



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
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Pogovori / Talks 2022

Ti Pogovori so nastali v okviru prizadevanj, da v okviru predtakov festivala Seviq Brežice še bolj povežemo razmišljanja umetnikov z vprašanji obiskovalcev. Podpirajo naša prizadevanja, da k razumevanju umetnosti in razvoju scene stare glasbe pristopamo bolj celovito.

Za svetovanje pri oblikovanju vprašanj se zahvaljujem Vesni Vovk (Radio Slovenija) in Marini Žlender (Revija Glasna), dolgoletnima opazovalkama našega festivala in umetnikom Seviq Brežice 2022, ki so se odzvali s svojimi odgovori: Andreju Jovaniću, Petri Vrh Vrezec, Jorgeju Jiménezu, Jani Janků, Izidorju Erazmu Grafenauerju, Mojci Jerman, Urški Cvetko in Johannu Lopez Valencia.

Klemen Ramovš, november 2022

Kako izgleda vaš običajen dan, ko niste na potovanju?

Andrej Jovanić: Poleg dela v glasbeni šoli in redne vadbe inštrumenta rad poslušam glasbo. Jazz in latinskoameriška tradicionalna glasba imata veliko skupnih točk z baročno glasbo v pristopu k notnemu zapisu, ritmu in svobodi glasbene interpretacije. Raziskujem, analiziram stare zapise, prevajam besedila in berem. Moj hobi je tudi snemanje glasbe v improviziranem domačem studiu ter video montaža kratkih video posnetkov na temo glasbe, ki jo proučujem in ki jo vključujem v učni proces svojim učencem. Snemanje in poslušanje zvočnih posnetkov je ključni del mojega procesa dela na instrumentu.



Petra Vrh Vrezec: Vstajam zgodaj, med šesto in pol sedmo uro, ko družina še spi, in se lahko posvetim jutranji telovadbi, teku, branju in meditaciji. Sledi zajtrk z družino in ko se "razbežimo" otroci v šole, mož službo, sedem za računalnik, pregledam in odgovorim na pošto, družabna omrežja, pišem članke, se prijavljam na razpise, delam objave, organiziram dogodke ipd. Ob desetih se upojem, pričnem vaditi program, poslušam izvedbe drugih izvajalcev ... Ob trinajstih za družino pripravim kosilo, po njem sledi branje, izobraževanje, včasih tudi krajši počitek ter dokončanje dela na računalniku. Popoldan si vzamem čas za družino, zvečer pa spet sledi krajše vadenje, poslušanje ali gledanje izvedb ... Poskušam biti disciplinirana in biti okoli pol enajstih v postelji, saj pevci potrebujemo dovolj počitka.

Jorge Jiménez: Običajen dan v Jorgejevem življenju je družinski dan: peljem svoji deklici v šolo, pospravljam in čistim hišo ter kuham, večinoma kuham. Moje kraljestvo je moja kuhinja. Za administrativno delo in organizacijo vsega, kar je povezano z mojimi potovanji in urnikom, si vzamem dve uri.

Jana Janků: Vsi v našem ansamblu nekje poučujejo, torej pouk, družina, dom, vadenje instrumenta.

Izidor Erazem Grafenauer: Običajen dan se začne ob sedmih, pol osmih, z zajtrkom, okoli pol devetih, devetih, pa se začnejo priprave na načrtovane projekte. To pomeni, da organiziram vaje, komponiram, pišem transkripcije in podobno. Dneve, ki jih preživim doma, izkoristim za samostojno vajo, se posvetim vzdrževanju tehnike na kitari, ki je osnova za vse ostale inštrumente, ki jih igram. Posebno pozornost posvetim tudi kakšni fizični aktivnosti, ki pomaga in preprečuje poškodbe zaradi prisilne drže pri igranju inštrumenta, kot tudi za psihično zdravje.

Kako izgleda vaše delo na instrumentu?

Andrej Jovanić: Treba je biti vztrajen in veliko delati, kar pomeni, da tudi takrat, ko se ne morem odločiti o načinu glasbene interpretacije, tempu, karakterju ali tehnični rešitvi izvedbe, še vedno poskušam, eksperimentiram in raziskujem tako, da primerjam ekstreme, iščem kote, vzporednice, sredine ... Začnem pri zvoku inštrumenta, ki skriva dve skrajnosti, globoke in visoke tone, ki se lahko igrata tišje ali glasneje, do glasbe, ki vzporedno nosi melodijo in bas, harmonično in melodično strukturo, ki lahko zveni v počasnejšem ali hitrejšem tempu itd. Vse te

elemente je treba urediti v določeno razmerje, da se izostri zvočna podoba, misel, ideja, ki pritegne pozornost, je zanimiva, nenavadna, nova.



Petra Vrh Vrezec: Ob desetih pričem z dihalnimi in artikulacijskimi vajami ter se upojem. Sledi vadenje programa, dvakrat tedensko s korepetitorko Natašo Valant, s katero predelujeva program. Z vajami končam okoli trinajstih. Proti večeru velikokrat sledi še ena krajša vaja. Nujno si jemljem čas za krajši počitek med dnevom in se zvečer disciplinirano odpravim pravočasno v posteljo.

Jorge Jiménez: Poleg organiziranja partitur, urejanja lokovanja za različne orkestre, ki jih vodim, izkoristim preostali čas za svoj inštrument, da ostanem v tehnični formi in se naučim novega repertoarja.

Jana Janků: Vadim tehniko in trenutni program, ki ga bom igrala v bližnji prihodnosti. Pozornost posvečam tudi skladbam repertoarja.

Mojca Jerman: Delo glasbenika, še posebno, ko se posveča historični izvajalski praksi, je zelo razgibano. Poleg ohranjanja forme, vsakodnevne vaje lestvic, tehnike in tekočega repertoarja, je posebna pozornost namenjena tudi drugim aspektom interpretacije – izbiri instrumenta, strun, loka, uglasitve in ornamentacije za določen program. Sigurno pa največji del časa vzame sama vaja instrumenta, nadgrajevanje in izpopolnjevanje

tehnike, iskanje in izpopolnjevanje koncertnih programov.

Kako izgleda vaše delo z mladimi in kako dojemate njihov odnos do glasbe, kako jim jo posredujete?

Andrej Jovanić: Moj cilj je, da naučim učence, kako lahko kakovostno preživljajo čas z inštrumentom, se naučijo nekaj novega, se družijo s kitaro, prisluhnejo zvoku inštrumenta, premagujejo težave in se razvijajo. Omogočam jim približevanje svetu glasbe skozi instrument, z dialogom med toni. Pri delu z mladimi je treba imeti veliko potrpljenja in vztrajnosti, veliko je treba ponavljati. Seveda se trudim, da vključujem primere, jim demonstriram in najdem način, ki jih pripelje do tega, da sami odkrijejo ljubezen do glasbe. Mlajši učenci so vedno presenečeni, ko jim ponavljam, da je kitara mogoče vaditi brez inštrumenta: z zaprtimi očmi, s predstavljanjem zvoka in pri tem pustiti prstom, da delajo majhne, miniaturne gibe, ki sledijo prstnemu redu. Tip in sluh sta pot do glasbe v nas.

Petra Vrh Vrezec: Obožujem izvajanje izobraževalnih predstav za otroke in mladino. So najbolj pristna, kritična publika in če ti jih uspe navdušiti nad klasično glasbo, je tako super gledati njihove iskreno vesele obraze, aplavze, želje po še. Otroci nimajo težav s sprejemanjem klasične glasbe, problem so vzgojitelji in starši, ki jim klasična glasba ni bila predstavljena na primeren način in mislijo, da je dolgočasna. Z otroškimi predstavami v vrtcu sva z možem začela na pobudo šestletne hčerke. Predstava »Prvo srečanje z opero« je bila sprejeta s takim navdušenjem, da smo jih v 6 letih naredili prek 70. Sledile so še ostale predstave: Postala bom slavna operna pevka, Najstniški brivec, Ptice narekujejo note skladateljem.

Jorge Jiménez: Sem gostujoči profesor na univerzi Chichester, kjer se moji študenti učijo več instrumentov hkrati. Torej so njihovi talenti, lahko rečem, razdeljeni. Pomembno je, da ne mislimo, da je edini razlog za učenje inštrumenta ta, da postaneš profesionalni glasbenik, ampak da učenje lahko tudi uporabiš kot orodje za komuniciranje in spreminjanje življenj ljudi.

Jana Janků: Pri poučevanju poskušamo igrati zanimive primere ob navezavi na skladatelja, na zgodbe o skladbi ali njenim kontekstom. Mladi so dojemljivi za glasbo, a jih je treba angažirati.

Urška Cvetko: Učitelj ima lahko na učenčevo življenje velik vpliv. Govorim iz lastnih izkušenj, saj sem imela v času glasbenega šolanja, predvsem na začetku, veliko srečo s kar dvema mentoricama, ki sta v meni prebudili željo in radost do glasbe. Vsak učitelj je drugačen, vsak ti da nekaj drugega; ta znanja potem spraviš v svoj arzenal in predružačiš v sebi primerno orodje, ki ga neseš naprej. Včasih v svojem igranju najdem kakšna orodja iz zgodnjega učenja, slišim stavek učiteljice in ga šele sedaj razumem, ponotranjim. Tako poskušam v svojem učenju tudi jaz predajati najvrednejše in najuporabnejše delčke modrosti, ki mi je bila predana. Podobno kot smo vsi učitelji malce drugačni, je tudi vsak učenec čisto svoj; zato je potrebno strategijo, način razlage in demonstracije podajati različno. Predvsem pa se mi zdi pomembno, da otroke, če le gre, peljem na kakšen dober koncert, jim kažem inspirativne posnetke koncertov odličnih flavtistov in jim s tem pokažem, zakaj vadijo: kaj je glavni cilj in zakaj je glasba tako posebna. Glasba ni vadenje v zaprtem prostoru, je komunikacija, jezik. Če bom nad njo dovolj očaran in navdušen tudi sam, bodo otroci to začutili in se vanjo zaljubili tudi sami.



Kako načrtujete koncept koncertnega programa?

Andrej Jovanić: Želel sem ustvariti program na podlagi repertoarja, ki ga je Robert de Visée uporabljal v svojih izvedbah na dvoru. Iz rokopisa Vaudryja de Saizenaya izvemo, da je njegov repertoar na teorbi obsegal tudi skladbe njegovih sodobnikov in predhodnikov (Nicolas Hotman, Charles Hurel, priredbe skladb Jeana Baptista Lullyja, Marina Maraisa, François Couperina in drugih). Na podlagi tega sem domneval, da je de Viséejev kitarski repertoar zagotovo vključeval tudi dela velikega Francesca Corbette. Želel sem se izogniti določeni »neresničnosti« in »konfliktu« v programu. Koncertni program je lahko »iracionalen«, če vsebuje dela, stara več kot sto let in če repertoar vključuje dela zelo oddaljenih območij in stilov. Takšen program je lahko zelo privlačen za občinstvo. Za mladega glasbenika, ki se želi vsega naučiti, je lahko tudi zelo poučen in velik izziv. Vendar ugotavljam, da vsega, kar imamo radi, ni mogoče strniti v en koncertni program. Na primer, renesančni glasbenik si ni mogel predstavljati glasbe baroka, in če bi jo po nekem čudežu slišal, bi jo imel za nerazumljivo, kaotično, pretirano. Zakaj? Ker je imel rad glasbo svojega časa. Ta glasba in slog sta ga navdihnili, presenetila in navdušila. Recimo, da bi imel Robert de Visée možnost, da osebno sliši Kapsbergerjevo igranje na teorbo! Zagotovo bi bil navdušen nad tehnično spretnostjo in inovativnostjo izvajalca, presenetila pa bi ga tudi vulgarnost in agresivnost njegovega instrumentalnega stila.

Petra Vrh Vrezec: Nekaj koncertnega programa nastaja spontano. Denimo pesmi Ave Maria smo prepevali nekaj let za Marijin praznik in ko se je nabralo že kar nekaj skladb, je prišla ideja o koncertu »Ave Maria« in zatem še zgoščenska. Ostale koncepte načrtujemo namensko: ko smo denimo želeli opero bolj popularizirati, smo izbirali bolj komične situacije iz oper in naredili koncert Z(opera). V njem smo se malo ponorčevali iz lastnosti primadone, rivalstva med pevci ... Lansko leto, ko smo se zgrozili nad nezadržnim izumiranjem živih bitij, smo naredili koncept koncerta »Narava v glasbi« in poiskali program s pesmimi o naravi ipd.

Jorge Jiménez: Rad si postavljam izzive, tam se rodi večina mojih solo programov. Pripravljam tudi programe za festivale, vključno z idejami in željami producentov festivalov: dobro poznajo svoje občinstvo.

Jana Janků: Imamo letni načrt koncertov v lastni organizaciji, za katere kandidiramo za sredstva. Ti koncerti nam omogočajo, da pripravimo nove programe, ki jih nato ponudimo organizatorjem.



Johanna Lopez Valencia: Pri načrtovanju koncertnega programa razmišljam o občinstvu, ki ga je mogoče nagovoriti, na organizacijo ali festival, ki je zahteval ali predlagal koncert, poskušam se povezati s časom, skladatelji in prostorom. Program je lahko odvisen tudi od razpoložljivih glasbenikov, ki jih želite vključiti. Gre za celoten nabor detajlov, ki rezultira v povezanost, izvirno temo in dober koncert.

Kje in kako zajemate ideje za oblikovanje koncertnega programa in s kakšnimi ovirami se srečujete?

Andrej Jovanič: Domišljija, ki temelji na razumevanju, je najbolj kreativen element tega procesa. Ob prebiranju odlomkov iz dnevnika markiza de Dangeauja sem opazil, da je de Visée zvečer, eno uro pred večerjo, pogosto igral kralju. Poskušal sem si predstavljati, kako je zvenela ta ura, kateri elementi so vplivali na de Viséejev izbor repertoarja in način njegove glasbene interpretacije. Ena prvih ovir, s katerimi sem se srečal, je spoznanje, da sta presenečenje in pričakovanje ključna elementa, ki ju umetnik uporablja v dialogu z občinstvom. De Visée zagotovo ni mogel

vneprej načrtovati koncertnega programa. Morda je imel idejo, kaj bi tisti večer rad igral, a se je moral tudi prilagoditi trenutku, igrati po posluhu. Predstavljal sem si na primer, da v trenutku, ko de Visée začne igrati na kitari skladbo v g-molu, opazi vzdušje, odziv poslušalcev, pozornost kralja, ki morda nestrpno skoči iz postelje in zapeše: njegov najljubši ples v spalnici - courante. De Visée reagira v trenutku in zato po preludiju preskoči allemando ter nadaljuje s couranto. In potem, po couranti, kralj še ni zasopihan, saj je odplesal le en ples in ne potrebuje rahle, sproščujoče Sarabande, da bi zajel sapo. Zato de Visée po kratkem menuetu doseže vrhunec vznemirjenja z nekoliko divjo in nemirno chaconne. Potem sem si predstavljal, da kralj zapre oči, medtem ko de Visée nadaljuje na kitari v a-molu in da Villanelle oživi kraljeve sanje. Medtem ko skladbe v h-molu predstavljajo melanholično razpoloženje, ki ga de Visée zazna pri poslušalcih itd. Druga težava je nenehno iskanje »popolne« interpretacije. Kakšna je zame popolna interpretacija? Ali obstaja ena, absolutna in popolna razlaga? Ne, ne obstaja. »Popolna« interpretacija vedno vsebuje nekaj elementa presenečenja, nekaj nepričakovanega, kar je vznemirljivo in prijetno hkrati. Vsaka nenavadnost in novost pa se sčasoma spremeni v pričakovanje in na koncu v nasičenost. Tako se spreminjajo slogi in žanri v umetnosti. Zato je nenehni izziv najti interpretacijo, ki je nova, sveža, kot da se izumlja v trenutku izvedbe, kot da jo slišimo prvič.

Petra Vrh Vrezec: Kot že rečeno, ideje se večinoma rojevajo sproti, kot odziv na dogajanje v družbi – v času, ko smo opazili vedno manj obiskovalcev opere, smo naredili koncert Z(opera) z navdušujočimi opernimi arijami in dueti. Zelo blizu so mi tematski koncerti – recimo recital samospevov o pticah, glasbeno-scenska predstava o občudovanju in varovanju narave z glasbo ipd. Ena največjih ovir je pomanjkanje slovenskih prevodov samospevov ali arij. Če želiš ljudem predati neko sporočilo kot pevec, moraš peti v materinem jeziku. Danes je moderno peti v originalnem jeziku, a tako besedilo nima take moči na ljudi, kot če to glasbeno delo tudi razumejo. Še posebno izven Ljubljane vidim, da je pomembno peti v slovenščini.

Jorge Jiménez: Ideje lahko izvirajo iz kjerkoli, od obletnic skladateljev do tega, kako si predstavljam zvočni svet. Ovire so vedno prisotne: pomanjkanje sredstev, pomanjkanje infrastrukture, pomanjkanje interesa. Toda ovire vidim kot del procesa ustvarjanja.

Jana Janků: Ideje se rojevajo med pogovori v avtu na poti na koncert. Včasih naletimo na težave pri pridobivanju not, včasih zaradi pomanjkanja sredstev ni mogoče uresničiti celotnega koncertnega načrta.

Mojca Jerman: Za izbiro rdeče niti programa, ideje ponavadi izvirajo iz življenja samega; literature, ki jo prebiraš, glasbe, ki ti prek drugih glasbenikov ali prek poslušanja pride na pot, programa, ki ga spoznaš prek različnih ansamblov, obiskanih koncertov ali pa iz tematike, na primer glasbenega stila, ki jo v tistem trenutku raziskuješ. Glede na izbrano temo programa pa se potem izberejo skladbe, ki jih ali že poznamo ali si jih želimo spoznati, raziskati. Vedno veliko vlogo tu igra tudi vprašanje, za kakšen koncert gre in kakšen je časovni okvir za priprave. Če je časa več, se lahko z repertoarjem bolj eksperimentira, če pa je treba program sestaviti na hitro, potem pridejo ponavadi na vrsto skladbe, ki so nam vsaj približno že poznane ali pa vsaj blizu. Vse te stvari vplivajo na izbiro in

izvedbo programa. Najbolj pogoste ovire so tehnične, se pravi omejenost zasedbe in pa pomanjkanje časa, možnosti za vaje, včasih pa tudi fizična nedostopnost literature.

Kako oblikujete koncertni program?

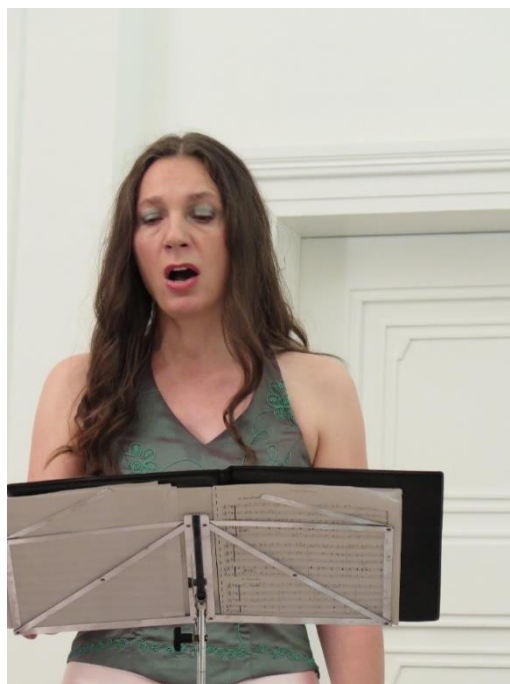
Andrej Jovanić: Program »Večer v Versaillesu 1686« sem po analogiji gledališča zasnoval v štirih dejanjih. V prvem igra de Visée na teorbi izbor svojih plesov v e-molu in G-duru. Ker jih izvaja z manjšo francosko teorbo, zvenijo kvarto višje, še vedno pa ohranjajo nežen in ženstven značaj v molu ter veder in vesel v duru. Drugo dejanje prične z resnimi in veličastnimi skladbami in plesi v g-molu ter jih zaključijo s poduhovljenim in zračnim d-molom. Tretje dejanje sem si predstavljal kot živopisne sanje, ki se začne z nežnim in žalostnim a-molom, končajo pa se z veselim in pastoralnim v A-durom, v nasprotju s prebujajočim in melanholičnim h-molom, ki sledi. Četrto dejanje ponuja tolažbo s skladbami v e-molu, komedijo la Follie, nato pa veselje in razrešitev s končno Chaconne v C-duru.

Petra Vrh Vrezec: Ko se odločim za neko tematiko koncerta, potem sledi brskanje po glasbeni literaturi, poslušanje glasbenih del, izbiranje primernih skladb, odločitve glede glasbenih obdobij, izbor glede na glasbeni izraz – hitre, vesele pesmi, bolj počasne oz. ravno prava mera vsake, posvetovanje z glasbenimi kolegi, premisleki o ciljni publiku, sporočilu, ki bi ga želel prenesti poslušalcem ...

Jorge Jiménez: Rad imam kratke programe. Upoštevam čas koncentracije publike in programe obravnavam na enak način, kot pripovedujem zgodbe, z razlago, razvojem in zaključkom.

Jana Janků: Poskušamo izbrusiti programe, koncerte dopolnujemo s sodobno poezijo, skrbimo za vsebino petih in recitiranih delov.

Urška Cvetko: Oblikovanje koncertnega programa je zame zelo težko, če v dela ne verjamem popolnoma. V obzir je treba vzeti vrsto dogodka na katerem se bo program izvajal, prostor in publiko. Rada imam tudi, da je program dinamičen. Včasih sledi zgodovinskemu sosledju, včasih je bolj smiselno razdeliti skladbe in dele programa po značaju skladb. Pozoren moraš biti tudi na tonalitete, ki si sledijo, zaporedje mora delovati logično, imeti dramaturški lok. Rada imam tudi, da se v mešanih ansamblih, kot je Messa di voce, lepo menjavajo sestavi (duo, trio, kvartet, solo točka) in se barve zvoka dodajajo in odzemaajo senzibilno. Če želimo doseči določen efekt, lahko iz solo točke nadaljujemo tudi s kvartetom in postopamo kontrastno, ter malce šokiramo poslušalce. Od koncertnega programa je veliko odvisno, zato se trudim, da ga vedno začutim kot smiselno celoto.



Kako se srečujete z drugimi umetniki, kako se vključujete v druge ansamble in kako izgleda, ko sestavljate svoj ansambel?

Andrej Jovanić: V svoji poklicni karieri sem bil najpogosteje angažiran s teorbo, kot del sekcije bassa continua v ansamblih in orkestrih. Po šestih letih študija v Londonu in dragocenih izkušnjah sodelovanja s številnimi umetniki in ansambli sem se znašel na Balkanu, ki ponuja veliko bolj omejen dostop do izkušenj in sodelovanja. V takšnem okolju se moramo umetniki znajti sami, se med seboj spoznavamo in sodelujemo preko nešteti administrativnih ovir. Najpomembnejše izkušnje so prav z ansambli iz regije: ansambel Nova Schola Labacensis in projekti Akademije za glasbo iz Ljubljane, ansambel La Follia iz Temišvara, ansambel Semper iz Bukarešte, pa tudi ansambel New Trinity Baroque iz Beograda. Posebej moram omeniti ansambel Balkan Baroque Band, ki je pod vodstvom Jeana-Christopha Frischa poskušal združiti številne umetnike celotne regije, od Hrvaške do Grčije. Veliko odmevnih koncertov smo imeli na festivalih v Franciji, a žal ni bilo podpore institucij v regiji. S svojima ansambloma, Traveling Musicians in ansamblom Nymbus, sem na eni strani skušal omogočiti mlajšim umetnikom,

da pridobijo izkušnje pri programih in koncertnih nastopih, po drugi strani pa oblikovati jedro izkušenih umetnikov, ki lahko v goste povabijo druge umetnike, glede na projekt. Na ta način smo sodelovali z Matejo Bajt iz Slovenije, Lauro Vadjon iz Hrvaške itd.

Petra Vrh Vrezec: S tistimi, s katerimi več sodelujem, se ponavadi dobimo in pogovorimo o koncertnem programu, podam ideje, jih »prerešujemo« in skupaj izberemo najprimernejši program. Pri izbiri umetnikov za nek skupen projekt se odločim večinoma za tiste, s katerimi sem že dobro sodelovala, so odgovorni do dela in so umetniki tudi po srcu.



Jorge Jiménez: Mreženje je pomembno in biti na pravem mestu ob pravem času je ključnega pomena. Hkrati pa je zelo pomembno, da imate jasno predstavo o svojih veščinah in prednostih, tako da lahko ciljate na prave ansamble in ponudite tiste veščine, zaradi katerih izstopate. Vsi smo različni umetniki in to je lepota ustvarjanja glasbe.

Jana Janků: Vsak od nas igra tudi z drugimi zasedbami, izvajalci stare glasbe se kar dobro poznamo in za posamezen program ni problem najti gosta.

Izidor Erazem Grafenauer: Sam igram v mnogih ansamblih, večinoma v tujini. Z nekaj ansambli sodelujem že dlje časa, hkrati pa me kontaktirajo tudi za nove projekte. Najprej se dogovorimo za program, termine vaj in koncertov ter ostale podrobnosti. Večinoma je dogovarjanje rutinsko, so pa razlike v velikostih projektov, na primer izvedba oper zahteva precej večjo organizacijo in usklajevanje kot priložnostni samostojni koncert. Ko pripravljam svoj projekt, se mi zdi zelo pomembno, da ni nič prepuščeno naključju. Zelo pomembna je organizacija poti in bivanja gostujočih umetnikov. Prav tako se mi zdi pomembno, da je vsem sodelujočim jasno, kje, za koga ter za kakšno priložnost koncertiramo, zato s

sodelujočimi delim vse razpoložljive informacije.

Kako pristopate do arhivov in kako jih raziskujete?

Andrej Jovanić: Usposabljal sem se za branje, razumevanje, analizo in primerjavo notnih zapisov in drugih virov v knjižnicah Royal Academy of Music v Londonu in Trossingen Hochschule. Od svojih učiteljev Elizabeth Kenny in Rolfa Lislevanda sem prejel najboljše nasvete za pristope k raziskovanju. Hvaležen sem, da je danes toliko vsebin javnih knjižnic po vsem svetu prosto dostopnih na spletu, tudi tistih neraziskanih. Dela Roberta de Viséeja je mogoče najti v številnih izvirnih publikacijah in rokopisih v obliki tabulature za kitaro, lutnjo ali teorbo in v notnem zapisu. Treba je preučiti vse razpoložljive vire, primerjati in opaziti razlike, strniti zaključke.

Petra Vrh Vrezec: Veliko tujega arhiva pridobim kar v spletni notni bazi IMSLP - International Music Score Library Project – to je najlažje dostopen arhiv. Zatem sledi tudi pregled notnega arhiva na Akademiji za glasbo v Ljubljani, v NUK-u, Društvu slovenskih skladateljev, v arhivih kolegov ... Ponavadi listam po notnem gradivu in ko mi pride kaj zanimivega pod roke, si note pogledam bolj natančno. Tik preden se odločim za programski izbor, še poslušam različne izvedbe.

Jorge Jiménez: Iskanje izvirnega besedila/rokopisa skladbe je ključnega pomena za razumevanje resničnih glasbenih namenov skladatelja in njegovega zgodovinskega konteksta. Preučevanje izvirnih virov je nujno.

Jana Janků: Kot raziskovalci lahko v svojih arhivih iščemo določene skladbe ali navdih, pristop ni kompakten. Toda dandanes je veliko faksimilov že dostopnih v elektronski obliki (skenirano) na internetu.

Mojca Jerman: V idealnem scenariju bi glasbenik, še posebej ta, ki se ukvarja s staro glasbo, note dobil direktno iz arhivov in vso glasbo izvajal iz rokopisov, saj prek njih stopimo najbližje v stik z originalno idejo skladatelja. To pomeni dostopanje do arhivov knjižnic, kjer te rokopise hranijo. Ker pa živimo v svetu, ki se premika zelo hitro, to ni vedno mogoče. Na srečo obstaja vedno več spletnih arhivov originalnih partitur in verodostojnih edicij, ki se jih da ali kupiti ali pa si jih glasbeniki delimo med sabo. Normalno je, da glasbenik ostaja v stiku z raziskovalnim svetom, saj se stare vire še vedno odkriva, hkrati pa se tudi spreminja razumevanje določenih virov, traktatov in posledično sledi temu drugačno razumevanje in interpretacija stare glasbe.



Kako vas sprejemajo ustanove, ki skrbijo za to kulturno dediščino, in s kakšnimi težavami se soočate v fazi, ko iščete in izbirate dela za program?

Andrej Jovanić: Osebnostno se ne ukvarjam z razvojem projektov in stikov z institucijami, imam pa vtis, da so v institucijah pogosto nekompetentni ljudje za staro glasbo. Opažam tudi, da je zadnjih deset let v moji državi vedno manj vlaganj in podpore svobodnim umetnikom. Zato ploskamo festivalu Brežice in Klemenu Ramovšu, ki je preživel desetletja. Pri iskanju in izbiri skladb za program mi je velik izziv, ali prilagoditi program zasedbi ali prilagoditi zasedbo programu. Ponavadi je nekaj vmes :)

Petra Vrh Vrezec: Kot že rečeno, najlažje je brskati po svetovni spletni bazi ali celo kupiti notno gradivo. Pri obisku NUK-a ali Akademije se srečuješ z omejitvami zaradi uradnih ur, fizično brskanje po notah je precej bolj zamudno in naporno ...

Jorge Jiménez: Muzeji in knjižnice običajno omogočijo glasbenikom in raziskovalcem dostop do svojih virov.

Jana Janků: Institucije so odprte za raziskovalce in pripravljene pomagati pri procesu izbire.

Johanna Lopez Valencia: Glasba ima v Italiji pomembno vrednost. Mislim, da so po pandemiji Covida spoznali pomen in vrednost, ki jo imamo glasbeniki in predvsem stara glasba, ki je podcenjena pred klasično glasbo in njenimi velikimi deli. Danes nastajajo nove glasbene produkcije baroka, na primer Maggio Musicale je uprizoril Xerxes Francesca Cavallija s historičnimi inštrumenti, pri čemer je spoštoval baročno izvajalsko prakso, kar je izjema. Zato je težko izbrati program, ki zanima institucije. To zahteva močan razmislek, saj mora program ugajati javnosti, pa tudi izvajalcem.

Kako lahko glasba in katerakoli druga umetnost prispeva v boljšo družbo?

Andrej Jovanić: Z glasbo in drugimi umetnostmi se spodbujajo vrline in vrednote v družbi. Zdrava in napredna družba se razvija s trajnim spodbujanjem umetnosti, ki postavlja vprašanja, ponuja odgovore, ki prebuja željo po učenju in spoznavanju novega, neznanega, ki izobražuje in plemeniti.

Petra Vrh Vrezec: Prepričana sem, da glasba to zmore. Ravno zato smo lansko leto pričeli s koncerti Narava v glasbi. S pomočjo klasične glasbe s tematiko o naravi ali medsebojnih odnosih smo želeli ljudi navdušiti nad naravo, spodbuditi razmišljanje, kako pomembno je, da aktivno sodelujemo pri njenem ohranjanju. Koncerti žanjejo veliko odobravanje ljudi in njihov premislek o tem, kako lahko bolje prispevajo k varovanju narave.

Jorge Jiménez: Glasba in umetnost sta bistvena stebra družbene civilizacije. Brez njiju ni upanja.

Jana Janků: Glasba ljudi sprošča in krepi čut za dožemanje drugih.



Izidor Erazem Grafenauer: Glasba je izjemno pomembna stvar v današnji družbi. Večinoma se tega ljudje niti ne zavedamo, saj glasbo ogromno ljudi posluša le pasivno. V vsakem primeru sem mnenja, da je osnova sprememb mogoča v izobrazbi že v osnovni šoli, kjer umetnost (likovna, glasbena ...) zavzema majhno oziroma stransko vlogo. Umetnost je prevelika, da bi v nekaj besedah lahko opisal, kakšno vrednost ima, se mi zdi pa ena najpomembnejših stvari v današnjem času, da ljudi uči poslušanja in sprejemanja mnenj in idej drugih.

Kakšen je vpliv umetnosti na izzive politike in varovanja okolja?

Andrej Jovanić: Umetniki s svojimi projekti, programi ipd. poskušajo opozoriti na skrunitev narave in okolja ter ponuditi rešitve za varstvo narave. Ali jim bo to uspelo, bo pokazal čas.

Petra Vrh Vrezec: Kot že rečeno v prejšnjem vprašanju je lahko vpliv zelo velik. Pomembno je, da se poslušalcem približaš na pravi način, s premišljenim konceptom in programom, z dobro izvajalsko ekipo in iskrenim namenom.

Jorge Jiménez: Nevednost je mati konfliktov. Na žalost imajo nekatere vlade raje nevedno ljudstvo, ker ga je lažje nadzorovati. Umetnost je ključnega pomena za blaginjo našega planeta in sveta.

Jana Janků: Mislim, da mora biti umetnost nepristranska.

Urška Cvetko: Skozi zgodovino igra glasba (in umetnost na sploh) pomembno vlogo pri kreiranju in kritiki svojega časa in prostora. Je odsev družbe, kot je, vzajemno, tudi družba odsev glasbe, ki jo ta posluša. Politika je zašla; ne dela več za ljudi, ampak želi, da ljudje delamo zanjo. Izgubila je stik s tistimi, zaradi katerih sploh obstaja. Tukaj vidim vzporednice z glasbo in prav pri stari glasbi občudujem, da res ni sama sebi namen. Večinoma je bila skladana za različne priložnosti, združbe, v počastitve velikim osebnostim, v raziskovanju mej mogočega (fantastični stil). Vedno stremi k izboljšanju, evoluciji, popolnosti, hkrati pa ohranja element človeškosti. Politika bi se lahko od (stare) glasbe veliko naučila. Kar pa se varovanja okolja tiče, sem že malo izgubila upanje – v trenutnem sistemu vladajo napačne vrednote...

Kako lahko umetnost kljubuje nasilju države nad svobodo izražanja, kakšne so vaše izkušnje?

Andrej Jovanić: Čudežno, kljub vsemu umetnost preživi. Umetniki poskušajo s svojim delovanjem povečati vpliv pravih vrednot.

Petra Vrh Vrezec: Žal teh izkušenj nimam, v politiko se tudi nerada vtikam.

Jorge Jiménez: Mislim, da morata biti umetnost in glasba izziv. Življenja kot umetniki ne moremo preživeti le v skladu s pravili, ki so jih določile vlade, samo zaradi preživetja. Tako je: pri vladno subvencionirani umetnosti obstaja nevarnost, da ukroti umetniško obliko in zatre sporočilo umetnika. Ne pravim, da bi morala biti umetnost vedno subverzivna, vendar ne bi smela biti omejena le na to, da naredi tisto, kar osrečuje šefa. Današnji umetniki morajo nenehno žonglirati med tem, da so ustrezljivi in tudi zvesti svoji umetnosti.

Jana Janků: Umetnost lahko sporoča »neizgovorjeno«, lahko krepi predanost boju za svobodo in daje občutek enotnosti.

Kako vidite prihodnost umetnosti in kakšna je njena vloga pri oblikovanju družbe v naslednjih stoletjih?

Andrej Jovanić: Kot do sedaj ima umetnost svoje revolucije, ki se nikoli ne končajo. Vsako obdobje ima svojo renesanso, potem pa barok :). Danes živimo v času hrupa in nasičenosti vsakdanjih zvokov. Glasba se mora boriti s splošnim hrupom, da pride do človeka. Zaradi tega je današnja glasba običajno glasna in agresivna, posledično pa so ljudje pogosto nesrečni, tesnobni in depresivni. Hrup se odraža tudi v vseh drugih sferah: obstaja vizualni hrup, reklamni hrup ... Upam, da se bodo družba, človek in umetnost vrnili k bolj zdravim, naravnim intenzivnostim zvoka in zvokom narave (da se bodo ozdravili hrupa). Hrup duši umetnost, ker dela človeka nepotrpežljivega; take človeku je umetnost potrebna le kot ventil, kar pa umetnost spremeni le v potrošno blago in zmanjša njeno vrednost.

Petra Vrh Vrezec: Mislim, da z umetnostjo lahko prispevaš k družbenim vrednotam, spremembam. Premisliti pa je treba nove načine izvedbe. Vsako obdobje ima svoje značilnosti, zato je pomembno, da se ne držimo le nekih starih principov izvedbe, ki so za današnji čas lahko zelo dolgočasni – treba je biti inovativen, odprt, da kdaj stopiš iz nekih okvirjev.

Jorge Jiménez: Živimo v zahtevnih časih. Včasih pogledaš novice in je težko, da nisi depresiven. Vemo pa, da s preživetjem težkih časov postanemo močnejši in prav isto velja za umetnost in glasbo.

Jana Janků: Abstraktno izražanje bo še naprej protiutež tehničnemu svetu in osnovna človeška potreba.

Johanna Lopez Valencia: Sem pozitivna oseba in zato mislim, da bo umetnost obdržala svojo vrednost: da bo veliko koncertov, srečevali umetnost na vseh ulicah sveta in da bodo vsi spoštovali umetnika. S svojimi koncerti dajemo ljudem priložnost, da spoznajo to čudovito umetnost – staro glasbo. Ne le s koncerti, tudi z nadaljevanjem svojega dela kot učiteljice otrok, mladostnikov in odraslih, kajti glasba je za vse.

Kako vidite v naslednjih desetletjih razvoj področja, ki mu pravimo stara glasba?

Andrej Jovanić: Želim si, da bi se v regiji razvilo več mednarodnih festivalov in poletnih šol stare glasbe, ki bodo vsebovale koncerte, mojstrske tečaje in zgodovinska predavanja ter se povezovala s šolami plesa, gledališča, šolami zgodovine likovne umetnosti, filma in menedžmenta, starih obrti, izdelovalci lutenj in ostalih umetnosti.

Petra Vrh Vrezec: Mislim, da se z vsako klasično glasbo da prepričati ljudi. V stari glasbi je prihodnost, če bomo kaj naredili v smeri izobraževanja in navduševanja ljudi za to vrsto glasbe. Pomembni so pravi pristopi že pri mlajši publiki – če spoznajo neko zvrst glasbe na prijeten način, se bodo vračali tudi, ko bodo odrasli. Tu vidim prihodnost!

Jorge Jiménez: Vidim, da se razvija v orodje. Po mojem mnenju bi morala biti uporaba izvirnih virov in inštrumentov vedno orodje za pomoč pri ustvarjalnem procesu. Šlo je tako daleč, da »igramo staro glasbo in to je to«. To ni dovolj. Na koncu smo pozabili na »zakaj to počnemo«. Mislim, da se nove generacije soočajo z izzivom, kako spremeniti rahlo stagnacijo v gibanju stare glasbe v nov in uspešen način prenašanja glasbe, v katerem obdobja sobivajo. Naša stara orodja in melodika naj sobivajo z novo glasbo in ne smemo se tega bati, ampak pozdravljati.

Jana Janků: Mislim, da bo šlo v smeri večje virtuoznosti, pri čemer se nenehno izvajajo nova »pozabljena« dela baročnih skladateljev.

Mojca Jerman: Seveda je težko vedeti, kam bo peljala prihodnost, lahko pa opazujemo, kam se razvija področje historične izvajalske prakse v državah z dolgo tradicijo izvajanja in raziskovanja avtentičnega izvajanja stare glasbe. Opaziti je lahko vedno večji poudarek na osebni izrazu izvajalcev, išče se unikatni pristop in nadgrajevanje, eksperimentiranje z že obstoječimi skladbami – gre v bistvu za ustvarjanje nove glasbe, ampak v okvirih, ki so veljali od 15. do konca 18. stoletja. Pri nas, generalno gledano, še nismo tam. Avtentično izvajanje glasbe šele počasi prihaja v splošno zavest, kot nekaj normalnega, potrebnega in tudi atraktivnega. Prav zato pa menim, da so lahko naslednja desetletja pri nas na tem področju zelo rodovitna in zanimiva, saj je še veliko prostora za raziskovanje.



These Talks were created as part of efforts to connect artists' thoughts with visitors' questions even more within the framework of the Seviq Brežice festival. They support our efforts to take a more comprehensive approach to understanding the art and development of the early music scene.

I would like to thank Vesna Vovk (Radio Slovenija) and Marina Žlender (Revija Glasna), long-time observers of our festival, for their advice on formulating questions and artists of Seviq Brežice 2022 festival, who responded with their answers: Andrej Jovanić, Petra Vrh Vrezec, Jorge Jiménez, Jana Janků, Izidor Erazem Grafenauer, Mojca Jerman, Urška Cvetko and Johanna Lopez Valencia.

Klemen Ramovš, November 2022

What your normal day looks like when you are not traveling?

Andrej Jovanić: Apart from working in a music school, regular instrument exercises, I like to listen to music. Jazz and Latin-American traditional music have many points of contact with baroque music in terms of approach to music notation, rhythm, and freedom in music interpretation. I also analyse old records, research, and translate texts, read. My hobby is also recording music in an improvised home studio, as well as video editing of short music videos on the topic of the music I study. Recording and listening to the sound recordings is an essential part of the process of working on the instrument.



Petra Vrh Vrezec: I get up early, between six and six -thirty, when the family is still asleep, and I can devote myself to morning exercise, running, reading and meditation. Then follows breakfast with the family and when the children go to school, the husband goes to work, I sit down at the computer, check, and respond e-mails, social networks, write articles, apply for tenders, make announcements, organize events, etc. At ten I wake up my voice, start rehearsing the programme, listening to the performances of other performers ... At 1 p.m. I prepare lunch for the family, followed by reading, education, sometimes a short rest and finishing work on the computer. In the afternoon I take time for my family and in the evening, there is another short practice, listening or watching to performances... I try to be disciplined and be in bed around half past eleven, because singers need enough rest.

Jorge Jiménez: A normal day in Jorge's life is a family day: taking my two girls to their classes, tidying up and cleaning the house and cooking, mostly cooking. My kingdom is my kitchen. I keep two hours for admin work and organisation of everything related to my travels and schedule.

Jana Janků: Everyone in our ensemble teaches somewhere, so lessons, family, home, practicing an instrument.

Izidor Erazem Grafenauer: A normal day starts at seven, half past seven, with breakfast, around half past nine, nine, preparations for the planned projects begin. This means organizing rehearsals, composing, writing transcriptions and the like. The days I spend at home I use for independent practice, I devote time to maintaining

the technique on the guitar, which is the basis for all the other instruments I play. I also pay special attention to some physical activity that helps to avoid injuries due to the forced posture of playing the instrument, as well as for mental health.

What your work on the instrument looks like?

Andrej Jovanić: It is necessary to be persistent and to work a lot, which means that even when I cannot make a decision on the way of music interpretation, tempo, character or technical solution for performance, I still try, experiment and research by comparing extremes, looking for angles, parallels, middles ... Beginning with the sound of the instrument, which hides two extremes, deep and high tones, which can be played more quietly or louder, through to the music that carries melody and bass, harmonic and melodic structure, which can sound at a slower or faster tempo, and so on. All these elements should be brought into a certain relationship, to sharpen the sound image, thought, the idea that should attract attention, be interesting, strange, novel.



Petra Vrh Vrezec: At ten in the morning, I start with breathing and articulation exercises and warming my voice. This is followed by practice of the programme, twice a week with accompanist Nataša Valant, with whom we rework the programme. I finish my exercises around 1pm. In the evening, another shorter exercise often follows. I make sure to take time for a short rest during the day and in the evening, I go to bed on time in a disciplined manner.

Jorge Jiménez: Apart from organising scores, bowing parts for the different orchestras I lead, I use my time with my instrument to keep technically in shape and learn new repertoire.

Jana Janků: I am practicing technique and the current programme I will be playing soon. I am also reminding myself of repertoire pieces.

Mojca Jerman: The work of a musician, especially when he devotes himself to historical performing practice, is very varied. In addition to maintaining form, daily practice of scales, technique and current repertoire, special attention is also paid to other aspects of interpretation - the choice of instrument, strings, bow, tuning and ornamentation for a specific programme. Certainly, the largest part of the time is taken up by practicing the instrument itself, upgrading and perfecting the technique, searching for, and perfecting concert programmes.

What your work with young people looks like and how you perceive their attitude towards music, how you convey it to them?

Andrej Jovanić: My goal is to teach students to spend quality time with the instrument, to learn something new, to socialize with the guitar, to listen to the sound of the instrument, to overcome difficulties, to develop, to enable them to get closer to the world of music through the instrument, the dialogue between tones. It is necessary to have a lot of patience, repetition, perseverance in working with young people. I try, of course, to show them by example, demonstrate, but also to (find a way to) lead them to discover their love for music in themselves. Younger students are always surprised when I repeat to them that guitar can be practiced without an instrument, just closing your eyes, imagining the sound, letting your fingers make small, miniature movements to follow the finger sequences. The sense of touch and the sense of hearing are the way to the music in us.

Petra Vrh Vrezec: I love doing educational shows for children and youth. They are the most genuine, critical audience and if you manage to get them excited about classical music, it is so great to see their genuinely happy faces, applause, wanting more. Children do not have a problem with accepting classical music, the problem is educators and parents, who have not been presented with classical music in an appropriate way and think it is

boring. My husband and I started with children's shows in kindergarten at the initiative of our six-year-old daughter. The performance "The first meeting with the opera" was received with such enthusiasm that we performed over 70 of them in 6 years. Other performances followed; I'll Be a Famous Opera Singer, Teenage Barber, Birds Dictate Notes to Composers.

Jorge Jiménez: I am a guest professor at Chichester University, where my students learn several instruments at the same time. So, their talents are, let us say, divided. It is important not to think that the only reason to learn an instrument is to become a professional on it, but to use it as a tool to communicate and change people's lives.

Jana Janků: When teaching, we try to play interesting examples accompanied by the composer or piece's story and context. Young people are receptive to music, but they need to be engaged.

Urška Cvetko: A teacher can have a major influence on a student's life. I speak from my own experience, because during my music education, especially at the beginning, I was lucky to have two female mentors who awakened in me the desire and joy for music. Every teacher is different, everyone gives you something different; you then put these skills in your arsenal and transform yourself into a suitable tool that you carry forward. Sometimes in my playing I find some tools from early learning, I hear a teacher's sentence and only now understand it, internalize it. Thus, in my teaching, I also try to pass on the most valuable and useful pieces of wisdom that have been handed down to me. In the same way that all teachers are a little different, each student is also completely unique; therefore, it is necessary to give a different strategy, method of explanation and demonstration. I think it is important that, if possible, I take the children to a good concert, show them inspiring recordings of concerts by excellent flautists, and thereby show them why they practice - what the main goal is and why music is so special. Music is not practicing in a closed space, it is communication, a language. If I am sufficiently charmed and enthusiastic about music, the children will feel it and fall in love with it themselves.



How you plan the programming concept of a concert programme?

Andrej Jovanić: I had the desire to create a programme based on the repertoire that Robert de Visée used in his performances at court. From the manuscript of Vaudry de Saizenay, we learn that his repertoire on the theorbo also included compositions by his contemporaries and predecessors (Nicolas Hotman, Charles Hurel, arrangements of compositions by Jean Baptiste Lully, Marin Marais, François Couperin, and others). Based on that, I also assumed that de Visée's guitar repertoire must have included the works of the great Francesco Corbetta. I wanted to avoid certain "unreality" and "conflict" in the programme. A concert programme can be "irrational" when it contains a repertoire spanning over a hundred years and when it includes repertoire of geographically very distant areas and styles. Such a programme can be very attractive for the audience. It can also be very instructive and challenging for a young musician who is interested in learning everything. However, I find that putting everything we love into one concert programme is not possible. For example, a Renaissance musician could not imagine the music of the Baroque, and if by some miracle he could hear it, he would have considered it incomprehensible, chaotic, excessive. Why? Because he loved the music of his era. That music and style inspired, surprised, and excited him. Let us imagine for example that Robert de Visée had the opportunity to personally hear Kapsberger play the theorbo! He would surely be fascinated by the technical skill and innovation of the player, but he would also be amazed and astonished by the vulgarity and aggressiveness of his instrumental style.

Petra Vrh Vrezec: Some of the concert programme is created spontaneously. For example, we sang the Ave Maria song for a few years for the feast of Mary and when quite a few songs had been collected, the idea of an "Ave Maria" concert and then a CD came up. We plan other concepts on purpose - for example, when we wanted

to make opera more popular, we chose more comical situations from operas and made a concert Z (opera) - in it we struggled a bit with the qualities of prima donna, competition between singers... Last year, when we were horrified by due to the unstoppable extinction of living beings, we created the concept of the "Nature in Music" concert and searched for a programme with songs about nature, etc.

Jorge Jiménez: I like setting up challenges, that's where most of my solo programmes are born. I also tailor programmes for festivals, including the programmer/festivals ideas and wishes: they know their audiences well.

Jana Janků: We have a yearly plan of self-directed concerts for which we apply for funding. These concerts allow us to rehearse new programmes, which we then offer to the organizers.



Johanna Lopez Valencia: To plan a concert programme I think of the audience that can be directed, of the organization or festival that asked for the concert or proposed, I try to have a connection with time, composers, and space. A programme can also depend on the staff you have available. A complete set of details that gives the result of having a connection, a theme, and a good concert.

Where and how you capture ideas for designing a concert programme and what obstacles you face?

Andrej Jovanić: Imagination that relies on understanding is the most creative element of this process. Reading excerpts from the Marquis de Dangeau's diary, I noticed that de Visée often played to the King in the evenings, one hour before dinner. I tried to imagine what that hour sounded like, what elements influenced de Visée's choice of repertoire and the way of his music interpretation. One of the first obstacles I face is that a surprise and anticipation are the key elements that the artist uses in the dialogue with the audience. De Visée was surely not able to plan a concert

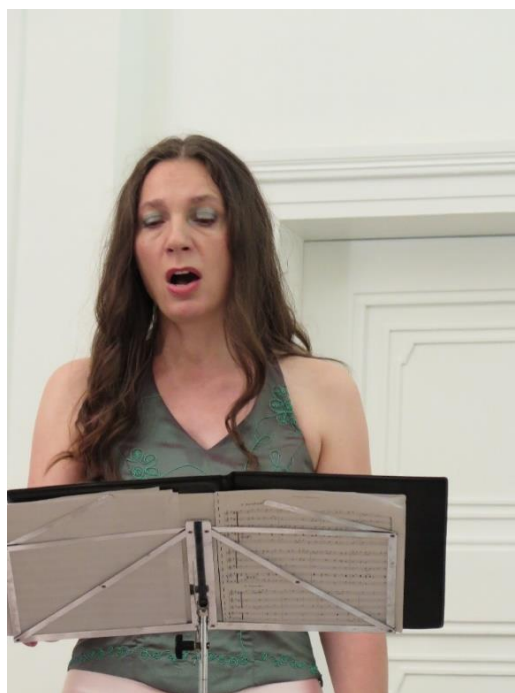
programme in advance. He may have had an idea of what he would like to play that night, but he also had to adapt to the moment, play it by ear. I imagined, for example, that the moment de Visée begins to play a piece on the guitar in G minor, he notices the atmosphere, the reaction of the listeners, the attention of the King, who perhaps eagerly jumps out of bed and dances his favourite dance in his nightgown - the courante. De Visée reacts in an instant, and after the prelude, he skips the allemande, to immediately begin the courante. And then, after the courante, the king has not yet managed to lose his breath, because he danced only one dance himself, so he does not need a light, relaxing Sarabande to catch his breath. Therefore, after a short minuet, de Visée immediately reaches the climax of excitement with a somewhat wild and restless chaconne. Then I imagined that the King closes his eyes while de Visée begins to play guitar in A minor and that Villanelle represents a vivid dream. While the pieces in B minor represent a melancholy mood which de Visée detect in the audience etc. Another difficulty is the constant search for the "perfect" interpretation. What is the perfect interpretation for me? Is there one, absolute and perfect interpretation? No, it does not exist. A "perfect" interpretation always contains some element of surprise, something unexpected that is exciting and pleasant at the same time. However, after time, any strangeness and novelty turn into anticipation, and eventually into saturation. This is how styles and genres in art change. Therefore, it is a constant challenge to find an interpretation that is new, fresh, as if it is being invented at the very moment of performance, as if we are hearing it for the first time ever.

Petra Vrh Vrezec: As already mentioned, ideas are mostly born on the fly, as a reaction to what is happening in society - at a time when we noticed fewer and fewer opera visitors, we made a Z(opera) concert with exciting opera arias and duets. Thematic concerts are very close to me - for example, a recital with songs about birds, a musical-stage show about admiring and protecting nature through music, etc. One of the biggest obstacles is the lack of Slovenian translations of songs or arias. If you want to convey a message to people as a singer, you must sing in your mother tongue. Today it is fashionable to sing in the original language, but the text does not have the same power over people as if they also understand the piece of music. Especially outside of Ljubljana, I see that it is important to sing in Slovenian.

Jorge Jiménez: Ideas can come from almost anything, from composers' anniversaries to how I conceive a sound world. Obstacles are always there: lack of funding, lack of infrastructure, lack of interest. But I see obstacles as part of the creation process.

Jana Janků: Ideas are born during our discussions in the car on the way to the concert, sometimes we encounter problems with obtaining sheet music, sometimes it is not possible to realize the whole concert plan due to lack of funds.

Mojca Jerman: To choose the red thread of the programme, ideas tend to come from life itself; from the literature you read, from the music that comes your way through other musicians or through listening, from the programme that you get to know through various ensembles, from the concerts you attend, or from the topic, for example the musical style, that you are researching at that moment. Depending on the selected topic of the programme, compositions are then selected that we either already know or want to get to know and explore. The question of what kind of concert it is and what the available time for preparations always plays a big role here. If there is more time, the repertoire can be experimented with more, but if the programme must be put together quickly, then there are usually pieces that are at least roughly familiar to us or at least close. All these things influence the selection and performance of the programme. The most common obstacles are technical, i.e. limited cast and lack of time, opportunities for rehearsals, and sometimes also the physical inaccessibility of literature.



How you design a concert programme?

Andrej Jovanić: I devised a programme "An Evening at Versailles, 1686" in four acts, an analogy with the theatre. In the first act, on the theorbo de Visée plays a selection of dances he composed in E minor and G major, but now, when he performs them in the tuning of the smaller, French theorbo, they sound four tones higher, still maintaining a gentle and feminine character in the minor, and cheerful, joyful in the major. The second act begins with serious and majestic pieces and dances in G minor and ends with a spiritual and airy D minor. I imagined the third act as a vivid dream that begins with gentle and sad pieces in A minor and ends with joyful and pastoral pieces in A major, in contrast to the awakening and melancholy of B minor that follows. The fourth act offers consolation with pieces in E minor, as well as the comedy of la Follie, and then joy and resolution with the final Chaconne in C major.

Petra Vrh Vrezec: When I decide on a theme for the concert, then I browse through music literature, listen to musical works, choose suitable compositions, make decisions about musical periods, select based on musical expression - fast, happy songs, slower or. just the right amount of each, consultation with musical colleagues, considerations about the target audience, the message I would like to convey to the listeners...

Jorge Jiménez: I like short programmes. I take in consideration audiences' concentration span and treat programmes in the same way I tell stories, with and exposition, a development, and a conclusion.

Jana Janků: We try to fine tune the programme - we present concerts with contemporary poetry - we care about the content of the sung and recited parts.

Urška Cvetko: Designing a concert programme is exceedingly difficult for me if I do not fully believe in the work. The type of event at which the programme will be performed, the space and the audience must be considered. I also like that the programme is dynamic. Sometimes it follows the historical sequence, sometimes it makes more sense to divide the songs and parts of the programme according to the character of the songs. You also must pay attention to the tonalities that follow each other, the sequence must work logically, have a dramaturgical arc. I also like that in mixed ensembles like Messa di voce, the cast (duo piece, trio piece, quartet, solo piece) changes nicely and the colours of the sound are sensibly added and taken away. If we want to achieve a certain effect, we can

continue with the quartet from the solo piece and act in contrast and shock the listeners a little. A lot depends on the concert programme, so I try to always feel it as a meaningful whole.

How you meet other artists, how you get involved in other ensembles and what it looks like when you put together your own ensemble?

Andrej Jovanić: In my professional career, I was most often engaged on a theorbo, as part of the basso continuo section in ensembles and orchestras. After six years of studying in London and valuable experience of cooperation with many artists and ensembles, I find myself in the Balkans, which offers much more limited access to experience and cooperation. We (artists) are limited to finding our own ways, get to know each other and cooperate with countless administrative obstacles. The most significant experiences are with ensembles from the region: ensemble Nova Schola Labacensis and projects by Music Academy from Ljubljana, La Folia ensemble from Timisoara, ensemble Sempre from Bucharest, as well as New Trinity baroque ensemble from Belgrade. I must especially mention the Balkan Baroque Band ensemble, which, under the leadership of Jean-christophe Frisch, tried to unite numerous artists from the entire region, from Croatia to Greece. Many notable concerts were held at festivals in France, but unfortunately there was no support from institutions in the region. With my two ensembles, the Traveling Musicians and the Nymbus ensemble, I tried on the one hand to provide an opportunity for younger artists to gain experience working on programmes and concert performances, and on the other hand to form a core of experienced artists who can invite other artists as guests, according to the project. In this way, we achieved cooperation with Mateja Bajt from Slovenia, Laura Vadjon from Croatia etc.

Petra Vrh Vrezec: With those with whom I collaborate more, we usually get together and discuss the concert programme, I give ideas, we "sort through" them and together we choose the most suitable programme. When choosing artists for a joint project, I mostly choose those with whom I have already worked well, they are responsible for work and artists at heart.



Jorge Jiménez: Networking is important and being in the right place at the right time is crucial. At the same time is especially important to have a clear idea of one's skills and fortes, so you can target the right ensembles to offer those skills which make you stand out. We are all different artists, and that's the beauty of music making.

Jana Janků: Each of us also plays with other ensembles, we know each other quite well in the field of early music and it is not a problem to invite a guest for a particular programme.

Izidor Erazem Grafenauer: I play in many ensembles, mostly abroad. I have been working with some ensembles for a long time, but at the same time I am also contacted for new projects. First, we agree on the programme, dates of rehearsals and concerts, and other details. For the most part, the coordination is routine, but there are differences in the size of the projects, for example, the performance of operas requires much more organization and coordination than an occasional solo concert. When I'm preparing my project, I think it's very important that nothing is left to chance. The organization of the journey and stay of visiting artists is especially important. It is important that all participants are clear about where, for whom and for what occasion we are performing, so

I share all available information with the participants.

How you approach and research archives?

Andrej Jovanić: I have been trained to read, understand, analyse, and compare notation and other sources in libraries of Royal Academy of Music in London and Trossingen Hochschule. From my teachers, Elizabeth Kenny, and Rolf Lislevand, I received best tips for productive research. I am grateful that today so much content of public libraries around the world is available freely online, even some yet unexplored. Works by Robert de Viseé can be found in many original publications and manuscripts in form of tablature for guitar, lute, or theorbo and in music notation. It is necessary to study all available sources, to compare and notice the differences, draw conclusions.

Petra Vrh Vrezec: I get a lot of foreign archives from the online sheet music database IMSLP - International Music Score Library Project - this is the most easily accessible archive. This is followed by a review of the sheet music archive at the Academy of Music in Ljubljana, at the NUK, the Society of Slovenian Composers, in the archives of my colleagues... I usually browse through the sheet music material and when I come across something interesting, I look at the notes more closely, just before I decide to select a programme, I am still listening to different performances.

Jorge Jiménez: Finding the original text/manuscript of a piece is crucial to understand the real musical intentions of the composer and its historical context. Studying the original sources is necessary.

Jana Janků: As researchers, we can search our archives for specific pieces or inspiration, the approach is not compact. But nowadays many facsimiles are already available electronically (scan) on the internet.

Mojca Jerman: In an ideal scenario, a musician, especially one who deals with early music, would get the sheet music directly from the archives and perform all the music from the manuscripts, because through them we come closest to the original idea of the composer. This means accessing the archives of the libraries where these manuscripts are kept. However, since we live in a world that moves very quickly, this is not always possible. Fortunately, there are more and more online archives of original scores and authentic editions that can either be purchased or shared among musicians. It is normal for a musician to stay in touch with the research world, as old sources are still being discovered, but at the same time, the understanding of certain sources and tracts is also changing, and as a result, this is followed by a different understanding and interpretation of early music.



How you are received by the institutions that care for this cultural heritage, and what problems you face in the phase when you are looking for and choosing works for the programme?

Andrej Jovanić: Personally, I do not work on the development of projects and contacts with institutions, but I have the impression that there are often incompetent people for early music in institutions. I also notice that, for the past ten years, in my country, there has been less and less investment and support for freelance artists. That is why we applaud the festival of Brežice and Klemen Ramovš, which has survived for decades. When looking for and choosing pieces for the programme, the big challenge for me is whether to adapt the programme to the ensemble or adapt the ensemble to the programme. It is usually something in between :)

Petra Vrh Vrezec: As already mentioned, the easiest way is to browse the world wide web database or even buy sheet music. When visiting NUK or the Academy, you face restrictions due to office hours, physically browsing through sheet music is much more time-consuming and tiring...

Jorge Jiménez: Usually museums and libraries are keen to let musicians and scholars use their resources.

Jana Janků: Institutions are open to researchers and willing to help in the selection process.

Johanna Lopez Valencia: Music in Italy is having an important value, I think that after the Covid pandemic they realized the importance and value that we musicians have and above all early music, which is underestimated for classical music and great works. Today new musical productions of the Baroque have been made, for example the Maggio musica has staged the Xerxes by Francesco Cavalli with instruments of the time, respecting the baroque performance practice, which is an exception. Therefore, it is difficult to select a programme that interests the institutions, a job that you must think about a lot, because it must please the public but also the player.

How can music and any other art contribute to a better society?

Andrej Jovanić: Virtues and values in society are promoted through music and other arts. A healthy and progressive society develops by promoting art (which lasts), which asks questions, offers answers, which awakens the desire to learn and to get to know something new, unknown, which educates and ennobles.

Petra Vrh Vrezec: I'm sure music can do that. This is exactly why we started the Nature in Music concerts last year. With the help of classical music with themes about nature or mutual relationships we wanted to inspire people about nature, to stimulate thinking about how important it is to actively participate in its preservation. The concerts reap great approval from people and their reflection on how they can better contribute to the protection of nature.

Jorge Jiménez: Music and art are vital pillars of society civilisation. Without them, there is no hope.

Jana Janků: Music relaxes people, strengthens their sense of perception of others.



Izidor Erazem Grafenauer: Music is an extremely important thing in nowadays society. Mostly people are not even aware of this, because a lot of people listen to music only passively. In any case, the basis of changes is possible in education already in elementary school, where the arts (fine art, music ...) occupy a small or secondary role. Art is too big to be able to describe in a few words what value it has, but I think one of the most important things in today's time is that it teaches people to listen and accept the opinions and ideas of others.

What is the impact of art on the challenges of politics and environmental protection?

Andrej Jovanić: Artists, through their projects, programmes, etc., try to draw attention to the desecration of nature and the environment and offer solutions for nature protection. Time will tell if they succeed in this.

Petra Vrh Vrezec: As mentioned in the previous question the impact can be exceptionally large. It is important to approach the listeners in the right way, with a well-thought-out concept and programme, a good performing team, and a sincere intention.

Jorge Jiménez: Ignorance is the mother of conflict. Unfortunately, some governments prefer an ignorant folk because it's easier to control. Arts are vital for the wellbeing of our planet and world.

Jana Janků: I think art should be impartial.

Urška Cvetko: Throughout history, music (and art in general) has played a significant role in creating and criticizing its time and space. It reflects society, as, reciprocally, society is also a reflection of the music it listens to.

Politics has gone astray; it no longer works for people but wants us to work for it. It has lost touch with what makes it exist. I see parallels here with music and it is precisely with early music that I admire that it really is not an end in itself. It was mostly composed for various occasions, groups, in honour of great personalities, in the exploration of the limits of the possible (fantastic style). It always strives for improvement, evolution, perfection, while at the same time preserving the element of humanity. Politics could learn a lot from (early) music. But as far as protecting the environment is concerned, I've lost hope a little - the current system is governed by wrong values...

How art can defy state violence against freedom of expression, what are your experiences?

Andrej Jovanić: Miraculously, despite everything, art survives. Through their actions, artists try to increase the influence of true values.

Petra Vrh Vrezec: Unfortunately, I do not have that experience and I do not like to get involved in politics either.

Jorge Jiménez: I think, art and music need to be challenging. We cannot spend our life as artists just complying with the rules established by governments for the only reason of survival. That is right: government subsidised art has the danger of taming down the art form and repressing the artist message. I am not saying art should always be subversive, but it should not be limited to only doing what the makes the boss happy. The artists nowadays need to juggle constantly between being compliant and also being true to our art.

Jana Janků: Art can communicate the "unspoken", can strengthen the commitment to the struggle for freedom and give a sense of unity.

How you see the future of art and what its role is in shaping society in the coming centuries?

Andrej Jovanić: Same as ever, art has its own revolutions that never end. Each period has its Renaissance, and after that, the Baroque :). Today we live in a time of noise and saturation of everyday sounds. Music must fight through the general noise to reach a person. Because of this, today the music is usually loud and aggressive, and as a result, people are often unhappy, anxious, and depressed. Noise is also reflected in all other spheres, there is visual noise, advertising noise... I hope that society, man, art will return to healthier, natural intensities of sound and the sounds of nature (to heal itself from noise). Noise stifles art because it makes a person impatient, and such a person needs art only as a valve, which makes art a consumable commodity and reduces its value.

Petra Vrh Vrezec: I think that with art you can contribute to social values and changes. However, we must consider new methods of implementation. Each period has its own characteristics, so it is important not to just stick to some old principles of performance, which can be very boring for today's time - you must be innovative, open to sometimes step out of the box.

Jorge Jiménez: We live challenging times. Sometimes you put the news on and is hard not to be depressed. However, we know that from surviving tough times we arise stronger, and so does art and music.

Jana Janků: Abstract expression will continue to be a counterweight to the technical world and a basic human need.

Johanna Lopez Valencia: I am a positive person, and then I like to think that art will have its value, that we will have the opportunity to play a lot, to see art in all the streets of the world, and that everyone will respect who is an artist. And with these concerts we are giving people the opportunity to know this beautiful art that is ancient music, and not only with concerts but also the opportunity to continue my work as you instruct children, adolescents, and adults, because music is for everyone.

How you see the development of the field we call early music in the coming decades?

Andrej Jovanić: I would like to see more international festivals and summer schools of early music that will develop in the region, which will contain concerts, masterclasses, and historical lectures, and relate to schools of dance, acting, historical painting, film and management, old crafts, luthiers, and other arts.

Petra Vrh Vrezec: I think that with any classical music you can convince people. There is a future in old music if we do something to educate and excite people about this type of music. The right approaches are im even with a younger audience - if they get to know a certain genre of music in a pleasant way, they will keep coming back even when they are adults. I see the future here!

Jorge Jiménez: I see it evolving into a tool. In my opinion, the use of original sources and instruments should have always been a tool to help in the creative process. It went as far as being a "we play early music and that's it", that's not enough. We ended up forgetting about the "why do we do that". New generations face the challenge of turning the slightly stagnant early music movement into a new and thriving way of conveying music, in which periods coexist. Our old tools and tunes should flow with new musi c, and we should not be afraid of it, but welcome it.

Jana Janků: I think it will move towards greater virtuosity, with new "forgotten" works by Baroque composers constantly being performed.

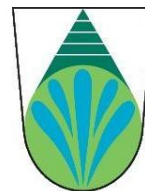
Mojca Jerman: Of course, it is difficult to know where the future will lead, but we can observe where the field of historical performing practice is developing in countries with a long tradition of performing and researching the authentic performance of early music. It is possible to notice an increasing emphasis on the personal expression of the performers, a unique approach and upgrading, experimentation with already existing compositions is being sought - it is basically the creation of new music, but within the framework that was valid from the 15th to the end of the 18th century. In our country we are not there yet, as the authentic performance of music is only slowly coming into the general consciousness, as something normal, necessary, and attractive. This is precisely why I think that the next decades can be very fruitful and interesting here in this field, as there is still a lot of room for research.

Hvala

Thanks



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