



# PLAY SLOVENIA ▶

Discover the Music Cultures of Slovenia

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Digitalna knjižnica Slovenije vam na naslovu [www.dlib.si](http://www.dlib.si) ponuja enostaven dostop do slovenskega znanja in kulturnih zakladov. Na portalu smo za vas obudili:

NOTNE ZAPISE skladb znanih slovenskih skladateljev v rokopisni in tiskani obliki, s pomočjo programa Sibelius pa natisnjene lahko tudi poslušate;

ZVOČNE POSNETKE pevskih solistov in ansamblov iz prve polovice 20. stoletja;

ČLANKE iz revij, kot so Novi akordi, Nova muzika in Muzikološki zbornik.

## Knjižnica, ki jo tudi slišite!

*The Digital Library of Slovenia, located on the web at [www.dlib.si](http://www.dlib.si), offers easy access to the knowledge and cultural riches of Slovenia. Available at the website are*

- *sheet music of works by well known Slovene composers both in manuscript facsimiles and engraved editions; printing and playback are made possible with the help of the notation program Sibelius*
- *Recordings of vocal soloists and ensembles from the first half of the century*
- *Articles from magazines and journals such as Novi akordi, Nova Muzika and Muzikološki zbornik*

## *The library you listen to!*

# INTRODUCTION

In the next calendar year, 2008, Slovenia and Slovenian cultural professionals are planning a series of exceptional events that will highlight Slovenia and its rich cultural tradition. During the Slovenian EU Presidency, a variety of cultural activities and events will take place, and quite a few of them will be of an exceptional and unique nature: that is, they will be happening for the very first time in the history of Slovenian culture. One of these is the national presentation of Slovenian music at MIDEM in Cannes in January 2008. With few exceptions, this fair has been unknown to representatives of Slovenian music, Slovenia has never made an independent guest appearance in Cannes, and this has made it more difficult to draw attention to the long-lasting tradition of Slovenian music and its role in the European musical space.

MIDEM 2008 is the first time Slovenia has had the opportunity to present its music at this world music fair in a complex and systematic manner. This is very important since Slovenian music is not well-known in the wider European perspective despite the fact the Slovenians, such as the renowned Renaissance composer Jacobus Gallus, have participated in creative achievements that belong to the highest level of European and world music. And yet, except for specific segments of the music profession and its academies, few

Europeans are familiar with the musical creations of Slovenia past and present.

Slovenian history is extremely rich in terms of its music institutions. The roots of this history began with foreigners, especially those from the Italian-German language area and later from the Czech language area. Ultimately there was enough activity and interest in this field to justify the foundation of the »Academia Philharmonicorum« in the early eighteenth century, an institution that left an indelible mark on Slovenian music creation and also triggered further developments in the Slovenian space. It should be noted that the activities of the Academia took place at the very top of the European musical arts and are associated with the names of music giants such as Beethoven, Schubert, Mahler. The Academia also became the core of the Philharmonic Society which was established some time later and is the predecessor of today's Slovenian Philharmonic, the leading institution in classical music in Slovenia today.

While there have been many remarkable achievements in Slovenian music creation and performance, Slovenian music and music-making has never led in the wider European history of music. It could even be said that it lagged behind in the early phases of its development. However, this gap has been getting narrower and today Slovenian music creation keeps abreast



of wider European novelties and trends in every field of music and in every musical genre.

The next calendar year will be a time of intercultural dialogue. It offers a promising opportunity for fusion and familiarisation among many cultures and traditions, particularly for small nations like Slovenia. This is especially important now when it seems that creative activity must necessarily be enriched by contact with the unknown, with new creative sources, new creative motifs and spiritual dimensions that are present in all cultures, large and small. Size is unimportant in this endeavour: what matters is the ability to draw on rich, unexploited creative power in order to offer the world works of art that are professionally-crafted, rich in substance, aesthetics and taste, and have something fresh, unique and challenging, therefore becoming not just exotic but potent in a wider cultural context. One might argue that these values are more present in

small nations and their cultures. In any case, this globalizing trend is prevalent today. It is not only a question of globalisation but also of cultural industrialisation, and this has introduced new economic laws into the entire field of culture. This is especially true in the field of music. New technologies, new inventions, universal accessibility to achievements in sound transmission technique all point toward higher and higher quality. Music has become an industrial market good that, like all goods, goes in search of new markets, new ideas, new creativity. In this new context, music can definitely be one of Slovenia's most successful export products. Naturally, looked at from the perspective of economic and commercial indicators, the Slovenian music industry is small, since the Slovenian market itself is moderate in size. Nevertheless, our music can be interesting to many people. We have the ability to meet the high standards of the international music industry, an indus-

try that must constantly struggle against saturation and find new products that will meet the demands of the world market. It must constantly strive to uncover new and undiscovered creative power and potential, something that is not always to be found in the domain of larger nations. Quality is the key standard and this offers possibilities for new music products.

As a young and now presiding EU member, Slovenia shall surely be intriguing to the many visitors who come to MIDEM this year. MIDEM is a venue that features representatives from many countries, publishing and production houses, music information centres, music institutions, radio and television stations from the whole world. We expect to turn a new page in our music history here, to begin a new chapter in the recognition of Slovenian culture throughout the world.

**Dr. Vasko Simoniti**

*Minister of Culture Republic of Slovenia*



04



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# Music of SLOVENIA Echos through Cannes

## Slovenian Presentation at MIDEM 2008



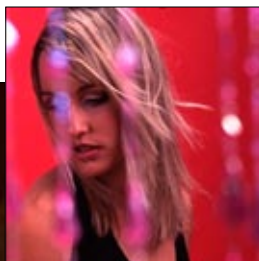
Drago Gajo



Bojan Gorišek



George Pehlivanian



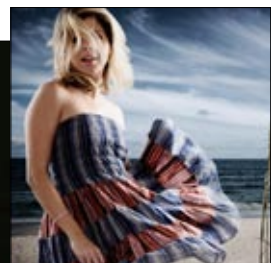
Eva Hren



Mate Bekavec



Bratko Bibič



Neisha

When Slovenia assumes the presidency of the European Union in 2008, its music will be highlighted at MIDEM for the first time. On Tuesday, January 29, 2008, the sounds of the Slovenian musical pantheon will be heard all day and night.

We will start with a presentation of music and dance-themed television programmes produced by RTV Slovenia at the 2008 Avant Première Screenings (IMZ). *The Minister of Culture Dr. Vasko Simoniti* will give a welcoming speech at the Slovenian exhibition pavilion (R 30.01) on behalf of the event's main sponsor, the Slovenian Ministry of Culture. The rhythm will gradually quicken as *Neisha*, the most popular Slovenian pop singer today, appears with her band. Events at the pavilion will close with cocktails. Next will be a recital by pianist *Bojan Gorišek*, a performance that will be both contemporary and classical. Gorišek, known for his interpretations of minimalist music, has recorded the entire piano opus of Erik Satie and George Crumb as well the works of Slovenian composers Marij Kogoj, Aldo Kumar, and Milko Lazar.

Most recently, he has impressed the musical world with his interpretations of Arvo Pärt and Philip Glass.

The evening's main event in the Debussy Auditorium will be a concert by the *Slovenian Philharmonic* performed under the baton of chief conductor *George Pehlivanian*. The concert will open with *Bela Krajina*, a work by Slovenian composer Marjan Kozina that is named after one of the most poetic regions in Slovenia. The performance will commemorate the hundredth anniversary of the composer's birth. Next will be Aaron Copland's *Concerto for Clarinet and Orchestra* featuring soloist *Mate Bekavec*, who despite his youth is one of the leading Slovenian clarinetists today. The Philharmonic will conclude with Gustav Mahler's *Symphony No. 5*, a work that will give the 110-member orchestra a chance to show itself at

its very best. The choice of Mahler is not arbitrary — the composer was conductor of Ljubljana's Theatre of the Estates during the 1881-1882 season and also performed as a pianist at concerts by the Philharmonic Society.

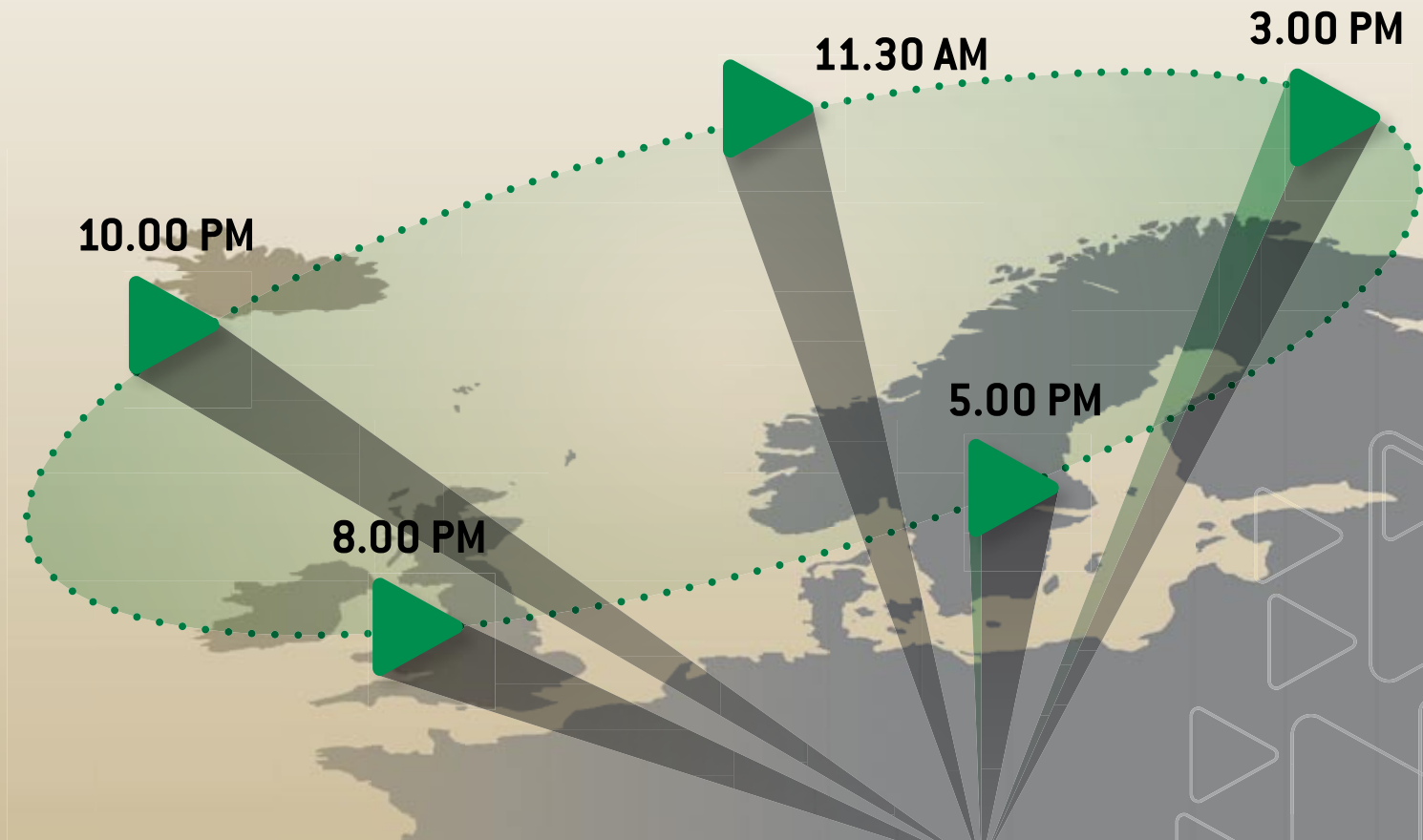
Slovenian jazz will move into the spotlight at the Carlton Hotel as day turns to night. Jazz here will be understood in its broadest sense, embracing traditional standards, local varieties, and the avant-garde. The *Bratko Bibič trio* will open the festivities. Bratko Bibič is the accordionist who in the late seventies already anticipated world-music and ethno-jazz, later joining the international movement Rock in Opposition, and today is a member of the world famous ensemble Accordion Tribe. Next will be the *Jazz Club Gajo quartet*, named after the main jazz club in Ljubljana where young jazz musicians are given the chance to test their chops. The finale will showcase the *RTV Slovenia Big Band* with vocal soloist *Eva Hren* and American guest saxophonist *Ronnie Cuber*. This group, the oldest jazz ensemble in Slovenia having performed continuously since 1945, combines rich jazz with the many musical histories of Slovenia. ■

# SLOVENIA



I FEEL SLOVENIA

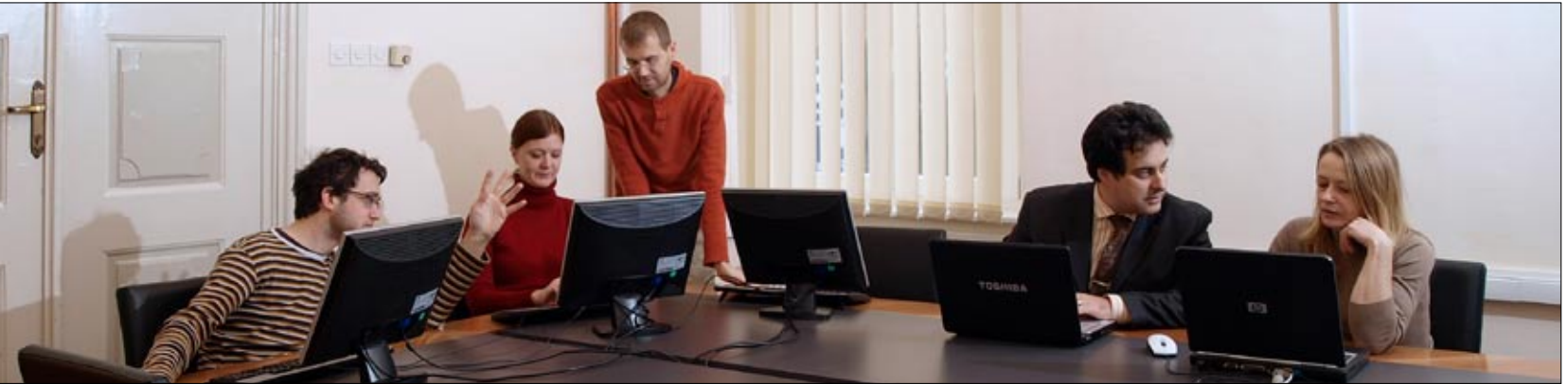
Tuesday, January 29, 2008 / Slovenian Pavilion R 30.01



- ▶ **11.30 AM:** IMZ Avant Première Screening 2008  
RTV Slovenia presents music and dance themed television programmes
- ▶ **3.00 PM:** Cocktail at the Slovenian Pavilion R 30.01  
Welcoming of guests by Slovenian Minister of Culture Dr. Vasko Simoniti  
Music by: Neisha
- ▶ **5.00 PM:** Auditorium A  
Recital by pianist Bojan Gorišek
- ▶ **8.00 PM:** Auditorium Debussy  
Slovenian Philharmonic Orchestra concert,  
conducted by George Pehlivanian and featuring soloist clarinetist Mate Bekavac, clarinet
- ▶ **10.00 PM:** MIDEM & IJFO Jazz Club, Carlton – Studio 54  
Bratko Bibič Trio, Jazz Club Gajo Quartet,  
RTV Slovenia Big Band featuring solo vocalist Eva Hren & Ronnie Cuber on baritone sax

# For All Kinds of Music

## The Slovenian Music Information Centre



SIGIC staff (photo: Klemen Kunaver)

The primary activity of the centre is the creation and upkeep of a database of Slovenian music and musicians of all genres, styles, and forms from all periods of history including the present.

The Slovenian Music Information Centre (Slovenski glasbeni informacijski center - SIGIC), is the main information centre for music in Slovenia.

SIGIC was established in 2004 following a public tender initiated by the Ministry of Culture and the Ministry of Information Technology for the creation of a music information centre in Slovenia. After its establishment, the centre had immediate success in raising the level of information in the field of music. On the basis of these efforts, SIGIC was accepted into the International Association of Music Information Centres (IAMIC) in Sweden in June 2006. Since that time, SIGIC has functioned as a full member of the association. In addition to its many other activities, it distributes a monthly English-language summary of music news in Slovenia that is also relevant for other international music information centres. These contributions are posted on the IAMIC website and in summaries sent out to interested parties.

SIGIC is organised as an association. It currently has one hundred and eleven members and has signed cooperation agreements with more than forty of the most important music institutions in Slovenia. The supervisory board of the association is made up of a ten-member administrative council headed by a president. A skilled

team of professionals working out of the office spaces of the centre takes care of day-to-day administration, hiring freelance associates as needed.

The primary activity of the centre is the creation and upkeep of a database of Slovenian music and musicians of all genres, styles, and forms from all periods of history including the present. SIGIC has developed an original and innovative computer programme called MUSICASI. The programme was designed to create a professional and comprehensive catalogue of musical works and will be adopted in 2008 by many musical institutions in both Slovenia and internationally. Because it uses the UNIMARC system of numbering description fields, the catalogue will be globally compatible. In addition to its main activities, SIGIC also carries out a number of other important functions: it announces music related events, reports on publishing news from the music world, distributes weekly music-information bulletins, and promotes Slovenian music nationally and internationally (for example, organising the 2008 Slovenian presentation at MIDEM). It is also important to emphasize the unifying role that SIGIC has had in the field of music in Slovenia. SIGIC intends to intensify its role in the future while broadening its range of activities. ■

# A Home for Arts and Music

## Cankarjev dom

Since 1980, Cankarjev dom, the Ljubljana culture and congress centre, has been enriching the cultural life of Slovenians. On the international scene, Cankarjev dom is an important and reputable representative, messenger and purveyor of Slovenian culture as well as a cultural and artistic exchange for foreign culture. On the local scene, it remains the central creative and unifying force behind artistic and cultural life.

Each year Cankarjev dom, which measures some thirty-six thousand square metres, presents approximately one thousand cultural and artistic events and two hundred congresses, and hosts more than four-hundred thousand visitors.

Although the cultural and artistic programme of Cankarjev dom includes all categories of the arts – from theatre, dance, and film to the graphic arts and literature – the majority of its programming is devoted to music. It offers an extremely diverse selection of musical styles and features prominent national and international guest artists.

Among the musical guests who have appeared in the framework of the centre's classical music programme, *Cankarjev dom* is especially proud to have hosted Luciano Pavarotti, Carlos Kleiber, Zubin Mehta, Mischa Maisky, Radu Lupu, Grigorij Sokolov, Lang Lang, Midori, Joshua Bell, Lorin Maazel, Mariss Jansons, and Sir Simon Rattle, as well as acclaimed orchestras such as the Vienna Philharmonic, the Israel Philharmonic, the Royal Concertgebouw Orchestra, the National Symphony Orchestra of Washington D.C., the Royal Philharmonic Orchestra of London, and Staatskapelle Dresden. World-renowned guest artists from other musical genres include John Zorn, Misia, Omara Portuondo, Cesaria Evora, the Buena Vista Social Club and Ibrahim Ferrer, Habib



Vlado Kreslin (photo: Goran Antley)



Cankarjev dom (photo: Cankarjev dom archive)

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Koite, David Bamada, Madredeus, Vlatko Stefanovski, and many others.

Cankarjev dom is also proud of the fact that in 2005 it was co-producer of the first staged production of Jaques Offenbach's lost opera *Les fées du Rhin*, which was performed in Ljubljana following its unsuccessful Vienna premiere.

Cankarjev dom gives special attention to the presentation of national artists of which many are themselves world-renowned names: namely, mezzo-sopranos Marjana

Lipovšek, Mirjam Kalin, and Bernarda Fink; flutist Irena Grafenauer, pianist Dubravka Tomšič, clarinettist Mate Bekavec, bass-baritone Marcos Fink, pianist Bojan Gorišek and many others. The new club series Cankarjev Currents, beginning in February 2008, will offer weekly performances by Slovenian artists and performers of jazz, world music, and other genres. The first Tuesday will present the thirty-year career of internationally recognised Slovenian percussionist Zlatko Kaučič. ■

# Three Centuries of Music

## The Slovenian Philharmonic

Our goal is to create one of the best musical establishments from one of our oldest.

The Slovenian Philharmonic, one of the foremost musical establishments in the country, enjoys a long and rich tradition. Along with its venerable predecessors — the *Academia Philharmonicorum* (1701), the *Philharmonic Society* (1794), and the first *Slovenian Philharmonic* (1908-1913) — today's *Slovenian Philharmonic* is one of the oldest musical organisations in the world, boasting a tradition of more than three hundred years. J. Haydn, L. van Beethoven, N. Paganini, J. Brahms, and C. Kleiber are among the many eminent names that have been affiliated with the *Slovenian Philharmonic*.

Both the Slovenian Philharmonic Orchestra and the Slovenian Chamber Choir operate under the aegis of the Slovenian Philharmonic. Since its reestablishment in 1947, a number of celebrated conductors have led the orchestra, including

B. Leskovic, S. Hubad, L. Matačić, U. Lajovic, M. Horvat, and M. Letonja. In 2005, the leadership of the orchestra was assumed by its first non-Slovenian conductor, George Pehlivanian. The artistic direction and achievements of the orchestra have been confirmed in numerous guest appearances across Europe, the United States, and Japan, as well as at performances at important international festivals and during collaborations with esteemed conductors (such as C. Kleiber, R. Muti, and Z. Mehta) and renowned guest artists (Y. Menuhin, D. Oistrakh, I. Pogorelič, M. Lipovšek, D. Tomšič). For many years now, the orchestra has presented a season of thirty-six regular subscription concerts along with a number of occasional performances and youth concerts. The orchestra's musical accomplishments have been recorded on more than forty compact discs.

“

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”

The *Slovenian Chamber Choir*, established as a professional ensemble in 1991 by Dr Mirko Cuderman, has operated as an independent part of the *Slovenian Philharmonic* since 1998. Mirko Cuderman has acted as artistic director since its founding. The choir gives approximately thirty-five performances each season. In addition to their subscription series featuring both vocal-instrumental and *a cappella* music, the choir regularly sings with other orchestras, performs at festivals and symposiums, and works with guest soloists and conductors (E. Ericsson, T. Kaljuste, G. Theuring, V. Kranjčević). The choir has recorded a series of thirty CDs entitled *Musica Sacra Slovenica* featuring Slovenian sacred music and have released thirty-six other discs that highlight an extensive range of Slovene choral music. ■



Slovenian Philharmonic Hall



The Slovenian Chamber Choir (both photos: Slovenian Philharmonic archive)



Slovenska  
filharmonija  
*Academia  
philharmonicorum*



Proudly celebrating  
our 100<sup>th</sup> Anniversary!

*Slovenian Philharmonic*

Odgovorni smo za bogato slovensko glasbeno ustvarjalnost in poustvarjalnost. Glasbeno kulturo posredujejo Simfonični orkester, Big Band, Komorni zbor ter Otroški in Mladinski pevski zbor RTV Slovenija. Slišimo in vidimo jih na programih Radia in Televizije Slovenija ter na zgoščenkah Založbe kaset in plošč RTV Slovenija. Upravičeno smo ponosni!

We are responsible for the rich Slovene music creativity and performance. Music culture is fostered by the Symphony Orchestra, Big Band, the Chamber Choir and the Children's and Youth Singing Choir RTV Slovenia. They can be listened to and watched on the programmes of Radio and Television Slovenia and on DVD-s of the Record Label of RTV Slovenia. We have a reason to be proud!

[www.rtv slo.si/simfoniki](http://www.rtv slo.si/simfoniki)  
[www.rtv slo.si/bigband](http://www.rtv slo.si/bigband)  
[www.rtv slo.si/simfoniki/otroski](http://www.rtv slo.si/simfoniki/otroski)  
[www.rtv slo.si/simfoniki/komorni](http://www.rtv slo.si/simfoniki/komorni)  
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[www.rtv slo.si/radio](http://www.rtv slo.si/radio)



**RADIO  
TELEVIZIJA  
SLOVENIJA**

# RTV Slovenia

## Music in the Programme of RTV National Radio and Television



The television programme *Lepo je biti Mozart* (Who Wants to be Mozart?) (photo: Stane Sršen)

**R**TV Slovenia is a public institution of cultural and national importance. It performs a public service in the field of radio and television with the goal of fulfilling the democratic, social, and cultural needs of the citizens of the Republic of Slovenia and Slovenians around the world. RTV Slovenia operates two national television stations, three national radio stations, a number of regional radio and television stations, radio and television channels for the indigenous Italian and Hungarian communities, and original programming for the ethnic Roma community. It also provides broadcasting for Slovenian national minorities in neighbouring countries, Slovenian emigrants, and Slovenians working in foreign countries. Lastly, RTV Slovenia is required by law to provide a special national television programme for the direct simulcast and broadcast of meetings of the National Assembly and its various governmental bodies.

RTV Slovenia operates a symphony orchestra, a big band, a chamber choir, and a children's and youth choir. All of these contribute to the fulfilment of one of the fundamental tasks of public radio and television: the broadcast of musical culture and especially of Slovenian musical works and

**RTV Slovenia operates a symphony orchestra, a big band, a chamber choir, and a children's and youth choir. All of these contribute to the fulfilment of one of the fundamental tasks of public radio and television: the broadcast of musical culture and especially of Slovenian musical works and Slovenian artists.**

Slovenian artists. The rich palette of concert activities both nationally and internationally serves to promote RTV Slovenia and Slovenia as a nation. RTV Slovenia has an in-house record label, Založba kaset in plošč, that releases CDs, audio-cassettes, video-cassettes, and DVDs.

Radio Slovenia's primary station is a general political and information programme. It also provides cultural-artistic broadcasting: radio plays, literary evenings, and nocturnes (generally short poetry readings). RTV's second station, VAL 202, is not only informative but also airs phone-in shows and entertainment. Music is an important broadcasting component on this station, and in particular newer and more popular music, concert broadcasts, and portraits of music personalities. Radio Slovenia's third station

occupies a special place in the national radio programming: it is the only station to have special programs on culture, art, science, and education. It is known as the arts (or the 'gourmet') station as some three-fourths of its programming is dedicated to classical music ranging from traditional works to the most modern output.

All types of music are broadcast on RTV Slovenia's cultural programmes: from folk, light and popular music to alternative styles. Radio shows are produced to highlight cultural/artistic themes such as classical music and ballet. Pre-recorded opera productions and concerts of classical and contemporary music are broadcast. In addition, the station produces educational and documentary programs about music, composers and their works. ■

# The Slovenian National Theatre Maribor

## Drama, Opera, Ballet, and Symphony Orchestra



Swan Lake [photo: SNG Maribor archive]

### The Slovenian National Theatre (SNG) Maribor is the largest public cultural institution in Slovenia.

It is also the only Slovenian theatre that unites dramatic, musical, and dance productions under one roof, a rare organizational arrangement even in Europe. SNG Maribor is made up of a theatre company, an opera and ballet company and a symphony orchestra. It employs more than three-hundred people and has approximately one-hundred and fifty employees under freelance contract. In addition to its regular programming, SNG Maribor is the host and organiser of the annual Borštnikovo Srečanje Theatre Festival and the Ondina Otta Young Singers Competition.

Last season was exceptionally diverse and successful. Large audiences enthusiastically applauded our artists – not only in Slovenia but in international venues as

well. Our very successful tour to Japan during which our opera, ballet, and symphony orchestra gave guest appearances dominated the season and surpassed all expectations. The guest appearance of our drama ensemble in Germany was also a resounding success. According to the responses of the critics, the visit fulfilled expectations in terms of repertoire and performance standards. Indeed demand far outstripped our supply.

For twenty years, SNG Maribor Opera and Ballet was led by Stane Jurgec who strived to elevate the institution to the level of other important European cultural institutions. The artistic directorship has now been taken over by the world-renowned conductor Karen Kamenšek. Her artistic career has been almost entirely

devoted to European orchestras and opera houses. The fact that she is a regular guest at the best opera houses provides ample proof of the high level of her artistic, musical, and aesthetic achievements. She has already added a well-planned cycle of symphonic concerts to the highly varied opera and ballet repertoire. SNG Maribor's season will be complemented by this excellent concert cycle. It will provide a forum for our skilled musicians to show their high level of mastery and knowledge.

SNG Maribor Drama operates under the artistic directorship of Vili Ravnjak. He has created many excellent and well-attended productions that received positive reviews and high praise from critics and audience alike. The coming season will once again bring respected directors with unique artistic visions that will enrapture and enrich viewers. ■

# Spored

PROGRAMME / PROGRAM

2 0 0 8

## *Sergej Prokofjev* **Pepelka**

CINDERELLA / DAS ASCHENPUTTEL

07.01., 08.01., 29.02. in 10.05.

## *Milko Lazar / Edward Clug* **Prêt-à-porter**

01.02., 02.02., 03.02., 04.02., 05.02. in 11.02.

## *Georges Bizet* **Carmen**

22.02., 23.02., 25.02., 26.02., 02.03., 03.03., 04.03., 06.03., 08.03., 16.05., 17.05., 22.12., 23.12.

## *Pietro Mascagni* **Cavalleria rusticana**

## *Ruggiero Leoncavallo* **Glumači**

PAGLIACCI

21.03.

## *Peter Iljič Čajkovski* **Labodje jezero**

SWAN LAKE / SCHWANNSEE

29.03.

## *Valentina Turcu* **La Callas**

01.04., 02.04., 16.12., 17.12.

## *Wolfgang Amadeus Mozart* **Così fan tutte**

18.04., 19.04., 20.04., 22.04., 24.04.

## *Mikis Theodorakis* **Grk Zorba**

ZORBA THE GREEK / ZORBA, DER GRIECHE

23.05., 24.05.

## *Giacomo Puccini* **Madama Butterfly**

10.10., 11.10., 13.10., 15.10., 12.12., 13.12., 29.12.

## *Peter Iljič Čajkovski* **Hrestač**

THE NUTCRACKER / DER NUSSKNACKER

07.11., 08.11., 09.11., 12.11., 15.11., 18.11., 09.12., 26.12., 27.12.

## *Giuseppe Verdi* **La traviata**

28.11., 29.11., 30.11., 02.12., 03.12., 05.12., 06.12., 10.12., 11.12., 30.12., 31.12.

## *Koncerti* **Simfoničnega orkestra SNG Maribor**

CONCERT OF THE SYMPHONY ORCHESTRA OF SNG MARIBOR /

KONZERT SINFONIEORCHESTER DES SNG MARIBOR

17.01., 13.03., 08.05., 25.09., 23.10., 19.12., 20.12.

Slovensko narodno gledališče

**MARIBOR**

Slovene National Theatre

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**DSS** <sup>LET</sup>  
**60**  
Društvo slovenskih skladateljev  
*Society of Slovene Composers*



# For the Present and Future of Slovenian Music

## The Society of Slovene Composers

**D**SS was founded in 1945. Originally it operated as a volunteer organisation, but the growing needs of composers began to require more active engagement. DSS' primary task was the publishing of music, an activity first pursued in collaboration with the government publishing house DZS, and after 1955 independently from its own publishing house. It also initiated a number of concert series for the performance of new music all of which are still in existence. The first series launched in 1966 was called Koncertni atelje (Concert Atelier) and this was followed by the Night of the Slovene Composers (1991) and Musica Danubiana (1998, called Unicum today). The society has also organised many international concerts and is the force behind the *Ars Slovenica* series of CD recordings of Slovenian music.

The association's publishing wing, DSS Editions, produces approximately thirty to forty publications and five compact discs each year. This year Concert Atelier is preparing six chamber concerts. The Night of Slovene Composers series performs two or three concerts each year. International activities, such as exchange concerts with similar foreign institutions, generally occur biennially, as does the international Unicum festival of contemporary music.

*The guiding principles behind concert and publishing activities are ecumenical. The association strives to support and include the widest possible range of aesthetic convictions.*

New works are often commissioned from DSS members for these events. Originally DSS counted both musicologists and composers among its members, but today only composers receive membership. Currently there are approximately one hundred composers and fifteen musicologists registered as members.

The core work of DSS is carried out by five employees: the general secretary, the director of concert activities, project coordinator, director of publishing, and an archivist. Various organisational committees include, among others, a general committee, administration and oversight committees, and honorary court of arbitration. Special sections are formed for particular projects.

The guiding principles behind concert and publishing activities are ecumenical. The association strives to support and include the widest possible range of aesthetic convictions. DSS monitors only the quality of commissioned and recommended pieces, though for specific programmes, a

**The Society of Slovene Composers (Društvo slovenskih skladateljev – DSS) brings Slovenian composers together under one roof and is responsible for the commissioning and promotion of new works.**

certain type of music may sometimes be requested.

The results are impressive: the association has published almost two-thousand musical works and approximately sixty compact discs carry its name. It has overseen over a thousand debut performances. This depth of experience has facilitated the organisation of larger events such as *Days of World Music 2003*, a huge success the first time it was held in Slovenia.

The fundamental goal of DSS is the continued support and development of high-quality existing projects. Our greatest wish is to be able to pay our members adequately for the new works we commission. ■

# Weaving Together Tradition and Modernity

## Slovenian National Opera and Ballet Theatre of Ljubljana



Façade of the opera house (photo: Branko Cvetkovič)



Stage view (photo: Branko Cvetkovič)

Today the Slovenian National Opera and Ballet Theatre (SNG) of Ljubljana presents a wide range of opera, ballet, and concert works in both the contemporary and classical traditions, including both repertory works and periodic new productions.

At the turn of the twentieth century, two theatres operated in the Ljubljana Opera House that had been constructed in 1892: the German Theatre and the Slovenian State Theatre offering drama and opera. For opera productions, the theatre maintained a permanent staff of conductors and soloists as well as a choir. In 1918, a permanent orchestra for the opera was established. The company performed primarily French and Italian opera, with an emphasis on Slavic and Slovenian operatic works. In the period between the two world wars, the Ljubljana Opera modernised its repertoire and mounted a number of successful productions of operas by Slovenian composers such as Marij Kogoj, Slavko Osterc, and Mitija Bravničar. After the Second World War, the Ljubljana ensemble

earned a reputation outside of Slovenia's borders as well. A guest appearance in the Netherlands met with enormous success and a performance at Opera Garnier in Paris garnered even greater acclaim. In 1957, the Ljubljana Opera company's recording of Prokofiev's *Love For Three Oranges* conducted by Bogo Leskovic was awarded the Philips Gran Prix for best recording of the year.

A professional ballet ensemble was founded in Ljubljana in 1918 and has had a permanent home in the opera house since that time. In the first year of its existence, the troupe staged a number of well-known classical ballets and also began to enrich their repertoire with newer Slovenian works. Thus far, audiences in Ljubljana have had the opportunity to

see over two-hundred different ballet productions from the classical repertoire and a substantial number of premieres by both Slovenian and international choreographers.

Today SNG presents a wide range of opera, ballet, and concert works in both the contemporary and classical traditions, including both repertory works and periodic new productions. The season consists of approximately one-hundred and fifty subscription and non-subscription performances in the main theatre in Ljubljana as well as guest performances in other Slovenian and international locations. In recent years, SNG has successfully mounted many co-productions with various international and Slovenian companies and artists (*Faust, Aida, Les fées du Rhin, Love for Three Oranges, Don Quixote, Prince Igor*) that have been extremely well-received

SNG continues to direct its programming in a way that maintains and nurtures the traditions of opera and ballet while at the same time expanding its creative horizons. ■

# Culture for Everyone

## Public Fund for the Cultural Activities of the Republic of Slovenia

The Public Fund for Cultural Activities of the Republic of Slovenia (JSKD) is a major Slovenian institution covering all branches of amateur level cultural and artistic activities: vocal and instrumental music, theatre and puppet productions, folklore, film, literature, fine arts, and contemporary dance. JSKD, which has its headquarters in Ljubljana and fifty-nine branch offices all over Slovenia, supports and stimulates the development of Slovenian amateur-level cultural activities by organising international, national and regional level educational programmes, festivals and competitions, publishing magazines and manuals, and offering financial assistance and advice.

### Choral Music

There are around sixty thousand singers active in two thousand three hundred choirs and vocal groups that participate at regular choir events organised by the JSKD on national, regional and local levels.

Events:

- Competition of Slovenian choirs *Naša pesem* (Our Song - biennial)
- International choir competition Maribor (biennial)

The Public Fund for the Cultural Activities of the Republic of Slovenia (JSKD) supports and stimulates the development of Slovenian amateur-level cultural activities, educational programmes at the national and regional levels, and festivals and competitions.

- Festival of pop and jazz vocal music *Sredi zvezd* (Among the Stars)
- National festival and competition of children and youth choirs (biennial)
- Open-air festival of Slovenian choirs
- Seminars for choir directors, summer camps for singers
- International folk-pop competition (polkas and waltzes)
- International marching band competition and festival
- Competition of Slovenian *tamburitsa* and mandolin ensembles
- Competition of rock groups
- Young musicians' camp, conductor training and seminars

### Instrumental Music

There are over one hundred fifty amateur wind orchestras and bands in Slovenia, most of them members of the Slovenian Wind Orchestra Association. JSKD also supports a number of popular *tamburitsa*, mandolin groups, and rock groups.

Events:

- National competitions in concert performance, marching, pop music programme
- International competition in concert performance (triennial)

### Publishing

JSKD is the publisher of the magazine *Naši zbori* (Our Choirs) which presents composers, choirs and conductors, choral events and compositions for all adult voice settings. JSKD also publishes monographs of leading Slovenian composers and thematic anthologies of folk music as well as compositions for different vocal settings, and scores and parts for brass bands. ■



Photo: Janez Eržen

# We Support Musical Creativity

## The Slovenian Association of Composers, Authors and Publishers for Copyright Protection



Photo: iStockphoto

**The fundamental task of The Slovenian Association of Composers, Authors and Publishers for Copyright Protection (SAZAS) is to encourage the use of contracts that regulate mutual distribution with foreign copyright agencies and thus empower Slovenian authors and composers.**

**T**he Slovenian Association of Composers, Authors and Publishers for Copyright Protection (SAZAS), a not-for-profit organisation for the collective protection of music copyrights, was established by Slovenian authors and composers on February 11, 1993.

The fundamental task of SAZAS is to encourage the use of contracts that regulate mutual distribution with foreign copyright agencies and thus empower Slovenian authors and composers. Ultimately this represents the affirmation of basic copyright and related laws as well as other international conventions for the benefit of approximately two million Slovenian and foreign authors of all musical genres. SAZAS grants permission to users who wish to use copyrighted musical material publicly,

collects royalties from the public use of such music within the borders of Slovenia, and distributes royalties to composers and copyright owners.

SAZAS membership structure includes both full and associate members. There are approximately three-hundred full members making up the assembly that serves as the highest governing and supervisory organ of SAZAS. The remaining members are associates who do not fulfil the requirements for full membership and whom SAZAS protects on the basis of written contracts and applicable copyright laws. SAZAS maintains databases that contain information about authors, composers, and musical works from all over the world. With the proper information technology and our experienced professional staff, we are able to guarantee

the highest possible level of protection to our members and to the members of similar copyright agencies in foreign countries. To users of copyrighted musical material, we offer simple and legal access to the entire repertoire of music in the world.

SAZAS has achieved excellent results in the last few years. This year we reported a 17% rate of growth in income while expenses remained more or less unchanged. We reached an agreement with major radio stations and cable operators, making this group of users aware of the importance of copyright laws and giving them permission to use copyrighted musical material. Today music is an indispensable part of everyday life. It accompanies us practically everywhere we go. Because it is publicly accessible we sometimes think it is free, but that is not the case. Nearly all music is owned by someone. It is SAZAS' goal to create a stronger social awareness of copyright laws and heighten respect for the owners of music. This is both a basic human right and an achievement for society. Authors and composers create for our benefit. We must support their musical artistry and creativity! ■

# Because We Value Music

## The IPF Institute

The Institute for the Enforcement of the Rights of Slovenian Recording Artists and Producers (IPF) is a not-for-profit organisation which collectively asserts the rights of foreign and domestic recording artists and producers in Slovenia, as well as the rights of Slovenians entitled to such remuneration abroad. It collects and distributes royalties from the public usage of recorded music on behalf of artists and producers.

Before the arrival of LPs, CDs, and other mediums to preserve recorded sound, every radio station, restaurant or shop-owner who wanted to offer music to customers and listeners had to hire a group of musicians to perform live and pay them an appropriate fee. Today things have changed: the same restaurant or shop-owner or programme editor can offer music to his listeners or customers every day of the year for a substantially smaller fee. Royalties for this so-called public broadcasting of recordings — which, according to state laws governing artists' and related rights, the user is required to pay to the artist — are collected by IPF.

IPF was established in 1997 and was awarded permission by the Office of Intellectual Property to carry out its tasks in 2000. The main objective of the IPF is the effective protection and collection of rights for those who are entitled to them in Slovenia and internationally. Royalties have been collected since 2004 when the first agreement concerning the amount of royalties and the conditions for users of protected content was signed with groups representing users. In the last three years, a number of other agreements have been signed with users in different branches of commerce, including the producers of commercial and non-commercial radio and television programmes, the Tourism, Hotel and Restaurant Association of the Slovenian Chamber of Commerce and Industry, the Slovenian Chamber of Commerce, and the Slovenian Chamber of Craft. Recently an agreement with RTV Slovenia (radio and television) was renewed.

IPF strives to distribute the royalties that are collected to the recording artists and producers entitled to them in the shortest possible time possible and with minimum expense. ■

The main objective of the IPF is the effective protection and collection of rights for those who are entitled to them in Slovenia and internationally.



Zavod za uveljavljanje pravic izvajalcev  
in proizvajalcev fonogramov Slovenije

# Cooperating for the Future

## The Musicians Union of Slovenia



**We believe that in the future, composers and songwriters, with their curiosity and free spirit, will favour technological advancements since they bring new possibilities for expression as well as more efficient channels for the distribution of musical works.**

The Musicians Union of Slovenia (SGS) was established in 1998 as an independent organisation, principally for professional self-employed musicians. Freelance musicians voluntarily join the organization in order to safeguard and improve their social, economic and family welfare, to protect their rights, and to improve laws regarding the foundation and results of their work, employment conditions and authorship. With these objectives in mind, SGS represents the interests of united professional musicians in their dealings with employers, the state, and other relevant organisations, agencies and companies.

In the last ten years, SGS has played an active role in many projects, including the creation and implementation of various copyright regulations and media legislation, and the establishment of a collective organisation for the protection of the rights of recording artists (composers, songwriters, and performers) and producers. The organisation offers free legal advice to its members and represents them in negotiations with employers. It cooperates closely with related domestic and international organisations.

In the future, SGS will continue to grow along with the music industry and will maintain a dialogue with artists and full-time performers in musical/cultural/artistic positions. It will try to unite all musical professionals regardless of their employment status or the specific nature of their professional activity. Without a doubt, the first step on this path is the realisation of a long-standing plan: the establishment of a joint conference of music unions that will be called MUSES.

The music industry now faces exciting new challenges brought about by the information revolution and digital technology. We believe that in the future, composers and songwriters, with their curiosity and free spirit, will favour technological advancements since they bring new possibilities for expression as well as more efficient channels for the distribution of musical works. For that reason, SGS wishes to actively participate in the creation and design of new market models and methods for protecting copyrights and other rights of composers and performers. We believe that the composers and performers will not be an obstacle to the advancement and development of digital technology, but will rather welcome it as beneficial to them. ■

# sajeta

creative camp

avant-garde in its pure natural state

concerts  
improvisation  
experiment  
workshops  
debates



tujiko noriko



akosh. s.



ddkern

Photograph: b. iston zupar

so far at sajeta ... akosh s., roedelius, alexander balanescu, trevor watts, zlatko kaucic, iennesz, richard pinhas, mapstation, radian, tujiko noriko, francesco cusa, embryo, cul de sac, salamandra salamandra, vladimir vaclavek, thilges 3, istvan greneso, lealcutter john, korai orom, sluta leta, kampec dolores, vasko atanasovski, philipp quehenberger & ddkern, saule, pierre-yves mac e, the magic carpathians, general magic, mimesys, maja osojnik, zakarya, orton, ole lukkoye, schlammpeitziger, sylvain chauveau, joseph suchy, b. Fleischmann ...

28. 7. - 2. 8. 2008  
Tolmin - Slovenia

[www.sajeta.org](http://www.sajeta.org)

[www.myspace.com/sajetafestival](http://www.myspace.com/sajetafestival)

# Feel, Live, Create

## Ljubljana Summer Festival

Festival Ljubljana is a member of the European Festival Association, a renowned international organization uniting more than one hundred festivals and eleven national festival associations.



The musical Dirty Dancing at the Križanke summer theatre (photo: Ljubljana Summer Festival archive)

The beginnings of the Ljubljana Summer Festival date back to 1952 when the Ljubljana Tourist Association organized the first tourist week. This was followed soon after by the first Ljubljana Festival in 1953. Since then, the group has sponsored a number of cultural, business, folklore, tourist, and sports events. After 1953, Ljubljana continued to host annual summer festivals. Every summer, the stages in the capital came to life with performances of national and international musicians, actors, dancers and artists such as Dubravka Tomšič, Marjana Lipovšek, Katia Ricciarelli, Grace Bumbry, Lord Yehudi Menuhin, Mstislav Rostropovich, José Carreras, Slide Hampton, Pierre Amoyal, Yuri Bashmet, Mischa Maisky, Shlomo Mintz, Krzysztof Penderecki, Riccardo Muti, Gidon Kremer, Valery Gergiev, Vladimir Ashkenazy, Julian Rachlin, Angela Gheorghiu, Maceo Parker, Celia Cruz, Wynton Marsalis, Alexander Vedernikov, Marcelo Alvarez, Bernarda Fink, Mojca Zlobko Vajgl, Vadim Repin, Zubin Mehta, and many others. We have hosted the world's greatest symphony orchestras and opera companies, including the renowned Academic Bolshoi Theatre from Moscow. In recent years, the Ljubljana Summer Festival's program has been enriched by the International Fine Arts Colony where many national and international artists gather each year in the splendid venue of Plečnik's Križanke. The artists are inspired by the architectural tradition

“

*The Ljubljana Summer Festival has changed and grown over the years, all the while exerting a considerable influence over the cultural life of Slovenia.*

”

of Jože Plečnik as well as by the artistic events featured at the festival.

The festival has changed and grown over the years, all the while exerting a considerable influence over the cultural life of Slovenia. In the last few years, more than eighty events in different genres have taken place at the Ljubljana Summer Festival. The festival has been attended by some eighty thousand national and international visitors, proof that that the festival has earned recognition as the summer festival programme of a young and independent country's capital. This recognition encourages us, the organizers, to continue preparing festivals at the highest artistic level in years to come.

The Ljubljana Summer Festival continues to pursue its mission – organizing cultural events on a high artistic level. It is a member of the European Festival Association, a renowned international organization uniting more than one hundred festivals and eleven national festival associations. The Ljubljana Summer Festival has been a member of this organization for twenty-eight years. The festival's current director is Darko Brlek, who also serves as the president of the Association. ■



Član Evropskega združenja festivalov  
Member of the European Festivals Association



# Festival Ljubljana



Mestna občina  
Ljubljana

ARTS FESTIVALS  
Declaration on Intercultural Dialogue  
AN INITIATIVE OF THE EUROPEAN FESTIVALS ASSOCIATION



**FESTIVAL**

**LJUBLJANA 2008**

**19. June - 28. August**

**Royal Philharmonic Orchestra**  
Sir Andrew Davis

**The 11<sup>th</sup> International Fine Arts  
Colony Križanke** (6. – 11. 7.)

Musical **Grease**

**The Scala Philharmonic Orchestra,  
Milan**  
Myung - Whun Chung

F. Poulenc: **Dialogues of The  
Carmelites** (Dialogues Des  
Carmélites), opera

**The European String Orchestra**  
Misha Mayski

**Movie under the stars** – the open  
air cinema at the Ljubljana Castle  
(14. - 30. 7.)

**Bavarian State Ballet**  
J. Cranko, P. I. Čajkovski, K. H. Stolze:  
**Onegin**, ballet

**M. I. Glinka Choir St. Petersburg**

**Moscow Soloists**  
Jury Bashmet

**Midori Trio**

**Orchestra of the Mariinsky Theater  
from St. Petersburg**  
Valery Gergiev  
Denis Matsuev  
Julian Rachlin

G. Bizet: **Carmen**

P. Mascagni: **Cavalleria Rusticana**  
R. Leoncavallo: **Pagliacci**

**Marricone conducts Morricone**  
Roma Sinfonietta Orchestra  
Ennio Morricone  
Gilda Buta

**Maggio Musicale Fiorentino Orchestra**  
Zubin Mehta

[www.ljubljanafestival.si](http://www.ljubljanafestival.si)

www.festivalbrezice.com

4.7. - 20.8.2008



# SEVIQC BREŽICE

Partner country: France

Under the honorary patronage of Minister of Economy of Republic of Slovenia  
Andrej Vizjak, MSc



# Always Alive as at the Moment of Creation

## SEVIQC Brežice



*Musica Alchemica at Brežice castle (photo: Marko Kapus)*

In the summer of 1982, we organised international master classes for early music. This program soon grew into the Radovljica Early Music Festival. In 1997, the project was moved to Brežice and renamed Festival Brežice. The following year, the event was expanded to include a number of historic locations across Slovenia. In 2003, we changed the name to the Festival Brežice Group, and in 2007 to Seviqc Brežice.

Seviqc Brežice, one of the country's most important cultural events, is synonymous with early music in Slovenia. We invite the most renowned artists in the field, giving special attention to fostering younger talent through education and to developing professional and informed criticism as well as cultural tourism. The programme is geared toward the practice of historically-inspired performance with events taking place exclusively in locations of historical significance in Slovenia.

Seviqc Brežice is comprised of four separate festivals in Slovenia: Festival Brežice, Klasikaa Dolenjska, Klasikaa Postojna,

Seviqc Brežice is an abbreviation of the newly-coined phrase *Semper Viva Quam Creata* – roughly translated as *Always alive as at the moment of creation*.

and Klasikaa Slovenija. In 2007, a total of fifty concerts were given at twenty-eight historic locations in sixteen Slovenia municipalities. The project also incorporated as members three additional festivals in Italy (from Pisa and Trieste).

We view membership in the project as the contribution our institute makes toward forging new relationships with European producers of cultural events. We have developed new models for sponsorship and are a highly-regarded member of the Réseau européen de musique ancienne — REMA (European Early Music Network). We are a non-governmental organisation with a special status in terms of financing from state and municipal governments. At Seviqc Brežice, there is a special emphasis given to making the early music experience available to the wider public.

The following are our principle objectives: to maintain an international programme featuring high-quality artistry in historic settings; to build the positive reputation of Slovenia on the international cultural and tourist map; to connect Slovenian artists with the international scene; to support and promote young talent; to facilitate the presence of Slovenian composers in Europe and beyond; to encourage the development of tourism and build an effective cultural infrastructure; to stimulate and promote cross-cultural dialogue and musical exchange between European and non-European cultures; to develop innovation and creativity; to provide better access and encourage greater participation in cultural activities; and finally to make a substantial contribution to Slovenian and European culture. ■



# Pride of the City of Maribor

## Narodni dom Maribor: Festival Lent

*Fireworks brighten the festival atmosphere (photo: Festival Lent archive)*

**The programme ranges from classical music, ballet, jazz, singer-songwriter concerts, chanson, world music, folklore to street theatre performances, children's entertainments, and sports events. The colourful and high-quality repertoire is presented at more than twenty different festival locations.**



*The Main Stage on the Drava (photo: Festival Lent archive)*

The Narodni dom Cultural Centre in Maribor, with a staff of twenty-two people, is one of the largest cultural institutions in Slovenia. The oldest concert agency in Slovenia (having celebrated its sixtieth anniversary last year), it is host to excellent theatrical comedies and is best known for Festival Lent. At the beginning of each summer, the banks of the Drava River that flows through Maribor are transformed into a lively cultural and social centre, pulsing to the rhythms of the entire world. Festival Lent's high-quality multicultural entertainments and activities satisfy a broad palette of tastes, including those of even the most demanding visitors to the festival. The organisers remain loyal to a proven formula that they improve upon each year. The programme ranges from classical music, ballet, jazz, singer-songwriter concerts, chanson, world music, folklore to street theatre performances, children's entertainments, and sports events. The colourful and high-quality repertoire is presented at more than twenty different festival locations. The folklore festival Folkart, jazz festival Jazzlent and the Ana Desetnica street theatre festival also take place annually

under the umbrella of Festival Lent. With its more than four hundred concerts and other events and more than half a million visitors, Festival Lent ranks among the largest events of its kind in Europe, its fame extending far beyond its own borders. For the last four years, Festival Lent has been ranked among the fifty best festivals in Europe by Local Festivities, an independent Dutch organisation. Between 1998 and 2004, it won eleven gold, thirteen silver, and nine bronze Pinnacle Awards from the International Festival and Events Association (IFEA), one of the festival industry's most prestigious award-giving agencies. Last year at the fifty-second annual conference of the IFEA in Atlanta, Festival Lent 2007 won a Silver Pinnacle Award for the festival's programme booklet and another silver award for the festival's tee-shirt. Festival Lent is the pride of both Narodni dom and the city of Maribor (which was nominated last year for the 2012 European Capital of Culture). In addition to the international awards mentioned above, it has also been the recipient of a number of reputable national awards from the media, advertising, and tourism professions. ■



LokalPatriot

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**Programme:** masterclass // basic – intermediate – advanced level workshop // combo rehearsals // live concert performances // individual mentor hours // lectures // jazz meeting point // festival // composition award ... and more.

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[www.hanze.nl/prinsclausconservatorium](http://www.hanze.nl/prinsclausconservatorium)

# New Sounds of Early Music

## Festival Radovljica

**Festival Radovljica, the oldest international festival of early music in Slovenia, is making new pieces for period instruments available to the listening public.**



**F**estival Radovljica was established a quarter century ago by Klemen Ramovš, who continued to serve as artistic director for fourteen years. Following his departure, Tjaša Krajnc became artistic director and enriched the program with a number of innovations, the most important being the commissioning of new works for period instruments. Last year, the Radovljica Early Music Society and their president Marija Kolar invited Domen Marinčič, gamba player and harpsichordist, to take over artistic control of the festival. In 2007, the twenty-fifth anniversary of the festival included a surprising jazz concert that featured arrangements of Bach pieces and completed a concert cycle exploring historical forms of improvisation. Also in 2007, world-renowned musicians and ensembles such as Sonatori de la Gioiosa Marca, Ricercar Consort, and Rolf Lislevand appeared at Thurn Manor, Festival Radovljica's main venue. Younger musicians at the beginning of their careers were also given a chance to perform. Other highlights of the 2007 festival included the premiere of the first Slovenian pieces for an unusual ensemble of

four harpsichords as well as a programme of Slovenian music from the sixteenth to twenty-first century presented by the German vocal sextet Singer Pur.

The performance of early music is similar to the restoration work that recently uncovered one of the most beautiful Gorenjska Baroque halls in Thurn Manor: it brings something new to modern musical life. The main goals of such performance is the enrichment of the existing repertoire with unknown works, the use of period instruments the sounds of which seem new to today's listeners, and the incorporation of unusual approaches inspired by the study of historical performance practices. Though Festival Radovljica is active for only fourteen days each August, it nevertheless makes an important contribution to the field of early music. The festival offers high-quality diverse programming, including music from the Middle Ages to the Romantic period as well as the annual commission of new works for period instruments. In coming years, it will be organizing a number of interesting and innovative projects that will create opportunities for musicians to collaborate. ■




Both photos: Matej Rupel

# Forty-Nine Years of Jazz

## The Ljubljana Jazz Festival



30. junij – 2. julij

46. jazz festival ljubljana  **cankarjev dom**  
Ljubljana, Slovenija  
[www.ljubljana jazz.si](http://www.ljubljana jazz.si)

Detail from an advertisement for the 46th Ljubljana Jazz Festival (design: tomato)

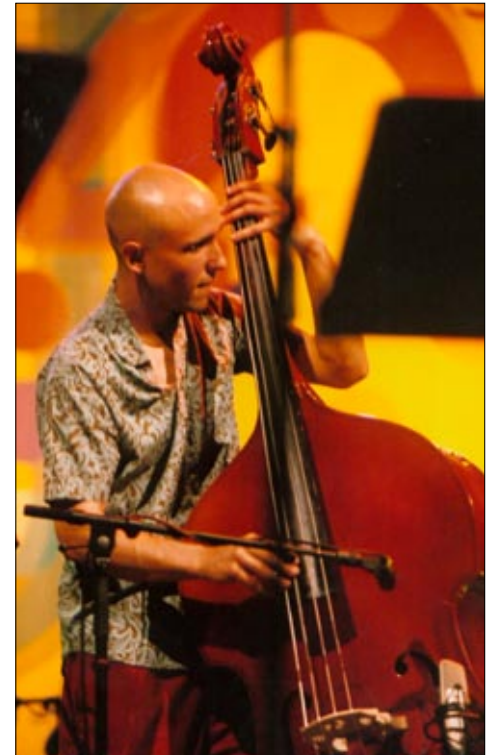
In 1959, Slovenia started its own jazz festival in the resort town of Bled; it is now one of the oldest jazz festivals in Europe. With the reestablishment of the festival by Cankarjev dom in the nineteen-eighties, the festival came under the cultural centre's patronage and moved to the capital. Concerts are now held at Cankarjev dom, Križanke, and in the streets of Ljubljana.

From its inception, the Ljubljana Jazz Festival presented modern jazz offerings that originate from the creative traditions of jazz and come from all over the world. The festival presents key historical figures in jazz, frequently along with lesser-known musicians. A special emphasis is given to European jazz as well as to modern and creative approaches to the jazz tradition. Throughout its rich and diverse history, the festival has made it possible for Slovenian audiences to hear the greatest jazz musicians play live: Dizzy Gillespie, Miles Davis, Al Di Meola, Tito Puente, McCoy Tyner, Wayne Shorter, Pat Metheny, and Ornette Coleman to name a few. The festival has also introduced many undiscovered names and featured debut performances. Among local Slovenian performers, RTV Slovenia Big Band – one of the oldest big

bands in the world – Renato Cicco, Primož Grašič, and Tone Janša stand out.

The *Ljubljana Jazz Festival* has always focused on innovative, modern and provocative approaches by musicians whose performances transcend not only genre but age, geographical, cultural and racial boundaries and stereotypes. The Ljubljana Jazz Festival operates beyond the most common divisions of popular and serious music: beyond composed and improvised music, high-, sub- and popular-culture, beyond esthetic preferences and stylistic labels. It primarily reaches the middle and younger generations of the music audience.

The festival offers visitors both excellent entertainment and an opportunity to broaden musical and ideological horizons. For those who are tired of the usual commercial fare, the festival surprises, rewards and enraptures with unfamiliar and fresh audio and visual experiences. In terms of festival programming, special attention is paid to exclusive projects, to world and Slovenian premieres, and to musical works that build and reinforce the artistic credibility and quality of the festival with fans and the wider professional music public. ■



Bass player Robert Jukič (photo: Goran Antlely)

**The Ljubljana Jazz Festival has always focused on innovative, modern and provocative approaches by musicians whose performances transcend not only genre but age, geographical, cultural and racial boundaries and stereotypes.**

Bratko Bibič at Metelkova (photo: Žiga Koritnik)



► By Miha Zadnikar

Metelkova mesto is a lively cultural, social, and political complex in the heart of Ljubljana. Located near the city's main train station, it has occupied what were once the Yugoslav army barracks since September 1993. Metelkova is one of the most extensive autonomous cultural complexes of its kind in Europe and is one of the largest venues and producers of multi-ethnic public events in Slovenia, followed only by Cankarjev dom. It provides a home for numerous artists and features an attractive youth hostel made in former prison cells. Other locales on the site include the lesbian club Monokel, the gay club Tiffany, SOT 24.5 (a club for the theory and culture of disabled people), Bizzarnica Pri Mariči, and Mizzart Club as well as an information centre, library, and work area. It also provides office space to independent cultural organisations in Ljubljana. Of all Metelkova's cultural assets, including film, theatre, and visual arts, music is undoubtedly the strongest. The charm of Metelkova is that

the programmes offered by its residents weave together live culture that exceeds the normal boundaries of musical forms, trends, and genres, and in the process often create new ones. Its five stages – some intimate, some large (Gromka club, Menza pri koritu, Channel Zero, Gala Hala, and Jalla Jalla with capacities ranging from twenty to six hundred and accommodating outdoor events in the summer) – host musicians from all over the world. These include acoustic, electro-acoustic and wholly electronic sounds, new jazz, modern improvised music, experimental music, avant-garde, world music, folklore, classical music, new rock, (post) punk subgenres, hip-hop, reggae, hard rock, noise, electronic dance music, and various contemporary mixes. Jam sessions, open mike, and other events also take place. Many celebrated artists have played at Metelkova: Vinko Globokar, Marc Ribot, Manu Chao, Oliver Lake, members of the Sun Ra Arkestra, Ken Vandermark, Henry Grimes, fun<da>mental, Fugazi,

No Means No, New York Ska Jazz Ensemble, The Ex, and others. All locations offer rehearsal space to local groups, either free of charge or for a symbolic rental fee. There are also periodic lectures, listening rooms, and DJ evenings. Radio Študent, the main presenter of new music in Ljubljana and the oldest European community radio broadcasting since 1969, is the main supporter of these events. DJs at Metelkova like to entertain and rock the public while also acquainting them with history and modern music-speak. Bands such as 2.2.2.7., Srečna mladina, and Deca debilane were born and raised at Metelkova. In recent years the bands Tilt, Bast and Alzheimer Trio have also emerged – the products of concert series put on by Defonija and Kataman who have stimulated the public appetite for their carefully selected pearls of avant-garde musical sound experiments. Metelkova also works with important festivals such as City of Women, Ljubljana Jazz Festival, Druga Godba ... ■

# The ALTERNATIVE MUSIC Scene

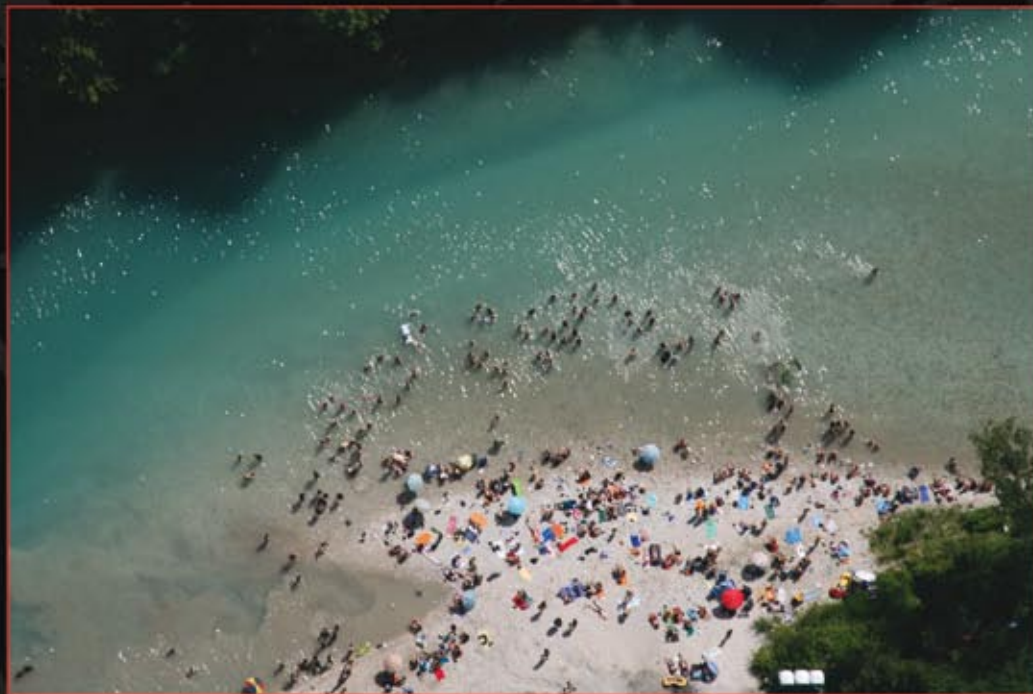
## Metelkova Mesto

The charm of Metelkova is that the programmes offered by its residents weave together live culture that exceeds the normal boundaries of musical forms, trends, and genres, and in the process often create new ones.



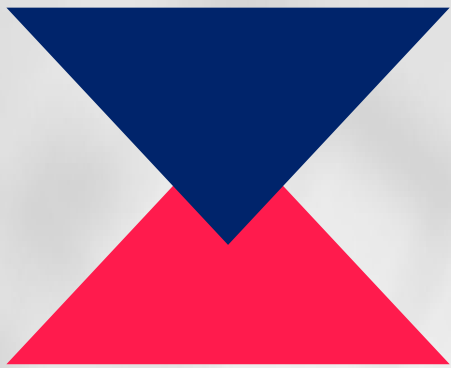
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# Five Centuries of Slovenian CLASSICAL MUSIC

► By Monika Kartin

For both political and geographical reasons, musical life in Slovenia was always closely linked to German and Austrian culture and language. Nevertheless today we can identify uniquely Slovenian musical art (both creative and interpretive) that is characteristic and recognisable.

Jacobus Gallus Carniolus (1550-1591) was the first well-known composer – and remains one of the best known today – who was born in the territory of modern-day Slovenia. His works paralleled the European developments of his time and made a distinctive and valuable contribution to Renaissance musical literature. During the Baroque period Janez Krstnik Dolar (cca. 1620-1673), who worked in Slovenia, wrote important works that enriched the Baroque literature of central Europe. Dolar was a highly-regarded musical personality, especially in Viennese music circles.

The nineteenth century in Slovenia, as in many other nations that lived under the Austrian monarchy, was marked by the awakening of national consciousness. Composers directed their efforts towards writing music that was intended to arouse national feelings. Text became more important than music during this time and this led a number of composers to subordinate musical expression to these higher national objectives. As a result, choir music blossomed during this period.

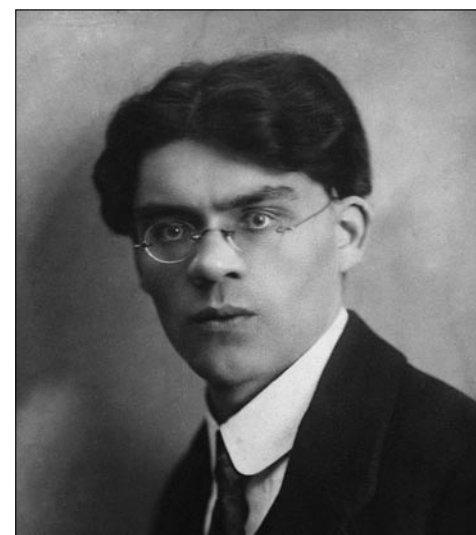
At the beginning of the twentieth century, Marij Kogoj (1892-1956) and Slavko Osterc (1895-1941) definitively established Slovenian music in the wider European musical culture. Kogoj's choral piece *Trenutek* (*Moment*, 1914) and his opera *Črne maske* (*Black Masks*, 1928) were landmark works. Osterc was exceptionally active in the ISCM and, as the first Slovenian to be a member of that organisation, also became the first Slovenian composer to have his pieces played around the world, particularly at the contemporary music festivals of his time.

The history of musical life was strongly shaped by the predecessor to today's Slovenian Philharmonic, the *Academia Philharmonicorum*, which was founded in 1701 and is one of the oldest such institutions in Europe. Between 1794 and 1919, it operated as the *Philharmonic Society* and it hosted nearly every leading name in the musical world: G. Mahler, P. de Sarasate, L. Godowsky, R. Strauss, L. Slezak, and many others. J. Haydn, L. van Beethoven and J. Brahms were among the Society's honourable members. The first Slovenian Philharmonic, led by the great conductors Václav Talich and Fritz Reiner, began to operate before the First World War. After 1948, the quality of the orchestra continuously grew, and in the nineteen-eighties, in part due to their new home at the Cankarjev dom cultural



The composer Marjan Kazina (drawing: Božo Kos)

The tradition of classical music is exceptionally strong in Slovenia, having run uninterrupted for centuries. There were periods when musical life was more modest but it was never extinguished completely. It may be compared more or less concurrently with the history of music that took place in the rest of Europe.



The composer Marij Kogoj



Mezzo-soprano Marjana Lipovšek (photo: Johannes Jfkovits)



Arabella Goddard

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*The Philharmonic Society hosted nearly every leading name in the musical world at that time: G. Mahler, P. de Sarasate, L. Goddowsky, R. Strauss, L. Slezak and others. J. Haydn, L. van Beethoven and J. Brahms were among the Society's honourable members.*

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centre, the Slovenian Philharmonic Orchestra could stand beside some of the highest quality European orchestras. The Ljubljana Opera also experienced its peak before the Second World War and then during the nineteen-sixties and seventies. Mirko Polič, and later Demetrij Žebre and Bogo Leskovic and others, led the opera to its great success before war.

Today, musical life in Slovenia is exceptionally developed and lively. In a country with a population of two million, there are six professional symphony and wind orchestras, two opera houses (one in Ljubljana and one in Maribor) as well as many smaller chamber formations. A number of Slovenian artists belong among the ranks of internationally-known top-quality performers. Mezzo-sopranos Marjana Lipovšek and Bernarda Fink, pianist Dubravka Tomšič, flautist Irena Grafenauer, clarinetist Mate Bekavac, violinist Igor Ozim, tenor Janez Lotrič, trombonist Branimir Slokar, conductor Marko Letonja, The Slovenian Octet and the Slowind Wind Quintet, to name just a few, serve as ambassadors of Slovenian music all over the world. Numerous musical institutions – from the Slovenian Philharmonic to RTV Slovenia Symphony Orchestra, both opera houses, wind orchestras, the Association of Slovenian Composers, Cankarjev dom as well as several educational institutions – contribute to a rich assortment of performances. There is a large concentration of all types of musical projects in Slovenia, especially in Ljubljana and Maribor. Subscription series by both symphony orchestras, two cycles at Cankarjev dom and at the Narodni dom (National Cultural Centre) in Maribor have more than



RTV Slovenia Symphony Orchestra

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7,500 subscribers which, for towns with populations of 300,000 (Ljubljana) and 120,000 (Maribor), is an exceptionally high number.

In addition, a number of more or less specialised music festivals take place in Slovenia, mostly during the summer. Renovated castles throughout the country, often far from city centres, come alive during the summer months with musical offerings that range from lower to higher quality, and are garnering more and more listeners. The main summer festivals are in Ljubljana, Maribor, Brežice, and Radovljica. While the latter two are devoted especially to early music and to premiering new works, the festivals in Ljubljana and Maribor offer a broad range of musical programs.

Slovenian music is exposed to all of the world's compositional trends. Numerous young composers, after their education at the Ljubljana Academy of Music, com-

***Slovenian music is broadly linked to the wider European scene. The flow of information, ideas, and artists is lively and constant.***

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plete additional studies in European musical capitals, combining European musical trends with the uniquely Slovenian identity of their works. The music of Slovenian composers of all generations is performed at important festivals and concerts. Acclaimed younger composers include Nina Šenk, Nana Forte, Črt Sojar Voglar, Vito Žuraj, Bor Turel (who works primarily with electronic music), and Uroš Rojko (who is somewhat older and highly regarded abroad). In terms of more established senior composers who give Slovenian music a special dignity, we must not fail to mention Uroš Krek, Lojze Lebič, Janez Matičič, Primož Ramovš, Vinko Globokar, Ivo Petrič, Pavel Mihelčič, and others. This year the

Slovenian music world celebrated the hundredth anniversary of the birth of Marjan Kozina, the composer for whom the prize awarded by the Association of Slovenian Composers for high artistic compositional achievements is named.

Slovenian music is broadly linked to the wider European scene. The flow of information, ideas, and artists is lively and constant. Slovenia has proven over the centuries that it is on the same level as Europe; today it is especially clear that it is both an equal part and an equal partner in the wider cultural landscape. ■

# Three Slovenians make a **CHOIR**

► By Brigita Rovšek

**The working zeal, self-initiative and originality of Slovenian choir directors and choirs have deep historical roots that have contributed to Slovenia's cultural image over the years and have earned the country's choirs a reputation for quality.**

**T**hree Slovenians make a choir" is how one could characterise the enthusiasm Slovenians have for choral singing. This locally well-known saying refers to many Slovenians' seemingly instinctive ability to sing in three parts and is supported by the fact that there are two thousand three-hundred choirs in this country of only two million!

The working zeal, self-initiative and originality of Slovenian choir directors and choirs have deep historical roots that have contributed to Slovenia's cultural image over the years and have earned the country's choirs a reputation for quality. In a very fundamental way, polyphonic song has helped Slovenians – including those who remained beyond the country's northern and western borders – to live and survive through a bitter though beautiful history.

In both the past and the present, the lively heart of choral singing belongs above all to the singers and choral directors who dedicate themselves to music. Choral groups are usually anchored in the framework of the societies in which they are active. Of Slovenia's fifty-five thousand singers, 33% sing in adult choir societies, 21% in church choirs, and 46% in school choirs. Their work is encouraged and supported by numerous organisations: by the Public Fund for Cultural Activities of the Republic of Slovenia (JSKD) which sponsors educa-



tion and choral events and co-finances special projects, Radio Slovenia which broadcasts regular choir programmes and makes archival recordings, the Association of Slovenian Composers which supports the composition of new choral works, the Ministry of Culture which co-finances projects of national importance, and by school representatives. And yet sheer numbers do not speak as eloquently as the success that Slovenian choirs have achieved internationally on the stages of European Choir Competitions. The most internationally lauded Slovenian choirs are the Carmina Slovenica Youth Choir, the Ave Chamber Choir, and the Tone Tomšič Academic Choir.

Slovenia's three professional choirs also play an important role in the choir community: namely, the choirs of the Ljubljana and Maribor Opera Houses, and the Slovenian Chamber Choir. The latter has recorded a major part of the Slovenian choral literature in the collection *Anthology of Slovene Choir Music*.

In building their repertoire, most Slovenian choirs range across all musical styles and periods with some concerts characterised by modern works, some by foreign composers, and perhaps most by Slovenian composers such as Lojze Lebič, Uroš Krek, Ambrož Čopi, and Damijan Močnik. Slovenian choirs contribute importantly to the domestic cultural scene with their original

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*Slovenia's choir-singing represents a promising investment in the future – best of all it is an art form that is accessible to all.*

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ideas and high standards. The Slovenian choir community also makes an important contribution to the international scene, for example with the international Youth Choir Festival in Celje and the International Choir Competition in Maribor.

Jurij Slatkonja, the founder of the Viennese Imperial Court Cappella (later the Vienna Boys Choir) would surely be happy with the vibrant choral life of his fellow countrymen today. Primož Trubar, who in 1550 published the first book in the Slovenian language, a Protestant Hymnal, would also be pleased. During the Counter Reformation, the musical efforts of the Protestants were suppressed and yet the Counter Reformation was also responsible for Ljubljana Cathedral's exceptional musical library – a collection of which no Habsburg court chapel would be ashamed – as well as for the body of singers that performed

these works, namely the skilled musicians that emerged from Slovenia's monastery schools and radiated out to other towns in the empire. One such musician was the composer Iacobus Handl Gallus, whose opus includes masses, motets, and *moralis*.

The Spring of Nations in the mid-nineteenth century inspired Slovenians to compose national songs tailor-made for the Slovenian soul, harmonious *melos*, played in *beseda* (cultural events) and *čitalnice* (places for culturally-politically themed meetings). Even today, these songs remain an important part of the repertoire sung by Slovenian male choirs and octets – formations which are a Slovenian speciality and were especially characteristic during the post-World War Two period when the renowned Slovenian Octet first came together. Academically-trained composers slowly replaced the self-taught ones of the turn-of-the-century *čitalniške* period. These composers launched the Slovenian avant-garde, and choral music was often at the vanguard. The composer Marij Kogoj and the musi-

cal review *Novi Akordi* played key roles in this process. The choirs that sprouted up during the inter-war period built upon the achievements of their predecessors. The effort to keep up with modern times by commissioning new composers and actively performing their work was added to the familiar task of raising national consciousness. The Second World War halted this project temporarily but didn't end it. Most choral groups re-emerged after the war and experienced expanding membership and enjoyed the growing popularity of new partisan songs.

These times left a positive legacy. The past and the present wonderfully mingle in Slovenian choral singing. It is in songs, which are connected to the events of each individual's life, that creation and recreation meet.

Slovenia's choir-singing represents a promising investment in the future – best of all it is an art form that is accessible to all. Thus the saying that prevailed in the past and the present – “three Slovenians make a choir” – is also an obligation for the future. ■



The Tone Tomšič Academic Choir under the direction of Urša Lah (photo: Janez Kotar)

# The Regiment Marches Down the Street

## Slovenian WIND ORCHESTRAS

► By Daniel Leskovic

**Slovenian wind orchestras serve as important ambassadors of Slovenian music and artistry at both national and international performances. In some orchestras, one sees a greater emphasis on marching and ethno-popular literature, while others focus on popular music and jazz.**

The history of wind bands in Slovenia began in the Middle Ages, when we find the first mention of people gathering together and making music with an ensemble made up of wind, brass and percussion instruments. Slovenians can be proud of the fact that we have the oldest continuously active wind band in the world, the Idrija Miners Wind Band, which will soon celebrate 350 years of activity — an illustrious history we can read about beginning with its first mention in the historical writings of J. V. Valvasor (1641-1693). And this isn't the only band celebrating a major anniversary: there are many more Slovenian wind bands that have celebrated two centuries of music-making. Most existing bands were formed during three different periods of history, many during the industrial revolution and the Slovenian post-war years, meaning that many Slovenian wind bands have recently celebrated their hundred fiftieth, hundredth or fiftieth anniversary. Many of these bands first arose under the batons of foreign musicians, men from the lands of Austro-Hungary who worked in Slovenian factories and who knew how

to play an instrument. Later Slovenians themselves began to take over the tradition, writing arrangements for Slovenian folk songs and setting new conditions for the tradition's continued growth. With the development of music schools, smaller wind ensembles became wind bands and wind orchestras that employed up to a hundred amateur or professional musicians. Today, participation in wind bands and choral singing remains the most popularly attended form of organised cultural activity in Slovenia. Currently there are more than one hundred fifty community and school-related amateur wind bands and wind orchestras in Slovenia, involving more than seven thousand people. There are also two professional wind orchestras: the Slovenian Police and Army Orchestras. Two agencies serve the professional and organisational needs of brass bands in Slovenia: the Public Fund for Cultural Activities (JSKD) and the Slovenian Brass Orchestra Association. The basic task of the two organisations is the support and education of wind band musicians. Annual seminars are organised for conductors and section leaders, as well as for admin-

istrators such as presidents and secretaries, while younger wind band members have the opportunity to play together at summer youth camps for young musicians. Various competitions are also organised to help increase the technical and musical level of the orchestras, including international competitions in concert performance, national competitions in concert performance in five categories, and a national competition in marching that features a popular music programme. All of these activities have both national and international jury members, instructors, and lecturers, who are often impressed with the quality of Slovenian orchestras and their organisational capabilities.

As mentioned above, wind bands and choral singing are the most developed and well-organised activities for amateur musicians. This predominance is also indicated by the large number of activities organised by these groups: from seminars to concerts to appearances at competitions and festivals. Because of their universal presence in many areas of people's lives and their indispensable role as part of the cultural and social lives of many regions, Slovenian wind orchestras serve as important ambassadors of Slovenian music and artistry at both national and international performances. In some orchestras, one sees a greater emphasis on marching and ethno-popular literature, while in others a focus on popular music and jazz. Most wind orchestras in Slovenia focus on concert playing, stimulated by competitions that tend to raise the quality of the ensembles.

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*Plans for the future include bringing Slovenian wind bands closer to international developments in the field while preserving traditional characteristics; projects with that aim have already been initiated.*

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Slovenia has a large number of high calibre wind bands that are counted among the best in the world and have earned numerous awards at international competitions and festivals. These include the Trbovlje Workers Band, the Papirnica Vevče Wind Orchestra, the KUD Pošta Wind Orchestra Maribor, the Krka Wind Orchestra, the Logatec Wind Orchestra, the Velenje Miners Wind Orchestra, and the Ravne Steelworkers Wind Orchestra. There are also a number of well-known Slovenian composers of music for wind orchestra, including Dr Josip Čerin, Bojan Adamič, Vinko Štrucl, Emil Glavnik, Jože Privšek, Tomaž Habe, Jani Golob, Igor Krivokapič, Lojze Krajncan, and Rok Golob. In recent years an increase in youth membership has been observed, including musicians who are so well-trained that they are able to play the entire wind band repertoire. Together with the appropriate training of artistic directors, these are the two main factors that will probably lead to the continued improvement in the quality of bands in the future. Plans for the future include bringing Slovenian wind bands closer to international developments in the field while preserving traditional characteristics; projects with that aim have already been initiated. Since most wind bands focus on concert appearances, there have been a number of efforts in recent years to enhance the quality of their performances. In the last two years, we have launched an effort to awaken interest in another fundamental tradition of wind band playing: choreographed marching. Returning wind band playing to the outdoors and to the streets at a high performance level will guarantee even greater popularity among the public and lend the experience further meaning. ■



Young Musicians Camp Koper 2005 and conductor Miro Saje (photo: Janez Eržen)

# Traditions and Innovations

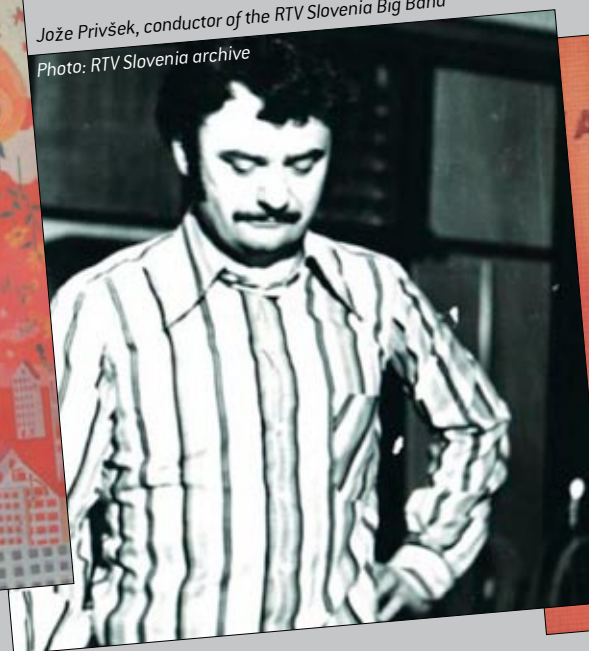
## JAZZ Under the Alps

► By Mario Batelić

poser and conductor – was among the most important figures to popularise jazz in Slovenia. He was also active before the war. In 1945, Adamič founded the *Ljubljana Dance Orchestra*, which eventually grew to become *RTV Slovenia Big Band*. The communist authorities had initially prohibited jazz, but the ban was lifted following the political break with Stalin in 1948. The first modern jazz ensembles began to appear in the nineteen-fifties (including the band *Ad Hoc* for whom the noted Slovenian jazz composer J. Gregorc



Jože Privšek, conductor of the RTV Slovenia Big Band  
Photo: RTV Slovenia archive



The division into 'modern' and 'classical' is characteristic of the jazz scene in Slovenia. The distinction leaves a lot of space in between and this space is often filled by the work of new musicians.

**M**iljutin Negode is the man responsible for bringing jazz to Slovenia. In 1922, he founded the group *Original Jazz Negode* and a year later brought the first saxophone to Ljubljana. The jazz ensembles that existed in Slovenia before the Second World War didn't actually play what today would be called jazz. Nevertheless, they were still extremely important to the development of jazz in Slovenia, since it was these musicians who eventually played in the post-war ensembles and forged a real jazz scene in Slovenia.

### The Greatest Populariser of Jazz

B. Adamič (1912-1995) – trumpeter, com-

wrote pieces). The year 1960 when the first *Yugoslav Jazz Festival* took place in Bled was an especially important one for jazz in Slovenia. A. Skale, also a musician from the pre-war years, spearheaded the event. Over the years, the festival was reformulated and eventually renamed the *Ljubljana Jazz Festival*.

### New Jazz Movements

During the nineteen-seventies, performers began to appear in Slovenia who would take traditional jazz in new directions: artists such as L. Jakša (of the band *Sončna pot*), T. Janša and the group *Begnograd*. The latter, whose influence

is still felt today, created links between jazz and folk music and art rock under the leadership of accordionist B. Bibič. The nineteen-eighties produced ensembles who brought jazz closer to a younger public by stitching it together with other genres: *Miladojka Youneed* (jazzcore), *Quatebriga* (African music, fusion) and *Lolita* (tango, rock). *Lolita* is still active today and recently released a series of improvisational performances under the name *Lolita Libre* with guest artists such as J. Lurie, T. Grom, and others. A number

ry, the group has performed under the leadership of numerous conductors (B. Adamič, J. Privšek, P. Ugrin, today L. Krajnčan) as well as with many international band leaders (M. Ellington, B. Mintzer) and guest soloists (C. Terry, J. Hendricks). The drummer, D. Gajo, is another devotee of classical jazz. During the nineteen-eighties, he played in the *Ljubljana Jazz Selection* as well as with international jazz artists such as W. Shaw and S. Jordan.

The division into 'modern' and 'classical' is characteristic of (though not limited

Z. Kaučič – drummer, percussionist, composer, and seminar teacher – has organised many international projects, some of which were inspired by poetry, such as the project *Zlati čoln* (*Golden Boat*) inspired by the writer Srečko Kosovel. S. Lacy played on this album, and other international musicians such as K. Wheeler and P. Brötzmann have appeared on other Kaučič albums. Many Slovenian jazz musicians go abroad to study, especially to Austria and America, and participate in international projects – for example, pianists P. Mihelič and R. Chicco play with J. Hendricks in America. When they return to Slovenia, these musicians work together with local musicians (such as pianist Z. Škrinjar, who mixes jazz and classical styles, and Sagar, who combines Indian music and jazz), thus connecting Slovenia to wider musical currents and trends elsewhere in the world. Let us also note a few promising names who are certain to gain wider recognition in future – I. Lumpert (saxophone), I. Lunder (guitar), R. Jukič (double-bass), and J. Pukl (saxophone) – and a number of jazz vocal artists who already well known – M. Žnidarič, K. Oberžan (standards), M. Osojnik (jazz versions of folk songs), the *New Swing Quartet* (gospel, spirituals), and the *a cappella* ensemble *Perpetuum Jazzile*.

Today Ljubljana has three jazz festivals as well as the *Ljubljana Festival* which, though mainly devoted to classical music, also hosts a number of jazz performances. These concerts are organised by B. Rončel, a man who has made an important contribution to the popularity of jazz in Slovenia by broadcasting concert programmes on television and radio. When we also include festivals outside the capital such as *Jazz Cerkno*, *Izzven* in Maribor, and *Jazzinty* in Novo Mesto (the latter event includes master-classes for young musicians as does *Jazz Camp Kranj*) one needn't fear for the future of jazz in Slovenia. The only question is the eternal one: when does 'modern' become 'classical'? ■



of former members of *Quatebriga* are currently engaged in other projects. Guitarist I. Leonardi leads the *Fake Orchestra* (jazz, African and other music); wind player and pianist M. Lazar, among others, has written pieces for *RTV Slovenia Big Band*. B. Bibič continues the work of *Begnograd* in the international accordion quintet *Accordion Tribe* and recently offered a series of performances entitled *Na domačem vrtu* that combined music and film.

#### Modern or classical? Both, please!

Certainly the most visible guardian of classical jazz tradition is RTV Slovenia Big Band. Over the more than sixty years of its histo-

to) the jazz scene in Slovenia. The distinction leaves a lot of space in between and this space is often filled by the work of new musicians. *The Fool Cool Orchestra*, under the direction of I. Leitinger, blends jazz with Balkan music, funk, and other styles. Among wind player V. Atanasovski's international ensembles, both the *Adrabesa Ensemble* (jazz, Oriental music) and the *Atanasovski-Golob-Levačič Trio* (improvised music) stand out. Guitarist S. Šalamon also frequently plays with foreign musicians (M. Godard, D. Binney and others). At the beginning of his career, he recorded with his mentor Z. Kaučič several albums that received excellent reviews.



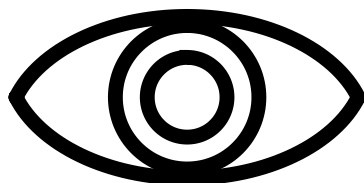
Dubravka Tomšič - Srebotnjak



Samo Šalomon



Vasko Atanasovski



Matjaž Sekne

**Žiga Koritnik** has been photographing musicians since 1987. He lives and works in Ljubljana, Slovenia, where he regularly documents the music scene, world-music festivals such as the Ljubljana Jazz Festival and the Druga godba Festival, and concert performances in Cankarjev dom and other venues.

Since 1996, Koritnik was the resident photographer of the Skopje Jazz Festival in Macedonia. In the same year, he published a book called *Jazzy-ga!*. In 2002, his work was exhibited at the renowned Austrian jazz festival Saalfelden. Koritnik has also exhibited in the United States. Specifically, there was an exhibition of his work at Kavehaz Cafe Gallery in New York in 2001. The metropolitan city hosted his work again in 2006 at the Vision Jazz Festival held at the Angel Orensanz Center. All in all, he has had more than thirty-one solo shows and twenty-four group shows in Slovenia and internationally. His photographs have been published in magazines such as *Time Out*, *Jazz Times*, *Jazziz*, *Signal to Noise*, *Neue Zeitschrift für Musik*, *Ballett Internationale*, *The Village Voice*, *All About Jazz*, *Downbeat*, and *Jazznyt*. In 2005, his work was presented in a sixteen page layout in the Japanese magazine *Jazznin*.

Žiga Koritnik's photographs have been featured on the covers of CDs released by labels such as Tzadik, Intuition Music, Nika Records, Leo Records, Enya, and Act. He has also worked with artists in different fields, among them the contemporary Slovenian dance company, En Knap. In addition to the dance world, he has been a regular photographer at many Slovenian theatres. As director of photography, he has collaborated with internationally respected directors such as Maja Weiss, Metod Pevec, Peter Braatz, Michael Benson and others. He was employed at the Slovenian national television for 18 years. Recently, however, he had begun working as a free-lance photographer. The internet edition of *Encyclopaedia Britannica* has an entry for Koritnik's web site ([www.ljudmila.org/scca/koritnik/](http://www.ljudmila.org/scca/koritnik/)) under The Web's Best Sites. You can also find him at the following site: [www.myspace.com/zigakoritnik](http://www.myspace.com/zigakoritnik).



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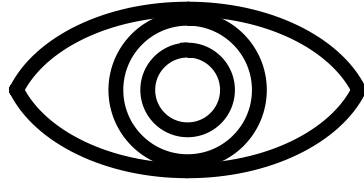
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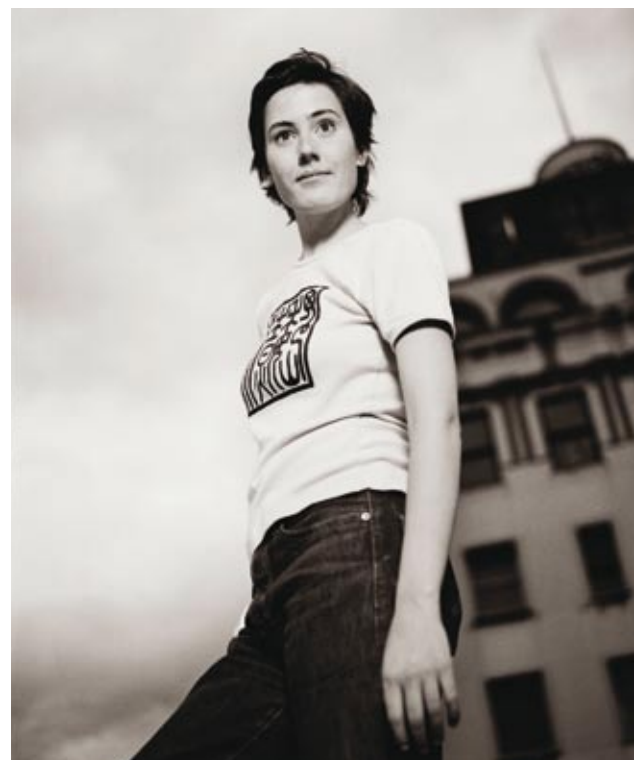


Drago Ivanuša



Zlatko Kaučič

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Brina Vogeljik

Jelena Ždrale & Nino De Gleria

Marko Hatlak



# Historic Roots and New Beginnings

## Slovenian **FOLK MUSIC**



The band Trinajsto prase (photo: artist archive)

► By Katarina Juvancič

During the early years of the new millennium, while the leaders of the folk revival were striving to preserve authentic forms of Slovenian traditional music, a new generation of fans with a more global outlook on musical heritage appeared on the scene.

Slovenia – with its advantageous central location and its historical, geographical, and cultural diversity – might be considered a Europe in miniature. This concept applies to the vernacular types of music that predominated in Slovenia up until the Second World War, a mix that revealed the various influences and interconnections between the Alpine, Pannonian, Mediterranean, and Balkan spheres. Though this type of music was subdued during the post-war years, primarily as a result of the expanding popularity of ethnic music in the media, it was nevertheless preserved either in traditional or borrowed form.

We find the Pannonian influence in the so-called *bande* (bands) of the Prekmurja

region (literally ‘trans-Mura’ – the Mura River separates this region from the rest of Slovenia), the best known of which is certainly the Beltinška banda. Because of its immensely successful long-time collaboration with well-known Slovenian singer/songwriter Vlado Kreslin, interest in the Beltinška banda has grown on both the local and national scenes.

Other distinctive regional styles include the south-Slavic legacy of *tamburitza* orchestras (mainly in the southeast of Slovenia), Istrian dance music and other music made with instruments from that region (connected to the Mediterranean and Balkan musical traditions), and ancient fiddling techniques indigenous to the Rezia

“

*Many revival ensembles have sprung up since Slovenian independence, though there were also a few before 1991 trying to breathe life into the dying traditions of Slovenian folk music.*

”

Valley in northeast Italy and practiced by the Slovenian-speaking population who live there.

Although a few individuals had privately collected folk music through the seventies (Mira Omerzel-Mirit and Dario Marušič), the systematic collection of musical material on location was started by a team from the Institute of Ethnomusicology at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts. Working together with colleagues from the state radio, the team taped and published recordings of folk songs, instrumental folk music, and folk dances gathered in the field in the nineteen-sixties.

Though there were some isolated efforts prior to independence in 1991 to breathe life into the dying traditions of Slovenian folk, a whole host of revival ensembles have sprung up since then. In the late seventies and early eighties, a small number of musicians (such as those from the bands Salamandra and later Begnograd) seized upon the idea, popular among growing folk revival movements in Western Europe and America, of experimenting with traditional sounds.

The first intentional shift to a more authentic sound was represented in the work of the Istrian band Istranova, which stirred a new interest in Istrian music among the local population. Today, local traditional singers and instrumentalists (Piščaci, the Batista Family) as well as folk revival ensembles (Istranova, Vruja, La Zonta) and modern interpreters of folk music (Rudi Bučar) coexist on the Istrian folk revival scene.

While a strong regional orientation is characteristic of some folk revival bands, others take repertoire from all across Slovenia.

One such ensemble is the twelve-member female vocal ensemble Katice. Individual artists such as Ljoba Jenče, Bogdana Herman and Mira Omerzel-Mirit are also especially well-known interpreters. Instrumental ensembles worth mentioning are Kurja Koža, which favours melodies played on reed instruments, and Trinajsto Prase and their successor, Tolovaj Mataj, which interprets old dance music for a modern audience. Many of the original generation of revivalists came together in 1996 to form the Folk Slovenia Cultural Association, which is still active today, to preserve, present and promote Slovenia's folk-music heritage.

Another factor in the popularisation of Slovenian folk music are the world music festivals that take place in Slovenia, such as the Okarina Folk Festival and the Druga Godba Festival, both of which have hosted a number of traditional, revival, and world music musicians since the late nineteen-eighties. The increasing popularity of world music has also meant a revival in Roma music, popularised today by both non-Roma artists (for example, the band Šukar) and Roma artists (Langa and Imer Brizani).

During the early years of the new millennium, while the leaders of the folk revival were striving to preserve authentic forms of Slovenian traditional music, a new generation of fans with a more global outlook on musical heritage appeared on the scene. Musicians created an individual vision of folk music built on the foundation of multi-faceted multi-genre possibilities combined with their own individual musical and aesthetic preferences. Probably the best known representative of this type of approach to traditional music is the quartet known as Terrafolk, which won the prestigious BBC Radio 3 Listener Prize in 2003 for its virtuosic and explosive mix of Balkan music and the band members' own idiosyncratic contributions. Terrafolk's former bassist formed his own post-folklore band Jararaja three years ago.

The band Brina has also garnered international recognition. It has performed at

important world music festivals abroad (such as Womex) and its songs have appeared on European world music best-seller charts. Katalena is another exceptionally popular ensemble that has earned, with its folk-rock posture, a youthful following across Slovenia. They have also had many successful performances in international venues.

The high number of foreign guest appearances by Slovenian revival and post-revival bands and the connections they make with other world musicians – relationships which became stronger after Slovenia joined the EU – is part of a much larger global-local dynamic to which folk music has always belonged and will always be exposed in one way or another. ■



Folk-rock ensemble Katalena [photo: Ivian Kan Mujezinovič]



The group Jararaja [photo: Uršula Kardiš]

# Slovenia – Birthplace of FOLK-POP



The innovator Lojze Slak and his ensemble (photo: Stane Potrč)

► By Ivan Sivec

Slovenia is the birthplace of one of the newest sub-genres of popular music, *narodno-zabavna glasba* – literally ‘national-entertainment’ music but more commonly referred to in English as ethno-pop music or simply folk-pop.

Even the name of the genre indicates that the music wants to be both ethno-centric and entertaining at the same time. Folk-pop began in 1953, and its origins must be credited to the brothers Slavko and Vilko Avsenik from the village of Begunje in Gorenjska, the mountainous northwestern region of Slovenia.

#### It all began with the Avsenik Brothers

Slavko was a talented folk musician who from the time he was a boy played music in villages and local inns. Vilko, after graduating from the Ljubljana Academy of Music, got a job as a saxophonist in a dance band at Radio Ljubljana. Later he would become the programming director of the station. In a way, it is these two men – one self-taught, the other academically trained – who embody everything that ethno-popular music embraces, from the name itself to its appearance.

The Avsenik phenomenon contained many innovative elements that had never been achieved by either folk or academically trained musicians. An important factor in the popularity of this music with listeners

was Slavko Avsenik's role as true musician of the people, not only exceptionally skilled as an accordionist but also an extremely gifted songwriter [he has composed more than a thousand original melodies]. His brother Vilko knew how to channel this type of folk talent in the proper direction and to adapt it to the needs of the radio. Vilko's most important innovation was the original quintet formation made up of accordion, clarinet, trumpet, guitar, and euphonium that combined the elements of a typical folk trio with those of a brass band. Many different factors were involved in the rise of the Avseniks' music. The most important is certainly the ascendancy of radio. In 1928, the radio station in Ljubljana had approximately three thousand listeners; by 1950 it had more than twenty times that number. As its broadcast offerings expanded, it was necessary to fill the programme with new content. In those days, many of the songs that had traditional or religious content were forbidden by the post-war communist regime. Radio programmers found this new music especially useful, leaning as it did

towards mostly secular folk melodies. Following the radio success of the Avseniks, Vilko, by then a radio programmer, opened the door to many similar musical groups. Programmes featuring this kind of popular music, and especially the one-hour evening programme known as *Thursday Evenings of Home-style Songs and Melodies*, immediately became the favourites of a radio audience that was comprised of relatively simple folk. The Avseniks' music also fell favourably upon ears in neighbouring Austria and southern parts of Germany (particularly Bavaria) as well as in Switzerland, the former Czechoslovakia, Poland, France, and many other places.

### Lojze Slak ushers in a new era

Originally named the Avsenik Gorenjski Quartet, the ensemble became the Gorenjski Quintet, translated outside Slovenia as the Oberkrainer Quintet. Around five-hundred similar ensembles were then and are still on Radio Ljubljana (now Radio Slovenia). The most original of these – aside from the Avsenik brothers – was the Lojze Slak Ensemble, a folk trio that performed together with the highly polished vocal ensemble Fantje s Praprotna (The Boys from Praprotno). It was Vilko Avsenik who was

*Slovenia is the birthplace of a special kind of popular music, a genre that is imitated in a large part of the Alpine world.*

responsible for putting Lojze Slak on the radio, primarily to add variety to the programme.

This type of pop music phenomenon brought with it many advantages. The Avseniks' polka *Na Golici (On Mt Golica)* became the most frequently played song on many world radio stations in the post-war period (played more often than any song by the Beatles or Johann Strauss, an artist to whom the Avsenik brothers have often been compared). More than ten thousand musical ensembles patterned after the Avseniks sprouted up all over the world and this type of music became an integral part of any kind of merry-making in the Alpine territories.

### Looking ahead

It is never possible to predict the direction of popular music, since music is a living organism that comes into being and expires on its own. In recent times, those who have the power to influence



»Turbo-folk« group Turbo Angels (photo: artist archive)

its development to one degree another, such as radio and television programmers, have tended to follow rather than lead. Today there are almost one-hundred radio stations in Slovenia, and at least one-fifth of them broadcast folk-pop. In addition to the more classical variety of the Avsenik generation, there is now 'turbo-folk', a variation aimed primarily at younger listeners. In Slovenia, there are currently thousands of young, trained folk musicians.

Slovenia is thus the birthplace of a special kind of popular music, a genre that is imitated in a large part of the Alpine world. Many different kinds of musical groups in the region include at least a few folk-pop pieces in their repertoire. The home of the Avsenik Brothers is now a tourist attraction – with more than seventy percent of visitors coming from outside Slovenia. Their songs and melodies meanwhile are gradually entering the folk tradition. The Avseniks' work is undergoing the same type of cultural transformation as that of all good songs and melodies by unknown folk musicians from the past. This says a great deal about the high degree of artistry in their work as well as the true humanity and sincere folksiness of this kind of popular music in general. ■



The founders of ethnic-popular music: The Avsenik Brothers Ensemble (photo: private collection of Ivan Sivec)

# A Short History of Slovenian POP MUSIC

► By Jure Longyka, Matej Krajnc



erated continuously since that time and is now known as RTV Slovenia Big Band. The radio orchestra, crucial to the growth of popular music in Slovenia, flirted with jazz from its beginnings. Post-war authorities strived to suppress this music, but the orchestra could not be stopped as it spread the jazz virus whether the authorities liked it or not. During the post-war years, the orchestra entertained the public with music and variety shows broadcast live on the radio. These programmes provided a venue for local popular artists. Bojan Adamič and lyricist Frane Milčinski-Ježek became the most prominent songwriters

The true stars of Slovenian popular music are the rockers Siddharta. Dan D, Big Foot Mama, and Tinkara Kovač also deserve special acclaim.

Contrary to widespread opinion, Slovenian popular music has a long tradition. Even before the appearance of Slovenian pop singers in the nineteen-sixties, Slovenia was largely in step with modern musical trends. As early as the nineteen-twenties, the ensembles Original Jazz Negode and Odeon performed a wide repertoire of jazz and popular songs. People on the street whistled themes from well-known operettas, sound films employed the newest singers. Radio Ljubljana, established in 1928, took a leading role during this era. Immediately after World War Two, Bojan Adamič founded the Radio Ljubljana Dance Orchestra, which has op-

and launched the tradition of the Slovenian chanson. There are few recordings from the earlier part of this period, most date from the first half of the nineteen-fifties when recording became more systematic. Film also contributed to the rise of popular culture. The lightest and most popular films from this period were *Vesna* (1953) and *Ne čakaj na maj* (1957) directed by František Čap. The latter featured a song of the same name that is today one of the most well-known evergreen songs in Slovenia. Slovenian composers, singers, and conductors experienced their first competition successes during the late nineteen-fifties at a festival in Opatija, Croatia. But it

soon became clear that Slovenian popular music needed its own festival, and so the Slovenska popevka (Slovenian Pop Singer) festival-competition began in Bled in 1962.

Many members of the members of the Radio Ljubljana Dance Orchestra composed popular songs. In addition to Bojan Adamič, there was Jože Privšek, the orchestra's new leader, Mojmir Sepe, Ati Soss, and Jure Robežnik. A first generation of celebrity singers was born in the fifties – Jelka Cvetežar, Marjana Deržaj, Majda Sepe, Beti Jurković – and these would later be joined by a number of new-

first performed by Marjana Deržaj in 1964. Popevka cultivated Slovenian pop for more than a decade and a half, launching hundreds of excellent singers many of whom still have a place in the popular consciousnesses today. The Maribor festival Vesela jesen, begun during the same period featured new local folk-popular music, and continued in subsequent years.

The second half of the sixties brought a period of pop groups and multi-part ensembles. The group Bele Vrane achieved the most local success, Mladi levi played a more demanding fusion of jazz-rock-soul, and the Primorska band Kameleoni, with

Rendez-vous, Pop design. Middle-of-the-road rock was personified by the band Šank Rock. Marijan Smode, one of the last winners of Slovenska Popevka, earned hitherto unimaginable acclaim and, though his popularity has waned over the years, will probably remain the highest-selling Slovenian singer of all time.

New names appeared on the scene in the nineteen-nineties: Helena Blagne, Magnifico, Čuki, Leteči potepuhi, and Jan Plestenjak. Album sales by local Slovenian artists rose again and recording was increasingly taken over by large new companies. In 1998, RTV Slovenia revived, apparently out of nostalgia, the Slovenska popevka festival. After a few ambitious years, the festival retreated again and now functions primarily as a vehicle for artists making big debuts. The pop music contest EMA for the annual selection of Eurovision receives much more money and attention. Its first divas – Darja Švajger, Nuša Derenda and Alenka Godec – possess exceptional vocal abilities, but even they are not seen much at EMA anymore. The new era of televised pop spectacles is ruled by tele-voting and is now dominated by authentic Slovenian turbo-folk, a kind of music that exploded on the scene with Atomik Harmonik in 2004, a half a century after the Avseniks' started the folk-pop genre.

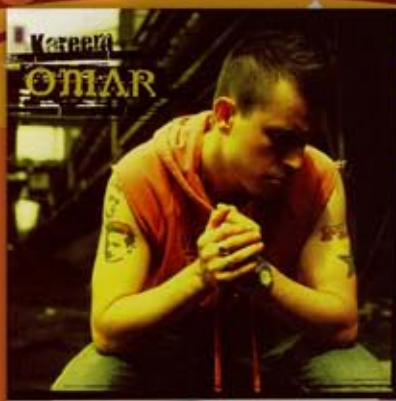
So what does this mean for Slovenian popular music in the new millennium? Are we a half century behind the times? Fortunately not – or at least that's not the whole story. The true stars of Slovenian popular music are the rockers Siddharta. Dan D, Big Foot Mama, and Tinkara Kovac also deserve special acclaim. The tradition of Slovenian pop-vocal artistry lives on in Olivija and Gal and Galeristi, and in the splendid new pop bands Silence and Melodrom. Meanwhile the eternal schism between rural and urban (the urban tradition having incorporated jazz into Slovenian popular music and introduced waves of singer-songwriters, rock, punk, and alternative music) continues. ■



comers – Lado Leskovar, Nino Robič, Lidija Kodrič, Berta Ambrož, Alenka Pinterič, and Elda Viler. Many of these singers became stars thanks to fledgling Slovenian television which during the nineteen-sixties produced many high-quality popular music programmes on a meagre budget. An effective blending of literature and music began to emerge with texts written by authors who, if not already established writers, had pronounced literary ambitions. Gregor Strniša, for example, dominated the festival during the sixties. Elza Budau was another such figure. She wrote the lyrics to *Poletno noč*, perhaps the most celebrated Slovenian pop song of all time,

their long hair and tee-shirts with printed slogans, became the first Slovenian pan-Yugoslav rock stars. Popevka continued featuring big names at the beginning of the seventies – Oto Pestner, for example, and Pepel in kri, Ivo Mojzer and Alfi Nipič – but ultimately lost the battle against newer rock trends. It was viewed as conservative, kitschy, and narcissistic, and finally folded in 1983. Individual pop performers such as Hazard and Prizma had become larger than the festival. RTV organised the festival Pop Delavnica, using performers who were otherwise sinking into oblivion. Yet plenty of middle-of-the-road pop continued during the eighties: Čudežna polja,

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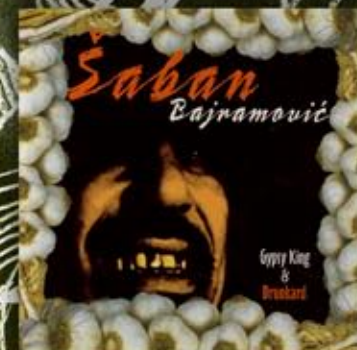
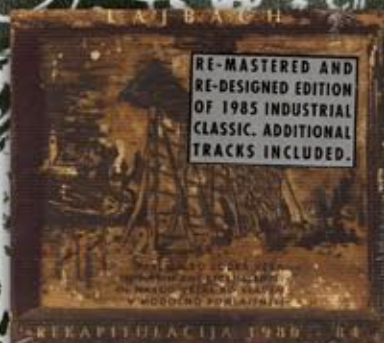
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# ROCK'N'ROLL in Every Slovenian Village



The band Siddharta (photo: Luka Kaše)

The band Siddharta has been the greatest success of the last decade. Their 2003 concert with the RTV Slovenia Symphony Orchestra in Ljubljana's Bežigrad Stadium that drew an audience of more than thirty thousand broke all previous records and solidified their status as the greatest rock band working today in Slovenia.

The infancy of rock in Slovenia goes back to the nineteen-sixties, when vocal-instrumental bands sprouted up in the midst of Beatlemania and shaggy beatniks. Among the groups popular at the time – Helion, Mladi levi, Svetniki, Sinovi, Barbari, Bele vrane, Union and others – Kameleoni was the most successful in the former Yugoslavia. On the threshold of the seventies, psychedelia, flower-power, Woodstock and folk-rock continued to motivate the genre. Boom Pop, the first real rock festival, took place in 1971 in Maribor and continued in Ljubljana until 1974 as a review of Yugoslav rock bands. In a more artistic vein, progressive and jazz rock bands thrived (Sedem svetlobnih let, September, Horizont, Predmestje, Izvir) along with singer-songwriters (Tomaž Domicelj, Tomaž Pengov, Andrej Trobentar

and Marko Breclj). The most illustrious band of the seventies was the freak-rockers Buldožer. A sort of Frank Zappa of Ljubljana, the band was the antithesis of the ultra-popular pastoral rock group Bijelo Dugme from Sarajevo. As a proto-punk band, they paved the way for the stormy events of the late seventies.

In October 1977, a year after the eruption of punk in England, the first punk concert in Yugoslavia took place in Ljubljana. The band Pankrti launched a new wave over the mountainous Balkans. Slovenian punk and new wave – captured on the compilation albums *Novi punk val 1978-80* (*New Punk Wave 1978-1980*) and *Lepo je* – was followed by avant-jazz rock (Begnograd, Srp, Na lepem prijazni) and a new generation of singer-songwriters (Jani Kovačič, Andrej Šifrer) both of which persevered through

► By Igor Bašin

the tempestuous eighties. A number of new names also came along to shake up and further enrich Slovenian rock and pop. Lačni Franz, Martin Krpan, Laibach, Videosex, Borghesia, Avtomobili, Agropop, Niet, CZD, Miladojka Youneed, and Strelnikoff all earned media affirmation at the Novi Rock festival that took place annually after its 1981 debut at Križanke in Ljubljana.

With the independence of Slovenia in 1991, the twenty-million strong Yugoslav market shrank to the Slovenian market of two million – though that in no way dampened creativity. Peter Lovšin of Pankrti, Vlado Kreslin of Martin Krpan, and Zoran Predin from Lačni Franz made names for themselves as solo artists, while a variegated group of alternative rock bands such as Demolition Group, 2227, Res Nullius, Hic Et Nunc, Ana Pupedan, and Psycho-path continued to perform and record throughout the nineties. The middle ground of the pop-rock movement was made up of groups such as Big Foot Mama, Sausages, Babewatch, Lara Baruca, Tinkara Kovač, and Bombe. Even though techno, hip hop, drum'n'bass, and dance club music challenged the primacy of rock during this period, rock remained the central creative musical force with the

most tributaries. This is best exemplified by artists as varied as Vlado Kreslin and his Beltinska banda, Juhej and vuhmepiš and Orlek (world music); Zaklonišče prepeva (Yugo-rock nostalgia); Racija, Zablujena generacija, Not The Same, Srečna mladina and Elvis Jackson (ska and punk); Interceptor and Noctiferia (heavy metal); Niwt (alternative rock); Silence (alternative pop); Dicky B. Hardy (garage punk rock); The Stroj (industrial tribalism); and Žoambo Žoet Workestrao (off rock). Besides Novi Rock, a number of other festivals were launched to stimulate the domestic music scene (such as No Border Jam, the Zgaga Rock Festival and Rock Otočec).

The band Siddharta has been the greatest success of the last decade. Their 2003 concert with the RTV Slovenia Symphony Orchestra in Ljubljana's Bežigrad Stadium that drew an audience of more than thirty thousand broke all previous records and solidified their status as the greatest rock band working today in Slovenia. With this concert a new era began in Slovenian pop rock. Mi2, Olivija, Patetico, Dan D, Neisha, Naio Ssaion, Slon in Sadež, Gušti & Polona, Leeloojamais and Gal in Galeristi are some of the big names that preceded the current flood of silicon pop and Slovenian turbo-folk. In the last year alone, Slovenian rock witnessed reunions of the now-legendary bands Šank Rock, Lačni Franz, Buldožer, Pankrti, Polska malca and Interceptor. These featured the hard-working and energetic performers of the eighties and nineties joined by newer faces. In addition to cross-genre bands BAST, Moveknowledge and the side project of their singers N'Tok and ŠKM band, a number of punk, rock, and ska groups stand out: Tide, Dežurnih krivcih, Dr. Zero, Muškat Hamburg, Kweef Possum, Backstage, Red Five Point Star, alternative pop bands Melodrom, Miss.Bee, and world music modernisers Brina, Katalena, Čompe, Terra Folk, Šukar and Langa. The club scene, with its travelling tours Youngunz and Klub Maraton featuring young

and promising bands, and the festivals that succeeded Novi Rock after 2000, remain a lively and important workshop for innovation and creativity.

Although there are more than seventy radio stations in Slovenia and countless television channels, the print media dedicated to music is very modest. There is not a single monthly music magazine amidst all the pools of yellow print – only the bi-monthly *Muska* persevere, along

with the internet media, on the fringes. Foreign guest appearances by Slovenian performers provide an important channel for creative inspiration, confirming that the small scope of the Slovenian market may be transcended with a few strategically placed steps: and, of course, with innovation, authenticity, and originality. Given the rich tradition of Slovenian rock, the future may not be as complacent or pessimistic as it sometimes seems. ■



The cover of the group Buldožer's debut album from 1975



Cover of the live album from the group Pankrti



The Laibach collective (photo: artist archive)

# HIP-HOP in Slovenia



Photo: Simon Stojko Falk

In the last year, Slovenian hip-hop became the collateral damage of a market limited by a small language and by lack of knowledge of a music industry that can hardly justify the financial investment of subculture music releases in a market of just two million.



Photo: Simon Stojko Falk

► By Boštjan Napotnik

For many years, Slovenian hip-hop lived on the streets, having emerged from the skater subculture. The 1994 album *Leva scena* by Ali En, a well-known Ljubljana skater, originated from this particular subculture. Ali recorded his original rhymes with a live band in his uncle's studio. In terms of musical inspiration, Ali, a fan of Kool G Rap in DJ Polo, picked up quite a bit of his rap style from American models but that in no way diminishes the originality, autochthonous quality, and subsequent influence of this groundbreaking record. Ali En convincingly shattered the myth that the Slovenian language is not nimble or ripe enough to express the feelings, moods, and opinions of a young urban generation. He self-confidently explored nearly all the essential hip-hop themes: social commentary, public welfare, police, parties, babes, friends, drugs, etc. *Leva scena* became the standard and anyone else who wanted to make a good rap CD in Slovenia had to try very hard to meet it.

And many did. In the following year, the album *Pesjan* by Pasji Kartel, a band of skiers, came out. Band members, Matej Jovan and Jure Košir, performed true tongue twisters with the microphone. A year later, Maribor made its appearance on the hip-hop map with the album *Ko pride bog* by the duo Dandrough. The hip-hop scene was coming to a boil. Hip-hop-themed evenings with DJs and rappers

became a mainstay of the underground clubs. Thanks to several concert organisers, Slovenian audiences had the chance to see some of the greatest hip-hop legends perform live: The Roots, Beastie Boys, Naughty By Nature, Public Enemy, Guru, and Pharcyde. The collective Radyoyo was a leader in organising events. In 2000, they released the compilation album *5 Minutes of Fame* presenting young artists from all over Slovenia. The same collective also put their energy behind a duo made up of two of their own members, Ljubljana rappers Murat & Jose who released the disc *V besedi je moč*. On the promotional level, this CD stood out from previous efforts, including strange and funny stories featured on the disc *Trnow Style* by the charismatic rapper Klemen Klemen from the Trnovo neighbourhood of Ljubljana.

The freestyle rapper competition occupies an especially honoured place in Slovenian hip-hop. The event showcases live artists, rappers rapping off the cuff, creating simultaneous rhymes with no prepared text. All three state championships – the first in Velenje the next two in Ljubljana – were crowded with listeners who delighted in the flood of improvised rhymes replete with jibes, barbed comments, boasts, razor sharp descriptions, and role playing. Pumped up on adrenaline and the heat of competition, the lightning-tongued rappers produced perhaps the best rhymes of their lives as they performed one on one with each other: the old-fashioned Slovenian rapper Pižama, the laid-back Valterap, the flirtatious Trkaj and N'toko. The latter two began successful recording careers on the wings of their freestyle triumphs, the first with the more moderate CDs *V času enga diha* and *Rapostol*, and the second with the debut *Cesarjeva nova podoba* and the sharper and more refined *Dobrodelni koncert ob koncu sveta*. All participants were amazingly adept at shaking witty series of rhymes out of practically any subject.

In the last year, Slovenian hip-hop became the collateral damage of a market limited by a small language and by lack

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For more than a decade now, hip-hop in Slovenia has been an expressive channel for the contemporary urban generation. It is one of the rare genres where content is more valuable than form, where quality is measured by what one says rather than how one says it.  
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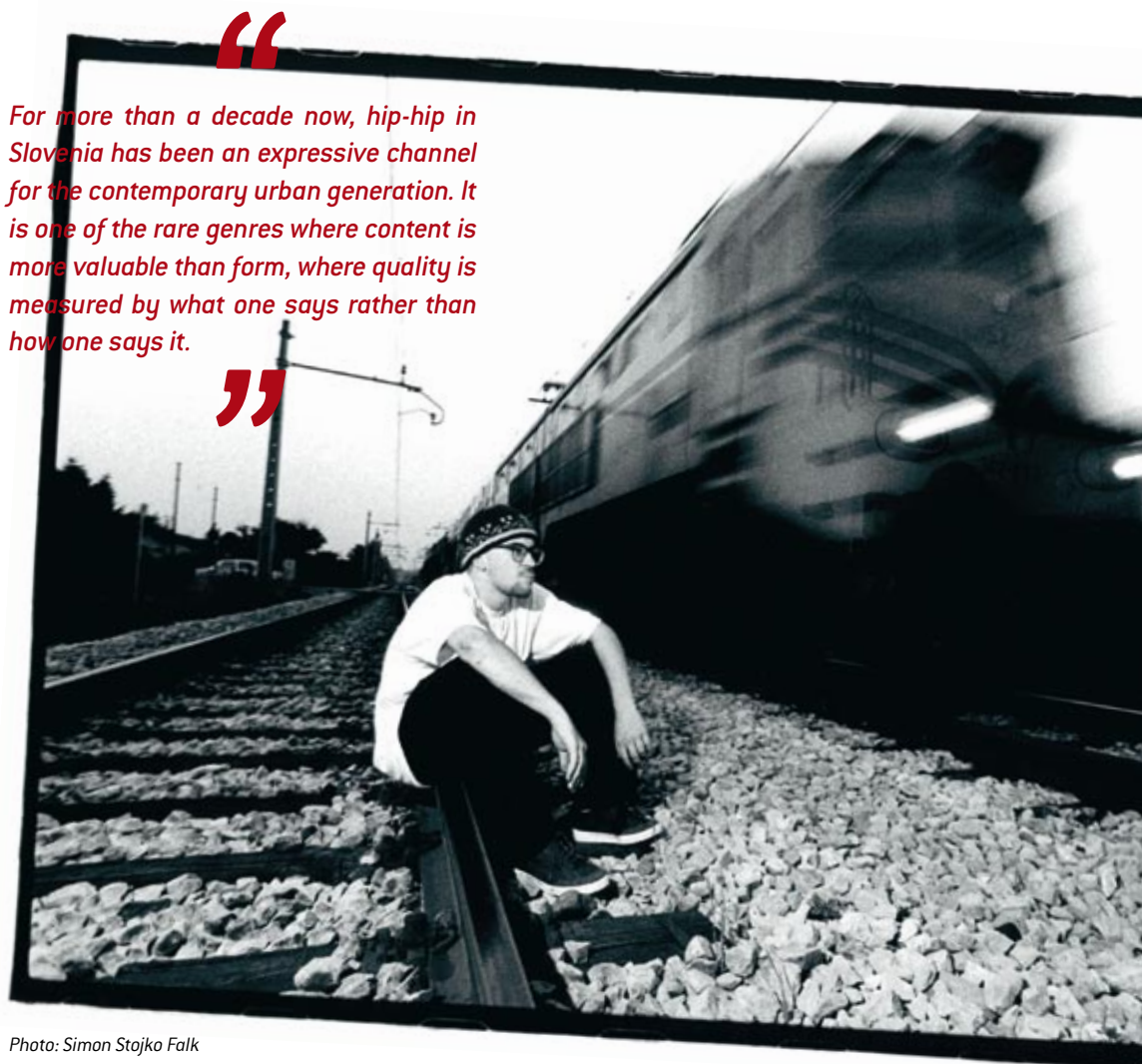


Photo: Simon Stojko Falk

of knowledge of a music industry that can hardly justify the financial investment of subculture music releases in a market of just two million. A number of projects (Plan B – Čarovniki, Nikolovski – *Vse ob svojem času*) that were extremely unsuccessful from the financial standpoint only discouraged the recording industry further, making it even harder for young artists. The hip-hop generation responded predictably to this market situation: with self-published recordings distributed in the very popular mini-EP format (Kosta – *Riihlah*, Brodii – *Malaplošča*) as well as more ambitious full-length CDs (Valterap – *Malomatomanemona*, Samo Boris – *Pasivna oblika glagola biti*, Zlatko – *Svet je lep*). Some local well-connected performers have even started their own street-based record labels, such as Dravljje Records in Ljubljana and Jerna Style in Maribor, which in the last two years released two witty and likable albums, EyeCeeOu's

*Samo bedak in sila* and Tekochee Kru's *Adijo stari, kaki scenarij*. Most of the performers mentioned above also appeared on the compilations *Hiphop kuhna vol.1* and *Lublana podtalno*.

For more than a decade now, hip-hop in Slovenia has been an expressive channel for the contemporary urban generation. It is one of the rare genres where content is more valuable than form, where quality is measured by what one says rather than how one says it. Locally-made MP3 recordings that come out daily on Slovenian hip-hop internet forums are proof that hip-hop is still dynamic and packs a great artistic punch. To continue to thrive, however, it will need – at the very least – more stable and powerful media outlets (internet-based would be adequate), as well as stronger institutions for (self)produced projects. The current situation can best be described with a biblical proverb: the spirit is willing, but the flesh is weak. ■

# ELECTRONIC Music in Slovenia

► By Jure Matičič

Today the electronic music scene in Slovenia is characterised by a developed DJ culture with a few international stars. The more creative side of the electronic music community is less developed and has relatively few opportunities to have work released – especially when it features experimental content that is not part of the popular culture.

Slovenia can be proud of its small yet diverse electronic music scene. Although it is cut off from traditional sources, electronic music has steadily developed over the last twenty years. This development has been most intense in the last decade, which, in terms of the number of records released, was the richest thus far. Experimentation with electronic sound began before the nineteen-eighties, primarily thanks to the efforts of avant-garde composers working in the electro-acoustic field, a field that has no connection to electronic dance music. If we look back at the eighties, we can point to a number of groups that were already using electronic equipment and methods of production. What we are talking about here is primarily the synthesised creation of sound, the sampling of techniques being done by groups such as *Vidosex*, *Borghesia* and *Laibach* (the project *300,000 VK* could also be included in this group). However this work was first discussed in the context of the punk and industrial movements of the eighties and not as part of an independent electronic scene.

If the electronic scene really began to pick up speed internationally in the mid-eighties and the beginning of the nineties, it wasn't until the mid-nineties that it got going in Slovenian. There are many reasons for this delay: the already-mentioned lack of a tradition in this type of music, limited

access to recording equipment, meagre coverage of this type of music in the local media, etc. In the beginning, only very specialised media, such as fanzines and websites, paid any attention to the electronic scene. Eventually larger media outlets and newspapers began to take notice and now coverage is very good. An example of the more complete coverage was a recent interview with DJ Umek in the Saturday supplement of the main daily newspaper *Delo*.

In the early years, events were limited to techno evenings organized and designed by a handful of DJs. These events took place mainly at the Ljubljana club K4 (which remains one of the main movers on the scene) and in smaller clubs such as Palma and Nexus. Later these events migrated to larger and more commercial venues, such as the Dakota club in Ljubljana and Ambasada Gavioli in Izola, which remain the largest and best-known clubs in Slovenia. Among the first to rotate techno music was Aldo Ivančič who was soon joined by the younger DJs Umek, Primož Pečovnik, MC Brane, the duet *Random Logic*, and others. In 1994, groups of enthusiasts began to organise the first rave parties in locations anywhere from firehouses to outdoor venues. Later these also migrated to larger halls such as Hala Tivoli in Ljubljana, Rdeča Dvorana in Velenje, and Mebla in Nova Gorica. After 2000, the number of commercial

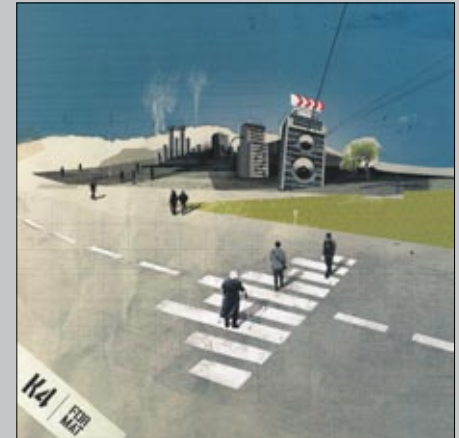
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Experimentation with electronic sound began before the nineteen-eighties, primarily thanks to the efforts of avant-garde composers working in the electro-acoustic field, a field that has no connection to electronic dance music.

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rave parties declined. With the exception of some larger events (*Breakbeatnik* is a festival worth mentioning) and locations (Ambasade Gavioli), events once again were limited to smaller clubs.

In terms of genre, for some time production has been concentrated on techno music, the hallmark of the Slovenian scene and its best selling product. Labels such as *Consumer Recreation* and *Recycled Loops* have become successful internationally, mostly thanks to DJ Umek and his team. There are also a number of smaller labels that are mainly listened to locally: *Matrix Music*, *Absense*, *Expire*, *Kial*, *Veto*, and *Temponautika*. The *Tehnika* label plays a very important role by effectively promoting the Slovenian techno scene internationally and releasing albums by central figures such as Umek, *Random Logic*, *Temponauta*, Iztok Turk, *Octex*, *Ouroborots* and *Virtual Voodoo*. *Tekton Motor Corp*, *Beitthron*, *Anna Lies*, *Coptic Rain* and *Cell Block* were among the first producers of techno, while the already-mentioned Umek, Valentino Kanzyani and the group *Rotor*, offering mostly house rhythms, stand out from the current generation. As far as other genres go, the selection in Slovenia is quite modest, being limited to experimental electronic music. Here it is important to mention the label *RX:TX*, of which the driving force is the multimedia artist Marko Peljhan, and individual compilations that came about as a result of tenders for young producers: *K4 Format*, *Elektroflop*, and *Elektrostars*. Enthusiasts of drum'n'bass and breakbeat music have forged a strong scene that represents the



only real counterbalance to the techno scene. The main practitioners of breakbeat are the teams *Radyayo*, *Codeep*, and *Illegal Crew*. Drum'n'bass productions remain quite small. Among the first was the compilation *Monk-O-Rama* by the *Jungle Star Committee* team and the collective *Klasick* stands out on the current scene. Today the electronic music scene in Slovenia is characterised by a developed DJ culture with a few international stars. The

more creative side of the electronic music community is less developed and has relatively few opportunities to have work released – especially when it features experimental content that is not part of the popular culture. On the upside, club happenings in Slovenia have become a strong and consistent part of the scene. Electronic music has built itself a prominent place on Slovenia's musical map and its influence is only likely to grow. ■

# The Slovenian FESTIVAL CARAVAN



Music workshop for children at the Sajeta 2007 festival (photo: Iztok Zupan)

► By Luka Zagoričnik

The festival Rock Otočec made its debut in 1976, had a repeat performance in 1983, and became an annual international festival in the nineties, reaching its peak at the turn of the millennium. With its particular programming scheme – which drew on an extraordinarily broad selection of Slovenian and foreign bands – it came closer than any of the other Slovenian festivals to the foreign festival caravan.

Without insight into the international music festival community – into its mechanisms and functions as they work in the diversified music industries – we cannot have insight into the Slovenian Festival Caravan. Festivals can be divided into two broad categories: those whose programmes are tied to specific musical content, genres and sub-genres, and mass-market music festivals that present a programmatic mix of various music styles cut out like biscuits for the broadest range of popular tastes. The first caters to a narrow targeted public while the second leans towards stage spectacles for a multitude of visitors. Today, massive summer festivals have outgrown their early subversive principle of bringing diverse subcultures together, evolving instead into brand names wrapped in the advertising slogans of big corporations. Not surprisingly, the musical content has been sidelined to a certain degree.

The modern outdoor summer festival (as modelled on a number of similar festivals around the world, and particularly those with carefully constructed image, diversified infrastructure, multiple stages, sleeping capacity and other forms of leisure activities) began to appear in Slovenia during the transitional period of the nineteen-nineties. Several festivals of the seventies and eighties (such as the Boom Pop

Festival, Novi Rock) were important forerunners. The Zgaga Rock Festival, located near the town of Litija, also played an important role in shaping the scene for summer rock music festivals from 1995 until 1998 when the tragic death of a motorcycle gang member ended its run. The festival not only presented a diverse selection of younger and older Slovenian rock bands, it also re-established severed contacts with bands from the regions of the former Yugoslavia and invited important foreign rock bands. One of its most important contributions was getting together the young local organisational community (such as the KUD Zgaga Cultural Association) with more established Slovenian promoters (such as *FV Music*) and rock critics (Marjan Ogrinc).

In 1997, this group joined forces with the festival Rock Otočec, which had made its debut in 1976, had a repeat performance in 1983, became an annual international festival in the nineties, and reached its peak at the turn of the millennium. With its particular programming scheme – which drew on an extraordinarily broad selection of Slovenian and foreign bands – it came closer than any of the other Slovenian festivals to the foreign festival caravan. Unfortunately, in recent years, the festival's programming hasn't been as successful, failing to transcend the level of a merely

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After the decline of rock festivals came a period of smaller electronic dance music and reggae music festivals that featured a roster of international artists.

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decent local festival. In spite of a solid organisational infrastructure, financial issues, and a programme directorship not entirely in tune with the times, are to be blamed for the decline. Nevertheless both festivals set in motion a veritable flood of smaller local festivals all over Slovenia in the mid-nineties (Hoška prebuja, Rock Butale) organised by youth organisations, cultural societies, and student clubs. At the end of the millennium, most of these festivals folded as a result of non-competitive programmes and a lack of continuity (not to mention insufficient financial resources as they were dependent on the contributions of local and state authorities, student services, and small companies). Of the festivals that survived this period, the Trnje Festival, which focuses on independent music productions, is worth mentioning as well as a few youth festivals, in particular the rock festival Garage Explosion.

After the decline of rock festivals came a period of smaller electronic dance music and reggae music festivals that featured a roster of international artists. Metal Camp in Tolmin was especially successful and became one of the larger heavy metal festivals in Europe. It is interesting to note that that every attempt to set up this type of festival in a larger and more central urban area such as Ljubljana has failed.

A number of smaller festivals with very specific programs are worth mentioning. Two events that have stood out in recent years are the festival of jazz and related music in Cerkno called Jazz Cerkno (an excellent example of how a festival can successfully fit into the local surroundings and continually improve its image and programme), and the festival and creativity camp Sajeta that features a wildly diverse programme of more experimental and contemporary Slovenian and foreign artists and a number of creativity workshops. The small size of the market in Slovenia, the ever-waning field of music distribution, the close proximity of larger festivals in Italy, Austria, Serbia, Croatia, and Hungary, and the unwillingness of larger corporations to finance these types of events are all bad omens

for the future of large festivals. On the other hand, because of rapid changes in the music industry, it is becoming more possible for musicians to go on extensive tours and make appearances at international festivals to compensate for smaller earnings from CD sales. The approach used by some smaller specifically-programmed festivals – that by investing a great deal of enthusiasm become models of success outside the unforgiving market mechanisms – is what will drive the festival caravan in Slovenia forward into the future. ■



Poster for the Novi Rock festival 1992 [artist: Tomaž Lavrič]



Poster for the Zgaga festival [collection of the organiser]



Poster for the Novi Rock festival 1983 [artist: Kostja Gatnik]

# Musical EDUCATION – A Slovenian National Asset

► By Branka Rotar Pance

Since the establishment of the first public music institutions in the early nineteenth century, music education in Slovenia has experienced continual growth. The results have enriched both national and international cultural and artistic milieus.

When we talk about the assets of an individual country, we often overlook the education system. In the article that follows, we would like to present a segment of the Slovenian education system that, in terms of its structure, expertise and content, ranks at the very top.

Since the establishment of the first public music institutions in the early nineteenth century, music education in Slovenia has experienced continual growth. The results have enriched both national and international cultural and artistic milieus.

Slovenia's network of music primary schools, the lowest level of the musical education system, is comprised of fifty-three public schools (funded on the local and state level) and five private licensed schools. The work of these institutions is largely determined by legislation regarding music education that was passed in 2000 and a number of subsequent bylaws. The education programmes offered by music primary schools are diverse and include dance education as well. Students are able to choose from various programmes depending on age, interest, and on what a specific school is able to offer: pre-school music training (one year), music preparatory school (one year), dance preparatory school (three years), a dance programme (four to six years) and a music programme that has twenty-four different instrumen-

tal and vocal curricula. Programme length depends upon the demands of each individual subject (four, six or eight years). Modern lesson plans based upon objective-centred and process-development planning have been developed for all the programmes. Enrolment in the pre-school programme and in the music preparatory programmes is non-selective (without audition). Group lessons are typical for both programmes and take place once a week (forty-five minutes). Enrolment in the music programme is selective with entrance requirements varying for each instrumental programme. Students have individual instrumental lessons twice per week (twenty, thirty or forty-five minutes depending on the instrument and grade level of the student) and a music subject class once per week: music theory for grades one through six and *solfege* for grades seven and eight. Students at higher levels participate in chamber groups and play in school orchestras. Students are taught by university-trained teachers, academy-trained musicians, instrumental teachers, and music teachers.

If they successfully pass entrance exams and audition, talented students may continue their music education at an arts high school devoted to music. The two secondary schools with the longest traditions are the Ljubljana and Maribor secondary schools for music and ballet.

In the last decade, new secondary music schools have been established in Celje, Velenje, and Koper. There are three training modules for artistic music specialisation at the secondary school level: Module A, music harmony and counterpoint; Module B, voice or instrument (includes vocal training and nineteen instrumental disciplines); Module C, jazz-popular music (includes vocal training and six different instrumental disciplines). In terms of the musical-technical, professional, and general-education curricula, all three modules are designed in such a way that graduates of the programme are virtually guaranteed entrance into a university music programme in Slovenia or abroad. A high level of achievement and knowledge are acquired under the mentorship of a respected professor who is a specialist for the instrumental field and music theory subject that each student selects.

Most music degree programmes in Slovenia are offered at the Academy of Music of the University of Ljubljana. The Academy comprises the following eight departments: composition and music theory, conducting, solo singing and opera school, keyboard instruments and accompaniment, strings, woodwinds, brass and percussion, music education, and sacred music. Entrance into the undergraduate programme is conditional upon the successful completion of entrance examinations.

Musicology studies take place at a different facility, at the Faculty of Arts of the University of Ljubljana. Of the remaining Slovenian universities, only the School of Pedagogy at the University of Maribor offers an undergraduate degree in music.

Each year, the University of Ljubljana sends out a call for applications for post-graduate study programmes in various musical disciplines. These include artistic specialisation as well as graduate and doctoral level scientific studies at the Academy of Music and at the Faculty of Arts. Young Slovenian musicians have the opportunity to present their achievements



Concert by the winners of the 36th annual Slovenian young musicians competition (TEMSIG) (photo: TEMSIG archive)



Concert by the winners of the 36th annual Slovenian young musicians competition (TEMSIG) (photo: TEMSIG archive)

at numerous performances, recording sessions, and competitions. The Young Musicians Competition of Slovenia (Tekmovanje mladih slovenskih glasbenikov - TEMSIG), which is a member of the European Association of Music Competitions, has the longest tradition, almost forty years, and is organised at regional and national levels. Each year, a call is sent out

for applications in individual disciplines. Competitors are evaluated by a jury made up of recognised Slovenian and foreign musicians. In recent years, a number of new competitions have supplemented the traditional TEMSIG competition, providing ample opportunity for Slovenia to display the efficiency and success of its music education system. ■

# From Manuscript to Music

## Music PUBLISHING in Slovenia

► By Simona Moličnik

In the last decade, music publishing in Slovenia has become both more prolific and more commercial. The market has become competitive which has had an impact on editorial policies.

Many events occur on the path from a composer's manuscript to actual music. One of the events is the printing of music notation, bringing the composition closer to interpreters and opening the door to the whole world of music.

Music publishing began in Slovenia in the mid-nineteenth century at the same time as the Spring of Nations and Slovenia's national awakening. In the beginning, it consisted of the occasional publication of sheet music. Later a more centralised and systematic role in music publishing was assumed by the Glasbena Matica musical association that was established in 1872. For more than seventy years, up until 1945, Glasbena Matica printed Slovenian musical material, which at that time mostly consisted of choral music and art songs and to a lesser degree piano and chamber music. A number of music journals also devoted space to new compositions. These included *Cäcilia* (1857-1859), *Lira sionska* (1866), *Cerkveni glasbenik* (1878-1945), *Glasbena zora* (1899-1900), and *Novi akordi* (1901-1914). Thanks to the editorial concept of its co-founder Gojmir Krek, the latter review (New Chords in English translation) played an especially important role in the growth of Slovenian music at the turn of the twentieth century. Between the wars, the journals *Pevec* (1921-1938), with its *Pevčeva*

*pesmarica* (Singer's Songbook), and *Zbori* (1925-1934) made important contributions to choral literature. The review *Nova muzika* (1928-1929) was stylistically the most advanced.

Following the Second World War, the spirit of the times change and the organisation of music publishing in Slovenia changed along with it. The Association of Slovenian Composers (DSS) was established on December 22, 1945 and took over the work and mission of the former Glasbena Matica which was closed. One of the basic tasks of DSS, then and today, is the publishing of Slovenian works in the scope of the *Edicije DSS* collection. Originally this work was undertaken in collaboration with the state publishing company DZS, which would later direct most of its energies towards printing publications for musical instruction. From 1951 to 1960, the tradition begun by *Novi akordi* and *Nova muzika* was continued by *Slovenska glasbena revija*, a publication dedicated to the discussion of musical issues and the publication of contemporary musical works.

The Association of Slovenian Composers (DSS) has preserved and revitalised its mission, adapting it to the needs of the present day in an exemplary fashion. Its organisational mission is primarily aimed at the publication and promotion of works by living composers. Its ordered and numbered collection includes nearly



The cover of music journal *Novi akordi* (photo: National and University Library archive)

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*With each passing year, music publishing in Slovenia becomes more developed and diverse.*

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one thousand nine hundred works of Slovenian music. DSS also deals with the promotion of these works, often in collaboration with foreign publishers. In recent years, DSS has operated a stand at the major music publishing fair Musikmesse Frankfurt.

Other music institutions also publish music as part of their activities. Scholars at the Institute of Musicology of the Slovenian Academy of Sciences and Arts Scientific Research Centre (ZRC SAZU) deal with the transcription of older musical texts, publishing them in the scientific academic critical editions of *Monumenta artis musicae Sloveniae*. The Institute of Ethnomusicology of ZRC SAZU focuses on the transcription and publication of folk traditions. The Public Fund for Cultural Activities (JKSD) actively supports amateur level cultural pursuits, devoting special attention to publishing choral music in the journal *Naši zbori* (*Our Choirs*), in the col-

lection *Selected Works of Slovenian Composers*, and in the occasional publication *Notne mape* (*Music Folders*).

In the last decade, music publishing in Slovenia has become both more prolific and more commercial. The market has become competitive which has had an impact on editorial policies. The successful publisher Astrum closely follows developing trends in choral singing throughout the world, issuing original works for children, adult, and youth choirs. The publishers Sloway Music and Hartmann have entered a similar niche market, both focusing on the printing and promotion of instrumental music. The Lucijan Marija Škerjanc Foundation regularly publishes musical works by twentieth century Slovenian composers.

In addition to these publications, the long-standing bimonthly journal *Cerkveni glasbenik* (*Church Musician*) still occupies its traditional place, providing readers with sacred music literature. This year the periodical celebrates its hundredth year of publishing (after a break between 1945 and 1970). The Catholic publisher *Družina* occasionally issues monograph editions with printed music.

Slovenian communities across the border are also active in music publishing. The Christian Cultural Association in Klagenfurt, Austria, regularly distributes works, anthologies, and selections by individual Slovenian composers, especially those that live in Austria. The publishers Mladika and Tržaški tisk in Italy fulfil a similar function in their community.

With each passing year, music publishing in Slovenia becomes more developed and diverse. In addition to the organisations mentioned above, there are more and more self-publishers and smaller companies – many of which disappear as quickly as they spring up. The Music Collection at the National and University Library in Ljubljana has the mission of preserving printed music and cataloguing a copy of every work published in Slovenia. All music publishers are required to provide the library with such works.

Because of its limited size, the market for music publication in Slovenia is cruel. For that reason, this segment will increasingly look towards international promotion and encouraging a breakthrough for Slovenian music around the world – both with music on paper and in digital form. ■



Publications by DSS Editions (photo: Klemen Kunaver)

**The following musical performers were invited to participate at MIDEM 2008:**

**Classical**

Anja Bukovec  
 Bernarda Fink  
 Bojan Gorišek  
 Carmina Slovenica  
 Dubrovka Tomšič  
 Janez Lotrič  
 Marjana Lipovšek  
 Marko Hatlak  
 Mate Bekavac  
 Milko Lazar & Bojan Gorišek  
 Sabina Cvilak  
 RTV Slovenia Symphony Orchestra  
 Slovenska filharmonija  
 Slowind  
 Tomaž Rožanec  
 Brass Quintet of the Slovenian Philharmonic

**Pop / Rock / World Music**

Bast  
 Brina  
 Gal & Galeristi  
 Elvis Jackson  
 Katalena  
 Laibach  
 Ljuba Jenče  
 Magnifico  
 Melodrom  
 Miha Debevc  
 Moveknowledge  
 Neisha  
 Siddharta  
 Šukar  
 Terrafolk  
 The Stroj

**Electronic Music**

DJ Umek

**Jazz**

Atanasovski / Golob / Levačič trio  
 Accordion tribe  
 Bratko Bibič  
 Jazz Club Gajo Quartet  
 RTV Slovenia Big Band  
 Samo Šalamon Quartet  
 The Fool Cool Jazz Orchestra  
 Zlatko Kaučič

**Young Talents**

Aljaž Beguš  
 Anja German  
 Domen Lorenz  
 Irena Koblar  
 Luka Šulić  
 Maja Savnik  
 Miha Haas in Tadej Horvat  
 Mihaela Komočar  
 Primož Zalaznik  
 Rok Volk  
 Tadej Kenig

The artists listed above were invited to participate on the basis of recommendation by a special committee – all of them accepted the invitation. The final selection of artists to perform at MIDEM 2008 is the result of discussions between Reed MIDEM, the Slovenian Ministry of Culture and SIGIC, and of scheduling and financial capabilities of the organiser and the programming policies of Reed MIDEM.

**Contacts:****Associations/Societies:**

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**Glasbeno društvo Saksofonija**  
***Saxophonia Music Association***

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**KD Glasbena matica Ljubljana**

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Tel. +386 (0)1 421 05 93  
Cell +386 (0)51 359 313,  
+386 (0)51 244 672  
Fax +386 (0)1 421 05 94  
glasbena.matica@siol.net  
www.kulturnodrustvo-gmlj.si

**KUD Cortesia**  
***Ensemble of Renaissance Music and  
Dance Cortesía***

Bratov Rozmanov 4, 1000 Ljubljana  
info@cortesia-kud.si  
www.cortesia-kud.si

**KUD Etnokult – Šukar**

Pristinska 8, 1000 Ljubljana  
Tel. +386 (0)1 542 13 80,  
+386 (0)1 542 13 81  
Cell +386 (0)41 714 234  
milan.gregorn@gmail.com  
www.sukar.org

**KUD France Prešeren**

Karunova 14, 1000 Ljubljana  
Tel. +386 (0)1 283 22 88  
Fax +386 (0)1 283 11 28  
kud@kud-fp.si, www.kud-fp.si

**Kulturno društvo Folk Slovenija**  
***Folk Slovenia Cultural Association***

Kersnikova 4, p.p. 1578, 1000 Ljubljana  
Cell +386 (0)31 743 813  
Fax +386 (0)1 232 25 70  
folkslo@gmail.si  
http://quickmouse.net/folkslo/

**LokalPatriot**

Novi trg 6, 8000 Novo mesto  
Tel. +386 (0)7 337 43 71  
Cell +386 (0)41 399 659  
lokalpatriot@lokalpatriot.si  
www.lokalpatriot.si

**SIGIC – Slovenski glasbenoinformacijski center**  
**Slovenian Music Information Centre**  
 Trg francoske revolucije 6/1, 1000 Ljubljana  
 Tel. +386 (0)1 241 20 88  
 Fax +386 (0)1 241 20 92  
 info@sigic.si, www.sigic.si

**Slovensko komorno glasbeno gledališče**  
**Slovenian Chamber Music Association**  
 Slomškova ulica 5, 1000 Ljubljana  
 Tel. +386 (0)5 901 02 60,  
 +386 (0)1 510 65 80  
 Cell +386 (0)40 716 180,  
 +386 (0)41 329 759  
 Fakx +386 (0)1 510 65 80  
 info@drustvo-skgg.si  
 www.drustvo-skgg.si

**Slovensko muzikološko društvo**  
**Slovenian Musicology Association**  
 Aškerčeva 2, 1000 Ljubljana  
 Tel. +386 (0)1 241 14 40  
 smd@ff.uni-lj.si

**ŠKUC**  
 Metelkova 6, 1000 Ljubljana  
 Tel. +386 (0)1 430 35 30  
 Fax +386 (0)1 232 91 85  
 info@skuc.org, www.skuc.org

**Zveza glasbene mladine Slovenije**  
**Jeunesses Musicales International**  
 Kersnikova 4, p.p. 1578, 1000 Ljubljana  
 Tel. +386 (0)1 232 25 70  
 Fax +386 (0)1 430 45 05  
 info@gms-drustvo.si  
 www.gms-drustvo.si

**Zveza pihalnih orkestrov in godb**  
**Association of Wind Orchestras and Brass Bands**  
 Novi trg 5, 8000 Novo mesto

**Zveza slovenskih godb**  
**Association of Slovenian Brass Bands**  
 p.p. 1531, 1000 Ljubljana  
 info@zvezaslovenskih-godb.si  
 www.zvezaslovenskih-godb.si

**ŽKUD – Železničarsko kulturno umetniško društvo "Tine Rožanc"**  
**Tine Rožanc Cultural Association of Slovenian Railways**  
 Trg OF 3, 1000 Ljubljana  
 Marko Brezigar, predsednik  
 Tel. +386 (0)1 291 21 80,  
 +386(0)1 291 48 25  
 Cell +386 (0)31 247 303  
 Fax +386 (0)1 291 48 25  
 mojca.gruden@slo-zeleznice.si

#### Festivals

**Druga godba**  
**Druga Godba Festival**  
 Kersnikova 4, 1000 Ljubljana  
 Tel. +386 (0)1 430 82 60  
 info@drugagodba.si  
 www.drugagodba.si

**Festival Bled**  
**Bled International Music Festival**  
 Alpska 74, 4248 Lesce  
 Tel./Fax +386 (0)4 531 76 10  
 festival.bled@siol.net  
 www.festivalbled.com

**Festival Carniola**  
 PR Art center  
 Glavni trg 20, 4000 Kranj  
 Cell +386 (0)41 926 548  
 pr@artcenter.si  
 www.festivalcarniola.com

**Festival Lent**  
 Narodni dom Maribor  
 Ulica Kneza Koclja 9, 2000 Maribor  
 Tel. +386 (0)2 229 40 11,  
 (0)2 229 40 50  
 Fax +386 (0)2 229 40 55  
 info@nd-mb.si  
 http://lent.slovenija.net

**Festival Ljubljana**  
 Trg francoske revolucije 1-2,  
 1000 Ljubljana  
 Tel. +386(0)1 241 60 00  
 Fax +386(0)1 241 60 37  
 info@ljubljanafestival.si  
 www.ljubljanafestival.si

**Festival Muzejski vrtovi**  
 P.P. 100  
 8001 Novo mesto  
 www.lokalpatriot.si/muzejski

**Festival Pobladi**  
 KD CodeEp  
 Čopova 14, 1000 Ljubljana  
 Tel. +386 (0)1 426 96 99  
 info@codeep.org  
 www.festivalpobladi.com

**Festival Radovljica**  
 Radovljica Festival  
 Društvo ljubiteljev stare glasbe  
 Radovljica  
 Linhartov trg 1, 4240 Radovljica  
 Tel./Fax +386 (0)4 531 22 91  
 domen.marinc@web.de  
 www.festival-radovljica.si

**Festival Sanje**  
 Cesta 24. junija 23, 1231 Ljubljana  
 Tel. +386 (0)1 561 23 03,  
 +386 (0)1 563 30 63  
 festival@sanje.si;info@sanje.si  
 www.sanje.si

**Festival Stična**  
 KD Stična  
 Stična 11, 1295 Ivančna Gorica  
 Cell +386 (0)31 669 616  
 info@kd-sticna.si  
 www.kd-sticna.si

**Festival Vox Laci – Glas jezera**  
 Zgornje Jezersko 112, 4206 Zgornje  
 Jezersko  
 Cell +386 (0)41 857 940  
 info@vox-laci.org  
 www.vox-laci.org

**FV Festival****FV Music**

Kersnikova 4, 1000 Ljubljana  
Tel. +386 (0)1 432 3186  
<http://www2.arnes.si/fv/index2.htm/>

**Grand Rock Sevnica**

matej@grandrocksevnica.com  
bostjan@grandrocksevnica.com  
[www.grandrocksevnica.com](http://www.grandrocksevnica.com)

**Izzven Jazz Festival**

Ulica kneza Koclja 9  
2000 Maribor  
Tel. +386 (0)2 229 40 12  
Fax +386 (0)2 229 40 20  
braun@kibla.org  
[www.izzven.si](http://www.izzven.si)

**Jazz Cerkno**

Zavod Gabrijel fest  
Trg prekomorskih brigad 1, 5282 Cerkno  
Tel. +386 (0)5 374 53 33  
Fax +386 (0)5 374 53 34  
info@jazzcerkno.si  
[www.jazzcerkno.si](http://www.jazzcerkno.si)

**Ljubljana Jazz Festival**

Cankarjev dom  
Prešernova cesta 10, 1000 Ljubljana  
Tel. +386 (0)1 241 71 47  
Fax +386 (0)1 241 72 98  
info@ljubljanajazz.si  
[www.ljubljanajazz.si](http://www.ljubljanajazz.si)

**Jazzinty**

LokalPatriot  
Novi trg 6, 8000 Novo mesto  
Tel. +386 (0)7 337 43 71  
Cell +386 (0)41 399 659  
jazzinty@jazzinty.com  
[www.jazzinty.com](http://www.jazzinty.com)

**Kant fest**

Trg vstaje 3, 2342 Ruše  
Tel. +386 (0)2 668 84 46  
Fax +386 (0)2 668 84 47  
pisarna@cezam.org  
[www.cezam.org](http://www.cezam.org)

**Kreativni tabor Sajeta****Creative Camp Sajeta**

Gregorčičeva 2, 5220 Tolmin  
[www.sajeta.org](http://www.sajeta.org)

**Mediteran festival**

Veliki trg 1, 6310 Izola

**Mednarodni festival kitare****International Guitar Festival**

Kosovelova ulica 4a, 6210 Sežana  
Tel. +386 (0)5 731 20 10  
marko@markoferi.com  
[www.guitarfestivalslo.net](http://www.guitarfestivalslo.net)

**Metal Camp**

Rock the Nation & Master of Metal d.o.o.  
Kotnikova 5, 1000 Ljubljana  
contact@metalcamp.com  
[www.metalcamp.com](http://www.metalcamp.com)

**Njoki Summer Festival**

Glasbeno kulturno društvo Sax  
Bevkova 11, 5270 Ajdovščina  
njokifestival@yahoo.com  
[www.njokifestival.com](http://www.njokifestival.com)

**Orto Fest**

Grablovičeva ulica 1, 1000 Ljubljana  
Tel. +386 (0)1 232 16 74  
Fax +386 (0)1 231 58 79  
webmaster@orto-bar.com  
[www.orto-bar.com](http://www.orto-bar.com)

**Primorski poletni festival****Festival estivo del litorale**

Pristaniška 1, 6000 Koper  
Tel. +386 (0)5 627 17 88  
pp.festival@siol.net  
[www.primorski-festival.si](http://www.primorski-festival.si)

**Rock Otočec**

Festival Novo Mesto  
Dilančeva ulica 7, 8000 Novo mesto  
Tel. +386 (0)7 338 00 35  
Fax +386 (0)7 338 00 36  
festivalnm@siol.net  
[www.rock-otocec.com](http://www.rock-otocec.com)

**Soča Reggae Riversplash**

Vinylmania records d.o.o.  
Krekov trg 7, 1000 Ljubljana  
Tel. +386 (0)1 425 61 55  
Fax +386 (0)1 425 61 55  
lakesplash@vinylmaniarecords.si  
[www.vinylmaniarecords.si](http://www.vinylmaniarecords.si)

**Tartini Festival**

KD Lib-art  
Poljanska 20b, 1000 Ljubljana  
Cell +386 (0)31 419 016  
info@tartinifestival.org  
[www.tartinifestival.org](http://www.tartinifestival.org)

**Trnfest**

KUD France Prešeren  
Karunova 14, 1000 Ljubljana  
Tel. +386 (0)1 283 22 88, +386 (0)1 283 22 98  
Fax +386 (0)1 283 11 28  
andreja@kud-fp.si  
[www.kud-fp.si](http://www.kud-fp.si)

**Seviq Brežice**

Slovenska cesta 1, 1000 Ljubljana  
Tel. +386 (0)1 242 08 12  
Cell +386 (0)51 303 040  
Fax +386 (0)1 242 08 15  
info@k-ramovs.si  
[www.festivalbrezice.com](http://www.festivalbrezice.com)

**Zmaj ma mlade**

Vilharjeva 14a, p.p. 126, 6230 Postojna  
Tel. +386 (0)5 726 32 86  
info@zmaj-ma-mlade.com  
[www.zmaj-ma-mlade.com](http://www.zmaj-ma-mlade.com)

**Education****Public and Private Schools:****GIS Muzikaviva**

Grablovičeva 1, 1000 Ljubljana  
Tel./Fax +386 (0)1 231 27 42  
muzikaviva@siol.net  
[www.muzikaviva.si](http://www.muzikaviva.si)

**Glasbena šola Celje  
Celje Music School**

Slomškov trg 10, 3000 Celje  
Tel. +386 (0)3 492 57 30  
Fax +386 (0)3 492 57 39  
tajnistvo.gs-celje@guest.arnes.si  
www.glasbena-sola-celje.si/srednja\_st.php

**Glasbena šola Fran Korun Koželjski  
Velenje**

**Fran Korun Koželjski Music School,  
Velenje**  
Jenkova cesta 4, 3320 Velenje  
Tel. +386 (0)3 898 12 00  
Fax +386 (0)3 898 12 40  
majda.zaversnik@g-velenje.ce.edus.si  
www.gsvelenje.si

**Glasbena šola Koper  
Koper Music School**

Gallusova ulica 2, 6000 Koper  
Tel. +386 (0)5 666 36 00  
Fax +386 (0)5 666 36 06  
info@glasbena-kp.net  
www.glasbena-kp.net/srednja/  
zgodovina.htm

**Glasbeni atelje Tartini  
Tartini Musical Studio**

Smoletova ulica 16, 1000 Ljubljana  
Tel. +386 (0)1 436 82 47  
Fax +386 (0)1 436 82 46  
glasbeni.atelje.tartini@siol.net

**Jazz Kamp Kranj**

<http://jazzkamp.blogspot.com>

**Srednja glasbena in baletna šola  
Ljubljana  
Ljubljana Secondary School of Music  
and Ballet**

Vegova ulica 7, 1000 Ljubljana  
Tel. +386 (0)1 252 19 19  
Fax +386 (0)1 252 19 32  
sgbs.lj@guest.arnes.si  
www.sgbslj.org

**Srednja glasbena in baletna šola  
Maribor  
Maribor Secondary School of Music and  
Ballet**

Mladinska ulica 12, 2000 Maribor  
Tel. +386 (0)2 228 72 80  
Fax +386 (0)2 229 57 81  
info@glasbena-mb.si  
www.sgbs-maribor.si

**Zlatko Kaučič - Zvočni izviri**

Bevkova 3, 5212 Dobrovo  
zlatko\_kaucic@yahoo.com  
www.kaucic-zk.si

**Higher Education and Research  
Activities:**

**Akademija za glasbo  
Academy of Music**

Stari trg 34, 1000 Ljubljana  
Tel. +386 (0)1 242 73 00  
ag-dekanat@uni-lj.si  
www.ag.uni-lj.si

**Filozofska fakulteta, Univerza v  
Ljubljani – Oddelek za muzikologijo  
University of Ljubljana School of  
Humanities Musicology Department**

Aškerčeva 2, 1000 Ljubljana  
Tel. +386 (0)1 241 14 40  
Fax +386 (0)1 425 93 37  
muzikologija@ff.uni-lj.si  
www.ff.uni-lj.si/oddelki/muzikologija/  
novice2.asp

**Glasbenonarodopisni inštitut ZRC SAZU  
Institute of Ethnomusicology  
Scientific Research Centre of the  
Slovenian Academy of Arts and  
Sciences**

Novi trg 5/II, 1000 Ljubljana / Gosposka  
13, 1000 Ljubljana  
Tel. +386 (0)1 470 62 65  
Fax +386 (0)1 425 77 53  
gni@zrc-sazu.si  
www.zrc-sazu.si/gni

**IGIZ – Inštitut glasbenoinformacijskih  
znanosti pri Centru za  
interdisciplinarne raziskave in študije  
Univerze v Mariboru**

**Institute of Music Information Science  
– IMIS**  
Krekova ulica 2  
2000 Maribor  
cimrs-igiz@uni-mb.si  
<http://igiz-imis.cimrs.si>

**Muzikološki inštitut ZRC SAZU  
Institute of Musicology  
Scientific Research Centre of the  
Slovenian Academy of Art and Sciences**

Novi trg 4, 1000 Ljubljana  
Tel. +386 (0)1 470 62 15  
Fax +386 (0)1 425 77 99  
zrc@zrc-sazu.si  
<http://mi.zrc-sazu.si>

**Pedagoška fakulteta, Univerza v  
Mariboru – Oddelek za glasbo  
University of Maribor School of  
Education**

**Music department**  
Koroška cesta 160, 2000 Maribor  
Tel. +386 (0)2 229 36 00

**Cultural Establishments:**

**AKC Metelkova mesto**

Ljubljana  
info@metelkova.org  
www.metelkova.org

**Cankarjev dom**

Prešernova 10, 1000 Ljubljana  
Tel. +386 (0)1 241 71 02  
Fax +386 (0)1 241 72 95  
info@cd-cc.si  
www.cd-cc.si

**im.puls d.o.o. – Music Management**

Levstikova ulica 22, 1000 Ljubljana  
Tel. +386 (0)1 251 11 12  
Fax +386 (0)1 251 11 13  
houska@siol.net  
www.im-puls.si

**Javni sklad Republike Slovenije za kulturne dejavnosti - JSKD**  
**National Public Fund for Cultural Activities**

Štefanova 5, 1000 Ljubljana  
Tel. +386 (0)1 241 05 00  
Fax +386 (0)1 241 05 10  
info@jskd.si  
www.jskd.si

**M3C – Mreža multimedijских centrov Slovenije**  
**M3C – Network of Slovenian Multimedia Centres**

www.m3c.si/dat/M3C

**Ministrstvo za kulturo Republike Slovenije**

**Slovenian Ministry of Culture**

Maistrova 10, 1000 Ljubljana  
Tel. +386 (0)1 369 59 00  
Fax +386 (0)1 369 59 01  
gp.mk@gov.si  
www.kultura.gov.si

**Narodna in univerzitetna knjižnica – NUK**

**National and University Library**

Turjaška 1, Ljubljana  
Tel. +386 (0)1 200 11 10  
Fax +386 (0)1 425 72 93  
info@nuk.uni-lj.si  
www.nuk.uni-lj.si/

**Pekarna magdalenske mreže**  
**Zavod za podporo civilnodružbenih iniciativ in multikulturno sodelovanje**  
**Institute for the Support of Civil Initiatives and Multicultural Co-operation**

Ob železnici 8, 2000 Maribor  
Tel. +386 (0)2 300 7870  
Fax +386 (0)2 300 7871  
info@pekarna.org  
www.pekarna.org

**Proartes – Agencija vrhunskih ustvarjalcev**

**Proartes Agency for Artists**

Vilharjeva 27, 1000 Ljubljana  
Tel. +386 (0)1 230 92 48  
Fax +386 (0)1 230 92 60  
www.proartes.si

**Radio Študent**

**Radio Student**

Cesta 27. aprila 31, 1000 Ljubljana  
Tel. +386 (0)1 242 88 00  
Fax +386 (0)1 242 88 08  
www.radiostudent.si

**RTV Slovenija**

Kolodvorska 2, 1550 Ljubljana  
Tel. +386 (0)1 475 21 11  
webmaster@rtvslo.si  
www.rtvsllo.si

**Združenje SAZAS – Združenje skladateljev, avtorjev in založnikov za zaščito avtorskih pravic Slovenije**  
**The Slovenian Association of Composers, Authors and Publishers for Copyright Protection**

Špruha 19, 1236 Trzin  
Tel. +386 (0)1 423 81 10  
Fax +386 (0)1 401 45 49  
sazas@sazas.org  
www.sazas.org

**Sindikrat glasbenikov Slovenije**  
**Slovenian Musicians' Union**

Komenskega 26, 1000 Ljubljana  
Fax +386 (0)1 534 60 35  
info@sindikratglasbenikov.si  
www.sindikratglasbenikov.si

**Slovenska filharmonija**  
**The Slovenian Philharmonic**

Kongresni trg 10, 1000 Ljubljana  
Tel. +386 (0)1 241 08 00  
Fax +386 (0)1 241 09 00  
slo-filharmonija@filharmonija.si  
www.filharmonija.si

**Slovensko narodno gledališče Maribor – Opera in balet**  
**Slovenian National Theatre (SNG) Maribor**

Slovenska ulica 27, 2000 Maribor  
Tel. +386 (0)2 250 61 27  
Fax +386 (0)2 250 62 96  
opera@sng-mb.si  
www.sng-mb.si

**SNG Opera in balet Ljubljana**  
**Slovenian National Opera and Ballet Theatre (SNG) Ljubljana**

Cankarjeva 11, 1000 Ljubljana  
Tel. +386 (0)1 241 17 00  
Fax +386 (0)1 426 22 49  
info@opera.si  
info@balet.si  
www.opera.si  
www.balet.si

**Zavod IPF – Zavod za uveljavljanje pravic izvajalcev in proizvajalcev fonogramov Slovenije**  
**Institute for Enforcement of the Rights of Slovenian Recording Artists and Producers**

p.p. 4096, 1122 Ljubljana  
Tel. +386 (0)1 546 63 25  
Fax +386 (0)1 546 63 39  
info@zavod-ipf.si  
www.zavod-ipf.si

**ZRC SAZU**

**Scientific Research Centre of the Slovenian Academy of Arts and Sciences**

Novi trg 2, 1000 Ljubljana  
Tel. +386 (0)1 470 61 00  
Fax +386 (0)1 425 52 53  
zrc@zrc-sazu.si  
http://odmev.zrc-sazu.si/zrc

## Record Labels:

**Dallas**

Gradišče 8, 1000 Ljubljana  
Tel. +386 (0)1 426 47 26  
dallas@dallas.si  
www.dallas.si

**Edicije DSS**

Trg francoske revolucije 6/1, 1000  
Ljubljana  
Tel. +386 (0)1 241 56 60  
Fax +386 (0)1 241 56 66  
info@dss.si  
www.dss.si

**FV Music**

Kersnikova 4, 1000 Ljubljana  
Tel. & fax +386 (0)1 432 31 86  
monika.skaberne@guest.arnes.si  
http://www2.arnes.si/fv/

**Jazz & Blues Records**

Trubarjeva 41, 1000 Ljubljana  
Tel. +386 (0)1 6001 040  
Fax +386 (0)1 6001 041  
jbp@jazzandbluesweb.com  
www.jazzandbluesweb.com

**Kapa Records**

Masarykova 24, 1000 Ljubljana  
Tel. +386 (0)1 43 17 063  
toxicstudio@yahoo.com  
www.galahala.com  
www.myspace.com/tgalahala

**Matrix Music**

Ulica Olge Mohorjeve 1, 1000 Ljubljana  
Tel. +386 (0)1 517 47 24  
Cell +386 (0)51 339 109  
primoz@matrixmusik.com  
www.matrixmusik.com

**Menart Records**

Riharjeva 22, 1000 Ljubljana  
Tel. +386 (0)1 280 01 00  
Fax +386 (0)1 280 01 39  
info@menart.si  
www.menart.si

**Moonlee Records**

Pot na Breg 8, 5250 Solkan  
moonlee@moonleerecords.com  
www.moonleerecords.com

**Multimedia Records**

Peske 7, IOC Trzin, 1236 Trzin  
Tel. +386 (0)1 568 03 50  
Fax +386 (0)1 568 03 61  
multimedia@multimedia-rec.si  
www.multimedia-rec.si

**Nika Records**

Šmartinska 152/H6, PP 4100, 1000  
Ljubljana  
Tel. +386 (0)1 546 63 20  
Fax +386 (0)1 546 63 39  
darjo.rot@nika.si  
www.nika.si

**Panika**

Gregorčičeva 8, 4000 Kranj  
Tel. +386 (0)4 236 58 11  
Fax +386 (0)4 236 58 15  
panika@siol.net  
http://otroci.panika.com/

**rx:tx**

Kumrovška 13, 1000 Ljubljana  
Fax +386 (0)1 534 55 65  
info@rx-tx.org  
www.rx-tx.org/main.html

**Založba Goga**

Goga Records  
Glavni trg 6, 8000 Novo mesto  
Tel. +386 (0)7 393 08 01  
Fax +386 (0)7 393 08 00  
goga@zalozba-goga.si  
www.zalozba-goga.si

**Založba Sanje****Dream Publishers**

Cesta 24. junija 23, 1231 Ljubljana  
Tel. +386 (0)1 561 23 03, +386 (01) 58  
80 129  
Fax +386 (0)1 561 23 03  
info@sanje.si  
www.sanje.si

**Založba ZRC Znanstvenoraziskovalni center SAZU****ZRC Publishing**

Novi trg 2, p. p. 306, 1001 Ljubljana  
Tel. +386 (0)1 470 64 74  
Fax +386 (0)1 425 53 19  
zalozba@zrc-sazu.si  
http://zalozba.zrc-sazu.si

**ZKP RTV Slovenija****RTV Slovenia, Publishing and Record Label**

Kolodvorska 2, 1550 Ljubljana  
Tel. +386 (0)1 475 46 30  
Fax +386 (0)1 475 46 78  
zkp.prodaja@rtvslo.si  
www.rtvlo.si/zkpprodaja

**Zlati zvoki**

Kosovelova 29, 1410 Zagorje  
Tel. +386 (0)3 567 13 00  
Fax +386 (0)3 567 20 80  
infozlati.zvoki@siol.net  
zlati.zvoki@siol.net  
http://www.zlatizvoki.com

## Retail Outlets:

**Hartman d.o.o.**

Krpanova ulica 22, 2000 Maribor  
Tel. +386(0)2 429 24 20  
www.hartman.si

**Avtotehna glasbila d.o.o.**

Slovenska cesta 54, 1000 Ljubljana  
Tel. +386 (0)1 474 80 82  
info.glasbila@avtotehna.si  
www.avtotehna.si/glasbila

**Benton d.o.o.**

Prešernova cesta 9, 1234 Mengeš  
Tel. +386 (0)1 729 11 16  
www.benton.si

**Music Engraving:****AccordiA d.o.o., Music Engraving & Printing**

p.p. 2877, SI-1001 Ljubljana

Tel. +386 (0)1 540 44 41, +386 (0)1 542 19 91

Fax +386 (0)1 542 37 80

info@accordia.si

www.music-engraving.si

www.accordia.si

**Gal Hartman, Music engraver**

Ulica oktobrske revolucije 18a, SI-6310 Izola

Cell +386 (0)31 607 796

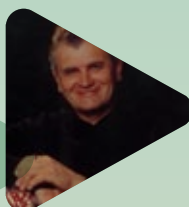
Tel. +386 (0)5 641 90 35

gal.hartman@amis.net

The list of addresses was compiled by the close of editing.

Some English translations are not the official English names of establishments and are only provided to aid the English speaking reader.

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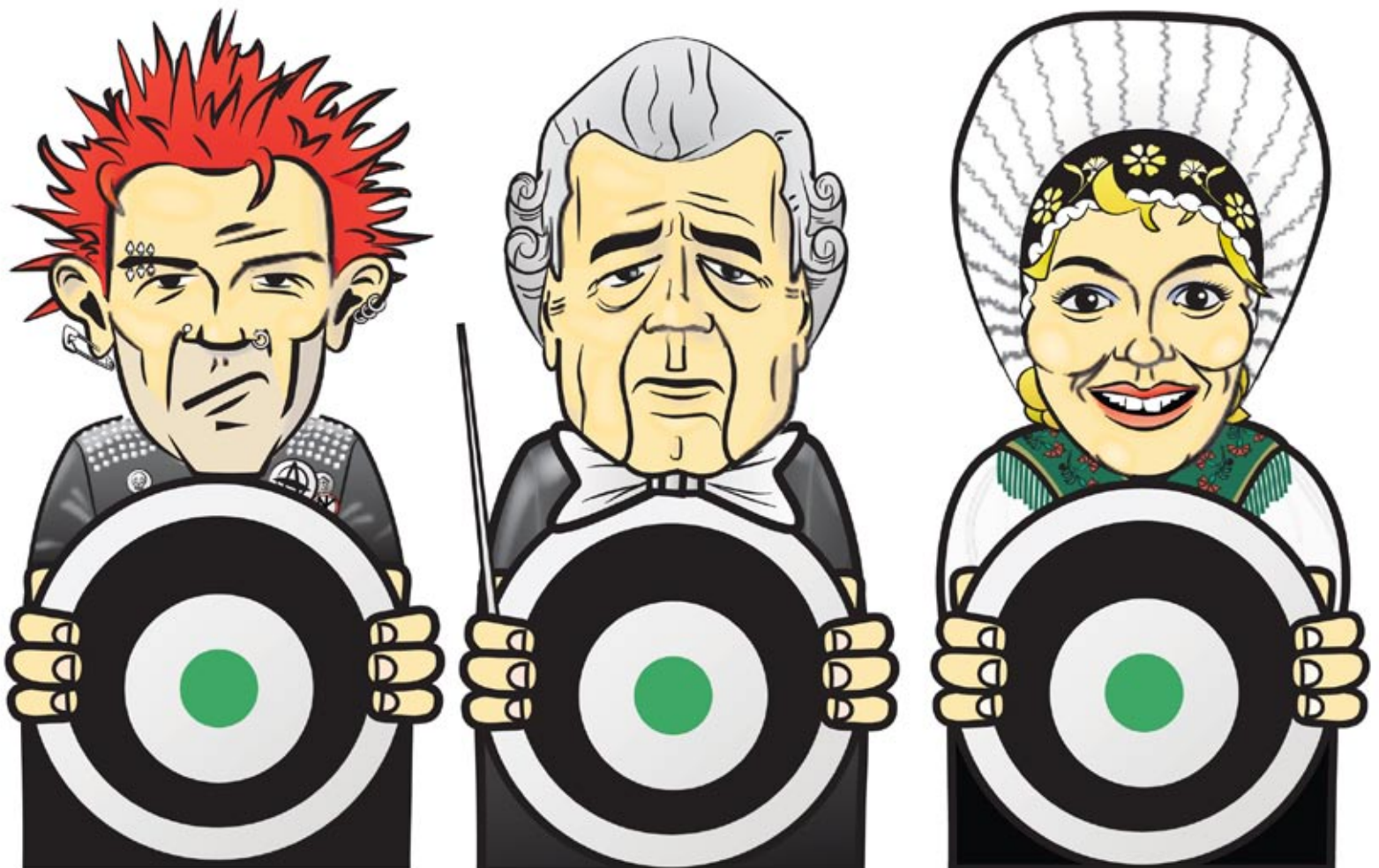
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