



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
Under the honorary patronage of the Slovenian Academy of Sciences and Arts

Četrtek / Thursday, 13.8.2020, 20:30
Brežice, Grad Brežice / Brežice Castle

Čaroben večer, poln očarljive glasbe in bujnih fresk. Za ušesa in oči.
A magical evening full of enchanting music and exuberant frescos. For ears and eyes.

ROSARUM FLORES
(Avstrija / Austria)

Andrea Oberparleiter: sopran / *soprano*
Reinhild Waldek: harfa, kljunasta flavta / *harp, recorder*
Ilse Strauß: kljunasta flavta / *recorder*
Wolfgang Praxmarer: lutnja, baročna kitara / *lute, baroque guitar*

Sporočilo umetnikov obiskovalcem

Vabimo vas, da se nam pridružite na sprehodu po Viteški dvorani Gradu Brežice. Baročne freske so nas navdušile, da smo poiskali glasbene obeske prav za njih, kar je bil za nas poseben užitek. Pojdite z nami in prisluhnite pesmi slavca! Ne spreglejte, da se lahko Venera, ki krade mir vašemu umu, usmili tudi ptičice, ki sanja o majhnem gozdu, medtem ko ždi v svoji kletki. Opazujmo čas tišine ob majhnem vrelcu in občudujmo raznovrstnost ljubezni: od povsem nagonke do besne in polne obupa. Človeški glas je popoln instrument, s katerim lahko odpremo svoje srce in se dotaknemo katerekoli duše; lutnja, harfa in flavta pa so rodovitno polje nepozabnega večera.

Artists' message to visitors

We invite you to join us for a small walk through the Knight's Hall of Brežice Castle. The baroque paintings inspired us, to find musical pendants, for us a very delightful access. Come with us to listen to the nightingale's song, be aware of Venus, who robs the peace of your mind and have pity on the little bird, dreaming of a small forest while sitting in his cave. Let us observe a period of silence next to a small natural spring and let us admire the diversity of love: from intense urge to rage and despair. The human voice seems to be the perfect instrument to open our hearts and touch the souls. Lute, harp, and recorders provide the fertile soil for an unforgettable evening.

Arkadijski prizori
Arcadian scenes

Evterpa, muza glasbe
Euterpe, Muse of music



Francesco Gasparini (1661-1727):

Caro augelletto

iz/from: L'Oraculo de Fato

(Österreichische Nationalbibliothek, Wien)

Bell'augelletto che vai
scherzando sui verdi rami,
t'intendo: tu mi chiami, e parla in
te l'amor.

Se vai sfogando quel dolce
affetto che piace tanto, t'intendo:
tu col canto saluti il primo albor

Lepi ptiček, ki poskakuješ po
zelenih vejah, jaz te slišim.
Pokliči me, da spregovori
ljubezen.

Če žariš to sladko čustvo, ki
tako zelo godi, te slišim: tvoja
pesem pozdravlja prvo zoro.

Pretty little bird, you hop from bough to
bough in a joking way, I can hear you: you
are calling me and love is speaking out from
your heart. If you are emitting a sweet
emotion that gives such pleasure, I can
hear you: you are greeting the new dawn
with your song.



Silenus, divji gozdni demon, nimfe in satir v plesu
Silenus, wild forest daemon, dancing nymphs and satyrs

Henry Purcell (1659-1695):

Two in one upon a ground

iz/from: The Prophetess or The History of Dioclesian

(The British Library, London)



Marija Regina grofica Attems z otroki
Maria Regina Countess Attems with children

Carlo Agostino Badia (1672-1738):

Augellin vago

(Österreichische Nationalbibliothek, Wien)

Aria

Augellin vago e canoro
tu sospiri il colle e'l prato
e pur sei tra lacci d'oro
dolcemente imprigionato.

Recitativo

Pur senza mai posare e l'ali e'l
piede sempre in perpetui giri
vago augel ti raggiri, ei tuoi
concenti sembran note de gioia
e son lamenti.

Aria

Io t'intendo canoro augelletto,
vai piangendo la tua servitú,
e vorresti d'amenò boschetto
le bell'ombre godere ancor tu.

Recitativo

Ma del tuo duol fatta pietosa,
Irene scioglie le tue catene, con
la destra di neve apre l'anguste
porte alla bella prigion dove sei
chiuso, e tu rapido e lieve del
primiero volar riprendi l'uso;
scorri dell'aria i campi e fai
ritorno sú le cime de faggi e
degl'abeti a salutar col tuo bel
canto il giorno.

Aria - Minuetto

Quanto invidia i tuoi bei voli
augeletto fortunato,
son anch'io preso e legato
ma non ho chi mi consoli.
Mi lamento e grido ogn'ora
per desio d'esser disciolto,
ma mi tien tra lacci avvolto
l'empia Irene e vuol ch'io mora.

Arija

Ljubka draga ptičica, ko poješ,
vzdihuješ po gričih in poljanah,
kljub temu, da si z ljubeznijo
zaprta v zlate rešetke.

Recitativ

Zares; čeprav se ne ustaviš, se
s krempljčki in krilci vrtiš v
nenehnih krogih, so tvoje pesmi,
ki sejejo veselje, v resnici tožba.

Arija

Povsem te razumem, ptičica, ki
poješ,
da jokaš, ker so te ujeli.
Raje bi žgolela v bujnih logih,
kjer senca pohladi vročino.

Recitativ

In ko se Irena usmili tvoje žalosti
in ti razrahlja verige, ko s
snežno belo desno roko odpre
vrata v tvoj čudovit zapor, ti pa
spet lahko poletiš. Prečkaš
zračna polja, vrneš se na vrhove
bukev in jelk in s svojim petjem
pozdraviš nov dan.

Arija - Menuet

Kako ti zavidam tvoj lep polet,
srečna ptičica,
tudi sam sem ujet in zvezan,
a ni nikogar, ki bi me tolažil.
Tožim in jokam ves čas,
tako rad bi se osvobodil,
vendar sem ujet v verige.
Kruta Irena si želi, da umrem.

Aria

Dear bird, lovely and melodious,
you are sighing for the hill and the meadow,
and yet you are, in bonds of gold, sweetly
imprisoned.

Recitative

Indeed, without ever stopping, and with
your wings and feet always in constant
circles, lovely bird, you are turning around,
and your songs seem like notes of joy and
are really laments.

Aria

I understand you, songful little bird,
you are mourning your enslavement,
and you would like to enjoy the pleasant
grove ...
beautiful shade again for yourself.

Recitative

But, moved to mercy by your sorrow, Irene
breaks your chains; with her snow white
hand she opens the narrow doorway to the
beautiful prison where you are shut up, and
you, quick and light, you regain your former
ability to fly. You traverse the breadths of
the air and return to the tops of the beech
trees and firs to salute the day with your
beautiful song.

Aria - Minuetto

How I envy your beautiful flights,
fortunate bird;
I am also captured and bound,
but I have no one to console me.
I lament and cry out all the time
from the desire to be set free,
but I am held wrapped in chains
by the cruel Irene, and she wishes that I
would die.

(Translation: John Glen Paton)



*Posejdon, bog morja, neviht in potresov,
z ženo, morsko boginjo Amfitrito
Poseidon, the God of sea, storms and earthquakes,
with his wife, a sea goddess Amphitrite*

Santiago de Murcia (1673-1739)
El Amor
(Códice Saldívar, León, Mexico)



*Dramatični prizor iz legende o Piramu in Tizbi
Dramatic scene from a legend
about Pyramus and Thisbe*

Georg Friedrich Händel (1685-1759):
No se emenderá jamás (HWV 140)
(Bibliotheca Bodmeriana, Köln/Genève)

Aria

No se enmendará jamás
de amarnos mi corazón
que culpas de la razón
cada día crecen mas.
Crecerá cada momento
el quereros y enojaros,
que este delito de amores
todo es bello entendimiento.

Arija

Srce se mi ne bo nikoli zacelilo
od ljubezni do tebe,
občutek nerazumne krivde
raste iz dneva v dan.
Vsak trenutek je ljubezen večja,
vedno bolj je jezna.
Je ljubiti vas zločin
ali sladko razumevanje?

Aria

My heart will never heal
From loving you
For guilt borne out of reason
Grows ever more with each day.
With each moment
My love for you grows, angry,
For this transgression of loving you
Is a sweet accord.

Recitativo

Si del quereros es causa y razón el
conoceros a amarte cuanto
mereces espero llegar un día, pues
crecen en mí la porfía, amor y
conocimiento; y si medir no
quisieres mi amor, por tu
perfección, escucha con que primor
explica, callando sus ansias, amor.

Recitativ

Če tu sta vzrok in razlog, da vas
želim spoznati, potem upam, da
pride enkrat tisti dan, da vas smem
ljubiti, kot si zaslužite. Do takrat pa
v meni raste vztrajanje do
neomajnosti. In če že ne želiš
izmeriti moje ljubezni, vsaj milostno
prisluhni skrivnemu hrepenenju
ljubezni.

Recitative

If having met you is the cause and
the reason for loving you, I hope to
one day love you as much as you
deserve, for love and understanding
grow within me with steadfastness;
and if out of sweetness you wish not
to measure my love, hear with what
grace, hiding its yearning, love
explains:

Aria

Dicente mis ojos,
en muda pasión
lastimas sin quejas
palabras sin voz.
Como solo amarte
mi amor pretendió
sólo de quererte
bien pagado estoy.

Arija

V tihi strasti
ti pripovedujem z očmi,
z brezglasnimi besedami,
kako sem ranjen brez pritožbe.
Samo zato, da sem te ljubil,
sem se pretvarjal.
Že to, da sem te ljubil,
je bilo največje plačilo.

Aria

In silent passion
My eyes tell you
Of hurt without protest,
Words without voice.
Since my heart
Only aimed at loving you,
Having loved you
Was the highest reward.



*Strop Viteške dvorane,
alegorije eminenc plemiške družine Attems ter
alegoriji znanosti in umetnosti*

*Ceiling of the Knight's Hall,
allegories of eminence of the Attems noble family and
the allegories of science and art*

Nicola Matteis (1650-1714):
The false Consonances of Music: Aria
(Glasgow University Library)



*Hefajst, bog ognja in kovaštva s Kiklopi
Hephaestus, god of fire and
blacksmithing with Cyclops*

Johann Christoph Pepusch (1667-1752):

When love's soft passion

(Bayerische Staatsbibliothek, München)

Recitative

When Love's soft passion had usurp'd my breast,
and Caelia's haughty scorn destroy'd my rest,
to silent groves and murn'ring streams I fled
to sooth my pain, and thus Complaining said:

Aria

O Love thou know'st my anguish,
come ease me of my pain.
No longer let me languish,
no longer sigh in vain.

Recitative

The God of Love who hear'd my pray'r this answer
gave: Cease to be a Slave, with bold disdain try to
regain or quit the Cruel fair.

Aria

Why shou'd I love the fair that fly's me
and deny's me
what alone can cure my smart.
Her charms no longer shall detain me
nor disdain me,
I'll regain my wounded heart.

Recitativ

Ko si je mehka strast ljubezni prisvojila moja prsa
in je Caelijin ošabni prezir uničil ves moj mir
ubežal sem v tihe loge bistrh potokov,
da ublažim si bolečino, sem potožil:

Arija

O Ljubezen, ti poznaš tesnobo mojo,
olajšaj mojo bolečino.
Ne pusti, da tako izmučen,
zaman zdihujem še naprej.

Recitativ

Ko je slišal mojo prošnjo, bog ljubezni pravi: prenehaj
biti suženj. Povrni si kruto poštenost ali jo zavrni.

Arija

Zakaj bi ljubil to poštenost,
ki me dviga in ubija,
kako naj sam ohranim zdrav razum?
Njeni čari več ne bodo vlekli,
niti me prezirali,
da ozdravim ranjeno srce.



*Apolon, bog svetlobe, pomladi, moralne
čistosti in umetnosti ter Eos, boginja zore in
lepega vremena
Apollo, god of light, spring, moral purity and
art and Eos, goddess of dawn and beautiful
weather*

Alessandro Scarlatti (1660-1725):

Più non m'alletta

iz/from: Venere e Adone

(Staatsbibliothek zu Berlin, Preußischer Kulturbesitz)

Più non m'alletta e piace il vago
usignoletto, benché di ramo in
ramo dolce cantando va.
Né più fra queste selve godo
seguir le belve da che Ciprigna
mia mi tolse al sen la pace, al cor
la libertà.

Ljubka ptica več ne vabi, niti ne
razveseljuje, ko skaklja od veje
do veje in sladko žgoli. Ni več
užitek, da spremljam zveri teh
gozdov, odkar me je Ciprinja
oropala miru in svobode srca.

The graceful nightingale no longer entices
and pleases me although it flies from branch
to branch and sings sweetly while doing so. I
no longer enjoy tracking the wild animals in
these woods, since my beloved Cypria has
robbed me of my peace of mind and the
freedom of my heart.



Daniel Purcell (1664-1717)

Sonata Sola Flutto called the Cuckoo

Vivace / Presto

(Library of Congress, Washington)

zlatovranka
Roller (Coracias garrulus)



*Pan, bog pastirjev, rodovitnost čred, gozda in pašnikov,
s polbratom Daphnisom in Chloe*

*Pan, the god of herdsmen, fertility of herds, forest and
pastures, with his half-brother Daphnis and Chloe*

Gottfried Finger (1655/6-1730)

A Ground. Adagio

iz/from: 40 Airs Anglois pour la Flute á un Dessus & une
Basse (Conservatoire Royal, Bruxelles)

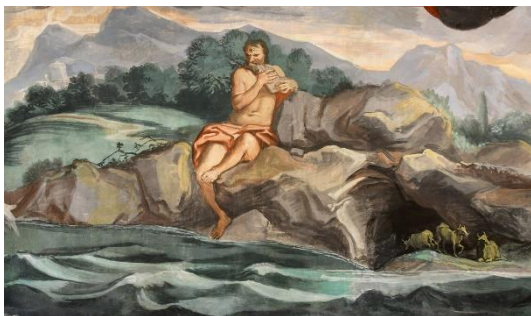


Dioniz, bog plodnosti, vegetacije, vina in veselja
Dionysus, the god of fertility, vegetation, wine, and joy

Santiago de Murcia (1673-1739)

La Bacante

(Códice Saldívar, León, Mexico)



*Enooki Kiklop Polifem
One-eyed Cyclops Polyphemus*

Georg Friedrich Händel (1685-1759):
Süße Stille, sanfte Quelle (HWV 205)
iz/from: Deutsche Arien
(The British Library, London)

Süße Stille, sanfte Quelle
Ruhiger Gelassenheit!
Selbst die Seele wird erfreut,
Da, in deiner Süßigkeit,
Ich mir hier nach dieser Zeit
arbeitsamer Eitelkeit,
Jene Ruh vor Augen stelle,
Die uns ewig ist bereit.

Barthold Heinrich Brockes

Sladka tišina, nežni izviri,
mirna spokojnost!
Prav to dušo vradosti.
Tam, v tvoji sladkosti,
si po vseh nečimrnostih tega časa
predstavljam tisti mir,
ki nas večno čaka.

Sweet silence, soft springs
Peaceful calm!
The soul itself will be gladdened,
When I, after this time
Of laborious futility,
this peace I will see
that awaits us in eternity

Translation: Hayden Muhl



*Drevesne nimfe driade
(Torquato Tasso,
Osvoboditev Jeruzalema)*

*The tree nymphs dryads
(The Liberation of Jerusalem
by Torquato Tasso)*

Georg Friedrich Händel (1685-1759):
Sinfonia
iz/from: Oratorio Saul (HWV 53)
(The British Library, London)



*Triton, sin boga Pozejdona, z vodnimi nimfami
Triton, son of the god Poseidon, with water nymphs*

Anonymus:
Partita (ca. 1700)
Gavotte / Menuett / Gigué
(Österreichische Nationalbibliothek, Wien)



Apolon in Dafne
Apollo and Daphne

Anonymus:

When Daphne fair from Phoebus did fly

When Daphne from fair Phoebus did fly,
The west wind most sweetly did blow in her face.
Her silken scarf scarce shadow'd her eyes;
The god cried, O pity, and held her in chase.
Stay nymph, stay nymph, cries Apollo,
Tarry and turn thee, sweet nymph, stay!
Lion nor tiger doth thee follow,
Turn thy fair eyes and look this way.
O turn, O pretty sweet, and let our red lips meet,
Pity, O Daphne, pity, pity, pity,
Pity, O Daphne, pity me.

Ko je Dafna bežala od vrlega Apolona,
ji je zahodnik ljubko vel v obraz,
njen svileni šal ji je komaj prekrival oči.
Bog je jokal, o, škoda, a lova ni opustil.
Ostani nimfa, ostani nimfa, je jokal Apolon.
Ostani, obrni se, sladka nimfa, ostani!
Niti lev, niti tiger te ne sledita več,
obrne pogled in me poglej.
Obrni se, lepa sladka, dovoli rdečih ustnic spoj.
Škoda, o, Dafna, škoda, škoda, škoda,
Škoda. Dafna, usmili se me.

O koncertnem programu

Ko je mladi Georg Friedrich Händel prišel v Italijo, je spoznal najbolj znane italijanske skladatelje tistega časa. Gotovo je bil navdušen nad visoko kakovostjo glasbenega življenja, visoko virtuoznostjo glasbenikov in visoko pozornostjo, ki sta jo glasbi posvečala kardinala Ottoboni in Pamphilj. Nič čudnega, da je vzpostavil stike z Accademia dell' Arcadia in si v teh krogih zagotovil primerno podporo. Na poti nazaj v Nemčijo se je Georg Friedrich Händel februarja 1710 ustavil v Innsbrucku zato, da bi tam spoznal Gottfrieda Fingerja in Jakoba Greberja, znana skladatelja, ki sta nekaj let pred tem prišla iz Anglije na Tirolsko v krog guvernerja Karla III. Filipa Pfalško-Neuburškega. Ta obisk Innsbrucka nas je spodbudil k oblikovanju programa, kjer se arkadski elementi združijo z angleškim okusom. Te povezave med Italijo in Anglijo so Händla spremljale do konca njegovega življenja.

Naš nocojšnji program se naslanja štiri elemente, prikazane na freskah Viteške dvorane. Na primer, element zrak predstavlja skladba Carla Agostina Badié. Rokopis Augellin vago se nahaja v dunajski Narodni knjižnici in smo ga priredili za naš ansambel. Element

About the concert programme

When the young Georg Friedrich Händel came to Italy he got to know the most famous Italian composers of this time. He must have been impressed by the high quality of musical performances, the high virtuosity of the musicians and the high value given to music by the cardinals Ottoboni and Pamphilj. No wonder he established connections with the Accademia dell' Arcadia and gained a proper foothold in this circle. On his way back to Germany Georg Friedrich Händel made a stop at Innsbruck in February 1710 and it stands to reason, that he got to know Gottfried Finger and Jakob Greber, two famous composers who came from England to Tyrol some years before in the entourage of the governor Karl III. Philipp von der Pfalz-Neuburg. This visit in Innsbruck gave us reason to form a programme where Arcadian elements merge with English taste. These connections between Italian and England will accompany Händel for the rest of his live.

In our programme we will refer to the four elements shown in the frescoes of the Knight's hall. The element Air for example will be shown by a piece composed by Carlo Agostino Badié. The manuscript of "Augellin vago"

zemlja prikazuje Ground Gottfrieda Fingerja. Ground je skladba s ponavljajočim se basom in variacijami višjega instrumenta. K elementu voda bomo izvedli Händlovo Nemško arijo Süße Stille, sanfte Quelle. Zadnji element, element ogenj, bomo interpretirali kot ogenj ljubezni s kantato Johanna Christopha Pepuscha: When love's soft passion.

Kratke instrumentalne skladbe bodo predstavile še dodaten pogled na te atraktivne freske. Premišljen koncertni program vas bo vodil skozi galerijo slik Viteške dvorane gradu. Vsaka izvajana skladba bo posvečena posamezni baročni freski. Ker je veliko prizorov, ki prikazujejo naravo, štiri elemente in mitologijo, naša povezava na literarni krog Accademie dell' Arcadia ne preseneča. Tako so ta krog poimenovali, ker je bil njegov glavni namen reformirati dikcijo italijanske poezije z navdihom pastoralne literature. Marsikdo ne ve, da so bili med člani te akademije tudi znani glasbeniki, kot sta Arcangelo Corelli ali Alessandro Scarlatti, med bivanjem v Italiji pa je bil celo mladi Georg Friedrich Händel dobrodošel gost na sestankih v čudovitih vrtovih in palačah kardinalov Pietra Ottobonija in Benedetta Pamphilja.

To ljubezen in hrepenenje po čistosti narave glasbeno ilustrirajo: grmenje valov, pesem slavčka ali preprosta basovska melodijo, ki je podlaga koloraturam visokega glasu. To bo iskriv večer, poln virtuosnih instrumentalnih del in ganljivih arij. Sopran bodo spremljali naši instrumenti: lutnja, kitara, kljunaste flavte in harfa.

Leta 2014 sta Ilse Strauß in Wolfgang Praxmarer ustanovila ansambel **Rosarum Flores**, ki je specializiran za zgodnjo glasbo na Tirolskem. Ansambel sodeluje z različnimi muzeji in glasbenimi zbirkami, da bi našel redke glasebene zaklade. V zadnjih štirih letih so izvajali posebne programe za razstave, pogosto v kombinaciji z upodabljalno umetnostjo. Ansambel sodeluje z igralci in pripovedovalci, da opozorijo na intenziven odnos med literaturo, zgodovino in glasbo iz različnih obdobj. Pogosto se vključujejo v programe kulturne vzgoje, kjer otrokom predstavljajo staro glasbo. Ansambel, ki nastopa z različnimi instrumenti - od duetov do renesančnih consortov - je igral na festivalu Espazos Sonoros v Španiji in na festivalu stare glasbe v Innsbrucku.

www.rosarumflores.at

is located in the Vienna National library and we edited it for our ensemble. The element soil will be shown by a ground composed by Gottfried Finger. A ground is a piece with a recurring bass line and variations of a higher instrument. Corresponding to the element of water we will perform one of the German Arias "Süße Stille, sanfte Quelle", written by Händel. The last element, the element of fire will be reinterpreted to the fire of love and presented with Johann Christoph Pepusch's Cantata "When love's soft passion".

Short instrumental pieces will give one more viewpoint to these very attractive frescoes. Our special program will lead you through the gallery of pictures shown in the Knight's hall of the castle. Every musical piece we play corresponds to one of the baroque frescos of the castle. As there are many pictures dealing with topics like nature, the four elements and mythology it's not surprising to think of the literary circle of the Accademia dell' Arcadia. It was so called because it's principal intention was to reform the diction of Italian poetry under the inspiration of pastoral literature. It is not known by many people, that famous musicians like Arcangelo Corelli or Alessandro Scarlatti were members of this Academy and during his stay in Italy even the young Georg Friedrich Händel was a welcome guest at meetings in the beautiful gardens and palazzos belonging to Cardinale Pietro Ottoboni and Benedetto Pamphilj.

This love and longing for the purity of nature is audible: the gurgling of the waves, the nightingale's song or a simple bass melody which forms a ground to be ornamented by a higher voice. An entertaining evening full of virtuosic instrumental pieces and touching arias. The soprano voice will be accompanied by our instruments: lute, guitar, recorders, and harp.

In 2014, Ilse Strauß and Wolfgang Praxmarer founded the ensemble **Rosarum Flores**, which specialises in cultivating Early Music in Tyrol. Therefore, they work together with different museums and musical collections to find out rare treasures. During the last years they performed special programmes for exhibitions, sometimes in combination of visual arts and music. They work together with actors and speakers for giving a view to the intense relationship between literature, history, and music of different times. They are often invited for children-projects to impart the knowledge about ancient music. The ensemble, which performs with variable instrumentation – from duets to renaissance consorts and baroque ensembles – played at the Festival Espazos Sonoros in Spain and at the Innsbruck Festival of Early Music, among others.

www.rosarumflores.at

Sopranistka **Andrea Oberparleiter** prihaja z Južne Tirolske. Vokalno pedagogiko je študirala na salzburškem Mozarteumu pri Karlheinz Hanserju in Lied / Oratorio pri Sébastien Soulesu na konservatoriju v Innsbrucku. Po diplomi leta 2011 z najboljšimi ocenami je sodelovala z znanimi ansambli, med drugim s komornim zborom Rias Berlin, Zürcher Sing-Akademie, Trinity Baroque in Kammerchor Stuttgart. Kot solistka je sodelovala z različnimi baročnimi ansambli, kot so Ensemble Cordia, Klingzeug, Rosarum Flores in La Douceur et L'Esprit. Pogosto koncertira tudi kot interpretinja sodobne glasbe.

Ilse Strauß je študirala kljunasto flavto v Gradcu in na Dunaju ter se udeležila številnih mednarodnih mojstrskih tečajev. Redno deluje kot članica žirij na glasbenih tekmovanjih v Avstriji, pa tudi v tujini. Kljunasto flavto poučuje na glasbeni šoli v rodnem Innsbrucku, pogosto jo vabijo, da vodi delavnice za učitelje in mojstrske tečaje. Poleg tega je članica ansambla Capella Wilthinensis Innsbruck in Capella Claudiana Innsbruck. Je tudi članica ansambla Tiroler Barockinstrumentalisten, neodvisnega baročnega orkestra s Tirolske. Kot soustanoviteljica tirolske platforme ConTakt, ki spodbuja izmenjavo na področju stare glasbe, Ilse Strauß bistveno prispeva k razvoju scene.

Reinhild Waldek je z odliko zaključila študij na Brucknerjevem konservatoriju v Linzu in glasbeno izobrazbo nadaljevala na Nizozemskem, kjer je kljunasto flavto študirala pri Walterju van Hauweju in Sébastienu Marqu ter baročno harfo pri Christini Pluhar. Diplomirala je na Kraljevem konservatoriju v Haagu in magistrirala specializacijo za staro glasbo. Različne zasedbe jo redno vabijo kot continuo izvajalko in solistko. Pred kratkim je sodelovala pri snemanjih zgoščenk in na koncertih z ansambli, kot so Vivante, Rosarum Flores, TastoSolo, L'Arpeggiata, Akademie für Alte Musik Berlin, Lautten Compagnie Berlin, Les Cornets Noirs, l'Orfeo Barockorchester in številni drugi.

Wolfgang Praxmarer se je po zaključenem študiju v rodnem Innsbrucku udeležil mednarodnih mojstrskih tečajev pri Hopkinsu Smithu in drugih. Kot član različnih ansamblov za staro glasbo je prepotoval Evropo in Severno Afriko. Kot komornega glasbenika in continuo izvajalca ga redno vabijo na koncerte in v različne produkcije. Njegov repertoar na različnih lutnjah in kitarah sega od zgodnje renesanse do 19. stoletja. Kot priznanje za njegove zasluge na področju stare glasbe mu Zvezna dežela Tirolska podelila nagrado Jakoba Stainerja, radijsko nagrado pa mu je podelil Radio Innsbruck.

Soprano **Andrea Oberparleiter** was born in South Tyrol (Italy). She studied vocal pedagogy at the Salzburger Mozarteum with Karlheinz Hanser and Lied/Oratorio with Sébastien Soules at the Conservatory of Innsbruck. Since graduating with full marks in 2011 she has performed with well-known ensembles including Rias Chamber Choir Berlin, Zürcher Sing-Akademie, Trinity Baroque, and the Stuttgart Chamber Choir. She has been engaged as a soloist for various baroque ensembles, such as Ensemble Cordia, Klingzeug, Rosarum Flores and La Douceur et L'Esprit, and is in demand as a performer of contemporary music.

Ilse Strauß studied the recorder in Graz and Vienna and attended numerous international master classes. She acts as a juror in music competitions in Austria as well as abroad on a regular basis. She teaches recorder at the music school in her hometown Innsbruck and is very often asked for workshops for teachers and masterclasses. Moreover, she is a member of the Capella Wilthinensis in Innsbruck, the Capella Claudiana in Innsbruck and plays the recorder at the Tiroler Barockinstrumentalisten, an independent baroque orchestra based in Tyrol. As a co-founder of ConTakt, a platform in Tyrol designated for encouraging the exchange of and about Early Music, Ilse Strauß is an essential contributor to the scene.

Reinhild Waldek completed her studies at the Bruckner Conservatory in Linz/ Austria with distinction and continued her musical education in Holland; she studied recorder with Walter van Hauwe and Sébastien Marq and baroque harp with Christina Pluhar. She graduated from the Royal Conservatory in The Hague as Bachelor of Music and Master of Music, specializing in Early Music. Reinhild Waldek is regularly invited by various ensembles as a continuo player and soloist. Most recently she participated in CD recordings and concerts with ensembles like Vivante, Rosarum Flores, TastoSolo, L'Arpeggiata, Akademie für Alte Musik Berlin, Lautten Compagnie Berlin, Les Cornets Noirs, l'Orfeo Barockorchester and many more.

Wolfgang Praxmarer attended international master classes with Hopkinson Smith and others after he had completed his studies in his hometown Innsbruck. Being a member of various early music ensembles, he travelled Europe and North Africa. As chamber musician and continuo accompanist, he is regularly invited to participate in concerts and productions. His repertoire on different lute and guitar instruments ranges from the Early Renaissance to the 19th century. In recognition of his merits in the field of Early Music, he was awarded the Jakob Stainer prize by Bundesland Tyrol and the Innsbruck radio prize.



SEVIQC BREŽICE je sinonim za staro glasbo v Sloveniji, je elitni mednarodno verificiran projekt s skoraj štiridesetletno tradicijo (1982). Je festival in razvojni program stare glasbe, ki sloni na treh stebrih: stara glasba, kulturna dediščina in kulturni turizem, z aktivnim vključevanjem atraktivnih, izvirnih in izobraževalnih vsebin. Delujemo na čez regionalnem povezovanju kulturne dediščine in festivalskih lokacij.

Prispevamo v decentralizacijo slovenske kulture in razvoj nacionalne scene stare glasbe, naša dejavnost pokriva izrazito deficitarno področje slovenske kulture. Program Seviqc Brežice je s skoraj ničelne točke do dobršne mere pobudil in razvil sceno stare glasbe v tem delu Evrope in na tem področju Slovenijo uveljavil kot pomembno evropsko destinacijo. Umetnike izbiramo na podlagi kakovosti, inovativnosti in skladnosti programskih predlogov, raziskovalnega muzikološkega pristopa in promocijske podpore našemu festivalu.

Seviqc Brežice smo pričeli 1982 z mojstrskimi tečaji v Radovljici, iz katerih je kmalu zrasel manjši festival stare glasbe. Leta 1997 smo festival preselili v Brežice in že naslednje leto pričeli vključevati v naš program historične lokacije tudi v drugih okoljih.

SEVIQC BREŽICE is a synonym for early music in Slovenia, it is an elite internationally verified project with almost a forty-year tradition (1982). Seviqc Brežice is an early music festival based on three development pillars: early music, cultural heritage, and cultural tourism, by actively involving developmental and educational contents. We work on cross regional integration of cultural heritage and festival sites.

We contribute to the decentralization of Slovene culture and the development of the national early music scene; our activity covers a markedly deficient area of Slovene culture. The Seviqc Brežice programme initiated and developed the early music scene in this part of Europe to a great extent from almost zero point, and established Slovenia as an important European destination in this area. The festival artists are selected on the base of quality, inventiveness and coherence of programme proposals, research musicological access, and promotional support to our festival.

We started Seviqc Brežice programme with master classes in 1982 in Radovljica and developed local early music festival. In 1997 we moved festival to

Od 1997 smo v Sloveniji organizirali 748 dogodkov, na 107 historičnih in 20 drugih lokacijah v 53 slovenskih občinah: 609 koncertov stare glasbe, 61 festivalskih predtakov (klepet z izvajalci in predstavitev lokalne znamenitosti), 10 retrospektivnih projekcij filma, 12 promocijskih dogodkov, 7 razstav, 13 sklopov usposabljanja, 11 rezidenc z mladimi nadarjenimi umetniki (projekt eeemerging), 20 predavanj ter 6 simpozijev in konferenc. Poleg tega smo v koprodukciji s partnerji na Hrvaškem in v Italiji organizirali 33 koncertov zunaj Slovenije, kar je skupaj 782 dogodkov pod blagovno znamko Seviqc Brežice. Na teh dogodkih je nastopilo 1851 različnih umetnikov 53 različnih državljanstev. Smo član REMA (<http://www.rema-eemn.net/>), edine reprezentativne mreže za zgodnjo glasbo v Evropi, koordiniramo nacionalni odbor REMA za jugovzhodno Evropo. Od 2015, ko je EFA (<https://www.efa-aef.eu>) pričela s tem projektom (dvoletno preverjanje), smo nosilec znaka EFFE (<http://www.effe.eu/>). Evropska sredstva smo kot prijavitelj pridobili v 2004 (s partnerjema iz Belgije in Italije) in v 2011 (prijava brez partnerjev), kot partner pa smo jih pridobili v okviru projektov Purpur (2011-2012, 2013-2014) in eeemerging (2014-2018).

Seviqc Brežice je generator regije. Lokalno javnost smo opozorili na pomen njihove kulturne dediščine in prispevali k razvoju drugih prireditvev. Lokalne skupnosti smo spodbudili, da so prenovili opuščena zgodovinska prizorišča (grad Pišce) in s priporočili podprli prenovo več lokacij (Brežice, Dolenjske Toplice, Šmarje pri Jelšah). S podpornimi projekti (festivalski predtaki, kontaktne skupine, Festibus, asistenčne delavnice, predavanja, okrogle mize, razstave) smo naš program še bolj povezali z lokalno in širšo javnostjo. Projekt Terminal Seviqc predstavlja ponudbo lokalnega okolja. Obiskovalci se za obisk našega festivala odločijo zaradi lokacije (21,47%), programa (20,47%) in našega ugleda (19,90%). Več kot 70% obiskovalcev prihaja iz drugih okolij.

Kljub upadu javnih sredstev zaradi že ves čas povsem zgrešene kulturne politike tudi na področju nevladnih organizacij, še posebej pri izvajanju mednarodno prepoznavnih programov in še posebej v mandatu 2014-2018, zaradi nemoči vrha kulturne politike (ministrstva) po volitvah 2018, da napravi potrebne spremembe, zaradi gospodarske krize in nerazumevanja pomena kulture tudi v post kriznem obdobju tako na državnem kot lokalnem nivoju, smo morali zaustaviti marsikatero spodbudno iniciativo in zmanjšati obseg programa, obdržali pa smo mednarodni ugled in pomen blagovne znamke Seviqc Brežice.

Brežice and started to include into our festival structure also other districts.

Since 1997 we organised 748 events in Slovenia, at 107 historical and 20 non-historical venues in 53 Slovenian municipalities: 609 early music concerts, 61 festival upbeats (chat with artists and presentation of a local landmark), 10 retrospective film screenings, 12 promotional events, 7 exhibitions, 13 training sets, 11 residences with young talented artists (eeemerging project), 20 lectures, and 6 symposiums and conferences. Beside this, and in coproduction with our foreign partners, 33 concerts abroad (Croatia, Italy) appeared as a part of Seviqc Brežice programme, so altogether 781 events under label Seviqc Brežice. At these events 1851 different artists of 53 citizenships appeared. We are member of REMA (<http://www.rema-eemn.net/>), the only representative network for Early Music in Europe, I am the coordinator of REMA National Committee for South East Europe and since 2015, when started, we are awarded with EFFE label (<http://www.effe.eu/>). As partner we participated in European project Purpur (2011-2012, 2013-2014) and eeemerging (2014-2018).

Seviqc Brežice is a generator of the region. We reminded the local public of the importance of their cultural heritage and contributed to the development of other events there. We encouraged local communities to renovate their abandoned historical venues (like Pišce Castle) and supported them at renovation activities. With support projects (festival upbeats, contact groups, Festibus, assistant workshops, lectures, round tables, exhibitions) our program was brought to the local and wider public. The Terminal Seviqc project represents the local environment offer. Visitors decide to visit our festival because of the location (21,47%), the programme (20,47%) and our reputation (19,90%). More than 70% visitors come from other districts.

Despite the decline in public funds due to the already completely missed cultural policy in the field of NGOs, especially in the implementation of internationally recognized programs and especially in the term 2014-2018, due to the inability of the top cultural policy (ministry) after the 2018 elections to make the necessary changes, due to the economic crisis and lack of understanding of the importance of culture in the post-crisis period at both national and local levels, we had to stop many incentive initiatives and reduce the scope of the program, while maintaining the international reputation and importance of the Seviqc Brežice brand.

Zahvaljujem se ekipi Posavskega muzeja Brežice, še posebej pa direktorici Alenki Černelič Krošelj, da smo izpeljali pomemben projekt povezovanja evropske scene stare glasbe in slovenske kulturne dediščine.

S tem evropsko prestolnico stare glasbe ob pomembnih evropskih kulturnih središčih in vznemirljivih lokacijah kulturne dediščine postavljamo tudi v Brežice, Slovenijo pa s tem že ves čas utrjujemo kot pomembno destinacijo evropske kulturne zavesti.

Nocojšnji koncert je pomemben pionirski projekt na trikotniku umetniki, muzej in naš zavod. To bo nedvomno vplivalo na nadaljnje delo vseh treh deležnikov. Kultura je pomembna državotvorna vsebina, vlaganje vanjo prinaša skupnosti več kot drugi resorji, zato zanemarjanje njenega pomena pomeni tudi slabo vodenje države. Ob tem pa kultura prinaša tudi tisto dušno hrano, ko se boste našega nocojšnjega večera še dolgo prijetno spominjali, in ki ne prinaša le ekonomskih koristi, ampak nam vsem daje tudi potreben pogum in samozavest, da prehajamo mnoge takšne in drugačne ovire.

I would like to thank the team of the Posavje Museum Brežice, and especially the director Alenka Černelič Krošelj, for carrying out an important project of connecting the European scene of early music and Slovenian cultural heritage.

With this, we are also placing the European Capital of Early Music to Brežice, along with important European cultural centers and exciting locations of cultural heritage, and thus consolidating Slovenia as an important destination of European cultural consciousness.

Tonight's concert is an important pioneering project on the triangle artists, the museum and our institution. This will undoubtedly affect the further work of all three stakeholders. Culture is an important state-building content, investing in it brings the community more than other departments, therefore, neglecting its importance also means poor governance of the state. At the same time, culture also brings that spiritual food when you will remember our concert tonight pleasantly for a long time. Culture not only brings economic benefits, but gives us all the courage and confidence we need to overcome many such and other obstacles.

Klemen Ramovš

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