



# 2021

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



7.8.2021 – 23.8.2021



# AMYSTIS

(Španija / Spain)

**Quiteria Muñoz:** sopran / soprano

**Isabel Mari:** alt / alto

**José Manuel Bustamante:** tenor

**José Duce-Chenoll:** bas, vodstvo / bass, music direction

## MINISTRILES DE LA REYNA

(Španija / Spain)

**Israel García:** kornet / cornetto

**Manuel Quesada:** pozavna / sackbut

**Javier Martos:** pozavna / sackbut

**Ovidio Gimenez:** dulcijan / dulcian

### Sobota, 7.8.2020

Brežice, Grad Brežice

### Saturday, 7.8.2020

Brežice, Brežice Castle

19:30

#### Festivalski predtakt

Klepet z ansambloma Amystis in Ministriles de la Reyna, obisk razstave »Po Posavju s čašo in žlico« v Posavskem muzeju Brežice pod vodstvom direktorice Alenke Černelič Krošelj

#### Festival upbeat

Chat with ensembles Amystis and Ministriles de la Reyna, Visit to the exhibition "Across the Posavje with a glass and a spoon" at the Posavje Museum Brežice under the leadership of director Alenka Černelič Krošelj

20:30

#### Koncert

Za časa Tomása Luisa de Victoria. Zlata doba Španije: Neznani španski polifonisti

#### Concert

Around the life of Tomás Luis de Victoria. Spanish Golden Age: The unknown Spanish polyphonists

#### Sporočilo umetnikov obiskovalcem

Glasba je že od samega začetka odražala duhovnost človeškega bitja. Vsak trenutek v življenju družbene skupine spremlja glasba, tako da postane način življenja, razumevanja našega okolja, kulture in občutka. Stoletja minevajo in načini se spreminjajo, problemi človeka in njegovih želja pa so enaki. Zato lahko glasba vzbudi te občutke tudi skozi stoletja, kajti tisto, kar je za spodbudo človekove duše skozi zvoke, ne more umreti, zato lahko ohrani svoj učinek skozi čas. To povezavo s preteklostjo želi Amystis deliti z vami. S svojimi raziskovalnimi in umetniškimi predlogi vam želimo pokazati življenje in duhovnost Španije 16. stoletja. Glasba velikih polifonistov je idealen način za odpiranje mostov med duhom ljudi različnih časov.

#### Poslanstvo ansambla

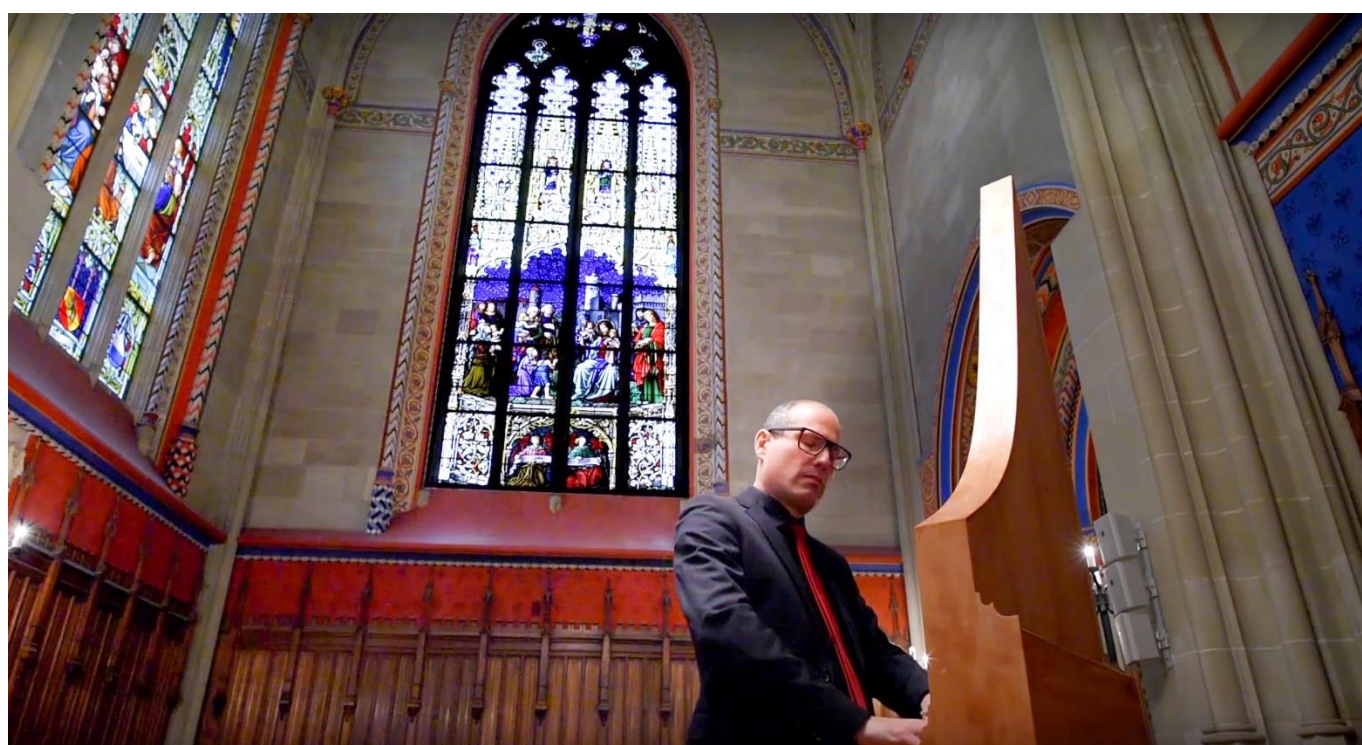
Že deset let se Ministriles de la Reyna in Amystis posvečata oživilanju španske glasbene dediščine. Od začetka imata obe skupini zelo natančno opredeljeno področje dela: spoštovanje zgodovinskih glasbenih virov, upoštevanje glasbene prakse, opisane v španskih razpravah tega obdobja, uporaba avtentičnih instrumentov in preučevanje glasbenega in literarnega besedila. To poslanstvo je dopolnjeno z iskanjem novega repertoarja. Vemo, da je španska glasbena dediščina v veliki meri še vedno skrita v arhivih širom sveta, še posebej v arhivih ameriških katedral. Naše delo ne predstavlja samo glasbena arheologija, ampak se zavzemamo za posodobitev repertoarja in njegovo posredovanje po svetu, tako da lahko širša mednarodna javnost izve kaj več o zapuščini španske kulture.

#### Artists' message to visitors

Music has reflected the spirituality of the human being since the beginning of time. Any moment in the life of a social group is accompanied by music, so that it becomes a way of life, of understanding our environment, culture, and way of feeling. The centuries pass and the models change, but the problems of the human being and their desires are the same. Therefore, music can evoke those feelings, even through the centuries, because what was composed to move the soul of the human being through sounds cannot die, and therefore, it can maintain its effect through time. This connection to the past is what Amystis wants to share with you. Through our research and artistic proposal, we want to show you the life and spirituality of 16th century Spain. The music of the great polyphonists is the ideal way to open bridges between the spirit of people of different times.

#### The mission statement of the ensemble

For ten years now, both Ministriles de la Reyna and Amystis have been dedicated to recovering Spain's musical heritage. From the beginning, both groups have had a very defined line of work: to be faithful to the historical musical sources, to follow the musical practice described in the Spanish treatises of the period, to play original instruments and to be faithful to the study of the musical and literary text. This mission has been completed with the search for new repertoires. We know that the Spanish musical heritage remains, to a large extent, still hidden in archives halfway around the world, and especially in the archives of the American cathedrals. Our work does not only consist of musical archaeology, but we are committed to updating these repertoires and disseminating them throughout the world, so that the public can learn a little more about the legacy of Spanish culture.



# FABIO ANTONIO FALCONE

(Italija / Italy)

**Fabio Antonio Falcone:** clavictherium, ottavino, čembalo / harpsichord

**Nedelja, 8.8.2020**

Soteska, Hudičev turn

**19:30**

## **Festivalski predtakt**

Klepet s Fabiom Antoniom Falconejem, ogled deponirane zbirke vozil Tehniškega muzeja Slovenije v depoju Soteska

**20:30**

## **Koncert**

Renesančna glasba najstarejše objavljene zbirke za instrumente s tipkami. Plus ne regrets: tablature in diminucije renesančnih frotol. Dela Andree Antica in Marca Antonia Cavazzonija

**Sunday, 8.8.2020**

Soteska, Devil's tower

## **Festival upbeat**

Chat with Fabio Antonio Falcone, visit to the deposited collection of vehicles of the Technical Museum of Slovenia in the Soteska depot

## **Concert**

Renaissance music from the earliest keyboard collections ever published. Plus ne regrets: Frottolas tablatures and diminutions from Renaissance. Works by Andrea Antico and Marco Antonio Cavazzoni

## **Sporočilo umetnikov obiskovalcem**

Zelo sem vesel, da vas lahko povabim na to čudovito potovanje po italijanskih renesančnih dvorih. Ta program vas bo popeljal na prefinjene dvore Isabelle d'Este in Lukrecije Borgia. Tu boste našli tisto, kar bi lahko šteli za »prvi primerek« glasbene publikacije: v tem programu bom predstavil skladbe verjetno najstarejšega primerka tiskane zbirk del za instrumente s tipkami: Frottole Intabulate da Sonare Organi, libro primo Andree Antica da Montona (1517) in Recerchari, motetti, canzoni, libro primo Marca Antonia Cavazzonija (1523). Izvajal bom na dveh čudovitih kopijah brenkal s tipkami, ki sta se ohranila: clavictherium, čembalo, ki spominja na zvok harfe, in ottavino, mali virginal namenjen za pedagoško rabo ali za potovanja. Veselim se, da vam lahko predstavim ta neverjeten renesančni repertoar v čudovitem prostoru festivala Seviq Brežice!

## **Moje umetniško poslanstvo**

Moja glasbena dejavnost gre po dveh poteh, ki sta tesno povezani: kot koncertant se še posebej posvečam repertoarju 16. stoletja. Ne le solističnemu repertoarju, ampak tudi vokalnemu in instrumentalnemu ansambelskemu, ki ga raziskujem z ansamblom L'Amorosa Caccia, ki sem ga osnoval leta 2015. Ob svoji koncertni dejavnosti pa namenjam pomemben del svojega dela raziskovanju na univerzi v Ženevi in sicer o rekonstrukciji učnih praks, kot jih lahko razberemo iz analize zgodovinskih virov.

## **Artists' message to visitors**

I am very glad to invite you all to this beautiful journey through the Italian Renaissance courts. This program will bring you all to the refined courts of Isabelle d'Este and Lucrezia Borgia. You will find here what may be considered such as a 'first specimen' of music publication: in this programme I will present pieces from the possibly most ancient example of printed keyboard music syllage: the Frottole Intabulate da Sonare Organi, libro primo by Andrea Antico da Montona (1517) and the Recerchari, motetti, canzoni, libro primo by Marco Antonio Cavazzoni (1523). I will play two beautiful instruments copies after the most ancient, plucked keyboard instruments survived until our days: a clavictherium, an up-right harpsichord that remind of the sound of the harp and an ottavino, a little virginal conceived for pedagogical use or for travelling. I am looking forward to playing this amazing Renaissance repertoire in this beautiful venue at the Seviq Brežice Festival!

## **My artistic mission**

My activity as musician follows two paths that of course cannot be separated: as a concertist I particularly work on 16th century repertoire. Not only solo repertoire but also ensemble (vocal and instrumental) repertoire, which I can explore with L'Amorosa Caccia, ensemble that I found in 2015. Beside of my concert activity I dedicate an important part of my work to research, at the University of Geneva, namely on the reconstruction of teaching practices as we can deduce them from the analysis of historical sources.

Photo: eeemerging+ - Łukasz Rajchert



# BUTTER QUARTET

(Nizozemska / The Netherlands)

**Anna Jane Lester:** violina / violin

**Chloe Prendergast:** violina / violin

**Isabel Franenberg:** viola / viola

**Evan Buttar:** violončelo / cello

## Ponedeljek, 9.8.2021

Grad Bogenšperk

**19:30**

### Festivalski predtakt

Klepet z ansamblom Butter Quartet, Simfonija grajskih soban, sprehod po gradu pod vodstvom direktorja Petra Avblja

**20:30**

### Koncert

Glasba med prijatelji. Mojstri dunajske klasike: Vanhal, Haydn, Mozart

## Monday, 9.8.2021

Bogenšperk Castle

### Festival upbeat

Chat with Butter Quartet, Symphony of castle chambers, walk around the castle under the leadership of the director Peter Avbelj

### Concert

Music Among Friends. Masters of Viennese classics: Vanhal, Haydn, Mozart

## Sporočilo umetnikov obiskovalcem

Smo godalni kvartet, ki strastno oživlja staro glasbo na nov in svež način. Pripravili smo dinamičen glasbeni program, ki so ga napisali Haydn, Mozart in Vanhal. Vsi trije so bili prijatelji, skupaj s četrtim, Dittersdorffom, in so za svoja glasbena druženja pisali glasbo. Haydn in Mozart sta še danes znana po svojih mojstrovinah. Druga dva sta danes manj poznana, sta nam pa zapustila veliko lepih skladb, da jih uživamo. Ta ustvarjalna in intimna srečanja so ustvarila veliko izvrstne glasbe in naš koncert odraža ta duh. Izvajamo na originalnih inštrumentih, posedemo pa se tako, kot bi bili v času, ko je bila glasba napisana. Raziskujemo tudi, kako so izvajalci tistega časa igrali z uporabo različnih izraznih orodij, ki so se s časom izgubila. Komaj čakamo, da ta vznemirljivi program delimo z vami.

## Poslanstvo ansambla

Navdušeni smo, da širšemu občinstvu predstavljamo živahne, zanimive in vesele izvedbe repertoarja godalnega kvarteta. Z igranjem na historične instrumente in svojim raziskovanjem želimo to glasbo oživeti na svež način, poln afektov, dialoga in humorja. Ne glede na to, ali nastopamo na vogalu ulice, v kavarni, cerkvi ali v veliki koncertni dvorani, ustvarjamo intimno vzdušje, ki odraža duh, kako je bila ta glasba originalno izvajana v svojem času, in tako neposreden način pritegne naše občinstvo.

## Artists' message to visitors

We are a string quartet that is passionate about bringing old music to life in a new and fresh way. We have prepared a dynamic program of music written by Haydn, Mozart, and Vanhal. They were all friends and played quartets together with a fourth musician, Dittersdorf, and would write music for these gatherings. Haydn and Mozart are still famous today for their masterful compositions, and while the two others have fallen into ambiguity, they have nonetheless left many fine compositions for us to enjoy today. These creative and intimate gatherings produced a lot of exquisite music, and our concert reflects this spirit. We perform on original instruments that are set up in a way that they would have been at the time the music was written. We also research how performers in the time would have played, using various expressive tools that have been lost with time. We cannot wait to share this exciting programme with you.

## The mission statement of the ensemble

We are passionate about bringing lively, engaging, and joyful performances of string quartet repertoire to a broad audience. Through playing on historical instruments and our research, we aim to bring this music to life in a fresh way full of affects, dialogue, and humour. Whether performing on a street corner, in a café, in a church, or in a large concert hall, we create an intimate atmosphere that reflects the spirit of how this music was originally performed and engages our audiences in an immediate way.



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# ADRIANA ALCAIDE

(Španija / Spain)

**Adriana Alcaide:** violina / violin

**Petek, 13.8.2021**

Brežice, Grad Brežice

**19:30**

**Festivalski predtakt**

Klepet z Adriano Alcaide, sprehod po ulicah brežiškega starega mestnega jedra pod vodstvom direktorice Posavskega muzeja Brežice Alenke Černelič Krošelj

**20:30**

**Koncert**

Svoboda v baroku in danes. Tihožitje: Bach, Matteis, von Biber, improvizacije

**Friday, 13.8.2021**

Brežice, Brežice Castle

**Festival upbeat**

Chat with Adriana Alcaide, a walk through the streets of Brežice old town under the leadership of the director of the Posavje Museum Brežice Alenka Černelič Krošelj

**Concert**

Freedom in baroque times and nowadays. Still Life: Bach, Matteis, von Biber, improvisations

## Sporočilo umetnice obiskovalcem

Po dolgih letih življenjskih izkušenj, trpljenja in uspehov je moj namen, da z glasbo ustvarim prostor notranje svobode, kjer je vse mogoče. Naj moč zvoka vodi naše duše. Kdaj se je začelo, kdaj se bo ustavilo? Pravo darilo brez časa in prostora. Z baročno violino in mojim glasom boste potovali med preteklostjo in sedanjostjo.

## Moje umetniško poslanstvo

Moje osebno poslanstvo je, da današnjemu občinstvu na najbolj iskren in spoštljiv način približam glasbo baročnih časov za violino in prenesem čisto dušo tistega obdobja. In glede na naš sedanji trenutek želim, da združim preteklost in sedanjost. Moj cilj je prebiti meje, omejitve in ločitve, da izbrišem čas in prostor, tako da najdem vrednost brez časa in prostora.

## Artist's message to visitors

After many years of life experience, suffering and success, my purpose with music is to create a space of inner freedom where everything is possible. Let the power of the sound guide our souls. When did it start, when will it stop? A real gift of no time and no space. The baroque violin and my voice will make you travel between the past and the present.

## My artistic mission

My personal mission is bringing the music of baroque times for violin to today's audience in the most honest and respectful way, transmitting the pure soul of that period. And according to our present moment, being able to put together the past and the present. My aim is to break borders, limits, and separation to delete time and space, finding the value no-time and no-space.



# SCARAMUCCIA

(Nizozemska / The Netherlands)

Javier Lupiáñez: violina / violin

Inés Salinas: violončelo / cello

Patrícia Vintém: čembalo / harpsichord

## Ponedeljek, 16.8.2021

Brežice, Grad Brežice

19:30

### Festivalski predtakt

Klepet z ansamblom Scaramuccia, obisk razstave »Prelomnice ob Prešernovi ulici in pot okoli gradu« v Posavskem muzeju Brežice pod vodstvom direktorice Alenke Černelič Krošelj

20:30

### Koncert

Glasba, ki je preživela bombardiranja, požare in poplave. Johann Georg Pisendel: Novo odkrite sonate za violino in continuo

## Monday, 16.8.2021

Brežice, Brežice Castle

### Festivalski predtakt

Chat with ensemble Scaramuccia, visit to the exhibition "Milestones on Prešernova street and trail around the castle" at the Posavje Museum Brežice under the leadership of director Alenka Černelič Krošelj

### Concert

Music that has survived bombings, fires, and floods. Johann Georg Pisendel: Newly discovered sonatas for violin and continuo

## Poslanstvo ansambla

Izjava ansambla o svojem poslanstvu:

Smo komorna skupina, specializirana za revitalizacijo evropskega instrumentalnega repertoarja z začetka 18. stoletja. Naše delo poganjajo raziskovalna prizadevanja in nenehna potreba, da dojamemo bistvo historično informirane izvajalske prakse. Trudimo se, da oživimo popolnoma neznana dela in ponovno odkrijemo pozabljen glasbeni jezik baroka. Je jezik, ki je v neskladju z uveljavljeno glasbeno tradicijo, jezik, ki daje nov življenjski zagon prav vsakemu glasbenemu dejanju. Govorica, ki se ves čas spreminja – sveža, ki izhaja iz globokega razumevanja preteklosti in vabi poslušalca, da doživi glasbo na nov način. Ukoreninjena v umetnost prepričevanja, retorična glasba, pri kateri je polno razlage, gibanja in navdušenja.

## Sporočilo umetnikov obiskovalcem

Novoodkrite sonate za violino in continuo Johann Georg Pisendel vas bodo popeljale po stopinjah enega največjih violinistov 18. stoletja, ki so ga cenili veliki mojstri Bach, Telemann in Vivaldi. Odkrili bomo nekaj pozabljenih glasbenih zakladov, ki jih hrani Schrank II, njegova osebna glasbena zbirka, ki je (delno) preživela bombardiranje, požare in poplave.

## The mission statement of the ensemble

We are a chamber music ensemble specialising in the recovery of the European instrumental repertoire of the early 18th century. Our work is driven by our inquiring minds and the constant need to grasp the essence of Historically Informed Performance practice. We seek to give life to completely unknown works and rediscover the forgotten musical language of the Baroque period. It is a language which breaks with the established music tradition, a language which gives a new lease of life to each musical act. An ever-changing speech – fresh yet emerging from a deep understanding of the past and inviting the audience to experience music in a new way. Rooted in the art of persuasion, rhetorical music the way we deliver it is there to teach, move and delight.

## Artists' message to visitors

Johann Georg Pisendel: Newly discovered sonatas for violin and continuo will make the audience travel through the footsteps of one of the greatest violinists of the 18th century, who was praised by Bach, Telemann, and Vivaldi. We will discover some of the forgotten musical treasures kept at the Schrank II, his personal music collection that has (partially) survived bombings, fires, and floods.



# XVIII-21 LE BAROQUE NOMADE

(Francija / France)

**Ariane Zanatta:** dessus

**Iris Tocabens:** basse de viole

**Florent Marie:** teorba, baročna kitara / theorbo, baroque guitar

**Jean-Christophe Frisch:** traverso

**Ponedeljek, 23.8.2021**

Brežice, Grad Brežice

**Monday, 23.8.2021**

Brežice, Brežice Castle

**19:30**

## **Festivalski predtakt**

Klepet z ansamblom XVIII-21 Le Baroque Nomade, sprehod s strokovnim vodstvom do železnih mostov čez Savo in Krko (1906) in predstavitev obnove pod vodstvom direktorice Posavskega muzeja Brežice Alenke Černelič Krošelj

## **Festival upbeat**

Chat with ensemble XVIII-21 Le Baroque Nomade, a walk with expert guidance to the iron bridges over the Sava and Krka (1906) and a presentation of the renovation under the leadership of the director of the Posavje Museum Brežice Alenka Černelič Krošelj

**20:30**

Embarquement pour Cythère. Francoski barok: Couperin, Campra, Moulinié, Lully, de Villeneuve

Embarquement pour Cythère. French baroque: Couperin, Campra, Moulinié, Lully, de Villeneuve

## **Sporočilo umetnikov obiskovalcem**

XVIII-21 Le Baroque Nomade povabi med koncerti občinstvo na potovanje skozi čas in prostor. Ansambel v sedanjem času poustvarja kulturne in zgodovinske povezave med evropskim repertoarjem in glasbeno tradicijo od drugod: kitajsko, indijsko, etiopsko, turško, gre po stopinjah potujočih glasbenikov, ki so potovali po svetu v času, ko so potovanja ustvarjala mešane kulture. Ansambel je še posebej delal na historično dokazanih srečanjih med evropsko in zunanje evropsko staro glasbo. Zahvaljujoč temu pomembnemu muzikološkemu delu je XVIII-21 Le Baroque Nomade del preнове interpretacije baročne glasbe iz časa, ko je nastala, do danes.

## **Artists' message to visitors**

XVIII-21 Le Baroque Nomade invites the public to travel through time and space during its concerts. The Ensemble recreates in real time the cultural and historical connections between European repertoire and musical traditions from elsewhere: Chinese, Indian, Ethiopian, Turkish, in the footsteps of globetrotter musicians who traveled the world at a time when travels were creating mixed cultures. The Ensemble particularly worked on the historically proved meetings between European and extra European early music. Thanks to significant musicological work, XVIII-21 Le Baroque Nomade is part of the renewal in the interpretation of Baroque Music since its creation.

## **Poslanstvo ansambla**

Le Baroque Nomade že več kot 25 let izstopa v baročni glasbeni pokrajini s svojim humanističnim in pionirskim pristopom. 1995, da bi osvetlil pozabljene mojstrovine, je Jean-Christophe Frisch ustanovil XVIII-21 Musique des Lumières, ki ga je kasneje preimenoval v XVIII-21 Le Baroque Nomade. Pomembno ime, ki takoj povabi v velik razkorak med 18. stoletjem in današnjim časom. Je tudi povabilo na potovanje: Jean-Christophe Frisch ni čakal, da multikulturalizem postane trend raziskovanja in približevanja celin, ter da tudi spomni, da je glasba že od nekdaj omogočala medsebojno odkrivanje kultur in idej.

## **The mission statement of the ensemble**

Since more than 25 years, Le Baroque Nomade stands out in the baroque musical landscape thanks to its humanist and pioneer approach. 1995, to bring to the light forgotten scores, Jean-Christophe Frisch created XVIII-21 Musique des Lumières, which became later XVIII-21 Le Baroque Nomade. A meaningful name, which immediately invites to the wide gap between the 18th century and the establishment in ours. An invitation to travel too: Jean-Christophe Frisch did not wait for the multiculturalism to become a trend to explore and bring the continents closer, to remind also that music has always allowed the mutual discovery of cultures and ideas.





Brežice, Grad Brežice / Brežice Castle, 16.8.2019, Photo: Janja Horvat

Pisna zgodovina gradu Brežice seže v sredino 13. stoletja, ko se v pisnih virih prvič pojavi castrum Rain, nedvomno pa je bil zgrajen že prej. Prvotna grajska stavba je bila najverjetneje lesena utrdba, ki je služila v upravne in obrambne namene salzburške nadškofije, ki je imela v posesti ozemlje v trikotu med Savo in Sotlo že od 11. stoletja dalje. V prvotni grajski utrdbi je prebivala oborožena posadka, tu sta bila sedež sodišča in kovnica denarja. Že proti koncu 12. stoletja Brežice postanejo upravno in gospodarsko središče salzburške posesti v Posavju, ki so ga upravljali ministeriali gospodje Brežiški. Leta 1479 Ogri pod vodstvom Matije Korvina, bolj znanega pod imenom Kralj Matjaž, zasedejo del današnjega Posavja z mestno naselbino in gradom. Po 12-ih letih vladavine Ogrov to območje z mirovno pogodbo pridobijo Habsburžani in mesto Brežice postanejo deželno knežje mesto. V začetku 16. stoletja, ko je tedanje slovensko ozemlje leta 1515 zajel krvavi vseslovenski kmečki punt, sta delno pogorela tako grad kot mesto. Pri Brežicah se je tedaj zbralo okoli 9000 upornih kmetov, ki so viteza Marka z njegovimi vojaki zajeli v gradu in ga pokončali skupaj z vso gosposko. Popravilo gradu se je vlekló v vseh letih, ko so Turki zelo pogosto vpadali na to ozemlje vse do leta 1528, ko je ponovno pogorel. Tedaj so Habsburžani pričeli graditi obrambni pas proti Turkom, t. i. Vojno krajino, kjer naj bi močno utrjena trdnjava služila kot zaledna postojanka. Nemški cesar Ferdinand je 22. januarja 1529 odobril zidavo nove renesančne utrdbe skupaj z utrditvijo in razširitvijo mestnega obzidja. Grajsko utrdbo so zidali italijanski stavbeniki, Julij Dispatio iz Merana pri Roverettu (južna Tirolska), v letih 1554/55 sta omenjena kot stavbenika znana renesančna arhitekta, brata Andrej in Domenico del Allio. Arhivski viri govorijo, da je med letoma 1530 in 1550 nastala obodna utrdba s štirimi vogalnimi stolpi in veznimi zidovi, med 1567 in 1579 vzhodni in zahodni grajski trakt ter med 1586 in 1590 oz. 1601 severni grajski trakt in v nadstropja segajoči arkadni hodniki s toskanskimi stebri zahodnega trakta. Nad glavnim renesančnim portalom je grb Franca Galla von Gallensteina z enorogom in letnico 1601, ki označuje konec davno prej začete gradnje. Prvotno je bil grad zavarovan z vodnim jarkom, čez katerega je vodil dvizni most do grajskih vrat. Leta 1573 je bil močno utrjen, tako ga hrvaško-slovenski kmečki uporniki pod vodstvom Ilije Gregoriča niso zavzeli. V 17. stoletju je grad prišel iz posesti Gallov v roke Frankopanov. Po smrti grofice Julijane Frankopan so ga dediči leta 1694 prodali grofu Ignacu Mariji Attems, ki je nekdanjo utrdbo spremenil v bivalni dvorec. Preurejanje in umetnostna prenova v duhu baroka sta bila v gradu Brežice uresničena v največjem obsegu v letih 1694—1732. Najprej so prezidali vzhodni trakt in uredili v dve nadstropji segajočo Viteško dvorano, ki jo je leta 1702–3 poslikal F. K. Remb, in z nasuto teraso povezali zahodni z vzhodnim traktom. Okoli 1720 so preuredili z reprezentančnim dvoranim stopniščem dostop v nadstropja zahodnega trakta ter naročili poslikavo stopnišča in kapele, ki sta ju poslikala J. C. Waginger in F. I. Flurer. Po zemljiški odvezi leta 1848 so v grad namestili različne urade, nekateri prostori so bili namenjeni stanovalcem. Za ranjence s soške fronte so v prvi svetovni vojni v Viteški dvorani namestili vojaško bolnišnico. Grajsko poslopje je močno prizadel potres leta 1917, ko so bile uničene nekatere okrasne štukature in kitajski salon. Po drugi svetovni vojni od leta 1949 v gradu domuje Posavski muzej Brežice, ki je skozi desetletja razširil svoje zbirke na celotno drugo nadstropje, s 24 razstavnimi prostori.

The castle built on a small slope on the left bank of the Sava River, which separates the region of Styria from Carniola, is believed to date back to the 12th century. It was built by the Archdiocese of Salzburg to serve its administrative and defence purposes. The town of Brežice, which was established in its vicinity, was granted city rights in 1353. The two-storey castle is the mightiest building in Brežice, built in the middle of the 16th century in the site of the castle which was burnt down in 1515, at the time of the great peasant revolt. In peaceful times, the aristocratic Attems family turned the castle into a residence. Count Ignac Maria Attems was fond of the Baroque art and commissioned a number of famous Styrian artists to paint his castles. His idea was to rebuild the eastern wing and make a hall, today known as the Knight's Hall (Viteška dvorana). Fresco paintings are found in a double staircase, the chapel and the Knight's Hall, which was renovated in 2011 and is a unique example of secular baroque fresco painting in the Slovenian territory. It is also the place where visitors can listen to concerts and attend various other events, while admiring the scenes from the Roman and Greek mythologies. In the past, the castle underwent a number of changes. Designed as a park with a fountain in the middle, the castle courtyard looked very spacious. The castle's surroundings were landscaped, protective moats were filled up and turned into a garden area, and an icehouse was built by the south-western tower. On the eastern side of the castle, the park was planted with various tree species. Since 1949, the castle, a monument of immovable cultural heritage, has been the home of Posavje Museum Brežice, which presents the heritage of the Posavje region from the earliest days until today. The Posavje Museum Brežice derives from the seeds of a museum founded in Krško under the auspices of the Museum Society for the political districts of Brežice and Krško on 30th September 1939. In Posavje, where mornings seem to be much closer to the sun than elsewhere, the sunrays first shine on the Renaissance portal of the southernmost castle in Styria. Standing in the castle's courtyard, visitors enter the museum through the Baroque portal to reach the first and second floors with 30 exhibitions rooms. The museum's archaeological exhibition 'One Thousand Years of Posavje Hills and Plains' gives information about the period from prehistoric times to the Roman Era. The ethnological exhibition illustrates the history of the people of Posavje – how they lived and worked, what they believed in and how they expressed themselves through art in the 19th and 20th centuries. The collection titled 'Peasant Revolts and Heritage of the Posavje Protestants' features the first words ever in the Slovenian language "Le vkup, le vkup, le vkup, uboga gmajna" — i.e. Unite, unite, you wretched folk. Other exhibits include the facsimile of Dalmatin's Biblija – a translation of the Bible from German into Slovenian, published in 1584. The mighty castle is expecting further renovation and restoration of the ground floor and the castle cellar. Much like in the past, it will continue to host various events in the castle courtyard and numerous programmes that build bridges between museum workers, trustees of our rich Posavje heritage and visitors, indispensable co-creators of the present and the future. The name Posavje Museum Brežice consists of the names of two important places, namely the town of Brežice, which is the museum's home, and Posavje, the region the museum represents and has a close connection to.



Grad Bogenšperk / Bogenšperk Castle

Grad Bogenšperk je eden najpomembnejših renesančnih gradov na Slovenskem in dom enega najpomembnejših mož naše preteklosti, Janeza Vajkarda Valvasorja. Leži tako rekoč v središču Slovenije, na severnih obronkih dolenskega gričevja, ob glavni cestni povezavi Dolenjske in Zasavja. Grad Bogenšperk, kot ga poznamo danes, so po letu 1511 začeli zidati gospodje Wagni. Omenjenega leta jim je namreč močan potres poškodoval bližnji Lichtenberg, srednjeveško utrdbo, ki je s tem postala neprimerna za bivanje. Tako je nastala renesančna stavba z značilnima okroglima stolpoma. Svojo zlato dobo je grad dosegel ob koncu 17. stoletja, ko je v njem prebival in deloval polihistor Janez Vajkard Valvasor (1641–1693). V času njegovega bivanja na Bogenšperku je po večini nastal njegov znameniti opus, ki med drugim obsega raziskavo Cerkniškega jezera, izdajo več topografskih del, načrt za predor Ljubelj, posebej pa se je proslavil z izdajo monumentalnega dela Slava vojvodine Kranjske, ki so jo natisnili leta 1689 v Nürnbergu.

Zadnji lastnik grajskega kompleksa je bila od sredine 19. stoletja do italijanske kapitulacije leta 1943 rodbina Windischgraetz. Po letu 1945 je bil grad popolnoma izropan, največje dragocenosti pa so ob svojem odhodu odnesli še zadnji lastniki. V objekt so se leta 1949 za petnajst let vselili redovniki - jezuiti, ki so grad vzdrževali toliko, da ni nadalje propadal. Po letu 1970 se je pričelo s sistematično obnovo gradu, ki je bil v letu 1999 razglašen za spomenik državnega pomena..

Zaradi svoje lege v središču Slovenije, prijazne okolice in muzejskih zbirk, ki nudijo vpogled v življenje in delo J. V. Valvasorja, je grad Bogenšperk priljubljena izletniška točka, pa tudi pomemben protokolarni objekt. V grajski knjižnici skozi vse leto sklene zakonsko zvezo precej parov, v njegovem atriju pa se od pomladi do jeseni zvrsti vrsta kulturnih dogodkov, občasnih razstav in koncertov.

Grajske muzejske razstave obiskovalcu odpirajo zgodbo o Valvasorjevem življenju, prepletenem z raziskovanjem, nastajanjem knjig, grafik, zapisov o naši deželi in življenju kranjskega človeka v 17. stoletju. Na sprehodu po gradu si boste poleg muzejskih razstav ogledali tudi stilno urejene grajske sobane kakršna je Valvasorjeva delovna soba z originalnimi Valvasorjevimi knjigami, grajska knjižnica in kapela.

Z željo, da bi na gradu Bogenšperk zbrali, restavrirali in razstavili vsa Valvasorjeva originalna dela, ki so se po Valvasorjevi smrti razgubili po svetu, smo zasnovali projekt Valvasorjevi mecen. Prvi rezultati projekta so za muzejsko zbirko odkupljene tri originalne Valvasorjeve knjige. V letu 2014 je JZ Bogenšperk preko projekta odkupili še prestižno drugo izdajo Valvasorjeve Slave vojvodine Kranjske (1877), Repertorium k Slavi vojvodine Kranjske (1901) ter drugo izdajo Valvasorjeve Topografije Koroške (1882). Z donacijo sredstev za odkup knjig je zlati Valvasorjev mecen postalo podjetje Riko d.o.o. Odkupljene knjige bomo javnosti predstavili ravno v okviru koncerta Festivala Seviq Brežice.

Bogenšperk Castle stands on a ridge above the settlement of Dvor, south-east of Litija. The exact time of origin of the castle is not known. It was first mentioned in 1533 as a property of the Wagen family, after whom it was named. In 1672 it was purchased by a famous polymath from Ljubljana, Janez Vajkard Valvasor, who built a rich library and a graphic collection and founded a graphic workshop and a printing house for copper engraving. He partially remodelled the castle, deepened the well, and built an underground cellar and the Chapel of the Holy Virgin. Later the castle changed owners several times, the last being the dukes of Windischgraetz from the year 1853 until World War II. After that the Jesuits and different tenants lived in the castle. It has been successfully renovated for several decades.

The castle has a preserved a typical Renaissance design from the 16th century. Four different castle tracts are accented by corner towers, of which the southwest and north-east are cylindrical, while the south-east and north-west have a square floor plan. Above the portal on the west facade of the castle there is a renovated wooden balcony on the first floor. Tracts surround the inner courtyard, which has an arcade on two sides. The clock tower has been reconstructed as well. On the facades we can find built-in coats-of-arms: on the north tract the new coat-of-arms of the Wagens (I. Krištof) from the year 1558, and a coat-of-arms of the Liechtenbergs with the coat-of-arms of the Wagens chiselled over it, on the west tract a Robba-style Madonna, and on the south the coats-of-arms of the Gallo family. The plan of the inner area is from the period of Valvasor's rearrangement. On the first floor in the southwest tower, Valvasor's former study with a smaller reconstructed printing house is arranged. The library, and occasional wedding hall, is fitted with furniture. In the passage from the yard to the park there is a larger cistern dug in.

In 1979 archaeological research confirmed the modest Renaissance plan of the garden noted in Valvasor's pictures. Between the perimeter walls and the edge of the buildings they had a decorative/vegetable garden, an orchard and a round pond with ducks swimming about. They probably had a more decorative garden, divided into decorated rectangles, at the side of the courtyard. The parcel division of the original garden was preserved also after the planting of additional park trees in the time of the Windischgraetz family in the 19th century, when the park was redone in the manner of the late landscape style. By the paths leading towards the castle on the north side they planted a linden tree promenade, which is still well preserved today.

The new chapel on the ground floor was opened in 1991, and the organs in the hall were bought in 1992. In the castle, Valvasor's graphic collection with a reconstructed printing press, Slovenian geodetic collection, hunting collection (collections of the Technical Museum of Slovenia) and witchery collection are regularly open. Some rooms are dedicated to local history. The former library has been made into a wedding hall, as the castle is one of the most popular wedding venues in Slovenia. The castle garden is freely accessible.



Soteska, Hudičev turn / Devil's tower, 14.8.2019, Photo: Janja Horvat

Najbolj zanimivi biseri slovenske pokrajine so največkrat tisti, ki so zaviti v tančico skrivnostnosti. V Soteski, majhni vasi, stisnjeni med gozdmati planoti, tako že dobrih tristo let stoji in buri duhove Hudičev turn, prostor zabave in pregrešnega užitka. Kraj, ki so ga zaznamovali knezi Auerspergi, so imeli v Soteski mogočni dvorec, nedaleč stran pa paviljon, deteljičasto zasnovan baročni stolp, ki ga obdaja kamnito obzidje s tremi kamnitimi portali, kot prostor za beg iz realnosti v mistiko. Hudičev turn je razdeljen na dve nadstropji, ki ju povezujejo kamnite polžaste stopnice. Celoten objekt je znotraj bogato poslikan z iluzionistično kompozicijo, v pritličju zasnovano na motivu vodnjakov in portalov, na oboku pa antični mitološki prizor Zevsova ugrabitev Ganimeda. V nadstropju pa so prizori iluzionistično naslikane stebriščne arhitekture in ženske figure s personifikacijo vere, upanja in ljubezni. Avtor poslikav je delavniški krog nizozemskega mojstra Almanacha. Tako je izjemno akustičen prostor danes kulturni hram za koncerte in likovne razstave, ki vas odpeljejo v vesolje srednjeveške ali moderne glasbe ter likovne ustvarjalnosti.

The most interesting jewels of Slovenia's landscape are very often those that are shrouded in a veil of mystery. One such place is the Devil's Tower in Soteska, a little village between two forested plateaux. The tower has stood here for over three hundred years, a place of entertainment and sinful pleasure. A place whose history is linked to the princes of Auersperg who had a great manor house in Soteska and, not far away, a garden pavilion: a Baroque tower with a trefoil ground plan, surrounded by a stone wall pierced by three stone portals, a place in which to escape from reality and into mysticism. The Devil's Tower is divided into two storeys connected by a spiral stone staircase. The entire interior of the building is richly decorated with trompe l'oeil compositions. On the ground floor the motif is of fountains and portals, while the vaulting shows a mythological scene of Zeus abducting Ganymede. Upstairs are trompe l'oeil scenes of porticoes and female figures personifying faith, hope and love. The paintings were executed by the workshop of the Dutch master artist Almanach. The building, which has excellent acoustics, is today used as a venue for concerts and art exhibitions, leading visitors into the universe of medieval or modern music and art.

**Seviq Brežice 2021**      Selekcija najboljših projektov stare glasbe za najlepše prostore najlepše dežele  
The best early music projects for the fairest venues of the fairest country

Besedila / Texts:      José Duce-Chenoll, Fabio Antonio Falcone, Inés Salinas, Adriana Alcaide, Jean-Christophe Frisch,  
Posavski muzej Brežice, Javni zavod Bogenšperk, Občina Dolenjske Toplice

Izdal / Published by:      Ars Ramovš, Ljubljana, avgust / August 2021

