

49. jazz festival Ljubljana

49th Ljubljana Jazz Festival

Od 30. junija do 4. julija 2008

30 June – 4 July 2008

www.ljubljanajazz.si

Prizorišča

- Cankarjev dom, Klub CD/Cankarjev dom, CD Club
- Križanke/Križanke open-air theatre
- Prešernov trg/Prešeren Square

Glavna pokroviteljica festivala/Main sponsor

NLB

Medijska pokrovitelja/Media partners

Radio SI

Radio Študent

Spletni pokrovitelj/Web sponsor

Najdi.si

Pokrovitelj spletne strani festivala/Festival webpage partner

RS KLAN

Program/Programme

PO, 30. junija, ob 20. uri

MON, 30 June at 20.00

Roy Paci Aretuska

Prešernov trg/Prešeren Square

TO, 1. julija, ob 20.30. uri

TUE, 1 July at 20.30

Kaja Draksler Acropolis Project

Zim Ngqawana's Zimology Quartet

Klub CD/CD Club

SR, 2. julija, ob 20. uri

WED, 2 July at 20.00

Manu Katche Playground Project

The Bad Plus

Pharoah Sanders Quartet

Križanke

ČE, 3. julija, ob 20. uri

THU, 3 July at 20.00

Dhafer Youssef

Charlie Haden Quartet West

Roberto Fonseca

Križanke

PE, 4. julija, ob 20.30. uri

FRI, 4 July at 20.30

Vasko Atanasovski Adrabesa+++

The Core

Klub CD/CD Club

Spremljevalni program

Accompanying Events

Razstava/Exhibition

Od 30. junija do 18. julija

Jacques Bisceglia: Impresije, jazz fotografija

Prvo preddverje, prosti vstop

30 June – 18 July

Jacques Bisceglia: Impressions, jazz photography

1st Foyer, admission free

Koncerti/Concerts

Jazz oddelek Srednje glasbene šole Ljubljana
Jazz Department of the Secondary Music School Ljubljana

ČE, 12., ČE, 19. junija, ob 18. uri
Kavarna SEM, Slovenski etnografski muzej

TO, 10., PO, 23. junija, ob 18. uri; SO, 7., SO, 21. junija, ob 11. uri
Randevu, Cankarjevo nabrežje

TO, 24. junija, ob 18. uri
Sax Pub, Trnovo

THU, 12th, and THU, 19 June at 18.00
SEM Cafe, Slovenian Ethnographic Museum

TUE, 10th, and MON, 23 June at 18.00; SAT, 7th, and SAT, 21 June at 11.00
Randevu, Cankarjevo nabrežje embankment

TUE, 24 June at 18.00
Sax Pub, Trnovo

PO, 30. junija/MON, 30 June
Prešernov trg/Prešeren Square

Roy Paci Aretuska

Roy Paci, glas, trobenta, *sampler*/vocal, trumpet, sampler
Francesco Quadri »Cico«, MC/MC
Gaetano Santoro, saksofoni/saxophones
Massimo Marcer, trobenta/trumpet
Giorgio Giovannini, pozavna/trombone
Giuseppe Siracusa, kitare/guitars
Marco Calabrese »Skalabrino«, klaviature/keyboards
Roberto Melone, bas/bass
Alessandro Azzaro »Jah Sazzah«, bobni in *sampler*/drums and sampler
Itaiata De Sà »Jorge«, tolkala/percussion

Pevec, trobentač in revolucionar Roy Paci izhaja iz svetovno znane glasbene družine; tako kot večina mladih glasbenikov iz Italije je študiral na konservatoriju Manuela Saumella v Rimu.

A bolj kot vse drugo ga pomnimo po njegovem delu v skupinah Manuja Chaota, od katerega je odnesel izjemno energične, žurerske nastope in ključni glasbeni vpliv, nanj pa povratno vplival.

Aretuska na Prešernovem trgu v Ljubljani: žur med latinskoameriški, reggae, funk, tradicionalno italijanskimi in plesnimi ritmi kot uvertura k 49. jazz festivalu Ljubljana. Kdo pravi, da se Jazz festival ne bi smel začeti divje?
Roy Paci. Z eno besedo: talent!

Born into an internationally acknowledged musical family, singer, trumpeter and revolutionary Roy Paci studied at the Manuel Saumell Conservatory in Rome, the educational institution of most young Italian musicians.

Paci is predominantly reputed for his contributions to the formations of Manu Chao. Enjoying reciprocal inspiration, Manu Chao's extremely energetic, party-like gigs as well as music principles have shaped Paci decisively.

Aretuska at Prešeren Square in Ljubljana: nothing short of a bash, featuring Latin-American, reggae, funk, traditional Italian and dance rhythms as an overture to the 49th Ljubljana Jazz Festival. Who says that a jazz festival shouldn't start with an explosion of sound?

Roy Paci. In a word: a talent!

TO, 1. julija/TUE, 1 July
Klub CD/CD Club

Kaja Draksler Acropolis Project

Kaja Draksler, klavir/piano
George Dumitriu, kitara/guitar
Jure Pukl, saksofon/saxophone
Goran Krmac, tuba/tuba
Robert Jukič, kontrabas/double bass
Kristijan Krajnčan, bobni/drums

Le malokdaj na jazzovskem nebu zvezde zasvetijo tako bliskovito, še redkeje pa tako zgodaj kot pri Kaji Draksler: komaj 21-letna pianistka in skladateljica je ta čas ena najbolj inovativnih slovenskih glasbenic, za katero geografske meje že zdaj ne obstajajo več in tako obeta, da bo njena kariera povsem edinstvena.

Mlada Kranjčanka je za klavir sedla pri treh letih, se v osnovni šoli kalila v okoliških pop-rock skupinah, po srednji glasbeni šoli pa je pot nadaljevala na priznanem konservatoriju princa Klause v Groningenu na Nizozemskem. Kmalu je postalo jasno, da Kaje ne zanima le igranje klavirja, temveč da bo – morda celo predvsem – skladateljica.

Že njene prve zasedbe, ki jih odlikujejo nadvse neobičajne postave (denimo klavir-violončelo-glas), so kazale, da jo zanima marsikaj, le konvencionalno glasbeno razumevanje jazzovske zgodovine in sodobnosti ne. Posebno pozornost je pritegnila njena mednarodna skupina Katarchestra, v kateri tlijo folklorne melodije številnih držav Evrope, podobno naklonjenost do balkanskih oz. vzhodnjaških tradicij pa kaže tudi v kvintetu Suna. Kajin najpogostejši partner je izvrstni Kristijan Krajnčan, med njenimi aktualnimi skladateljskimi podvigi pa je treba omeniti koncert za harmoniko in orkester, pisan za harmonikarja Janeza Dovča in Orkester Slovenske filharmonije.

Hardly ever does a jazz constellation see a star shoot up so rapidly or even at such an early point in life as with Kaja Draksler. At the tender age of 21, this pianist and composer, who has already transgressed geographical boundaries, today boasts the title of one of the most innovative Slovenian musicians, and will very likely carve out a unique and promising career.

Growing up in Kranj, Slovenia, Draksler began playing the piano at three, was as a pupil member of local pop-rock bands, and was upon completing her secondary music school admitted to the prestigious Prince-Claus Conservatory in Groningen. It soon became clear that Kaja does not only take great interest in piano, but also – perchance even predominantly – in composing.

Sporting the most unusual formations (e.g.: piano – cello – voice), Draksler's first ensembles already revealed her all but conventional approach to jazz history and jazz contemporaneity. Raves of attention have been lavished on her international formation Katarchestra, which has been rekindling the folk melodies of numerous European countries. A similarly deep love has been professed of the Balkan or Eastern traditions attended to in the Suna Quintet. Kaja enjoys a solid music partnership with brilliant Kristijan Krajncan, and among her recent compositions mention needs to be made of the *Concerto for Accordion and Orchestra*, written expressly for accordionist Janez Dovč and the Slovene Philharmonic Orchestra.

TO, 1. julija/TUE, 1 July
Klub CD/CD Club

Zim Ngqawana's Zimology Quartet

Zim Ngqawana, saksofoni, flavta/saxophones, flute

Nduduzo Makhatini, klavir/piano

Shane Cooper, kontrabas/double bass

Ayanda Sikade, bobni, tolkala/drums, percussion

Glasba južnoafriškega saksofonista Zima Ngqawane je nomadska, ne pozna meja, združuje na videz še tako raznoliko ter iskreno prisega na mir in sožitje med ljudmi. Zim Ngqawana je danes prvo ime južnoafriškega jazza, tiste razposajene in večkrat plesne godbe, ki so jo v svet ponesli glasbeniki, kot so Dudu Pukwana, Mongezi Feza, Johnny Dyani, Louis Moholo in – najbrž med vsemi najbolj sloveč – Dollar Brand, pozneje znan kot Abdullah Ibrahim. Praporščak južnoafriškega jazza je prejemnik kar petih prestižnih nagrad SAMA (*South African Music Awards*), med njimi za najboljšega moškega izvajalca, za najboljši jazz album ipd. Njegova glasba je radostna; navkljub vsem zgodovinskim tegobam te čudovite dežele je prežeta z ljubeznijo do življenja. Obenem je Zim zapisan modernemu jazzu, a kot za šalo osupne poslušalce s svojim poznavanjem jazzovske tradicije in s sproščenim tonom na pihalih, ki jih obvladuje kar vse po vrsti, za nameček pa tudi celo vrsto tipkal; sploh očarljiv je njegov globoki glas.

Sodeloval je z vsemi priznanimi afriškimi glasbeniki, še posebno z Abdullahom Ibrahimom in Hughom Masekelo, na svojih gostovanjih po svetu pa s takšnimi velikani, kot so Max Roach, Keith Tippett, Denis Mpale in drugi. Svoj pečat je dal tudi zgodovinski inavguraciji Nelsona Mandele leta 1994, ko je vodil 100-članski Drums

for Peace Orchestra. Njegov prvi solo album *Zimology* ga je učvrstil na položaju nedvoumnega kralja južnoafriške jazz glasbe, pričakovanja je presegel tudi naslednji, imenovan *The Zimphonic Suites*, njegov zadnji album *Vadzimu* pa je bil po svetu ocenjen kot mojstrovina.

South African saxist Zim Ngqawana plays music whose nomadic and boundless character coalesces seemingly diverse elements and which displays a sincere advocacy of peace and harmony among people.

Today, Zim Ngqawana is the champion of South African jazz, the joyous and all-but-not dance music introduced to international audiences by artists such as Dudu Pukwana, Mongezi Feza, Johnny Dyani, Louis Moholo and – probably most acclaimed of all – Dollar Brand, later known as Abdullah Ibrahim. Ngqawana has received as many as five coveted SAMA Awards (South African Music Awards), among which especially worth mentioning are the best male performer award and best jazz album award. His music exudes exultant happiness; it abounds in a joy of living notwithstanding all the historical ordeals experienced by his glorious homeland. Besides all that, Zim is also dedicated to modern jazz, all the while impressing his listeners with an extensive knowledge of jazz tradition and enchanting them with the relaxed tones of his wind instruments. Remarkably, he masters all reeds, and a series of keyboard instruments to boot, whereas his deep voice possesses especial charm.

Ngqawana has worked with all illustrious African musicians, most notably with Abdullah Ibrahim and Hugh Masekela, and has toured the world with behemoths the likes of Max Roach, Keith Tippett, Denis Mpale, and others. In 1994, this jazzman significantly contributed to the historic inauguration of Nelson Mandela, conducting the 100-member Drums for Peace Orchestra. *Zimology*, his first solo album, has further strengthened his position of the indubitable king of South African jazz. *The Zimphonic Suites* has exceeded all expectations, and *Vadzimu*, his most recent album, has garnered international praise and the enviable commendation: “*Vadzimu* is a masterpiece!”

SR, 2. julija/WED, 2 July
Križanke

Manu Katche Playground Project

Manu Katche, bobni/drums

Mathias Eick, trobenta/trumpet

Trygve Seim, saksofoni/saxophones

Franck Avitabile, klavir/piano

Jerome Regard, kontrabas/double bass

Manu Katche se je sredi osemdesetih let dobesedno izstrelil v najvišje glasbene sfere s svojim prispevkom na izredno uspešnem albumu *So Petra Gabriela* ter z bobnanjem na Stingovih albumih *Nothing Like the Sun* in *The Soul Cages*; z obema je dolga leta tudi nastopal v živo. Kot eden vodilnih bobnarjev na pop in rock sceni je igral z Afro Celt Sound System, Jeffom Beckom, Alom Di Meolo, Dire Straits, Janom Garbarkom, Manujem Chaom, Youssoujem N'Dourjem, Joejem Satrianijem in Tori Amos. Pri nas

je najbrž najbolj znan po svojem sodelovanju s hrvaškim pevcem Gibonnijem, s katerim je posnel tudi dva albuma.

Svoj drugi album *Neighbourhood* je z veliko odobravanja jazzovske kritike objavil leta 2005 in se pokazal s povsem druge, veliko bolj jazzovske plati, saj ga je posnel v družbi največjih: z Janom Garbarkom (saksofoni), Tomaszem Stankom (trobenta) ter izvrstnima poljskima glasbenikoma Marcinom Wasilewskim (klavir) in Slawomirom Kurkiewiczem (kontrabas). Enako navdušenje, kot ga je požel prvenec, je pospremlilo tudi njegov drugi album *Playground*, posnet za založbo ECM, ki ga bo predstavil tudi v Ljubljani.

Prvo vrsto novega Katchejevega kvarteta tvorita saksofonist Trygve Seim, doslej neslišani norveški talent, ki ga navdihuje azijska glasba, in Mathias Eick, sicer trobentar v skupini Jaga Jazzist, ki je od mednarodne zveze jazzovskih festivalov prejel prestižno nagrado za jazzovskega glasbenika leta 2007. *Playground* je bil posnet v studiih Avatar v New Yorku in nadaljuje, kar je končal *Neighbourhood*: dinamično, dobro uigrano konfederacijo najbolj intrigantnih mladih glasbenikov iz Francije in Norveške, podžgano s preciznimi in značilnimi bobni, ki vse glasbenike dobesedno vabijo k solu.

In the mid eighties, Manu Katche's cooperation with Peter Gabriel on the extremely successful *So* album and his drumming contribution to albums *Nothing Like the Sun* and *The Soul Cages* by Sting literally blasted him off into the celestial orbs of jazz. He has also been performing live with both aforementioned musicians. As one of the most prominent drummers of the pop and rock music circuit, Manu has worked with artists such as Afro Celt Sound System, Jeff Beck, Al Di Meola, Dire Straits, Jan Garbarek, Manu Chao, Youssou N'Dour, Joe Satriani and Tori Amos. In Slovenia, he is probably most celebrated for his collaboration with Croatian singer Gibonni, with whom he has recorded two albums.

Recorded through the endeavours of jazz titans Jan Garbarek (saxophones), Tomasz Stanko (trumpet), and extraordinary Polish musicians Marcin Wasilewski (piano) and Slawomir Kurkiewicz (double bass), *Neighbourhood*, Katche's second album, was released to rave reviews in 2005 and unfolded the drummer's other, jazzier side. It was with undiminished enthusiasm that *Playground*, his second release (ECM), which is also to be promoted in Ljubljana, has been lauded.

The frontline in Katche's new quartet is formed by the hitherto undisclosed Norwegian talent, sax player Trygve Seim, inspired by Asian music, and Mathias Eick, trumpeter of the Jaga Jazzist band, whom the International Jazz Festivals Organisation in 2007 bestowed with the prestigious best jazz musician award. A follow up on *Neighbourhood*, and recorded in the New York Avatar Studios, *Playground* boasts a dynamic and well-honed synergic collective of the most intriguing young artists from France and Norway, heightened by precise and signature drums that virtually propel all artists into solos.

SR, 2. julija/WED, 2 July
Križanke

The Bad Plus

Ethan Iverson, klavir/piano
Reid Anderson, kontrabas/double bass
David King, bobni/drums

Kar je videti kot klasično jazzovski klavirski trio, je v resnici neustavljiv, goreč plaz drveče energije, s katerim se v njegovem značilnem zvenu lahko kosajo le alternativni rockerski sodobniki. Svojo zaščitno blagovno znamko so The Bad Plus uveljavili že na prvem koncertu pred osmimi leti: *Smells Like Teen Spirit* skupine Nirvana je odtlej zvenela povsem drugače. Iskrive in duhovite skladbe bliskovitih zasukov, ki so plod skladateljskega dela vseh treh ekscentričnih glasbenikov, so na koncertnem nastopu nadgrajene še s pop in rock standardi, katerih izvorni izvajalci so med drugimi Abba, Black Sabbath, Bee Gees, Queen, Blondie, Aphex Twin, Neil Young ali Björk. Leta 2004 so The Bad Plus pod pokroviteljstvom založbe Columbia izdali svoj prvi album *These Are the Vistas*. Z zvokom, ki svoj navdih jemlje tako pri Ornettu Colemanu kot pri Igorju Stravinskem in se bolj nagiba k rocku kot k običajnemu zvenu jazzovskega klavirskega tria, so si The Bad Plus prislužili sloves ene najnaprednejših glasbenih skupin, primerljive kvečjemu z Medeski, Martin & Wood. Zahvaljujoč Tchadu Blaku, enemu najbolj inovativnih producentov zadnjih dvajsetih let, album *These Are the Vistas* odlikuje povsem svojski zvok. Tega je na aktualnem ploščku *Prog* oblikoval producent Tony Platt, ki je doslej studijsko obdelal izjemne AC/DC, Back in Black, Boba Marleyja, The Rolling Stones, The Who in Led Zeppelin. Očitno skladna naveza je rodila album, ki je odraz živih nastopov udarne trojke. Album je bil veliko glasbeno odkritje po jazzovskih in še katerih drugih merilih, saj je duhovit in resnoben obenem, liričen in brahialen, občasno nadrealen – prav takšen torej, kakršni so koncerti tega medtem že kultnega tria, ki nedvomno nikogar ne pušča hladnega.

Outwardly a classical jazz piano trio, and inwardly an irresistible, unstoppable avalanche of fervent energy can, in its characteristic soundscape, match up against the finest alternative rock contemporaries. The Bad Plus' trademark sound was established already at its debut concert eight years ago: since then, *Smells Like Teen Spirit* by Nirvana has never sounded the same. The sparkling and witty compositions, interspersed with sudden turns of direction, and penned by all three eccentric composers-cum-musicians, are in concert rendition seconded by pop and rock standards, whose authors are, among others, Abba, Black Sabbath, Bee Gees, Queen, Blondie, Aphex Twin, Neil Young and Björk.

Under the auspices of the Columbia label, in 2004 The Bad Plus released *These are the Vistas*, its debut album. Deriving inspiration from Ornette Coleman as well as Igor Stravinsky and leaning more towards rock than the usual timbre of jazz piano trio, The Bad Plus acquired the reputation of one of the most progressive music ensembles, at the utmost comparable only to Medeski, Martin & Wood. With the benefit of Tchad Blake, one of the most innovative producers of the last two decades, the album *These are the Vistas* sports an idiosyncratic sound. The producer of the trio's most recent CD, *Prog*, was Tony Platt, known for his work as an engineer on

studio sessions with a diverse mix of artists, including AC/DC, Back in Black, Bob Marley, The Rolling Stones, The Who, and Led Zeppelin. A palpably congenial ménage gave forth an album influenced by the live concerts of the striking threesome. Simultaneously funny and grave, lyrical and brachial, as well as occasionally surreal, the album proved to be one of the greatest musical discoveries according to jazz and other standards – identical in nature to the concerts of this, by now already cult trio that leaves nobody cold.

SR, 2. julija/WED, 2 July
Križanke

Pharoah Sanders Quartet

Pharoah Sanders, tenorski saksofon/tenor saxophone

William Henderson, klavir/piano

Nat Reeves, kontrabas/double bass

Joe Farnsworth, bobni/drums

Premierni nastop v Sloveniji: Pharoah Sanders, ki ga je Ornette Coleman označil za »najbrž najboljšega tenorskega saksofonista na svetu«, John Coltrane pa za »človeka izjemne duhovnosti, vedno na sledi resnice«. Sanders je še danes edini nosilec povsem nezamenljivega zvoka tenorskega saksofona, harmonsko bogatega, okrašenega z alikvoti, surovega in kričavega, a tudi raskavo toplega in ljubečega v številnih baladah, ki jih je spisal v dolgoletni karieri.

Rojen v glasbeni družini je v kalifornijskem Oaklandu študiral glasbo in likovno umetnost, obenem pa v okolici San Francisca začel aktivno igrati bebop, blues in moderni jazz z glasbeniki, kot so Dewey Redman, Sonny Simmons in Ed Kelly. Ko se je leta 1961 preselil v New York, mu glasbena pot sprva ni bila naklonjena: saksofon je zastavil, a delo s Sunom Rajem, Donom Cherryjem in Billyjem Higginsom mu je dalo ustvarjalni naboj. S svojo prvo skupino je začel igrati leta 1963 in kmalu zatem jih je med koncertom v klubu Village Vanguard slišal John Coltrane, ki je izjemnega tenorista nemudoma povabil v svojo skupino. Od leta 1964 sta skupaj odločno spremenila podobo jazzovske glasbe, čeprav Sanders nikoli ni bil »redni« član Coltranovih skupin.

Med letoma 1966 in 1971 je Sanders za založbo Impulse izdal serijo legendarnih albumov, med njimi *Tauhid*, *Karma*, *Black Unity* in *Thembi*, a na komercialni uspeh je bilo treba počakati še tri desetletja, ko ga je leta 1995 producentski mag Bill Laswell proslavil z njegovima najbrž najbolj dostopnima albumoma *Message from Home* in *Save Our Children*, na katerih ga je mogoče slišati v izjemni formi in odlični družbi (Bernie Worrell, Tony Cedras, Zakir Hussain, Trilok Gurtu, Foday Musa Suso, Aiyb Dieng, Hamid Drake in mnogi drugi).

For the first time in Slovenia: Pharoah Sanders, whom Ornette Coleman once described as “probably the best tenor player in the world”, and John Coltrane believed to be “a man of large spiritual reservoir, always trying to reach out to truth”. Still today, Sanders possesses one of the most distinctive tenor saxophone vibes in jazz. Harmonically rich, and heavy with overtones, it can be raw and abrasive, as well

as coarsely warm and loving in numerous ballads composed during his longstanding career.

Born into a musical family, Sanders studied music and art in Oakland, California. All the while he began playing bebop, blues, and free jazz in the San Francisco Bay Area with many of the region's finest musicians, including Dewey Redman and Sonny Simmons, as well as Ed Kelly. In 1961, Sanders moved to New York, where he struggled. Unable to make a living with his music, Sanders took to pawning his horn. Nevertheless, during this period he played with a number of free jazz luminaries, including Sun Ra, Don Cherry, and Billy Higgins, taking flights of musical creativity. Sanders formed his first group in 1963. Soon afterwards, John Coltrane heard them play at the Village Vanguard Club. Liking what he heard, Coltrane instantly asked the saxist to sit in with his band. Although Sanders was never made an "official" member of Coltrane's bands, they have revolutionised jazz music, playing together since 1964. Between 1966 and 1971, Sanders released a series of legendary albums on Impulse label, including *Tauhid*, *Karma*, *Black Unity* and *Thembi*, but commercial success did not arrive until three decades later. In 1995, producer wizard Bill Laswell brought him to fame with his perchance most accessible albums *Message from Home* and *Save Our Children*, showcasing Pharoah blowing his finest notes and accompanied by a bunch of the finest jazzmen (Bernie Worrell, Tony Cedras, Zakir Hussain, Trilok Gurtu, Foday Musa Suso, Aiyb Dieng, Hamid Drake, and many others).

ČE, 3. julija/THU, 3 July
Križanke

Dhafer Youssef

Dhafer Youssef, glas, *oud*/vocals, oud

Satoshi Takeishi, tolkala/percussion

Joanna Lewis, violina/violin

Ivana Pristasova, violina/violin

Petra Ackermann, viola/viola

Melissa Zielasko, violončelo/cello

V sedemdesetih letih je deček, eden od osmih bratov v revni ribiški družini, iz mreže, nekaj pločevink sardin in druge šare sestavil svoj prvi inštrument: *oud*, bližnjevzhodno lutnjo. Denarja za glasbene lekcije kajpak ni bilo, kaj šele za prave inštrumente, a deček je bil prežet z ljubeznijo do glasbe in nekaj desetletij pozneje postal eden najbolj uspešnih glasbenikov sodobnega jazza, svetovne glasbe in kreativnega vrelca na meji z elektroniko.

Svetovljanstva se je priučil na Dunaju, kjer je začel z vso vnemo spoznavati vse glasbene zvrsti. V tem obdobju so nanj vplivali violončelist Tony Burger, tablist Jatinder Thakur, harmonikar Otto Lechner in mnogi drugi. Njegov drugi dom je postal priznani dunajski klub Porgy and Bess, kjer je že v rani mladosti igral z Ivo Bittovo, Petrom Herbertom in Renaudom Garcio Fonsom. Nato ga je glasba vodila prek New Yorka, kjer je za priznano založbo Enja posnel album *Electric Sufi*, in Pariza, dokler ni na povabilo slavnega Nilsa Pettra Moelvarja začel tesno sodelovati še z

drugimi svetovno znanimi norveškimi glasbeniki, kot so Eivind Aarset, Rune Arnesen in drugi.

Dhafer Youssef bo na Jazz festivalu Ljubljana predstavil svoj najnovejši akustični projekt, ki še posebno poudarja njegove izvirne skladbe; v pričujoči zasedbi, v kateri slišimo godalni kvartet in odličnega tolkalca Satoshija Takeishija, pa ima poseben položaj Dhaferjevo izjemno navdihnjeno petje. Vrsta skladb je z novega albuma *Divine Shadows*, vendar na stičišču Vzhoda in Zahoda ter na prelomu iz električnega v akustično. V projektu *Divine Shadows Strings* so dečkova srce in glava, predvsem pa nezadržna želja po druženju na videz nezdržljivega, opazni bolj kot kdaj koli prej.

In the 1970's a young boy, one of eight brothers in a poor fishing family, fashions his first instrument from a broken fishing net, a few discarded sardine cans, and spokes from an old bicycle: an oud, the traditional Middle-Eastern lute. There certainly isn't spare money for music lessons, let alone for an instrument, but the boy is teeming with love of music, and a few decades later becomes one of the most successful musicians of contemporary jazz, world music, and creative whirlpool bordering on electronica.

Overwhelmed by cosmopolitan Vienna, Youssef eagerly studied all kinds of music. During this period he was influenced by cellist Tony Burger, tabla player Jatinder Thakur, accordionist Otto Lechner, and many others. He found his creative home in the famed Viennese Porgy and Bess Club, where the budding oudist played with Iva Bittova, Peter Herbert and Renaud Garcia Fons. He was then lured by the music potentials of New York, there on the acclaimed Enja label releasing *Electric Sufi*, and Paris, until the illustrious Nils Petter Molvaer spurred collaborations with other internationally reputed Norwegian artists such as Eivind Aarset, Rune Arnesen, and others.

At the Ljubljana Jazz Festival, Dhafer Youssef will present his latest acoustic project that highlights his original music. The above formation, encompassing string quartet and brilliant percussionist Satoshi Takeishi, spotlights Dhafer's elysian singing. A number of compositions are from his latest album *Divine Shadows*, yet positioned at the crossroads of east and west and at the threshold from electric to acoustic. The *Divine Shadows Strings* project has been invested with the boy's heart and soul, as well as with the insatiable thirst, burning inside him more than ever, for uniting the seemingly non-combinable.

ČE, 3. julija/THU, 3 July
Križanke

Charlie Haden Quartet West **celebrating the 20th anniversary**

Charlie Haden, vodja, kontrabas/bandleader, double bass
Ernie Watts, saksofoni/saxophones
Alan Broadbent, klavir/piano
Rodney Green, bobni/drums

Charlieju Hadenu je bila glasbena kariera usojena: začel jo je namreč kot 22-mesečni malček, ko je prvič zapel v radijski oddaji svojih staršev o country glasbi. Kot mladenič se je učil kontrabasa in se leta 1957 iz rodne Iowe preselil v Los Angeles, kjer je svojo glasbeno pot nadaljeval ob boku legendarnih glasbenikov, kot so Art Pepper, Hampton Hawes in Dexter Gordon. Le dve leti pozneje je postal član ene najbolj revolucionarnih in prelomnih jazzovskih zasedb, kvarteta Ornetta Colemana (člana sta bila še trobentar Don Cherry in bobnar Billy Higgins).

Leta 1967 se je pridružil enemu najbolj vplivnih triov tedanjega časa, v katerem sta igrala še Keith Jarrett in Paul Motian, tega je nasledil nič manj vpliven trio z Janom Garbarkom in brazilskim kitaristom Egbertom Gismontijem. Pod svojim imenom je v tistem času izdal en sam, a zato senzacionalen album z aranžmaji Carle Bley, posnet z veliko zasedbo tedaj najbolj aktualnih freejazz glasbenikov. Skladba *Song for Che* z albuma *Liberation Music Orchestra* bo najbrž ostala zapisana v jazzovsko zgodovino. Charlie Haden je bil kot basist izjemnega daru in znanja dragocen in nadvse zaželen gost pri številnih drugih glasbenikih, kot so Hank Jones, Don Cherry, Dewey Redman, Paul Motian, Jack DeJohnette, Michael Brecker, Kenny Barron in mnogi drugi. S kitaristom Patom Methenyjem sta za album *Missouri Sky* prejela gremija za najboljši instrumentalni album (majhne zasedbe).

Quartet West je – kot pove ime – nastal na zahodni obali. Tudi po dvajsetih letih obstoja je njegovo vodilo romantičen, skorajda filmski zvok, poln rahločutnega, senzibilnega in predanega igranja mojstrov svojega žanra; še več, Quartet West sodi v sam vrh jazzovske glasbe nasploh.

Charlie Haden was destined to pursue a musical career: it was launched when he was a few months shy of two, singing in his parents' radio show on country music. As a youngster, Charlie took up double bass and in 1957 moved from his native Iowa to Los Angeles, carving out his musical path alongside luminaries such as Art Pepper, Hampton Hawes and Dexter Gordon. Only two years later, he became a member of one of the most revolutionary and radical jazz formations, the Ornette Coleman Quartet (with trumpeter Don Cherry and drummer Billy Higgins).

In 1967, Haden joined one of the most influential trios of the time, whose members were Keith Jarrett and Paul Motian. The engagement was followed by an equally noteworthy trio with Jan Garbarek and Brazilian guitarist Egberto Gismonti. During that period, he released only one album in his own right – it was sensational, featuring arrangements by Carla Bley and contributions by a considerable array of prominent free jazz musicians. The *Song for Che* composition from the *Liberation Music Orchestra* has indubitably marked the annals of jazz history.

As a bass player of outstanding talent and knowledge, Charlie Haden has been an invaluable and sought-after guest of numerous musicians, such as Hank Jones, Don Cherry, Dewey Redman, Paul Motian, Jack DeJohnette, Michael Brecker, Kenny Barron, and many others. *Missouri Sky*, recorded with guitarist Pat Metheny, received a Grammy Award for best instrumental album (small formations).

As is revealed by its eponymous name, the Quartet West was established on the West Coast. After two decades of existence, its guiding light has continued to be its romantic, almost filmic sound, oozing with subtlety, sensitivity, and dedicated interpretation of the masters of their trade, and what's more, the Quartet West stands at the pantheon of jazz music at large.

ČE, 3. julija/THU, 3 July
Križanke

Roberto Fonseca

Roberto Fonseca, klavir, klaviature/piano, keyboards

Javier Zalba, saksofon, klarinet, flavta/saxophone, clarinet, flute

Omar Gonzalez, kontrabas/double bass

Joel Hierrezuelo, tolkala/percussion

Ramses Rodriguez, bobni/drums

Roberto Fonseca je danes eden najbolj nadarjenih, izvirnih in karizmatičnih mladih glasbenikov, kar jih je v zadnjih nekaj letih dala Kuba in nasploh afrokubanska glasba. V vrh svetovne glasbene scene je švignil kot komet. V pičlih nekaj mesecih se je njegovo življenje obrnilo na glavo: kot pianist v zasedbi Ibrahima Ferrerja je obredel ves svet ob boku glasbenikov, kot so Cachaíto López, Guajiro Mirabal in Manuel Galbán. V letu 2002 ga je na japonsko turnejo povabila velika občudovalka njegove igre Omara Portuondo, tam ga je na deske zvabil še Herbie Hancock. V navalu kreativnosti in verižni reakciji idej je posnel in produciral svoj prvi album *En el Comienzo*, s katerim si je prislužil prvo nagrado na festivalu Cubadisco 99, kmalu zatem je pripravil aranžmaje za album Augusta Enriqueza ter posnel večkrat nagrajeni solo album *Tiene que ver*. Za nameček je posnel še glasbo k filmu *Black* in produciral hiphop album skupine Obsesión.

Album *Zamazu*, ki ga bo predstavil v Križankah, je vrhunec 9-letnega sodelovanja z enim od vodilnih saksofonistov afrokubanskega žanra, Javierjem Zalbo, ki je bil član tako legendarnih skupin, kot so Irakere in Cubanismo. Pri mojstrovini, imenovani *Zamazu*, so sodelovali glasbeniki, kot so Carlinhos Brown, Cachaíto López, Omara Portuondo, Vicente Amigo, Toninho Ferragutti, Javier Zalba, Omar González, Ramsés Rodríguez in drugi.

V svojem izjemno energičnem glasbenem jeziku in eksplozivnih odrskih nastopih Fonseca združuje jazz, klasično glasbo, tradicionalno kubansko glasbo in afrokubansko izročilo ter išče njih skupne korenine na afriški celini.

Today, Roberto Fonseca is one of the most talented, original and charismatic young musicians to have recently emerged from Cuba and the Afro-Cuban musical arena. Having skyrocketed to the top of the world music scene, his life turned topsy-turvy within a few months: as pianist with Ibrahim Ferrer's formation, he toured the world with artists such as Cachaíto López, Guajiro Mirabal and Manuel Galbán. In 2002, his ardent admirer Omara Portuondo invited him to join her on a tour of Japan, there also being solicited on a round of engagements by Herbie Hancock. In a rush of creativity and a chain reaction of ideas, he recorded and produced his first album *En el Comienzo*, which won first prize at the Cubadisco 99 Festival. Soon afterwards, he penned the arrangements for August Enriquez' album and recorded the award-winning solo album *Tiene que ver*. He also recorded the film score for *Black* and produced a hip-hop album by Obsesión.

Zamazu, to be presented at the Križanke open-air theatre, is the fruit of his nine-year-long cooperation with one of the pre-eminent Afro-Cuban saxophonists, Javier Zalbo, member of the legendary ensembles Irakere and Cubanismo. Several

musicians were included in the line-up for *Zamazú*, a masterpiece of an album, including Carlinhos Brown, Cachaíto López, Omara Portuondo, Vicente Amigo, Toninho Ferragutti, Javier Zalba, Omar González, and Ramsés Rodríguez. In his drivingly vigorous musical lexicon and explosive performances, Fonseca amalgamates jazz and classical music, traditional Cuban sounds and Afro-Cuban tradition, seeking to connect them to their common African roots.

PE, 4. julija/FRI, 4 July
Klub CD/CD Club

Vasko Atanasovski Adrabesa Septet

Vasko Atanasovski, saksofoni, flavta, kompozicija/saxophones, flute, composition
Simone Zanchini, akordeon/accordion
Roberto Bartoli, kontrabas/double bass
Krunoslav Levačič, bobni/drums

Posebni gostje/Special guests

Xu FengXia, glas, *guzheng*, *sanxian*/voice, guzheng, sanxian
Wilbert De Joode, kontrabas/double bass
Marjan Stanič, bobni, tolkala/drums, percussion

Vasko Atanasovski je eden redkih slovenskih glasbenikov in skladateljev, ki mu je ob raziskovanju sodobne improvizirane glasbe, afroameriške tradicije, evropske klasične glasbe, ljudskih godb z različnih koncev sveta in samospoznavanja uspelo razviti izjemno izvirnost v kompoziciji in slogu igranja. Za seboj ima že celo vrsto avtorskih projektov, s katerimi raziskuje vselej nove koncepte komunikacije, estetike in ustvarjanja.

Leta 1990 je osvojil prvo nagrado na državnem tekmovanju mladih saksofonistov Jugoslavije. Pri sedemnajstih letih si je začel služiti denar z igranjem ciganske glasbe, sodeloval pa je že tudi v plesnih in gledaliških projektih. Leta 1996 se je priključil jazzovski zasedbi uveljavljenih slovenskih glasbenikov Quatebriga. Od leta 1997 se posveča predvsem svojemu avtorskemu delu; tako je ustanovitelj ali soustanovitelj številnih glasbenih zasedb in projektov (The Open Trio, Trio Bahur, Košica, Vasko Atanasovski iMPRODooM, Vasko Atanasovski Quartet, Atanasovski-Berden-Bartoli trio, Mljask, Atanasovski-Golob-Levačič trio), avtor plesno-glasbenih uprizoritev (*Prostor za življenje*, *Sound E(n)Motion*, *Jakerobavaa*, *Suite de passion*) ter glasbe za lutkovne in gledališke predstave.

Svoje vizije in znanje Vasko najraje deli z glasbeniki najrazličnejšega porekla. Na Jazz festivalu Ljubljana bo premierno v Sloveniji predstavil razširjen kvartet Adrabesa, v katerega je v goste povabil izjemnega nizozemskega basista Wilberta De Joodeja, improvizaciji zapisano mojstrico kitajske glasbe Xu Feng Xia ter vsestranskega bobnarja Marjana Staniča. Koncert tako obeta srečanje na videz nezdržljivega v novonastalo improvizirano glasbo sveta.

Vasko Atanasovski is one of those rare Slovenian musicians and composers who has developed an outstanding individuality of composition and interpretation through the exploration of contemporary improvised music, Afro-American tradition, European classical music, international folk rhythms, and self-reflection. Winning the Young Saxophonists of Yugoslavia State Competition in 1990, Vasko has penned a number of auctorial projects, probing ever new concepts of communication, aesthetics and creativity. At seventeen, he earned his living by playing gypsy music, and also contributed to dance and theatre projects. In 1996 he joined Quatebriga, a jazz formation of acclaimed Slovenian musicians. Since 1997, Atanasovski has been predominantly devoted to his auctorial oeuvre; he has founded and co-founded numerous music ensembles and projects (The Open Trio, Trio Bahur, Košica, Vasko Atanasovski iMPRODooM, Vasko Atanasovski Quartet, Atanasovski-Berden-Bartoli Trio, Mljask, Atanasovski-Golob-Levačič Trio), authored dance/music performances (Prostor za življenje, Sound E(n)Motion, Jakerobavaa, Suite de passion), and written music for puppet and theatre performances.

Vasko prefers to share his visions and knowledge with artists of great multiformity. For the first time in Slovenia, the Ljubljana Jazz Festival will host an expanded Adrabesa Quartet, featuring outstanding Dutch bassist Wilbert De Joode, improvisation-keen Chinese music master Xu Feng Xia, and versatile drummer Marjan Stanič. The concert promises an interaction between apparently clashing elements, giving rise to a new-fangled, improvised music of the world.

PE, 4. julija/FRI, 4 July
Klub CD/CD Club

The Core

Jørgen Mathisen, saksofoni/saxophones
Erlend Slettevoll, klavir/piano
Steinar Raknes, kontrabas/double bass
Espen Aalberg, bobni/drums

The Core, v zadnjem času najbolj eksploziven mladi bend v norveškem jazzovskem okolišu, sestavljajo z mnogo priznanji nagrajeni saksofonist Jørgen Mathisen, bobnar Espen Aalberg, pianist Erlend Slettevoll, basist Steinar Raknes in občasni partner kvarteta, kitarist Nils Olav Johansen.

Deško naiven divji stampedo čez precizno odigrane neparne ritme, melodiji zapisane zapletene kompozicije in preprihani, a v vsakem trenutku mojstrsko obvladovani saksofoni, so odlike tega navdušujočega in izjemno energičnega mladega kolektiva iz Norveške, ki je skupaj gulil šolske klopi na jazzovski akademiji v Trondheimu. Svoj navdih najdejo v širokopljučih »new thing« pihalcih šestdesetih let, kot so Pharoah Sanders, Archie Shepp, Albert Ayler in John Coltrane, štirica pa je medtem našla impresivne tehnike in izjemno gosto tkano komunikacijsko mrežo. Njihovi albumi so z rockovsko energijo in akustičnim zvokom prežeti izdelki, ki gostoti navkljub puščajo prostor za predah.

Prvemu albumu *Vision* iz leta 2004 je sledil *Blue Sky*, za katerega je značilen rockovski, avantakustični zvok, na albumu *The Indian Core* svoj značilni zvok družijo z glasbeno kulturo Vzhoda, aktualni album *Office Essentials*, ki bi moral biti del

obvezne zvočne opreme v vsaki pošteni pisarni, pa bo ob živem nastopu zagotovljeno navdušujoč sklep 49. jazz festivala Ljubljana.

Recently one of the most explosive young Norwegian jazz acts, The Core is comprised of award-winning saxist Kjetil Moester, drummer Espen Aalberg, pianist Erlend Slettevoll, bassist Steinar Raknes, and the quartet's occasional partner, guitarist Nils Olav Johansen.

This exhilarating and extremely energetic collective, educated at the Trondheim Jazz Academy, displays a boyishly naive, wild stampede over accurately rendered odd rhythms, the complex compositions that keep the melodious aspect intact, and the aired yet virtuosically mastered sax vibes. Drawing inspiration from the "new thing" reedists of the sixties, such as Pharoah Sanders, Archie Shepp, Albert Ayler and John Coltrane, the foursome soon found its own impressive techniques and closely wove its communication network. Its albums are imbued with rock drive and acoustic sound, leaving room to breathe despite the thickness of their thread.

Vision, its debut release from 2004, was followed by *Blue Sky*, showpiecing rock-inclined and avant-acoustic sound, while *The Indian Core* compounds the group's signature style with the musical culture of the East. Intended to form part of any decent place of business' soundscape, *Office Essentials*, the band's most recent album, should guarantee an electrifying finale to the 49th Ljubljana Jazz Festival.

Spremljevalni program Accompanying Events

Razstava/Exhibition

Od 30. junija do 18. julija
30 June – 18 July

Jacques Bisceglia: Impresije/Impressions

Jazz fotografija/Jazz photography

Če ne bi šlo za glasbo, ne bi Jacques Bisceglia nikoli fotografiral. Njegovo življenje je pot človeka, norega na jazz, ki je nekega dne odkril način, kako ovekovečiti objekt svoje strasti. Začelo se je pred približno štiridesetimi leti, ko mu je kornetist Rex Stewart na zadnjem potovanju v Parizu posodil svoj fotografski aparat. Od takrat neutrudno popisuje dragocene in minljive trenutke v življenju umetnikov, znanih ali manj znanih protagonistov zgodovine jazza zadnjih petdesetih let. Sebe nima za značilnega fotografa. Fotografski aparat je zanj samo pripomoček, s katerim lahko ohranja svoja pričevanja. Da ne bi posegal v glasbo, ne uporablja niti bliskavice niti stojala – ničesar, kar bi lahko kazalo na njegovo navzočnost. Diskretnost je način, ki mu omogoča, da bolje ujame razpoloženje in svetlobo vsakega nastopa, koncerta ali kluba.

Selektor Žiga Koritnik. V sodelovanju s Francoskim inštitutom Charlesa Nodiera.

If it weren't for the music, Jacques Bisceglia would never have become a photographer. His path is that of a jazz aficionado who one day discovered a way to immortalise the object of his passion. It all began some forty years ago when cornettist Rex Stewart lent him his camera on the last trip to Paris. Since then, he has been tirelessly recording precious and fugacious moments in the lives of artists,

known or less known jazz protagonists of the last fifty years. He considers himself an atypical photographer. To Bisceglia but an instrument, his camera makes him capture and eternalise what he witnesses. In order not to interfere with the music he uses neither a flashlight nor a stand – nothing that would indicate his presence. Discretion is the approach that enables him to better seize the atmosphere and the light of each performance, concert or club.

Selector: Žiga Koritnik. In cooperation with the Charles Nodier French Institute

Cankarjev dom, Prvo preddverje/1st Foyer

Koncerti/Concerts

Jazz oddelek Srednje glasbene šole Ljubljana
Jazz Department of the Secondary Music School Ljubljana

Ansambli/Ensembles

Ptiči goliči/Complete Beginners

Tanja Srednik, Lina Morgane, Nina Rotner, glas/voice
Denis Androič, trobenta/trumpet
Žiga Fabbro, Vid Vlašič, Simona Turk, saksofon/saxophone
Kristjan Strojjan, kitara/guitar
Gaber Drobnič, Lovro Frelih, Manca Udovič, klavir/piano
Gasper Habjanič, kontrabas/double bass
Andreas de Reggi, bobni/drums

Poletavčki/Early Birds

Svitlana Varáva, Nina Strnad, Katarina Zore, glas/voice
Sebastijan Jermol, Blaž Zabel, trobenta/trumpet
Simon Mržek, Sandi Matjašič, saksofon/saxophone
Rok Piltaver, kitara/guitar
Tomy Farkaš, Matija Marčina, klavir/piano
Vedran Mutič, bas/bass
Primož Podobnik, bobni/drums

Morski volkovi/High Sea Sharks

Katarina Bordner, glas/voice
Jan Adamek, trobenta/trumpet
Mateja Dolšak, saksofon/saxophone
Ana Vončina, Valentina Tehovnik, klavir/piano
Matevž Smerkol, kontrabas/double bass
Miha Recelj, bobni/drums

Mentor: **Matevž Smerkol**, vodja Oddelka za jazz SGBŠ Ljubljana/Head of the SGBŠ Jazz Department

Prodaja vstopnic

Komplet A za vse koncerte: 57'60, 46'40* EUR (predprodaja), 65'60, 54'40* EUR (redna prodaja). 10-odstotni popust za člane kluba Cankarjevi torki.

Komplet B za koncerta v Križankah: 38'40, 32* EUR (predprodaja), 46'40, 40* EUR (redna prodaja).

10-odstotni popust ob nakupu kompleta za člane kluba Cankarjevi torki

Posamezen večer v Križankah 24, 20* EUR (predprodaja), 29, 25* EUR (redna prodaja)

Posamezen koncert v Klubu CD 12, 9* EUR

Koncert na Prešernovem trgu in spremljevalni program prosti vstop

Predprodaja do vključno 24. junija 2008.

* Popust za mlajše od 25 in starejše od 65 let. Popuste je mogoče uveljavljati le ob nakupu v Informacijskem središču CD.

Prodajna mesta

Cankarjev dom (logo), Prešernova cesta 10, 1000 Ljubljana

Informacijsko središče in prodaja vstopnic CD (pohod Maximarketa):

T (01) 2417 299 F (01) 2417 322 E vstopnice@cd-cc.si

Ob delavnikih odprto od 11. do 13. in od 15. do 20. ure, ob sobotah od 11. do 13. ter uro pred prireditvami. **S plačilnimi karticami** po T (01) 2417 300, ob delavnikih od 9. do 18. in ob sobotah od 11. do 13. ure, ter na **S** www.cd-cc.si.

Križanke (uro pred koncerti)

Druga prodajna mesta

Poslovalnice Eventima, Kompassa in TIC, trgovine Big Bang, Petrolovi servisi, Modri študentski servisi, e-študentski servisi, Hard Rock, blagajna Hale Tivoli

Tujina

New Sound

Trg maršala Tita 2, 51211 Matulji, Hrvaška, T +385 51 292111

Multimedia

Soc.coop.ar.I, Via di Campo Marzio, 6, 34123 Trieste, Italija, T +39 040 311 777

Spletna prodaja

www.cd-cc.si

Admission

SET A – embraces all Festival concerts: EUR 57.60, 46.40* (advance sale), EUR 65.60, 54.40* (regular ticket sale). Tuesday Clubbing subscribers are granted a 10% discount.

SET B – concerts at Križanke open-air theatre: EUR 38.40, 32* (advance sale), EUR 46.40, 40* (regular ticket sale). Tuesday Clubbing subscribers are granted a 10% discount.

Single concert evening at Križanke EUR 24, 20* (advance sale), EUR 29, 25* (regular sale)

Concert at the CD Club EUR 12, 9*

Free admission to the Prešeren Square concert and accompanying events.

Advance sale until 24 June 2008 inclusively.

*discount applies for persons younger than 25 and older than 65. Discount is granted only for purchases at the CD Box Office.

Points of Sale

Cankarjev dom (logo), Prešernova cesta 10, 1000 Ljubljana

CD Box Office and Information Centre (Maximarketa passageway):

P (01) 2417 299 **F** (01) 2417 322 **E** vstopnice@cd-cc.si

Open workdays from 11.00 to 13.00 and from 15.00 to 20.00, Saturday 11.00 – 13.00 and an hour prior to an event. **Purchase by debit card** **P** (01) 2417 300, workdays 9.00 – 18.00 h and Saturday 11.00 – 13.00 h and online at www.cd-cc.si.

Križanke open-air theatre (an hour prior to a concert)

Other Points of Sale

Hard Rock, Eventim, Kompas tourist agencies, Big Bang shops, Petrol gas stations, Blue Student Employment Agency, E-Student Employment Agency, Hala Tivoli box office, TIC offices

International

New Sound

Trg maršala Tita 2, 51211 Matulji, Croatia, P +385 51 292111

Multimedia

Soc.coop.ar.I, Via di Campo Marzio, 6, 34123 Trieste, Italy, P +39 040 311 777

Online

www.cd-cc.si