Altstaedtom, Martho Argerich, Vilde Frang, Pekko Kuusistom, Kitom Armstrongom, Ferencem Radosem in Nilsom Mönkemeyerjem.

Founded in 2010, Trio Gaspard is among the most prominent piano trios of its generation. Critics praise the ensemble's fresh and original approach to musical notation and its in-depth interpretations. The trio regularly performs in the most important concert halls (London's Wigmore Hall, the Berlin and Essen Philharmonics, the Pierre Boulez Hall in Berlin) and at prestigious festivals (the BBC Proms, Heidelberger Frühling, the Mantua Chamber Music Festival, the Grafenegg Festival). In addition to

exploring the classical repertoire for piano trio, the ensemble is committed to discovering lesser-known masterpieces and regularly collaborates with contemporary composers. It is currently realising a large-scale project in which composers Olli Mustonen, Patricia Kopatchinskaja, Helena Winckelman, Sally Beamish, Kit Armstrong, Johannes Fischer and Leonid Gorokhov are writing new works for Trio Gaspard to record for the Chandos label along with 46 of Haydn's piano trios. The first album in this cycle has already received excellent reviews, including a recommendation from *The Strad* magazine.

The members of Trio Gaspard are from Germany, Greece and Great Britain, and have studied with renowned teachers such as Hatto Beyerle, Ferenc Rados and members of the European Chamber Music Academy. They have gained first prizes and special awards at the Joseph Joachim International Chamber Music Competition in Weimar, the 5th Joseph Haydn International Chamber Music Competition in Vienna and the 17th International Chamber Music Competition in Ilzsch, France. All three musicians are successful soloists in their own right and perform in the most prestigious concert halls around the world. As chamber musicians, they collaborate with Steven Isserlis, Gidon Kremer, Kim Kashkashian, Nicolas Altstaedt, Martha Argerich, Vilde Frang, Pekka Kuusisto, Kit Armstrong, Ferenc Rados and Nils Mönkemeyer.

Antonio Viñuales Pérez



Antonio Viñuales Pérez je študiral na Glasbeni akademiji v Baslu pri Rainerju Schmidtu, Barbari Doll, Claudiu Martínezu Mehnerju in Antonu Kernjaku ter z odliko diplomiral iz violine in komorne glasbe. Pomemben pečat v njegovem umetniškem razvoju so pustili tudi mojstrski tečaji pri Ferencu Radosu in Riti Wagner.

Bil je finalist in nagrajenec številnih švicarskih in mednarodnih tekmovanj. Leta 2019 je kot solist z Baselskim simfoničnim orkestrom pod vodstvom Christopa Mathiasa Muellerja izvedel zahtevni *Violinski koncert* Albana Berga. Redno nastopa v različnih komornih zasedbah in na festivalih, kot so Musikdorf Ernen, Mednarodni glasbeni festival v Wissembourgu in Švicarski festival komorne glasbe v Adelbodnu, ter sodeluje z glasbeniki, kot so Christophe Coin, Marco Scilironi, Mate Bekavac, Alasdair Beatson, Jean-Jacques Dünnki, Barbara Doll, Gordan Nikolić in Claudio Martínez Mehner.

Leta 2020 je prejel umetniško nagrado Kiefer Hablitzel | Göhner. Je koncertni mojster drugih violin Baselskega komornega orkestra, od leta 2021 pa tudi asistent prof. Barbare Doll na Glasbeni akademiji v Baslu.

Antonio Viñuales Pérez studied at the Basel Academy of Music with Rainer Schmidt, Barbara Doll, Claudio Martínez Mehner and Anton Kernjak, graduating with honours in violin and chamber music. Masterclasses with Ferenc Rados and Rita Wagner also left an important mark on his artistic development.

He has been a finalist and prizewinner in numerous Swiss and international competitions. In 2019, he performed the demanding *Violin Concerto* by Alban Berg with the Basel Symphony Orchestra conducted by Christoph Mathias Mueller. He regularly performs in various chamber ensembles, collaborating with renowned musicians such as Christophe Coin, Marco Scilironi, Mate Bekavac, Alasdair Beatson, Jean-Jacques Düнки, Barbara Doll, Gordan Nikolić and Claudio Martínez Mehner, and appearing at a range of notable festivals, including Musikdorf Ernen, the Wissembourg International Music Festival and the Swiss Chamber Music Festival in Adelboden.

In 2020, Antonio Viñuales Pérez received the Kiefer Hablitzel Göhner Art Prize. He currently serves as the leader of the second violins of the Basel Chamber Orchestra. Since 2021, he has been an assistant to Prof. Barbara Doll at the Basel Academy of Music.

Emma Wernig



© Alexander Edelmann

Avstrijsko-nemška violistka Emma Wernig, ki so jo v reviji *The Strad* razglasili za »vzpenjajočo zvezdo viole«, je ena najobetavnejših glasbenic svoje generacije. Rodila se je leta 1999 v Los Angelesu, mednarodno kariero pa so ji zagotovili zgodnji uspehi, denimo zmaga na Mednarodnem tekmovanju v violi Cecila Aronowitza leta 2017 in nagrada sira Johna Barbirollija leta 2019 na tekmovanju Tertis.

Leta 2021 je s pianistom Albertom Canon Smitom pri Champs Hill Records izdala prvenec *The Viennese Viola*, ki je prejel odlične kritike in pet zvezdic v *BBC Music Magazine*. Album, na katerem so redke avstrijske skladbe za violo in klavir, je odraz njenega navdušenja nad odkrivanjem manj znanega repertoarja. Pri oblikovanju koncertnih programov pogosto pripravlja tudi lastne priredbe del, izvirno napisanih za druga glasbila. Kot solistka in komorna glasbenica nastopa na uglednih festivalih, kot so Verbier Festival, Festspiele Mecklenburg-Vorpommern, Grafenegg, Grachtenfestival in West Cork Chamber Music Festival. Sodelovala je z Janine Jansen, Gidonom Kremerjem, Stevenom Isserlisom, Christianom Tetzlaffom, Tabeo Zimmermann in Nilsom Mönkemeyerjem.

Študirala je pri Paulu Colettiju na konservatoriju Colburn, pri Ettoreju Causi na Univerzi Yale ter pri Tabei Zimmermann na Visoki šoli za glasbo Hannsa Eislerja v Berlinu. Leta 2024 je prevzela mesto prve solo violistke Danskega nacionalnega simfoničnega orkestra.

Emma Wernig živi v Berlinu in igra na violi, ki jo je leta 2019 izdelal Jason Viseltear.

Heralded by *The Strad* magazine as “a rising star of the viola”, Austrian-German violist Emma Wernig is one of the most promising musicians of her generation. Born in Los Angeles in 1999, her international career got underway with early successes, including first prize in the Cecil Aronowitz International Viola Competition in 2017 and the Sir John Barbirolli Memorial Prize at the Lionel Tertis Competition in 2019.

In collaboration with pianist Albert Cano Smit, she released her debut album *The Viennese Viola* on Champs Hill Records in 2021, receiving rave reviews and a five-star rating in the *BBC Music Magazine*. The album features rare Austrian compositions for viola and piano, reflecting her enthusiasm for discovering lesser-known repertoire. When creating concert programmes, she often prepares her own arrangements of works originally written for other instruments. As a soloist and chamber musician, she has performed at prestigious festivals such as the Verbier Festival, Festspiele Mecklenburg-Vorpommern, the Grafenegg Festival, Grachtenfestival and the West Cork Chamber Music Festival, collaborating with musicians such as Janine Jansen, Gidon Kremer, Steven Isserlis, Christian Tetzlaff, Tabea Zimmermann and Nils Mönkemeyer.

Emma Wernig studied with Paul Coletti at the Colburn Conservatory, with Ettore Causa at Yale University and with Tabea Zimmermann at the Hanns Eisler School of Music Berlin. In 2024, she took over the position of

principal violist of the Danish National Symphony Orchestra.

Emma Wernig lives in Berlin and performs on a viola made by Jason Viseltear in 2019.

Marko Zupan



Marko Zupan je uveljavljen flvtist z bogato mednarodno kariero kot solist ter komorni in orkestrski glasbenik, poleg tega pa tudi improvizator, pedagog in aranžer.

Po študiju flavte v Sloveniji je izobraževanje nadaljeval v Parizu na glasbeni šoli Alfreda Cortota, nato pa na salzburškem Mozarteumu v razredu prof. Irene Grafenauer. Že v času študija je prejel več nagrad na domačih in mednarodnih tekmovanjih. Kot solist in orkestrski glasbenik je nastopal v uglednih glasbenih središčih po Evropi, v ZDA in Aziji (dunajsko Glasbeno združenje, berlinska Filharmonija, Gasteig München, dvorana Suntory v Tokiu, Narodno središče za izvajalske umetnosti v Pekingu, Slovenska filharmonija). Redno sodeluje z uglednimi mednarodnimi orkestri, med katerimi so Berlinski simfoniki, Filharmonija Salzburg, Novi komorni orkester Potsdam in Brandenburški simfoniki, kot solist in komorni glasbenik pa se predstavlja tudi na številnih mednarodnih festivalih.

Posebno mesto v njegovem umetniškem delovanju zavzema širjenje repertoarja za flavto ter pedagoško delo. O tem priča njegova zbirka Orkestralne flavtne partiture za kvartet flavt, ki se posveča sistematičnemu spoznavanju in proučevanju orkestrskega repertoarja.

Je član ansamblov Acoustic Project, Slovenian Flute Trio in Ensemble.si, ki povezuje priznane slovenske glasbenike, delujoče v vodilnih evropskih orkestrih, ter ustanovitelj in umetniški vodja Mednarodnega glasbenega festivala Ursus, v okviru katerega soustvarja prostor za povezovanje glasbenikov ter predstavitev domače in mednarodne glasbene ustvarjalnosti.

Marko Zupan is an acclaimed flutist with an extensive international career as a soloist, chamber and orchestral musician, improviser, educator and arranger.

After studying the flute in Slovenia, he continued his education in Paris the ENMP "Alfred Cortot", before furthering his studies at the renowned Mozarteum University Salzburg in the class of Irena Grafenauer. During his studies, he received numerous awards at national and international competitions. As a soloist and orchestral musician, he has performed throughout Europe as well as in the United States and Asia, appearing at numerous prestigious concert venues, including the Musikverein in Vienna, Berliner Philharmonie, Gasteig in Munich, Suntory Hall in Tokyo, the National Centre for Performing Arts in Beijing, and the Slovenian Philharmonic in Ljubljana. He regularly collaborates with renowned international orchestras, such as Berliner Symphoniker, Philharmonie Salzburg, Neues Kammerorchester Potsdam and Brandenburger Symphoniker. As a soloist and chamber musician, he appears at numerous international festivals throughout Europe, the USA and elsewhere.

A special focus of Marko Zupan's artistic endeavour is the expansion of the flute repertoire as well as educational work. This is reflected in his collection *Orchestral Flute Parts for Flute Quartet*, which aims at a systematic study and exploration of the orchestral repertoire.

Marko Zupan is a member of the ensembles Acoustic Project, the Slovenian Flute Trio and Ensemble.si. The latter brings together distinguished Slovenian musicians performing with leading European orchestras. He is also the founder and artistic director of the International Music Festival "Ursus", through which he creates opportunities for musicians to connect with one another, and for the presentation of Slovenian and international musical creativity to a wider audience.

Mihajlo Zurković



Mihajlo Zurković je po prvih letih učenja klavirja v rodnem Somboru in Subotici glasbeno izobraževanje nadaljeval na Akademiji umetnosti v Novem Sadu kot član druge generacije t. i. ničelnega letnika, namenjenega izjemno nadarjenim mladim glasbenikom. Študiral je pri profesorici Jokuthon Mihailović ter v njenem razredu pozneje tudi diplomiral in magistriral.

Poleg številnih nagrad na domačih in mednarodnih tekmovanjih je bil finalist mednarodnega tekmovanja Dinuja Lipattija v Bukarešti (2002) ter prejemnik posebne nagrade na mednarodnem tekmovanju Petra Konjovića v Beogradu (1995). Do danes je nastopil na več kot štiristo recitalih, komornih koncertih in koncertih z orkestri v New Yorku, Sankt Peterburgu, Tokiu, Dublinu, Rimu, Parizu, Budimpešti, Bukarešti in Wolfsburgu (festival Movimentos) ter v številnih državah regije in v najuglednejših koncertnih dvorinah Srbije.

Leta 2009 je izšla njegova zgoščenka s posnetki del Johannesa Brahmsa, Franza Schuberta, Aleksandra Skrjabin in Frédérica Chopina, ki je nastala v koprodukciji Akademije umetnosti v Novem Sadu in Kulturnega centra Laze Kostića v Somboru.

Mihajlo Zurković je izredni profesor na Akademiji umetnosti v Novem Sadu in umetniški direktor Somborskih muzičkih svečanosti – SOMUS.

After his initial piano studies in the towns of Sombor and Subotica in his native Serbia, Mihajlo Zurković continued his music education at the Novi Sad Academy of Arts as a member of the second generation of the so-called

“zero year”, intended for exceptionally talented young musicians. He studied with Jokuthon Mihailović, completing both his bachelor's and master's degrees in her class.

In addition to numerous awards at national and international competitions, he was a finalist at the Dinu Lipatti International Competition in Bucharest (2002) and the recipient of a special award at the Petar Konjović International Competition in Belgrade (1995). To date, he has performed at more than four hundred recitals, chamber concerts and orchestral concerts in New York, Saint Petersburg, Tokyo, Dublin, Rome, Paris, Budapest, Bucharest and Wolfsburg (Movimentos Festival), as well as in the most prestigious concert halls in Serbia and the local region.

In 2009, Mihajlo Zurković released an album with recordings of works by Johannes Brahms, Franz Schubert, Alexander Scriabin and Frédéric Chopin in a coproduction of the Novi Sad Academy of Arts and the Laza Kostić Cultural Centre in Sombor. He currently serves as an associate professor at the Novi Sad Academy of Arts and as the artistic director of the Sombor Music Festival – SOMUS.

Ženski vokalni ansambel GLAS GLAS Women's Vocal Ensemble



© Nadja Büchler

Ženski vokalni ansambel GLAS je barvit dunajski dragulj, ki z glasbeno dediščino jugovzhodne Evrope predstavlja kulturno raznolikost avstrijske prestolnice. Ta raznolikost se ne odraža samo v izvajanem repertoarju, ampak tudi v izvoru pevk, ki prihajajo iz različnih kulturnih okolij Avstrije, Bosne in Hercegovine, Hrvaške, Slovenije, Madžarske in Irse. Ime ansambla v večini slovanskih jezikov pomeni isto: glas.

Pevke se mojstrijo v umetelnih večglasnih ženskih napevih jugovzhodne Evrope, od nežnih harmonij do vrtočljivih ritmov. Večglasno petje v balkanskih pokrajinah predstavlja s svojo izjemno ritmično raznolikostjo, prepletenimi melodijami in bogato izraznostjo eno od najbolj kompleksnih oblik evropske ljudske glasbene tradicije. Vokalni ansambel GLAS poslušalce popelje v čarobni svet hrepenenja polnih pesmi dalmatinske obale, strastnih bosanskih napevov, divjih bolgarskih junaških epov ter priljubljenih melodij makedonskih ulic.

The female vocal ensemble GLAS is a colourful Viennese gem that enriches the Austrian capital with the cultural diversity of the musical heritage of Southeast Europe. As well as being reflected in the ensemble's repertoire, this diversity is evident in the origins of its singers, who come from a range of cultural backgrounds in Austria, Bosnia and Herzegovina, Croatia, Slovenia, Hungary and Ireland. The ensemble's name has a common meaning in most Slavic languages: the voice.

The singers have mastered the gentle harmonies and dizzying rhythms of the artful polyphonic melodies of Southeast Europe for female voices. With its extraordinary rhythmic diversity, intertwined melodies and rich expressiveness, the polyphonic singing of the Balkan regions represents one of the most complex forms of European folk music. The GLAS vocal ensemble conveys listeners to the

magical world of the yearning songs of the Dalmatian coast, the passionate chants of Bosnia, the wild heroic epics of Bulgaria and the popular melodies heard on the streets of Macedonia.

Članice

Members

Coco Banholzer, Veronika Bezinsky, Ilona Eggl, Jasmin Fotouri, Tea Gerlanc, Veronika Götz, Veronika Großberger, Patricia Herzberger, Ruth Hosp, Maria Kargl, Eva Königer, Eva Krenmeier, Stefanie Pitsch, Maja Rački, Janina Schedy, Marina Scheutz-Tatic, Christine Seltenreich, Karin Sethaler, Eva Vukovics.

Umetniško vodstvo, skladbe in priredbe

Artistic direction, compositions and arrangements

Nataša Mirković



Mladinski cikel

17. 11. 26, PIZZICATO

19. 11. 26, CRESCENDO, FURIOSO

Klasično: Marimba

Nežka Prosenjak, marimba

13. 1. 27, PIZZICATO

14. 1. 27 CRESCENDO, FURIOSO

Zvonki odmevi: Metalofon

Grega Gorenšek, tolkala

4. 3. 27, FURIOSO

**Harmonije
violončela in klavirja**

Duo Devana

6. 10. 26, PIZZICATO

7. 10. 26, CRESCENDO

Tolkala za radovedneže

Slovenski tolkalni projekt (SToP)

8. 10. 26, FURIOSO

Tolkala od blizu

Slovenski tolkalni projekt (SToP)

8. 4. 27, FURIOSO

Klasični Artač

Tilen Artač, povezovalac

Slovenski mladinski orkester

Živa Ploj Peršuh, dirigentka

UTRINKI S FESTIVALA MARIBOR 2025 FESTIVAL MARIBOR 2025 HIGHLIGHTS

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11. 9. 2025
Marko Letonja, Brane Šturbej
Dvorana Ondine Otta Klasinc,
SNG Maribor /
Slovene National Theatre Maribor



12. 9. 2025
Henning Kraggerud, Timothy Ridout
Vinska klet župnišča v Malečniku /
Wine cellar, Parish of St Peter, Malečnik



21. 9. 2025
Mate Bekavac, MB banda
Dvorana Union / Union Hall



17. 9. 2025
William Hagen, Mairéad Hickey, Georgy Kovalev,
Per Lundberg, Leland Ko, Mate Bekavac, Davor Herga
Prostori nekdanje mariborske kaznilnice, RRA Podravje - Maribor /
Premises of the former Maribor Penitentiary, RRA Podravje - Maribor



12. 9. 2025
Henning Kraggerud, William Hagen, Mairéad Hickey, Jerica Kozole,
Timothy Ridout, Georgy Kovalev, Andrei Ioniță, Leland Ko
Marijina cerkev na Gorci, Malečnik / Pilgrim Church of Mary on Gorca, Malečnik



15. 9. 2025
William Hagen, Mairéad Hickey,
Timothy Ridout, Georgy Kovalev,
Andrei Ioniță, Leland Ko
Sodni stolp / Judgement Tower



18. 9. 2025
Nataša Mirković, Matthias Loibner
Sodni stolp / Judgement Tower



21. 9. 2025
Mate Bekavac,
Umetniški vodja / Artistic Director, Festival Maribor 2025

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