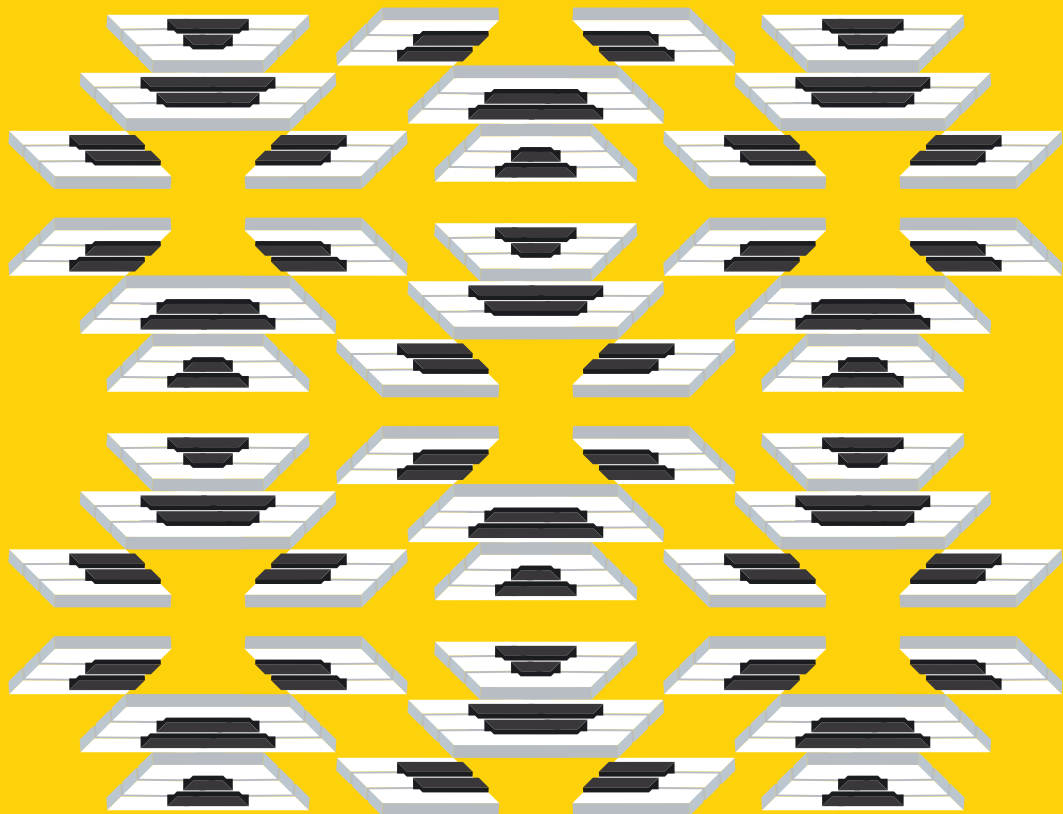


Festival Maribor

16.-25. 9.
2021



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

Festival je podprla Mestna občina Maribor.

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

The Festival is supported by the City Municipality of Maribor.

Umetniki prilagajanja in preobrazbe



I

zkušnje preteklega leta so močno zatresle mnoga področja človekovega življenja. Tudi v kulturnem življenju so se čutile težke posledice – sedem mesecev so naše koncertne dvorane ostale zaprte. Po vsem tem času je veselo pričakovane novih skupnih doživetij in dobre glasbe v živo neizmerno!

Leto, ki smo ga preživeli v globalni krizi, nas je spomnilo, da sta ohranjanje optimizma ter zmožnost hitrega prilagajanja temeljni veščini za preživetje. Ti veščini smo ob izvedbi Festivala Maribor 2020 urili do popolnosti in sredi koronskega leta uspešno izvedli mednarodno pisan festival vrhunske glasbe. Zato s ponosom gledamo nazaj, prihodnost pa pričakujemo samozavestno.

Želja po druženju in sproščenosti nam je bila v navdih pri oblikovanju programa Festivala Maribor 2021. Stavili smo na spontanost in se preizkusili v tisti izjemni veščini, ki nas uči sprejemati stvari takšne, kot so. Ko ti življenje ponudi limone, si naredi limonado!

O iznajdljivosti nas marsikaj lahko naučijo prebivalci nestanovitnega in neusmiljenega zahodnega Balkana. Tam najdemo mojstre prilagajanja, ljudi, ki na življenje gledajo s trpko modrostjo in pikrim humorjem. Tam so vrelci življenjske radosti redkeje posejani, a zato toliko bolj vroči.

Prav to spontanost in strast želimo prenesti na Festival Maribor 2021, zato smo k sodelovanju pritegnili nekaj odličnih glasbenikov jugovzhodne Evrope. Naš osrednji gost bo izjemni severnomakedonski pianist Simon Trpčeski. Trpčeski je precej nenavaden pianist, je namreč eden redkih glasbenikov s področja nekdanje Jugoslavije, ki se mu je posrečilo prebiti v sam vrh mednarodne scene klasične glasbe. Nastopa z Berlinskimi filharmoniki, na največjih odrih Londona ter z glasbeniki, kot so zvezdniški violončelist Daniel Müller-Schott, ki bo prav tako naš gost. Trpčeski kljub svetovnim uspehom ostaja pristen in zvest svojim koreninam. Je glasbenik, ki se mu

muzika pretaka po žilah in ostaja Makedonec od glave do pete. Zdaj ko je osvojil svet, se vedno bolj posveča glasbi svoje domovine. Na Festivalu Maribor se nam bo predstavil v vsej svoji raznovrstnosti: kot mojster klasične glasbe in kot sproščen glasbenik, ki temperamentno in spontano igra s svojimi izjemnimi kolegi iz Severne Makedonije. Ti so prav tako priznani glasbeniki na mednarodni klasični sceni, družijo jih sodelovanje pri projektu Makedonissimo.

Trpčeskemu se bo na otvoritvenem koncertu Festivala Maribor pridružil eden najobetavnejših dirigentov jugovzhodne Evrope, Romun Gabriel Bebeșelea. Skupaj s Simfoničnim orkestrom SNG Maribor bodo izvedli virtuozna dela Franza Liszta, Zoltána Kodályja in Georgeja Enescuja, skladateljev, ki jih je zaznamovala glasba vzhodne Evrope.

Ob zaključku festivala se bo v Maribor vrnil No Borders Orchestra, ki je z drznim koncertom že leta 2019 navdušil naše občinstvo. V orkestru, ki še zmeraj uspešno podira meje, so zbrani izjemni mladi, mednarodno uspešni glasbeniki, ki izhajajo iz nekdanjih jugoslovanskih republik in delujejo v vodilnih evropskih orkestrih. S svojim novim projektom se dotikajo pereče teme, ki zaznamuje tudi njihovo umetniško delovanje: projekt Ni vrnitve v normalnost opozarja na ekološko problematiko v (post)koronskem času in z glasbo transformacij spodbuja k spremembi.

Festival Maribor ne bi bil takšen, kakršnega poznamo, če ne bi hkrati ponudil očarljivih in razburljivih glasbenih dogodkov za celotno družino. Letos bo v ospredju tolkalski spektakel Simfonično popotovanje ritma, v katerem bo priznani Slovenski tolkalni projekt SToP v sodelovanju s Simfoničnim orkestrom SNG Maribor razgrnil zvočno razkošje tolkal in glasbe z različnih koncev sveta. Družine s svojimi najmlajšimi pa se bodo letos ponovno lahko v prijetnem in sproščenem okolju prepustile klavirski glasbi na koncertu s pianistko Adriano Magdovski.

Ponovno bomo stavili na živo, fizično izkušnjo med glasbeniki in poslušalci. Želimo si več druženja med glasbeniki in obiskovalci, tistega pravega festivalskega duha, ki ga vedno zaznamujeta spontanost in priložnost za odkrivanje novega.

Naj bo Festival Maribor 2021 festival sproščenosti, raznolikosti in barvitosti, trenutek in kraj, kjer se bomo srečali občinstvo ter izjemni in odprti glasbeniki. Ta povezanost je bistvo, srce našega festivala. Veseli bomo, če boste z nami!

Vaša



BARBARA ŠVRLJUGA HERGOVICH

Vodja programa Koncertne poslovalnice in Festivala Maribor
Narodni dom Maribor

The Art of Adaptation and Transformation



There can be no doubt that the unprecedented experience of the preceding year has strongly shaken many areas of our daily lives. Even the arts weren't immune to hard consequences – our concert halls remained shut for seven months. After all this time, the electric anticipation for new shared experiences and fine live music is immeasurable!

The year-long global crisis reminded us that maintaining optimism and being able to adapt quickly are fundamental skills for survival. We honed these skills to perfection during Festival Maribor 2020, where we successfully presented an internationally diverse and colorful festival of first-class music in the middle of the coronavirus year. Consequently, we can look back with pride – and look forward to the future with confidence.

In designing the program of Festival Maribor 2021 we were inspired by the desire to come together and to let go. We put our faith in spontaneity and challenged ourselves in that exceptional resourcefulness which teaches us to accept things as they are: When life offers you lemons, make yourself lemonade!

And if anyone can teach us about resourcefulness, it is the people of the sometimes volatile and unforgiving Western Balkans. There we find masters of adaptation, people who look at life with bitter wisdom and barbed humor. The wellsprings of joy are seldom to be found there but their rarity makes them all the more intense.

We have invited some excellent musicians from Southeast Europe to join us in the hope of bringing exactly this type of spontaneity and passion to Festival Maribor 2021. Our featured guest is the outstanding North Macedonian pianist Simon Trpčeski. A rather unusual pianist, he is one of the few musicians from the former Yugoslavia who was lucky enough to break into the very top of the international classical music scene – he performs regularly with the Berlin Philharmonic, on the biggest stages of London and with musicians such as star cellist Daniel Müller-Schott, who will also be our guest – yet despite his worldwide success, Mr Trpčeski has remained authentic and faithful to his roots. Music flows through his veins and he remains a Macedonian from head to toe. After having conquered the world, he is increasingly devoting himself to the music of his homeland. His electrifying artistic diversity will be on full display at Festival Maribor, both as a master of classical repertoire and as a laid-back musician of fiery temperament and spontaneity who is joined by his exceptional colleagues from the region, also renowned musicians on the international classical scene, to create the Makedonissimo project.

Mr Trpčeski will appear on Festival Maribor's opening concert with one of the most promising conductors from Southeast Europe, Romanian Gabriel Bebeșelea. Together with the Symphony Orchestra of the Slovenian National Theatre Maribor they will present virtuoso works by Franz Liszt, Zoltán Kodály and George Enescu, composers whose music is infused with the spirit of Eastern Europe.



The No Borders Orchestra, who so impressed our listeners with their audacious concert in 2019, will return to Maribor to close the festival. The ensemble, still successfully pushing boundaries, brings together exceptional young and internationally successful musicians from the republics of former Yugoslavia currently active in leading European orchestras. With their latest project, the orchestra turns the spotlight on an urgent topic that has characterized their artistic work generally: the No Return to Normality project draws attention to ecological issues in the (post-)coronavirus age, encouraging change with music of transformation.

Festival Maribor wouldn't be the one we know without also offering captivating and unforgettable musical events for the whole family. This year the central event is the percussion spectacle A Symphonic Journey of Rhythm, featuring the celebrated Slovenian percussion ensemble SToP together with the Symphony Orchestra of the Slovenian National Theatre Maribor in a presentation that unleashes the sonic luxury of percussion instruments and music from around the world. As in previous years, families – including their youngest members – will also be able to enjoy piano music performed in a pleasant and relaxed atmosphere with pianist Adriana Magdovski.

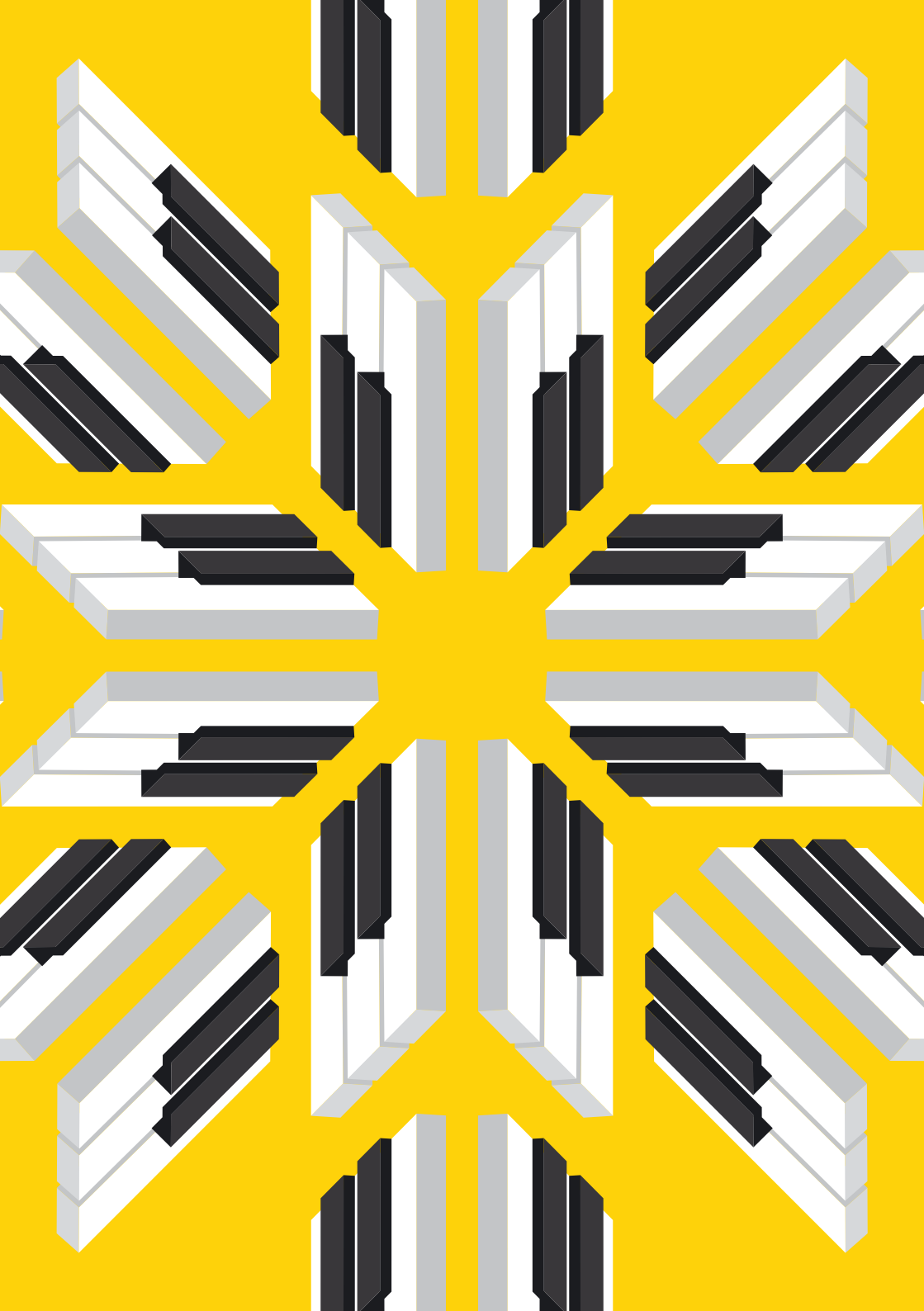
Once more we are placing our faith in the magic which happens when musicians and listeners come together in person, in that true festival spirit which is infused with spontaneity and with the anticipation of discovering something new.

So let Festival Maribor 2021 be a celebration of diversity and color, and of letting go; a time and place where exceptional and open-minded musicians can connect with their listeners. This connection is the essence, the heart of our festival. We would be happy if you would join us!

Your *Barbara Švrljuga Hergovich*

BARBARA ŠVRLJUGA HERGOVICH

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





OSREDNJI PROGRAM **MAIN PROGRAMME**

1

OGNJEMET RITMOV IN VZDUŠIJ FIREWORKS OF RHYTHMS AND EMOTIONS

**Velika dvorana
SNG Maribor**
Četrtek, 16. september 2021, ob 19.30

**Grand Hall,
Slovenian National Theatre Maribor**
Thursday, 16 September 2021, at 7:30 pm

SIMFONIČNI ORKESTER SNG MARIBOR

Gabriel Bebeșelea, dirigent
Simon Trpčeski, klavir

SYMPHONY ORCHESTRA OF THE SLOVENIAN NATIONAL THEATRE MARIBOR

Gabriel Bebeșelea, Conductor
Simon Trpčeski, Piano

Marij Kogoj

Bagatele za orkester
(prir. Alojz Srebotnjak)

Franz Liszt

*Koncert za klavir in orkester št. 2 v
A-duru, S 125*

Zoltán Kodály

Plesi iz Galante

George Enescu

*Romunska rapsodija št. 1 v
A-duru, op. 11*

Koncert za izven in za imetnike abonmaja
Simfoničnega orkestra SNG Maribor
2021/2022.

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

V koprodukciji s SNG Maribor.

Marij Kogoj

Bagatelles for Orchestra
(arr. Alojz Srebotnjak)

Franz Liszt

*Piano Concerto No. 2 in
A major, S 125*

Zoltán Kodály

Dances of Galánta

George Enescu

*Romanian Rhapsody No. 1 in
A major, op. 11*

Concert is part of the Slovenian National
Theatre Maribor Symphonic Cycle 2021/2021,
for season ticket holders and the general public.

Tickets: 25 €, 20 €, 12,50 €.

A coproduction with the
Slovenian National Theatre Maribor.

S

imona Trpčeskega, pianista iz Severne Makedonije, ki je pred dvajsetimi leti na mah osvojil elitni svet zahodnoevropske klasične glasbe, je neki kritik opisal kot »karizmatičnega kameleona«, svobodnega glasbeniškega duha, ki nas popelje »na nepredvidljiva popotovanja celo v glasbi, za katero smo verjeli, da jo dobro poznamo«. Trpčeskega bomo na Festivalu Maribor 2021 spoznali v vsej njegovi raznolikosti: kot suverenega virtuozu, ki je stalni gost najuglednejših svetovnih odrov, kot poglobljenega glasbenika, ki z izbranimi glasbenimi partnerji razgrinja plasti kompleksne komorne glasbe, in kot karizmatičnega Makedonca, ki s svojo pristnostjo in toplo naravo uspešno povezuje na videz nezdružljive svetove in ljudi.

Na otvoritvenem koncertu Festivala Maribor 2021 se nam bo Trpčeski predstavil z interpretacijo dela, ki je v svoji družbi prav tako nenavadno, kakor je Trpčeski med svojimi kolegi. *Drugi klavirski koncert* Franza Liszta, po skladateljevih besedah »simfonični koncert«, je več kot virtuosno razkazovanje – poln je barv, razpoložen in večplastnih povezav, ki jih pronicljivi interpret lahko poveže v izvirno in napeto zgodbo.

Pianistu in Simfoničnemu orkestru SNG Maribor se bo pridružil gost, s katerim Trpčeski posebno rad sodeluje. Izjemni Gabriel Bebeșelea je zaslovel kot najobetavnejši talent med romunskimi dirigenti. Na domačih tleh je že zgodaj požel toliko navdušenja, da so ga pri njegovih štiriindvajsetih letih imenovali za prvega dirigenta operne hiše v Iașiju, s čimer je postal najmlajši glasbenik na takšnem položaju v romunski zgodovini. Bebeșelea nam bo predstavil glasbeno pestrost panonskih skladateljev. Slišali bomo *Plese iz Galante* madžarskega skladatelja Zoltána Kodályja, o katerem je Bartók pripomnil, da je posvojil jezik madžarske ljudske glasbe in ga tako mojstrsko obvlada, kakor da bi bil njegov materni jezik. Skladno razpoloženje madžarskih plesov se bo raztegnilo v priljubljeno *Romunsko rapsodijo* Georgeja Enescuja, ki je s svojim spontanim učinkom zahodnoevropske poslušalce prvič navdušil za romunsko glasbo. Prepričani smo, da bo ta glasbeni ognjemet navdušil tudi nas!

Simfonični orkester SNG Maribor



S

Simon Trpčeski, the pianist from North Macedonia who twenty years ago conquered the elite world of Western European classical music, has been described by some critics as a “charismatic chameleon”, a free musical spirit who takes us “on unpredictable journeys even in music which we thought we already knew very well.” At Festival Maribor 2021 we will get to know Mr Trpčeski in all his diversity: as a supreme virtuoso who is a regular guest on the world’s most prestigious concert stages, as a profound musician who reveals layers of meaning in complex chamber music with other carefully selected musicians, and as a charismatic Macedonian who is able to bridge seemingly incompatible worlds and people through his authenticity and warmth.

At the opening concert of Festival Maribor 2021, Mr Trpčeski will perform a work that is just as unusual in his company as Mr Trpčeski himself is among his colleagues: Franz Liszt’s Piano Concerto No. 2 is more than just a display of virtuosity – in the composer’s words it is a “symphonic concerto” full of colors, moods and multi-layered connections which an insightful performer can weave together into an original and riveting story.

The star pianist and the Symphony Orchestra of the Slovenian National Theater Maribor will be joined by a guest with whom Mr Trpčeski especially likes to work. The remarkable Gabriel Bebeșelea has been celebrated as the most promising talent among Romanian conductors. Already as a young man he earned so much enthusiastic admiration on his home soil that at the age of twenty-four he was named principal conductor of the Iași Opera, making him the youngest musician in Romanian history to hold such a position. Mr Bebeșelea will lead us through the diverse musical fields of Pannonian composers, including the *Dances from Galánta* by the Hungarian Zoltán Kodály, a composer about whom Bartók remarked that he had adopted the language of Hungarian folk music and mastered it as fully as if it were his mother tongue. The ebullient spirit of the Hungarian dances will continue with the popular *Romanian Rhapsody No. 1* of George Enescu, the first piece of Romanian music to impress Western European listeners with its spontaneity and élan. We are sure that these musical fireworks will impress us too!



Gabriel Bebeșelea

Dvorana Union, Maribor
Sobota, 18. september 2021, ob 19.30

Union Hall, Maribor
Saturday, 18 September 2021, at 7:30 pm

Simon Trpčeski, klavir
Hidan Mamudov, klarinet,
saksofon, kaval
Aleksandar Krapovski, violina
Aleksander Somov, violončelo
Vlatko Nušev, tolkala

Simon Trpčeski, Piano
Hidan Mamudov, Clarinet,
Saxophone, Kaval
Aleksandar Krapovski, Violin
Alexander Somov, Cello
Vlatko Nushev, Percussion

Pande Šahov

»Pletenki« (Pleti), venček
makedonskih ljudskih plesov in
spevov

Vstopnina: 15 €, 12 €, 7,50 €.

Pande Shahov

Plaits, a medley of Macedonian folk
dances and melodies

Tickets: 15 €, 12 €, 7,50 €.



akedonissimo, v prevodu »zelo makedonsko«, je srčni projekt Simona Trpčeskega. Ideja o prepletu dveh glasbenih svetov, v katerih biva ta glasbenik, je dolgo zorela. Trpčeski je namreč doma tako v avtohtoni glasbi svoje domovine kot na sofisticiranem mednarodnem podiju evropske umetniške glasbe, na katerem vladajo virtuozii. In povsem naravno je ta očarljiva svetova združil.

Idejo je dokončno uresničil leta 2017, delo, ki je nastalo, pa posvetil svojemu »makedonskemu narodu«. Za izvedbo projekta je zbral zasedbo izjemnih glasbenikov iz regije, ki podobno kot on delujejo na vrhunskem mednarodnem podiju klasične glasbe.

Makedonissimo vključuje nabor severnomakedonskih plesov in nekaj spevov, ki dodajo šarm inštrumentalnim dimenzijam projekta. Trpčeski je pripravil izbor v posvetovanju s strokovnjaki z Inštituta za folkloro Marka Cepenkova in Ansambla folklornih plesov in pesmi Tanec.

Projekt mu je omogočil enkratno priložnost za sodelovanje s severnomakedonskim skladateljem Pandejem Šahovim, ki živi in dela v Londonu. Šahov je napisal aranžmaje in jih z velikim navdušenjem oblikoval v 80 minut glasbe.

Makedonissimo vključuje kvintet, ki prispeva komornoglasbeni pogled na severnomakedonsko ljudsko glasbo, v njem pa slišimo klavir, violino, violončelo, klarinet, saksofon in kaval ter tolkala. Ob Simonu Trpčeskem nastopajo violinist Aleksandar Krapovski (zaposlen v Operi v Barceloni), čelist Aleksander Somov (prvi violončelist Filharmoničnega orkestra iz Strasbourga), klarinetist, saksofonist in kavalist Hidan Mamudov (živi in ustvarja na Dunaju) ter tolkalec Vlatko Nušev (živi in ustvarja v Skopju). Glasbeniki so že uspešno gostovali v številnih mestih in državah po Evropi. Zasedba je premierno nastopila na festivalu v nemškem mestu Ludwigsburg, kar je bil plod zelo uspešnega sodelovanja Trpčeskega na tem festivalu s finskim dirigentom Pietarijem Inkinenom. Sledili so nastopi v Ljubljani, Londonu (dvorana Wigmore), Liverpoolu, Birminghamu, Varšavi, Gdansku, Katowicach, Szczecinu, Lillu, Amsterdamu in Beogradu.



M

akedonissimo, which means “very Macedonian”, is a project that is close to Simon Trpčeski’s heart. The idea of intertwining the two musical worlds in which he comfortably resides has simmered for a long time. Mr Trpčeski is equally at home in both the music of his homeland as well as in European classical music performed on the most sophisticated international stages, a domain ruled by virtuosos. So, naturally, he brought these two captivating worlds together.

He finally realized the idea in 2017, when he gathered a group of outstanding Macedonian artists who, like him, are classical musicians performing on the world’s top stages. He has dedicated the fruits of their efforts to the “People of Macedonia”.

Makedonissimo comprises a set of North Macedonian dances and songs that add charm to the instrumental dimensions of the project. Trpčeski prepared the selection in consultation with experts from the Marko Tsepenkov Institute of Folklore and the folk dance and music ensemble Tanec. The project



provided him with a unique opportunity to collaborate with Macedonian composer Pande Shahov, who lives and works in London. Shahov wrote the arrangements and with great enthusiasm braided them together into 80 minutes of continuous music.

Contributing to this chamber perspective on Macedonian folk music is that *Make-donissimo* is composed of a quintet comprising piano, violin, cello, clarinet, saxophone and kaval, and percussion. Along with Simon Trpčeski, the performers are violinist Aleksandar Krapovski (employed at the Barcelona Opera), cellist Alexander Somov (principal cellist of the Strasbourg Philharmonic Orchestra), clarinetist, saxophonist and kaval player Hidan Mamudov (who lives and works in Vienna) and percussionist Vlatko Nushev (who lives and works in Skopje). The group, which has already successfully toured in many cities and countries across Europe, made their debut at the festival in the German city of Ludwigsburg thanks to Trpčeski's very successful collaboration with Finnish conductor Pietari Inkinen. This was followed by acclaimed performances in Ljubljana, London (Wigmore Hall), Liverpool, Birmingham, Warsaw, Gdansk, Katowice, Szczecin, Lille, Amsterdam and Belgrade.



3

VAM JE ŠE VŠEČ BRAHMS? DO YOU STILL LIKE BRAHMS?

Dvorana Union, Maribor

Ponedeljek, 20. september 2021, ob 19.30

Union Hall, Maribor

Monday, 20 September 2021, at 7:30 pm

Daniel Müller-Schott, violončelo
Simon Trpčeski, klavir

Daniel Müller-Schott, Cello
Simon Trpčeski, Piano

Robert Schumann

Adagio in Allegro za violončelo in klavir v As-duru, op. 70

Johannes Brahms

Sonata za violončelo in klavir št. 2 v F-duru, op. 99

Anton Webern

Tri male skladbe za violončelo in klavir, op. 11

Dmitrij Šostakovič

Sonata za violončelo in klavir v d-molu, op. 40

Robert Schumann

Adagio and Allegro for Cello and Piano in A flat major, Op. 70

Johannes Brahms

Sonata for Cello and Piano No. 2 in F major, Op. 99

Anton Webern

Three Little Pieces for Cello and Piano, Op. 11

Dmitri Shostakovich

Sonata for Cello and Piano in D minor, Op. 40

Koncert je del abonmaja Komorni cikel 2019/2020 Narodnega doma Maribor, ki smo ga prvotno načrtovali za 7. maj 2020.

Vstopnina (brez abonentske kartice Komornega cikla 2019/2020): 15 €, 12 €, 7,50 €.

Tickets: 15 €, 12 €, 7,50 €.

S

tako zahtevnim sporedom, kot ga napovedujemo za ta koncert, se lahko spopadejo zgolj najdrznejši, vrhunski virtuozni in najbolj pronicljivi glasbeniki obenem. Daniel Müller-Schott in Simon Trpčeski sta takšne vrste glasbenika. Sta na vrhuncu svojih ustvarjalnih moči in s svojimi širokopotezno zasnovanimi nastopi osvajata poslušalstvo. V tem prodornem duu lahko uresničita vse svoje predstave o izvrstnem koncertu: ta mora biti poln izzivov, trd oreh po virtuozi in umetniški plati, v jedru pa je dobra glasba, ne glede na njen izvor ali priljubljenost.

Prav takšen bo koncert, ki nas čaka na Festivalu Maribor. Od sonat klasičnega 19. stoletja preko sporočilno močne glasbe Dmitrija Šostakoviča do minimalne glasbe Antona Weberna – spored nas potaplja v bogastvo, raznolikost in intenzivnost komorne umetnosti za violončelo in klavir. Ne gre za površinsko všečnost, ta glasba nas zares posrka v glasbeni univerzum, v katerem zunanja resničnost za trenutek kot da izgine. Tak pobeg v fantazijo največjih razsežnosti nam zagotovo prav pride.



Daniel Müller-Schott



Simon Trpčeski



nly the most daring, top-level virtuosi who also happen to be extraordinarily astute musicians would tackle such a demanding program as this one – and Daniel Müller-Schott and Simon Trpčeski are such musicians. They are artists at the peak of their creative powers, conquering audiences with performances of breathtaking scope. As a powerful duo they are able to realize all the ideas they have about what a great concert should be: it must be full of challenges, demand both great virtuosity and a broad range of artistic perspectives, and at its core be great music, regardless of its origin or popularity.

This is exactly what awaits us at this Festival Maribor concert. From the classical 19th century sonatas through the powerful music of Dmitri Shostakovich to the concentrated music of Anton Webern, this is a programme that immerses us in the richness, diversity and intensity of chamber music for cello and piano. It's not about superficially liking something; this is music that really draws us into a musical universe in which external reality seems to completely disappear for a while. Such an escape into a vast fantasy world certainly suits us.



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4

SIMON TRPČESKI IN PRIJATELJI SIMON TRPČESKI AND FRIENDS

Dvorana Union, Maribor
Torek, 21. september 2021, ob 19.30

Union Hall, Maribor
Tuesday, 21 September 2021, at 7:30 pm

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

Simon Trpčeski, Piano
Hidan Mamudov, Clarinet,
Saxophone, Kaval
Aleksandar Krapovski, Violin
Sorin Spasinovici, Viola
Alexander Somov, Cello
Vlatko Nushev, Percussion

Dmitrij Šostakovič

*Trio št. 2 v e-molu za klavir, violino in
violončelo, op. 67*

Tome Mančev

Tanec za tolkala in klavir

Max Bruch

*Romanca v F-duru, op. 85, za violino in
klavir*

Francis Poulenc

Sonata za klarinet in klavir, FP 184

Pande Šahov

*Kvintet za klavir, klarinet, violino,
violončelo in tolkala*

Guillaume Connesson

*Divertimento (prir. za sekstet:
Vlatko Nušev)*

Dmitri Shostakovich

*Trio No. 2 in E minor for piano, violin
and cello*

Tome Mančev

Dance for percussion and piano

Max Bruch

*Romance in F major, Op. 85, for viola
and piano*

Francis Poulenc

Sonata for clarinet and piano, FP 184

Pande Shahov

*Quintet for piano, clarinet, violin,
cello and percussion*

Guillaume Connesson

*Divertimento (adapted for sextet by
Vlatko Nushev)*

Vstopnina: 15 €, 12 €, 7,50 €.

Tickets: 15 €, 12 €, 7,50 €.

T

emperament, s katerim odraščamo, nas zaznamuje za vedno, tudi v glasbi. Morda lahko s tem deloma pojasnimo, zakaj glasbeniki tudi po tem, ko že dolgo ubirajo svetovljanska pota, zapisane note slišijo in izvajajo na različne načine.

Glasbenike, ki se bodo na tem koncertu zbrali okrog Simona Trpčeskega, povezuje skupno poreklo in temperament – vsi prihajajo z Balkana in so s tamkajšnjo ljudsko glasbo tesno povezani. Ljubezen do tega ljudskega izročila je njihova stična točka in zato morda tudi velika dela klasične glasbe razumejo na podoben način. Tako povezani, tvorijo nevsakdanjo komorno skupino, ki k snovanju koncerta pristopa na izviren način. Njihov glasbeni okus je neomejen, tako kot njihova muzikalnost in virtuoznost. Z enako predanostjo igrajo dela klasične in sodobne glasbe, dela Maxa Brucha, Francisa Poulenca in Dmitrija Šostakoviča postavljajo ob bok novim delom svojih sodobnikov in sonarodnjakov.

Priložnost bomo imeli slišati enkratni program s klasičnimi mojstroviniami komorne glasbe in razpoložensko iskrivimi novimi deli. Poleg že omenjenih skladateljev nam bodo predstavili dela sodobnikov: v Angliji živečega severnomakedonskega skladatelja Pandeja Šahova, ki ga poznamo tudi kot avtorja glasbe za projekt Makedonissimo, tolkalski ognjemet skladatelja Tomeja Mančeva iz Severne Makedonije ter glasbo Guillaumea Connessona, enega najpogosteje izvajanih in komunikativnih sodobnih francoskih skladateljev.

Rdeče niti koncerta ne bo mogoče spregledati – globoke povezanosti glasbenikov, ki spajajo raznolikost klasičnega, ljudskega in novega, mentalitete tako zahodnega kot vzhodnega, glasbenikov, ki ustvarjajo z iskreno odprtostjo in željo, da poslušalce z glasbo navdušijo za glasbo.





he temperament we have as we grow up distinguishes us forever, even in music. Perhaps this can partially explain why musicians, even after walking cosmopolitan career paths for a long time, hear and perform printed music in different ways.

The musicians joining Simon Trpčeski for this concert are united by their common origins and temperaments – they all come from the Balkans and are tightly connected with folk music from the region. Their love for this folk tradition is what binds them together and perhaps similarly even shapes their understanding of the great works of classical music. Together they form an unusual chamber group that approaches the task of designing a concert programme with originality. Their musical tastes are limitless, as is their musicality and virtuosity. They perform works of classical and contemporary music with equal dedication, placing the works of Max Bruch, Francis Poulenc and Dmitri Shostakovich alongside new works by their contemporaries and compatriots.

We will have the opportunity to hear a unique program featuring masterpieces of classical chamber music together with uplifting new works. In addition to the composers previously mentioned, the ensemble will also present works by their peers, including a work by UK-based North Macedonian composer Pande Šahov, who we also know as the composer of music for the Makedonissimo project, percussion fireworks by Tome Mančev, also from North Macedonia, and music by Guillaume Connesson, one of the most frequently performed and communicative French composers working today.

The common threads of the concert will be obvious: the deep connection between musicians who fuse together the diversity of classical, folk and new music, a mentality that is simultaneously both Western and Eastern, artists who perform with a sincere openness and a desire to inspire listeners through music.

KONCERTNA
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5

NI VRNITVE V NORMALNOST NO RETURN TO NORMALITY

Dvorana Union, Maribor
Sobota, 25. september 2021, ob 19.30

Union Hall, Maribor
Saturday, 25 September 2021, at 7:30 pm

NO BORDERS ORCHESTRA

Premil Petrović, dirigent
Vladimir Kostov, violina

NO BORDERS ORCHESTRA

Premil Petrović, Conductor
Vladimir Kostov, Violin



John Adams

Shaker Loops

Max Richter

Vivaldi Recomposed

Ivan Božičević

*Rethink! (Trailer) Symphony of
Exigent Transformation*
(Simfonija nujne preobrazbe)

Richard Strauss

Metamorfoze za 23 solističnih godal

John Adams

Shaker Loops

Max Richter

Vivaldi Recomposed

Ivan Božičević

*Rethink! (Trailer) Symphony of
Exigent Transformation*

Richard Strauss

Metamorphosen for 23 solo strings

Koncert za izven in za imetnike abonmaja
Orkestrski cikel 2021/2022.

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

Concert is part of the Orchestra Series
2021/2022, for season ticket holders and the
general public.

Tickets: 25 €, 20 €, 12,50 €.

N

o Borders Orchestra (NBO) je v evropskem merilu enkratna skupina glasbenikov. Sestavljena je iz najboljših profesionalnih instrumentalistov iz različnih držav, verskih in etničnih skupin zahodnega Balkana. Skupaj se dvigajo nad politične opredelitve in dokazujejo, da najpomembnejši, humani cilji lahko povezujejo različno in nasprotujoče. Na tem temelji njihovo dvojno poslanstvo: ustvarjati izjemno glasbo in dvigovati zavest o perečih družbenih temah.

No Borders Orchestra poleg tega dokazuje, da glasba ni zgolj stvar zaprtih koncertnih dvoran, temveč zmore in mora preseči razlike med ljudmi ter prispevati k skupnemu dobremu. Verjetno ni izziva, ki bi bolj potreboval takšno humano naravnost kot svet po pandemiji. Prav zdaj je čas, da človeštvo stopi skupaj, pozabi na razlike in se posveti skupnemu cilju, ki je pomembnejši od parcialnih interesov. Glasbeniki iz NBO verjamejo, da njihova izkušnja pri združevanju ljudi z Balkana skozi glasbo lahko pomaga tudi današnjemu pokoronskemu svetu.

Pri pričujočem projektu se je No Borders Orchestra pridružil vrsti vrhunskih ustvarjalcev in znanstvenikov, ki so naslovili javno pismo na evropski politični vrh z zahtevo, da se po pandemiji izogne »vrnitvi v normalnost«. Pravijo: »Onesnaženje, klimatske spremembe in uničenje zadnjih pasov narave je pripeljalo svet do točke preloma. Zato in zaradi naraščajočih družbenih neenakopravnosti verjamemo, da je 'vrnitve v normalnost' nepredstavljiva. Potrebujemo spremembo, temeljito moramo prevetriti svoje cilje, vrednote in gospodarstvo. Ukrepati moramo zdaj.«

Koncert tematizira preobrazbo in skozi glasbo. Slišali bomo minimalistično skladbo *Shaker Loops*, eno najpogosteje izvajanih del slovitega ameriškega skladatelja Johna Adamsa, preobrazbo solističnih koncertov *Štirje letni časi* Antonia Vivaldija, kot jih je z modernim ušesom slišal skladatelj Max Richter, in kot krono še razkošno godalno delo *Metamorfoze* Richarda Straussa, odraz skladateljevega duševnega stanja ob bolečem uničenju, ki mu je bil priča ob koncu druge svetovne vojne. Zazvenela bo tudi kratka glasbena napoved (*Trailer*) večjega dela, ki ga je priznani hrvaški skladatelj Ivan Božičević napisal po naročilu No Borders Orchestra in ki v naslovu, *Simfonija nujne preobrazbe*, povzema sporočilo zadnjega festivalskega večera.

**No Borders Orchestra**

B

y European standards, the No Borders Orchestra (NBO) is a unique group of musicians. It brings together excellent professional instrumentalists from the different religious and ethnic groups of the nations comprising the Western Balkans. Rising above political differences, the orchestra demonstrates that the most important humanistic goals can unite people of great differences, even those in active conflict. This is the foundation of their dual mission: to make music at the highest artistic level while raising awareness of burning social issues.

The No Borders Orchestra also shows that music is not just something performed for a select audience in dark concert halls, but can and must overcome individual differences between people and contribute to the common good. There is probably no greater challenge that requires a more humanistic approach than that which the world faces following a global pandemic. Now is the time for humanity to come together, forget about differences and commit to a common goal more important than individual interests. The musicians of the NBO believe that their experience bringing together people from the Balkans through music can serve as a model for today's post-coronavirus world.

For this year's project, the No Borders Orchestra has joined a number of high-profile artists and scientists in an open letter to European political elites urging it to avoid a "return to normality" following the pandemic, saying, "Pollution, climate change and the destruction of our remaining natural zones, has brought the world to a breaking point. For these reasons, along with increasing social inequalities, we believe it is unthinkable to 'go back to normal'. We need transformation, a profound overhaul of our goals, values, and economies. We must act now."

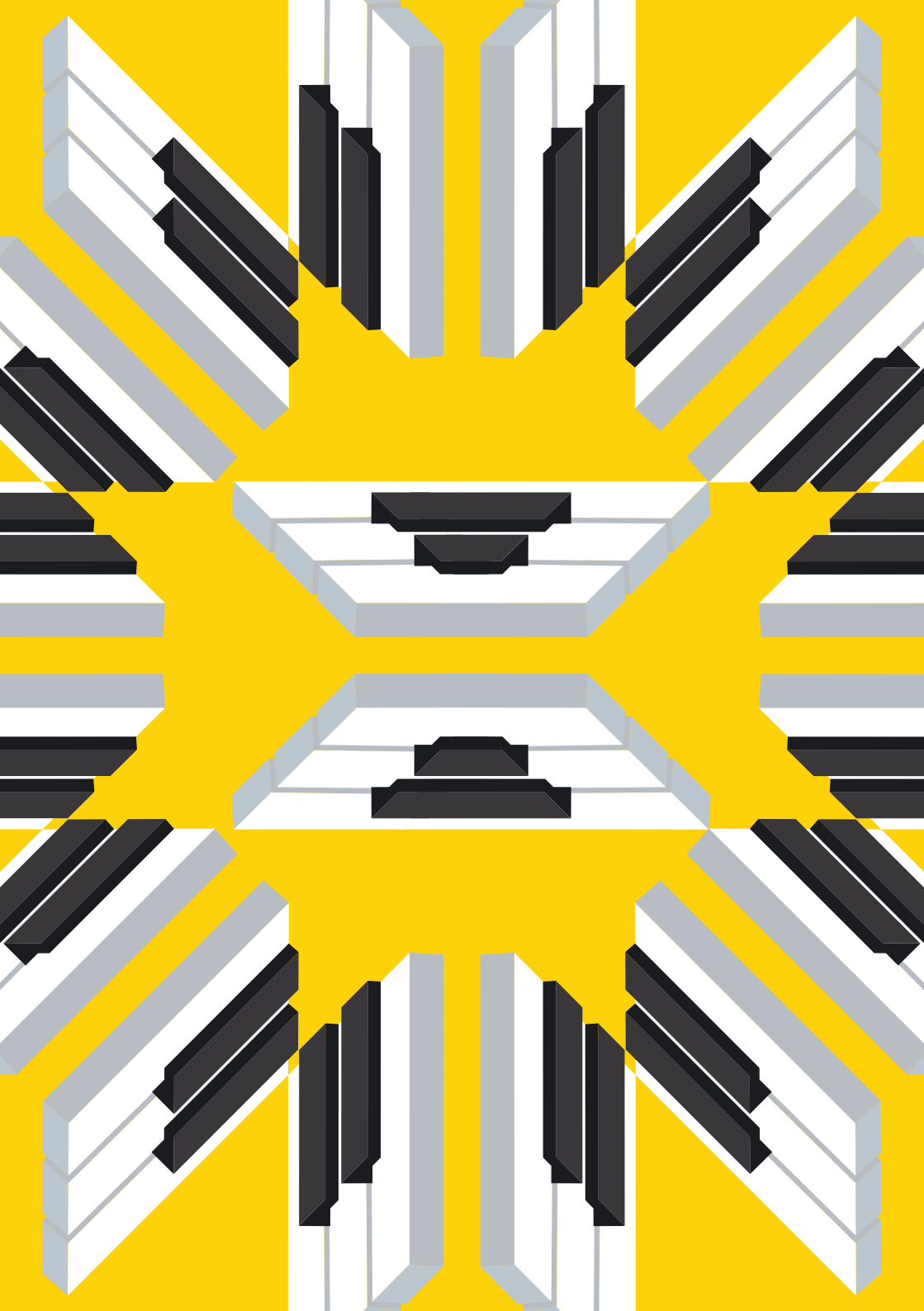
The theme of the program is transformation: both in and through music, and presents the minimalist piece *Shaker Loops*, one of the most frequently performed works by the prominent American composer John Adams, transformations of Antonio Vivaldi's concertos for solo violin *The Four Seasons* as reimagined with modern ears by composer Max Richter, and as the crown jewel, the magnificent *Metamorphosen* ("Metamorphoses") for strings by Richard Strauss, a reflection of the composer's emotional state at the painful destruction he witnessed at the end of World War II. The program also presents a small taste (a "trailer") of a major work being written by the renowned Croatian composer Ivan Božičević, a commission by the No Borders Orchestra, titled *Symphony of Urgent Transformation* and which summarizes the message of the closing evening of this year's festival.

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

1

Glasbeno-pravljica matineja HRESTAČ IN JAZ

A musical fairy tale THE NUTCRACKER AND I

Viteška dvorana Pokrajinskega
muzeja Maribor
Sobota, 18. september 2021, ob 11.00

Knight's Hall, Regional
Museum Maribor
Saturday, 18 September 2021, at 11:00 am

Adriana Magdovski, klavir

Adriana Magdovski, Piano

Peter Iljič Čajkovski
(prir. Mihail Pletnjov)

Hrestač (izbor)

»Po vsem svetu, od Sankt Peterburga preko New Yorka in čez oblo nazaj do Rusije, se je uveljavila tradicija družinskega obiska predstav *Hrestača*. Čarobna glasba Petra Iljiča Čajkovskega se dotakne otroških src kot le malokatera. Vabljeni na glasbeno domišljjsko popotovanje po sledeh *Hrestača*, mišjega kralja in mojega osebnega doživljanja te glasbe v otroštvu!«

Adriana Magdovski

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

Udobno izkušnjo koncerta omogoča OŠ Bojana Illica.

Pyotr Ilyich Tchaikovsky
(arr. Mikhail Pletnev)

The Nutcracker (selections)

"All over the world, from St. Petersburg to New York and across the globe back to Russia, it has become traditional for families to attend performances of *The Nutcracker*. This magical music touches children's hearts like few other pieces can. We invite you on a fantastic musical journey in the footsteps of the *Nutcracker*, the Mouse King and my own personal experience of this music as a child!"

Adriana Magdovski

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

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

N

iti na letošnji izdaji Festivala Maribor se ne bomo odpovedali druženju ob glasbi z najmlajšimi. K nam se bo vrnila pianistka Adriana Magdovski, izjemna solistka in srčna glasbenica, ki se zna spontano in pristno dotakniti tudi tistih src, ki klasične glasbe še ne poznajo dobro. Še posebno naših najmlajših – zanje se bo Adriana spomnila svojega otroštva in nepozabnih zgodb, ki jo povezujejo s to čarobno glasbo.

Na koncert je vabljena celotna družina, z babicami, dedki, dojenčki in malčki vred. V prostorih mariborskega gradu bomo poskrbeli za zračno in prijetno okolje, kjer bo dovolj prostora, da zagotovimo primerno razdaljo med družinami!

E

ven the challenging conditions which have defined this year won't keep us from presenting musical events designed especially with our youngest listeners in mind. Pianist Adriana Magdovski, an exceptional soloist and much-loved musician who knows how to spontaneously and authentically touch the hearts of even those who know little classical music, returns to join us. Adriana will look back on her own childhood especially for the enjoyment of our youngest visitors, recalling the unforgettable stories that connect her with this magical music.

The whole family is invited to attend, including grandmothers, grandfathers, babies and toddlers. The vast historic spaces of Maribor Castle will provide an airy and pleasant environment with enough space to ensure a suitable distance between families.



Adriana Magdovski

2

Matineja za celotno družino SIMFONIČNO POPOTOVANJE RITMA

Matinee for the whole family A SYMPHONIC JOURNEY OF RHYTHM

**Velika dvorana,
SNG Maribor**
Nedelja, 19. september 2021, ob 11.00

**Grand Hall,
Slovenian National Theatre Maribor**
Sunday, 19 September 2021, at 11:00 am

**SLOVENSKI TOLKALNI PROJEKT
SToP**

**SIMFONIČNI ORKESTER SNG
MARIBOR**
Jera H. Petriček, dirigentka

SToP PERCUSSION ENSEMBLE

**SYMPHONY ORCHESTRA OF THE
SLOVENIAN NATIONAL THEATRE
MARIBOR**
Jera H. Petriček, Conductor

**W. A. Mozart, P. Mascagni,
L. Bernstein, A. Ginastera, T. Slakan,
D. Beovič, L. Anderson, C. Wambold,
A. Saavedra, D. Korošec, A. Márquez,
P. Quaggiato**

**W. A. Mozart, P. Mascagni,
L. Bernstein, A. Ginastera, T. Slakan,
D. Beovič, L. Anderson, C. Wambold,
A. Saavedra, D. Korošec, A. Márquez,
P. Quaggiato**

Vstopnina: 5 €

V koprodukciji s SNG Maribor.

S podporo Ministrstva za kulturo RS

Tickets: 5 €

A coproduction with the Slovenian National Theatre Maribor.

Supported by Ministry of Culture of the Republic of Slovenia

T

olkala in njihov ritem od nekdaj spremljajo popotnike po vsej zemeljski obli. Prinašajo zgodbe in pričajo o bogastvu izročil. V Slovenskem tolkalnem projektu so ob 20-letnici muziciranja pripravili unikaten program, ki povezuje brezčasni zvok simfoničnega orkestra s pisano barvitostjo tolkal. To nikakor ni naključje, saj programe simfoničnih koncertov vedno bolj slikovito podčrtuje literatura za tolkala.

Spored oblikujejo odlomki iz priljubljenih simfoničnih del W. A. Mozarta, P. Mascagnija, L. Bernsteina, A. Ginastere in drugih. Tem velikanom glasbene literature pa so ob bok postavljene odlične skladbe slovenskih skladateljev. Posebno začimbo dodajo skladbe, ki jih 8 tolkalcev Slovenskega tolkalnega projekta izvajajo sami ter tako povezujejo orkestrski program.

Koncert je bil prvič izveden junija 2019 z Orkestrom Slovenske filharmonije in dirigentko Mojco Lavrenčič na velikem koncertu, izvedenem na prostem na Kongresnem trgu v Ljubljani.

P

ercussion instruments and their rhythms have accompanied global travelers since time immemorial, carrying stories and testifying to the richness of traditions. For their 20th anniversary, the Slovenian Percussion Project SToP has prepared a unique program that connects the timeless sound of a symphony orchestra with the colourful timbres of percussion instruments. This is by no means a coincidence, since symphony orchestra programs increasingly feature percussion music.

The program presents excerpts of popular symphonic works by Mozart, Mascagni, Bernstein, Ginastera and others. The music of these giants will be accompanied by excellent compositions from Slovenian composers. A little spice is added to the program with pieces performed by the eight percussionists of the Slovenian Percussion Project themselves, thus connecting with the orchestral program.

This program was first presented in June 2019 with the Slovenian Philharmonic Orchestra and conductor Mojca Lavrenčič at a large open-air concert on Kongresni trg (Congress Square) in Ljubljana.



Slovenski tolkalni projekt SToP
SToP Percussion Ensemble

3

Festival Maribor in Druga godba 2021

Koncert uglasbene poezije za otroke BACKI IZ KLAVIRJA

Festival Maribor and Druga godba 2021

Concert of sung poetry for children BACKI IZ KLAVIRJA

**Dvorana generala Maistra,
Narodni dom Maribor**

Sobota, 25. september 2021, ob 11.00

**General Maister Hall,
Narodni dom Maribor**

Saturday, 25 September 2021, at 11:00 am

Andrej Hočevar,
avtor glasbe, basovska kitara
Aleksandra Ilijevski, vokal
Justin Durel, bendžo
Rok Zalokar, klavir

Andrej Hočevar,
Composer, Bass
Aleksandra Ilijevski, Vocals
Justin Durel, Banjo
Rok Zalokar, Piano

Produkcija: Zavod Druga godba in
Divja misel / Vodnikova domačija
Šiška

Produced by: Zavod Druga godba and
Divja misel / Vodnikova domačija
Šiška

Vstop prost.

Free entrance.



Backi iz klavirja

N

a prvi pogled se zdi, da se pod pokrovom klavirja skrivajo samo strune in klavirca. Toda če dobro pogledaš, vidiš, da se tam prekopicavajo tudi nekakšne glasbene bolhe. To so backi.

Backi so pisana družina pravljičnih bitij, zaljubljenih v glasbo, ki najraje od vsega razgrajajo in nagajajo. Nekateri so majhni in kosmati, drugi beli in puhasti. Če jim pozorno prisluhneš, te povabijo v zgodbe o svojih vragolijah: na potep skozi čudežni gozd, kjer srečajo zlobnega škrate, ali globoko v morje, kjer živi riba, ki ima v ustih namesto zob kar glavnike. Zvečer vsi backi pridrvijo v sovino krčmo, kjer do jutra naročajo čaje, kačje strupe in še kaj. Nekateri se stepejo že na pragu, a večina domov vendarle varno prispe po vseh štirih.

Backi iz klavirja so nastali z željo po novi koncertni ponudbi za otroke na pobudo Druge godbe in v produkciji Vodnikove domačije, ki išče poti, kako dobro literaturo približati raznolikemu občinstvu. Koncert je nastal na podlagi izbrane otroške poezije znanih in manj znanih avtorjev:

Jure Jakob: *Škrat*

Jure Jakob: *Medved in Miša*

Vinko Möderndorfer: *Backi za lahko noč*

Dušan Radović: *Lev* (prev. Ivan Minatti)

Slavko Jug: *Vesela riba*

Milan Dekleva: *Dodo*

Saša Vegri: *Krčma pri sovi Bumbi*

Otroci se bodo prepustili melodijam, odkrivali pravljične svetove backov in se zabavali ob njihovih vragolijah, odrasli pa bodo morda prepoznali glasbene vzorce in uživali v domiselnih sopostavitvah, saj backi iz klavirja nenehno širijo tudi svoja lastna glasbena obzorja.

Koncert je namenjen otrokom od 5 let naprej.

A

t first glance, it seems that only the strings, hammers and dampers are hidden under the piano cover. But if you look closely, you will see that some kind of musical fleas are also swarming there. These are backi (pronounced "BAHTS-kee").

Backi are a colorful group of fairy-tale creatures in love with music who like to tear everything apart and cause trouble. Some are small and hairy, others white and fluffy. If you listen to them carefully, they'll tell you stories about their antics: wandering through a magical forest where they meet an evil dwarf, or deep into the sea where a fish lives with combs in its mouth instead of teeth. In the evening, all the backis head to the owl pub, where they order tea, snake venom and more until morning. Some of them start fighting on the doorstep, but most of them arrive home safely on all fours.

Backi iz klavirja was created to offer a new kind of concert experience for children. It is a collaboration between the Druga Godba festival, who initiated the project, and producer Vodnik Farms, who are always looking for new ways to bring quality literature closer to a diverse audience. The concert is based on selected Slovenian children's poetry by well-known and lesser-known authors.





FM ODKLOP
UNWIND WITH FM

1

Festival Maribor in Druga godba 2021

DŽAMBO AGUŠEVI ORCHESTRA

Festival Maribor and Druga godba 2021

DŽAMBO AGUŠEVI ORCHESTRA

**Dvorana generala Maistra,
Narodni dom Maribor**
Petek, 24. september 2021, ob 20.00

**General Maister Hall,
Narodni dom Maribor**
Friday, 24 September 2021, at 8:00 pm

DŽAMBO AGUŠEVI ORCHESTRA

Džambo Agušev, trobenta, glas;
Kočo Agušev, **Džemal Agušev**, **Sunaj
Mustafov**, trobenta; **Džafer Fazliov**,
Mustafa Zejnelov, **Ali Zekirov**,
tenorski rog; **Šukri Dževatov**,
helikon; **Orfej Čakalovski**, goč;
Redžep Nedžatov, bobni

DŽAMBO AGUŠEVI ORCHESTRA

Džambo Agušev, trumpet, vocals;
Kočo Agušev, **Džemal Agušev**, **Sunaj
Mustafov**, trumpet; **Džafer Fazliov**,
Mustafa Zejnelov, **Ali Zekirov**, tenor
horn; **Šukri Dževatov**, helicon; **Orfej
Čakalovski**, davul; **Redžep Nedžatov**,
drums

Vstopnina: 15 €

Tickets: 15 €



Džambo Aguševi Orchestra

**N**

a poti letošnjega raziskovanja jugozahodne Evrope se je Festival Maribor na enem od križišč srečal s prijateljsko Drugo godbo. Festival Druga godba je specialist za »druge« glasbe pri nas, velja za enega najzanimivejših domačih festivalov dobre glasbe, zato smo se seveda takoj dogovorili za sodelovanje. Skupaj se bomo »odklopili« in naredili nekaj drugačnega!

V tradicijo Druge godbe sodijo tudi najboljši pihalni bendi z Balkana. Festival je doslej že predstavil orkestre Fejata Sejdića, Kočani in Bobana Markovića, in če kdo lahko nadaljuje zmagoslavno pot, je to Džambo Agušev Orchestra iz Strumice v Severni Makedoniji. Že leta 2006 je bil orkester Džamba Aguševa zmagovalc festivala trobent v Kumanovem, leta 2011 pa je prejel zlato medaljo v Guči, najznamenitejšem trobentaškem festivalu na svetu. Z albumom *Brasses for Masses*, ki je izšel lani, je osvojil še preostale dele sveta in tako zdaj ni več dvoma, kdo si lasti naslov najboljšega. Svež pristop, igrivost, popolne melodije in ritmi, glasbena razgledanost in suveren nastop – to so značilnosti vseh najboljših romskih pihalnih zasedb, pa vendarle, toliko ognjenega sonca in srčnosti na koncertu, kot ju z občinstvom deli Džambo Aguševi Orchestra, zmore danes le malokdo. Godbena veselica!

**D**

uring this year's exploration of Southwest Europe, Festival Maribor crossed paths with their colleagues at the Druga Godba music festival along the way. The Druga Godba festival specializes in offering "other" or "different" music for local audiences and is considered one of the most interesting domestic festivals of good music, so of course we immediately agreed to cooperate. Together we will "unwind" and do something different!

The best brass bands of the Balkans have traditionally appeared at the Druga Godba festival, including Fejat Sejdić, Kočani and Boban Marković. If anyone can continue this winning lineup it is the Džambo Aguševi Orchestra from Strumica in North Macedonia. The Džambo Aguševi Orchestra was the winner of the trumpet festival in Kumanovo in 2006 and in 2011 they earned a gold medal in Guča, the most famous trumpet festival in the world. Thanks to the success of their album *Brasses for Masses* released last year, they have conquered the rest of the world. Now there can be no doubt who owns the title of best brass band. A fresh approach, playfulness, perfect melodies and rhythms, musical knowledge and confident performances – these are the characteristics of all the best Roma brass ensembles. And yet few of them can share as much fiery sunshine and soul with their audience as the Džambo Aguševi Orchestra can. The event promises to be a brass band party!





IZVAJALCI **PERFORMERS**

Simon Trpčeski, rezidenčni glasbenik Festivala Maribor 2021

Severnomakedonski pianist Simon Trpčeski (1979) se je kot redkokateri glasbenik s področja nekdanje Jugoslavije uveljavil med vodilnimi glasbeniki mednarodne scene. Njegova bleščeča mednarodna kariera se je pričela pred skoraj dvajsetimi leti, ko ga je na svetovno zvezdniško sceno izstrelil niz uspešnih koncertov v sklopu sheme Nova generacija umetnikov Radia BBC 3, ob tem pa je leta 2003 prejel nagrado Kraljevega filharmoničnega društva za mlade umetnike.



Odtlej nastopa z orkestri, kot so Concertgebouw, Ruski narodni orkester, Simfonični orkester Zahodnomenskega radia, Narodni orkester Francije, Newyorški filharmoniki, Filharmonični orkester Kitajske in Simfonični orkester iz Sydneyja. Redno nastopa na solističnih recitalih v kulturnih prestolnicah, kot so New York, Pariz, München, Praga, Sao Paulo, Sydney, Peking, Tokio in London, kjer je bil nedavno tudi rezidenčni umetnik dvorane Wigmore. Nastopa na prestižnih festivalih, med katerimi so Verbier, Bergen, Baltsko morje in BBC Proms.

Kot predan komorni glasbenik trenutno nastopa predvsem z violončelistom Danielom Müller-Schottom,

posveča pa se tudi koncertom z zasedbo Makedonissimo, ki sta jo ustanovila skupaj s skladateljem Pandetom Šahovim. Zasedba predstavlja glasbeno in kulturno izročilo njegove rojstne Severne Makedonije.

Simon Trpčeski je izdal tudi številne posnetke. Že njegov prvi posnetek, izdan leta 2002 pri založbi EMI, je prejel nagradi »urednikov izbor« ter »debitantski album leta« revije *Gramophone*. Leti 2010 in 2011 sta mu prinesli nagrade *classic fm*, *diapason d'or* in *gramophone* za album z interpretacijami vseh Rahmaninovih koncertov. Leta 2017 je ponovno prejel nagrado *diapason d'or*, takrat za klavirske koncerte S. Prokofjeva (izdano pri založbi Onyx).

Trpčeski s posebno podporo vodilne severnomakedonske kulturne in umetniške organizacije KulturOp redno sodeluje z mladimi glasbeniki Severne Makedonije in tako pomaga razvijati naslednjo generacijo umetnikov v svoji rodni deželi.

Festival Maribor 2021 Artist-in-Residence: **Simon Trpčeski**

North Macedonian pianist Simon Trpčeski (b. 1979) has established himself as one of the leading musicians on the international scene, one of the few musicians from the former Yugoslavia to have done so. His dazzling international career began almost twenty years ago with a series of successful concerts as part of BBC Radio's New Generation Artists programme, concerts which catapulted him onto the global stage. He received the Royal Philharmonic Society Award for Young Artists in 2003.

Since then he has appeared with over a hundred orchestras, including the Royal Concertgebouw Orchestra, Russian National Orchestra, WDR Sinfonieorchester Köln, Orches-

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

A devoted chamber musician, he currently performs primarily with cellist Daniel Müller-Schott and dedicates himself to concerts with the Makedonissimo project, which he founded together with the composer Pande Shahov. The ensemble presents the musical and cultural tradition of his native North Macedonia.

Simon Trpčeski has also released numerous recordings. His debut album, released in 2002 by EMI, received the "Editor's Choice" and "Debut Album" prizes at the Gramophone Awards that same year. His Rachmaninov concerto cycle in 2010 and 2011 won the Gramophone "Editor's Choice" award and received a Diapason d'Or. In 2017 he again received the Diapason d'Or for his recordings of Prokofiev's piano concertos released on the Onyx label.

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

Gabriel Bebeșelea

Gabriel Bebeșelea (1987) je znan kot eden najboljših romunskih dirigentov zadnjih generacij. Navdušuje s svojim entuziazmom in muzikalnostjo, ki sta ga popeljala pred diri-

gentske pulte vodilnih mednarodnih orkestrrov, med katerimi so, denimo, Simfonični orkester Berlinskega radia in Orkester Koncertne hiše iz Berlina, Kraljevski filharmonični orkester, Narodni orkester Capotole de Toulouse, Simfonični orkester iz Barcelone in Singapurja, Narodni filharmonični orkester Rusije ter Državni akademski simfonični orkester Jevgenija Svetlanova. Bebeșelea je leta 2020 prevzel mesto prvega dirigenta Filharmoničnega orkestra Georgeja Enescuja iz Bukarešte in postal šef dirigent Filharmoničnega orkestra Severne Makedonije. Ob tem je že od leta 2016 tudi prvi dirigent Državnega filharmoničnega orkestra Transilvanije v Cluj-Napoci.



Med trenutne vrhunce sodijo nastopi s Filharmoničnim orkestrom iz Marseillea, Narodnim orkestrom iz Lila ter vrnitev k Orkestru Koncertne hiše iz Berlina, Narodnemu filharmoničnemu orkestru Rusije, Simfonikom iz Bochuma, Janáčkovi filharmoniji iz Ostrave in Orkestru iz Ulstra.

Bebeșelea je navduševal že v prvih letih svojega študija: osvojil je prvo nagrado dirigentskega tekmovanja Lovra von Matačića v Zagrebu ter prvo nagrado Glasbene mladine v Bukarešti. Bil je polfinalist tekmovanja Donatelle Flick pri Londonskem simfoničnem orkestru ter polfinalist tekmovanja Gustava Mahlerja pri Bamberških simfonikih.

Izkazal se je kot izjemen operni dirigent, zato je že leta 2011 postal prvi dirigent Romunske narodne opere v mestu Iaša in se s tem zapisal v zgodovino kot najmlajši dirigent s takšnim nazivom v Romuniji. Leta 2015 je postal prvi dirigent Narodne romunske opere v Cluj-Napoci. Leta 2014 je prejel nagrado za najboljšega dirigenta, ki jo podeljuje sklad romunskih narodnih oper.

Ob tem se je še naprej izpopolnjeval: denimo leta 2015 pri dveh legendarnih dirigentih, Bernardu Haitinku in Kurtu Masurju. Leta 2011 pa je prejel štipendijo, ki je vključevala izpopolnjevanje pri Kraljevem orkestru Concertgebouw iz Amsterdama, kjer je asistiral Marissu Jansonsu, Bernardu Haitinku, Herbertu Blomstedtu, Christophu von Dohnanyiju, Philippu Herrewegheju, Davidu Zinmanu in Eliahu Inbalu.

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

S Simfoničnim orkestrom Berlinskega radia je posnel zgoščenko z novo odkritimi deli Georgeja Enescuja (Oratorij *Duhovi* in *Pastorala – fantazija za mali orkester*). Zgoščenko je izšla pri založbi Capriccio.

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

Barcelona and Singapore, the National Philharmonic Orchestra of Russia and the Evgeny Svetlanov State Academic Symphony Orchestra of Russia. In 2020, Bebeșelea took over as the principal conductor of the George Enescu Philharmonic Orchestra in Bucharest and became the chief conductor of the North Macedonia Philharmonic Orchestra. He has been the principal conductor of the National Philharmonic Orchestra of Transylvania in Cluj-Napoca since 2016.

Highlights of the 2020/21 season included appearances with the Marseille Philharmonic Orchestra, the Lille National Orchestra, the Bochum Symphony Orchestra, the Janáček Philharmonic Orchestra of Ostrava and the Ulster Orchestra, as well as return engagements with the Konzerthausorchester Berlin and the National Philharmonic of Russia.

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

A remarkable opera conductor, Bebeșelea was named principal conductor of the Romanian National Opera of Iași in 2011, becoming the youngest ever principal conductor in Romania. In 2015 he was named principal conductor of the National Romanian Opera House of Cluj-Napoca. In 2014 he received the "Best Conductor" award from the Romanian National Opera Fund.

Alongside his success at home he has continued to develop his skills with some of the world's leading conductors. In 2011 he was awarded a schol-

arship enabling an internship with the Royal Concertgebouw Orchestra Amsterdam, where he had the possibility to assist at the rehearsals and concerts with such renowned conductors as Mariss Jansons, Bernard Haitink, Herbert Blomstedt, Christoph von Dohnanyi, Philippe Herreweghe, David Zinman and Eliahu Inbal. In 2015 he had the opportunity to study with legendary conductors Bernard Haitink and Kurt Masur.

In addition to conducting, Gabriel Bebeșelea is enthusiastically active in researching and rediscovering long forgotten or neglected musical masterpieces. To bring such music to light, he founded the ensemble *Musica Ricercata*, an international artistic collective dedicated to historically informed performances, in 2017.

With the Rundfunk-Sinfonieorchester Berlin, he recorded a CD featuring George Enescu's rediscovered oratorio *Strigoi* (*The Ghosts*) and his *Pastorale - Fantaisie pour petite orchestre* (edition curated by Gabriel Bebeșelea). The CD was released by the Capriccio label in September 2018.

Jera H. Petriček

Jera H. Petriček se je rodila v Sloveniji, kjer je leta 2010 diplomirala iz francoskega in ruskega jezika in literature, dve leti pozneje pa iz orkestrskega dirigiranja. Na Univerzi za glasbo in uprizoritveno umetnost na Dunaju je leta 2018 zaključila magistrski študij orkestrskega dirigiranja pri izr. prof. Simeonu Pironkoffu. Študij bo nadgradila z muzikološkim doktoratom o dirigentki Gertrude Hrdliczka. Jera H. Petriček je dejavna tudi kot mezzosopranistka: v Koncertnem združenju Zbora Dunajske državne opere je nastopila na odru Salzburškega festivala, poje v Zboru Arnolda Schönberga in pogosto izvaja novejši solistični repertoar za glas. S slednjim je leta 2015 dosegla tretje

mesto na tekmovanju iz sodobnega samospeva Petyrek-Lang na Dunaju. Skupaj z Laro Hrastnik na harfi ustvarjata kot duo *Lyra seraphica* in nastopata na Dunaju, v Salzburgu, Ljubljani in Laškem.



Leta 2017 je Jera Petriček kot dirigentka in umetniška voditeljica ustanovila Slovenski komorni orkester Dunaj (SKOD), v katerem uspešni slovenski glasbeniki, člani Dunajske filharmonije, Dunajskih simfonikov ter drugih orkestrrov, muzicirajo skupaj s študenti glasbe. 24. oktobra letos bo SKOD na Dunaju izvedel koncert ob 90-letnici Sofie Gubaidulina. Leta 2018 je Jera Petriček debitirala v dunajski Koncertni hiši z Orkestrom Tehnične univerze, z Zborom in Orkestrom Slovenske filharmonije, dirigirala na otvoritvenem koncertu dvajsetega Festivala sodobne glasbe SloWind in bila asistentka direktorja zbora v Dunajski državni operi. Leta 2019 je začasno prevzela mesto umetniške voditeljice in dirigentke Mödlinškega simfoničnega orkestra, spomladi in jeseni 2020 pa je bila asistentka dirigenta pri prazvedbi opere *Marpurgi Nine Senk* v Mariboru. Pred njo je dirigentski debi z Orkestrom RTV Slovenija in v dunajskem Ljudskem gledališču, kjer bo dirigirala glasbeno-gledališko predstavo »ich hab geblutet vor freude«.

Jera H. Petriček was born in Slovenia, where she graduated in 2010 in

French and Russian language and literature, and two years later in orchestral conducting. In 2018 she completed her master's degree in orchestral conducting at the Universität für Musik und darstellende Kunst in Vienna with Simeon Pironkoff. She is currently continuing her studies researching and writing a musicological doctorate on conductor Gertrude Hrdliczka. Jera H. Petriček is also active as a mezzo-soprano, performing on the stage of the Salzburg Festival with the Konzertvereinigung Staatsoperchor Wien and singing regularly in the Arnold Schönberg Choir. Dedicated also to performing more recent repertoire for solo voice, Ms Petriček earned third place at the Petyrek-Lang contemporary lied competition in Vienna in 2015. With harpist Lara Hrastnik she formed the duo *Lyra seraphica*, which has given concerts in Vienna, Salzburg, Ljubljana and Laško.

In 2017 Jera Petriček founded the Slovenian Chamber Orchestra Vienna (abbreviated in Slovenian as SKOD) as conductor and artistic director. The orchestra brings together top Slovenian musicians as well as members of the Vienna Philharmonic, the Vienna Symphony Orchestra and other orchestras to play together with university-level music students. SKOD will give a concert in Vienna celebrating Sofia Gubaidulina's 90th birthday on October 24 of this year. In 2018 Jera Petriček made debuts at the Vienna Konzerthaus with the Technical University Orchestra, and with the Slovenian Philharmonic Choir and Orchestra. That same year she also conducted the opening concert of the 20th Slowind Festival of Contemporary Music and served as assistant to the choir director of the Vienna State Opera. In 2019 she temporarily took over the position of artistic director and conductor of the Mödling Symphony Orchestra, and in the spring and autumn of 2020

she served as assistant conductor for the premiere of the opera *Marpurgi* by Nina Šenk in Maribor. Future engagements include her debut with the RTV Slovenia Symphony Orchestra and at the Vienna Volkstheater, where she will conduct the music-theater production "ich hab geblutet vor freude".

Aleksandar Krapovski

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



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

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

Violinist Aleksandar Krapovski was born in North Macedonia in 1981. He finished his studies in Bulgaria and in Germany. At a young age he won prizes at international competitions in North Macedonia and in Bulgaria both as a soloist and chamber musician.

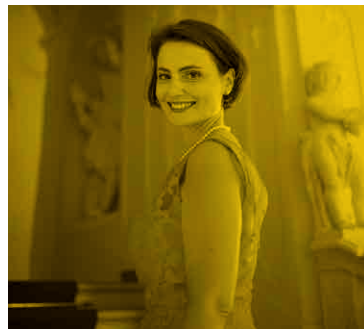
While still a student he began playing in orchestras including the North Macedonian Philharmonic and the UBS Verbier Festival Youth Orchestra under conductors such as James Levine, Zubin Mehta, Mstislav Rostropovich, Esa-Pekka Salonen, Yuri Temirkanov and Valery Gergiev. He has served as concertmaster of the Youth Chamber Orchestra of North Macedonia, the Symphonic and the Chamber Orchestra of the Music Academy of Bulgaria and guest concertmaster of the Joven Orquesta Nacional de España (JONDE). Currently, he is a permanent member of the orchestra of the Gran Teatre Del Liceu in Barcelona and guest assistant-concertmaster of the Frankfurt Opera.

As a soloist he has performed with several orchestras in Bulgaria, as well as with the Orchestra of the Academy del Liceu, on tour with the Symphonic Orchestra of Malta and the Slovenian Youth Orchestra, taking him to Weill Recital Hall in Carn-

egie Hall, New York. He has also given recitals and chamber music concerts in North Macedonia, Bulgaria, Turkey, Spain and Germany, and participated in festivals around the world including the Ohrid Summer Festival in North Macedonia, the Verbier Festival and Academy (Switzerland), the Youth 4 Youth (Thailand), Apolonia (Bulgaria), Ravello (Italy), Perrelada (Spain) and Miyazaki (Japan).

Adriana Magdovski

Adriana Magdovski je mariborska pianistka in glasbena pedagoginja (izredna profesorica), ki se danes poleg koncertiranja in poučevanja na Pedagoški fakulteti v Mariboru veliko posveča tudi približevanju klasične glasbe mlademu občinstvu.



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

Je dobitnica nagrade Martha Debelli, ki jo svojim najboljšim študentom podeljuje graška univerza. Je tudi nagrajenka mednarodnega tekmovanja Gina Bachauer International Junior Piano Competition v Salt Lake Cityju (ZDA) ter prejemnica mednarodne štipendije Soroptimist International

Amsterdam. Prejela je tudi Gallusovo nagrado, ki jo podeljujeta RTV Slovenija (oddaja *Opus*) in Slovenska filharmonija.

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

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

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

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

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

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

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

Hidan Mamudov

Klarinetist Hidan Mamudov se je rodil leta 1982 v Severni Makedoniji. Diplomiral je v Skopju, nato pa študiral s Sidneyjem Forestom na Univerzi Michigan v ZDA in v Sofiji. Izobraževal se je tudi na Univerzi za glasbo in uprizoritveno umetnost na Dunaju pri klarinetistu Dunajskih filharmonikov, prof. Horstu Hajeku. Vključil se je v številne mojstrske tečaje in se izpopolnjeval pri Charlesu Neidichu, Stanleyju Druckerju in Robertu Springu. Bil je štipendist Ustanove dr. Roberta in Line Thyll-Dürr (Švica) ter prejemnik štipendije Viktorja Bunzla. Bil je finalist tekmovanja *Ciudad des dos hermanas* v Sevilji (2004), prejemnik prve nagrade tekmovanja glasbene mladine v Bukarešti, nacionalnega tekmovanja v Skopju (2004) in *Concours International des Rieddes* v Švici. Leta 2010 je bil polfinalist prvega mednarodnega tekmovanja za klarinet v Kortrijkju v Belgiji.



Kot solist je nastopil v gledališču Juana Rodrígueza Romera v Sevilji, z Makedonskimi filharmoniki in v Brucku na Muri. Bil je solo klarinetist v Webernovem simfoničnem orkestru dunajske Univerze za glasbo in uprizoritveno umetnost, kjer je imel

priložnost igrati v Glasbenem združenju z velikani, kot so Pierre Boulez, Franz Welser-Möst in Kiril Petrenko ter z Marcom Stringerjem v dvorani ORF-a. Kot solo klarinetist je nastopal tudi z mednarodnim študentskim orkestrom v Kjotu na Japonskem. Med študijem v Ženevi je igral pri Orkestru romanske Švice.

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

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

He has performed as a soloist in the Jouan Rodríguez Romero Theatre in Seville, with the North Macedonian Philharmonic and in Bruck an der Mur (Austria). He was principal clarinet in the Webern Sinfonie Orchester of the Universität für Musik und darstellende Kunst Vienna, where he had the opportunity to play in the Musikverein under great conductors such as Pierre Boulez, Franz Welser-

Möst and Kirill Petrenko, as well as with Marc Stringer at the Radiokulturhaus Vienna. He was also principal clarinet of the International Student Orchestra in Kyoto, Japan. During his studies in Geneva he played in the Suisse Romande Orchestra.

Hidan Mamudov is a founder of the Prestige Trio, which has made acclaimed appearances Austria, Germany, Italy, Bulgaria and Greece, and won prizes at chamber music competitions in Greece and Austria.

Daniel Müller-Schott

Daniel Müller-Schott je eden najbolj iskanih čelistov na svetu. Nastopa na vseh najpomembnejših svetovnih koncertnih odrih in občinstvo očara kot ambasador klasične glasbe v 21. stoletju. *New York Times* poudarja njegovo »intenzivno izraznost« in ga opisuje kot »neustrašnega« izvajalca z ognjevitno tehniko.



Daniel Müller-Schott koncertira z vodilnimi ameriškimi in evropskimi orkestri, nastopa pa tudi v Avstraliji s simfoničnima orkestroma iz Sydneyja in Melbourne ter po Aziji s tokijskim Simfoničnim orkestrom NHK, Narodnim simfoničnim orkestrom s Tajvana in Filharmoničnim orkestrom iz Seula.

Sodeloval je z velikimi dirigenti Kurtom Masurjem, Lorinom Maazlom, Jakovom Kreizbergom in sirom

Andréjem Previnom, pa tudi Marcom Albrechtom, Vladimirjem Aškenazijem, Cristianom Mäcelarujem, Thomasom Dausgaardom, Christophom Eschenbachom, Ivánom Fischerjem, Alanom Gilbertom, Manfredom Honeckom, Neemejem Järvijem, Andrisom Nelsonsom, Gianandreom Nosedo, Andrésom Orozco-Estrado, Kirillom Petrenkom in Michaelom Sanderlingom.

Müller-Schott z velikim navdušenjem odkriva tudi manj znana dela, saj želi razširiti repertoar za svoje glasbilo, bodisi z lastnimi transkripcijami obstoječih del ali s sodelovanjem s sodobnimi skladatelji. (Koncerta sta mu med drugimi posvetila sir André Previn in Peter Ruzicka.)

Je redni gost najuglednejših mednarodnih glasbenih festivalov, na komornih koncertih pa sodeluje z glasbeniki, kot so Nicholas Angelich, Kit Armstrong, Renaud Capuçon, Xavier de Maistre, Julia Fischer, Daniel Hope, Igor Levit, Sabine Meyer, Nils Mönkemeyer, Anne-Sophie Mutter, Francesco Piemontesi, Lauma in Baiba Skride, Simon Trpčeski in Kvartet Ebene.

Za Beethovno leto je pri založbi Deutsche Grammophon posnel komornoglasbena dela za obširno jubilejno izdajo. Leta 2020 je bil gost v dveh oddajah odmevne serije »Hope@home – on tour«, ki jo je sloviti violinist Daniel Hope v času zaprtja javnega življenja izvajal doma, koncerte pa je prenašala televizijska postaja ARTE.

Daniel Müller-Schott se je rodil leta 1976 v Berlinu. Študiral je pri Walterju Nothasu, Heinrichu Schiffu in Stevenu Isserlisu. Bil je prejemnik študentske sklada Anne-Sophie Mutter, nagrade Aide Stucki ter enoletnega zasebnega izobraževanja pri Mstislavu Rostropoviču. Leta 1992 je kot petnajstletnik prejel prvo nagrado za mlade glasbenike na Moskovskem

mednarodnem tekmovanju Čajkovskega.

Igra na inštrument »Ex Shapiro« Mattea Gofrillerja, ki je bil izdelan leta 1727 v Benetkah.

Daniel Müller-Schott is one of the most sought-after cellists in the world. He can regularly be heard on all the great international concert stages, dazzling audiences as an ambassador for classical music in the 21st century. The *New York Times* refers to his "intensive expressiveness" and describes him as a "fearless player with technique to burn".

Daniel Müller-Schott performs as a soloist with leading orchestras in the United States and in Europe, as well as in Australia with the Sydney and Melbourne symphony orchestras, and in Asia with Tokyo's NHK Symphony Orchestra, Taiwan's National Symphony Orchestra (NSO) and the Seoul Philharmonic Orchestra.

He has appeared in concert with such renowned conductors as Kurt Masur, Lorin Maazel, Yakov Kreizberg and Sir André Previn, as well as with Marc Albrecht, Vladimir Ashkenazy, Cristian Măcelaru, Thomas Dausgaard, Christoph Eschenbach, Iván Fischer, Alan Gilbert, Manfred Honeck, Neeme Järvi, Susanna Mälkki, Andris Nelsons, Gianandrea Noseda, Andrés Orozco-Estrada, Kirill Petrenko and Michael Sanderling.

In addition to performances of the great cello concertos, Daniel Müller-Schott has a special passion in discovering unknown works and extending the cello repertoire, both with his own transcriptions of existing works and through collaboration with contemporary composers. Among the composers who have dedicated concertos to him are André Previn and Peter Ruzicka.

He is a regular guest at leading international music festivals. As a

chamber musician he regularly collaborates with artists such as Nicholas Angelich, Kit Armstrong, Renaud Capuçon, Xavier de Maistre, Julia Fischer, Daniel Hope, Igor Levit, Sabine Meyer, Nils Mönkemeyer, Anne-Sophie Mutter, Francesco Piemontesi, Lauma and Baiba Skride, Emmanuel Tjeknavorian, Simon Trpčeski and the Ebene Quartet.

For the Beethoven year 2020, Mr Müller-Schott recorded chamber works as part of an extensive Beethoven-Jubilee-Box released by Deutsche Grammophon. In 2020 he was a guest on two episodes of "Hope@home – On Tour", where he performed concerts at home during the general shutdown of public life with the celebrated violinist Daniel Hope and broadcast on the ARTE TV network.

Daniel Müller-Schott was born in 1976 in Berlin. He studied with Walter Nothas, Heinrich Schiff and Steven Isserlis. He was the recipient of a scholarship from the Anne-Sophie Mutter foundation, of the Aida Stucki Prize as well as a year of private tuition under Mstislav Rostropovich. At the age of fifteen, Daniel Müller-Schott won first prize at the International Tchaikovsky Competition for Young Musicians in 1992 in Moscow.

He plays the "Ex Shapiro" cello, made by Matteo Goffriller in Venice in 1727.

No Borders Orchestra

Želja po prvem čezmejnem regionalnem profesionalnem simfoničnem orkestru na področju nekdanje Jugoslavije je porodila No Borders Orchestra – projekt, ki vabi k novi obliki komuniciranja. No Borders Orchestra, Orkester brez meja, je simfonični ansambel, v katerem so se zbrali izvrstni glasbeniki iz republik nekdanje skupne države s skupnim ciljem: ustvariti povsem novo koncertno izkušnjo, ki z močjo pobotanja in

ustvarjalnega sodelovanja spodbuja pozitivno spremembo. No Borders Orchestra podpira povezljivost, medkulturnost, demokratičnost in odprtost, je torej platforma za preseganje nacionalizma, rasizma, ksenofobije, homofobije in krvavega izročila Balkana.



No Borders Orchestra se sprašuje: »Kaj je umetniški in družbeni pomen simfoničnega orkestra v 21. stoletju?« in ponuja možne odgovore s svojimi dejavnostmi. Prvič je nastopil na otvoritvenem koncertu Beograjskega glasbenega festivala (BEMUS) oktobra 2012, s katerim si je vodja orkestra, dirigent Premil Petrović, prislužil nagrado mesta Beograd. Marca 2013 je No Borders Orchestra nastopil v Novem Sadu in Beogradu, nato se je podal na koncertne turneje. Požel je pohvalne kritike za nastope na Dunajskih slavnostnih tednih, festivalu Kunstenfestivaldesarts v Bruslju, festivalu d'Automne v Parizu in Operadagen v Rotterdamu, na festivalih v Marseillu, Brisbanu, Gwangjuju in Macau ter vodilnih festivalih Balkana. Orkester je nastopil v uglednih dvoranah v Londonu (Barbican), Hamburgu, Berlinu, Atenah, Lizboni, Toulousu in Strasbourg, če jih naštejemo le nekaj. Orkestrove projekte podpirajo številni komisarji Evropske unije in Unesca, zastopniki Berlinske

filharmonije in mnogih drugih pomembnih kulturnih ustanov ter festivalov na območju balkanske regije.

No Borders Orchestra je po poletni turneji leta 2013 s podporo EU posnel album za založbo Deutsche Grammophon.

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

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

Berlin, Athens, Lisbon, Toulouse, and Strasbourg, among other cities. Their projects have enjoyed the official support of numerous EU commissioners, as well as UNESCO, the Berlin Philharmonic and many other important cultural institutions and festivals across the Balkans.

Following their summer tour in August 2013, No Borders Orchestra recorded their first CD for the Deutsche Grammophon label, supported by funds from the EU Cultural Program.

Vlatko Nušev

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



Kot tolkalec je prejel številne nagrade na domačih in mednarodnih tekmovanjih, med katerimi so štipendija Yamaha leta 2001, posebna nagrada Jean-Bernarda Beauchampa na mednarodnem tekmovanju Glasba in zemlja v Sofiji leta 2001, prva nagrada na 41. nacionalnem tekmovanju v Skopju leta 2003, druga nagrada na

mednarodnem tekmovanju Glasba in zemlja leta 2001 ter nagrada prof. Dobrija Palieva in prof. dr. Siegfrieda Finka za najboljšo izvedbo v Sofiji leta 2001.

Vlatko Nushev was born in 1981 in Delcevo, North Macedonia, and studied percussion and timpani at the Academy of Music in Skopje. He is a member of the orchestra of the North Macedonian Opera and Ballet, and an associate professor at the Academy of Music in Skopje. He is a member of the 'ConTempora' contemporary music ensemble and also plays popular music. Since 1992 he has been a member of several bands as a composer, arranger and producer.

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

Premil Petrović

Premil Petrović je iniciator in umeetniški vodja No Borders Orchestra. Dirigiranje je študiral na Akademiji Hannsa Eislerja v Berlinu. Prejel je ugledni štipendiji Heinricha Bölla in Musik Theater Heute, ki jo podeljuje Akademija Nemške banke. Leta 1996 je ustanovil glasbeno gledališče Cinema REX, eno pomembnejših politično angažiranih beograjskih prizorišč v devetdesetih letih prejšnjega stoletja. Trenutno živi v Berlinu in dirigira različnim orkestrom po svetu ter gostuje na mednarodnih festivalih. Ukvarja se z izvedbami stare, klasiistične, romantične in sodobne glasbe ter opernega in simfoničnega reper-

toarja. Za dosežke na področju sodobne glasbe je prejel nagrado Hannsa Eislerja. Pogosto dirigira v eksperimentalnem glasbenem gledališču; za film *Pierrot Lunaire* Brucea LaBrucea, ki je bil leta 2014 izveden na Berlinalu in je prejel nagrado *teddy*, je posnel novo izvedbo Schönbergove glasbe.



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

Z režiserjem Brettom Baileyjem je sodeloval pri novi postkolonialni produkciji opere *Macbeth* Giuseppeja Verdija v priredbi Fabrizia Cassola v Cape Townu v Južni Afriki. Ta operna produkcija je doživela več kritiško odlično sprejetih izvedb tudi na nekaterih vodilnih festivalih po Evropi (npr. na Dunajskih slavnostnih tednih, festivalih d'Automne v Parizu, Kunstenfestivaldearts v Bruslju, Operadagen v Rotterdamu, Theaterformen v Braunschweigu, v centru Barbican v Londonu ter v Hamburgu, Lizboni, Strasbourgu in Toulousu).

Premil Petrović ne dirigira zgolj številnim evropskim orkestrom, temveč tudi filharmoničnima orkestroma iz Cape Towna in Aucklanda, opernim produkcijam v Vancouvru in Fila-

delfji, Filharmoničnemu orkestru in Teatru Colon iz Buenos Airesa idr.

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

Premil Petrović is the initiator and artistic director of the No Borders Orchestra. He studied conducting at the Hanns Eisler Academy of Music in Berlin where he was awarded the Heinrich Böll scholarship as well as the prestigious "Musik Theater Heute" scholarship of the Akademie der Deutschen Bank. In 1996 he founded the music theater Cinema REX, one of Belgrade's most important and politically active venues during the 1990s. He currently lives in Berlin, conducts orchestras worldwide and appears at international festivals. Mr Petrović's repertoire includes historical interpretations of early music, classic, romantic and contemporary music spanning both the operatic and symphonic repertoires. He was awarded the Hanns-Eisler-Award in Berlin for his achievements in the field of contemporary music. He frequently conducts experimental musical theater projects. For Bruce LeBruce's film *Pierrot Lunaire*, which won a *Teddy* award at the 2014 Berlinale, he recorded a new performance of Schönberg's milestone work.

He has had an especially successful collaboration with Isidora Žebeljan, one of the leading composers in Serbia, and conducted the premiere of her opera at the Bregenz Festival in Austria, at *Settimana musicale* in Italy and at the Music Biennale Zagreb.

With director Brett Baily he has taken part in a new post-colonial production of Verdi's opera *Macbeth* in an arrangement by Fabrizio Casoli in Cape Town, South Africa. The production received several critically acclaimed performances at some of Europe's leading festivals, includ-

ing at the Vienna Festival (Wiener Festwochen), Festival d'Automne in Paris, Kunstenfestivaldesarts in Brussels, Operadagen in Rotterdam, Theaterformen in Braunschweig and at the Barbican in London, with additional performances in Hamburg, Lisbon, Strasbourg and Toulouse.

In addition to conducting numerous orchestras in Europe, Premil Petrović has also led the philharmonic orchestras of Cape Town and Auckland, opera productions in Vancouver and Philadelphia, and the Philharmonic Orchestra and at Teatro Colon in Buenos Aires, among other ensembles.

His first recording with the No Borders Orchestra was released in 2015 on the Deutsche Grammophon label.

Simfonični orkester SNG Maribor

Symphony Orchestra of the Slovenian National Theatre Maribor



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

začel delovati pod imenom Mari-borska filharmonija. Ta je bila kot društvo ustanovljena 11. junija 1993, vendar je delovala le do novembra 2004, ko je pod imenom Simfonični orkester SNG Maribor začela prirejati samostojne simfonične koncerte v okviru matične hiše. Ta praksa se je predvsem po izgradnji Velike dvorane ukoreninila kot poustvarjalna stalnica SNG Maribor Orkester, ki je nepogrešljivi del koncertov ter opernih in baletnih predstav mariborske Opere in baleta, se pod vodstvom številnih mednarodno uveljavljenih dirigentov iz Slovenije in tujine suvereno posveča poustvarjanju inštrumentalne glasbe in glasbenogledaliških del različnih žanrov od baroka, klasicizma in glasbe 19. in 20. stoletja do najaktualnejših simfoničnih del.

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

The orchestra performs under numerous acclaimed conductors from Slovenia and abroad. It thrives in various genres, from opera and ballet to musicals, and regularly performs music of all periods: from Baroque and Classicism up to 19th and 20th century music, as well as contemporary music.

Slovenski tolkalni projekt

Slovenian Percussion Project (SToP)

Slovenski tolkalni projekt (krajše SToP) deluje od leta 1999. Tolkalce je združila želja po komornem muziciranju, izvajanju kakovostnih skladb ter raziskovanju novih zvokov tolkal. Tako na zanimivih, predvsem pa ritmičnih koncertih predstavljajo celo paleto klasičnih, etnoloških in drugih tolkal (kar lahko pomeni tudi kuhalnice, posode, igrače, avtomobilske zavore, cevi, loparje za namizni tenis, žoge, žeblje, kladiva, sode, piščalke, raglje ...). Odprtost za raznorodne glasbene vplive in nove ideje vodi akademske tolkalce, zbrane v skupini SToP, v zanimive projekte. Njihova sposobnost in želja po izvajanju strogo klasične glasbe, lastnih del ter tudi sodobne elektro-akustične tolkalne glasbe potrjujeta edinstvenost skupine v Sloveniji in tujini.



Svoje glasbeno in družbeno poslanstvo glasbeniki dopolnjujejo z izvajanjem pedagoških koncertov za mlade, organiziranjem seminarjev in festivala BumFest ter aktivnim spodbujanjem slovenskih skladateljev k pisanju tolkalne glasbe. Edinstveno skupino sestavljajo uveljavljeni akademski tolkalci: Barbara Kresnik, Marina Golja, Matevž Bajde, Damir Korošec, Franci Krevh, Tomaž Lojen, Davor Plamberger in Dejan Tamše. Koncertirali so na številnih odrih

doma in na tujem, in sicer v Španiji, Italiji, Nemčiji, Avstriji, Hrvaški, Črni gori, Češki, Litvi in Južni Koreji. Za svoje delo so leta 2013 prejeli Župančičevo nagrado, leta 2014 pa nagrado Prešernovega sklada.

Člani Slovenskega tolkalnega projekta odkrivajo sveže načine povezovanja različnih umetniških polj in se namenoma odmikajo od izvedbe zgolj klasičnega tolkalnega programa.

Vrsta uspešnih projektov v povezavi s plesom, videom in nenazadnje kamnitimi skulpturami priča o njihovi dinamični in zreli ustvarjalnosti. Veliko pozornosti namenjajo pedagoškim vsebinam. S komentiranimi koncerti mladim predstavljajo zanimivosti in lepote glasbe.

V dvajsetih letih delovanja so tolkalci izvedli zajetno število skladb, mnoge napisane posebej za SToP.

The eight percussionists of the Slovenian Percussion Project (in Slovenian "Slovenski tolkalni projekt", or SToP for short) have been performing together since 1999, united by a desire to play chamber music together, perform first-rate compositions and explore new sounds. Driven by an openness to diverse musical influences and to new ideas, the ensemble presents interesting and, above all, rhythmic concerts that employ a wide range of classical, folk and other percussion instruments – which can also mean cooking pots, dishes, toys, car brakes, pipes, table tennis paddles, balls, nails, hammers, barrels, whistles, rattles and many other items. Their ability and desire to perform purely classical music, their own works, as well as modern electro-acoustic percussion music, confirm the uniqueness of the group in Slovenia and abroad.

The musicians complement their musical and social mission with many other activities, including educational concerts for young lis-

teners, organizing seminars and the festival BumFest, and by actively encouraging Slovenian composers to write music for percussion ensemble. The group comprises academically trained and established percussionists Barbara Kresnik, Marina Golja, Matevž Bajde, Damir Korošec, Franci Krevh, Tomaž Lojen, Davor Plamberger and Dejan Tamše. SToP has performed on numerous stages in Slovenia and abroad, including in Spain, Italy, Germany, Austria, Croatia, Montenegro, the Czech Republic, Lithuania and South Korea. In 2013 they received the Župančič Award for their work and in 2014 the Prešeren Fund Prize.

In their continuous search for fresh ways of connecting different artistic fields, the members of the Slovenian Percussion Project are moving beyond the performance of just the classical percussion repertoire.

A series of successful projects in conjunction with dance, video and, last but not least, stone sculptures testify to their dynamic and varied artistry. Dedicated to presenting educational content that both inspires and entertains, SToP's concerts for young listeners use spoken narration to reveal the curiosities and beauties of music.

In their twenty years of performing together, the ensemble has performed a considerable number of pieces, many written specifically for them.

Aleksander Somov



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

Somovi partnerji pri komorni glasbi so priznani glasbeniki Thomas Zehetmair, Jean-Yves Thibaudet,

Tasmin Little, Boris Garlitski, John York, Nathan Williamson, Bogdana Popova, Lucy Jeal Venera Bojkova idr. Z njimi je nastopal v dvorani Wigmore v Londonu, v moderni dvorani Sage v Gatesheadu ter na koncertih po Bolgariji, Franciji, Švedski, Nemčiji, Španiji in Cipru.

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

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

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

Cellist Alexander Somov began his studies in his native Sofia. At fifteen he made his debut as a soloist in Bulgaria and Germany, recorded Tchaikovsky's *Rococo variations* and premiered Angel Escuder's *Concierto de Espana* at concerts across Spain. As the winner of several international competitions, he also performed in Greece, Italy, Serbia and Israel.

He continued his studies at the renowned Guildhall School of Music and Drama (London) where, in 1998, he became the first East-European recipient of the Gold Medal, the Guildhall School's highest award, previously won by Jacqueline du Pre, Bryn Terfel and Tasmin Little. After further successes at well-respected international competitions, he began performing as a soloist with outstanding orchestras such as the Philharmonia, the Northern Sinfonia, the Strasbourg Philharmonic, Stadtkapelle Achern, the Bulgarian National Radio Symphony, and the Sofia and the Varna Philharmonics, under conductors such as Thierry Fischer, Paul McCreesh, Thomas Zehetmair, David Parry, Mark Albrecht, Peter Oundjian, Lionel Bringuier, James MacMillan and Theodore Guschlbauer, among others.

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

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

A keen pedagogue, Mr Somov is a professor at the Conservatoire and Academie Supérieure de Strasbourg since 2006, and is regularly invited to teach at the Flaine, Musicalta and les

Stages Boite a Musique (France) international music academies, and at the Ringamala Festival (Sweden).

He has made recordings as a soloist for Naxos/Marco Polo, the Gega New label, the BBC, Bulgarian National TV and Radio, Polish Radio and Radio Valencia. An artist of exceptional scope, he enjoys combining different styles and expanding musical horizons, whether performing with his fellow co-founders of the eclectic Robertsau Buskers, in concert with Salonorkester Baden-Baden, or playing the guitar, gadulka (a Bulgarian folk instrument) or percussion in his spare time.

Sorin Spasinovici

Violist Sorin Spasinovici se je rodil v Bukarešti, kjer se je začel tudi glasbeno izobraževati. Po maturi na glasbeni šoli Georgeja Enescuja je študiral violo na tamkajšnji Narodni glasbeni univerzi, sledila pa sta magisterija iz viole v razredu Nicolasa Cortija ter glasbene pedagogike na Univerzi za umetnosti v Zürichu. Poleg tega se je udeležil številnih mojstrskih tečajev.



Kot član različnih glasbenih sestavov je nastopal po vsem svetu in delil oder s pomembnimi glasbeniki, kot so Simon Trpčeski, Cristian Măcelaru, Vasilij Petrenko, Vladimir Aškenazi, Martin Merker, Andreas Vollenweider idr.

Bil je član Romunskega mladinskega orkestra in Mladinskega orkestra Evropske unije. V okviru sodelovanja z Mladinskim orkestrom Evropske unije je leta 2014 prejel nagrado spominskega sklada Lionela Bryerja za bleščeče glasbene sposobnosti.

Veliko je sodeloval tudi z Orkestrom Narodne opere iz Bukarešte, s Filharmoniki Georgeja Enescuja, Simfoničnim orkestrom iz St. Gallena in orkestrom Musikkollegium Winterthur, pri katerem je trenutno redni nadomestni član.

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

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

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

He has performed around the world as part of various ensembles and has shared stages with celebrated musical figures such as Simon Trpčeski, Cristian Măcelaru, Vasily Petrenko, Vladimir Ashkenazy, Martin Merker, Andreas Vollenweider and others. He has been a member of the Romanian Youth Orchestra and the European Union Youth Orchestra, the latter of whom awarded him the Lionel Bryer Memorial Fund Award in 2014 for exceptional achievement. He frequently performs with the orchestra of the National Opera in Bucharest, the George Enescu Philharmonic,

the St. Gallen Symphony Orchestra and the Musikkollegium Winterthur Orchestra where he is currently a regular substitute player.

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

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

UTRINKI FESTIVALA MARIBOR 2020

FESTIVAL MARIBOR 2020 HIGHLIGHTS

Vilde Frang, Nicolas Altstaedt, Marko Letonja



Bartolomey Bittmann



Nejc Kamplet



**Orkester mobilnih telefonov /
Mobile Phone Orchestra**



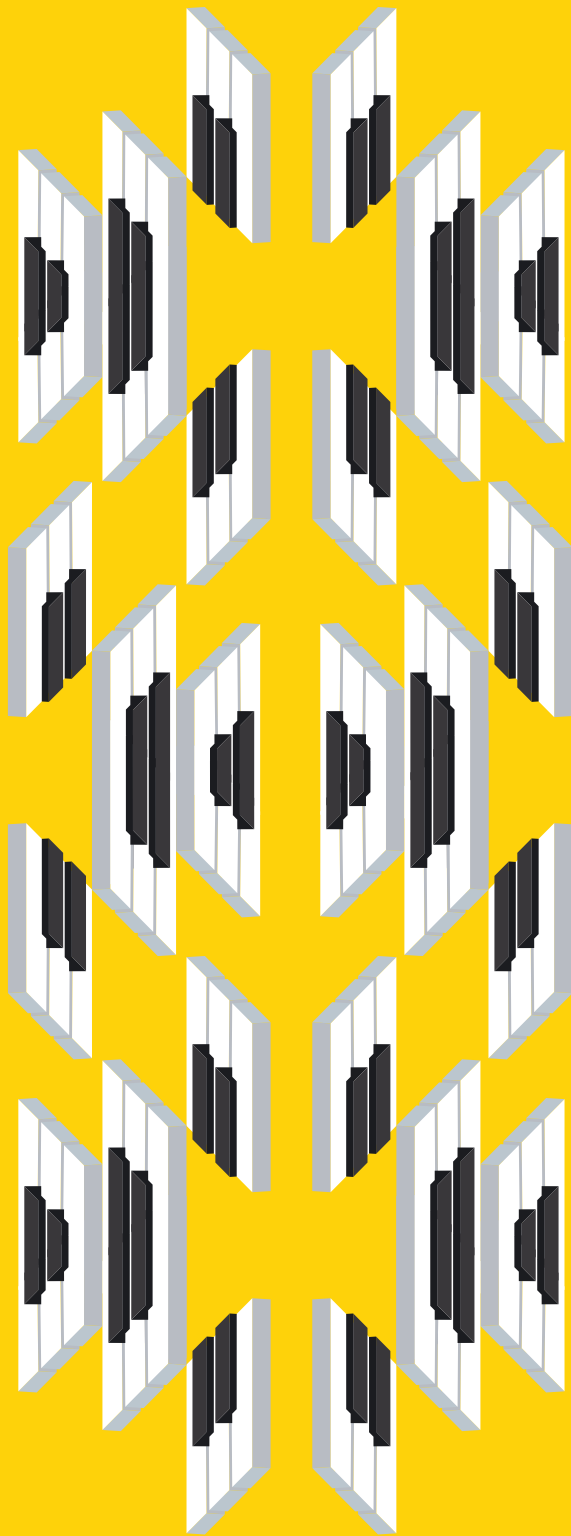
Črte / Lines



Jure Ivanušič



Nicolas Altstaedt



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INFORMATION

Vstopnice & informacije

Tickets & information

VSTOPNICE

Ognjemet ritmov in občutij: 25 €

Makedonissimo: 15 €

Vam je še všeč Brahms?: 15 €

Simon Trpčeski in prijatelji: 15 €

Ni vrnitve v normalnost: 25 €

Hrestač in jaz: vstopnine ni

Simfonično popotovanje ritma: 5 €

Backi iz klavirja: vstopnine ni

Džambo Aguševi Orchestra: 15 €

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Ulica kneza Koclja 9, Maribor

02 229 40 50, 031 479 000

vstopnice@nd-mb.si

Odprta je vsak delavnik

med 10. in 13. uro.

Druga prodajna mesta

- nd-mb.kupikarto.si

- uro pred koncertom na prizorišču

FESTIVALSKA PISARNA

office@festivalmaribor.si

02 229 40 06

Popusti se ne seštevajo.

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

TICKETS

Fireworks of Rhythms and Emotions: 25 €

Makedonissimo: 15 €

Do You Still Like Brahms?: 15 €

Simon Trpčeski and Friends: 15 €

No Return to Normality: 25 €

The Nutcracker and I: free entrance.

A Symphonic Journey of Rhythm: 5 €

Backi iz klavirja: free entrance.

Džambo Aguševi Orchestra: 15 €

Discounts and special offers

Senior citizens, groups of 10 people or more: -20 %

Students, youth, disabled: -50 %

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Information Office

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Tickets can also be purchased

- online nd-mb.kupikarto.si

- one hour prior to each event at the concert venue

FESTIVAL OFFICE

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