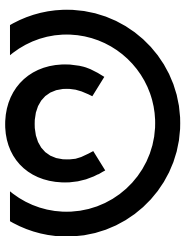


**65. Jazz
festival
Ljubljana**



**10.–13.
July/julij
2024**



**Jazz festival Ljubljana,
že petinšestdesetič!**

**Jazz Festival Ljubljana,
turning sixty-five!**

Pomembneje kot to, da je JFL eden najstarejših jazz festivalov v Evropi, je, da je eden najstarejših med tistimi, ki delujejo brez prestanka. Kontinuiteta. Razlogi zanjo so raznovrstni in se z leti tudi spreminjajo – od prvotnega entuziazma do infrastrukturnega zaledja, vztrajnosti, trme, iznajdljivosti in spretnosti organizacijskega pogona, z obvezno podstatjo družbene solidarnosti in stabilnosti. Prav o slednjih dveh smo ob trenutnih svetovnih krizah prisiljeni v vsakodnevno preizpraševanje. Jazz ne daje odgovora, je pa več kot žanr ali scena – je sila, ki združuje, gradi in ne ločuje, ki odkriva, uči in razširja ter ne spodbuja zatohle ignorance oziroma se proti njej kar bori. Vedno in znova. 65. Jazz festival Ljubljana to dela na široko – od priklona h koreninam tradicije do pozdrava izrazito sodobnim izrazom – ponovno s parkom kot osrednjim vozliščem festivala in odprtjem v edinstvenem ambientu Križank.

More important than its credentials as one of Europe's oldest jazz festivals is the fact that JFL is credited with being the longest continually running jazz festival. Continuity. The reasons for this are manifold and have changed over the years – from the initial enthusiasm to infrastructural backing, unflinching perseverance, tenacity, ingenuity and great expertise in concert promotion to social stability and solidarity. Faced with the recent global crises, the latter two are humanity's ongoing concerns. While not providing the answer, jazz is more than a genre or a scene – it is a force geared towards (and for the most part succeeding in) uniting, building and not dividing, a force that discovers, teaches and disseminates, that does not promote reactionary ignorance but rather struggles against it. Invariably, over and over again. To underpin this mission, the 65th Jazz Festival Ljubljana is going big – from paying homage to the roots to embracing distinctly contemporary expressions – again with the CD Park as the festival's main hub and the Križanke open-air theatre as a unique opening night setting.

Tor / Tue 9. 7.

Preddogodka

20.00 **Peter Gannushkin**



fotografska razstava (do 22. 9.)

Mala galerija

Pokroviteljica Male galerije:
Loterija Slovenije, d. d.

21.00 **Umetnik v rezidenci**
Gašper Livk Duo



Klub CD

Sre / Wed 10. 7.

20.30 **Chief Adjuah**



prej znan kot Christian Scott

Križanke

22.00 **Terence Blanchard**



feat. The E-Collective with
Atom String Quartet

Križanke

Festivalska vstopnica
85 EUR

Vstop prost

Vstopnica za dvojni koncert Chief Adjuah
+ Terence Blanchard, predprodaja (do 8. 7.)
36, 28* EUR, redna prodaja 42, 36* EUR

Čet / Thu 11. 7.

18.30 **John Scofield &**
Dave Holland Duo



Gallusova dvorana

Glavni pokrovitelj koncerta:
Telekom Slovenije, d. d.

20.00 **Goran Kajfeš**
Tropiques



Park CD

21.00 **Mladi Raziskovalci VII.**
Gaj Bostič
Mrk



Park CD

21.30 **Amaro Freitas Trio**



Park CD

23.00 **otherMother**



Klub CD

Vstopnica za John Scofield & Dave Holland Duo,
predprodaja (do 8. 7.) 27, 23* EUR,
redna prodaja 32, 26* EUR

Dnevna vstopnica za Klub in Park CD 15 EUR

Dnevna vstopnica (Gallusova dvorana + Park
in Klub CD) predprodaja (do 8. 7.) 32, 27* EUR,
redna prodaja 36, 30* EUR

Pet / Fri 12. 7.

18.30 ● .abeceda VII.
Lana Petrovič
Refleksije
Skritih Resnic

Park CD

19.00 ● **Artbeaters**

Park CD

20.00 ● Mladi Raziskovalci VII.
Manica Slapšak
Elpís

Park CD

21.00 ● **James Brandon**
Lewis Trio

Park CD

22.30 ● Umetnik v rezidenci
Gašper Livk Solo

Klub CD

23.00 ● **DJ K'Pow**

jazz hop set

Klub CD

● Dnevna vstopnica za Klub in Park CD 15 EUR

Sob / Sat 13. 7.

11.00 ● Koncert za otroke
Boštjan Gombač
& Igor Leonardi

Velika sprejemna dvorana

15.30 ● **Roots Magic**

Klub CD

16.30 ● Umetnik v rezidenci
Gašper Livk Trio

Klub CD

19.00 ● **Tututu Orchestra**

Park CD

20.00 ● .abeceda VII.
Anže Mikulan
Mind the Moon

Park CD

20.30 ● **Kahil El'Zabar's Ethnic**
Heritage Ensemble

Park CD

22.00 ● **Kaisa's Machine**

Klub CD

● Vstopnica za dvojni koncert Roots Magic +
Gašper Livk Trio, redna prodaja 12, 10* EUR

● Dnevna vstopnica za Klub in Park CD 15 EUR
(razen Roots Magic in Gašper Livk Trio)

* cene vstopnic za mlajše od 25,
starejše od 65 let in upokojenke

Gašper Livk^{SI}

Umetnik v rezidenci / Artist-in-residence



Foto: Veerle Bastiaanssen



Kontrabasist in skladatelj Gašper Livk je po končanem Konservatoriju za glasbo in balet Ljubljana opravil diplomski in magistrski študij na Ljubljanski Akademiji za glasbo. Preselil se je v Amsterdam, kjer v izobraževalnih programih Inštituta .abeceda nadaljuje študij kompozicije in performansa. Na festivalu bo predstavil del svoje umetniške vizije, ki jo je pri portugalski založbi Clean Feed Records prelin v zbirko kar petih albumov, naslovljeno *Introducing Gašper Livk*.

Kot rezident bo v času festivala nastopil trikrat in tako v različnih konstelacijah predstavil umetniško prakso svojih zasedb: solo s kontrabasom in elektroniko, v duetu z belgijskim pianistom Seppejem Gebruersom ter v triu s korejsko pianistko Chaerin Im in italijanskim bobnarjem Giovannijem Iacovello. Peterico albumov, ki bo izšla ob robu festivala, sicer dopolnjujeta še kontrabasovski oktet in veliki ansambel.

After completing the Ljubljana Music and Ballet Conservatory double bassist and composer Gašper Livk earned his Bachelor's and Master's degrees from the Ljubljana Academy of Music. Currently based in Amsterdam, Livk is pursuing further studies in composition and performance within the framework of the Inštitut .abeceda educational programs. Previously featured as part of the Mladi Raziskovalci series, this festival edition sheds light on his artistic vision, channelled into a set of as many as five albums titled *Introducing Gašper Livk* and produced under the Portuguese label Clean Feed Records.

His JFL residency brings three concerts, providing insight into the artistic practice of his ensembles in different line-ups: double bass and electronics solo concert, a duo with Belgian pianist Seppe Gebruers, as well as a trio with Korean pianist Chaerin Im and Italian drummer Giovanni Iacovella. The five albums, whose release is to coincide with the Jazz Festival Ljubljana dates, also include a double bass octet and a large ensemble.



Gašper Livk Solo

Pet / Fri 12. 7.
Klub CD / CD Club, 22.30

Solo je izvor in jedro Livkove umetniške vizije. Neprizanesljiva izkušnja glasbe v solo formatu je temelj in gonilo za kompozicije in realizacijo preostalih projektov.

Solo is the origin and essence of Livk's artistic vision. The relentless experience of solo music is the basis for and the driving force behind the compositions and implementation of other projects.

Gašper Livk
kontrabas / double bass

Dnevna vstopnica za Park in Klub CD 15 EUR/
Day pass for CD Park + CD Club EUR 15

Gašper Livk Duo

Predfestivalski dogodek / Pre-festival event

Tor / Tue 9. 7.
Klub CD / CD Club, 21.00

Belgijski pianist Seppe Gebruers prisostvuje pri Livkovem zapisu posebnosti iz lastnega življenja. Dvojica skozi zvočni diskurz izraža virtuoznost misli in duha.

Belgian pianist Seppe Gebruers accompanies Livk as he documents the specifics of his private life. The duo employs sonic discourse as a vehicle for expressing the virtuosity of thought and spirit.

Gašper Livk
kontrabas / double bass

Seppe Gebruers
klavir / piano

Vstop prost / Admission free

Gašper Livk Trio

Sob / Sat 13. 7.
Klub CD / CD Club, 16.30

Kljub različnim izvorom glasbenikov, ki sestavljajo trio, se v glasbi posamezniki preobrazijo v enoto, skozi katero se izraža vizija – moč neustrašne in neomejene glasbe.

Although coming from different cultural backgrounds, as partners in music-making these trio members morph into a cohesive unit, articulating a common vision – the power of fearless and unlimited music.

Chaerin Im
klavir / piano

Gašper Livk
kontrabas / double bass

Giovanni Iacovella
bobni / drums

Dvojni koncert z Roots Magic 12, 10* EUR/
Double bill with Roots Magic EUR 12, 10*

Chief Adjua^{US}

prej znan kot Christian Scott

Sre / Wed 10. 7.
Križanke, 20.30

Chief Adjua
trobenta / trumpet

Cecil Alexander
kitara / guitar

Ryoma Takenaga
kontrabas / double-bass

Ele Howell
bobni / drums

Weedie Braimah
tolkala / percussion

Chief Xian aTunde Adjua se je kot Christian Scott rodil v znameniti neworleanški rodbini velikega plemenskega poglavarja Donalda Harrisona, Sr., zaslužnega za ohranjanje tradicije Črnih Indijancev, ki s svojo kulturo in umetnostjo maskiranja nase najbolj opozorijo med karnevalom Mardi Gras. Njegovo družino je raziskovalo več filmov in dokumentarcev, kot eno od osrednjih zgodb pa jo je ekranizirala tudi HBO-jeva serija *Treme*. Trobenta – instrument oznanjevalcev, je bila, zdi se, zanj logična izbira in staroste so prikimali, da iz nje izvablja »tak zvok, ki kliče otroke domov«. Glasbene lekcije je dobival kar iz prve roke – od svojega strica, slavnega saksofonista in inovatorja Donalda Harrisona Jr. (ki je sicer z našim drugim gostom v Križankah, Terenceom Blanchardom, ustanovil band, potem ko sta izkušena že zapustila Arta Blakeyja in njegove The Jazz Messengers).

Mladi Christian po stricu ni podedoval le glasbenega talenta, pač pa tudi inovatorsko žilico. Patentiral je atraktivno trobilo, ki združuje trobento, krilovko in rog, pa tudi električno harfo, ki je hibrid tradicionalnih zahodnoafriških glasbil ngoni in kora. Tako je definiral svoj zvok in ga, da bi se izognil kategoriziranju, poimenoval »stretch music«. Iz filmske glasbe je diplomiral na znamenitem Berkleeju – tu in tam glasbo še piše za filme svojega brata dvojčka, Kiela Adriana Scotta, sicer protežiranca Spika Leeja. Od leta 2002 je nanizal 16 albumov. Preizpraševanje družbenopolitične stvarnosti



Foto: arhiv umetnika

sveta, natančneje posledic suženjstva, paradoksov zaporniškega sistema, pomanjkanja osnovnih dobrin in socialne varnosti, rastoče ksenofobije, rasizma in demagogije ter vseh vrst nestrpnosti, je leta 2017 kulminiralo v trilogiji albumov: *Ruler Rebel*, *Diaspora* in *Emancipation Procrastination*. Z albumom *Ancestral Recall* (2019) in pesnikom Saulom Williamsom je naredil še korak dlje v prizadevanju za dekolonizacijo zvoka. Za album *Axiom* (2020) pa si je prislužil dve nominaciji za grammyja – zdaj jih ima skupno šest. Ustvarja komunikativno glasbo, ki se pretaka z odra med občinstvo in spet nazaj. Pravcati »call and response«, revizija starih miselnih procesov, v ospredju pa epigenetika medgeneracijskega prenosa izkušenj in travm ter poklon bogati kulturni in aktivistični zapuščini prednikov. Da bi njegove korenine odražalo tudi njegovo ime, se je leta 2023 uradno preimenoval v Chiefa Xiana aTunda Adjuaha. Vse, kar počne, je dobro premišljeno, vključno s pozlačeno opravo in umetelno pričesko, ki kot ceremonialni insigniji sporočata pripadnost in spoštovanje dediščini Črnih Indijancev. Ljubljano je, neverjetno, obiskal le enkrat, in sicer leta 2009 v bendu Marcusa Millerja, v katerem je odigral ključno vlogo na koncertu *Tutu Revisited* v poklonu albumu Milesa Davisa. Tokrat prihaja s svojim kvintetom in najnovejšo avtorsko ploščo *Bark Out Thunder Roar Of Lightning*.



Dvojni koncert s Terencem Blanchardom /
Double bill with Terence Blanchard

Križanke, predprodaja (do 8. 7.) 36, 28* EUR,
redna prodaja 42, 36* EUR / Križanke, presale
(until 8 July): EUR 36, 28*, regular sale EUR 42, 36*



Chief Xian aTunde Adjuah born Christian Scott is a scion of New Orleans' royalty of art and culture, the Harrisons, and the grandson of legendary Big Chief, Donald Harrison Sr., who is credited with preserving the traditions of the Black Indians, whose culture and the art of masking come on display during the Mardi Gras carnival. His family story has been explored in several films and documentaries and has been featured as one of the central stories in the HBO series *Treme*. The trumpet – a proclamatory instrument, seems to have been a logical choice for young Christian, and the elders used to say he's got "the sound that could call the children home". Music lessons came first-hand from his uncle, the famous saxophonist and innovator Donald Harrison Jr. (who, with our other guest at Križanke, Terence Blanchard, formed a band after they left Art Blakey and The Jazz Messengers).

Young Christian inherited not only musical talent from his uncle, but also a flair for innovation. He patented a series of attractive custom-made brass instruments and a hybrid electric harp. These helped him to refine his own sound and a genre-blind musical form that he calls Stretch Music.

He holds a degree in Professional Music and Film Scoring from Berklee College of Music and occasionally composes music for films, mostly directed by his twin brother, Kiel Adrian Scott, himself a Spike Lee's protégé. Since 2002, Chief Adjuah has released 16 albums. Questioning the socio-political reality of the world, specifically the consequences of slavery, the paradoxes of the prison system, the lack of basic goods and social security, the growing xenophobia, racism, return of the demagogy and the realization of glooming future because of climate change, culminated in the trilogy of albums *Ruler Rebel*, *Diaspora* and *Emancipation Procrastination*. On the album *Ancestral Recall* (2019), with featured slam-poet Saul Williams, Chief Adjuah took a step further in his quest to decolonise the sound. His album *Axiom* (2020) earned him two more Grammy nominations – he now has six in total. His music is communicating, flowing from the stage to the audience and back again. A true "call and response", an epigenetics of intergenerational trauma and experience, but foremost a tribute to the rich cultural and activist legacy of his ancestors. In further respect to his true identity, in 2023 he officially changed his name to Chief Xian aTunde Adjuah. Everything he does is well thought through, including his gold-plated attire and elaborate hairstyle, which, as ceremonial regalia, convey loyalty and respect to his heritage. Surprisingly, he has been to Ljubljana only once, in 2009, with Marcus Miller's band, where he played a key role in the *Tutu Revisited* tribute concert to Miles Davis's album. This time he comes with his quintet and his latest album *Bark Out Thunder Roar Out Lightning*.

Terence Blanchard^{US}

feat. The E-Collective with
Atom String Quartet

**Sre / Wed 10. 7.
Križanke, 22.00**

E-Collective:

Terence Blanchard

trobenta, sintetizatorji/trumpet, synths

Charles Altura

kitara/guitar

Taylor Eigsti

klavir, klaviature, sintetizatorji/piano,
keyboards, synths

David Ginyard Jr.

el. bas/el. bass

Oscar Seaton

bobni/drums

Atom String Quartet:

Dawid Lubowicz,

Mateusz Smoczyński

violina/violin

Michał Zaborski

viola

Krzysztof Lenczowski

violončelo/cello

Dvojni koncert s Chiefom Adjuahom /
Double bill with Chief Adjuah

Križanke, predprodaja (do 8. 7.) 36, 28* EUR, redna
prodaja 42, 36* EUR/Križanke, presale (until 8 July):
EUR 36, 28*, regular sale EUR 42, 36*

Terence Blanchard je odraščal v navdihujočem *gumbu* kulturnih in glasbenih vplivov New Orleansa, se napajal iz korenin tamkajšnjih tradicij ter se kot pianist in trobentač razvijal v sovetju z vrstniki iz klana Marsalis. V najstniških letih se je pridružil orkestru znamenitega Lionela Hamptona, v osemdesetih pa nasledil Wyntona Marsalisa v legendarnem ansamblu Arta Blakeyja The Jazz Messengers ter tako stopil na pot, ki so jo pred njim tlakovali Lee Morgan, Freddy Hubbard in Woody Shaw. Zaradi svoje skladateljske žilice je kmalu prevzel tudi vlogo umetniškega vodje jazzovskih »odposlancev«, potem pa sta s kolegom saksofonistom Donaldom Harrisonom Jr. (sicer stricem našega drugega gosta v Križankah Chiefa Adjuah) ustanovila svoj kvintet.



Terence Blanchard grew up in the inspiring *gumbo* of New Orleans' cultural and musical influences, drawing from the roots of local traditions and blooming as a pianist and trumpeter side by side with his peers from the Marsalis clan. In his teenage years he began playing with the Lionel Hampton Orchestra, and in the 80s succeeded Wynton Marsalis in Art Blakey's legendary The Jazz Messengers, treading the path that had been forged by Lee Morgan, Freddy Hubbard and Woody Shaw. A gifted composer, he soon assumed the role of an artistic director to The Jazz Messengers, before forming a quintet with saxophonist Donald Harrison Jr. (the uncle of our second guest at Jazz Festival Ljubljana, Chief Adjuah).

»Življenje jazzovskega glasbenika je večni dvoboj med možgani in srcem.« mu je govoril stari Blakey in ni čisto jasno, čemu je sledil Blanchard, ko je pristal v filmski industriji. Skupno noto sta našla s tedaj vzpenjajočim se filmskim aktivistom Spikom Leejem. Blanchardove kompozicije poudarjajo kritični podton v vsaj tridesetih njegovih »džointih« – od melanholične teme, ki jo je Denzel Washington igral v glasbeni drami *Boljši blues* (*Mo' Better Blues*), do orkestralnih komentarjev v *Črni KKKlanovec* in *Da 5 Bloods*, ki so mu prinesli dve nominaciji za oskarja. Blanchard je bržčas najbolj plodovit filmski skladatelj med jazzovskimi glasbeniki. Njegova filmografija šteje več kot osemdeset naslovov. Medtem ko je polnil police z grammyji (ima jih sedem), je dozorel za naslednji korak – opero, umetniško vrst, ki je bila ljuba njegovemu očetu.

Z opero *Fire Shut Up in My Bones* se je zapisal v zgodovino. Zgodba o kruti usodi temnopoltega dečka Charlesa je v newyorški Metropolitanski operi odprla sezono 2021/22 in Terenca Blancharda ustoličila kot prvega afroameriškega skladatelja, čigar delo je bilo izvedeno na odru te ustanove v njeni 141-letni zgodovini! Na zadnjem albumu *Absence* je svoj kolektiv E-collective obogatil z godalnim kvartetom ter se svojemu mentorju in prijatelju, pokojnemu velikanu Wayneu Shorterju, poklonil z bujno in dramatično zvočno krajino, v kateri odzvanja ves Blanchardov raznovrstni opus.



Foto: arhiv umetnika

“Life of a jazz musician is the eternal battle between mind and heart,” the wise Blakey was telling him, and it’s not entirely clear which of these Blanchard was following when he ended up in the film industry. He built a close rapport with the up-and-coming filmmaker and activist Spike Lee. Blanchard’s soundtracks accentuate the critical undertone in at least thirty of Lee’s “joints”– from the melancholy trumpet theme played by Denzel Washington in the musical drama *Mo’ Better Blues* to orchestral commentaries in *BlackKKKlansman* and *Da 5 Bloods*. For the latter two Blanchard received Oscar nominations for Best Original Score. He is probably the most prolific film composer among jazz musicians. His filmography comprises eighty titles. While adding more Grammys to his

awards cabinet (he has seven), his career progressed towards the next step – opera, a genre loved by his father. He went down in the American history with *Fire Shut Up in My Bones*. An account of a young black man Charles’s harrowing life experiences, *Fire* opened the New York’s Metropolitan Opera 2021–22 season as the first work by an African-American composer in the Met’s 141-year history! On his latest album, *Absence*, Blanchard augments his E-Collective by a string quartet, paying tribute to his mentor and friend, the late jazz luminary Wayne Shorter, with a lush and dramatic soundscape that contains echoes of Blanchard’s entire diversified compositional output.

John Scofield & Dave Holland Duo^{US,GB}

Čet / Thu 11. 7.
Gallusova dvorana /
Gallus Hall, 18.30

John Scofield

kitara / guitar

Dave Holland

kontrabas / double bass



Foto: Nicholas Suttie

Gallusova dvorana, predprodaja (do 8. 7.) 27, 23* EUR, redna prodaja 32, 26* EUR / Gallus Hall, presale (until 8 July) EUR 27, 23*, regular sale EUR 32, 26*

Dnevna vstopnica (John Scofield / Dave Holland Duo, Klub CD in Park CD) predprodaja (do 8. 7.) 32, 27* EUR, redna prodaja 36, 30* EUR / Day pass for Thu, 11 July (John Scofield / Dave Holland Duo + CD Park + CD Club): presale (until 8 July) EUR 32, 27*, regular sale EUR 36, 30*

Naveza dveh iz ožjega kroga najprepoznavnejših jazzovskih imen zadnje polovice stoletja. Dave Holland in John Scofield sta vsak posebej izjemna interpretata svojega inštrumenta, oba sta bila člana Milesove zasedbe v različnih (ključnih) obdobjih, njuni poti pa sta se med drugim srečali v superskupini ScoLoHoFo.

Scofield je eden najvplivnejših kitaristov sodobne jazzovske krajine, ki s svojim visokooktanskim gruvom obvlada vse od bluesa do funka. Kot vodja ima za seboj več kot trideset albumov, je večkratni prejemnik nagrade grammy ... Hollandov življenjepis ni nič manj impresiven – igral je na prelomnih albumih Milesa Davisa, pa tudi na zadnjem javnem nastopu Theloniousa Monka in intenzivno sodeloval s Chickom Coreo – in to vse samo do leta 1972! Pozneje je igral z nešteto resnimi imeni, formiral številne ustroje in prav tako osvojil nekaj grammyjev. Skupaj se Holland in Scofield podajata na turnejo, na kateri bosta igrala svoje avtorske kompozicije z obveznim ščepcem jazzovskih standardov. Nedvomno edinstveno, privlačno in prepričljivo srečanje oziroma mojstrski dialog vrhunskih glasbenih umov; pričakujte virtuoznost in globino.

A coming together between two of the biggest names in the last half century's highest echelons of jazz. Double bassist Dave Holland and guitarist John Scofield have each made their mark as undisputed masters of their instruments, both were part of the Miles Davis band in different (but both crucial) periods, and their paths crossed numerous times, for instance 20 years ago in the supergroup ScoLoHoFo.

Scofield is one of the most influential guitarists of contemporary jazz. Famous for his high-octane groove, he works effortlessly in a variety of musical settings, ranging from blues to funk. A multiple Grammy Award winner, he has recorded more than thirty albums as frontman. Holland's career is equally impressive – he played on Miles Davis's seminal albums, with Monk at his last public performance, and worked closely with Chick Corea – and that was just until 1972! Over his career he has collaborated with countless legendary names, formed many ground-breaking projects and won several Grammys. Holland and Scofield now join forces once again for a joint tour, performing original compositions from their own repertoires together with a sprinkling of jazz standards. A unique encounter and a masterful dialogue of two superb musical minds; Expect virtuosity and depth.



**Drugi nastopajoči /
Other performers**



Goran Kajfeš Tropiques^{SE, SI}

Čet / Thu 11. 7.
Park CD, 20.00

Goran Kajfeš

trobenta, sintetizator /
trumpet, synths

Alexander Zethson

klavir, orgle, sintetizator /
piano, organ, synths

Johan Berthling

akustični bas / acoustic bass

Johan Holmegard

bobni / drums

Josefin Runsteen

violina / violin

Leo Svensson Sander

violončelo / cello

Ana Kravanja

violina / violin

Barbara Grahor Vovk

viola



Foto: Klara G

S kvartetom Tropiques je Goran Kajfeš prvič stopil na odre leta 2011 z idejo zastaviti kombo, ki bo k muziciranju pristopal minimalistično – s postavitvijo osnovnega gruva, potrpežljivo počasi razvijajočimi se formami, melodično improvizacijo in mantranimi ostinati, ki se razvijajo v mogočnem ozračju elektroakustičnih tekstur. Glasbo zasedbe pogosto označujejo kot »hypno-jazz«, člani pa so pomembni protagonisti švedske scene in del izjemnih zgodb, kot na primer: Dungen, Ghosted, Fire!, Gard Nilssen's Supersonic Orchestra, Oddjob ...

Po prvencu *Enso* (ki je en 50-minutni kos!) in nadaljevanju *Into The Wild* je letos skupina pri finski založbi We Jazz izdala album *Tell Us*. Projekt treh daljših posnetkov je v svoji srčiki »počasna glasba«, kvartet pa si je dodal krila z angažiranjem godal. Potezo bo na nastopu v Ljubljani še dodatno edinstveno in enkratno razširil, saj bosta godalno sekcijo dopolnili domači glasbenici violinistka Ana Kravanja in violistka Barbara Grahor Vovk.

Goran Kajfeš started Tropiques in 2011 with the idea of creating a combo that would approach music-making in a minimalist way – grounding it in a basic groove, patiently, slowly evolving forms, melodic improvisation and mantra-like ostinatos unfolding throughout the monumental setting of electroacoustic textures. The band's music is often described as "hypno-jazz" and the members are important protagonists of the Swedish scene and part of remarkable stories such as Dungen, Ghosted, Fire!, Gard Nilssen's Supersonic Orchestra, Oddjob...

After their debut release *Enso* (a single 50-minute track!) and the follow-up *Into The Wild*, the album *Tell Us* came out this year on the Finnish label We Jazz. A project of three longer tracks – "slow music" in its essence –, the quartet has soared to new heights by adding a complement of strings. They will travel even further in this direction in Ljubljana, with a unique, exclusive and one-off venture as the local musicians, violinist Ana Kravanja and violist Barbara Grahor Vovk, join the string section.

Dnevna vstopnica za Klub in Park CD 15 EUR /
Day pass for CD Park + CD Club EUR 15

Amaro Freitas Trio^{BR}

Čet / Thu 11. 7.
Park CD, 21.30

Amaro Freitas

klavir / piano

Aniel Someillan

kontrabas / double bass

François Morin

bobni, tolkala / drums, percussion

Dnevna vstopnica za Park in Klub CD 15 EUR /
Day pass for CD Park + CD Club EUR 15



Na sopari severovzhodne Brazilije, v obalnem mestu Recife, Amaro Freitas gnete »novi zvok brazilskega jazza«. Med letoma 2016 in 2021 se je s serijo treh albumov hitro uveljavil kot najobetavnejši in najbolj prepoznaven pianist novega vala na sceni te največje države Južne Amerike. K igranju pristopa z brezhibno, hitro in prepoznavno ritmično tehniko, a tudi z izjemnim občutkom, poleg očitnih vplivov od Monka do Coree pa je v njegovi glasbi ključna lokalnost – od afro-brazilskega maracatuja do karnevalskih udarcev freva in baião. Ker doma ni imel klavirja, je vadil v bližnji restavraciji ob urah, ko ta še ni bila odprta, pri dvaindvajsetih letih pa ustanovil trio – formacijo, v kateri nastopa še danes (četravno nima solo koncertov).

Marca letos je izdal četrti album *Y'Y*, ki je njegov prvi »solo« izdelek, na nastanek pa je močno vplivala ena ključna poteza – namreč pred leti je prvič z rokami posegel v notranjost klavirja. Zvok prepariranega klavirja, z obilico dinamike in swinga. Plošča je bila deležna izjemnega kritičkega odziva, ni pa povsem samostojna, saj na njej sodeluje družčina izjemnih glasbenikov, med njimi Shabaka Hutchings, Jeff Parker, Hamid Drake in Brandee Younger.

In the sweltering North-Eastern Brazil, in the coastal city of Recife, Amaro Freitas is trail-blazing “the new sound of Brazilian jazz”. His three albums, released between 2016 and 2021, quickly helped raise Amaro’s visibility as the most promising and recognizable name among the country’s new generation of pianists. His approach to the keyboard is consummate, his technique swift and singularly percussive, but also imbued with exceptional natural flair. While indebted to the obvious influences from Monk to Corea, local traditions also play a crucial role – from the Afro-Brazilian maracatu to the carnival rhythms of frevo and baião. Not owning a piano, young Amaro negotiated a deal with a local restaurant to practise there before opening hours. At the age of twenty-two he formed a trio – the format in which he still plays today (when not performing solo).

A major factor behind *Y'Y*, his fourth release and first 'solo' album that came out this March, was a decisive shift – his first intervention into the piano innards several years ago. The sound of a prepared piano, charged with dynamics and swing! The album met with great critical acclaim and is not a one-man effort in its entirety. Its collaborators include outstanding musicians the likes of Shabaka Hutchings, Jeff Parker, Hamid Drake and Brandee Younger.

otherMother^{AT}

Dnevna vstopnica za Park in Klub CD 15 EUR /
Day pass for CD Park + CD Club EUR 15

Čet / Thu 11. 7.
Klub CD / CD Club, 23.00

Arthur Fussy
modularni sintetizator /
modular synth

Judith Schwarz
bobni / drums

Jul Dillier
klavir / piano



Foto: Ralph Kuehne

Dunajski trio nevsakdanje sestave v svoji glasbi uresničuje to, čemur pravi »ritmična simbioza zvoka«. Akustični in elektronski zvoki modularnega sintetizatorja, prepariranega klavirja, bobnov in tolkal se prepletajo v ritmične mreže pulzov, sunkov in udarcev, ki črpajo tako iz kanona eksperimentalne kot čisto prave klubske glasbe. Z nekonvencionalnim naborom instrumentov, razširjenimi tehnikami igranja in svobodnim improvizatorskim pristopom prečijo cono udobja poslušalskih pričakovanj, svoj jezik pa znajo izjemno prilagoditi različnim okoljem nastopanja oziroma koncertnim formatom.

Lani je trojec izdal ploščo *Metamorph*, ki sijajno povzema študiozen, a še zdaleč ne tog preplet zvočnih drobcev izjemne dinamike in nepričakovanih obratov. Ritmično razvejana igra, razpeta med izrazi svobodnojazzovske improvizacije in klubske glasbe.

This Vienna-based trio with an atypical lineup aim to create, as they put it, a “rhythmic symbiosis of sound”. The acoustic and electronic sounds of a modular synthesiser, prepared piano, drums and percussion blend to create a rhythmic latticework of pulses, jolts and beats that draw on both the canon of experimental music and veritable beat-based club music. With an unconventional instrumentation, extended playing techniques and a free improvisational approach, the trio confound genre expectations, translating their musical language into different performance contexts or concert formats.

Last year's *Metamorph* is a brilliant example of a thoughtful, yet highly pliable infusion of fragmented sound textures driven by powerful dynamics and unexpected turns.

Pet / Fri 12. 7.
Park CD, 19.00

Peter Ugrin
violina / violin

Marko Čepak Maki
kitara / guitar

Aleš Ogrin
klaviature / keyboards

Ilj Pušnik
bas / bass

Aljoša Jerič
bobni / drums



Foto: arhiv.umenika

Domača zasedba, ki že trinajst let osvežuje slovensko glasbeno krajino, je na Jazz festivalu Ljubljana nastopila enkrat, leta 2017. Članom, ki so svoje znanje dopolnjevali v tujini, je kljub stilsko različnim avtorskim skladbam, ki segajo od spontanih poliritmičnih vzorcev do liričnih melodij, predvsem zaradi redko slišane jazzovske violine vodje zasedbe Petra Ugrina, uspelo ustvariti prepoznaven zvok. Stilsko se Artbeaters gibljejo v fuziji instrumentalnega jazzu in sodobne urbane glasbe, pri čemer v skladbah včasih izstopa elektrificiran, spet drugič pa v kontrastu akustično-liričen zvok violine in kitare.

V tujini so nase opozorili z zmago na mednarodnem jazzovskem tekmovanju v Romuniji leta 2012. Takoj zatem so še kot kvartet izdali prvenec *Garden of Adventure*, leta 2017 v kvintetu pa album z naslovom *Life Compass On!*. Tokrat se na festivalski oder vračajo z januarja letos izdanim albumom *De Call*, ki vključuje osem avtorskih skladb. Glasbeno dosledni in zvesti prepoznavni zvočni podobi, tematsko pa globlji v poskusu osmisлити nerazumnost današnjice.

Hailing from Slovenia, Artbeaters have been enriching the local music scene for the past thirteen years. The band, whose members furthered their musical training abroad, played the Jazz Festival Ljubljana once before, in 2017. Although grounding their music in stylistically varied, self-penned material that ranges from spontaneous polyrhythmic patterns to lyrical melodies, the group have crafted a signature sound mainly thanks to the inclusion of the leader Peter Ugrin's jazz violin – an instrument seldom found in jazz line-ups. A stylistic fusion of instrumental jazz and contemporary urban music, their compositions alternate between electrified soundscapes and acoustic-lyrical juxtapositions of the violin and guitar.

They gained international prominence by winning the 2012 International Jazz Competition in Romania. Right after, still as a quartet, the group released their debut album, *Garden of Adventure*. The quintet's *Life Compass On!* came out in 2017. They are returning to our festival with their latest album, *De Call*, released this January and featuring eight original compositions. Musically consistent and wholly committed to their distinctive sound, Artbeaters address profound themes in an attempt to make sense of the senselessness of our times.

James Brandon Lewis Trio^{US}

Pet / Fri 12. 7.
Park CD, 21.00

James Brandon Lewis
tenorski saksofon / tenor sax

Josh Werner
el. bas / el. bass

Chad Taylor
bobni / drums

Dnevna vstopnica za Park in Klub CD 15 EUR /
Day pass for CD Park + CD Club EUR 15

V dobrem desetletju se je James Brandon Lewis ob edinstvenem mešanju gospela, bluesa in r&b-ja z odzvanjanji zvočnih raziskovanj velikih treh Johna Coltrana, Alberta Aylerja, Sonnyja Rollinsa utrdil na jazzovskem zemljevidu kot eden najbolj dejavnih saksofonistov ameriškega miljeja. Zgodba je klasična: Preselil se je v New York (leta 2012) in se spotoma od gospela preusmeril v jazz. Čez dve leti je izdal prvenec *Divine Travels*, leta 2022 pa je bil njegov album *Jesup Wagon* razglašen za album leta kritikov revije *Downbeat*.

K nam prihaja v naletu naravnost zastrašujoče suverene serije albumov: *Eye of I* (za založbo Anti-), *For Mahalia, With Love* (s svojim Red Lily kvintetom), *Transfiguration* (s kvartetom) in *The Messthetics and James Brandon Lewis* (s skupino The Messthetics). Njegovo igranje morda najbolje povzame opis avtoritete newyorške scene Marca Ribota: »Njegove solaže so kot jumbo jeti. Moraš jim dati veliko prostora za vzlet in pristanek, ker so tako mogočne – ne le v smislu zvoka, 'chopsov', idej, energije, ampak ker nosijo dragocen tovor: živo zapuščino Johna Coltrana.«

In just over a decade, James Brandon Lewis's unique blend of gospel, blues, r&b with the incendiary saxophone explorations of luminaries John Coltrane, Albert Ayler and Sonny Rollins, has put him on the jazz map as one of America's most prolific saxophonists. His story is a classic one: he moved to New York in 2012 and in doing so redirected from gospel to jazz. His debut album, *Divine Travels*, came out in 2014, and in 2022 *Jesup Wagon* was voted the *Downbeat Critics' Choice for Album of the Year*.

He comes to Ljubljana in a flurry of recently spawned, uncannily accomplished albums: *Eye of I* (on Anti-), *For Mahalia, With Love* (with his Red Lily quintet), *Transfiguration* (with quartet) and *The Messthetics and James Brandon Lewis* (with The Messthetics). His playing is perhaps best summed up by the New York scene authority, Marc Ribot: "His solos are like a jumbo jet. You need to give them plenty of runway space to take off and land. Because they're huge, not just in terms of sound, chops, soul, ideas, energy, and originality, but because they're carrying a precious cargo: the living legacy of John Coltrane."



DJ K'Pow^{SI}

Jazz hop set

Pet / Fri 12. 7.
Klub CD / CD Club, 23.00

Vstop prost / Admission free

Veterana domače didžejske scene K'Powa najbolj povezujemo s hiphoperskim izrazom, a na svojih nastopih pogosto streže precej širše – od funka, soula in afrobeata do sodobnih elektronskih odvodov. Nekdaj član znamenitega ljubljanskega kolektiva RDYO DJs, danes del društva za promocijo hiphop kulture GOR in glavni obraz ljubljanskega Big Nosa, ki ni le ploščarna, ampak tudi pravi socialni prostor – nekakšen družbeni center ali prostor druženja –, tudi s prakso organizacije in izvedbe kulturnih dogodkov.

Za zaključek petkovega večera festivala K'Pow pripravlja tematski (in plesni) set hiphopa močnih jazzovskih vplivov in samplov, jazzovskih (pa tudi funkovskih!) izvirnikov, ki so našli svoje mesto v raperski reinterpretaciji, nu jazzu in brokenbeata.

A veteran of the local DJ scene, K'Pow is most commonly associated with hip-hop, but his sets often span a much broader spectrum – from funk, soul and Afrobeat to contemporary electronic offshoots. A former member of the famed Ljubljana collective RDYO DJs, he is now part of the GOR society for the promotion of hip-hop culture and the mastermind behind Ljubljana's Big Nose, which is not just a record shop but a special hangout place – a much-loved music haunt and a cultural events venue.

DJ K'Pow will be on the decks as the last Friday night show, playing the perfect thematic (and danceable) hip-hop set featuring strong jazz influences and samples, jazz (and funk!) originals that have found their way into rap covers, nu jazz and broken beat.

Foto: arhiv umetnika



Boštjan Gombač & Igor Leonardi^{SI}

Sob / Sat 13. 7.
Velika sprejemna dvorana /
Grand Reception Hall, 11.00

Interaktivni koncert za otroke:
Improvizacija v glasbah sveta

Interactive concert for children:
Improvisation in World Music

Vstop prost / Admission free

Boštjan Gombač

rekonstrukcija neandertalčeve piščali,
klarinet, drumlica, irske piščali,
bodhran, fujara, shruti box, okarina,
žepna trobenta, indijanska dvojna piščal /
Neanderthal flute replica, clarinet,
Jew's harp, Irish flutes, bodhran, fujara,
shruti box, ocarina, pocket trumpet, Indian
double flute

Igor Leonardi

kitara, arabska lutnja, sitar, afriška lovška
kitara, portugalska kitara /
guitar, Arabic lute, sitar, African hunting
guitar, Portuguese guitar

Na tradicionalnem koncertu – matineji za najmlajše obiskovalce festivala se bo tokrat multiinstrumentalistu Boštjanu Gombaču pridružil kitarist Igor Leonardi. Oba glasbenika sta pomembna plodovita ustvarjalca ter razvijalca domače glasbene in tudi uprizoritvene scene. Na njej sta dejavna ne le s svojima krovnicama zasedbama Katalena in Fake Orchestra, pač pa jo bogatita tudi z glasbo za gledališče, ples, film, tv-oddaje in radijske igre.

Tokrat se bosta povezala v improvizaciji ter z igranjem na zanimiva in nenavadna glasbila otroke popeljala na čarobno popotovanje po svetu. Na koncertu boste lahko prisluhnili zvoku rekonstrukcije najstarejšega glasbila na Zemlji, pa afriški lovski kitari, slovaški pastirski piščali, arabski lutnji, portugalski kitari, balafonu, irski piščali, bodhranu, drumlici, okarini, indijanski piščali in veliko drugim.

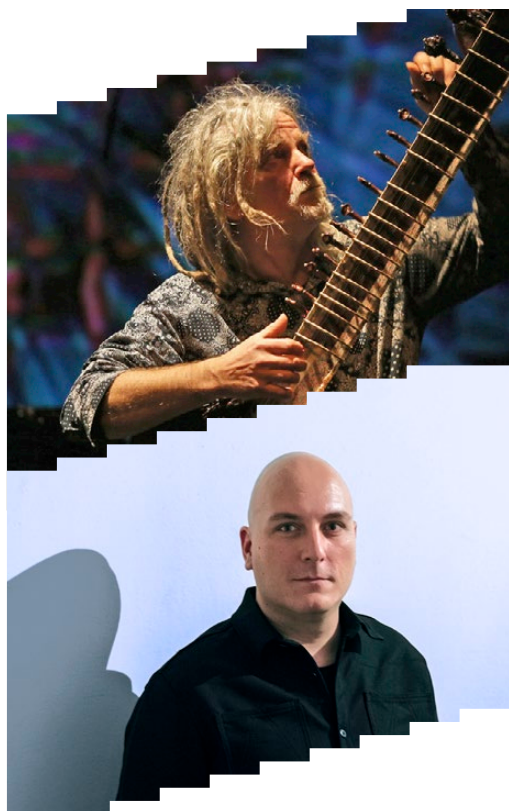


Foto: Jure Matoz

Foto: Peter Uhan

At this year's traditional music matinee for our youngest visitors the multi-instrumentalist Boštjan Gombač will be joined by guitarist Igor Leonardi. Both prominent musicians and prolific artists have helped shape the local music and performing arts scenes, not only with their core bands, Katalena and Fake Orchestra, but also by scoring music for theatre, dance, film, TV shows and radio plays.

At the Jazz Festival Boštjan and Igor will engage in improvisation, playing interesting and unusual instruments to take children on a magical journey around the world. We will listen to various unique instruments, including a replica of the world's oldest musical instrument, African hunting guitar, Slovak shepherd's flute, Arabic lute, Portuguese guitar, balaphone, Irish flute, bodhran, Jew's harp, ocarina, Indian flute and many more.

Roots Magic^{IT}

Dvojni koncert z Gašper Livk Triom, 12, 10* EUR /
Double bill with Gašper Livk Trio, EUR 12, 10*

Sob / Sat 13. 7.

Klub CD / CD Club, 15.30

+

Gašper Livk Trio

Klub CD / CD Club, 16.30

Alberto Popolla

Klarinet, bas klarinet /
clarinet, bass clarinet

Eugenio Colombo

sopranski in altovski saksofon, flavta /
soprano and alto sax, flute

Errico De Fabritiis

altovski in baritonski saksofon /
alto and baritone sax

Gianfranco Tedeschi

kontrabas / double bass

Fabrizio Spera

bobni / drums



Foto: Eleonora Cerri Pecorella

Italijanska zasedba se največ giblje nekje med bluesom in free jazzom, med glavnimi navdihhi pa našteva mojstre bluesa, kot so Charley Patton, Blind Willie Johnson ter Skip James in avantgardistične ikone, kot so Julius Hemphill, John Carter, Marion Brown, Phil Cohran, Kalaparusha Maurice McIntyre in Charles Tyler. Kvintet oplajata ljubezen in spoštovanje do te glasbe, ob kateri so zrasi, kot pravijo sami.

Roots Magic so pognali v Rimu leta 2013 in vsi štirje albumi, ki so jih izdali pri založbi Clean Feed (*Hoodoo Blues* (2015), *Last Kind Words* (2017), *Take Roots Among the Stars* (2020) in lani izdani *Long Old Road*), so po izboru raznih medijev – od italijanske revije *Musica Jazz* do časopisa *New York City Jazz Record* – obveljali za plošče leta. Njihovi nastopi po festivalih in klubih (pri nas smo jih leta 2018 slišali v Cerknem) žanjejo navdušene kritike, ki pojejo slavo iskrenemu in vehementnemu izrazu.

The Italian band journeys somewhere between blues and free jazz, counting among its major inspirations blues masters Charley Patton, Blind Willie Johnson and Skip James, as well as avant-garde icons Julius Hemphill, John Carter, Marion Brown, Phil Cohran, Kalaparusha Maurice McIntyre and Charles Tyler. In their own words, the quintet feeds on love and respect for this music they have grown up with.

Roots Magic sprouted in Rome in 2013, and their four Clean Feed albums (*Hoodoo Blues* (2015), *Last Kind Words* (2017), *Take Roots Among the Stars* (2020) and last year's *Long Old Road*) – have been voted Best Albums of the Year by the media, from the Italian *Musica Jazz* magazine to the *New York City Jazz Record* paper. Their live festival and club shows (they stopped in Slovenia in 2018 with a set in Jazz Cerkno) have received enthusiastic reviews full of praise for their genuine and vehement expression.

Tututu Orchestra NL/SI

Sob / Sat 13. 7.
Park CD, 19.00

Jaap de Vries
trobenta, krilovka /
trumpet, fluegelhorn

Matjaž Kafol
pozavna / trombone

Eduardo Doreste
sopranski saksofon,
bas klarinet /
soprano sax,
bass clarinet

Gabija Bartulytė
altovski saksofon,
klarinet /
alto sax, clarinet

Yaşar Kan
tenorski saksofon, flavta /
tenor sax, flute

Anna Maria Schitsova
violina / violin

Ana Kravanja
violina, viola / violin, viola

Emma Zarzuela
violončelo / cello

Aurélié Journot
harfa / harp

Stanimir Lambov
el. kitara, efekti /
el. guitar, effects

Jošt Drašler
kontrabas /
double bass

Ruggero Di Luisi
bobni, tolkala /
drums, percussion

Filip Mozetič
tolkala / percussion

Mojca Zupančič
dirigiranje,
kompozicija /
conductress,
composition

Dinamičen, na Nizozemskem ustanovljen kolektiv, ki navdih zajema iz tradicije jaza, impresionizma in ljudskih glasb sveta. Pod taktirko dirigentke, sicer pa pianistke, skladateljice in intermedijske umetnice Mojce Zupančič izvaja repertoar, poln čarobnih melodij, udarnih ritmov in igrivo aranžiranih pasaž.

Posebnost orkestra je uporaba kompozicijskih fragmentov kot gonilne sile vodene improvizacije. Z željo po združevanju mogočnega orkestralnega zvoka s fluidnostjo manjšega komba v ospredje pride medigra orkestra in dirigentke, ki je na trenutke polna teatralnega ekspresionizma, zasedba včasih tudi podivja in frenetično raztrga spone strukture. Na vabilo dirigentke se lahko k zvočenju med nastopom pridruži tudi poslušalstvo. Sozvočje inštrumentov in glasov briše meje med občinstvom in nastopajočimi ter tako ustvarja občutek skupnosti. Osrčje ansambla sestavljajo mednarodni glasbeniki, ki so spletili vezi med skupnim študijem, tovarištvo članic in članov omogoča njihovemu izrazu sproščenost, ki nastopom daje pridih igrivosti in domačnosti.

A dynamic, Dutch-based collective draws inspiration from traditions such as jazz, impressionism and folk music from different parts of the world. Under the baton of conductress, pianist, composer and intermedia artist Mojca Zupančič, Tututu Orchestra perform a repertoire full of spellbinding melodies, groovy rhythms and playfully arranged passages.

Their specialty is the use of compositional fragments as a driving force for guided improvisation. In the desire to combine orchestral sound with the fluidity of a smaller combo, the interplay between the orchestra and the conductress comes to the front, at times full of theatrical expressionism. However, the orchestra can also run wild, unhindered by confines of structure. During a performance, the conductress tends to invite the public to join the band in the sound-making process. The harmony of instruments and voices blurs the boundaries between audience and artist, creating a sense of community. The orchestra's core is made up of international musicians sharing a lasting bond that developed during their study years together. This palpable sense of fellowship allows for a laid-back vibe, adding an extra layer of playfulness to their shows and creating a welcoming atmosphere.

Dnevna vstopnica za Park in Klub CD
(razen Roots Magic in Gašper Livk Trio) 15 EUR /
Day pass for CD Park + CD Club (except for
Roots Magic and Gašper Livk Trio) EUR 15



Foto: Can Demren

Kahil El'Zabar's Ethnic Heritage Ensemble^{US}

Sob / Sat 13. 7.
Park CD, 20.30

Kahil El'Zabar

tolkala, glas / percussion, vocals

Corey Wilkes

trobenta / trumpet

Alex Harding

saksofon / sax

Ishmael Ali

violončelo / cello



Foto: arhiv Umesthika

Dnevna vstopnica za Park in Klub CD
(razen Roots Magic in Gašper Livk Trio) 15 EUR/
Day pass for CD Park + CD Club (except for
Roots Magic and Gašper Livk Trio) EUR 15

Kahil El'Zabar je v življenjski formi – tako s svojim kvartetom kot matično zasedbo Ethnic Heritage Ensemble (EHE), ki letos praznuje neverjetnih 50 let obstoja! Z obema niza albume enega za drugim, navdušuje pa tudi z izjemnimi živimi nastopi. Vitalni veteran čikaške scene, tolkalec, multiinstrumentalist, nekoč predsedujoči ključne organizacije Association for the Advancement of Creative Musicians (AACM), se je najbolj proslavil prav z Ethnic Heritage Ensemble. V prvih letih so na trio neortodoksne sestave tolkalca in dveh pihalcev gledali postrani, čudaško je izstopal celo za napredno in raziskovalno zastopstvo AACM. A El'Zabar je vedel, kaj počne. Verjel je, da prav ta kombinacija omogoča ustvarjanje znotraj in nadaljevanje tradicije »Great Black Music«, katere ključni gradniki so močna ritmična osnova, inovativne harmonije, kakofonična izvirnost, neustrašnost in globoka spiritualnost.

Zasedba je desetletja pogosto rotirala, lani je izdala poklon Donu Cherryju (*Spirit Gatherer*), letos pa mojstrovino spiritualnega jazzovsko bluesovskega afrofuturizma *Open Me, A Higher Consciousness of Sound and Spirit*, na kateri kot novost slišimo dodatek godal.

Kahil El'Zabar is on top form – making it happen both with his quartet and the EHE – stringing together album after album and thrilling the audiences with his amazing live shows. A seasoned veteran of the Chicago music scene, percussionist, multi-instrumentalist, and one-time chair of the Association for the Advancement of Creative Musicians (AACM), his first outfit, the Ethnic Heritage Ensemble, is celebrating its astonishing 50th anniversary this year. Formed in 1974 as a quintet, it was soon pared down to its classic form – a trio. In the early days, the unorthodox line-up of a percussionist and two wind players was greeted with scepticism, an oddity even for the progressive and exploratory AACM standards. But El'Zabar knew what he was doing. He believed that it was this combination or concept that pertains to the history and tradition of “Great Black Music”, the key components of which are a strong rhythmic foundation, innovative harmonies, originality of dissonance, fearlessness and deep spirituality.

The line-up has rotated frequently over the decades, last year releasing a tribute to Don Cherry (*Spirit Gatherer*) and this year a masterpiece of spiritual Afrofuturism, *Open Me, A Higher Consciousness of Sound and Spirit*, with a complement of strings as a new feature.

Kaisa's Machine^{FI}

Dnevna vstopnica za Park in Klub CD
(razen Roots Magic in Gašper Livk Trio) 15 EUR /
Day pass for CD Park + CD Club (except for
Roots Magic and Gašper Livk Trio) EUR 15

Sob / Sat 13. 7.
Klub CD / CD Club, 22.00

Kaisa Mäensivu

kontrabas / double bass

Max Zenger

saksofon / sax

Rasmus Sørensen

klavir / piano

Mikko Antila

vibrafon / vibraphone

Joe Peri

bobni / drums



Kontrabassistka Kaisa Mäensivu je predstavnica mlade generacije izjemno živahne finske scene novega jazza. No, pogojno, saj je leta 2016 naredila ključno potezo – iz Helsinkov se je preselila v New York. Tam je svoje igranje brusila tako institucionalno kot neformalno – takoj se je začela udeleževati raznih jamsessio- nov po mestnih klubih, na Manhattan School of Music pa diplomirala leta 2017 in se med drugim učila pri enem od svojih herojev inštrumenta, Ronu Carterju.

Že dve leti prej je sestavila svoj kvartet (ki je vmes postal kvintet) Kaisa's Machine in z njim lani pri založbi Greenleaf Music, ki jo vodi Dave Douglas, izdala izjemno dobro sprejet drugi album *Taking Shape*. Na njem kontrabas ne igra le osnovne ritmične vloge, ampak prevzema glavno kompo- zicijsko, kombo pa se gibko na široko giblje med vabljivimi groovi in pritajenimi melosi. Nordijski noir sreča vrvež newyorške scene.

Double bassist Kaisa Mäensivu belongs to the young generation of Finland's vibrant new jazz scene. Well, conditionally, because of a crucial move – leaving her native Helsinki and moving to New York in 2016. In her newly adopted home, Kaisa received both formal and informal training – immediately joining in various jam sessions at local clubs in the city, and earning her master's degree from Manhattan School of Music, studying with, among others, a personal hero, Ron Carter.

She had formed Kaisa's Machine two years earlier (a quartet that has since morphed into a quintet). Last year the band released their highly acclaimed sophomore album, *Taking Shape*, on Greenleaf Music, a label directed by Dave Douglas. Here, the double bass not only takes centre stage as a basic rhythmic drive, but also becomes the main compositional voice of the group, with the combo moving deftly and broadly between inviting grooves and subdued melodies. Nordic noir meets New York sparkle!

**Mladi Raziskovalci VII.
& .abeceda VII.**





Mladi Raziskovalci VII.

Gaj Bostič^{SI} Mrk

Čet / Thu 11. 7.
Park CD, 21.00

Gaj Bostič

bobni, efekti / drums, effects

Jošt Lampret

bas / bass

Mark Žakelj

kitara / guitar

Maximilian Gerstbach

klaviature / keyboards

Jordi Roviró

trobenta / trumpet

Yvonne Moriel

saksofon / sax



Foto: Chris Parker

Bobnar Gaj Bostič je že od enajstega leta začel koncertirati z rock in jazz zasedbami. Izobraževal se je na Konservatoriju za glasbo in balet Ljubljana, jazz pa študiral na zasebni univerzi MUK na Dunaju. Izpopolnjeval se je pri Gregoryju Hutchinsonu, Krunoslavu Levačiču, Domu Famularu, Jonasu Burgwinklu in Johnu Hollenbacku.

Leta 2018 je postal stalni član zasedbe Pi Jammies (danes P'Jays), s katero je posnel dva albuma. Dve leti je bil član Big banda Akademije za glasbo Ljubljana. Prav tako je član zasedbe Spiral Mind. *Mrk* je njegov projekt dinamičnega, izjemno živega in na trenutke že plesnega fusion jazzu, ki se izmika tradicionalnim kategorizacijam.

*Projekt je del rezidence v sklopu projekta Mladi Raziskovalci – avtor ga med letom razvija in v sklopu različnih priložnosti predstavlja javnosti.

Drummer Gaj Bostič has been sharing the stage with rock and jazz bands since the age of 11. He finished the Ljubljana Music and Ballet Conservatory and studied jazz at the private Music and Arts University of the City of Vienna (MUK). He has trained with mentors such as Gregory Hutchinson, Krunoslav Levačič, Dom Famularo, Jonas Burgwinkel and John Hollenback.

In 2018 he joined Pi Jammies (now P'Jays) as a permanent member and recorded two albums with the band. For two years he was a member of the Ljubljana Academy of Music Big Band. He is also a member of Spiral Mind. Defying genre categorisation, Gaj's project *Mrk* (Eclipse) is a dynamic, highly engaging, and occasionally danceable jazz fusion.

*The project is part of the Mladi Raziskovalci residency – it is developed and presented to the public throughout the year on various occasions.

Mladi Raziskovalci VII.

Manica Slapšak^{SI} Elpís

Pet / Fri 12. 7.
Park CD, 20.00

Manica Slapšak
viola

Valentina Reberšak
vokal / vocals

Nuša Rejc
violina / violin

Bruna Šestič
violončelo / cello

Eva Založnik
klavir / piano

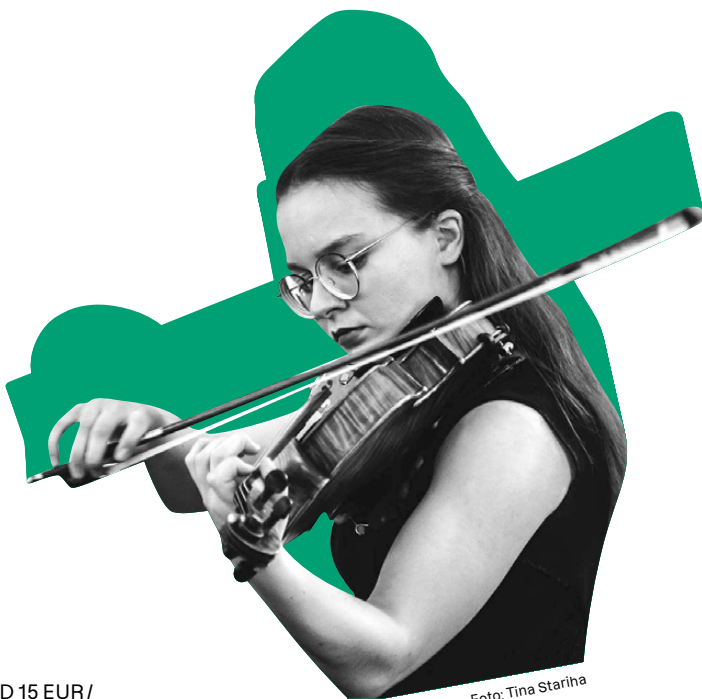


Foto: Tina Stariha

Dnevna vstopnica za Park in Klub CD 15 EUR /
Day pass for CD Park + CD Club EUR 15

Kot najstnica je po treh letih igranja violine poprijela še za violo. Študira na Akademiji za glasbo v Ljubljani in je članica godalnih kvartetov Perpetuum in Krklec. Redno sodeluje z orkestri Ensemble Dissonance, Amadeo, Slovenski festivalni orkester in Camerata SMO, kot substitut pa tudi s Simfoničnim orkestrom RTV Slovenija.

Projekt Elpís (grška beseda, ki označuje pričakovanje oziroma upanje) išče odgovore na vprašanje, kakšna glasba, v vseh ozirih, nas resnično preobraža.

*Projekt je del rezidence v sklopu projekta Mladi Raziskovalci – avtorica ga med letom razvija in v sklopu različnih priložnosti predstavlja javnosti.

As a teenager, after three years of playing the violin, Manica switched to the viola. She is studying at the Academy of Music in Ljubljana and is a member of the string quartets Perpetuum and Krklec. She regularly performs with Ensemble Dissonance, Amadeo, Slovenski festivalni orkester and Camerata SMO, and is a substitute violist with the RTV Slovenia Symphony Orchestra.

The Elpís project (Greek word for expectation or hope) seeks to answer the question of what kind of music has the power to truly transform us, in every possible way.

*The project is part of the Mladi Raziskovalci residency – it is developed and presented to the public throughout the year on various occasions.

.abeceda VII.

Lana Petrovič^{SI} Refleksije Skritih Resnic

Pet / Fri 12. 7.
Park CD, 18.30

Lana Petrovič

glas/vocals

Ben Fitzpatrick

saksofon/sax

Massimo Imperatore

kitara/guitar

Philip Lewin

bas/bass

Mathew Clenelt

bobni/drums



Foto: arhiv umetnika

Dnevna vstopnica za Park in Klub CD 15 EUR /
Day pass for CD Park + CD Club EUR 15

Mlada jazzovska pevka in skladateljica je glasbeno pot začela kot klasična pianistka, med študijem je osvojila več nagrad in sodelovala pri projektih sodobnih klasičnih skladateljev. Kmalu se je priključila slovenski jazz sceni in sodelovala s priznanimi imeni, trenutno pa se izobražuje v Amsterdamu.

Je vodja kvinteta, s katerim poleg jazzovskih standardov izvaja tudi svojo avtorsko glasbo. Na festivalu predstavlja nov projekt *Reflections of Hidden Truths*, v katerega je ujela izkušnjo odraščanja.

The young jazz singer and composer started out as a classical pianist, won several awards, and participated in projects by contemporary classical composers. She soon became involved in Slovenian jazz scene and has since collaborated with distinguished artists.

Currently studying in Amsterdam, Lana is the frontwoman of a quintet with which she performs her own original music apart from jazz standards. JFL presents Lana's latest project, *Reflections of Hidden Truths*, in which she has captured the experience of growing up.

.abeceda VII.

Anže Mikulan^{SI} Mind the Moon

Sob / Sat 13. 7.
Park CD, 20.00

Anže Mikulan

bobni / drums

Cene Resnik

saksofon / sax

Dejan Hudoklin

bas / bass



Foto: Simon Schoo

Dnevna vstopnica za Park in Klub CD
(razen Roots Magic in Gašper Livk Trio) 15 EUR/
Day pass for CD Park + CD Club (except for
Roots Magic and Gašper Livk Trio) EUR 15

Študij bobnov je zaključil na Konservatoriju za glasbo in balet Ljubljana, nadaljeval pa na Konservatoriju v Amsterdamu. Dejaven je v več zasedbah, poleg bobnov pa se posveča še igranju džembe in raziskovanju zahodnoafriške glasbe.

Program projekta *Mind the Moon* sestavljajo medigra avtorskih kompozicij, ki jih je komponiral med bivanjem na Nizozemskem, ter improvizacije tria, ki strukture prožno razgiba, preči in razbija. Glasba ima korenine v ritmičnih tradicionalni afriške glasbe in hkrati sega v kontrast hladnejših evropskih ambientov.

Mikulan graduated in drums from the Ljubljana Music and Ballet Conservatory and pursued further studies at the Conservatorium van Amsterdam. Member of several line-ups, his areas of activity include playing the djembe and exploring the music of West Africa.

The *Mind the Moon* project is an interplay of original compositions written during his stay in the Netherlands and improvisations by a trio that dexterously variegates, traverses and challenges musical structures. The music is rooted in traditional African beats, at the same time juxtaposing them against colder European environments.

Drugi dogodki/
Other events



Peter Gannushkin – Povečini v Brooklynu / Mostly In Brooklyn

Fotografska razstava / Photography exhibition

9. 7.– 9. 10. 2024
Mala galerija / Small Gallery

Kurator razstave / Curated by
Žiga Koritnik

Vstop prost / Admission free



Fotografije Petra Gannushkina zrcalijo esenco izvajanja glasbenikove umetnosti, atmosfere, ki vlada na koncertu. Izražajo srčno povezanost avtorja s temo, ki jo obdeluje. Z veliko glasbeniki, ki jih fotografira, ga veže osebno poznanstvo. Njegov pristop k delu se giblje med strogo dokumentarno in umetniško fotografijo.

Konec devetdesetih let prejšnjega stoletja se je iz Moskve zaradi ljubezni preselil v New York. Dogajanje v mestu je beležil v sliki in besedi za svojo spletno stran jazz.ru. Kmalu so besede nadomestile le fotografije. Po nekaj letih premora je pot ljubiteljskega fotografiranja nadaljeval in se začel kaliti kot glasbeni fotograf. V 25 letih, kolikor časa že živi v New Yorku, je videl, kot pravi sam, po en koncert na dan in pol.

Peter Gannushkin's photographs encapsulate the essence of live musicality, the atmosphere that pervades a concert. There's a strong sense of heartfelt connection between the photographer and the theme he is addressing. He has close personal ties with many of his musician subjects. In approaching his work, Peter moves between strictly documentary and art photography.

In the late 1990s, he left Moscow and moved to New York for love. In the US, he continued to cover the local jazz scene, for what was then still his Russian website, jazz.ru, and illustrated his reporting with photographs. Soon photography took over completely. After a few years' break, he resumed his career as an amateur photographer and started developing his skills in music photography. In the 25 years he has lived in NYC, he has attended, as he says, a concert each day and a half.

Programska vodja / Programme Director

Tina Lešničar

Sokurator / Co-curator

Borja Močnik

Programi .abeceda VII., Mladi Raziskovalci VII. in Umetnik v rezidenci potekajo v sodelovanju z Inštitutom .abeceda. / The .abeceda VII., Mladi Raziskovalci VII. and Umetnik v rezidenci (Artist-in-Residence) programmes are implemented in cooperation with Inštitut .abeceda.

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Vodja razstavnega programa (vodja projekta fotografske razstave Petra Gannushkin) / Exhibitions Programme Director (Peter Gannushkin exhibition Project Manager)

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Vodja projekta / Project Manager

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Luč / Lighting

Jaka Berger, Domen Bertoncej, Urša Horjak, Mitja Kralj, Igor Zibelnik

Video

Haris Atajić, Jure Ganić, Borut Osojnik, Andrej Šurk, Janez Žagar

Scena in prizorišča / Set and stage

Dragoslav Adamović, Aco Arapović, Miran Brunec, Miha Dovč, Nejc Faganel, Miran Gregorčič Odošajić, Igor Gulin, Žan Hribar, Lenart Japelj, Mitar Perić, Dejan Pungercar, Matt Matej Tratnik, Slobodan Tešić, Vid Vidanovski, Aleš Zadel

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