

TO HAVE YOUR OWN VOICE

CELEBRATORY
CONVOCAATION
MARKING
THE 100th
ANNIVERSARY
OF THE FACULTY
OF LAW,
UNIVERSITY OF
LJUBLJANA





IMETI
SVOJ
GLAS

100 LET
PRAVNE
FAKULTETE
UNIVERZE
V LJUBLJANI

Honourable friend of the Faculty of Law, University of Ljubljana!

In 2019/2020, the Faculty of Law celebrated the hundredth anniversary of its foundation. This important milestone has been marked with a series of events, which we solemnly commenced on 31 October 2018 with the unveiling of a monument in the main faculty hall in remembrance of the formation of the first Slovenian government, the SHS National Government in Ljubljana, which took place in our present building. Together with the Institute of Contemporary History, we also organised a scientific symposium in honour of the state-building cooperation endeavours of attorneys, in particular our registrars, in this critical juncture in history. In the festive year that followed, our younger colleagues presented the life and work of their older predecessors at numerous faculty meetings and members of the library self-sacrificingly participated in the preparation of an extensive exhibition showcased in the faculty lobby and its corridors. In the winter of 2020, we organised a large international conference with the central theme of Law and (R)evolution 1920–2020, which summed up the title of the inaugural lecture of the first dean of the faculty, Professor Leonid Pitamic, in the Assembly Hall of the university on April 15, 1920. We have invited to the conference our colleagues from various foreign universities, with whom we have been cooperating for many years, and some of whom we will have the opportunity to hear and see tonight as well. Last but not least, on the occasion of this year's Faculty Day, we uncovered a bust of Professor Ivan Žolger, our registrar, in the Senate room.

The preparations for the hundredth anniversary of the Faculty of Law of the University of Ljubljana began in June 2018 at the initiative of the then Dean, Prof. Dr. Miha Juhart with the common slogan *To Have Your Own Voice*. In terms of content, the preparations for the Celebratory Convocation, which is the culmination of our celebrations, were entrusted to the Organising and Programme Committee composed of academician Prof. Emeritus Dr. Dr. h.c. Janez Kranjc, Assistant Prof. Dr. Aleš Novak, Assistant Prof. Dr. Maša Kovič Dine, Assistant Prof. Dr. Miha Hafner, Alenka Eržen, students Lora Briški and Sara Branislava Mitrović and Associate Prof. Dr. Katja Škrubej. The programme of the event was drafted in parallel with the script of the documentary of the same name, whose director is a jurist and Professor of Film Directing at the Academy of Theatre, Radio, Film and

Television (AGRFT) Miran Zupanič. In terms of content, this is clearly reflected in the items of the event's programme, which chronologically cover the past hundred years with a view to the future and which were dramaturgically and scenographically linked to a unique poetic by the event director Matej Filipčič, MSc.

One of the main guidelines for the conceptualisation of the event was the closest possible tie between all the involved performers and our faculty. The living word is embodied on stage by our masters graduate Matej Čujovič, a judge of the Supreme Court of the Republic of Slovenia, but also one of the best Slovenian amateur actors, and the text of a composition by our graduate and established writer Jernej Juren was created especially for the event; the soprano Sara Branislava Mitrovič is a graduate, while the violinist Nejc Avbelj is also a Bachelor of Law. Iva Ramuš Cvetkovič is the final year student, who embodies the voice of the young penetrating generation of jurists with her role in the concluding performance. The heart and lungs of the cultural activities of our faculty are represented by the members of the "Pegius" faculty choir with choirmaster Lucija Filipič and with the assistance of Lara Willewald during the preparations. Among other things, their voices will help create the composition *Finale*, based on the famous academic anthem *Gaudeamus*, which will open the choral event and which was written by the excellent young composer Tilen Slakan, who is also the author of the music for the documentary. In a broader sense, the above guideline for the conceptualisation of the event also applies to the Slovenian Philharmonic Orchestra as the guardian of our noblest musical tradition, best illustrated by the fourth item in our programme, and visually by the famous painting of Slovenian composers by Sašo Šantl. For right in the middle is our professor and composer Gregor Gojmir Krek, and next to him are the Supreme Judge and one of the best Slovenian composers, Anton Lajovic, and the jurist and composer Oskar Dev. We are very happy that the first performances of two of Krek's solo compositions will sound from the stage in a medley of compositions, orchestrated by the master graduate Klemen Hvala, also the artistic director of the Slovenian Philharmonic Orchestra during the two-year preparations, and a consultant in the selection of the symphonic music programme. We are especially happy and proud that the invitation to participate was also accepted by the world-famous pianist, Professor Emeritus Dubravka Tomšič Srebotnjak, the daughter of our Prof. Dr. Ivan Tomšič.

It is no coincidence that the 100th anniversary of the Faculty of Law of the University of Ljubljana is in the excellent company of the high jubilees of some other institutions founded by our ancestors a hundred or more years ago. We are thinking in particular of the 100th anniversary of the Supreme Judiciary in Slovenia (half of the professorial staff came directly from the ranks of the high judges) and the 150th anniversary of the Bar Association as the successor (also) of the Carniolan Bar Association, whose long-time president was Danilo Majaron, the "father of the Slovenian University". An example of a tireless co-creator of legal, political and cultural life at the time of the foundation of the University and the Faculty of Law was his colleague, the long-time member of the Bar Association Dr. Vladimir Ravnihar. As the Slovenian Commissioner for Justice in the SHS National Government in Ljubljana, he was not only credited for the final Slovenisation of the judiciary the day after the coup on 29 October 1918, but also for the immediate introduction of the Slovenian language as the official language in Slovenia, while also the long-time president of the *Glasbena matica* cultural society.

Legal culture has always been and will always be a reflection, but also a driving force of the level of general culture in society and all its institutions in the noblest sense. To have your own voice, knowing how to shape and pledge it for others, at home and on the international stage, persistently, thoughtfully and with dignity, is a valuable legacy of our registrars, their ancestors and successors – one that guides us today and will guide us in the future. Some of their strong and distinctive voices will also be heard from our stage in artistic interpretation. We cordially invite you to indulge in them!

Assoc. Prof. Dr. **Katja Škrubej**,
Head of the Organising and Programme Committee

Prof. dr. **Grega Strban**,
Dean

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ACADEMIA

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DR.
DANILO MAJARON
'FATHER OF THE
SLOVENIAN
UNIVERSITY'

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—
VOICES
FOR THE WORLD,
SPACE
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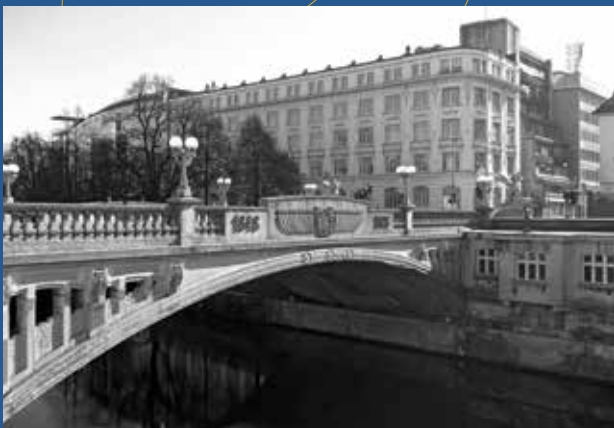
1.

VIVAT ACADEMIA

Pegius Choir of the Faculty of Law

Choirmaster: **Lucija Filipič**

*Gaudeamus igitur
(De Brevitate Vitae)*



This year, the Faculty of Law of the University of Ljubljana is celebrating the 101st anniversary of the commencement of its first lectures, which concluded its long process of establishment. On 15 April 1920, Professor Leonid Pitamic, the first dean of the Faculty of Law, addressed the audience in the Assembly Hall that had, until then, served as the building of the Parliament of the Province of Carniola with an inaugural lecture entitled Law and Revolution.

This marked the achievement of the goal set forth by the Slovene intellectuals in the year of the rebirth of nations, i.e. in the revolutionary year of 1848/49 when, in addition to the demand for a United Slovenia with its own parliament, they also demanded a university in their native language. To the official question of the Slovenian member of parliament, Dr Karel Ulepič, raised in the Constituent National Assembly in Vienna, referring to the constitutionally envisaged equality of the peoples of the monarchy, the Minister of the Interior and Education, Count Stadion, stated that the Slovenes deserve a university and that Ljubljana was a suitable place for its establishment. Slovenian intellectuals and politicians who strived in various ways to fulfil this promise in the following decades, as well as the Austrian government, considered the Minister's answer to the question raised by the Slovenian member of parliament to be an official promise and a binding legal basis.

Despite the increasing mass support in the wider Slovenian public, which was also expressed within the context of the national mass meeting movement during the years 1868-1871, and particularly in the university movement in 1901, the establishment of the University and the Faculty of Law in Ljubljana did not take place under the old monarchy. On the basis of the promise from 1849, two substantive conditions were fulfilled in the monarchy, which significantly contributed to the fact that immediately after the establishment of the State of SHS and later the Kingdom, the Slovenian University and with it the Faculty of Law relatively quickly came to life within the context of Pan-Slovene organisation: providing scholarships for several talented law students, who later formed the core of the faculty, at the best universities abroad and the ongoing translation of legislation into the Slovene language with thoughtful care for the development of domestic legal terminology, organised by tireless and pervasive associates gathered around the *Slovenski pravnik* journal (1862).

*Official reply of the minister Count Stadion
to the question raised by a Slovenian member
of parliament, Dr Karel Ulepič, in the Constituent
National Assembly in Vienna in 1849:
"Ljubljana is a suitable place for a university and
Slovenians deserve it on the grounds of the principle
of the equality of the nations."*

DR.
DANILO MAJARON
'FATHER OF THE
SLOVENIAN
UNIVERSITY'
Greetings from the period
of the struggles for it

Matej Čujovič,
actor



"The university is the nation's cultural Areopagus, to which it turns when in doubt and about the strife in public life and to whose judgements it trustingly subjects."

Dr. Danilo Majaron is the Head of the University Commission, the author of the Commission's Memorandum on the Foundation of the "Slovenian University of Ljubljana" and the discussion on Slovenian legal terminology in the *Slovenski pravnik* journal:

"... Seventy years have passed now since Count Stadion, the Minister of the Interior, issued an answer in Kroměříž (Kremsier) to the Slovenian Member of Parliament Ulepič, LL.D., on his parliamentary question about the Slovenian university: that he was convinced of the benefit and need for a college in the Yugoslav territory and that he considered Ljubljana to be a particularly convenient location for its establishment, etc." (From the proceedings of a session of the University committee, March 8, 1919)

... The UNIVERSITY is the highest-ranking national educational institution for all academic professions, which our young state urgently needs to foster. In addition, the university is a scientific sanctuary that conscientiously guards the fire of truth and justice for the nation, awakens the nation's latent mental force, discovers new talents, provides them with an opportunity to develop, etc. The university is the nation's cultural Areopagus, to which it turns when in doubt and about the strife in public life and to whose judgements it trustingly subjects, etc. The local university alone can satisfy these cultural needs of the Slovene nation, which will prove the natural way to make our cultural endeavours whole. (From the Solemn proclamation, April 15, 1919)

... Hundreds of legal and other official acts testify that in a short span of years, the Slovene language mastered legal speech, despite the fact that the nation neither possesses complete law books nor has law schools, etc. ... However, for concepts and expressions of thought that were out of the ordinary to the nation, the Slovene administration required terms and expressions – and thus, as elsewhere, officials and attorneys were able to create words for themselves – out of the nation's language. This is how Slovenian legislators and proposer's of laws have worked and are still working. ... ("O slovenski pravni terminologiji", *Slovenski Pravniki* 6, September 15, 1890)

We were joyous when the national representative body passed the Law on the University of the Kingdom of Serbs, Croats and Slovenes in Ljubljana, happy upon hearing the tidings that this law had been confirmed and officially publicly promulgated, and we rejoiced most strongly upon hearing that the first professors had been appointed to our university. Why, thus the word has become flesh and with it, in fact, the old ideal is being ushered into the visible life of our nation. (From the proceedings of a session of the University committee, September 1919).

The Faculty of Law of the University of Ljubljana was founded on 23 August 1919.

THE FOUNDING

23 August 1919
– 15 April 1920

The Slovenian Philharmonic Orchestra
Conductor: **Simon Krečič**

Benjamin Ipavec,
Serenade for strings
IV. Finale

On April 15, 1920, the first dean of our faculty, Professor dr. Leonid Pitamic, inaugurated the first faculty semester with a lecture entitled Law and Revolution. In our history, the commencement of the faculty's operation is represented by the first session of the Faculty Council, consisting of professors Leonid Pitamic, Ivan Žolger and Bogumil Vošnjak, which took place on 18 December 1919 in Paris, however, because all of them were at the peace conference as members of the delegation of the Kingdom of SHS.

Pitamic's inaugural lecture not only marked a turning point for legal education, but also marked an important turning point in the systematic study of law in our area:

"Law is on the one hand a text, which is – as any other book – open to understanding and scientific examination by anyone. This examination, accessible to "anyone" and the logical results reached thereby, are not related to those consequences resulting from the other side, the so-called formal law. And it is these consequences – the wide variety of forcible executions – that are characteristic and essential to law and allow us to distinguish legal from other norms. These consequences are formally determined only by a ruling emanating from a specific understanding and examination of the law by those, authorised by legal order and are called authorities. Only their ruling can acquire the force of law. For law without the force of law is no law. Surely jurisprudential theories and opinions of jurists exert some influence on the judicial rulings – jurisprudence is a logical science and logically correct results are hard to ignore, least of all by those who are trained and intellectually educated in the same way as legal scholars, engaging in logical examination of law. This psycho-logical influence cannot alter the fact that the law is only what those, authorised by the legal order to declare law, determine it to be. Their interpretation of the law is the only one valid."

*"Justice will not be
created, nor will it be
shared or found,
unless the justice is
already within us!"*



Assembly Hall of the University of Ljubljana (around 1920)



The oldest photograph of the professorial staff from 1935

THE PERIOD OF BLOSSOMING

A joint medley of solos by Slovene jurists and composers

Soprano: **Branislava Sara Mitrović**

Pegius Choir of the Faculty of Law

The Slovenian Philharmonic Orchestra

Conductor: **Simon Krečič**

G. G. KREK/K. HVALA,
Šum vira in zefira (lyrics: D. KETTE)
G. G. KREK/K. HVALA,
Intermezzo (lyrics: L. POLJANEC): first performance
G. G. KREK/K. HVALA,
Pesem kritiku (lyrics: D. KETTE): first performance
A. LAJČOVIČ/K. HVALA,
Mesec v izbi (lyrics: Li Bai-Birnbaum, O. ZUPANČIČ)
Carinthian folk song/K. HVALA after AHACIČ, notation O. DEV,
Čej so tiste stezice

The registrars were soon joined by new colleagues, more than half of them from the ranks of the high judges.

Among them was Gregor Gojmir Krek, professor of civil and Roman law and, prior to this, a judge-secretary at the Austrian Supreme Court; after the foundation, he also served for a short time as judge at the highest court in Slovenia, and he was also a composer and founder of contemporary music criticism. Three of his solo compositions based on the texts of his contemporaries, the Slovenian poet Dragotin Kette and the poet Ljudmila Poljanec, will be performed by Sara Branislava Mitrović, accompanied by the Slovenian Philharmonic Orchestra. The medley of solos also includes the solo composition by Anton Lajovic, one of our best composers from the interwar period and also the supreme judge, and the Carinthian folk song first written by composer and jurist Oskar Dev. All three are also immortalised in the middle of the famous painting by painter and composer Sašo Šantl that is exhibited in the Slavko Osterc hall of the Slovenian Philharmonic.

By the time of the inaugural lecture on 15 April 1920, besides Gregor Gojmir Krek, Anton Skumovič, Metod Dolenc, Radoslav Kušej, Janko Polec (who was also credited with the most accurate and factual inventory of long-term efforts for a Slovenian university), Milan Škerlj and honorary lecturers Henrik Steska, Bogomil Senekovič and Igo Pehani, Ing. were also granted professorship. Until World War II, they were joined by Ivan Tomšič, Mihail Jasinski, Evgenij Spektorski, Aleksander Bilimovič, Aleksander Maklecov, Fran Eller, Stanko Lapajne, Viktor Korošec, Stojan Albert Bajič, Vladimir Murko, Gorazd Kušej, Boris Furlan, honorary lecturers Alojz Rant and Rudolf Andrejka, as well as Ivan Plečnik and Alfred Šerko from the Faculty of Medicine.



Saša Šantel, Slovene Music Council (Slovene Composers), 1936

5.

A FOUGHT-FOR VOICE

A solemn address
by the Dean
of the Faculty
of Law

Profesor
dr. Grega Strban, Dean

Session of the Senate of the Faculty of Law in the Senate Room (October 2019)



A VOICE IN THE WORLD

Soloist: **Dubravka Tomšič Srebotnjak**

The Slovenian Philharmonic Orchestra

Conductor: **Simon Krečič**

L. v Beethoven, Piano Concerto No. 4
I. Allegro moderato

The celebrated Slovenian pianist Dubravka Tomšič Srebotnjak gave her first public recital at age five and later embarked on an International career that took her to five continents, performing more than 5000 concerts to date.

Ms. Tomšič Srebotnjak began her studies at the Academy of Music in Ljubljana with Zora Zarnik, and at age twelve moved to New York on the recommendation of Claudio Arrau to study with Katherine Bacon at the Juilliard School. While still a teenager, she earned a Bachelor of Science and Diploma in Piano with two special awards and made her New York Philharmonic, Town Hall and Chicago recital debuts. She also gave a recital at Carnegie Hall about which Artur Schnabel wrote a glowing account in his memoirs *My Many Years*. Over the course of her career, Ms. Tomšič Srebotnjak has been heard in recitals at all of the world's most prestigious halls, while as a soloist she also appeared with a great many of the high-esteemed orchestras and conductors.

More than 90 recordings of recital works and piano concertos released since 1987 attest to Dubravka Tomšič's status as a major recording artist. In 2003, she won the prestigious *Grand Prix du Disque* of the Franz Liszt Society in Budapest for her album on the IPO label, featuring an all-Liszt program.

Dubravka Tomšič Srebotnjak is Emeritus Professor at the Academy of Music, University of Ljubljana. On 1 December 2015, the University of Ljubljana proclaimed her an honorary senator for her important contribution to the international reputation of the University of Ljubljana. In 2018, the President of the Republic of Slovenia, Borut Pahor, awarded her the Golden Order of Merit for her life's work and her exceptional opus in the field of Slovenian and world music performance.

Professor Ivan Tomšič, the pianist's father, was an international law professor and thus the successor of Professor Ivan Žolger. He was an expert on plebiscite and after World War II, one of the greatest authorities on the issues of the Italian-Yugoslav border.



Dubravka Tomšič Srebotnjak together with her mother Pina Tomšič and father Professor Ivan Tomšič on a transoceanic ship heading to the USA (1952)

Ludwig van Beethoven, also an honorary member of the predecessor of the Slovenian Philharmonic, was in his time a supporter of the French Revolution and the expected new post-feudal era. In the beginning, he was therefore an enthusiastic supporter of Napoleon, during whose period our territory within the Illyrian provinces experienced a short-lived cultural and political boom. This was also the time when the study of law was first introduced in our country. It was organised as an integral part of the *Ecoles centrales*, the then French type of university, where lectures were held in French. Beethoven's 4th Piano Concerto, the first line of which we have included in our program, is one of his most beautiful and profound creations.



*Dubravka Tomšič Srebotnjak as a baby girl in the arms of her father
Professor Ivan Tomšič*

VOICES OF RESISTANCE

The Union Hall, December 1941

The Academic Choir
(historic recording by R. Omota)

and

Pegjus Choir of the Faculty of Law

The performance of the Academic Choir (APZ) on 12 December 1941 marked a magnificent symbolic revolt against the Italian occupying forces that surrounded Ljubljana with barbed wire. This was carried out through an evocative performance of the seemingly sweet-sounding song *Lipa zelenela je* (The Linden Tree Flourishing) in front of a defiant audience in a jam-packed Union Hall. The Italian authorities did not comprehend the symbolism and allowed the concert.

In addition, the Italians did not abolish the university though they severely curtailed its autonomy and hindered Slovenian students by appointing Italian professors, interfering with the study programme and the conditions for enrolment. One of the initial measures was to demand a list of students with proof of pure Aryan descent. In 1942, Tone Tomšič, a law student and prominent pre-war communist and later among the first partisan fighters, was among the first to be shot as a hostage. In 1953, an Academic Choir was named after him, which has retained his name to this day.

Lev Svetek, a graduate of the Faculty of Law and a graduate of the Conservatory, was also a member of the Academic Choir (APZ). Moreover, he is the author of the text of *Vstajenje Primorske* (The Rising of the Primorska Region), 1944. After World War II, he was an Assistant Professor of Social Law at the Faculty of Law for several years. After surviving imprisonment on Goli otok, he never returned to the faculty.



The academic choir before World War II with Lev Svetek
(second row from the bottom, second from the left)

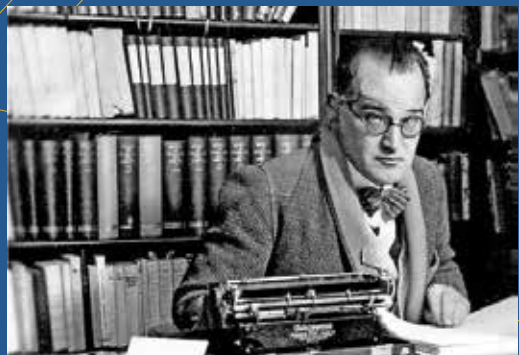
A VOICE BREAKING THE SILENCE

Professor dr. Boris Furlan
(Trieste 1894
– Radovljica 1957)

Matej Čujovič,
actor



Boris Furlan as a defendant during the Nagode trial (1947)



Boris Furlan at his desk

“And in reality, it is this purpose,
this human dignity, that is the only
purpose not only worth dying for,
but also worth living for, which may
sometimes seem more difficult.”

“No wonder Goethe said that when reading Kant, he had always been pervaded with a sensation as if he were entering a brightly lit room. Yet the light radiating through this philosophy is not easily accessible: the problems Kant struggled with are too immense and too difficult to be briefly and definitively explained and resolved. They are akin to a well-nigh impassable thicket through which the light shines on us only faintly from the philosopher’s fundamental intuition. But the closer we come to the source of the light, the higher we ascend towards cognition and approach the fundamental notion that infused the philosopher himself.

We think that the essence of all of Kant’s endeavours and the profound purpose of his life, so humble in its external events yet so all-encompassing and varied in its inner experience, could not better be expressed than in the words of Bacon de Verulam, which Kant chose as his motto for the second edition of his *Critique of Pure Reason*: ‘Of our own person we will say nothing. But as to the subject matter with which we are concerned, we ask that men think of it not as an opinion but as a work; and consider it erected not for any sect of ours, or for our good pleasure, but as the foundation of human utility and dignity.’

And in reality, it is this purpose, this human dignity, that is the only purpose not only worth dying for, but also worth living for, which may sometimes seem more difficult.”

Immanuel Kant, *Observations on the Feeling of the Beautiful and Sublime* (in the Original *Beobachtungen über das Gefühl des Schönen und Erhabenen*; 1764), translated into Slovene by Boris Furlan, *Razmišljanje o čustvu lepega in vzvišenega in k večnemu miru*. Slovenska matica 1957).

EROS - THANATOS

The Slovenian Philharmonic Orchestra

Conductor: Simon Krečič

Lucijan Marija Škerjanc
(based on France Prešeren):
Ghazal No. 6



Ivan Vavpotič, A Portrait of dr. Frane Prešern (1949)

The personage of France Prešeren combines the noble mission of an attorney, a lawyer who gives individuals the voice to assert their rights, and the mission of a poet who bestowed Slovenes with the voice of first-class poetry in order to assert themselves with confidence in their own language.

Prešeren's Ghazal 6 served as a template for a composition by Lucijan Marija Škerjanc, one of our most prominent composers and the director of the Slovenian Philharmonic after World War II. During World War II, Škerjanc also arranged unpublished solos by Gregor Gojmir Krek, the composer, judge and professor at the Faculty of Law.

The contrast between Eros and Thanatos, which permeates both Prešeren's oeuvre and Škerjanc's work, also marked the fate of some of the prominent attorneys and professors at the Faculty of Law during World War II and particularly in the early years following it: i.e. life's eros of acting for the benefit of the community and the benefit of the individual, which is cruelly undercut by the fate of "suspending one's right of voice". In the case of Professor Boris Furlan, this was even reflected in a death sentence commuted to imprisonment, which later led to an involuntary withdrawal from public life.

In the pre-March period of a hundred years beforehand, this bitter fate also marked France Prešeren, whose indomitable voice the Austrian authorities wanted to silence by preventing him from having his own law practice almost until the end of his professional life.

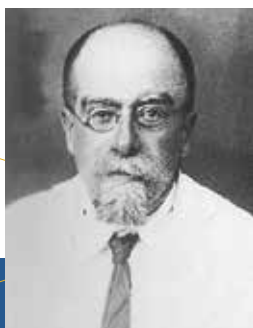
Ghazal No. 6
(France Prešeren)

*Will the seed sprout up;
he who sows it cannot know;
will he who plants a tree see its
branches grow,
he cannot know.*

IN COUNTERPOINT

Nejc Avbelj, violin
Tadej Horvat, piano

Dmitri Shostakovich
Waltz No. 2 from the Suite for Variety Orchestra
(Arrangement: Diego Marani)



Professors at the Faculty of Law,
emigrants from the Soviet Union: Evgen
V. Spektorski, Aleksander Billimovič,
Aleksander V. Maklecov.

Shostakovich's creative life can be imagined as an unusual and almost grotesque dance with the Soviet authorities that was full of twists and turns. Although it seems as though the authorities were reliably leading this dance throughout, the composer's genius manifested all its greatness while caught in its iron embrace. In the ambivalent musical expression of numerous works, many recognise the subtle, anti-government criticism and ridicule, as well as the shocking echo of the artist's inner experience of his own destiny.

In the early period of the Faculty of Law, as many as four professors were emigrants from the Soviet Union. However, many Slovenian professors, as well as generations of graduates from the Faculty of Law, experienced a similarly complicated and sometimes contradictory relationship with the domestic post-war authorities. Shostakovich's famous Waltz No. 2 from the Suite for Variety Orchestra, this time in an intimate arrangement for violin and piano, is not hard to imagine as a musical metaphor of many of these intertwined career and life paths. It seems as if the main lyrical theme depicts the stories and destinies of these people in a wide narrative arc.

In the second part, the theme breaks into a contrasting, rhythmically varied melodic pattern, which dynamically intensifies with each repetition and creates an atmosphere of expectation and change; perhaps the impending social, political and, necessarily, legal changes. These are hinted at in the tumult of student protests and vigorous, daring cultural creation in the 1960s, the ground-breaking (constitutional) legal reforms in the 1970s, and the turbulent political developments in the 1980s. This development eventually resulted in Slovenian independence. Attorneys who entered these social processes from the threshold of the Ljubljana Faculty of Law often acted as leading voices and many contributed their critical considerations as a counterpoint. But perhaps most significantly, by creating and applying legal regulations, they contributed a less visible but indispensable harmonious basis.

A STRONG AND INDEPENDENT VOICE, dr. Ljuba Prenner

Matej Čujovič,
actor



Dr. Ljuba Prenner (1933)

Dr. Ljuba Prenner was among the first Slovenian female attorneys. She is also the author of the first Slovene crime thriller, which is why she also became one of the first members of the Slovene Writers' Association before the war. The conferment of her doctor's degree by the Faculty of Law was passed immediately after the commencement of the war in 1941. As a short-time member of the Party, she also became a member of the Liberation Front a year later. Soon, however, she was expelled from both the Liberation Front and the Party for her overly liberal ideas. During the war, as a civil servant, she skilfully helped rescue Slovenes imprisoned in Italian prisons. After the war, she was suspended from the barrister's profession for a few years but before and after this, she was known not only among colleagues but also among the people as a fearless, persistent and insightful advocate.

She was significantly ahead of her time, and particularly ahead of the legally recognised statuses in the field of personal law, in part due to her own personal attitude: "I am Ljuba Prenner, neither man nor woman!"

"At our last encounter, I could not dismiss the impression that something about me was bothering you. Was it perhaps my pants? Look here, my dear Monsignor, we have known each other for so many years and I would not want you to think of me as a barmy bimbo who imagines something that they cannot be. Nothing begets nothing, and if there is an effect there is also the cause for it, no? I wear pants to make life easier; wearing a skirt is unpleasant to me, and God only knows why this is so. For many years, I dared not be me, but now I am and, finally, no one gives a care about it anymore. Believe you me, this is only part of the sincerity towards myself and others, and I think that you, dear Canon, do not in any way attribute hypocrisy and falsehood to me because all my efforts strive towards precisely that – to be an honest man, sincere and truthful, as was my late father, because from my own knowledge I have reached the conclusion that these qualities foster the most struggles with myself and the surroundings, but also that peace of mind that is in itself more exquisite than the effect of morphine. Therefore, hear my kind plea and do not hold it against me because of the pants!! From a young age, I have always been fond of you as a human being and as an artist, and I would very much hope still to preserve your favour for the rest of my life." (Ljuba Prenner, From a letter to her friend priest and writer Ksaver Meško. Aleš Gabrič, Polona Kekec, Brigita Rajšter, *Odvetnica in pisateljica Ljuba Prenner. Pogumna, da je bila drugačna*. Nova revija, 2000, p. 164).

SUN RAYS THROUGH RAINY CLOUDS

Pegius Choir of the Faculty of Law

Anton Lajovic, *Kiša*
Matej Kastelic, *Sonce*

The composer and supreme judge Anton Lajovic was addressed in a poem by Dragutin M. Domijanić in the choral composition *Kiša* (Rain). It is interesting that the Croatian poet Domijanić was not only Lajovič's contemporary, but also an attorney and judge himself.

This composition by an established composer, traditional in terms of musical expression, is joined by a more contemporary voice. The composer Matej Kastelic belongs to the young generation of Slovenian composers. His choral piece *Sonce* (Sun) is part of the cycle *Odmevi vesolja* (Echoes of the Universe).

It is no coincidence that the compositions together form a motif of rain and sun; an unmistakable metaphor of hope that brings the prospect of relief and reassurance in times of trial and anguish.



The Pegius Choir of the Faculty of Law with choirmaster Lucija Filipič

VIVAT PROFESORES

Scenes from the film *Imeti svoj glas*
Director: **Miran Zupanič**

The professors, pedagogues and researchers at the Faculty work in nine departments, as well as several institutes related to the Faculty of Law. They are scientifically heavily involved in research work in the Slovenian and international environment. Their concern for the development of domestic legal thought is attested in an enviable century-long opus that has been managed for decades by central domestic publications, in particular:

The *Zbornik znanstvenih razprav* journal of the Faculty of Law, which has been published since its establishment, the *Pravnik* journal and, in recent decades, the collection of scientific monographs *Pravna obzorja* (Legal Horizons). No less important is the contribution of professors of the Faculty of Law in drafting legislation. The members of the faculty are important authors, commentators and critical illuminators in this area. Their work is also an irreplaceable source of case law. Last but not least, the professors of the Faculty of Law have been personally involved in all the most important legal and political institutions in the country since its establishment. Their voice is also represented and heard in important and reputable international organisations, associations and bodies.



The professorial staff in the 1970s



The professorial staff after moving into the new building



The professorial staff on the main staircase

VIVAT MEMBRUM QUODLIBET

Počeni škafi, *Blablablali*

Lyrics: **Jernej Juren**
Music: **Marjeta Prudič**



The song *Blablablali* by *Počeni škafi* was written just for the centenary of the Faculty of Law.

It weaves the story of a playful relationship between a girl and a boy, perhaps two students who first met in the hallways of the Faculty of Law. This is a place that maintains its eternally youthful face thanks to its students. During their studies, they not only learn about law and related content, but also about each other and themselves; their interests, talents and virtues in a wide variety of areas. In doing so, students seek, shape and strengthen their voice in society and the world.

The student community at the Faculty of Law is lively and diverse. Its two main pillars are the Student Council and the Faculty of Law Student Organisation, which, in cooperation with other associations and groups, create a wide range of activities and events at the faculty and within extracurricular activities. In addition to the Pegius Choir, the Pamfil Society is also worth mentioning as, for more than 25 years, it has been publishing a popular law magazine bearing the same name, as well as the ELSA Ljubljana Association, which provides students with a broader understanding of cultural diversity and opportunities to obtain direct international experience through getting to know foreign legal systems. The HOPE Association offers content for the comprehensive personal development of young lawyers, and the Geneva Club strives to connect the academic and business environments. In recent years, the Legal Panda Association has also been very active, organising a number of diverse activities. These not only include excursions, sports and parties, but also lectures, consultations and roundtables addressing current social issues. Among the most recognisable traditional projects at the faculty, whose driving force are the students, are the Faculty of Law Concert and Charity Week. In the first case, students and professors unite their artistic talents on the same stage, while in the second, the faculty community is united through the spirit of solidarity.

VOICES ACROSS THE GLOBE

Greetings from friends of the faculty
from other universities
around the world



XIV Dalai Lama Tenzin Gyatso as a guest of the International Forum accompanied by the leadership of the Faculty of Law (2002)



Guests of the International Forum, Professor Joseph H. H. Weiler and the former Italian Prime Minister Professor Giuliano Amato (2002)



Professor Emeritus Alain Pellet at the International Conference on the Centenary of the Faculty of Law entitled "Law and (R)evolution" (2020)

Voices from around the world spread into our space and resonate in a multitude of ways. One of the more recognisable is certainly the International Forum of the Faculty of Law. This was established in 1994. The faculty invites prominent thinkers of today from Slovenia and abroad, who lecture *pro bono* on various topics, in particular the legal aspects of the processes unfolding in different parts of the world. In this way, they not only transfer knowledge, but also the principled values of foreign social and legal systems and institutions – and, most importantly, the people behind them. We are very proud to welcome Professor Koen Lenaerts, President of the Court of Justice of the European Union, Professor Robert Spano, President of the European Court of Human Rights, Professor Joseph H. H. Weiler, a long-time friend of the faculty, and Shaheed Fatima, who kindly helped us to organise an unforgettable event on the very day of the Celebratory Convocation: a discussion between the presidents of the highest courts in Europe about the current challenges and perspectives of the institutions they head.

Professors of the Faculty of Law invite voices from around the world to a number of other events and regularly hold conferences, symposia and schools. Long-term cooperation in the field of research and pedagogy has fostered many acquaintances that over the years have grown into true friendships – among individuals and also the institutions they are part of. Therefore, on the occasion of the Faculty's high jubilee, we decided to invite the friends of the faculty to join us during this festive year. Thus, between 4 and 6 March 2020, we were able to enjoy their company as part of a conference, the title of which we directly linked to the inaugural lecture of our first dean, Professor Leonid Pitamic, "Law and (R)evolution": 1920–2020.

VOICES FOR THE WORLD, SPACE AND THE FUTURE

Iva Ramuš Cvetkovič, the Faculty of Law student

Professor Rebecca Bresnik
(University of Huston Law Center, USA)

The Slovenian Philharmonic Orchestra

Conductor: Simon Krečič

Organ: Tomaž Sevšek

Pegius Choir of the Faculty of Law

Tilen Slakan, *Finale* (on the motives of *Gaudeamus*)

Unattainable
becomes
attainable.

“For the
greatness of
humanity.”

Boris Furlan

»For all the
nations.«

France Prešeren

For human
dignity,
for her and his
voice.



The Faculty of Law team (Katja Grünfeld and Iva Ramuš Cvetkovič)
in the finals of the Manfred Lachs Space Law Moot Court
Competition (2019)



PERFORMERS:

The Pegius Choir of the Faculty of Law, University of Ljubljana, is a mixed choir named after the first famous lawyer from Carniola, Martin Pegius. The approximately 20-member ensemble consists of both law students and seasoned lawyers that graduated from the Faculty of Law. The choir has been active and creative for the 14th year in a row and regularly presents its work at events at the Faculty of Law and externally, and every year it also organises a full-length concert. The mission of the Pegius Choir is to justify the reputation that the legal mindset is also imbued with creative inspiration. The choir currently operates under the baton of choirmaster Lucija Filipič. Members of the choir: Ana Gregorič, Eva Antloga, Lea Seljak, Teja Trdan, Ema Starešinič, Bojana Gocevska, Nataša Kužnik, Neva Ulčar, Lucija Černic, Lucija Kos, Dijana Preradović, Živa Tavčar Škof, Damjana Srednik, Tina Sušnik, Andrej Klemen, Tadej Javornik, Jaka Kenk, Andrej Černic, Matija Dušak, Gabrijel Voje, Nejc Vabič, Bojan Tavčar, Erazem Rajnar Kristijan Brozovič, and Gašper Vuga (piano).

Matej Čujovič was born in Kranj in 1976. He graduated from the Faculty of Law in Ljubljana in 2001 and received his master's degree in 2007. In that same year, he was sworn in as a judge at the District Court in Ljubljana. He has remained in the ranks of judges until today. Since 28 April 2020, he has been the Supreme Judge at the Supreme Court of the Republic of Slovenia. In addition, he is an amateur actor and joined the Loški oder Stage in Škofja Loka in 1993. Since then, he has played at least one role every theatre season. He had also given guest performances at the Ljubljana Šentjakob Theatre. For his acting achievements, he has received several awards including the Stane Sever Fund Award for best amateur performance.

The Slovenian Philharmonic Orchestra, with its predecessors the *Academia Philharmonicorum* (1701), the *Philharmonic Society* (1794) and the first *Slovenian Philharmonic* (1908–1913), proudly stands shoulder to shoulder with the oldest in the world. Ludwig van Beethoven and Dubravka Tomšič Srebotnjak are among the many prominent artists who have become honorary members of the Slovenian Philharmonic and its predecessor. The orchestra that was artistically conducted by many internationally renowned conductors has been organising season ticket concerts at Cankarjev dom Hall for many years, collaborating with the Slovenian Philharmonic Choir on subscriptions at the Slovenian Philharmonic and making guest appearances elsewhere across Slovenia. Since 2019, it has been the resident orchestra of the Ljubljana Festival. The concert activity of the orchestra has been recorded on more than 80 CDs and in the archives of the national radio and television. The orchestra has performed on numerous tours on the most prestigious concert stages of Europe and the world.

Simon Krečič, a pianist and conductor, first studied piano at the Ljubljana Academy of Music (AM UL), where he graduated

in 2002 in the class of Prof. Aci Bertoncej as his last graduate. In 2005, he completed postgraduate studies in the class of Prof. Aleksandar Madžar at the Bern University of the Arts. During his postgraduate education in Switzerland, he began studying conducting under the mentorship of Prof. Dominique Roggen. He graduated in 2012 at AM UL in the class of Prof. Milivoj Šurbek with a ballet première set to the music of Igor Stravinsky in the production of the Ljubljana Slovene National Theatre Opera and Ballet. He collaborates with numerous prominent domestic and foreign soloists. His symphonic repertoire includes many fundamental symphony works ranging from classicism and all the major romantics, to 20th century music and modern music. Since 2013, he has been the artistic director of the Maribor Slovene National Theatre Opera and Ballet. He collaborates with all the Slovenian symphony orchestras and above all he is very active abroad (in Italy, Croatia, Hungary, Spain, Germany and China). In March 2019, the City of Maribor awarded him the Glazer Charter for his achievements in the field of culture.

B. Sara Mitrovič, soprano and master's student at the Faculty of Law, University of Ljubljana, started solo singing with Prof. Janja Hvala and is currently cooperating with Prof. Dejan Vrbančič. She regularly attends seminars and masterclasses, where she has studied with renowned domestic and foreign artists. She is the winner of awards at domestic (recipient of a special award for the best performance of a composition by a Slovenian composer, TEMSIG 2016), and international competitions. She is finishing her studies with a master's thesis entitled Dr. Gregor Gojmir Krek, attorney and composer: an analysis of selected works and their historical context, the subject of which will also be selectively performed solo at the gala academy on the occasion of the centenary of the Faculty of Law.

Nejc Avbelj was born in 1989 in Ljubljana. From an early age, he was utterly fascinated by two elements of society, which later shaped his professional career – music and law. In 2012, he graduated from the Academy of Music in Ljubljana and in 2014 from the Faculty of Law in Ljubljana. As a violinist, he has collaborated with the Philharmonie Salzburg Symphony, the SFK Symphony, the Slovenian Philharmonic, RTV Slovenia and the Ljubljana Slovene National Theatre Opera and Ballet orchestras. As a soloist or chamber musician, he regularly performs at Slovenian and international music festivals, and has also recorded several musical records of Slovenian composers.

Počeni škafi (Cracked Buckets) are a Ljubljana street band modelled on New Orleans street bands such as Tuba Skinny and Smoking Time Jazz Club. During the nine years of their existence, they have played with more than thirty musicians, started creating in the Slovene language, recorded three albums and mixed many chanson elements into their music. However, they still remain faithful to the New Orleans music style, which Wynton Marsalis says most perfectly embodies the democratic process. All musicians must constantly listen and adapt, find balance together and create for each other the space they need to express themselves, to experiment and to play. Members of

Počeni škafi are **Marjeta Prudič** (vocals, piano), **Matevž Zlatnar** (trumpet), **Andraž Gnidovec** (trombone), **Jakob Grčman** (guitar), **Nejc Klun** (double bass, student of the Law Faculty), and **Jernej Juren** (washboard).

Jernej Juren graduated from the Faculty of Law in Ljubljana in 2007 and then took to artistic waters. He translated several novels from Czech, was employed as a literary editor, and wrote a series of lyrics for popular music. In 2019, his meta-soap opera *Spodobi se in zameri se* (It Is Becoming and It Is Resented) was published on the *ludliteratura.si* portal, which was followed in 2020 by his collection of short stories *Ekoton in drugi grehi mladosti* (Ekoton and Other Sins of Youth) that was published by *Mladinska knjiga*. Juren is also the co-author of the graphic novel *Animal Noir*, published by the American publishing house IDW. For almost a decade, he has been performing and creating with *Počeni škafi*.

Marjeta Prudič, singer and co-author of the music of the group *Počeni škafi*, already has an enviable singing mileage behind her despite her youthful 24 years. As a soloist, she started singing with the Cerknica Big Band and Cerknica Brass Band, she performed with the RTV Slovenia Big Band, and she has sung with *Počeni škafi* in more than a hundred concerts in Slovenia, France, Austria, the Czech Republic, Germany and the Balkans. Her musical expression ranges between jazz and chanson. She is exceptional in both genres; intense and precise in jazz, moving and compelling in chanson. Recently, she also proved herself as an author of music and lyrics. With *Počeni škafi*, she has recorded and released three albums.

Iva Ramuš Cvetkovič graduated from the Faculty of Law, University of Ljubljana, in 2019 and is currently completing her master's degree, and in recent years she has completed part of her study obligations at foreign universities in Coimbra and Heidelberg. She has performed a number of extracurricular activities: subject tutoring, and participating in MUN international conferences, the Pitamic Competition, the Philip C. Jessup International Law Competition, the *Frankfurt Investment Arbitration* Competition, and the Manfred Lachs Space Law Competition. In the last one, she and her team won the title of world champions in space law and for this, she also received the Recognition for special achievements of the University of Ljubljana.

Tomaž Sevšek studied organ with Zsigmond Szathmáry and harpsichord with Robert Hill at the Musikhochschule Freiburg and later at the Eastman School of Music, Rochester NY, where he studied with David Higgs and Arthur Haas. He performs in Slovenia, Germany, Austria, Italy, France, Spain, Hungary, Croatia, Switzerland, and regularly collaborates with several international ensembles and orchestras. He co-founded the early music ensemble *Musica cubicularis*. He gives recitals on important historical organs throughout Europe, including the oldest playable organ in Valère sur Sion, Switzerland. He also plays the clavichord and the French harmonium d'art.

OTHER AUTHORS:

After graduating from the Secondary School of Natural Sciences and Mathematics, **Matej Filipčič** enrolled at the Faculty of Architecture in Ljubljana, where he graduated in 1998. In 2002, he completed a master's degree in set and costume design at the Academy of Theatre, Radio, Film and Television. As a director, set designer and producer, he has created numerous author theatre projects since 2000, with which he has toured Slovenian stages and more than 50 important theatre festivals abroad. As a screenwriter, director and set designer, he has also designed ten national celebrations and more than two hundred directing and set designs for various corporate and commercial events. He also directed the inaugural and closing event of Maribor 2012 – European Capital of Culture.

Tilen Slakan began his musical career at the Risto Savin Žalec Music School, where he began learning to play the trumpet and piano. He continued his trumpet studies at the Velenje Art Gymnasium with Prof. David Špec, and then at the Academy of Music in Ljubljana (AG), where he graduated in the class of Prof. Stanko Arnold. In secondary school, he also became interested in composing and he was assisted in his first steps by Prof. Slavko Šuklar. During his trumpet studies, he also studied composition in parallel and, after graduating, enrolled in the master's study of music-theoretical pedagogy, the study programme of composition with Prof. Marko Mihevc. He is currently continuing his doctoral studies in the field of music theory and composition at the Academy of Music under the mentorship of Prof. Andrej Misson.

Conceptual design: **dr. Miha Hafner, dr. Maša Kovič Dine, dr. Katja Škrubej**
Design: **Rok Marinšek**

English translation: **Miha Odar**

Language consultant for the actor **Matej Čujovič: Ludvik Kaluža**

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- the archive of the director **Miran Zupanič: item 1 (bottom photo);**
- *Ljubljana Historical Archives: item 1 (top photo), item 9;*
- *Museum of Contemporary History: item 3 (top photo)*
- the Faculty of Law archive: *item 3 (bottom photo), item 10 (all photos), item 13 (bottom left and right), item 14, item 15 (all photos);*
- *photograms from the film Imeti svoj glas (director Miran Zupanič: item 5 (both photos);*
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- *Carinthian Regional Museum; item 11;*
- the archive of the **Pegius Choir: item 12;**
- the archive of **dr. Janez Kranjec: item 13 (top left);**
- the archive of **Ivo Ramuš Cvetkovič: item 16;**
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