



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
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Katarina Radaljac

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Renesančna in baročna glasba Španije v prepletu s tradicionalnimi sefardskimi melodijami in sodobnimi izvajalskimi praksami na violo da gamba. Raziskovanje vplivov Bachove glasbe na njegove sodobnike in naslednike z mladim belgijskim ansamblom The Legacy of Bach.

This year's Seviqc festival had a packed and varied programme. We heard on many concert evenings both historically informed performances at a very high level as well as various more modern and interpretationally free performances of early music, as well as traditional music from different countries. The music on offer included performances of Bach's six sonatas for violin and obbligato harpsichord and the composer's sonatas for viola da gamba and harpsichord; a performance by the OperArija group, intended to be children and families' first encounter with opera; the musical pulse of Baroque London with the Swiss Ensemble Bastion; the Laterna Magica ensemble performing Bach, which respected the historical tradition of arrangements and transcriptions of the flute, cello and harpsichord parts; intersections of Western baroque music, oriental and Sephardic traditions with the Austrian ensemble Baroque Arabesque; Telemann's 12 solo fantasies for viola da gamba performed by the renowned gambist Richard Boothby; the Renaissance and Baroque music of Spain interwoven with traditional Sephardic melodies and contemporary performance practices on the viola da gamba; the young Belgian ensemble The Legacy of Bach exploring the influence of Bach's music on his contemporaries and successors.



Zvočna podoba poglobljenih raziskav hispanoameriške kolonialne glasbe – glasbe bolivijskih misjonarjev in Indijancev po izgonu jezuitov z argentinskim ansamblom Capilla del sol. Vse to je bil letošnji festival Seviqc, ki je večinoma potekal na različnih, zgodovinsko pomembnih prizoriščih v Celju, v Hudičevem turnu ter na gradovih Snežnik in Bogenšperk. Skupno je na festivalu nastopilo 36 umetnikov iz Argentine, Avstrije, Belgije, Francije, Hrvaške, Italije, Mehike, Nemčije, Slovenije, Španije in Velike Britanije.

A soundscape of in-depth research into Hispanic American colonial music – the music of Bolivian missionaries and Indians after the expulsion of the Jesuits with the Argentine ensemble Capilla del sol. All this was included in this year's Seviqc festival, which mostly took place at various historically important venues in Celje, in Devil's Tower and at the Snežnik

and Bogenšperk castles. In total, 36 artists from Argentina, Austria, Belgium, France, Croatia, Italy, Mexico, Germany, Slovenia, Spain and Great Britain performed at the festival.



Poslušamo odlomek prve skladbe, ki je zazvenela na letošnjem festivalu Seviqc – to je bila Bachova Sonata za violino in obligatni čembalo št. 6, ki sta jo na koncertu 9. avgusta izvedli violinistka Adriana Alcaide in čembalistka Ana Marija Krajnc. Glasbenici sva nastopili tudi na zaključnem koncert festivala, 23. avgusta v Stolni cerkvi sv. Danijela v Celju, kjer sta izvedli četrto, prvo in tretjo sonato za violino in obligatni čembalo Johanna Sebastiana Bacha. Čutnost in senzibilnost, ki ju je v koncertnem listu omenjala že violinistka Adriana Alcaide, je prišla posebej do izraza v njunih občutenih interpretacijah počasnih stavkov sonat, ki so delovale izrazito odprto, s potrebnimi vdihi in lepim podajanjem glasbenega materiala. Oblikovno so si bili hitrejši stavki sonat precej različni, slišali smo lahko nepreknjene nize virtuoznih pasaž, pa tudi takšne stavke, ki so ponujali spevnejšo in bolj razgibano interpretacijo. Med glasbenicama se je čutilo veliko pristne povezanosti in skupne želje po sproščenem in doživetem predajanju glasbenega materiala.

We are listening to an excerpt from the first piece that was performed at this year's Seviqc Festival: Bach's Sonata for Violin and Obligatory Harpsichord No. 6 performed by violinist Adriana Alcaide and harpsichordist Ana Marija Krajnc at the concert on 9 August. The musicians also performed at the closing concert of the festival on 23 August in the Cathedral Church of St. Daniel in Celje, where they performed the fourth, first and third sonatas for violin and obligatory harpsichord by Johann Sebastian Bach. The sensuality and sensitivity, which violinist Adriana Alcaide highlighted in the concert programme, came to the fore in their exquisite rendition of the music, with its subtle interpretation of the slow movements of the sonatas, which were perfectly paced and natural. The faster movements of the sonatas were quite different, with an uninterrupted sequence of virtuoso passages as well as movements with a more melodious and lively interpretation. There was a sense of genuine connection between the musicians as well as of a shared desire for a spontaneous and accomplished performance.

V Stari grofiji, kjer se danes nahajajo pomembne zbirke Pokrajinskega muzeja Celje, smo 13. avgusta spremljali koncert švicarskega ansambla Bastion, katerega članica je tudi slovenska flavtistka Maruša Brezavšček. Z izrazito povezujočo energijo na odru ter uigrano skupno igro na visokem poustvarjalnem nivoju, so glasbeniki občinstvu predstavili razgiban in manj znan nabor skladb, združen v program z naslovom Glasbeni utrip baročnega Londona, od kraljevih dvoran do koncertnega odra. Med skladbami nas je vodila tudi zanimiva razlaga Maruše Brezavšček.

On 13 August in the Old Counts' Mansion, where today the important collections of the Celje Regional Museum are located, we listened to a concert by the Swiss ensemble

Bastion, which includes the Slovenian flautist Maruša Brezavšček. With an engaging on-stage energy and a well-coordinated joint performance, the musicians presented the audience with a varied and lesser-known set of compositions combined into a programme entitled "The Musical Pulse of Baroque London from the royal court to the concert Stage". We were also guided through the compositions by Maruša Brezavšček's fascinating commentary.



Avstrijski ansambel Baroque Arabesque se je predstavil z nadvse zanimivim programom, ki je v tekočo glasbeno pripoved povezel velika skladateljska imena zahodne glasbe kot so Giulio Caccini, Tomaso Antonio Vitali, Athanasius Kircher in Georg Friedrich Händel, tradicionalno glasbo iz Bližnjega vzhoda, delo istanbulske skladateljice Kevser Hanim, ki je delovala v prvi polovici 20. stoletja ter stare sefardske melodije iz Iberskega polotoka. Zlasti slednje so v interpretaciji pevke Özlem Bulut zazvenele z veliko globine in pristne povezanosti z glasbo, ki je navdušila občinstvo v Narodnem domu Celje. Uporaba tradicionalnih orientalskih tolkalnih inštrumentov - na katere je prepričljivo igral Pat Feldner – je tudi izvedbam baročnih del iz zahodnega glasbenega kanona pridodala svobodnejši pridih ter včasih prepotrebno sproščenost pri interpretaciji.



The Austrian ensemble Baroque Arabesque presented a very interesting program that connected great composers of Western music such as Giulio Caccini, Tomaso Antonio Vitali, Athanasius Kircher and Georg Friedrich Händel, traditional music from the Middle East represented by Istanbul composer Kevser Hanim, who worked in the first half of the 20th century and old Sephardic melodies from the Iberian Peninsula, and wove them into a seamless musical narrative. Singer Özlem Bulut's interpretation gave an incredible depth and showed a genuine connection to the music, which delighted the audience in the Celje Narodni Dom. The use of traditional oriental percussion instruments – played convincingly by Pat Feldner – also added a more spontaneous touch to the performances of baroque works from the Western musical canon as well as sometimes much-needed freedom in the interpretation.

Koncert priznanega gambista Richarda Boothbyja, ki je potekal 19. avgusta v Stari grofiji v Celju, je obiskovalcem letošnjega festivala Seviqc v posluh ponudil nedavno odkrite Telemannove solo fantazije za violo da gamba, ki so nastale okoli leta 1734, našli pa so jih šele leta 2015 v državni knjižnici blizu Osnabrücka. Boothby je bil v predajanju glasbenega materiala zelo natančen, tehnično dobro pripravljen, dinamika in artikulacija sta bili ustrezni, fraze dodelane. A zlasti v prvem delu večera je še manjkalo nekaj pristne sproščenosti in odprtosti do interpretacije, zdele se je, kot da izvajalca kot osebe, ni zares v dvorani. Ta občutek se je začel rahljati v drugi polovici večera, zlasti ob nekaterih hitrejših stavkih fantazij, ki so izžarevali več igrivosti.

The concert by renowned gambist Richard Boothby, which took place on 19 August in the Celje Old Counts' Mansion, offered visitors to this year's Seviqc festival the opportunity to listen to Telemann's recently discovered solo fantasies for the viola da gamba, which were composed around 1734 and were only found in 2015 in a public library near Osnabrück. Boothby was very precise in his performance, technically well prepared, the dynamics and articulation were appropriate, the phrases were refined. However, especially in the first part of the evening, the performance seemed to lack spontaneity and openness to interpretation; it almost felt as if the performer – as a person as distinct from the piece – was not fully present in the hall. This feeling began to dissipate in the second half of the evening, especially with some of the faster movements of the fantasies, which were lively and expressive.



Španska violistka, pevka in skladateljica Pilar Almalé se je 20. avgusta v Hudičevem turnu blizu Dolenjskih toplic predstavila s solo programom na violi da gamba. Poimenovala ga je Lastovke, s čemer je ubesedila lastno iskanje novih načinov potovanja skozi staro glasbo. Slišali smo nabor srednjeveških, sefardskih in renesančnih skladb, pa tudi pesmi iz 20. stoletja ter njeno avtorsko delo La Patética. Intimen koncertni večer je bil prežet s svežino, iskrenostjo in globino, ki jo je med izvedbami izžarevala glasbenica. Hkrati je izkazala tudi veliko mero poznavanja repertoarja in širšega zgodovinskega ozadja, ki ga je na dostopen in vživeto pripoveden način predala obiskovalcem. Čeprav to nikakor ni bil edini dogodek letošnjega festivala Seviqc, ki je v program vključil tradicijsko glasbo, je bil koncert Pilar Almalé najbližje presečišču stare in etno glasbe, zlasti zaradi uporabe sodobnih tehnik igranja in elektronike.

On 20 August, Spanish violist, singer and composer Pilar Almalé presented a solo program on the viola da gamba at Devil's Tower near Dolenjske Toplice. She called it Swallows, expressing her own search for new ways of experiencing early music. We heard a selection of medieval, Sephardic and Renaissance compositions, as well as songs from the 20th

century and her original work *La Patética*. The musician's performances in this intimate concert evening exuded freshness, sincerity and depth. At the same time, she also demonstrated a deep knowledge of the repertoire and the broader historical background, which she conveyed to the visitors in an accessible and engaging manner. Although this was by no means the only event at this year's Seviqc festival to include traditional music in the program, Pilar Almalé's concert represented the most striking blending of early and ethnic music, especially through her use of modern playing techniques and electronics.



by the members of the Belgian ensemble The Legacy of Bach – which includes Slovenian violinist Ana Julija Mlejnik Železnik – as a tribute or “ode to the masterful composer, his beauty, depth and inspiration”. In addition to three works by Bach, the programme also included compositions by Allessandro Marcella, Georg Philipp Telemann, Johann Gottlieb Janitsch and Carl Philipp Emanuel Bach. Most of the performers also had the opportunity to perform as soloists – for example, we heard Telemann's Fantasy for Solo Violin and Bach's Prelude from the First Suite for Solo Cello.

Zadnji koncert letosnjega festivala Seviqc, ki je zvenel v Stari grofiji v Celju je potekal 21. avgusta. Program z naslovom Bachovi odtisi so članice belgijskega ansambla The Legacy of Bach - del katerega je tudi slovenska violinistka Ana Julija Mlejnik Železnik – zasnovale kot »odo mojstrskemu skladatelju, lepoti, globini in navdihu«. Poleg treh Bachovih del so na program vrstile tudi skladbe Allessandra Marcella, Georga Philippa Telemanna, Johanna Gottlieba Janitscha ter Carla Philippa Emanuela Bacha. Večina nastopajočih se je imela priložnost predstaviti tudi v solistični vlogi – tako smo na primer slišali Telemannovo fantazijo za solo violino ter Bachov Preludij iz prve suite za solo violončelo.

The last concert of this year's Seviqc festival, which was held in the Celje Old Counts' Mansion, took place on 21 August.

The programme, entitled "Bach's Footprints", was conceived



Argentinski ansambel Capilla del sol je festivalu Seviqc dodal še en zanimiv in neobičajen program z naslovom Glasba iz bolivijskih misijonov, produkcija Indijancev po izgonu jezuitov. V celjskem Narodnem domu so tako zazvenela anonimna dela indijanskih skladateljev, ki so ustvarjali v času pokristjanjevanja ter po njem, torej v obdobju, ko so evropski misijonarji žeeli prebivalce svojih kolonij »civilizirati« in izobraziti tudi o zahodni glasbeni praksi pozne renesančne in zgodnje baročne glasbe. Program je nastal kot rezultat poglobljenega raziskovanja hispanoameriške kolonialne glasbe, kateremu se posveča ansambel Capilla del sol. Dela, ki so bila presenetljivo podobna glasbenemu slogu zahodnih skladateljev so nastopajoči predstavili z veliko mero angažiranosti in na visokem poustvarjalnem nivoju. Še posebej so izstopali virtuojni solo deli na kljunasti flavti, ki jo je igral Ramiro Albino ter doživeta in tehnično izpopolnjena interpretacija tenorista Gonzala Cuadre Balagne. Ansamblu sta se kot gosti pridružila tudi slovenska glasbenika Gregor Fele in Boris Šinigoj.

The Argentine ensemble Capilla del Sol added another interesting and unusual programme to the Seviqc festival, entitled "Music from the Bolivian Missions", a production by the indigenous peoples after the expulsion of the Jesuits. Anonymous works by indigenous composers who composed during and after Christianization, that is during the period when European missionaries sought to "civilize" the inhabitants of their colonies and educate them in the western musical practices of the late Renaissance and early Baroque, were played in the Celje Narodni Dom. The programme was created from in-depth research into Hispanic American colonial music, to which the Capilla del Sol ensemble is dedicated. The performers presented works that were

surprisingly like the musical style of Western composers with a great deal of engagement and an extremely accomplished level of

performance. The virtuoso solo pieces on the recorder played by Ramiro Albino and the accomplished and technically perfect interpretation of tenor Gonzalo Cuadra Balagna stood out. The ensemble was also joined by Slovenian musicians Gregor Fele and Boris Šinigoj as guest performers.



Marina B. Žlender

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with ensembles such as Ensemble Bastion, Musica Cubicularis, Duo Decima and Ensemble Pampinea. She performs both contemporary and baroque and medieval music, which testifies to her artistic breadth and maturity.

Na tokratnem večeru se nam je predstavila kot soustanoviteljica Ensemblea Bastion, ki ga poleg nje sestavljajo diplomanti in študentka Schole Cantorum Basilensis: Beatriz Lopez Paz na violi da gamba, ki je nadomestila Martina Jantzena, Elias Conrad na teorbi in Mélanie Flores na čembalu. Predstavili so glasbo od stUARTske dinastije z dvora Karla I. in II. do programa iz časa po slavnih revolucijah. Z zanimivo predstavljivijo v koncertnem listu in s pripovedjo Maruša Brezavšček smo se zblžali z dvorno glasbo, v kateri so bile zlasti zanimive t. i. masque ali družabni dogodki, ki so poleg glasbe združevali še maskirani ples, poezijo in gledališče. Po obnovitvi monarhije se je v glasbo vpletel najprej francoski vpliv, pozneje pa italijanski slog, ki se je obdržal tudi po revoluciji. Iz vmesnega obdobja med obema smo slišali Geminianijeve variacije na arijo iz Purcellovega *Dioclesiana*. Zatem so nam predstavili suite v e-molu, transponirano v a-mol z angleškimi in francoskimi stavki Matthewa Lockeja in *The Division for Learners* v G-duru za violo da gamba in spremljavo na teorbi Christopherja Simpsona, slišali pa smo tudi Geminianijevo instrumentalno obliko arije *What shall I do to show how much I love her*. Nicola Matteis je znan zlasti po tem, da je v Angliji širil italijanski stil, člani zasedbe Ensemble Bastion pa so

eden od vrhuncev letosnjega festivala Seviqc, ki se je v tem poletju preselil v Celje, je bil nastop izstopajoče izjemne interpretke Maruše Brezavšček oz. Ensemblea Bastion iz Švice. Maruša Brezavšček z vsakim koncertom v Sloveniji dokazuje, da je umetnica mednarodnega slovesa, kar potrjuje v nastopih z zasedbami, kot so Ensemble Bastion, Musica Cubicularis, Duo Decima in Ensemble Pampinea. Je izvajalka tako sodobne kot baročne in srednjeveške glasbe, kar priča o njeni umetniški širini in zrelosti.

One of the highlights of this year's Seviqc festival, which moved to Celje this summer, was the performance of the outstanding performer Maruša Brezavšček and the Ensemble Bastion from Switzerland. With every concert in Slovenia, Maruša Brezavšček demonstrates that she is an artist of international renown, which is confirmed in her performances



zaigrali *Ario.adagio-presto, gig. Prestissimo, Gavotto con divisioni in Ground after the Scotch humour.allegro*. Zadnja točka koncerta pa je bila melodija *Paul's Steeple* neznanega avtorja, ob kateri so člani ansambla tudi improvizirali. *Adson's Masque* Johna Adsona so člani zasedbe popestrili z izvirno igro in pristnim zvokom ter živahnim in ljubkim interpretiranjem, v katerem je bilo ob violi da gamba in kljunasti fl avti mogoče čutiti tudi otožno noto. Sledilo je delo Johna Coperaria *Coperaree or Gray's Inn, the First*, prav tako pa je bila zanimiva skladba *The Satyr's Masque* Roberta Johnsona, ki je zvenela slikovito in nam je približala duha dobe.



On this evening, she introduced herself to us as a co-founder of the Bastion Ensemble, which is also made up of graduates and students of the Schola Cantorum Basilensis: Beatriz Lopez Paz on viola da gamba, who has replaced Martin Jantzen, Elias Conrad on the theorbo and Mélanie Flores on harpsichord. They played music from the English Stuart dynasty from the courts of kings Charles I and II of as well as from the period after the Glorious Revolution. Thanks to an interesting presentation in the concert programme and a narration by Maruša Brezavšček, we were brought closer to the world of English restoration court music, where masked social events, combining masked balls, poetry and drama with music, played a particularly important role. After the restoration of the monarchy, the music was first influenced by the French and later Italian styles, which persisted even after the Glorious Revolution of 1688. From the intermediate

*period, we heard Geminiani's variations on an aria from Purcell's *Diocletian*. Then they offered us a suite in E minor transposed into A minor with English and French movements by Matthew Locke and "The Division for Learners in G major" for viola da gamba and theorbo accompaniment by Christopher Simpson, and we also heard Geminiani's instrumental version of the aria "What shall I do to show how much I love her". Nicola Matteis is known for spreading the Italian style in England, and the members of the Ensemble Bastion played "Ario.adagio-presto, gig. Prestissimo, Gavotto con divisioni and Ground after the Scotch humour. Allegro". The last piece in the concert was the melody "Paul's Steeple" by an unknown author on which the members of the ensemble also improvised. The members of the ensemble enriched "Adson's Masque" by John Adson with original playing and authentic sound, as well as a lively and graceful interpretation, in which a melancholy note could also be felt alongside the viola da gamba and recorder. Next came John Coperario's work "Coperaree or Gray's Inn", followed by the captivating sound of Robert Johnson's intriguing composition "The Satyr's Masque", which brought us closer to the spirit of the era.*

Ensemble Bastion nam je predstavil pristen zvok z izvirno, živahno in prepričljivo igro, s katero se je študiozno poglobil v vsa obdobja, in jo res predstavil avtentično in virtuzozno. Maruša Brezavšček je zablestela z blešečim fraziranjem in izjemno tehnično virtuoznostjo, vselej povezano z avtentično in historično prepričljivo interpretacijo. Njeni izstopajoči umetniški prezenci so parirali tudi drugi člani ansambla, ki so se izkazali s skupno in samostojno igro. Zlasti smo občudovali hitre stavke, v katerih sta se zrcalila joie de vivre in dovršena tehnika. Čembalistka Mélanie Flores je izražala gracilnost in milino, ob markantni igri gambistke Beatriz Lopez Paz in zrelem taktnem izvajaju Eliasa Conrada na teorbi. Skupaj so nas res očarali z živahno radoživostjo in po drugi strani otožno spevnostjo ter nenadkrijljivo interpretacijo slogov, s katero smo podoživeli čas 17. in 18. stoletja v Angliji.



The Ensemble Bastion gave us a genuine sound with original, lively and convincing playing for all the periods they presented; it was truly an authentic and virtuoso performance. Maruša Brezavšček shone with brilliant phrasing and exceptional technical virtuosity, always combined with an authentic and historically convincing interpretation. Her outstanding artistic presence was also matched by other members of the ensemble, who excelled with both their joint and solo playing. We particularly admired the fast movements, which exuded joie de vivre and demonstrated a perfect technique. Harpsichordist Mélanie Flores played with great subtlety and grace, accompanied by the striking playing of gambist Beatriz Lopez Paz and the sensitive and mature performance of Elias Conrad on the theorbo. They all enchanted us with the uplifting yet also contemplative beauty of the music, giving a virtuoso performance and an unsurpassed interpretation of the different historic styles, transporting us back to the musical world of England of the 17th and 18th centuries.

Hvala / Thanks



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