

67.

JAZZ

FESTIVAL

LJUBLJANA

1. – 4. JULIJ / JULY 2026

67. JAZZ FESTIVAL LJUBLJANA

1. – 4. JULIJ / JULY 2026

IZKUŠNJE, NASLEDSTVO GLASU – DEDIŠČINA, PRIHODNOST

Kaj bi se zgodilo, če bi se svet naenkrat postavil na glavo in bi planetu zavladal jazz? Misel, s katero se je v skladbi *Jazz Planet* poigral naš letošnji gost, britanski saksofonist, skladatelj, raper Soweto Kinch, ni napačna. Sodelovanje, spoštovanje, pozornost, vzajemnost, nesebičnost, kolektivnost ... Kaj če bi te vrednote postale splošno vodilo družbe? Pred desetletjem je Kinch navdihnil esej z naslovom *Če bi svetu vladal jazz* pod peresom tedanje novinarko Dela, zdajšnje umetniške vodje Jazz festivala Ljubljana in piske tega uvodnika.

Te vrednote niso samoumevne, še posebej ne danes. Zato je bil v glasbi z zapleteni mi koreninami, kakršna je jazz, od nekdaj ključen medgeneracijski stik. Tako imenovani *lineage* – rodoslovje ne pojasni le izvora glasbeniku lastnega besednjaka, pač pa razkriva celotno genealogijo določenega izraza. Povej mi, pri kom si študiral, in povem ti, kdo si. Čeprav na vseh drugih področjih življenja in dela mentorstvo izginja, je v jazzu to še vedno najpomembnejša oblika prenosa znanja. Ne le tehniških veščin, ampak predvsem življenjskih izkušenj. Ob tem se seveda neizogibno prenesejo tudi generacijske trave, ki novo generacijo frustrirajo, a jo hkrati primorajo k spoznanju in spoštovanju dela ter poti, ki so jo predniki prehodili pred njimi. K zavedanju o težavah, s katerimi so se soočali, o vladajočih silah, s katerimi so se bili, skratka o zgodovinsko-politično-kulturnih okoliščinah, ki so jih izoblikovale. Ti vztrajanje, kljubovanje, protest, upor so imanentna sila jazzovskega izraza, ki se prenaša iz roda v rod. Miles Davis – čigar 100-letnico rojstva bomo zaznamovali s projekcijo francoskega filma *Dvigalo na morišče*, ki je obveljal za kultnega prav zaradi njegove glasbe –, je slovel po odrezavih, grobih pripombah protažajem v svojih slavnih zasedbah. To so bile osti, ki so zadele v živo, in hkrati vektorji, ki so usmerjali njihove kariere. Oni so mu vračali z drznostjo in inovacijami, ki so oplajale nove ideje glasbenega genija.

Prav ta izmenični tok izkušenj, estetik in idej odseva program 67. Jazz festivala Ljubljana,

ki sooča generacijo več kot 70-letnih legend v igrivem in nesebičnem dialogu z novimi upi jazza. Pat Metheny z udarno mlado ritem sekcijo, Dee Dee Bridgewater s prodornimi varovankami in hommageem odmevnih pesmi umetnic-prednic, Aki Takase z nekdanjim študentom v brezčasnem ansamblu, Zlatko Kaučič z enim od kombov nadobudnih improvizatorjev, ki jih v svobodomiselnost vzgaja že desetletja, pa Bilal, ki v svojem soulu združuje duši Betty Carter in J Dilla. V duhu bodo z nami tudi naši velikani, ki so tlakovali pot jazzovski glasbi v Sloveniji, kot se jih bosta spomnila Boštjan Gombač in Sašo Vollmaier. Ob tem pa cvetober najvidnejših sodobnih ustvarjalk, ki svojo vizijo prihodnosti gradijo ob spoštovanju tradicije rodni mlajejev in po navdihu nestorjev, južnokorejska bobnarka Sun Mi Hong, čilska saksofonistka Melissa Aldana in mehiška vibrafonistka Patricia Brennan. Letošnji umetnik v rezidenci, saksofonist Lenart De Bock, je pogosto naravnani z duhovnimi smernicami še enega velikana, čigar stoletnico rojstva praznujemo letos – Johna Coltrana. Improvizirani solo nastop virtuoznega pianista Marka Črnčeca bo gotovo razkril kakšno referenco in citat njegovih vzornikov, razcvet evropskega muziciranja in oplajanja z različnimi žanri bodo izkazali poljski Błoto, o vrednotah domače nove jazz generacije pa bo pričala peterica slovenskih zasedb na odru pod drevesom. Ko že skušamo priklicati velike duhove, bo v posebni festivalski produkciji italijanski vibrafonist Pasquale Mirra stopil v dialog z mladim vizionarjem Srečkom Kosovelom, v letu, ko obhajamo 100-letnico njegove smrti.

Prisluhnimo torej glasovom, nekdanjim in današnjim. Morda je v njihovem dialogu odgovor na vprašanje, kakšna družba lahko postanemo.

— Tina Lešničar, umetniška direktorica

EXPERIENCE, INHERITING THE VOICE - LEGACY, FUTURE

What if the world was suddenly turned upside down and jazz ruled the planet? The thought which our guest, British saxophonist, composer and rapper Soweto Kinch toys with in his song *Jazz Planet*, is not so far-off. Collaboration, respect, reciprocity, selflessness, collectivity... What if these values became the guiding principles of society?

A decade ago, Kinch inspired an essay titled "If Jazz Ruled the World," penned by a former journalist at *Delo*, now the artistic director of the Ljubljana Jazz Festival and the author of this editorial. These are values that cannot be taken for granted, especially not today. That is why, in a music with complex roots such as jazz, intergenerational flow has always been crucial. The lineage not only explains the origins of a musician's own vocabulary but also reveals the genealogy of a certain expression. The people you learn from shape who you become. Although mentorship is disappearing in all other areas of life and work, in jazz it remains an important form of knowledge transfer. Not just technical skills, but above all life experiences. With generational traumas inherited as well, not to frustrate the new generation but rather to let them recognize and respect the work and the path their predecessors paved for them. To be aware of the obstacles they overcame, of the powers that be they fought – in short, to acknowledge the historical, political, and cultural circumstances that shaped them. This persistence and resistance as an immanent force of jazz expression is passed on from generation to generation. Miles Davis – whose centennial anniversary we will mark with a screening of the French film *Elevator to the Gallows*, a cult classic thanks to his extraordinary soundtrack – was known for his tough love towards his younger bandmembers. Not only that made them more resilient and prone to take more chances, but these spears like vectors guided their careers. Their boldness and fresh ideas let him stay miles ahead of the game.

It is precisely this alternating current of experiences, aesthetics, and ideas that is reflect-

ed in the program of the 67th Ljubljana Jazz Festival, which brings together a generation of legends in their 70s in a playful and selfless dialogue with the new hopes of jazz. Pat Metheny with a dynamic young rhythm section, Dee Dee Bridgewater with her powerful all-women group and a tribute to the iconic songs of female predecessors, Aki Takase with a former student in a timeless ensemble, Zlatko Kaučič with one of the combos of aspiring improvisers he has been nurturing in a free spirit for decades, and soulful Bilal, who unites the spirits of Betty Carter and J Dilla. In spirit, our giants who paved the way for jazz music in Slovenia will also be with us, as Gombač and Vollmaier will remember them. The lineup also features a selection of the most prominent contemporary female artists who are shaping their vision of the future while honoring the traditions of their native environments inspired by their mentors on their respective instruments: South Korean drummer Sun Mi Hong, Chilean saxophonist Melissa Aldana, and Mexican vibraphonist Patricia Brennan. This year's artist-in-residence, saxophonist Lenart De Bock, is often guided by the spiritual principles of another giant whose centennial we are celebrating this year – John Coltrane. An improvised solo performance by virtuoso pianist Marko Črnčec will surely reveal some references and quotes from his role models, the flourishing branch of European jazz will be represented by the Polish group Błoto, while the values of the domestic jazz new bloods will be showcased by five young Slovenian ensembles on the stage under the tree. Since we're invoking great spirits, we invited Italian vibraphonist Pasquale Mirra to enter into a dialogue with the young poet and visionary Srečko Kosovel, in the year we mark the 100th anniversary of his death.

So, join us and listen to jazz – past and present – in a dialogue that might reveal the ideal of what we, as a society, can become.

— Tina Lešničar, Artistic Director

SRE / WED, 1. 7.

67. Jazz festival Ljubljana
Otvoritveni koncert / Opening concert

21.00 ● **Pat Metheny –
Side-Eye III+**
Križanke

ČET / THU, 2. 7.

19.00 ● **Dee Dee Bridgewater
Quartet – We Exist!**
Gallusova dvorana / Gallus Hall

20.30 ● **Umetnik v rezidenci /
Artist-in-residence**
Lenart De Bock: CRY
Park CD, glavni oder / Main Stage

21.30 ● **Anže Mikulan**
Park CD, oder pod drevesom /
Old Tree Stage

22.00 ● **Sun-Mi Hong**
Bida Orchestra
Park CD, glavni oder / Main Stage

23.00 ○ **Aki Takase**
Timeless Ensemble
Klub CD / CD Club



Prisluhni plejlisti 67. izvedbe Jazz
festivala Ljubljana, ki jo je pripravil sokurator
Borja Močnik - Borka

The playlist for the 67th edition of the festival,
put together by our program co-curator
Borja Močnik - Borka. Give it a spin!

PET / FRI, 3. 7.

- 17.30
○ Festivalska produkcija /
Commissioned work
Pasquale Mirra
Štišova dvorana / Štiš Hall
- 19.00
● **Toni Lah Quartet**
Park CD, oder pod drevesom /
Old Tree Stage
- 19.30
● **Melissa Aldana**
Park CD, glavni oder / Main Stage
- 20.30
● **Vita Kobal**
Park CD, oder pod drevesom /
Old Tree Stage
- 21.00
● **Patricia Brennan
Septet**
Park CD, glavni oder / Main Stage
- 22.30
○ **Błoto**
Klub CD / CD Club
- 23.30
○ **Dj K'Pow**
Klub CD / CD Club

SOB / SAT, 4. 7.

- 11.00
○ **Koncert za otroke /
Concert for Children**
**Boštjan Gombač
& Sašo Vollmaier**
Velika sprejemna dvorana /
Grand Reception Hall
- 17.00
○ **Marko Črnčec solo**
Klub CD / CD Club
- 18.00
● **Bilal**
Linhartova dvorana / Linhart Hall
- 19.30
● **Marko Momčilović
Quartet**
Park CD, oder pod drevesom /
Old Tree Stage
- 20.00
● **Zlatko Kaučič
Kombo BC**
Park CD, glavni oder / Main Stage
- 21.00
● **Good Remarks**
Park CD, oder pod drevesom /
Old Tree Stage
- 21.30
● **Soweto Kinch Trio**
Park CD, glavni oder / Main Stage
- 23.00
○ **Umetnik v rezidenci /
Artist-in-residence**
**Lenart De Bock:
Sticks & Stones**
Klub CD / CD Club

SPREMLJEVALNI PROGRAM / ACCOMPANYING PROGRAMME

NED/SUN 21. 6.

09.00 **Swing Agenti / Swing Agents**
Nastop jazzovskih zasedb Konservatorija za glasbo in balet Ljubljana / Concert of jazz ensembles of the Conservatory of Music and Ballet Ljubljana
Dvorni trg / Dvorni trg Square, Ljubljana Old Town

PON/MON 29. 6.

20.00 **Miles Davis 100! Dvigalo na morišče / Miles Davis 100! Elevator to the Gallows**
Film
Kosovelova dvorana / Kosovel Hall

TOR/TUE 30. 6.

19.30 **Ssirus W. Pakzad: Iz oči v oči, iz duše v dušo / Face to Face, Soul to Soul**
Odprtje fotografske razstave (na ogled do 13. 9.) / Opening of photography exhibition (on view until 13 Sept)
Mala galerija / Small Gallery

20.00 **Jazz v objektivu Ssirusa Pakzada / Jazz Through the Lens of Ssirus Pakzad**
Pogovor s fotografom vodi / The conversation with the photographer hosted by: Žiga Koritnik
Prvo predverje / Foyer I

20.30 **Festivalska produkcija / Commissioned work**
Pasquale Mirra: Ostri ritmi / Jagged Rhythms
Štihova dvorana / Štuh Hall

ČET / THU 2. 7.

17.30 **Jazz v dialogu: Nasledstvo njenega glasu / Jazz in Dialogue: Inheriting Her Voice**
Pogovor z nastopajočimi glasbenicami / Conversation with women musicians
Dvorana Alme Karlin / Alma Karlin Hall

SOB / SAT 4. 7.

16.00 **Jazz v dialogu: Če bi svetu vladal jazz / Jazz in Dialogue: If Jazz Ruled the World**
Pogovor z / In conversation with Soweto Kinch
Dvorana Alme Karlin / Alma Karlin Hall

SRE, ČET & SOB / WED, THU & SAT 1., 2. & 4. 7.

Jazz po jazzu / Jazz after Jazz
Glasbeno druženje z jam sessionom po končanem uradnem program / Musical hangout with a jam session kicking off after the official program
Kazina Jazz Club, Kongresni trg 1 / Congress Square 1

ČET-SOB / THU-SAT 2.-4. 7.

Jazz v knjigah / Jazz in Books
Listanje po knjigah o jazzu / Flipping through books on jazz music
Park CD / CD Park

VSTOPNICE / TICKETS

● **Otvoritveni koncert Križanke /
Opening concert Križanke**

Predprodaja (do 30. junija): 45, 36* EUR /

Presale (until 30 June): EUR 45, 36*

Na dan: 50, 40* EUR /

On the day: EUR 50, 40*

● **Gallusova dvorana / Gallus Hall**

Predprodaja (do 30. junija): 38, 34* EUR /

Presale (until 30 June): EUR 38, 34*

Na dan: 42, 37* EUR /

On the day: EUR 42, 37*

● **Linhartova dvorana / Linhart Hall**

Predprodaja (do 30. junija): 25, 21* EUR /

Presale (until 30 June): EUR 25, 21*

Na dan: 28, 24* EUR /

On the day: EUR 28, 24*

* za mlajše od 25 in starejše od 65 let ter upokojence /
visitors aged under 25, over 65 and pensioners

● **Dnevna vstopnica Park CD: četrtek /
CD Park Day Pass: Thursday**

Predprodaja (do 30. junija): 15 EUR /

Presale (until 30 June): EUR 15

Redna cena: 18 EUR /

Regular price: EUR 18

● **Dnevna vstopnica Park CD: petek /
CD Park Day Pass: Friday**

Predprodaja (do 30. junija): 20 EUR /

Presale (until 30 June): EUR 20

Redna cena: 24 EUR /

Regular price: EUR 24

● **Dnevna vstopnica Park CD: sobota /
CD Park Day Pass: Saturday**

Predprodaja (do 30. junija): 15 EUR /

Presale (until 30 June): EUR 15

Redna cena: 18 EUR /

Regular price: EUR 18

○ **Prost vstop / Free admission**

● **Filmska vstopnica / Movie ticket**

6, 5* EUR

Brezplačno za imetnike festivalske vstopnice

67. Jazz festivala Ljubljana /

Free for holders of the 67th Ljubljana Jazz Festival pass



LENART DE BOCK SI, BE

Umetnik v rezidenci /
Artist-in-residence



Foto/Photo: Arhiv umetnika/Artist's archive

Saksofonista, skladatelja in improvizatorja Lenarta De Bocka najbolj poznamo kot vodjo svojega kvinteta, sovodjo tria Soothsayer in člana kolektiva Zhlehtet. Izjemno dejaven mladinec v zadnjih letih razvija prepoznaven glasbeni izraz, ki ga zaznamujejo topel ton, lirična izraznost in odprtost do improvizacije.

Poleg avtorskih projektov je kot sideman sodeloval na več albumih, včasih tudi kot sovodja in soskladatelj. Nastopal in snemal je z vrsto priznanih domačih in tujih jazzovskih glasbenikov: z Jimom Rotondijem, Rickom Margitzo, Markom Črnčecem, Danielom Nösigom, Joãom Moreira. Odključal je že večje domače festivale (Jazz festival Ljubljana, Jazz Cerkno, Jazzinty ...), gostoval pa tudi v Braziliji, Avstriji in drugod po Evropi.

De Bock bo kot rezident letošnje izvedbe festivala predstavil dva svoja čisto sveža projekta, novi kvartet in tolkalski ansambel.

Saxophonist, composer, and improviser Lenart De Bock is best known as the leader of his quintet, co-leader of the Soothsayer trio, and a member of the Zhlehtet collective. An exceptionally prolific young artist, De Bock has recently focused on developing a distinctive musical voice characterized by a warm tone, lyrical expressiveness, and an openness to improvisation.

In addition to his own projects, he appears on several albums as a sideman, and occasionally as a co-leader and co-composer. He has performed and recorded with a number of renowned Slovenian and international jazz musicians, including Jim Rotondi, Rick Margitza, Marko Črnčec, Daniel Nösig, and João Moreira. Lenart has appeared at major Slovenian festivals (Jazz Festival Ljubljana, Jazz Cerkno, Jazzinty, among others) and has also toured in Brazil, Austria, and across Europe.

As this year's festival resident artist, De Bock will present two brand-new projects: a quartet and a percussion ensemble

Čet/Thu 2. 7., 20.30

Park, glavni oder / Park, Main Stage

Sveži De Bockov kvartet združuje štiri glasbenike različnih generacij in glasbenih izrazov v odprti, improvizacijski zasedbi, ki deluje brez harmonskega instrumenta. Chordless kvartet temelji na neposrednem dialogu med trobento, kontrabasom, bobni in saksofonom, pri čemer se glasba sproti in spontano oblikuje skozi medsebojno poslušanje, odzivanje in skupno raziskovanje zvoka. Kot poseben gost pri projektu sodeluje avantgardni veteran nešteto referenc in eden najdejavnejših ameriških bobnarjev jazzovske sodobnosti Gerald Cleaver.

Lenart De Bock's new quartet brings together four cross-generational musicians from diverse musical backgrounds in an open, improvisational ensemble without a harmonic instrument. The 'cordless quartet' is anchored in a direct dialogue between trumpet, saxophone, double bass, and drums, with the music unfolding spontaneously through mutual interaction and shared exploration of sound. The project also features avant-garde veteran Gerald Cleaver as a special guest, an American musician with a long list of credits and a strong presence on the contemporary jazz scene.

Lenart De Bock

saksofon / saxophone

Tomaž Gajšt

trobenta / trumpet

Miloš Čolović

kontrabas / double bass

Gerald Cleaver

bobni / drums

Sob/Sat 4. 7., 23.00

Klub CD/CD Club

Zasedba temelji na ritmu, gruvu in plastenju zvočnih tekstur. Močna ritmična sekcija, sestavljena iz bobnov, tolkal in basa, ustvarja konkretno osnovo ter hkrati odprt prostor za improvizacijo klavirja, sintetizatorjev, saksofona in flavte, medtem ko elektronski elementi glasbi dodajajo subtilno občutje in raztezajo zvočnost. Projekt se elegantno giblje na stičišču sodobnega jazza, improvizacije in elektronske glasbe ter združuje tehnično dognanost z izrazno svobodo. Izrazito ritmičen kombo, kot nalašč za zadnji koncert letošnje izvedbe festivala.

The band's sound is grounded in rhythm, groove, and layered textures. A powerful rhythm section – drums, percussion, and bass – creates a solid foundation while opening space for improvisation by piano, synths, saxophone, and flute. Electronic elements add a subtle atmospheric dimension, expanding the sonic landscape. The project elegantly navigates the intersection of contemporary jazz, improvisation, and electronic music, blending technical mastery with expressive freedom. A distinctly rhythmic combo, ideally suited to close this year's festival edition.

Lenart De Bock

saksofon, flavta / saxophone, flute

Rok Zalokar

klavir, sintetizatorji / piano, synths

Jošt Lampret

bas kitara, kontrabas / bass, double bass

Luka Poljanec

tolkala / percussion

Gaj Bostič

tolkala / percussion

Žiga Smrdel

bobni / drums

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 15 EUR,
redna cena: 18 EUR / CD Park day pass: presale (until 30 June):
EUR 15, regular price: EUR 18

Vstop prost do zapolnitve kapacitete / Free entry until full capacity

Festivalska produkcija /
Commissioned work

PASQUALE MIRRA^{IT, SI}

Ostri ritmi / Jagged Rhythms

TOR / TUE 30. 6., 20.30
& PET / FRI 3. 7., 17.30

Štihova dvorana / Štih Hall

Pasquale Mirra

akustični vibrafon, MIDI-vibrafon, leseni bobnen, tibetanski zvončki, pavke, tolkala / acoustic vibraphone, MIDI vibraphone, log drum, Tibetan bells, timpani, percussion

Petra Strban

vizualije / visuals

Projekt je nastal po naročilu in v produkciji Jazz Festivala Ljubljana / Project is commissioned and produced by Ljubljana Jazz Festival



Foto / Photo: Daniele Franchi

»Kakšno srečno naključje! Med svojimi pogostimi obiski Sežane sem v tamkajšnji knjigarni pred časom kupil dve zbirki Srečka Kosovela. Od takrat ga strastno prebiram,« se je glasil odgovor na naše povabilo italijanskemu vibrafonistu Pasqualeju Mirraju, da bi za Jazz festival Ljubljana v Kosovelovem letu ustvaril poseben projekt na njegovo poezijo.

Kreativni tokovi so nemudoma stekli. Mirra, klasično izobraženi tolkalec, ki je jazz spoznal skozi zven vibrafona – ter obratno, z virtuoznostjo in empatično pozornostjo privzdiguje kompozicije svojih rednih sodelavcev, od Roba Mazurka, Hamida Draka, Shabake Hutchingsa, Moor Mother, Triloka Gurtuja, Williama Parkerja, Freda Fritha, Nicole Mitchell, Ballakéja Sissoka, Jeffa Parkerja, Tomeke Reid, Jamesa Brandona Lewisa do Mulatuja Astatkeja. Njegova glasba je ambientalno zračna, srčna, odrezava, mehka, izmuzljiva, organska in mehanska – ko se mu zahoče, nadzemna, hkrati pa čudno domačna. Pravi, da se zanj bistvo skriva v ideji zvoka, ne v tehniki igranja na najrazličnejša tolkala, pri čemer uporablja številna orodja in pomagala. Podobno, kot si je Kosovel prizadeval z iskanjem novih izraznih možnosti in literarno-oblikovnih postopkov priti do globljih dognanj o človeku, družbi in času. Njegovi Konsi so hipne improvizacije, Integrali – nov svet, svet disonanc, antitez, absurdov, eksplozij in kričečih disharmonij, kot ugotavlja njegov sodobnik Ocvirk.

Kosovel = vizija ∞ Človek > človečnost

Mirra zvoku sledi intuitivno, skozi slutnjo skritih pomenov v vokalnih in soglasnikih slovenskih verzov. V ostrih ritmi in raztrganih akordih išče novo vlogo, novo vsebino. Izbrani inštrumentarij za naročeno delo odmeva s tremi konceptualnimi smermi Kosovelove poezije: organsko-naravno, konstruktivistično in socialno-revolucionarno ter lirično-osebnoizpovedno. V zvočno podobo Pasquale Mirraja se bomo ob dveh izvedbah v Štihovi dvorani potopili postopoma, kot se nam postopoma razodeva Kosovelova poezija. Sinestetični učinek, ki ga poezija evocira sama po sebi, pa bo raziskovala še vizualna umetnica Petra Strban, slikarka in grafičarka, ki bo na Mirrajevo glasbo na platnu ustvarila svojo vizijo *Ostrih ritmov*.

**JAZZ
WINE
PEACE**

S podporo partnerskega festivala / In collaboration with:
Circolo Controtempo – Jazz & Wine of Peace Festival

“What an incredulous and happy coincidence! During my frequent visits to Sežana, I recently bought two poetry collections by Srečko Kosovel in a local bookshop. This is precisely why I became interested in him and passionate about his work almost immediately,” reads the reply to our invitation to Italian vibraphonist Pasquale Mirra to create a special project based on Kosovel’s poetry for the Ljubljana Jazz Festival in the year we celebrate 100 years from the poet’s too early death. The creative forces were set in motion instantly.

Mirra, a classically educated percussionist who discovered jazz through the sound of the vibraphone – and vice versa – elevates the compositions of his collaborators with virtuosity, attentiveness and empathy. Among them are Rob Mazurek, Hamid Drake, Shabaka Hutchings, Moor Mother, Trilok Gurtu, William Parker, Fred Frith, Nicole Mitchell, Ballaké Sissoko, Jeff Parker, Tomeka Reid, James Brandon Lewis and Mulatu Astatke. Mirra’s music is atmospheric, airy, heartfelt, sharp-edged, subtle, elusive, organic and mechanical – when he wants it to be, at times otherworldly, yet strangely familiar. He says the essence lies in the idea of sound, not in the technique of playing, in which he uses a wide array of percussion instruments and tools. This approach parallels that of Kosovel’s, who explored new forms of expression and stylistic techniques to find a deeper insight into humanity, society and the signs of the times. His Kons’ are impromptu improvisations; his Integrals’ – as noted by his contemporary Anton Ocvirk – a brand-new world, a world of dissonance, antitheses, absurdities, explosions and jarring disharmonies.

Kosovel = vision ∞ Human > humanity

Mirra approaches sound intuitively, sensing the hidden meanings in the vowels and consonants within the Slovenian poet’s verses. In sharp rhythms and fragmented chords, he searches for new function, new content. The instrumentation, handpicked for this commissioned work, echoes three conceptual currents in Kosovel’s poetry: the nature-oriented; the constructivist, social-revolutionary focused; and the lyrical-intimate-confessional turn. The soundscape of Pasquale Mirra will unfold gradually in two performances at Štih Hall, as Kosovel’s poetry slowly reveals itself over time. The synesthetic effect it evokes will be further explored by Petra Strban – painter and graphic artist – who will create her own visual interpretation of *Jagged Rhythms* on screen in response to Mirra’s music.

Ostri ritmi

Jaz sem zlomljen lok
nekega kroga.
In sem strta figura
nekega kipa.
In zamolčano mnenje
nekoga.
Jaz sem sila, ki jo
je razklala ostrina.

Ko da hodim
po osteh,
vedno hujša mi je
tvoja mirna bližina.

Jagged Rhythms

I’m the broken arc
of a circle,
the cracked form
of some statue,
and someone’s stifled
thought.
I’m a force
cleft by distress.

As if I’m walking
on splinters,
I can’t bear your calm
presence any longer.

Prevod Ana Jetnikar in Barbara Siegel Carlson, Konstruktivist 2018/
Translated by Ana Jetnikar in Barbara Siegel Carlson, Konstruktivist 2018

Vstop prost do zapolnitve prizorišča / Free entry until full capacity



PAT METHENY^{US}

SIDE-EYE III+

Pat Metheny

kitara / guitar

Chris Fishman

klavir, klaviature / piano, keyboards

Jermaine Paul

bas / bass

Joe Dyson

bobni / drums

Leonard Patton

glas, tolkala / vocals, percussion

Njegova glasba je nadžanrska, kar dokazujejo grammyji, ki jih je osvojil v desetih kategorijah – od new agea, popa do countryja, največ seveda jazza – in v tem je menda edini glasbenik na svetu.

Skupno ima dvajset zlatih gramofonov in tri zlate albume ter impresiven opus jazzovskih standardov. Njegovemu umetniškemu razvoju smo dosledno sledili, na Jazz festivalu Ljubljana je z različnimi zasedbami nastopil trikrat, nazadnje pred devetimi leti. S skupino Pat Metheny Group, ki v različnih postavah deluje že od leta 1978, je pomembno prispeval k razvoju fusion žanra in svoj značilni lirični zvok razvijal pod okriljem založbe ECM. Piše sodobno klasično in filmsko glasbo, zasanjane solistične balade, bravurozne kompozicije, kreira kanon novih standardov, obenem pa opreza za mladimi novimi glasbenimi upi, s katerimi bi delil svojo vizijo. Tako je v letu 2016, ki v ZDA za marsikoga pomeni novo štetje, ustanovil projekt Side-Eye. Ime v slengu pomeni »gledati postrani«, s skepsa ali neodobravanjem – torej tako kot po letu 2016 svet gleda na Ameriko. Danes bazo projekta Side-Eye III+ sestavljata Chris Fishman, pianist, ki je v prvi vrsti bobnar iz osončja Louisa Cola (Knower), in vzhajajoči bobnarski zvezdnik Joe Dyson, ki v trio vstopa z neworleanško silovitostjo in je Methenyja navdihnil, da je zanj spisal nekaj novih skladb. Na ljubljanskem koncertu se jim pridružujeta kalifornijski glasbeni up na basu, Jermaine Paul in priznani pevec in tolkalist Leonard Patton.

His music transcends genres as proven by the Grammy Awards he's won in ten different categories – from new age, pop and country, and of course, primarily jazz – making him quite likely the only musician in the world to have achieved this.

He has a total of twenty grammies as well as an impressive songbook of jazz standards. We've closely followed his artistic development; with different line-ups he performed at the Jazz Festival Ljubljana three times, most recently nine years ago. Under ECM label he developed his distinctive lyricism and Pat Metheny Group, active since 1978 with personnel changes, has decisively shaped the jazz fusion genre. He composes contemporary classical and film music, dreamy ballads, and virtuoso pieces, creating a canon of new standards, while also keeping an eye out for young new talents to share his vision with. In 2016, which many in the US see as the advent of a new dark age, Metheny started the Side-Eye project. The name is slang for "raising an eyebrow," being sceptical or disapproving, which is how the world has been looking at the US since 2016. Today, the core of the Side-Eye III+ project consists of Chris Fishman, a drummer-turned-pianist from the Louis Cole (Knower) orbit and the rising drumming star Joe Dyson, who brings New Orleans style vehemence to the trio and has inspired Metheny for new compositions. At Ljubljana Jazz Festival they will be joined by Californian emerging talent on bass, Jermaine Paul, and a masterful vocalist Leonard Patton.

Vstopnice (stojišča / sedišča – neoštevilčena, omejeno število):
predprodaja (do 30. 6.): 45, 36* EUR, na dan: 50, 40* EUR
*cena s popustom za mlajše od 25, upokojene in starejše od 65 let

Tickets (standing / seating – unassigned, limited availability):
presale (until 30 June): EUR 45, 36*, on the day: EUR 50, 40*
*Visitors aged under 25, over 65 and pensioners

Foto./Photo: Kimberly M. Wang



DEE DEE BRIDGEWATER

QUARTET: WE EXIST! US, IT

Dee Dee Bridgewater

glas/vocals

Alexis Lombre

klavir/piano

Od malega je želela svoj notranji glas izraziti navzven. In od prvega nastopa, je to počela samozavestno, samosvoje, neukrotljivo in brezkompromisno.

V šestih desetletjih je zamenjala več žanrov, posnela čez dvajset albumov, igrala v gledališču in filmih, prejela tri grammyje in tonyja, kot ambasadorica dobre volje Združenih narodov je dajala glas neuslišanim in ustanovila svojo založbo DDB Records. Tako kot je nekoč nasvete dobivala od svojih vzornic Elle Fitzgerald, Sarah Vaughan in Betty Carter, od katere se je naučila neustrašnosti in odrske prezenze, zdaj znanje deli mlajši generaciji. Izkušnje, kako kot ženska preživeti v moškem svetu glasbene industrije ter se zoperstaviti diskriminaciji in mizoginiji, zadnja leta deli z mladimi jazzistkami pod okriljem svojega mentorskega programa Woodshed Network. Med njenimi »varovankami« sta denimo Jazzmeia Horn in Lakecia Benjamin. V tem duhu in kot neposreden odziv na vojno v Gazi je nastal kvartet We exist!, v katerega je povabila mlade jazzistke. Repertoar zasedbe, ki se zoperstavlja patriarhatu in družbenim krivicam, je sprehod skozi zgodovino pesmi upora – ali pač preslišanega svarila. Dee Dee Bridgewater, danes sama glasbena ikona, se pokloni večnim Roberti Flack, Nini Simone, Billie Holiday in Abbey Lincoln ter poseže po najbolj presunljivih pesmih jazzovske zakladnice ... in pozove občinstvo, naj prisluhne besedilu. Zares prisluhne.

Vstopnice (sedežni red ne velja): predprodaja (do 30. 6.): 38, 34* EUR, redna cena: 42, 37* EUR
*za mlajše od 25 in starejše od 65 let ter upokojence

Rosa Brunello

bas/bass

Shirazette Tinnin

bobni/drums

From an early age, she has felt an urge to express her inner voice. The moment she first stepped onto the stage, she did so with total confidence, forging her own style – uncompromising and unrestrained.

Over six decades, she has moved effortlessly across genres, recording over twenty albums, acting in theatre and film, crowned with three Grammys and a Tony Award. She spoke for the voiceless as a UN Goodwill Ambassador and founded her own label, DDB Records.

Just as she once received advice from her role models Ella Fitzgerald, Sarah Vaughan, and Betty Carter, who taught her fearless stage presence, she now passes on her knowledge to younger generations. Through her Woodshed Network programme, Dee Dee has recently mentored young female jazz musicians, sharing her experience on surviving in the male-dominated music industry and standing up to discrimination and misogyny. Her protégées include Jazzmeia Horn and Lakecia Benjamin. In this spirit, and in response to the Gaza war, she formed the quartet We Exist!, bringing together young female musicians. The band's repertoire is a journey through the history of songs of rebellion, opposing patriarchy and social injustice. Dee Dee Bridgewater, now a musical icon herself, pays tribute to the timeless luminaries Roberta Flack, Nina Simone, Billie Holiday, and Abbey Lincoln, reaching for the most haunting songs in the jazz canon and inviting the audience to listen to the lyrics. Truly listen.

Tickets (no assigned seating): presale (until 30 June): EUR 38, 34*, regular price: EUR 42, 37*
*Visitors aged under 25, over 65 and pensioners



BILAL^{US}

Bilal

glas/vocals

Randy Runyon

kitara/guitar

Pevec, skladatelj, multiinstrumentalist in producent, ki velja za enega bolj markantnih glasbenikov v ZDA, je eden ključnih inovatorjev afroameriške glasbene sodobnosti. Čeprav se njegova dejavnost razpenja čez razne žanre – od novega soula do rocka –, pa Bilal zase pravi, da »čuti, da je najprej jazzovski glasbenik«.

To je jasno, ko njegove nastope doživimo v živo – ti so vedno delno improvizirani in vsakič drugačni, kar pri vokalistih ni prav pogosta praksa. Seveda pa ima jedro njegovega izraza konkretno podstat – jazz je študiral na New School konservatoriju za jazz in sodobno glasbo v New Yorku, pri čemer je bolj kot sam študij bolj pomembno to, da je tam spoznal sošolca Roberta Glasperja in preko njega še druge sodelavce, kot sta Q-Tip in Mos Def. Konec devetdesetih let je bil močno vpet v tedanjo živahno in mo(go)čno rap in neo soul skupnost v New Yorku. Njegov nespregledljivi angažma mu je zagotovil članstvo v raziskovalnem kolektivu Soulquarians (skupaj z imeni, kot so D'Angelo, Erykah Badu, Questlove, Mos Def, Talib Kweli, J Dilla in Raphael Saadiq). Svoj prvenec *1st Born Second* je izdal leta 2001.

Bilal je kot sodelujoči izvajalec pri skladbi *These Walls* Kendricka Lamarja lastnik grammyja (na albumu *To Pimp a Butterfly* je sicer sodeloval pri več posnetkih). Njegov nastop s skupino The Roots jih veliko šteje za enega najprepričljivejših celotne Tiny Desk NPR-ovske serijalke, lani pa je izdal svoj najnovejši album *Adjust Brightness*.

Conley "Tone" Whitfield

bas/bass

Joseph "Joe Blaxx" Grissett

bobni/drums

A singer, songwriter, multi-instrumentalist and producer considered one of the United States' most distinctive musicians, Bilal is a key innovator in contemporary African American music. Although working across a variety of genres – from neo-soul to rock – Bilal says he is "a jazz musician first."

One only needs to experience one of his live performances to understand why: his shows are always partly improvised and never the same twice, something relatively uncommon among vocalists. Of course, the core of his musical expression rests on a solid foundation. He studied jazz at the New School for Jazz and Contemporary Music in New York, where – perhaps more importantly than obtaining a degree – he met Robert Glasper, a frequent collaborator, through whom Bilal became involved with artists such as Q-Tip and Mos Def. During the late 1990s, Bilal was deeply immersed in New York's vibrant rap and neo-soul scene. His invaluable dedication earned him a place in the experimental collective The Soulquarians (alongside D'Angelo, Erykah Badu, Questlove, Mos Def, Talib Kweli, J Dilla, and Raphael Saadiq, among others). He released his debut album, *1st Born Second*, in 2001.

As a featured artist on Kendrick Lamar's song *These Walls* (as well as several other tracks on the album *To Pimp a Butterfly*), Bilal shares a Grammy Award for Best Rap/Sung Performance, while his performance with The Roots is widely regarded as one of the most engaging in the entire Tiny Desk series. His most recent album, *Adjust Brightness*, came out last year. While all this already sounds impressive, it offers only a brief glimpse into the remarkable credentials of this singular artist.

Vstopnice (sedežni red ne velja): predprodaja (do 30. 6.): 25, 21* EUR, redna cena: 28, 24* EUR

*za mlajše od 25 in starejše od 65 let ter upokojence

Tickets (no assigned seating): presale (until 30 June): EUR 25, 21*, regular price: EUR 28, 24*

*Visitors aged under 25, over 65 and pensioners

SUN-MI HONG

KR, NL, BE, GB, US, NO

Bida Orchestra

ČET / THU 2. 7., 22.00

Park CD, glavni oder /
CD Park, Main Stage

John Dikeman

bas in tenor saksofon /
bass & tenor saxophone

Mette Rasmussen

alt saksofon / alto saxophone

Alistair Payne

trobenta / trumpet

Jozef Dumoulin

klavir, fender rhodes /
piano, Fender Rhodes

John Edwards

bas / bass

Sun-Mi Hong

bobni / drums

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 15 EUR,
redna cena: 18 EUR / CD Park day pass: presale (until 30 June): EUR 15,
regular price: EUR 18



Foto / Photo: Federico Castelli

Južnokorejska bobnarka Sun-Mi Hong, ki dobro desetletje živi in ustvarja na Nizozemskem, v evropskem prostoru velja za mlado zvezdo jazza. Dejavna je na številnih področjih, od strogo komponirane glasbe do čiste improvizacije, največkrat v formaciji kvinteta (s katerim je zadnji album *Fourth Page: Meaning of a Nest* izdala lani), a nastopa in snema v različnih kombinacijah.

Povsem poseben del njenega delovanja je izvirno nekonvencionalen orkester Bida. V zadnjih letih je Hong veliko potovala in raziskovala različne koticke evropske glasbene scene ter s tem bogatila in širila svoj umetniški izraz – prav ta projekt je neposreden odraz te poti. Nastal je leta 2023, ko jo je jazzovski center Bimhuis v Amsterdamu angažiral, da napiše novo delo za serijo Reflex, v okviru katere umetnike vabijo h glasbeni refleksiji o svojem okolju ali svetu, kot ga doživljajo.

Na podlagi prizorov iz svojih sanj je Hong napisala dinamično, intenzivno in nepredvidljivo delo *Invisible Ropes*, ki ga izvajajo tri pihala, kontrabas, klavir/sintetizator in bobni – zasedba, ki tudi zaradi individualnih izrazov sodelujočih odpira neskončne, včasih že ekstremne možnosti v teksturi in dinamiki.

South Korean drummer Sun-Mi Hong, who has been based in the Netherlands for over a decade, is widely regarded across Europe as a rising star in jazz. She works in a wide range of contexts, from tightly composed music to free improvisation – mostly in the setting of a quintet (with which she released her latest album, *Fourth Page: Meaning of a Nest*, last year) – but performs and records in different formations.

A particularly distinctive aspect of her work is the unconventional Bida Orchestra. In recent years, Hong has travelled extensively across Europe, engaging with diverse musical scenes and further expanding her artistic language; this experience directly informs the project. It was created in 2023, when the jazz venue BIMHUIS Amsterdam commissioned her to write a new work for the REFLEX series, which invites musicians to reflect on society and the world as they perceive it.

Drawing on scenes from her dreams, Hong composed the highly dynamic, intense, and unpredictable work *Invisible Ropes* for three wind instruments, double bass, piano/synth and drums – a lineup that, partly owing to the individual voices of its members, opens up seemingly endless – at times extreme – possibilities in texture and dynamics.

MELISSA ALDANA CL, DE, US

Filin

PET / FRI 3. 7., 19.30

Park CD, glavni oder /
CD Park, Main Stage

Melissa Aldana

tenor saksofon / tenor saxophone

Pablo Held

klavir / piano

Robert Landfermann

kontrabas / double bass

Kush Abadey

bobni / drums



Foto/Photo: Ebru Yildiz

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 20 EUR,
redna cena: 24 EUR / CD Park day pass: presale (until 30 June): EUR 20,
regular price: EUR 24

Potem ko je Melissa Aldana leta 2013 zmagala na prestižnem tekmovanju *Thelonious Monk International Jazz Saxophone Competition* ter se s tem v zgodovino zapisala kot prva ženska in prva Južnoameričanka, ki je prejela to nagrado, je njen glasbeni uspeh dobil raketni pogon. Blagoslov ji je dal sam Wayne Shorter, ki je sedel v žiriji, njegov pianist Danilo Perez pa jo je še prej spodbudil, da se je iz rodnega Čila preselila v ZDA in se vpisala na Berklee v Bostonu.

Za svoje solaže na zadnjih albumih si je prislužila dve nominaciji za grammyja. Svoj izraz je pilila ob poslušanju in transkribiranju največjih – Sonnyja Rollinsa, Wayne Shorterja, Johna Coltrana, Joeja Hendersona, Lesterja Younga, Charlieja Parkerja, Dona Byasa ...

Aldanin osmi album, sicer tretji po vrsti pri založbi Blue Note, nosi naslov *Filin*, kar ni le slengovska različica besede *feeling* (občutek), ampak označuje glasbeni stil, ki se je razvijal sredi prejšnjega stoletja na Kubi kot dialog med tradicionalno kubansko trovo, bolerom in jazzom.

Na plošči sta sodelovala sloviti pianist Gonzalo Rubalcaba in pevka Cécile McLorin Salvant, Aldana pa bo liričen repertoar v Ljubljani izvedla s svojim kvartetom.

After winning the prestigious Thelonious Monk International Jazz Saxophone Competition in 2013 – making history as the first woman and the first South American to receive the award – Melissa Aldana's career skyrocketed. She was given the blessing of none other than Wayne Shorter, who served on the competition jury, while his longtime pianist, Danilo Pérez, had earlier encouraged her to move to the US from her native Chile and enrol at Berklee in Boston.

Melissa Aldana's solos on her latest albums have earned her two Grammy nominations. She honed her expression by listening to and transcribing the titans of jazz: Sonny Rollins, Wayne Shorter, John Coltrane, Joe Henderson, Lester Young, Charlie Parker, and Don Byas, among others.

Her eighth album, and her third on the Blue Note label, is titled *Filin*. The title is not only a slang variation of the word "feeling" but also refers to a musical style that flourished in Cuba in the mid-20th century as a dialogue between traditional Cuban trova, the bolero and jazz.

The album also features the revered pianist Gonzalo Rubalcaba, and the singer Cécile McLorin Salvant. In Ljubljana, Melissa Aldana will perform with her quartet, presenting her lyrical repertoire.

PATRICIA BRENNAN SEPTET

MX, CU, JM, US

PET / FRI 3. 7., 21.00

**Park CD, glavni oder /
CD Park, Main Stage**

Patricia Brennan

vibrafon / vibraphone

Jon Irabagon

alt in sopranino saksofon /
alto and sopranino saxophones

Mark Shim

tenor saksofon / tenor saxophone

Kalí Rodriguez

trobenta / trumpet

Kim Cass

kontrabas / double bass

Keisel Jimenez

tolkala / percussion

Dan Weiss

bobni / drums

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 20 EUR,
redna cena: 24 EUR / CD Park day pass: presale (until 30 June): EUR 20,
regular price: EUR 24



Foto/Photo: Werner Siebert

Patricia Brennan gravitira k velikim zasedbam. Septet, tentet, to sta sestava, v katerih se njene kompozicije, zaznamovane s perkusivno in harmonsko govornico vibrafona in marimbe, najbolj izrazijo. Gre za nekakšno ekspanzijo jedrnega kvarteta More Touch bodisi z godalno bodisi s pihalno sekcijo – v primeru pričujočega septeta so to vrhunski improvizatorji, trobentač Kalí Rodriguez in saksofonista Jon Irabagon ter Mark Shim.

V novi konstelaciji Brennan raziskuje neznane glasbene teritorije, kot bi raziskovala nova osončja – in to dejansko tudi počne, saj kot amaterska astronomka zvezdne konstelacije preslikava v zaporedja akordov in melodične vzorce. Tako ustvarja nove son(i)čne dimenzije in alternativne svetove.

Odraščala je v obalnem mestu Veracruz, v Mehiki, z bogatimi afrokaribskimi kulturnimi vplivi, ki jih instinktivno vnaša v glasbo. V njej združuje mehiško folklorno dediščino, sodobni jazz, klasično in eksperimentalno glasbo pod vplivom newyorškega okolja, v katerem je umetniško dozorela. Njen najnovejši četrti album z naslovom *Of The Near And Far* so kritiki označili za »kvantni preskok« v njenem opusu.

Patricia Brennan gravitates towards large ensembles. Septets and tentets are the settings in which her compositions – shaped by the percussive, deeply layered harmonic textures of vibraphone and marimba – fully come to life. These settings are, in a sense, extensions of her core quartet, More Touch, augmented either by a string or a brass section. For this septet, she draws on top-tier improvisers, trumpeter Kalí Rodriguez and saxophonists Jon Irabagon and Mark Shim.

In this new constellation, Brennan explores uncharted musical terrain as though exploring new solar systems – quite literally. As an amateur astronomer, she translates stellar constellations into chord progressions and melodic patterns, constructing new sonic dimensions and alternative worlds.

She grew up in Veracruz, Mexico, a coastal city known for its rich cultural heritage shaped by Afro-Caribbean influences – a musical tradition that Patricia Brennan instinctively incorporates into her music. Her work blends Mexican folk heritage, contemporary jazz, classical, and experimental music shaped by the New York City scene, which played a formative role in her artistic development. Her latest album, *Of the Near and Far*, her fourth outing, was hailed as a “quantum leap” in her body of work.

ZLATKO KAUČIČ KOMBO BC^{SI, IT}

Pogum pogumnih

SOB / SAT 4. 7., 20.00

Park CD, glavni oder /
CD Park, Main Stage

Jure Boršič

saksofon / saxophone

Ivan Pilat

bariton saksofon / baritone saxophone

Francesco Ivone

trubenta / trumpet

Jan Jarni, Anton Lorenzutti

kitara / guitar

Timi Vremec

bas / bass

Žiga Ipavec, Tomi Novak, Robi Erzetič

bobni in tolkala / drums and percussion



Foto / Photo: Arhiv umetnika / Artist's archive

Pogum pogumnih je glasbeni projekt enega najpomembnejših sodobnih domačih tolkalcev Zlatka Kaučiča (čigar opus obsega več kot osupljivih osemdeset albumov), morda še bolj pa je pomembno njegovo zavzeto, nesebično, kontinuirano pedagoško delo. Med prvim valom pandemije, zaznamovanim z izrazito družbeno in politično negotovostjo, je Kaučič prevzel vlogo skladatelja, umetniškega vodje in dirigenta enajstčlanske zasedbe, ki združuje nekdanje Kaučičeve učence in uveljavljene italijanske glasbenike.

Projekt je posvečen posameznikom in skupinam, ki kljubujejo oviram ter s svojo neomajno voljo in pogumom soustvarjajo boljšo družbo. Med njimi najdemo markantne osebnosti od Juliana Assanga do Francesce Albanese. Obsežna, družbeno-angažirana suita v glasbenem jeziku izrisuje poklon vztrajnosti, solidarnosti in skupnostni odgovornosti. Premierno je bila izvedena na čezmejnem festivalu Jazz & Wine of Peace v italijanskem Krminu. Od takrat pa se nenehno prilagaja, preoblikuje in kritično odzvanja spremenljive razmere v svetu.

Pogum pogumnih (The Courage of the Courageous) is a musical project by one of Slovenia's most prominent contemporary percussionists, Zlatko Kaučič (with an astounding discography of more than 80 albums) and, perhaps even more importantly, a widely recognised, sustained commitment as a selfless educator. During the first wave of the pandemic, marked by significant social and political uncertainty, Kaučič assumed the roles of composer, artistic director, and conductor of an eleven-member ensemble that brings together Kaučič's former students alongside established Italian musicians.

The project is dedicated to individuals and groups who confront challenges and, through determination and courage, contribute to building a more just society. Among them are notable figures ranging from Julian Assange to Francesca Albanese. The extensive, socially engaged suite that uses the language of music to honour perseverance, solidarity, and collective responsibility premiered at the cross-border Jazz & Wine of Peace festival in Cormons, Italy. Since then, the work has continually evolved in critical response to shifting global circumstances.

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 15 EUR,
redna cena: 18 EUR / CD Park day pass: presale (until 30 June): EUR 15,
regular price: EUR 18

SOWETO KINCH TRIO^{GB}

SOB / SAT 4. 7., 21.30

**Park CD, glavni oder /
CD Park, Main Stage**

Soweto Kinch

alt saksofon, aerofon, glas /
alto sax, aerophone, vocals

James Owston

kontrabas / double bass

Louis Hamilton-Foad

bobni / drums



Foto / Photo: Iza Korsak

Glasbene in družbenokritične ideje saksofonista MC-ja in skladatelja Soweta Kincha se manifestirajo na različne načine. Kot hip-hop bitke, radijske oddaje na BBC, gledališki performansi, jazzovske improvizacije v malih zasedbah ali pa kot ambiciozni orkestralni spektakli, kakršna je trilogija z londonskimi simfoniki: *The Black Peril* (2019), *White Juju* (2022) in *Soundtrack to the Apocalypse*.

Njegovi projekti so konceptualne kontemplacije, v katerih jazzovska odprtost sreča klasično kompozicijo, rap pa postane libreto soničnih eksperimentov, na katere je mogoče tudi zaplesati. Zaradi glasbene širine ga je med tiste, s katerimi bi rada sodelovala, štela tudi Amy Winehouse.

Na Oxfordu je diplomiral iz moderne zgodovine, a je prepričan, da umetnost spreminja pogled ljudi na svet. Rad si predstavlja novi svet – v spiritualni afrofuturistični maniri ali pa povsem konkretno – kot Jazz Planet, na katerem bi med delom imeli redne odmore za poslušanje basovskih solaj, najbolj prestižen dogodek pa bi bil jam session.

Svoj opus, tudi jedro omenjene velike trilogije, bo na našem festivalu povzel v triu, ki je še vedno format, v katerem se počuti najbolj svobodno.

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 15 EUR,
redna cena: 18 EUR / CD Park day pass: presale (until 30 June): EUR 15,
regular price: EUR 18

The musical and socio-critical ideas of saxophonist, MC and composer Soweto Kinch take shape in a wide range of forms: hip-hop battles, BBC radio broadcasts, theatrical performances, small-group jazz improvisations, and ambitious symphonic orchestrations, such as his London Symphony Orchestra trilogy: *The Black Peril* (2019), *White Juju* (2022), and *Soundtrack to the Apocalypse*.

Kinch's projects are conceptual contemplations in which the openness of jazz meets classical composition, while rap becomes a libretto for sonic experiments that can make you dance as well. Because of his musical breadth, Amy Winehouse counted him among the musicians she wished to collaborate with.

Soweto Kinch graduated in Modern History from Oxford, yet has long believed that art can change how people see the world. He often imagines alternative worlds: sometimes in a spiritual Afro-futurist vein, and sometimes quite concretely – as a Jazz Planet, where office culture would include regular breaks to listen to bass solos, and the most prestigious social event would be a jam session.

At the Ljubljana Jazz Festival, he will distil his body of work, including the core of the aforementioned large-scale trilogy, into a trio format, which remains the setting that allows him the most creative freedom.

AKI TAKASE ^{JP, DE, NO}

Timeless Ensemble

ČET / THU 2. 7., 23.00

Klub CD / CD Club

Aki Takase

klavir / piano

Daniel Erdmann

saksofoni / saxophones

Tino Ribeiro

kontrabas / double bass

Dag Magnus Narvesen

bobni / drums

Vincent von Schlippenbach

aka DJ IIVibe

gramofoni / turntables

»Kaj je čas? Kaj je tišina? Kako gnetljiv je čas? Lahko s pomočjo glasbe celo potujemo v prihodnost in preteklost?« To so vprašanja, ki spremljajo novi projekt samosvoje avtoritete klavirja oziroma – brez pretiravanja – legendarne pianistke Aki Takase. Njen življenjski itinerarij sledi liniji Tokio–ZDA–Berlin, v osemdesetih je sodelovala z imeni, kot so John Scofield, Lester Bowie, Dave Liebman, v devetdesetih pa intenzivno muzicirala z Davidom Murrayem in Reggijem Workmannom.

Sodelovanje je za Takase najpomembnejše, tako rekoč nujno za ustvarjanje. Naveza z nekdanjim študentom Danielom Erdmannom se je začela kot duo, kmalu pa prerasla v razširjen zvočni organizem – izjemni kvintet JAPANIC. S projektom *Timeless Ensemble* merita še dlje. Gre za prenos izkušenj na mlajše in hkrati za projekcijo: Kam se naša glasba premika? Kaj se dogaja v tem trenutku in kaj prinaša prihodnost? Linearni čas se prekinja s povezovanjem najboljšega iz preteklosti z vizijami prihodnosti v jedru sedanjosti.

“What is time? What is silence? How malleable is time? Perhaps we can even travel to the future and the past with the help of music?” These are the questions at the core of the new project by the unrivalled epitome of pianism – or, without exaggeration, a true piano legend – Aki Takase. Her life's journey has taken her from Tokyo to the United States and Berlin; in the 1980s, she collaborated with figures as eminent as John Scofield, Lester Bowie, and Dave Liebman, and in the 1990s performed extensively with David Murray and Reggie Workman.

Collaborations are therefore an essential, almost indispensable principle of Takase's creative process. The musical partnership with her former student Daniel Erdmann began as a duo and soon expanded into an enlarged sonic organism – the exceptional quintet JAPANIC. Now they are taking things even further, moving toward the Timeless Ensemble. The project is both an act of passing on experience to younger generations and a forward-looking exploration: Where is our music heading? What is happening now, and what might the future bring? Linear time is interrupted as the finest elements of the past are connected with visions of the future at the crux of the present.



Foto / Photo: Frank Siemer

Vstop prost do zapolnitve kapacitete / Free entry until full capacity

PET / FRI 3. 7., 22.30

Klub CD / CD Club

OlafSaxx

saksofoni, sintetizatorji /
saxophones, synths

Latarnik

klavir, sintetizatorji /
piano, synths

Wuja HZG

bas kitara/bass guitar

Cancer G

bobni / drums

Vstop prost do zapolnitve kapacitete /
Free entry until full capacity

Bloto je poljska instrumentalna zasedba, ki so jo leta 2018 ustanovili člani večjega jazzovskega kolektiva EABS. Bloto pomeni redukcijo oziroma usmeritev v bolj surov in rudimentaren, na gruv osredotočen izraz, ki je ukoreninjen v hip-hopu, z ohlapnimi navezavami na grobi, sampledelični zvok devetdesetih let.

Glasba kvarteta temelji na zankastih strukturah, pri katerih v ospredje stopajo težke bas linije, natančni bobnarski ritmi in ponavljajoči se motivi, ki se razvijajo skozi subtilno improvizacijo. Čeprav jazz ostaja prisoten kot podlaga, se Bloto namerno izogiba kompleksnosti zaradi nje same ter daje prednost občutku, teksturi in hipnotičnemu ritmu. Tako reflektira napetost, ki jo oblikujejo realnost družbene razdrobljenosti in razslojenosti, naraščajoči nacionalizem, politične krize in sistemsko nasilje. Prvenec *Erozje* (2020) je minimalistična in masivna zvočna pokrajina razkranjanja in preobrazbe, skupina pa je poleg klasičnih albumovskih projektov znana po številnih poklonih, ki so posvečeni enemu najpomembnejših producentov hiphopa J Dilli. Vrhunec tega fokusa predstavlja plošča *We Remember J Dilla*, ki je izšla letos.



Foto / Photo: Róza_Sasor

Bloto is a Polish instrumental group formed in 2018 by members of the larger jazz collective EABS. Bloto stands for reduction, or a shift towards a more brutal and rudimentary, groove-focused expression rooted in hip-hop – with loose references to the gritty, sampledelic sound of the 1990s.

The quartet's music is grounded in massive, looping structures, where heavy basslines, precise drumbeats, and repetitive motifs take centre stage, evolving through subtle improvisation. While jazz remains ever-present as a substructure, Bloto deliberately avoid complexity for complexity's sake, instead prioritising feeling, texture, and hypnotic rhythm. They thus seek to capture the tension arising from broader social realities, including fragmentation and stratification, rising nationalism, political crises, and systemic violence.

Their debut album, *Erozje* (2020), is a minimalist yet massive soundscape of decay and transfiguration. Beyond their classic album projects, the band is also known for numerous tributes dedicated to one of hip-hop's most influential producers, J Dilla, culminating in the 2026 release of *We Remember J Dilla*.

MARKO ČRNČEC SOLO^{SI}

SOB / SAT 4. 7., 17.00

Klub CD / CD Club

Marko Črnčec
klavir / piano

Marko Črnčec sodi med najizrazitejše glasove sodobne domače glasbene scene in hkrati med tiste redke domače ustvarjalce, ki so svoj izraz prepričljivo izvozili čez Atlantik, v New York.

Na mednarodnem prizorišču si je z leti izoblikoval sloves vsestranskega in suvereno artikuliranega glasbenika: multiinstrumentalista, skladatelja, aranžerja in producenta, ki se zlahka giblje med žanrskimi koordinatami jaza, klasike in popularne glasbe, pri tem pa dosledno ohranja prepoznavno avtorsko držo. Kot avtor je doslej podpisal sedem mednarodno odmevnih albumov. Črnčec bo na festivalu predstavil svojo novo ploščo, in sicer v od vseh najintimnejši glasbeni formaciji, ki je za pianiste nepogrešljiva. Čeprav je v svoji karieri že večkrat nastopil v solistični instalaciji, pa bo njegovo letošnje sodelovanje na festivalu posebno, saj je vezano na izdajo albuma, na katerem bo večina glasbe improvizirane, del repertoarja bodo pa tvorile tudi njegove avtorske skladbe.

One of the most distinctive voices on Slovenia's contemporary music scene, Marko Črnčec is also among the few artists who have made the leap across the Atlantic, building a successful career in New York City.

Over the years, he has gained an international reputation as a versatile musician of exceptional clarity and finely honed articulation: a multi-instrumentalist, composer, arranger, and producer who moves effortlessly between jazz, classical, and popular music, while consistently maintaining a distinctive artistic voice. As a composer, he has released seven internationally acclaimed albums to date.

At our festival, Črnčec will present his new album in the most intimate musical formation of all – the solo piano setting, indispensable to pianists. Although he has appeared as a soloist many times throughout his career, this year's festival performance is particularly special, marking the release of an album in which most of the music is improvised, alongside a selection of his original compositions.



Foto / Photo: Matjaž Vertuš

Vstop prost do zapolnitve kapacitete / Free entry until full capacity

DJ K'POW^{SI}

PET / FRI 3. 7., 23.30

Klub CD / CD Club

Vstop prost do zapolnitve kapacitete /
Free entry until full capacity

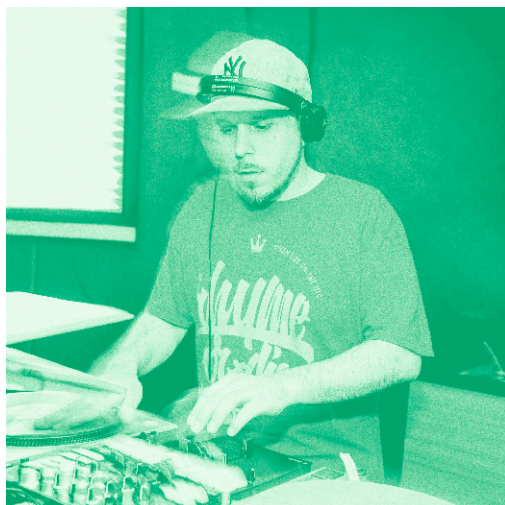


Foto / Photo: Matic Kremžar

Veterana domače didžej scene K'Powa najpogosteje povezujemo s hiphopom, vendar njegovi seti segajo precej dlje – od funka, soula in afrobeata do sodobnih elektronskih odvodov. Nekdanji član ljubljanskega kolektiva RDYO DJs je danes dejaven v društvu GOR za promocijo hiphop kulture, poznamo pa ga tudi kot glavni obraz prostora Big Nose v Ljubljani, ki poleg ploščarne deluje tudi kot družabno-kulturno stičišče z raznovrstnim programom dogodkov.

Po izjemno uspešnem zaključku petkovega večera festivala leta 2024 se K'Pow vrača in ponavlja vajo. Pripravlja tematsko obarvan plesni set; ta bo hiphop (z izrazitimi jazzovskimi vplivi in sampli) prepletal z izvirnimi jazzovskimi in funkovskimi kosi, ki so zaznamovali raperske reinterpretacije, nu jazz in broken beat.

A veteran of the local DJ scene, K'Pow is most commonly associated with hip-hop, though his sets regularly venture far beyond the genre – spanning funk, soul, Afrobeat and contemporary electronic offshoots. A former member of the renowned Ljubljana collective RDYO DJs, he is now part of the GOR association for the promotion of hip-hop culture and the driving force behind Big Nose in Ljubljana: not just a record shop, but a much-loved music haunt and cultural venue.

After closing the 2024 festival's Friday night programme in spectacular fashion, K'Pow returns to the decks with another perfectly curated – and highly danceable – set. Expect strong jazz influences and samples, jazz and funk originals later reimagined in rap tracks, as well as nu jazz and broken beat selections.

BOŠTJAN GOMBAČ & SAŠO VOLLMAIER^{SI}

Koncert za otroke:
Poklon zapaščini /
Concert for Children:
Homage à Héritage

SOB / SAT 4. 7., 11.00

Velika sprejemna dvorana /
Grand Reception Hall

Boštjan Gombač

pihala, trobila, glas in zvočila /
wind & brass instruments, voice,
sound objects

Sašo Vollmaier

klavir / piano



Foto / Photo: Peter Uhan, Nika Hölbl

Koncert za otroke z naslovom *Homage à héritage* je poklon bogati zapaščini slovenskega jazza in njegovim pionirjem. Multiinstrumentalist Boštjan Gombač in pianist Sašo Vollmaier bosta ob ustvarjalnem raziskovanju in skupnem muziciranju mladim približala delo in vpliv velikanov, ki so tlakovali pot jazzovski glasbi v Sloveniji, kot so Bojan Adamič, Jure Robežnik, Ati Soss, Jože Privšek, Tone Janša, Borut Lesjak, Urban Koder in drugi.

Poseben poudarek bo na razumevanju glasbene dediščine kot živega navdiha za sodobno ustvarjanje. Mladi poslušalci bodo tako imeli priložnost slišati, kako tradicijo preoblikovati v nekaj novega in osebnega. *Homage à héritage* ni le poklon preteklosti, temveč tudi prostor za prihodnost – srečanje generacij, idej in zvokov, na katerem dediščina postane odskočna deska za nove glasbene zgodbe.

The concert for children, *Homage à Héritage*, pays tribute to the rich legacy and pioneers of Slovenian jazz. Through creative exploration and collaborative music-making, multi-instrumentalist Boštjan Gombač and pianist Sašo Vollmaier will introduce young participants to the work and influence of the key figures who helped shape jazz in Slovenia, including Bojan Adamič, Jure Robežnik, Ati Soss, Jože Privšek, Tone Janša, Borut Lesjak, Urban Koder, and others.

Special emphasis will be placed on understanding musical heritage as a living source of inspiration for contemporary creation. Young listeners will thus have the opportunity to discover how tradition can be transformed into something new and personal. Far more than a tribute to the past, *Homage à Héritage* opens a space for the future – a meeting of generations, ideas, and sounds, where heritage becomes a springboard for new musical stories.

Vstop prost / Free entry

ANŽE MIKULAN^{SI}

Rhythm Is Expansive

ČET / THU 2. 7., 21.30

**Park CD, oder pod drevesom /
CD Park, Old Tree Stage**

Anže Mikulan, Luka Matić, Domen Cizej
bobni / drums

V sodelovanju z / In collaboration with
Inštitut .abeceda

Luka Matić, Domen Cizej in Anže Mikulan
se bodo tokrat predstavili v ekskluzivni
tolkalski zasedbi.

Z izvirnimi kompozicijami bodo sledili ideji,
da je glasbena ustvarjalnost živ in nenehno raz-
vijajoč se organizem, pri čemer bodo svoje delo
izvajali v treh bobnarskih nizih. Vsi trije sodijo v novo
generacijo glasbenikov, ki so se izobraževali v tujini,
festivalski koncert pa bo obenem tudi priložnost
za premierno skupno predstavitev v tej zasedbi.

**Luka Matić, Domen Cizej, and Anže Mikulan
appear at this year's festival as an exclusive
percussion ensemble.**

Through their original compositions, they explore
music-making as a living, ever-evolving organ-
ism, performed across three drum kits. All three
belong to a new generation of musicians who
have trained at music institutions abroad. The Jazz
Festival Ljubljana's concert marks the public debut
of this line-up.



Foto / Photo: Nada Žgank

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 15 EUR,
redna cena: 18 EUR / CD Park day pass: presale (until 30 June): EUR 15,
regular price: EUR 18

TONI LAH QUARTET^{SI,AT}

PET / FRI 3. 7., 19.00

**Park CD, oder pod drevesom /
CD Park, Old Tree Stage**

Toni Lah

kitara / guitar

Aljoša Kavčič

klavir / piano

Konrad Waldert

kontrabas / double bass

Juš Kvaternik

bobni / drums

V sodelovanju z / In collaboration with
Defonija

Sodobni jazzovski kvartet bo predstavil svež avtorski program z albuma v nastajanju.

Gre za skupino štirih prijateljev, ki si prizadevajo potisniti glasbo do roba ob vsaki priložnosti, ob čemer tudi neizmerno uživajo. Gradivo se naslanja na idiom modernega jazzovskega zvoka nove generacije, ki se odziva na aktualno stanje sveta in izraža duh časa, pri tem pa spoštuje jazzovsko tradicijo.

This contemporary jazz quartet comes to our festival with fresh, original material featured on their upcoming album.

The group comprises four friends who strive to push the envelope of music at every available opportunity, while thoroughly enjoying themselves in the process. Their compositions draw on the idiom of a new generation of modern jazz, one that responds to the current state of the world and captures the spirit of the times while honouring the jazz tradition.



Foto / Photo: Naja Lipičnik

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 20 EUR,
redna cena: 24 EUR / CD Park day pass: presale (until 30 June): EUR 20,
regular price: EUR 24

VITA KOBAL^{SI}

Daydream Fragments

PET / FRI 3. 7., 20.30

**Park CD, oder pod drevesom /
CD Park, Old Tree Stage**

Vita Kobal
violina / violin

David Kocmur
kitara / guitar

Gal Golob
violončelo, kontrabas /
cello, double bass

Janez Sagadin
bobni / drums

V sodelovanju z / In collaboration with
Zavod Sploh

Projekt *Daydream Fragments* predstavlja avtorsko zasnovo violinistke Vite Kobal, ki ob ustvarjalnem dialogu združuje štiri glasbenike v raziskovanju med kompozicijo in prosto improvizacijo.

Temelj zvočne estetike tvorijo minimalistične ideje in krajši komponirani fragmenti, ki delujejo kot izhodiščne točke za razvoj glasbene pripovedi. Zvočni dnevnik idej se razvija skozi komuniciranje med glasbeniki, ki med strukturiranimi deli iščejo prostor za improvizacijo. Ob kolektivni igri se zapletajo v nepredvidljivo zgodbo, ki obenem ohranja elemente izhodiščnih nastavkov in se vrača k prvinski trenutki, v katerih ideje nastajajo.

An original project by violinist Vita Kobal, *Daydream Fragments* is an alliance of four musicians engaged in a creative dialogue exploring the space between composition and free improvisation.

Its sonic aesthetics are grounded in minimalist ideas and short composed fragments that act as catalysts for developing musical narratives. This sonic idea journal evolves through continuous exchange among the musicians, who carve out space for improvisation within structured sections. Through collective performance, they become entangled in an unpredictable unfolding, one that retains elements of its structural building blocks while returning to the immediacy of generative musical thought.



Foto / Photo: Arhiv umetnika / Artist's archive

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 20 EUR,
redna cena: 24 EUR / CD Park day pass: presale (until 30 June): EUR 20,
regular price: EUR 24

MARKO MOMČILOVIĆ QUARTET HR, SI

SOB / SAT 4. 7., 19.30

**Park CD, oder pod drevesom /
CD Park, Old Tree Stage**

Vid Bavcon

trubenta / trumpet

Miha Rajterič

klaviature / keyboards

Marko Momčilović

kontrabas / double bass

Martin Jocif

bobni / drums

V sodelovanju z / In collaboration with
Akademija za glasbo

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 15 EUR,
redna cena: 18 EUR / CD Park day pass: presale (until 30 June): EUR 15,
regular price: EUR 18



Foto / Photo: Marko Alpner

Projekt Marko Momčilović Quartet se je izoblikoval ob začetku študija na Akademiji za glasbo, kjer so se njegovi člani tudi prvič srečali.

Kvartet se predstavlja z avtorskimi skladbami s prihajajočega albuma, ki odsevajo različne slogovne vplive ter so nastajale v procesu skupnega muziciranja in ustvarjalne izmenjave. Njegovo zvočno podobo zaznamuje prefinjena kombinatorika akustičnih in digitalnih instrumentov, skozi katero organski, tradicionalni elementi prehajajo v dialog s sodobnimi pristopi. Tako nastaja izraz, ki vsebuje svežino, širino in raziskovalni značaj aktualnih glasbenih praks.

The Marko Momčilović Quartet was formed during the members' first year at the Ljubljana Academy of Music, where they initially met.

The ensemble will present original compositions from its forthcoming album – works that reflect a range of stylistic influences and emerge from a process of collaborative music-making and creative exchange. Their sound is characterised by a sophisticated interplay of acoustic and digital instruments, through which organic, traditional elements enter into dialogue with contemporary approaches. The result is an expression that captures the freshness, breadth, and exploratory spirit of current musical practices.

GOOD REMARKS^{SI, US, BR, AUT}

SOB / SAT 4. 7., 21.00

**Park CD, oder pod drevesom /
CD Park, Old Tree Stage**

Tjan Šoštarič

kontrabas / double bass

Joander Cruz

alt saksofon / alto saxophone

Blaž Švagan

tenor saksofon / tenor saxophone

Benjamin King

klavir / piano

Rene Grajfoner

bobni / drums

V sodelovanju z / In collaboration with
KD Jazz Velenje



Foto / Photo: Arhiv zasedbe / Artists' archive

Člani ustroja Good Remarks so razpršeni po raznih akademskih kotičkih sveta – študirajo namreč na akademijah v Gradcu, na Dunaju, v Celovcu in Los Angelesu. Umetniški izraz kvinteta temelji na avtorskih skladbah kontrabasista in skladatelja Tjana Šoštariča, v katerih se prefinjeno prepletajo elementi progresivnega jazz, soula in jazzovski tradicije.

Rezultat je slogovno dognana, a hkrati dostopna glasbena govorica, zaznamovana z izrazitim občutkom za gruv, z liričnostjo in subtilnim, spontanim prehajanjem glasbenih idej. Good Remarks ne delujejo zgolj kot ansambel, temveč kot premišljena umetniška celota – dialog petih samosvojih glasov iz različnih kulturnih in geografskih okolij, ki se srečajo v spoštljivem, ustvarjalnem in iskrenem glasbenem prostoru.

The members of Good Remarks are currently based across various academic centres around the world – studying at academies in Graz, Vienna, Klagenfurt, and Los Angeles. The quintet's artistic identity is grounded in original compositions by double bassist and composer Tjan Šoštarič, works that subtly integrate elements of progressive jazz, soul, and jazz tradition.

The result is a stylistically refined yet accessible musical language, underscored by a distinct sense of groove, lyricism, and the subtle, spontaneous flow of musical ideas. More than just an ensemble, Good Remarks emerges as a finely woven artistic whole – a dialogue of five distinct voices from diverse cultural and geographical backgrounds, coming together in a shared musical space defined by respect, creativity, and sincerity.

Dnevna vstopnica Park CD: predprodaja (do 30. 6.): 15 EUR,
redna cena: 18 EUR / CD Park day pass: presale (until 30 June): EUR 15,
regular price: EUR 18

SPREMLJEVALNI PROGRAM / ACCOMPANYING PROGRAMME

Swing Agenti / Swing Agents

Nastop jazzovskih zasedb Konservatorija za glasbo in balet Ljubljana / Concert of the Conservatory of Music and Ballet Ljubljana jazz ensembles

Ned/Sun 21.6., 9.00–11.00
Dvorni trg / Dvorni trg Square,
Ljubljana Old Town

Pridružite se nam na Prazniku glasbe, kjer bo v spremljevalnem festivalskem programu nastopil bend Swing Agenti – izbrana zasedba dijakov jazz oddelka Konservatorija za glasbo in balet Ljubljana pod mentorstvom prof. Milana Stanisavljevića. Na odru bodo odlični instrumentalisti ter Sara in Dorentina, pevki, katerih glasova bosta publiki odprla vrata v raznovrsten svet jazzovskih stilov – od swinga do soula. Spretni prsti Swing Agentov vas bodo navdušili z virtuoznimi solazami in pokazali, da je prihodnost jazz v varnih rokah.

Join us in celebrating the Fête de la Musique with Swing Agents, a select lineup of jazz ensembles from the jazz department of the Conservatory of Music and Ballet Ljubljana, performing under the mentorship of Prof. Milan Stanisavljević as part of the accompanying programme of the 67th Jazz Festival Ljubljana. The concert will feature outstanding instrumentalists alongside Sara and Dorentina, two singers whose voices will guide the audience through the rich diversity of jazz rhythms, from swing to soul. With virtuosic solos and dynamic ensemble playing, the musicians of Swing Agents will demonstrate that the future of jazz is in safe hands.

Vstop prost / Admission free

V okviru Praznika glasbe v Ljubljani, v sodelovanju s SIGIC in KGBL / As part of the Fête de la Musique Ljubljana initiative, in cooperation with SIGIC and KGBL



Praznik Glasbe
fête de la musique

Miles Davis 100! Dvigalo na morišče / Miles Davis 100! Elevator to the Gallows

Film

Pon/Mon 29.6., 20.00
Kosovelova dvorana / Kosovel Hall

Francija / France, 1958, 88'

Režija / Directed by: Louis Malle

Glasba / Music by: Miles Davis

Nastopajo / Cast: Jeanne Moreau, Maurice Ronet,
Lino Ventura, Yori Bertin, Florence Carala

Dvigalo na morišče največkrat povezujejo z začetkom novega vala, a je kljub nespornim odlikam tako časovno kot stilistično še »nekompatibilen« z novovalovsko estetiko, čeprav je bil dovršen del filma posnet na stvarnih prizoriščih. Dobro učinkuje kot premitveni film med meditacijo o ameriškem noiru in drznimi eksperimenti zgodnjih novovalovskih kriminalk (npr. Godardovega *Do zadnjega diha*), poseben status pa gotovo uživa zaradi melanholične improvizirane glasbene podlage Milese Davisa. S projekcijo filma ob Jazz festivalu Ljubljana slavimo 100-letnico rojstva enega najpomembnejših glasbenikov vseh časov.

While *Elevator to the Gallows* is often associated with the dawn of the French New Wave, it remains both chronologically and stylistically "incompatible" with the movement's defining aesthetic, despite its undeniable qualities and extensive use of location shooting. The film functions instead as a cinematic bridge between the period of reflection on American noir and the bold formal experiments of early New Wave crime films (e.g., Godard's *Breathless*). Undeniably, it also occupies a distinctive place in film history thanks to Miles Davis's melancholic, improvised soundtrack. With this film, we are commemorating the 100th anniversary of Miles Davis's birth, which we are celebrating in 2026.

Cena vstopnice: 6, 5* EUR / Admission: EUR 6, 5*

*za mlajše od 25 in starejše od 65 let ter upokojujence / Visitors aged under 25, over 65 and pensioners

Brezplačno za imetnike festivalske vstopnice 67. Jazz festivala Ljubljana / Free for holders of the 67th Ljubljana Jazz Festival pass

Ssirus W. Pakzad: Iz oči v oči, iz duše v dušo / Face to Face, Soul to Soul

Odprtje fotografske razstave /
Opening of photography exhibition

Tor/Tue 30. 6., 19.30
Mala galerija / Small Gallery

Kustos / Curated by: Žiga Koritnik
Na ogled / On view: 30. 6.–13. 9. 2026

Ssirus W. Pakzad (1961) se je po študiju zapisal glasbenemu novinarstvu ter začel redno objavljati v nemškem tisku in na radiu. S portretno fotografijo svojih intervjuvancev se je začel ukvarjati na pobudo kolegov, fotografije pa niso pristale le v časopisih in revijah ob intervjujih, temveč so krasile tudi naslovnice albumov številnih znanih glasbenikov. Konec devetdesetih je svoje goste začel vabiti pred mikrofonom nemškega državnega radia (Bayerischer Rundfunk, SWR), med letoma 1996 in 1998 pa je bil umetniški direktor festivala Jazz an der Donau v Vilshofnu. Njegove fotografije so bile predstavljene na enajstih samostojnih in štirih skupinskih razstavah v Nemčiji, Avstriji, Švici in na Nizozemskem.

Razstavljeni dela razkrivajo fotografovo predanost in poglobljeno zanimanje za glasbo, od zgodnjih del (najstarejši na razstavi je denimo portret Dona Cherryja, 1990) do koncertne fotografije skozi leta in novejše serije silhuet. To so večinoma premišljene, včasih improvizirane kompozicije, ki ujamejo glasbenikovo dušo, brez poveličevanja. Če so portreti umirjeni in tihi, je koncertna fotografija bolj dinamična in »glasna«. V kombinaciji z intervjuji pa še intenzivnejša.

Vstop prost / Admission free

Jazz v objektivu Ssirusa Pakzada / Jazz Through the Lens of Ssirus Pakzad

20.00, Prvo preddverje / Foyer I

Pogovor s fotografom vodi / The conversation
with the photographer hosted by: Žiga Koritnik

Vstop prost / Admission free

After completing his studies, Ssirus W. Pakzad (1961) turned to music journalism and began publishing regularly in the German press and on radio. He began taking portrait photographs of his interviewees at the suggestion of colleagues; these images not only appeared in newspapers and magazines alongside the interviews but also featured on the album covers of numerous acclaimed musicians. In the late 1990s, he hosted a public radio show with live guests (Bayerischer Rundfunk, SWR) and served as artistic director of the Jazz an der Donau festival in Vilshofen from 1996–98. His photographs have been presented in eleven solo and four group exhibitions in Germany, Austria, Switzerland, and the Netherlands.

The exhibited works reveal the photographer's dedication and deep engagement with music, from his earliest pieces (the oldest, for example, is a portrait of Don Cherry, 1990) to concert photography over the years and a more recent series of silhouettes. These are primarily carefully considered, sometimes improvised compositions that capture the musician's soul without slipping into glorification. While the portraits are calm and quiet, the concert photography is more dynamic and "louder," acquiring even greater intensity when accompanied by the interviews.

Unterfahrt
J A Z Z C L U B

V sodelovanju z / In collaboration with: Jazzclub Unterfahrt

Jazz po jazzu / Jazz after Jazz

Glasbeno druženje z jam sessionom po končanem uradnem programu / Musical hangout with a jam session kicking off after the official programme

Sre, čet in sob / Wed, Thu & Sat 1., 2. & 4. 7.
Kazina Jazz Club, Kongresni trg 1/
Kazina Jazz Club, Congress Square 1

Po uradnem festivalskem programu se dogajanje seli v Kazina jazz klub, kjer večeri dobijo še bolj sproščeno podobo. Ob jam sessionih, improviziranih srečanjih glasbenikov in dolgem nočnem druženju bo Kazina zaživela v duhu srečevanja glasbe, pogovorov in nočnega festivalskega utripa. Jam sessione vodi Gašper Bertoneclj.

After the festival's official programme, the action shifts to the Kazina Jazz Club, where the evenings unfold in an even more relaxed atmosphere. With jam sessions, impromptu performances, and late-night gatherings, Kazina comes alive in the spirit of music, conversation, and the festival's nocturnal vibe. Jam sessions are led by Gašper Bertoneclj.



V sodelovanju z / In cooperation with: Zavod 2-5-1 JAZZ and Kazina Jazz Club

Vstop prost / Admission free

Jazz v dialogu / Jazz in Dialogue

Čet/Thu 2. 7., 17.30
Dvorana Alme Karlin/Alma Karlin Hall

Nasledstvo njenega glasu – z vso lepoto in bremen, ki jih nosi / Inheriting Her Voice – with all the beauty and burdens it carries

Pogovor z nastopajočimi glasbenicami / Conversation with women musicians

Vstop prost / Admission free

Jazz v knjigah / Jazz in Books

Knjižnica pod krošnjami / Library Under the Treetops

Čet-sob/Thu-Sat 2.-4. 7.
Park CD / CD Park

Knjige o glasbi niso nikoli dobesedno »o glasbi«. So o ljudeh, ki jo skladajo, gnetejo in igrajo ter so o (družbenih) kontekstih, oziroma, okoljih, v katerih nastaja. Ta okolja so fizična, a so vedno hkrati veliko več. Knjige o glasbi so zato knjige o skupnostih, scenah, sodelovanju in solidarnosti, o družbenih pogojih določenega časa ... in nenazadnje, o intrigantnih posameznikih. Če nas zanima določena glasba (v našem primeru različne jazzovske prakse), je tako ne moremo samo poslušati. Moramo jo tudi brati.

Books about music are never literally "about music". They are about the people who compose, mould, and play music, and they are about the (social) contexts, or rather, environments, in which music is made. While these environments are physical, they are invariably also much more. Books about music are therefore books about communities, about scenes, about collaborations and solidarities, about the social conditions of a particular time... and, just as importantly, about intriguing individuals. Consequently, if we're interested in certain musics (in our case, diverse jazz practices), we cannot just listen to them. We also have to read them.

Dogodek poteka v sodelovanju z Vodnikovo domačijo. Čitalniški kotiček s knjigami o jazzu je omogočila pisarna Ljubljane, Unescovega mesta literature. / The event takes place in cooperation with Vodnikova domačija (Vodnik Homestead). The reading corner with books about jazz music was made possible by the Ljubljana UNESCO City of Literature office.

Vstop prost / Admission free

Jazz v dialogu / Jazz in Dialogue

Sob/Sat 4. 7., 16.00
Dvorana Alme Karlin/Alma Karlin Hall

Če bi svetu vladal jazz /
If Jazz Ruled the World

Pogovor s Sowetom Kinchem / In conversation with Soweto Kinch

Vstop prost / Admission free

Umetniška direktorica / Artistic Director

Tina Lešničar

Sokurator / Co-curator

Borja Močnik

Direktor kulturno-umetniškega programa /

Culture and the Arts Director

Peter Baroš

Vodja razstavnega programa (vodja projekta
fotografske razstave) / Exhibitions Programme
Director (Exhibition Project Manager)

Katarina Hergouth

Vodja projekta / Project Manager

Samo Klemenčič

Vodja področja tehnične izvedbe programa /

Head of Technical Production

Lovro Jevšek

Zvok / Sound

**Miha Arnuš, Jasmina Bernjak, Matej Čelik,
Andraž Erznožnik Podreka, Rok Omahen,
Robert Petranovič, Drago Potočnik,
Grega Troha, Boštjan Zakrajšek, Jure Žigon**

Luč / Lighting

**Urša Horjak, Marko Kovač,
Lina Perne, Matej Šarf**

Video

**Jure Ganič, Borut Osojnik, Andrej Šurk,
Jure Videnič, Jan Vihar, Janez Žagar**

Scena in prizorišča / Set and stage

**Dragoslav Adamovič, Aco Arapovič, Domen
Bertoncelj, Manuel Breznik, Miran Brunec,
Vladimir Čigoja, Miha Dovč, Nejc Faganel,
Miran Gregorčič Odošanič, Žan Hribar,
Lenart Japelj, Mitar Perić, Dejan Pungerčar,
Slobodan Tešić, Blaž Tičar, Matt Matej
Tratnik, Vid Vidanovski, Aleš Zadel**

ITK/ICT

**Niko Bogataj, Blaž Majerič,
Domen Novak, Gašper Vavtar**

Organizacija / Organisers

**Samir Botonjić, Damjan Gorenjc,
Tamara Habjanič, Gregor Karpov,
Brane Kodrin, Staša Mihelčič, Katja Ogrin,
Renata Šebez**

Voznika / Drivers

Selman Čorović, Iztok Suhadolc

Vodja Oddelka za odnose z javnostmi /

Head of PR

Saša Globačnik

Vodja promocije / Promotion Manager

Darinka Hvalec

Vodja prodaje / Head of Sales

Andreja Šteblaj

Pokroviteljstva / Sponsorship Manager

Zvezdana Lazar

Spletna stran / Website

**Tadeja Drolc, David Modrič,
Dignitas, digitalna agencija**

Družbena omrežja / Social media

Nina Krajčinovič, Hana Radovan

Oblikovanje / Design

AA + Studio Kruh

Generalni direktor / Director General

Jure Novak

Direktor Tehničnega sektorja / Technical Director

Anže Ančimer

Direktorica Kongresno-komercialne dejavnosti /
Congress and Event Management Director

mag. Breda Pečovnik

Besedila / Texts

Tina Lešničar, Borja Močnik

Uredila / Editor

Nina Krajčinovič

Prevedla / Translation

mag. Anina Oblak

Lektorirala / Slovenian proofreading

mag. Sonja Košmrlj

Tisk / Printed by

Tiskarna Silveco

Izdal Cankarjev dom, zanj /

Published by Cankarjev dom, represented by

Jure Novak, generalni direktor /

Director General

maj 2026 / May 2026

Informacijsko središče in prodaja vstopnic Cankarjev dom

Prešernova cesta 10, 1000 Ljubljana

T (01) 2417 299

E vstopnice@cd-cc.si

Blagajna (podhod Maxija) je odprta ob delavnikih od 11. do 13. in od 15. do 17. ter uro pred prireditvami.

Spletni nakup na www.cd-cc.si.

Druga prodajna mesta

Petrol, mojekarte.si, OMV bencinski servisi z multitočko idr.

Pri nakupu ni mogoče uveljavljati vseh popustov in ponekod je treba plačati stroške obdelave naročila.

Cankarjev dom Box Office and Information Centre

Prešernova cesta 10, 1000 Ljubljana, Slovenia

T (01) 2417 299

E vstopnice@cd-cc.si

Box Office (Maxi passageway) is open on weekdays 11.00–13.00; 15.00–17.00 and one hour before events.

Online ticket sales www.cd-cc.si.

Other authorized points of sale

Petrol, mojekarte.si, OMV petrol stations with 'Multitočka' cash registers, etc.

Please note that some ticket outlets charge a booking fee and not all discounts can be claimed.

Pridržujemo si pravico do spremembe programa.
We reserve the right to change the programme.

Glavna pokroviteljica festivala /
Main festival sponsor



Medijski pokrovitelj / Media sponsor



Medijska partnerja / Media partners



Pokroviteljica Male galerije /
Small Gallery sponsor



Ustanovitelj in glavni sofinancer kulturno-
umetniškega programa Cankarjevega doma /
The programme of Cankarjev dom is co-financed by



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Jazz festival Ljubljana je član mreže Europe Jazz
Network / Jazz Festival Ljubljana is a member
of the Europe Jazz Network (EJN).



67.

JAZZ

FESTIVAL

LJUBLJANA

Producent dogodka

 **cankarjev dom**

Glavna pokroviteljica

 **NLB**

Medjseka partnerja

 **PRVI**  **DINVIK**

Medjsek pokrovitelj

 **euoplakat**

Programa Cankarjevega doma sofinancira

 **REPUBLIKA SLOVENIJA**
MINISTRSTVO ZA KULTURO