

festival
stare
glasbe



early
music
festival



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Magyarország



Repubblica Italiana



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(Japonska / Japan)



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Mexicanos



Koninkrijk der
Nederlanden



Rzeczpospolita Polska



România



Российская Федерация
(Rusija / Russia)



Republika Slovenija



Slovenská republika



تونس نوئل
(Tunizija / Tunisia)



United States of
America



República Oriental del
Uruguay

21

koncertnih lokacij
concert venues

13

zasedb
ensembles

91

odličnih glasbenikov iz
brilliant musicians from

29

različnih držav
different countries

2015

Pred nekaj manj kot dvema letoma, v novembru 2013, je izšla do sedaj najbolj temeljita tovrstna raziskava z naslovom Glasbeni festivali, svet v spreminjanju. Če jo beremo analitično, nam je odlična orientacija pri lastnem vrednotenju, če jo beremo literarno, smo nad festivali navdušeni, saj se bere kot kriminalka. Ponuja precej več kot le spoznanje, da so umetniški festivali močan generator razvoja v svojih okoljih, kar pravzaprav vemo že leta precej bolje kot tisti, ki bi to morali vedeti. Primerjava z našim programom vzbuja ponos in nas spodbuja k nadaljevanju.

Smo v času turbulentnih pogojev in mlahavega odnosa do dejavnosti, ki jo razvite države razumejo kot generator razvoja in iz nje že leta črpajo tako ekonomsko dobrobit kot tisto za dušo. Lokalne skupnosti, vendar žal tudi država, si zastavljajo preblage cilje, da bi ta dežela dodobra izkoristila svoje bogate potenciale.

Zastavili smo poslovni model, ki želi na trojčku – vrhunski glasbeni program, kulturna dediščina in ponudba lokalnega okolja – odločno prispevati v razvoj kulturnega turizma v Sloveniji. Upad javnih sredstev, tudi s strani države, še bolj pa iz lokalnih proračunov, pri čemer regionalnega sofinanciranja niti ne poznamo, počasi nadomeščamo z denarji evropske kohezije, kjer pa vse skupaj kasni za kaki dobri dve leti. Čeprav smo pri črpanju evropskih sredstev že več let nekajkrat uspešnejši od evropskega povprečja, to samo po sebi še ne omogoča stabilnega delovanja. Podpore in povezave na evropskem področju so močne, zato so odnosi, ki jih oblikujemo znotraj Slovenije, za nas še toliko bolj dragoceni.

V majhnost zakrčena dežela nekako težko sprejema širom nje posejane bisere vseh treh vsebin našega trojčka. Kot da ji je neprijetno, ko pogleda svoje sedanje bogastvo in bujno vznemirljivost preteklih stoletij. Zato sem vesel, ko vedno znova srečujem ljudi, ki odstopajo od teh formatov. Stavimo na dvojce: na našo publiko in na naše partnerje v lokalnih okoljih. Apeliramo na ponos in samozavedanje. Stanje: rezistenca, ocena: optimistično.

Zato bi se rad še posebej zahvalil naši publiko, ki vedno bolj sprejemate izziv socialnega pakta med festivalom in obiskovalci, vsem partnerjem v lokalnih okoljih, ki razumete naša prizadevanja za boljše samopodobo in ekonomski razvoj okoljsko in glede človeških potencialov ene najbogatejših dežel v svetu ter vsem na nivoju Republike Slovenije, ki nam pri pripravi strategij in izvedbi tega odličnega programa pomagata z nasveti in konkretnimi akcijami.

Klemen Ramovš
umetniški vodja in direktor Seviqc Brežice

A little less than two years ago there was published one of the most thorough researches of its kind, titled *Music Festivals: A Changing World* (2013). If read analytically, it functions as a superb guide to one's evaluation, and if read literarily, it reads as a crime story and offers excitement in the shape of festivals. It provides much more than mere recognition that art festivals are a powerful drive of development in their environments. That is something we have known for years now and understood much better than those in charge of local politics and culture. Comparison with other festivals from the research shows that our programme justly kindles pride and encourages us to continue in our endeavours.

Admittedly, this is a time of turbulent conditions and flaccid attitude towards the activity other developed countries understand as the drive of development and from which they draw economic as well as spiritual benefits. Both, local communities and the country set goals which are too weak to help fully use Slovenia's rich potentials.

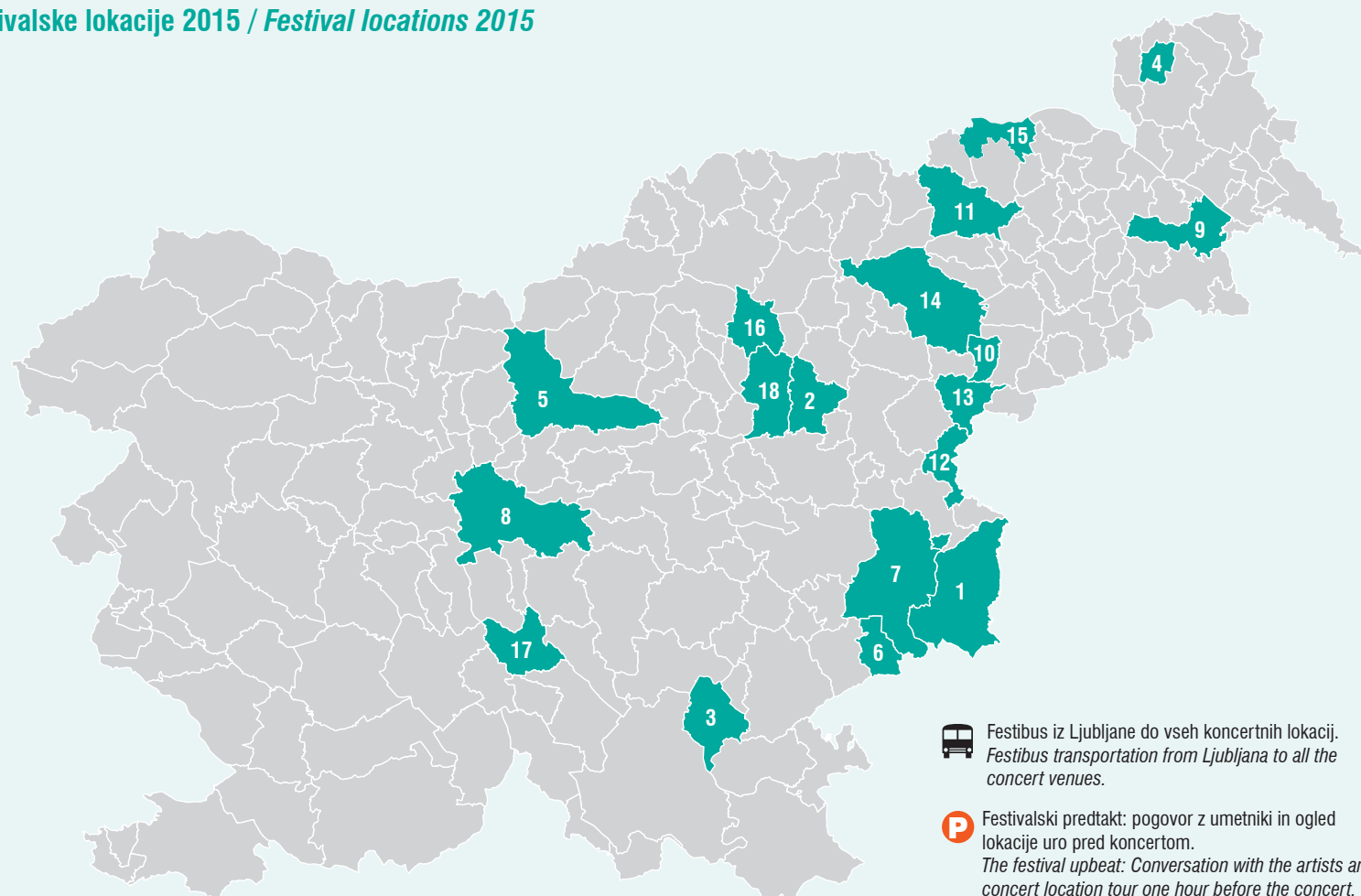
We have set up a business model that aims to steadily develop Slovenia's cultural tourism by combining the three components: an outstanding music programme, cultural heritage and local offer. The decreasing public funds from the national or local budget (and with non-existent regional co-financing) are slowly being replaced by funding via the European cohesion policy, but with a delay of approximately two years. Even though we have for years now been several times more successful than the European average at getting funded that in itself does not suffice for stability. Support and connections in Europe are strong, which is why good relations formed in Slovenia are indispensable.

Hindered by smallness, Slovenia somehow does not easily accept the jewels (our three components and their content) strewn across the country. It is as if it were embarrassed to look upon its current wealth and thrill of the past centuries. I am therefore delighted to repeatedly come across people who think differently. We place our bets on two things: our audience and our partners in local environments. We appeal to your pride and self-awareness. Our state: resistance; our estimate: optimistic.

That is why I would specifically like to thank our audiences, who increasingly accept the challenge of the social pact between the festival and its visitors. Moreover, I would like to thank our partners in local environments, who understand our wishes and endeavours towards better representation and economic development of one of the, in terms of environment and human potential, richest countries in the world. Last but not least, I would also like to thank everyone in the Republic of Slovenia who helps us prepare the strategies and carry out remarkable programmes by offering advice and suggesting effective actions.

Klemen Ramovš
director and artistic leader of Seviqc Brežice

Festivalske lokacije 2015 / Festival locations 2015



Festibus iz Ljubljane do vseh koncertnih lokacij.
Festibus transportation from Ljubljana to all the concert venues.



Festivalski predtakt: pogovor z umetniki in ogled lokacije uro pred koncertom.
The festival upbeat: Conversation with the artists and concert location tour one hour before the concert.



1
Brežice
Grad Brežice / Brežice Castle
Mokrice
Grad Mokrice / Mokrice Castle
Pišece
Grad Pišece / Pišece Castle



2
Celje
Stara grofija / Old Count's Mansion



3
Dolenjske Toplice
KKC Dolenjske Toplice
Soteska
Hudičev turn / Devil's tower



4
Grad
Grad Grad / Grad Castle



5
Stranje
Cerkev Sv. Benedikta / Church of St. Benedict



6
Kostanjevica na Krki
Nekdanji cistercijski samostan / Former Cistercian Monastery



7
Brestanica
Grad Rajhenburg / Rajhenburg Castle



8
Ljubljana
Italijanski inštitut za kulturo / Italian Cultural Institute



9
Jeruzalem
Cerkev Žalostne Matere Božje / Church of Our Lady of Sorrows



10
Makole
Dvorec Štatenberg / Štatenberg Manor



11
Maribor
Mariborski grad / Maribor Castle



12
Olimje
Župnijska cerkev Marije Vnebovzete / Church of Mary's Assumption



13
Rogaška Slatina
Grand hotel Rogaška



14
Slovenska Bistrica
Bistriški grad / Bistrica Castle



15
Trate
Grad Cmurek / Cmurek Castle



16
Velenje
Grad Velenje / Velenje Castle



17
Turjak
Grad Turjak / Turjak Castle



18
Žalec
Dvorec Novo Celje / Novo Celje Mansion

Sobota / Saturday, 21. 3. 2015, 20:00
Brežice, Grad Brežice / Brežice Castle



Evropski dan stare glasbe European Day of Early Music

Bachov rojstni dan: Vse najboljše, Johann Sebastian!
Bach's Birthday: Happy Birthday, Johann Sebastian



musica cubicularis

EURORADIO

Žiga Faganel (violina / violin)
Domen Mariničič (viola da gamba / viol)
Tomaž Sevšek (čembalo / harpsichord)

Že tretjič zapored se Evropski dan stare glasbe vrača v polnem sijaju. Krovna pobudnica tega praznovanja je REMA – Evropska mreža za staro glasbo, pokroviteljstvo nad dnevom pa ponovno prevzema UNESCO. S sodelovanjem Evropske mreže radijskih postaj (EBU) in z neposrednimi video prenosi v živo na internetu bomo poskrbeli, da se bo stara glasba slišala povsod po svetu. Na ta dan bomo del širšega dogajanja, ki bo obsegalo več kot sto dogodkov v več kot dvajsetih državah. Koncert bodo lahko v živo spremljali poslušalci Radia Slovenija, neposredno ga bomo prenašali tudi v mrežo video prenosov na novi platformi za staro glasbo www.remaradio.eu.

Festival Seviq Brežice se bo evropski glasbeni dediščini z več kot tisočletno tradicijo poklonil s koncertom zasedbe **musica cubicularis**. Domen Mariničič, Žiga Faganel in Tomaž Sevšek nam ob letošnjem Evropskem dnevu stare glasbe, ki je hkrati **330. rojstni dan Johanna Sebastiana Bacha**, pripravljajo spored glasbe iz treh najpomembnejših obdobj Bachovega življenja. Bach je uporabljal violino, violo da gamba in čembalo pri komornem muziciranju skozi vso kariero. Znan je predvsem kot virtuoz na glasbilih s tipkami, a je pri sedemnajstih začel poklicno pot kot violinist v Weimarju in se pozneje tam zaposlil kot koncertni mojster. V Weimarju je komponiral tudi za violo da gamba. Posvečal se ji je kot vodja dvorne kapele v Köthnu – knez Leopold je igral prav ta tri glasbila – in z gambisti sodeloval na javnih koncertih mestnega glasbenega kolegija v Leipzigu. Spored **musica cubicularis** tako predstavlja glasbo iz vseh treh najpomembnejših obdobj Bachovega življenja. Vsaka skladba pripoveduje drugačno zgodbo, od naporenega potovanja, izgubljenih sonat in nepričakovane ženine smrti do nenavadne kompozicijske naloge in muziciranja v kavarni.

European Day of Early Music (EDEM) is back in full splendour! Organised for the third consecutive year, it is launched by REMA – European Early Music Network and sponsored by UNESCO. Through cooperation with the European Broadcasting Union (EBU) and with live-streaming of the videos, early music will reach everyone all over the world. Thus, Seviq Brežice will be part of a larger scene comprising over a hundred of events taking place in more than twenty countries. The concert will be live-streamed on Radio Slovenija as well as on the new early music platform www.remaradio.eu.

*We will honour the European music heritage and its more than thousand-year-old tradition with a concert by ensemble **musica cubicularis**. In celebration of this year's EDEM, which coincides with **the 330th anniversary of J. S. Bach's birth**, Domen Mariničič, Žiga Faganel and Tomaž Sevšek have prepared a repertoire of the three most important periods of Johann Sebastian Bach's life. Bach used the violin, the bass viol and the harpsichord in his chamber music making throughout his career. He is primarily known as a keyboard virtuoso, but found his first employment as a violinist in Weimar, later returning there as concertmaster. In Weimar he also composed for the viola da gamba, used it at the court in Cöthen – Prince Leopold is known to have played all three instruments – and appeared with viol players at public concerts of the Leipzig collegium musicum. Our programme thus includes works from all three most important stages of his career, each piece telling a different story: a tiring journey, the death of Bach's first wife, the lost sonatas, an unusual exercise in composition and a concert in a coffee house.*



Ponedeljek / Monday, 22. 6. 2015, 20:30
Brežice, Grad Brežice / Brežice Castle



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Cyrille Gerstenhaber (sopran / *soprano*), **Jean-Christophe Frisch** (traverso, vodstvo / *traverso, direction*), **Mohamed Zied Zouari** (violina / *violin*), **Andreas Linos** (viola da gamba / *viol*), **Florian Baron** (ud / *oud*), **Spyridon Chalaris** (kanun / *qanun*), **Mathieu Dupouy** (čembalo / *harpsichord*), **Romain Falik** (teorba / *theorbo*), **Pierre Rigopoulos** (tolkala / *percussion*), **Merlin Bleriot Nyakam** (plesalec / *dancer*)

L'Eloge de la Folie: Glasba v iskanju norosti – vse do Afrike
Music in pursuit of madness – as far as Africa

Potujemo od predstave blaznežev v londonski norišnici Bedlam, ki so zabavali fine brezdelneže (kot to prikazujeta Purcell ali Blow), do bolnišnice Bimaristan v Alepu, kjer so blazne zdravili z glasbo in jih nato vključevali v družbo kot umetnike. Bistven del našega potovanja je z ustnimi izročili navdahnjena koreografija sodobnega plesalca Merlina Nyakama.

Verjetno se boste spraševali o izvirnem pomenu besede »norost«. Že Erazem Rotterdamski in Foucauld sta se ukvarjala s tem vprašanjem. Toda kako naj razložimo globoko povezavo med glasbo in norostjo? Glasbo so uporabljali za uprizarjanje ali pa za zdravljenje norosti – mar to ne potrjuje, da glasbeniki vedno veljajo za nekoliko sumljive? Po eni strani se zdi, da petje kaže, kar želi družba prepovedati, na primer skrajne strasti in neizrekljive želje.

Torek / Tuesday, 23. 6. 2015, 18:00

Ljubljana, Italijanski inštitut za kulturo / Italian Cultural Institute

Jean-Christophe Frisch

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La Flûte Nomade ... ali iz Francije prek Carigrada v Nemčijo / *or from France over Istanbul to Germany: The unbelievable and true story of Monsieur Buffardin*

Gabriel Buffardin se je rodil v poznem 17. stoletju v francoski Provansi. Prišel je v Pariz, kjer se je naučil igrati »nemško flavto« – novo izumljeni traverso, ki so ga v Franciji poimenovali flûte traversière ali flûte allemande (v nasprotju s flûte, ki je vedno pomenila kljunasto flavto), nato pa je odpotoval v Carigrad kot glasbenik v službi Charlesa de Ferriola, veleposlanika Ludvika XIV. Tam je srečal Johanna Jakoba Bacha, starejšega brata Johanna Sebastiana Bacha, in ga naučil igrati na novo flavto. Johannu Jakobu je nato sledil v Dresden, kjer je spoznal Johanna Sebastiana Bacha in se z njim spoprijateljil, kar ga je leta 1724 pripeljalo v Leipzig k družini Bach.

V Dresdnu se je pri njem učil tudi slaviti flautist in pedagog Johann Johachim Quantz, učitelj Friderika II. Velikega. Lahko trdimo, da se je traverso v Nemčiji uveljavil prav zahvaljujoč Buffardinu, solo flautistu v dresdenskem orkestru, najverjetneje enem najboljših tistega časa.

Po drugi strani pa družba glasbenike sprejema, tudi če so njihove osebnosti čudaške. Ali drugače povedano: s plesom in zamaknenostjo postane norost znanilka življenja po smrti in torej socializirana. Glasba in norost sta v nenavadnem odnosu: naj bi bil človek blazen, da postane glasbenik? In ali bo na koncu koncerta, kot je tisti v Bimaristanu, vztrajni ritem orientalske glasbe lahko premagal norost? Norost blaznežev, našo ali vašo?

The musical arc stretches from the set-up of the deranged at the Bedlam Hospital in London in order to entertain the pretty idles, as depicted by Purcell or Blow, to the Bimaristan hospital in Alep, where the deranged were treated by music and then reinstated into the society as artists. The choreography of the contemporary dancer Merlin Nyakam, inspired by oral traditions, takes an integral part in our trip.

You should probably wonder about the original sense of the word "madness". Already Erasmus and Foucauld worked on that issue. But how can the deep link between music and madness be explained? Music was used either to stage madness or to treat it: does not that confirm that musicians are always regarded with suspicion? On the one hand, the singing seems to tell what society wants to forbid, such as extreme passions and unutterable desires. On the other hand, musicians are admitted in society, even if their personalities are weird. Or else, with dance and trance, folly becomes a messenger of the hereafter and socialized. Music and madness have strange relations: should someone be mad to become a musician? And at the end of the concert, such as in the Bimaristan, will the insistent pulse of oriental music be able to overcome madness? The one of the madmen, ours, or yours?

Buffardin je bil izjemno dobro plačan, pogosto je potoval v Pariz in nastopal s Concert spirituel. Buffardin je – verjetno pod vplivom svojega obiska v Carigradu – izumil uporabo četrtonov na flavti, vendar mu je izum ukradel Charles de Lusse.

Navdih za program La Flûte Nomade je bila prav neverjetna Buffardinova zgodba in njegova potovanja. V komentarju med posameznimi skladbami Jean-Christophe Frisch pripoveduje zgodbo, kako se je Nemeč, brat Johanna Sebastiana Bacha, pri Francozu Buffardinu učil igrati na prečno flavto v Carigradu.

Originating from the French Provence, born in the late 17th century, Buffardin reaches Paris where he learns playing the German flute (the newly invented traverso), before heading on to Constantinople as a musician attached to the service of Charles de Ferriol, the ambassador of Louis XIV. That is where he meets Johann Jakob Bach, Johann Sebastian's older brother, and teaches him how to play his new flute. He then follows Johann Jakob to Dresden, where he meets Johann Sebastian Bach and becomes friends with him, which leads him to Leipzig to the Bach family in 1724.

In Dresden, he teaches Johann Johachim Quantz, the famous flutist and flute teacher. Traverso usage spreads in Germany thanks to Buffardin, who becomes the solo flutist of the the Dresden orchestra, most likely the best of the world at the time. He receives extrardinary salaries. He regularly travels to Paris to perform with the Concert spirituel. Probably influenced by his visit to Constantinople, he is the inventor of the use of quarter tones on the flute, but Charles de Lusse steals his invention. Jean-Christophe Frisch tells, between pieces, how Bach's brother has learned the use of the German flute in Constantinople from a Frenchman!



foto: Lucija Podrežnik

Sreda / Wednesday, 24. 6. 2015, 20:30
Grad, Grad Grad / Grad Castle



Camerata Bachiensis

www.cameratabachiensis.com



Julia Kirchner (sopran / soprano), **Roberto De Franceschi** (oboa, traverso / oboe, flute),
Anne Kaun (violina / violin), **Friederike Lehnert** (violina / violin), **Magdalena Schenk-
Bader** (violina, viola / violin, viola), **Isolde Winter** (violončelo / cello),
Julia Chmielewska (čembalo / harpsichord)

Iz osrčja Nemčije: Glasbeni zakladi in jubileji
From the heart of Germany: Musical treasures and jubilees

Regija, ki velja za osrčje Nemčije (in vključuje Saško, Turingijo in Saško-Anhalt), slovi po dolgi in bogati glasbeni tradiciji. Danes velja za njenega najslavnejšega skladatelja zagotovo Johann Sebastian Bach, vendar pa so v teh deželah v 18. stoletju živeli in ustvarjali tudi mnogi drugi odlični glasbeniki, ki so zdaj precej manj znani. Nagrajeni ansambel za staro glasbo Camerata Bachiensis iz Leipziga si prizadeva obuditi izvrstna dela manj znanih skladateljev ter tudi slabše poznana dela znanih skladateljev. Mladi glasbeniki želijo občinstvu predstaviti glasbo, ki so jo v 18. stoletju izvajali na številnih dvorih in v cerkvah osrednje Nemčije. Ansambel je zato pripravil edinstven program, ki razkriva dragocene zaklade nemških arhivov in knjižnic. Gre za koncert sakralnih kantat za sopran in instrumentalnih del za oboo, flavto in godala izpod rok skladateljev Johanna Friedricha Fascha, Christopha Graupnerja, Gottfrieda Heinricha Stölzla in Johanna Melchiorja Molterja. Slednja dva predstavljata srčiko programa, saj obeležujemo njuni obletnici: Stölzlovo 325. obletnico rojstva in Molterjevo 250. obletnico smrti.

The region, which considered to be the heart of Germany and includes Saxony, Thuringia and Saxony-Anhalt, has a long and rich musical tradition. Today, the most famous of its native composers is evidently Johann Sebastian Bach, but many other great musicians lived and worked in this region during the 18th century, musicians who are much less famous now than they were during their lifetimes. The award-winning early music ensemble Camerata Bachiensis from Leipzig aims to bring to light great works by less-known composers as well as less-known music by famous composers. The young musicians want to give their audience an understanding of the music that was played at the numerous courts and churches of Central Germany during the 18th century. Therefore the ensemble presents a unique programme with precious treasures found in German archives and libraries. The concert comprises sacred cantatas for soprano and instrumental works for oboe, flute and strings by the composers Johann Friedrich Fasch, Christoph Graupner, Gottfried Heinrich Stölzel and Johann Melchior Molter. The latter two personalities build the centre of the programme in order to commemorate their anniversaries in 2015: the 325th birthday of Stölzel and Molter's 250th anniversary of death.



Grad, Grad Grad / Grad Castle

Grad Grad leži sredi pisane in raznolike kulturne krajine na Goričkem in je največji grajski kompleks na Slovenskem, ki šteje čez 800 let. Današnji obseg je grad dobil v 16. in 17. stoletju, prenovljen pa je bil v 18. in 19. stoletju. Na gradu si je moč ogledati različne zbirke, prenočevanje v eni od štirih grajskih spalnic pa ponuja še prav posebno doživetje. Z gradom upravlja Javni zavod Krajevski park Goričko, katerega pomembna naloga je upravljanje z zavarovanim območjem narave in kulturne krajine na Goričkem v 11 občinah. *The Grad castle lies in the colourful and diverse cultural region of Goričko. The Grad castle is the biggest castle complex in Slovenia, which is over 800 years old and is built on a hill of basalt tuff. The castle was built in the present size in the 16th and 17th centuries and was renovated in the 18th and 19th centuries. The visitors of the castle can see various collections or have a special experience by staying overnight in one of the four castle chambers. The castle is managed by the public institution Regional Park Goričko having the important task of administering the protected natural area and cultural landscape of the region.*

Več informacij / More information: Središče za obiskovalce Javni zavod Krajevski park Goričko, Grad 191, 9264 Grad, T: +386 2 551 88 60, E: park.goricko@siol.net, W: www.park-goricko.org

Petek / Friday, 26. 6. 2015, 20:30

Trate, Grad Cmurek / Cmurek Castle



MOLTERissimo: Jubilejni koncert, posvečen Johannu Melchiorju Molterju
Anniversary concert for Johann Melchior Molter

Molto – Molter – Molterissimo je geslo mladega ansambla Camerata Bachiensis iz Leipziga. Johann Melchior Molter (1696–1765) zagotovo spada med »pozabljene skladatelje« 18. stoletja. Ansambel stare glasbe Camerata Bachiensis iz Leipziga uživa v predstavljanju izvrstnih del manj znanih skladateljev. Zato so vzeli Molterjevo 250. obletnico smrti kot priložnost za obuditev njegove glasbe, s čimer želijo pokazati, da le-ta lahko še vedno zapelje ušesa in srca poslušalstva 21. stoletja.

Molter, ki se je rodil v Turingiji v osrednji Nemčiji, je služboval kot violinist in kasneje kot "Hofkapellmeister" (dvorni kapelnik) v Eisenachu in Karlsruheju. Na dveh intenzivnih potovanjih v Italijo se je seznanil s pomembnimi osebnostmi, kot sta bila A. Vivaldi in A. Scarlatti, in ta srečanja so pustila pečat na njegovem glasbenem slogu. Molter je zapustil bogat opus, ki je večinoma preživel do danes zahvaljujoč dejstvu, da je bil njegov sin prvi knjižničar dvorne knjižnice v Karlsruheju.

Molto – Molter – Molterissimo – this is the motto of the young ensemble Camerata Bachiensis from Leipzig.

Johann Melchior Molter (1696-1765) surely belongs to the "forgotten composers" of the 18th century. The early music ensemble Camerata Bachiensis enjoys bringing great works by less well-known composers to light. Thus Molter's 250th anniversary of death is taken as an occasion to bring his music to life again, for it still catches the ears and the hearts of the audience of the 21st century.

Born in Thuringia, Central Germany, Molter got employed as violinist and later on Hofkapellmeister (musical director at the court) in Eisenach and Karlsruhe. Two intense journeys to Italy brought him together with personalities like A. Vivaldi and A. Scarlatti, which encounters made an impact on his musical style.

Molter left a rich oeuvre, which has largely survived thanks to the fact that his son was the first librarian of the court library in Karlsruhe.



foto: Lucija Podbreznik



foto: Občina Sentilj

Trate, Grad Cmurek / Cmurek Castle

Grad Cmurek stoji na severnem robu Slovenskih goric, visoko nad reko Muro. Prvič je omenjen v 12. stoletju in velja za enega najstarejših in najimenitnejših štajerskih gradov. Danes v njem deluje nastajajoči Muzej norosti, ki oživlja davno in tudi nedavno zgodovino grajske stavbe, ki je vezana na obravnavo ljudi s težavami v duševnem zdravju. *Cmurek castle sits on the north side of Slovenske gorice hills, high above the Mura river. First mentioned in the 12th century, the castle is considered to be one of the oldest and finest in the Štajerska region. Today a Museum of Madness (Muzej norosti) is taking shape in its quarters, its goal being to revive the castle's ancient as well as recent history, including that of treating people with mental disorders.*

Več informacij / More information: Muzej norosti, Trate 7, 2213 Zgornja Velka,
T: +386 31 238 877, E: info@muzejnorosti.eu, W: www.muzejnorosti.eu

Sreda / Wednesday, 1. 7. 2015

Makole, Dvorec Štatenberg / Štatenberg Manor

Četrtek / Thursday, 2. 7. 2015

Soteska, Hudičev turn / Devil's tower

Faenza

www.faenza.fr

Marco Horvat (glas, teorba, baročna kitara / *vocal, theorbo, baroque guitar*),
Olga Pitarch (glas / *vocal*)

Le Salon de Musique: Le Baroque à la Carte - zabava in druženje v duhu
glasbenih salonov 17. stoletja
Entertainment and the sociability of the ruelles of the Grand Siècle

Najlepša glasba 17. stoletja je bila namenjena majhnim krogom izbranih poznavalcev. Poslušali so jo v intimni salonov, kjer pa ni bila edina zabava večera: mešala se je z igrami in pogovorom. Zato so v ansamblu Faenza več let iskali način, kako bi poustvarili najboljši ambient za glasbo tako intimne narave. Nastal je program »Glasbeni salon«. Gre za koncert »à la carte« v dobesednem pomenu izraza, saj program večera nastaja naključno: ne občinstvo ne umetniki ne vedo vnaprej, iz česa bo sestavljen. Prav naključje je tisto, ki s pomočjo kart vodi igro: gre za izredno lepe replike kart za tarot Visconti-Sforza iz 15. stoletja. Uporabljajo se karte Velike arkane in vsaka izmed teh simboličnih kart napove instrumentalno skladbo, pesem ali poezijo. Občinstvo izbere 11 od 22 kart in tako ni naključna zgolj vsebina večera, ampak tudi vrstni red skladb, saj izbrane karte ležijo z licem na mizi, nato pa jih poslušalci obračajo drugo za drugo.

The most beautiful music of the 17th century was destined for small circles of select connoisseurs and was listened to in the intimacy of a salon, where music was not the only pleasure of the evening: it was mixed with games and conversation. Therefore Faenza searched for several years to find a way to reinvent the optimum setting to listen to the music of such intimate nature. It is how "The Music Salon" was conceived. A concert "à la carte" in the proper sense of the term since with the help of a deck of tarot cards, the public is invited to compose a program that the artists will discover at the same time. The evening's programme is created randomly: neither the public nor the artists know ahead what it will be composed of. It is chance that conducts the game by means of a deck of cards: a very beautiful copy of the Visconti-Sforza tarot cards, dating from the 15th century. From it, the Major Arcana is used and each of these symbolic cards gives rise to a performance of instrumental music, song, and poetry. The audience is asked to choose 11 cards among the 22. Thus, not only is the content of the evening a random one, but also the order of the pieces, the chosen cards lying face down on the table and turned over one by one by the people from the audience.



foto: Giulio Riotta



Makole, Dvorec Štatenberg / Štatenberg Manor

Dvorec Štatenberg je znan kot baročni posebnost med haloškimi griči, ponaša se z visoko viteško dvorano, katere strop je okrašen s stukaturami in freskami, ki ponazarjajo antično mitologijo, bogove z Olimpa in štiri elemente – zrak, zemljo, vodo in ogenj. V dvorcu deluje tudi grajska restavracija.

The Štatenberg Mansion is known as a baroque curiosity among the Haloze rolling hills, boasting a large Knights' Hall whose ceiling is decorated with frescoes and stucco depicting ancient mythology, Olympic gods, and the four elements: air, earth, water and fire. The mansion also caters to visitors in the castle restaurant.

Več informacij / More information: Gostinstvo Dvorec Štatenberg, Štatenberg 89, 2321 Makole, T: +386 40 870 835, E: dvorecstatenberg@gmail.com, W: www.dvorecstatenberg.si



Soteska, Hudičev turn / Devil's tower

V Soteski že dobrih tristo let stoji in buri duhove Hudičev turn. Ljudsko izročilo pojasnjuje nenavadno ime vrtnega paviljona: grajska gospoda naj bi tam prirejala radožive zabave z mladimi in lepimi dekleti. Turn je zasnovan na deteljčasti talni osnovi, notranjščina pa je bogato poslikana z iluzionistično kompozicijo, zasnovano na motivu vodnjakov in portalov.

In Soteska the so-called Devil's tower has been standing and stirring imagination for over 300 years. The folk tradition explains the name of this garden pavilion: allegedly, the castle nobility used it to throw bawdy parties with young and beautiful maidens there. The tower has a trefoil ground plan and its interior is profusely decorated with illusionistic compositions based on the motif of fountains and portals.

Več informacij / More information: TIC Dolenjske Toplice, Sokolski trg 4, 8350 Dolenjske Toplice, T: +386 7 38 45 188, E: primoz.primec@dolenjske-toplice.si, W: www.dolenjske-toplice.si

Četrtek / Thursday, 16. 7. 2015, 20:30

Rogaška Slatina, Grand hotel Rogaška



Académie baroque européenne d'Ambronay & Radio Antiqua

www.ambronay.org

www.radioantiqua.com



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Enrico Onofri (dirigent, violina / conductor, violin), Anaëlle Blanc-Verdin (violina / violin), Heriberto Delgado Gutierrez (violina / violin), Karolina Habalo (violina / violin), Mayah Kadish (violina / violin), Gemma Longoni (violina / violin), Victoria Melik (violina / violin), Agnieszka Papierska (violina / violin), Gabriele Pro (violina / violin), Elicia Silverstein (violina / violin), Maria Bocelli (viola), Nuria Pujolràs (viola), Zhechao Xie (viola), Anastasia Baraviera (violončelo / cello), Cristina Vidoni (violončelo / cello), Atila Szilagyi (kontrabas / double-bass)

Radio Antiqua: Isabel Favilla De Oliveira Lima (fagot / bassoon), Lucia Giraudo (violina / violin), Petr Hamouz (violončelo / cello), Giulio Quirici (teorba / theorbo), Mariano Boglioli (čembalo / harpsichord)

(Violino Fantastico)³

Les grands concertos baroques pour trois instruments

Violino Fantastico je eklektičen program, posvečen nič manj kot petim evropskim skladateljem, ki so ustvarjali od konca 17. stoletja do druge polovice 18. stoletja. Prav vsi so bili slogovno izjemno inovativni in so s svojimi skladbami ponazarjali načelo virtuoznosti. Program razvija te zasnove s pomočjo glasbenih oblik za »3 soliste«, kar je instrumentalna oblika, ki so jo skladatelji izbrali zaradi estetike, pa tudi zaradi simbolike, ki je povezana z magičnim in svetim številom tri. Koncert je rezultat pedagoškega projekta, ki združuje Ambronay Baroque Academy – mlade instrumentaliste iz cele Evrope, in glasbenike Radio Antiqua, ansambla, podprtega s strani evropskega projekta eemerging (Emerging European Ensembles – evropski ansambli v vzponu).

Violino Fantastico proposes an eclectic programme honouring no less than five European composers from the end of the 17th century to the second half of the 18th century. All, in their own style, were extremely innovative and illustrated the concept of virtuosity with their pieces. Our programme will develop those concepts around forms made for "three soloists", an instrumental typology chosen by composers for aesthetical reasons, but also for symbolic ones since it is linked to the number three, a magical and sacred number.

This concert is the outcome of a pedagogical project combining the Ambronay Baroque Academy young instrumentalists, recruited all over Europe, and the Radio Antiqua musicians, an ensemble supported within the European project eemerging (Emerging European Ensembles).



foto: Katja Smolar



foto: Dean Dubokovic

Rogaška Slatina, Grand hotel Rogaška

Kristalna dvorana Grand hotela Rogaška je najpomembnejši kulturni spomenik Rogaške Slatine. Prvotna dvorana je bila zgrajena v prvi polovici 19. stoletja. Grand Hotel Rogaška v znamenitem Zdraviliškem domu je bil že od nekdaj počitniško bivališče mnogih slavnih – vse od nadvojvode Franca Ferdinanda in kralja Petra do velikega angleškega popotnika Richarda Burtona. Izbrano zdraviliško publiko, ki je imela bogato družabno življenje, so zabavali vrhunski umetniki, med katerimi je bil tudi madžarski pianist Franz Liszt. *The Grand Hotel's Crystal Hall is the largest and the most important cultural monument in Rogaška Slatina. The original hall was built in the first half of the 19th century. The present Grand Hotel Rogaška (former Zdraviliški dom – Spa House) has always been hosting famous persons. From Archduke Franz Ferdinand and Yugoslavian King Peter to the great English traveller Richard Burton, it has always been a holiday resort of celebrities. The exclusive health resort public with a rich social life was entertained by the best artists, among them was also the Hungarian pianist Franz Liszt.*

Več informacij / More information:

Grand hotel Rogaška, Zdraviliški trg 12, 3250 Rogaška Slatina, T: +386 3 811 2000, E: info@grandhotel-rogaska.com, W: www.grandhotel-rogaska.com
Javni zavod za turizem in kulturo Rogaška Slatina, Zdraviliški trg 1, 3250 Rogaška Slatina, T: +386 3 581 44 14, E: info@turizem-rogaska.si, W: www.turizem-rogaska.si

Sreda / Wednesday, 22. 7. 2015, 20:30

Dolenjske Toplice, KKC Dolenjske Toplice

TERME KRKA



Concilium musicum Wien

www.concilium.at

avstrijski kulturni forum®

Heidi Manser (sopran / soprano), **Christoph Angerer** (violina / violin), **Robert Neumann** (violina / violin), **Andreas Hadamek** (violončelo / cello), **Nikolaus Bandian** (kontrabas / doublebass), **Peter Frisé** (čembalo / harpsichord)

“Musik am Habsburger Hof”

Glasba habsburškega dvora: Skladatelji cesarjev in cesarji skladatelji – cesarska glasbena zgodovina z Dunaja

Koncert ob 800-letnici prve omembe Dolenjskih Toplic

Music at the Habsburg Court: Emperors' composers and composing Emperors – Imperial music history from Vienna

Concert in honour of the 800th anniversary of the first mention of Dolenjske Toplice

Meje širokega habsburškega imperija niso bile zgolj političen, temveč tudi kulturni mejnik. Skozi razkošje v umetnosti je vladajoči monarh lahko dokazal vpliv in moč na vseh področjih življenja, od politike do glasbe. Habsburški cesarji so kot veliki mecen umetnikov in skladateljev močno obogatili evropsko kulturo. Edinstveni ansambel na avtentičnih starih glasbilih Concilium Musicum Wien vas skupaj s sopranistko Heidi Manser vabi na habsburški dvor, da vam predstavi bogastvo preteklih stoletij. Poleg »štajerskega Bacha« Johann Josepha Fuxa in Georga Christoph Wagnseila (učitelja klavirja Marije Terezije) bomo slišali tudi skladbe kronanih glav – Leopold I. in Jožef I. se namreč izkazeta kot izvrstna skladatelja.

The borders of the vast Habsburg empire separated not only politically, but also and especially culturally. With splendour in the arts, the ruling monarch could present his influence and power in all areas of life, from politics to music. The Habsburg emperors as major sponsors of artists and composers greatly enriched the European culture. The Concilium Musicum Wien, a special ensemble on period instruments, and the soprano Heidi Manser are inviting to the Habsburg court and bringing the splendour of past centuries to our times. Besides the “Styrian Bach” Johann Joseph Fux and Maria Theresa’s piano teacher Georg Christoph Wagenseil, also compositions of crowned heads will be heard: Leopold I and Joseph I convince as first-class composers.



Dolenjske Toplice

Prve omembe Toplic segajo v leto 1228, ko je Henrik IV., mejni grof Istrski, podelil del svoje imovine cistercijski opatiji Stična. Kraj, ki se imenuje po izviru termalnih vrelcev, so ga le ti zaznamovali že od pradednine, kar dokazujejo arheološka najdišča v neposredni bližini kraja. Danes so Dolenjske Toplice prostor zdraviliškega, velneškega in kongresnega turizma ter območje neokrnjene naravne in bogate kulturne dediščine. *Dolenjske Toplice first appeared in written records in 1228 when Henry IV, Margrave of Istria, bestowed a part of his property on the Cistercian Abbey of Stična. The thermal springs that lend the place its name (“toplice” meaning “spa” in Slovenian) were the distinguishing feature of Dolenjske Toplice already in the prehistoric times as attested by several archaeological sites and finds in the vicinity. Nowadays, Dolenjske Toplice is a health and wellness resort, a congress venue and an area of unspoilt nature and diverse cultural heritage.*

Več informacij / More information: TIC Dolenjske Toplice, Sokolski trg 4, 8350 Dolenjske Toplice, T: +386 7 38 45 188, E: primoz.primec@dolenjske-toplice.si, W: www.dolenjske-toplice.si

foto: Katja Smolar

Petek / Friday, 31. 7. 2015, 20:30
Pišece, Grad Pišece / Pišece Castle



Sobota / Saturday, 1. 8. 2015, 20:30
Velenje, Grad Velenje / Velenje Castle



Ensemble Diatessaron

www.ensemblediatessaron.com

Elena Martínez de Murguía (viola da gamba),
Rafael Bonavita (teorba, baročna kitara / theorbo, baroque guitar)

Musika Loreak – Glasbene cvetke / Musical Flowers

Baskovski glasnik: srečanje med kulturami v Evropi kraljev

The Basque messenger: An encounter between cultures in the Europe of kings

Program vključuje dela velikih mojstrov in virtuozov baročne kitare, teorbe in viole da gamba. Glasba je cvetela na dvorih kraljev, kjer so delovali glasbeniki in se je glasba izvajala ob vsaki priložnosti. Glasbeniki so potovali in nosili s seboj ritme in melodije, ki jih je navdihoval neizčrpni vir ljudske glasbe, s čimer je glasba postajala način komunikacije in pot do lepote.

The program includes works by great masters and virtuosos of the baroque guitar, theorbo and viola da gamba. The music flourished in the courts of kings, who had musicians working in their courts and had music playing at every occasion. The musicians travelled to and from, carrying with them rhythms and melodies inspired by the inexhaustible source of the popular music, thereby making music a vehicle of communication and beauty.



foto: Pablo Axpe

foto: Michal Novák



foto: Nina Ferkoli

Pišece, Grad Pišece / Pišece Castle

Grad Pišece stoji na griču severozahodno od vasi Pišece v Bizeljskem gričevju. Grad je dal v prvi polovici 13. stoletja zgraditi salzburški nadškof. Pišece so večje gručasto naselje, ki leži na južnem pobočju Orlice ob vzhodni meji Slovenije v Posotelju. V virih se naselje prvič omenja leta 1268. V vasi si lahko ogledate tudi muzejsko urejeno rojstno hišo profesorja, jezikoslovca in pisca slovarjev Maksa Pleteršnika (1840-1923).

Pišece Castle stands on a hill northwest of the Pišece village in the Bizeljsko hills. Its construction was ordered by the Salzburg archbishop in the 13th century. The village Pišece is a mid-size grouped settlement situated on the south slope of Orlica in Posotelje near the eastern border of Slovenia. Written records of the settlement date back to 1268. The main attraction of the village is the birth house of the linguist, professor and writer of dictionaries, Maks Pleteršnik (1840-1923), which was turned into a museum.

Več informacij / More information: Grad Pišece, 8255 Pišece,
T: +386 31 582 169, E: peter.skrivalnik@gmail.com
TIC Brežice, Cesta prvih borcev 22, 8250 Brežice,
T: +386 7 49 66 995, E: info@discoverbrezice.com



foto: Blaž Verbič

Velenje, Grad Velenje / Velenje Castle

Velenjski grad sodi med najlepše ohranjene gradove v Sloveniji. V zgodovinskih virih se prvič omenja leta 1270. Danes je v njem muzej, kjer vabi na ogled enajst muzejskih in galerijskih zbirk. Velenje je upravno, politično, gospodarsko in kulturno središče Šaleške doline. Mesto ljudje najpogosteje povezujejo s podjetjem Gorenje in s premogovnikom, vendar industrija že dolgo ni več edini razpoznavni znak mesta, saj se je to razvilo tudi v mesto moderne arhitekture, mesto parkov in igrišč, velikih zelenic in kulture.

The Velenje Castle is one of the most beautiful castles in Slovenia. Historical texts first mention it in 1270. Today, it contains eleven museum and gallery collections of the Velenje museum. Velenje is the administrative, political, economic and cultural center of the Šaleška valley. In the mind of the general public, the town is linked with the Gorenje Company and the Velenje Coalmine. However, the industry has not been the town's only identifying characteristic for a while now, since Velenje has blossomed into a town with modern architecture, parks and sport courts, numerous green surfaces and culture.

Več informacij / More information:

Muzej Velenje, Ljubljanska cesta 54, 3320 Velenje, T: +386 3 898 26 30,
E: info@muzej-velenje.si, W: www.muzej-velenje.si
Turistično - informacijski center Velenje, Stari trg 3, 3320 Velenje,
T: +386 3 8961 860, E: tic@velenje.si, W: www.velenje-tourism.si

foto: Lucija Podbreznik

Sreda / Wednesday, 5. 8. 2015, 20:30

Jeruzalem, Cerkev Žalostne Matere božje / Church of Our Lady of Sorrows



Četrtek / Thursday, 6. 8. 2015, 20:30

Olimje, Župnijska cerkev Marije Vnebovzete / Church of Mary's Assumption

Sobota / Saturday, 8. 8. 2015, 20:30

Stranje, Cerkev Sv. Benedikta / Church of St. Benedict



Svetilen

www.orthodoxmusic.ru

http://vk.com/svetilen_ivanovo

Svetlana Erofeeva (sopran / *soprano*), **Liubov Shagalova** (alt / *alto*), **Dmitri Garkavi** (tenor, duduk, gusli, hatamba, lajna / *tenor, duduk, gusli, hatamba, hurdy gurdy*), **Roman Shakhov** (tenor / *tenor*), **Roman Kholodov** (bariton, flauta, hatamba / *baritone, flute, hatamba*), **Dmitri Lushnikov** (bas, lajna / *bas, hurdy gurdy*)

Od vzhoda do zahoda – z ljubeznijo: glas stare Rusije

Živo izročilo stare pravoslavne zborovske kulture.

From East to West – With Love: The Voice of Ancient Russia

Living tradition of ancient orthodox choral culture.

Gre za zelo specifičen program, ki je terjal veliko trdega dela v knjižnicah in na terenu. Ob raziskovanju so člani ansambla našli številne zanimive partiture, ki so jih priredili za svoje glasove. Glavni cilj tega projekta je bil, da predstavijo pravoslavno glasbo, ki ne izvira zgolj iz Rusije, temveč tudi iz drugih pravoslavnih dežel, kot so Grčija, Bolgarija, Ukrajina, Moldavija, Gruzija in druge.

Program ansambla vključuje različne zborovske sloge in žanre. Med najlepšimi primeri so zborovska tradicija cerkvenih zavodov, kozaške duhovne pesmi, molitve, tožbe in pravoslavni praznični napevi. Ko se kontrastno izmenjujejo, ustvarjajo čudovito, skrivnostno, protislovno zvočno atmosfero ruskega srednjega veka. Vse skladbe so izvedene tradicionalno, kot so jih peli v pokrajinah, kjer so jih raziskovalci posneli. Program je tako edinstven prav zaradi ansamblovega dolgoletnega raziskovanja. Koncert predstavlja potovanje v preteklost čez širno območje stare Rusije in celotnega pravoslavnega sveta.

The programme is really a specific one as it is the result of hard work in libraries and of field work. The ensemble members have found many interesting old scores and arranged them for their voices. The main goal of the project was to present orthodox music coming not only from Russia, but also from other orthodox countries such as Greece, Bulgaria, Ukraine, Moldova, Georgia, etc.

The program of the ensemble demonstrates a variety of choral styles and genres. Among the most striking examples of the programme are the collegiate choral tradition, Cossack spiritual poems, prayers, laments and holiday Orthodox hymns. Following each other by contrast, they create an amazing, mysterious, and paradoxical sound atmosphere of the Russian Middle Ages. All works are executed in the specific way of singing in the regions where they were recorded by the researchers. The uniqueness of the program is thus due to the long-term research activities of the ensemble.

The concert therefore presents a journey back in time over the vast expanse of ancient Russia and the entire Orthodox world.



foto: Miljan Klemencic

Jeruzalem, Cerkev Žalostne Matere božje / Church of Our Lady of Sorrows

Jeruzalem s svojim svetim imenom, energetskimi silnicami, vinsko cesto, kjer uspevajo vrhunska bela vina, prekrasnimi razglednimi točkami in romarsko cerkvico upravičeno nosi ime nebeški kraj. O tem je prepričan že križarje, ki so v 13. stoletju iskali pot v Sveto deželo. Cerkev v Jeruzalemu je bila zgrajena leta 1652, poimenovali so jo po podobi Žalostne Matere božje, ki je na glavnem oltarju in katere original bi naj prinesli križarji ali romarji iz Jeruzalema v 13. stoletju.

Jerusalem with its holy name, energetic forces, the wine road, where top white wines grow, exquisite lookouts and the pilgrimage church has every right to be named a place of heaven. It already impressed the crusaders in the 13th century, who were looking for the way to the Holy Land. The church was built in 1652, it was named after the image of Our Lady of Sorrows (the original was brought by crusaders or pilgrims from Jerusalem in the 13th century), which is in the main altar.

Več informacij / More information: LTO Prlekija Ljutomer, Jureša Cirila 4, 9240 Ljutomer, T: +386 2 719 45 45, E: ticjeruzalem@gmail.com, W: www.jeruzalem.si



foto: Župnija Stranje

Stranje, Cerkev Sv. Benedikta / Church of St. Benedict

Cerkev Sv. Benedikta v Stranjah je največje Plečnikovo delo na Kamniškem. Plečnik se je po 2. svetovni vojni lotil obnove cerkve, pri kateri so uporabljali naravne materiale, sodelovali pa so z domačimi obrtniki. Posebno pozornost je namenil notranji opremitvi cerkve, ki je polna simbolike. Po mnenju mnogih je najlepše delo krstilnica, ki je zaradi lokacije ter notranje opreme postala vzor tedanjemu oblikovanju krstilnic. *The church of St Benedict in Stranje was designed by the architect Joze Plecnik and is his most extensive work in the Kamnik area. Plecnik began reconstructing this church after WW2, all the while working with local builders and artisans and using solely natural building materials. He devoted special attention to the interior, which abounds in symbolism. The baptistery is, due to its position and interior equipment, considered its highlight and later served as a model for the baptisteries of the time.*

Več informacij / More information: Župnijski urad Stranje, Zagorica nad Kamnikom 11, 1242 Stahovica, T: +386 1 832 70 60, E: zu.stranje@gmail.com
TIC Kamnik, Glavni trg 2, 1241 Kamnik, T: +386 1 831 8250, E: tic@kamnik-tourism.si, W: www.kamnik-tourism.si



Olimje, Župnijska cerkev Marije Vnebovzete Church of Mary's Assumption

Župnijska cerkev Marijinega vnebovzeta je baročna romarska cerkev s črno-zlatimi oltarji. Cerkev krasi doprsni kip blaženega Antona Martina Slomška. Posvečena je Marijinemu vnebovzetju in je bila v začetku namenjena predvsem romarjem. V njej je eden največjih zlatih baročnih oltarjev v Sloveniji. *Coming to Olimje, one can hardly miss the Church of Mary's Assumption. It is a parish church with Baroque architecture and gilded black altars, and was initially primarily intended for pilgrims. Besides having the biggest gilded altar in Slovenia, the church also keeps a bust of the blessed Anton Martin Slomšek.*

Več informacij / More information: Minoritski samostan Olimje, Olimje 82, 3254 Podčetrtek, T: +386 3 582 91 61, E: ernest.benko@rkc.si, W: www.olimje.net

foto: Nina Ferjolj

Četrtek / Thursday, 13. 8. 2015, 20:30

Kostanjevica na Krki, nekdanji cistercijanski samostan
Former Cistercian Monastery

Petek / Friday, 14. 8. 2015, 20:30

Celje, Stara grofija / Old Counts' Mansion



Edin Karamazov

(lutnja / lute)

Johann Sebastian Bach

Izvirna glasba za violino in čelo v priredbi za lutnjo

Original violin & original cello music transcribed for the lute

Bach je bil glasbeni ekolog, mojster recikliranja svojih lastnih kompozicij, ki je precej svojih del za enega ali več instrumentov priredil v skladbe za druge. Veliko del se zdi napisanih abstraktno, kot da ne »pripadajo« točno določenemu instrumentu, zato se je pragmatičnemu razumu in ušesu 18. stoletja zdelo popolnoma naravno prirediti jih instrumentu po želji.

Bach was a musical ecologist, a masterful recycler of his own compositions, arranging more than a few from one instrument or combination of instruments to another. Many of his works seem conceived on a somewhat abstract plane, above and beyond any specific instrument, and it was completely natural for the pragmatic eighteenth-century mind and ear to adapt them to the instruments of his choice.



foto: Katja Smolar



foto: Goran Milovanović

Kostanjevica na Krki, nekdanji cistercijanski samostan / Former Cistercian Monastery

V letu 1234 ustanovljeni cistercijanski samostan Marijin Studenec je do ukinitve v letu 1785 predstavljal središče religioznega, prosvetilskega in gospodarskega življenja. Prvotno podoba je v današnji čas še v največji meri ohranila samostanska cerkev, ki predstavlja enega najlepših primerov zgodnjegotske in kasneje barokizirane arhitekture na Slovenskem. Leta 1974 je v prvih obnovljenih prostorih zaživel Galerija Božidar Jakac, ki z umetnostnimi zbirkami ter likovnim in kulturnim programom oživlja ta izjemni kulturni spomenik in njegovo okolico. Vrtove samostanskega kompleksa bogatijo lesene skulpture, ki nastajajo v okviru mednarodnih kiparskih simpozijev Forma Viva. The Cistercian abbey of St Mary's Spring was established in 1234 and, until its suppression in 1785, it represented the centre of religious, educational, and economic life of the area. The monastery church has largely preserved its original appearance, which makes it one of the finest examples of early Gothic and later turned Baroque style architecture in Slovenia. In 1974, the Božidar Jakac Gallery was established in the renovated premises, which with its art collections, graphic art and the cultural programme brings life into this exceptional cultural monument and its surroundings. The abbey gardens contain wooden sculptures made during the Forma Viva international sculpture symposia.

Več informacij / More information: Galerija Božidar Jakac, Grajska cesta 45, 8311 Kostanjevica na Krki, T: +386 7 49 88 150, E: info@galerija-bj.si, W: www.galerija-bj.si



Celje, Stara grofija / Old Counts' Mansion

Najlepša renesančna stavba v mestu je bila zgrajena med letoma 1580 in 1603 ob južnem delu mestnega obzidja, v 17. stoletju so ji dodali še arkadne hodnike. V 30. letih 20. stoletja so ob obnovitvenih delih odkrili znameniti Celjski strop. Po drugi svetovni vojni je v njej svoje domovanje našel Pokrajinski muzej Celje, ki nudi prostor stalnim in občasnim razstavam. Ena od osrednjih zanimivosti v Pokrajinskem muzeju Celje je Celjski strop, ki je osamljen primer profanega slikarstva na prehodu iz renesanse v zgodnji barok. Strop je zanimiv in edinstven zaradi iluzionistične poslikave: med 11 poslikanimi stropnimi polji je v največjem sredinskem polju iluzionistično naslikana stebriščna arhitektura s štirimi stolpi, med katerimi se odpira pogled v nebo v obliki križa. This most beautiful Renaissance building in the town was built between 1580 and 1603 on the southern side of the city walls. At the beginning of the 17th century, it was further embellished by arched hallways, and during restoration works in the 1930s, the famous Celje ceiling was discovered. Since the end of WWII, it houses the Celje Regional Museum, where permanent and temporary exhibitions take place. One of the main attractions of the Celje Regional Museum is the Celje ceiling, a unique example of profane painting at the transition from Renaissance to early Baroque. The use of illusionary techniques makes it particularly fascinating and special: among 11 sections the biggest middle section shows an illusionistically painted building with pillars extending up towards a cross-shaped sky.

Več informacij / More information: Pokrajinski muzej Celje - Stara grofija, Muzejski trg 1, 3000 Celje, T: +386 3 42 80 950, E: info@pokmuz-ce.si, W: www.pokmuz-ce.si

foto: Katja Smolar

Petek / Friday, 21. 8. 2015, 20:30

Slovenska Bistrica, Bistriški grad / Bistrica Castle



Sobota, 22. 8. 2015, 20:30

Brežice, Grad Brežice / Brežice Castle



Amsterdam Corelli Collective

www.amsterdamcorellicollective.com

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Isidro Albarreal Delgado (violina / violin), **Alba Encinas** (violina / violin), **Ryuko Reid** (violina / violin), **David Rabinovici** (violina / violin), **Asuka Sumi** (violina / violin), **Christine Verdon** (violina / violin), **Hannah Visser** (violina / violin), **Kim White** (violina / violin), **Isa Juárez** (viola), **Annemarie Kosten-Dür** (viola), **Irene Kok** (čelo / cello), **Maximiliano Segura Sánchez** (čelo / cello), **Zaynab Martin** (violone), **Mario Sarrechia** (čembalo / harpsichord)

Poklon: Corellijev učinek metulja
A Homage: Corelli's butterfly effect

Amsterdam Corelli Collective v tem edinstvenem koncertu plete tapiserijo govornih besed in glasbe v poklon enemu najvplivnejših violinistov baročne dobe, Arcangelu Corelliju (1653–1713). Poklon je zgodba o Corellijevem metuljevem učinku, ki prikazuje zgodovino koncerta grosso ob dramatičnih izjavah besedil o Corelliju, ki so bila napisana v času njegovega življenja in kmalu po njegovi smrti. Program združuje glasbo in gledališče, raziskuje njune razlike in dopušča, da se napajata drug iz drugega, dokler se na koncu ne povežeta.

In this unique concert, Amsterdam Corelli Collective weave a tapestry of spoken word and music to pay tribute to one of the most influential violinists of the baroque era, Arcangelo Corelli (1653–1713). A Homage presents the story of Corelli's butterfly effect, charting the history of the concerto grosso alongside dramatic declarations of texts written about Corelli during and shortly after his lifetime. A Homage brings together the two disciplines of music and drama, exploring their differences and using them to feed one another with the ultimate aim of combining them.



foto: Yatho Photography



Slovenska Bistrica, Bistriški grad / Bistrica Castle

Bistriški grad v Slovenski Bistrici je osrednja mestna zgradba in je primer velikih nižinskih grajskih tvorb na Slovenskem. Eden od osrednjih prostorov gradu je Viteška dvorana, v kateri so na ogled poslikave grajskega freskanta Franza Ignacija Flurerja iz leta 1721. Dvorana je posvečena Herkulovi apoteozi, sprejemu med bogove.

Bistrica Castle is the central town building in Slovenska Bistrica and an example of large lowland castles in Slovenia. One of its central spaces is the Knights' Hall, displaying paintings by the castle frescoist Franz Ignaty Flurer from 1721. The Hall is dedicated to Hercules' apotheosis.

Več informacij / More information: Zavod za kulturo Slovenska Bistrica, Grajska ulica 11, 2310 Slovenska Bistrica, T: +386 2 805 5350, E: tajnistvo@zavod-ksb.si, W: www.zavod-ksb.si



Brežice, Grad Brežice / Brežice Castle

Dvonadstropni grad je najmočnejša stavba v Brežicah, zgrajena sredi 16. stoletja na mestu, kjer je stal grad, porušen med vseslovenskim kmečkim uporom leta 1515. Posebnost tega gradu je Viteška dvorana, poslikana z bogato mitološko vsebino, ki je največja in najlepše poslikana baročna dvorana na Slovenskem.

The two-storey castle is the mightiest building in Brežice, built in the middle of the 16th century on the site of the castle which was burnt down in 1515, at the time of the great peasant revolt. The Knights' Hall is a jewel of Baroque secular wall painting in Slovenia. The fine Baroque fresco painted hall with scenes from Roman and Greek mythology touches the souls of visitors.

Več informacij / More information: Posavski muzej Brežice, Cesta prvih borcev 1, 8250 Brežice, T: +386 7 466 05 17, E: vodnik@pmb.si, W: www.pmb.si
TIC Brežice, Cesta prvih borcev 22, 8250 Brežice, T: +386 7 49 66 995, E: info@discoverbrezice.com

foto: Katarina Plemenitič

Torek / Tuesday, 25. 8. 2015, 20:30
Mokrice, Grad Mokrice / Mokrice Castle



Musica Aeterna

www.musicaaeterna.sk



Peter Zajíček (violina / violin), **Peter Zelenka** (violina / violin), **Lucia Krommer** (viola da gamba), **Jana Zelenková** (čembalo / harpsichord), **Jakub Mitřík** (teorba / theorbo)

Il duello musicale: Capricornus versus Bertali – glasbenozgodovinsko srečanje skladateljev / Music-historical meeting of the composers

Koncert z naslovom *Il Duello Musicale* (Glasbeni dvoboj) prikazuje navidezno srečanje umetnikov Capricornusa in Bertalija. Leta 1672 je bila v Nemčiji objavljena antologija z naslovom *Prothimia suavissima* (Najslajše hrepenenje), ki je vsebovala 24 cerkvenih sonat za tri ali štiri glasove in basso continuo. Avtor antologije je naveden kot »J. S. A. B.«, kar je Sebastien Brossard, nekdanji lastnik edine ohranjene kopije, razvozljal kot »Bertali«. Verjetno je imel v mislih violinista in skladatelja sonat Antonia Bertalija (roj. 1669). Slovaški muzikolog Ladislav Kačič je ugotovil, da je prvih šest sonat drugega dela identičnih tistim v antologiji *Continuation der neuen wohl angestimmten Taffel-Lustmusic* (1671) Samuela Capricornusa (roj. 1665 na Madžarskem, kapelnika v Bratislavi in Stuttgartu). V tej zbirki najdemo tudi eno skladbo, katere avtor naj bi bil Antonio Bertali. Med sonatami *Prothimia suavissima* pa so nekatere, ki jih pisni viri pripisujejo Bertaliju, Johannu Heinrichu Schmelzerju in Davidu Pohleju. Sonate se med seboj očitno slogovno razlikujejo, zato lahko domnevamo, da so nekateri založniki po Capricornusovi in Bertalijevi smrti izrabili njune skladbe in jih objavili skupaj s skladbami drugih avtorjev.

The concert entitled "Il Duello Musicale" features a virtual meeting between the artists Capricornus and Bertali. In 1672 an anthology called "Prothimia suavissima" ("Sweetest Desire") was published in Germany, containing 24 church sonatas for three or four voices and basso continuo. The author of this anthology is given as "J. S. A. B." Sebastien Brossard, the former owner of the only preserved copy, decoded the abbreviation as "Bartal". He probably meant the imperial chapel master Antonio Bertali (+1669), a violinist who also composed sonatas. The Slovak musicologist Ladislav Kačič identified the first six sonatas of the second part as identical with those of the anthology "Continuation der neuen wohl angestimmten Taffel-Lustmusic" (1671) by Samuel Capricornus (+1665, born in Bohemia, chapel master in Bratislava and Stuttgart). This collection, however, contains one composition under the name of Antonio Bertali. On the other hand, among the sonatas of "Prothimia suavissima" there are also some, which are in written sources attributed to Bertali, Johann Heinrich Schmelzer and David Pohle. There are obvious differences of style among the sonatas, so we can assume that after Capricornus' and Bertali's death one or two publishers took advantage of their compositions and published them together with others of different origin.



Mokrice, Grad Mokrice / Mokrice Castle

Zgodovino gradu Mokrice zaznamujejo najdbe iz časov rimskega cesarstva, ko je tod tekla cesta proti Bizancu, in iz časov turških vdorov. Grad je danes preurejen v hotel visoke kategorije, ob njem se razprostira igrišče za golf s stezami, ki vodijo skozi stoletne gozdove in nasade hrušk. Okoli gradu Mokrice je spletenih kar nekaj zgodb. Ena od njih razlaga nastanek mokriškega grajskega grba: Legenda pravi, da so se v času turških vpadov na savskih ravninah zbirale vrane, ki so prve začutile topot turških konj. V jatah so se dvigovale ter letele proti mokriškemu gradu. Ob enem od vpadov je na grajsko dvorišče padla vrana, ki je podlegla streli zavojevalcev in tako opozorila na bližajočo se nevarnost. Graščak naj bi ji zato namenil mesto v grbu.

The history of Mokrice Castle is characterised by Ancient Roman finds from when a road towards Byzantium ran there as well as by finds from the Turkish invasions. Today the castle serves as a high-end hotel with a golf course stretching across centuries-old forests and pear orchards. Among several stories concerning Mokrice Castle, one of them explains the origin of the castle's coat of arms. The legend has it that during the Turkish invasions crows gathered on the Sava plains. The birds were the first to sense the hooves of the Turkish horses and so whole flocks rose off the ground and flew towards the castle. During one of the invasions, a crow, shot by an attacker, fell on the castle's yard and thus warned the people of the approaching danger. As a token of gratitude, the lord of the castle allotted it a place in his coat of arms.

Več informacij / More information: Terme Čatež, Rajec 4, 8261 Jesenice na Dolenjskem, T: +386 7 457 42 40, E: mokrice@terme-catez.si, W: www.terme-catez.si
TIC Brežice, Cesta prvih borcev 22, 8250 Brežice, T: +386 7 49 66 995,
E: info@discoverbrezice.com

Četrtek / Thursday, 27. 8. 2015, 20:30
Žalec, Dvorec Novo Celje / Novo Celje Mansion

Petek / Friday, 28. 8. 2015, 20:30
Turjak, Grad Turjak / Turjak Castle

Flanders Recorder Quartet

www.flanders-recorder-quartet.be



Tom Beets, Bart Spanhove, Joris Van Goethem, Paul Van Loey

Okoli leta 1600: Raznolikost ob koncu stoletja
Around 1600: Variety at the turn of the century

Smo okoli leta 1600, v enem najzanimivejših glasbenih obdobj. Povsod po Evropi vlada polifonija. V Italiji, z jedrom v Firencah in Benetkah, pa vzklije nov slog. Prične se barok. Skladatelji skušajo zbuditi občutke v poslušalcih z virtuosnimi variacijami, harmonično podprtimi melodijami in izrazno močnimi intervali. To ponovno odkritje čiste instrumentalne glasbe in njeno osvoboditev iz omejitev vokalne glasbe so podrobno prikazali Monteverdi, Gabrieli in mnogi drugi.

Around 1600: one of the most intriguing periods in the history of music. Throughout Europe, polyphony holds sway. In Italy, with Florence and Venice as the nuclei, a new style emerges. The baroque era has commenced. Composers aim to arouse feelings in the listeners primarily with virtuosic diminutions, harmonically supported melodies and expressive intervals. This rediscovery of pure instrumental music and its emancipation from vocal music was expounded by Monteverdi, Gabrieli and many others.



Žalec, Dvorec Novo Celje / Novo Celje Mansion

Dvorec Novo Celje se uvršča med najpomembnejše spomenike profane baročne arhitekture na slovenskih tleh. Nahaja se kilometer vzhodno od središča Žalca, zgrajen naj bi bil po vzoru Schönbrunn. Prva omemba mesta Žalec je iz leta 1182, dandanes pa je Žalec mesto z živahnim utripom. Leži v središču Spodnje Savinjske doline, obkrožen z gričevjem in hribovskim svetom ter reko Savinjo, in je njeno središče. Sledove bogate preteklosti je moč zaslediti v dobro ohranjenih zgradbah starega trškega jedra. Žalcu in okolici dajejo pečat nasadi hmelja, po katerem dolino imenujejo tudi »dolina zelenega zlata«.

The Novo Celje mansion is one of the most significant monuments of profane Baroque architecture in Slovenia. It is situated one kilometre east of the centre of Žalec and was supposedly modelled on the Schönbrunn castle in Vienna.

First mentioned in 1182, Žalec is a lively and picturesque town. It is located in the centre of the Lower Savinja Valley and surrounded by a hilly countryside and the Savinja River. The traces of the rich history can be found in the well-preserved buildings of the old town core. Žalec and its surroundings are known for their hop plantations and the valley is often named "the valley of the green gold".

Več informacij / More information: TIC Žalec, Šlandrov trg 25, 3310 Žalec, T: +386 3 710 04 34, E: zkst.tic@siol.net, W: www.turizem-zalec.si



Turjak, Grad Turjak / Turjak Castle

Grad Turjak je bil nekdaj v lasti Auerspergov, katerih vrhunec moči je sovpadal z obdobjem turških vpadov in reformacije na Slovenskem. Prvič se omenja leta 1220. Podoba današnjega turjaškega gradu predstavlja renesančno utrdbo iz 16. stoletja. Pred gradom stoji znamenita stara lipa, Prešernov hrast, ki je pomemben dendrološki spomenik. V okolje gradu Turjak je France Prešeren postavil eno svojih pesnitev, »Turjaško Rozamundo«. Po legendi naj bi se v turjaškem gradu skrival in tam prevajal Sveto pismo slovenski protestantski pisec Jurij Dalmatin (1547-1589); po njem so poimenovali kapelo v gradu.

The Turjak Castle was once owned by the Auersperg family, whose greatest power coincided with the period of the Turkish invasions and the Reformation movement. The castle, which has retained the appearance of a Renaissance fortress of the 16th century, was first mentioned already in 1220. Standing in front of it, one can see an ancient lime-tree called Prešernov hrast (the Prešeren oak), which is an important dendrological rarity. The Turjak Castle is also connected to the Slovenian protestant writer Jurij Dalmatin (1547-1589). According to the legend, Dalmatin sought refuge there whilst translating the Bible, which is probably why the castle chapel was later named in his honour. The literary connections do not stop there as Turjak Castle also features as the backdrop in France Prešeren's poem Turjaška Rozamunda.

Več informacij / More information: Javni zavod Trubarjevi kraji, Rašica 69, 1315 Velike Lašče, T: +386 1 78 81 006, E: info@trubarjevi-kraji.si, W: www.trubarjevi-kraji.si

Torek / Tuesday, 10. 11. 2015, 19:30

Maribor, Grad Maribor / Maribor Castle

Sreda / Wednesday, 11. 11. 2015, 19:30

Brestanica, Grad Rajhenburg / Rajhenburg Castle



Voces Suaves

www.voces-suaves.ch

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Lia Andres (sopran / soprano), **Mirjam Berli** (sopran / soprano), **Gabriel Jublin** (alt / alto), **Jan Thomer** (alt / alto), **Matthias Deger** (tenor), **Ivo Haun** (tenor), **Davide Benetti** (bas / bass), **Tobias Wicky** (bas / bass), **Francesco Saverio Pedrini** (umetniško vodstvo, čembalo / artistic director, harpsichord)

Hommage à Cipriano de Rore: Ob 450. obletnici njegove smrti At the 450th anniversary of his death

V letu 2016 je 450. obletnica smrti Cipriana de Roreja, enega največjih renesančnih skladateljev. Glasbenik flamskih korenin je večino življenja preživel v Italiji. Sprva je deloval kot kapelnik na ferrarskem dvoru pri vojvodi Ercolu II. d'Este, nato opravljal enako službo v beneški baziliki sv. Marka, nazadnje pa je služboval pri parmskem vojvodi Ottaviu Farneseju. Nagrobna plošča v parmski katedrali je posvečena de Roreju kot »Artis Musicae Viro omnium peritissimo (Možu, najbolj med vsemi izvedenemu v umetnosti glasbe)«. Njegova glasba je bila izjemno priljubljena in razširjena tako med sodobniki kot tudi med glasbeniki kasnejših generacij. Program Voces Suaves vključuje de Rorejevo sakralno glasbo in madrigale.

The year 2016 marks the 450th anniversary of Cipriano de Rore's death. One of the major Renaissance composers, de Rore was a Flemish-born musician who spent the major part of his life in Italy. At first he was a maestro at the court of Ferrara under Ercole II d'Este, then he took the same position at the Basilica of San Marco in Venice, and in the end he served under Ottavio Farnese of Parma. His tombstone in the Parma cathedral refers to him as "Artis Musicae Viro omnium peritissimo". De Rore's music was tremendously successful and enjoyed not only among contemporaries, but also among musicians of later generations. The concert programme features de Rore's sacred music and his madrigals.



foto: Bertrand Pichène



Maribor, Grad Maribor / Maribor Castle

Grad Maribor je eden od najimpozantnejših arhitekturnih spomenikov v Mariboru in se nahaja v mestnem središču. Grad, ki ga krasijo različna stilna in gradbena obdobja, je dal med letoma 1478 in 1483 zgraditi cesar Friderik III. Pokrajinski muzej Maribor se je vanj preselil leta 1938. Osrednji prostor gradu je viteška dvorana, ki ima bogato notranjo. V viteški dvorani je leta 1847 koncertiral tudi Franz Liszt. V gradu so se ustavljale tudi nekatere znane osebnosti. Vemo, da je grad obiskalo več vladarjev – Leopold I., Karel VI., bržkone Marija Terezija, nadalje ruski prestolonaslednik in poznejši car Pavel I. V gradu je 1782 prenočil papež Pij VI, med drugo svetovno vojno pa je ob nemški zasedbi Maribora grad obiskal tudi Adolf Hitler.

Maribor Castle is one of the outstanding architectural monuments in Maribor. It is located in the city centre and shows signs of different stylistic and architectural periods. It was built by the order of Emperor Frederick III between 1478 and 1483. The Maribor Regional Museum moved its collections there in 1938. The main space in the castle is the Knights' Hall with its rich interior and paintings. Several important people visited Maribor castle in the past. In 1847 The Knights' Hall hosted the great Franz Liszt. Then there were sovereigns such as Leopold I, Charles VI, (probably) Maria Theresa, and Russian heir to the throne and later Tsar Paul I of Russia. The castle also hosted Pope Pius VI in 1782 and Adolf Hitler at the time when the Germans occupied Maribor.

Več informacij / More information: Pokrajinski muzej Maribor, Grajska ulica 2, 2000 Maribor, T: +386 2 228 35 51, E: museum@maribor.si, W: www.museum-mb.si



foto: Nina Sotelsek, Mestni muzej Krško

Brestanica, Grad Rajhenburg / Rajhenburg Castle

Grad Rajhenburg na skalnem pomolu nad reko Savo gospoduje že vsaj od 9. stoletja. V njem sta bili odkriti najstarejša romanska kapela na Slovenskem iz začetka 12. stoletja in najstarejša ohranjena grajska poslikava na slovenskem ozemlju iz začetka 16. stoletja. Leta 1881 so grad kupili menihi trapisti iz Francije in ga preuredili v samostan, najbolj znani so bili po izdelovanju sira in industrijski proizvodnji čokolade in likerjev. Grad so aprila 1941 zavzeli Nemci in v njem uredili taborišče za izgon Slovencev. Iz tega taborišča so v izgnanstvo napotili okrog 45.000 Slovencev. Od leta 1968, ko so na gradu postavili muzejsko razstavo Slovenski izgnanci med drugo svetovno vojno, se je grad postopno spreminjal v muzejski objekt.

Rajhenburg Castle has presided on its rocky prominence over the Sava River at least since the 9th century. How could it not since it boasts the oldest Romanesque chapel from the beginning of the 12th century and the oldest preserved Renaissance frescoes in the castle hall from the beginning of the 16th century in Slovenia. In 1881 the castle was bought by French Trappist monks and turned into a monastery. The Trappists were very industrious, being most famous for their making of cheese (trappist) and manufacture of chocolates and liqueurs. In April 1941 the castle was taken over by the Germans, who set up a deportee camp. Around 45,000 Slovenians were sent into exile. After 1968, when it hosted the exhibition "Slovenian deportees during World War II", the castle has been gradually transformed into a museum that it is today.

Več informacij / More information: Kulturni dom Krško, Grad Rajhenburg, Cesta izgnancev 3, 8280 Brestanica, T: +386 7 620 42 16, E: info@gradrajhenburg.si, W: www.gradrajhenburg.si

foto: Bertrand Pichène

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Evropski projekt sodelovanja za podporo novim vzhajajočim talentom v stari glasbi
V letu 2014 smo kot partnerji projekta eeemerging pridobili evropska sredstva v sklopu programa Ustvarjalna Evropa. V štiriletnem obdobju bo projekt mladim evropskim ansamblom za staro glasbo preko umetniških rezidenc in strokovnih izobraževanj omogočil odlične delovne pogoje, podporo in organizacijo njihovih projektov ter jim pomagal pri vstopu na trg stare glasbe v Evropi. Ansambli so v veliki konkurenci izbrani na avdicijah, podpora izbranim pa traja od enega do treh let. Vodja projekta je Association Art et Musique d'Ambronnay, partnerji v projektu pa smo: Ars Ramovš zavod za umetnost, marketing, promocijo in investiranje, Collegio Ghislieri di Pavia, Internationale Händel Festspiele Göttingen, Ozango, Rigas Senās mūzikas centrs, The York Early Music Foundation in Universitatea națională de muzică din București. Ob tem projekt podpira tudi 37 mednarodnih partnerjev in 6 evropskih profesionalnih mrež. V letu 2015 v rezidencah eeemerging in na festivalskih koncertih gostimo tri odlične mlade ansamble: Camerata Bachiensis, Amsterdam Corelli Collective in Voces Suaves.

European cooperation project promoting the emergence of new talents in early music
In 2014 we have as partners of the eeemerging project obtained European funds in the framework of the Creative Europe programme. Over the next four years the project will offer young European early music ensembles art residencies and professional training, excellent working conditions, support and organization of their projects, as well as help with competing in the early music market in Europe. The ensembles are chosen at auditions and the support they receive spans from one to three years. The project is led by the Association Art et Musique d'Ambronnay and its partners: Ars Ramovš Institute for Art, Marketing, Promotion, and Investment, Collegio Ghislieri di Pavia, Internationale Händel Festspiele Göttingen, Ozango, Rigas Senās mūzikas centrs, The York Early Music Foundation, and Universitatea națională de muzică din București. The project is also supported by 37 international partners and 6 European professional networks. In 2015 the guests of the eeemerging art residencies and festivals have been the three astounding young ensembles: Camerata Bachiensis, Amsterdam Corelli Collective and Voces Suaves.



foto: Žan Cimerman

EFFE



EUROPE FOR FESTIVALS
FESTIVALS FOR EUROPE
EFFE LABEL 2015-2016

Oznaka EFFE: Evropa za festivale – festivali za Evropo

V okviru pilotskega projekta EFFE: Evropa za festivale – festivali za Evropo, katerega pobudnik je Združenje evropskih festivalov EFA, je festival Seviqc Brežice prejel oznako EFFE, s čimer smo se uvrstili med 761 ambasadorjev evropskih festivalov za leto 2015-2016. V Sloveniji je med 236 festivali to oznako prejelo še šest drugih. EFFE je nova mednarodna festivalska platforma, ki povezuje festivale, ki so močno zavezani umetnosti, svojim skupnostim in evropskim vrednotam ter imajo izjemen pomen kot ključni igralci v kulturnem življenju Evrope, v njenih državah, regijah in narodih.

EFFE label: Europe for Festivals – Festivals for Europe

In the scope of the pilot project EFFE: Europe for Festivals – Festivals for Europe, whose initiator is the European Festival Association (EFA), the Seviqc Brežice Festival received the EFFE label, which placed it among the 761 ambassadors of the European festivals for 2015-2016. There are 6 more such ambassadors from Slovenia, honoured with the label, chosen among 236 Slovenian festivals.

EFFE is a new international festival platform that connects festivals which are deeply committed to arts, their communities and European values, and which have immense importance as key players in the cultural life of Europe, its countries, regions and nations.



foto: Katja Smolar

REMA Award

Festival Seviqc Brežice je član Evropske mreže za staro glasbo REMA (Réseau Européen de Musique Ancienne). V letošnjem letu združenje prvič podeljuje nagrado REMA Award, z namenom da še bolj utrdi sceno stare glasbe v Evropi. Vsako leto bomo podelili dve nagradi, eno instituciji in eno umetniku. Prejemnika letošnjih nagrad sta Schola Cantorum Basiliensis (Švica) in The Hilliard Ensemble (Velika Britanija).

Na našo pobudo je kipec za nagrajence oblikoval izvrstni kipar Mirsad Begić, ki je o svojem delu zapisal: »Osnovna forma v obliki lutnje prikazuje eros življenja. Trup lutnje ponazarja človeške glasilke z malim jezičkom. Mala abstraktna soha, ki seva iz votline, ponazarja muzejina in grleno petje. Vrat lutnje se sloko podaljša in zaključí z glavo bika nad ženskim telesom, kar ponazarja Evropo.«

The Seviqc Brežice Festival is a member of the European Early Music Network (REMA). In 2015 the Network started awarding its Rema Award in order to strengthen the Early Music scene in Europe. Each year two such awards will be given, one to an institution and one to an artist. The 2015 award winners are the Swiss Schola Cantorum Basiliensis and the English Hilliard Ensemble.

On proposal of the Seviqc Brežice Festival, the statuette for the award was designed by the brilliant sculptor Mirsad Begić. He described his work as: »Its basic form in the shape of a lute depicts the Eros of life. The instrument's body is at the same time a representation of the vocal cords with the uvula, while the small abstract figure peering from the inside illustrates a muezzin and guttural singing. The lute's neck is thin and elongated and ends with the head of a bull over a female torso as a symbol of Europe.«



foto: Muzej novejšje zgodovine Slovenije

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Centre culturel de rencontre d'Ambronay (Ambronay, FR)
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