



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the
Slovenian Academy of Sciences and Arts

DAN STARE GLASBE

pobuda Evropske mreže za staro glasbo REMA

EARLY MUSIC DAY

an initiative of the European Early Music Network REMA

Celje

Knežje mesto / The princely city
Slovenija

Sobota / Saturday

21.3.2026

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Simpozij Celeia in koncert bosta prenašana v neposrednem spletnem prenosu:
The symposium and the concert will be streamed live online:

<https://us04web.zoom.us/j/76869537235>



Dan stare glasbe Early Music Day

Dan stare glasbe vsako leto 21. marca slavi več kot tisočletje glasbe, s koncerti in dogodki, ki potekajo hkrati po vsej Evropi in širše.

Early Music Day celebrates more than a millennium of music every year on 21 March, with concerts and events taking place across Europe and beyond.

Vsako leto 21. marca – na rojstni dan Johanna Sebastiana Bacha in prvi pomladni dan – udeleženci po vsem svetu pripravljajo številne dogodke, ki predstavljajo različne obraze stare glasbe. Koncerti, mojstrski tečajji, videi ... vsak lahko prispeva svoj dogodek, zaradi česar Dan stare glasbe postaja stičišče občinstva in strokovnjakov.

Every year on 21 March - Johann Sebastian Bach's birthday and the first day of spring - a variety of events are offered by participants across the globe, celebrating the many faces of Early Music. Concerts, masterclasses, videos... anyone can add their own contribution, making Early Music Day a meeting place for audiences and professionals!

Globalno, participativno praznovanje stare glasbe

Cilj Dneva stare glasbe je ustvariti živ dogodek za skupnost stare glasbe v najširšem pomenu: izvajanje, izobraževanje, raziskovanje in izmenjavo izkušenj. Vsako leto se praznovanju pridružijo številni ljubitelji stare glasbe, ki organizirajo koncerte, dogodke in različne pobude, ki hkrati potekajo po vsem svetu.

A global, participative celebration of Early Music

The goal of early music day is to create a living event for the early music community in the broadest sense: performance, education, research, experiences... Each year, hundreds of early music lovers take part in the celebration by organising concerts, events, and happenings, taking place simultaneously all over the world.

Spletni dogodek

Dan stare glasbe je pomemben tudi kot spletni dogodek, saj številni prispevki in koncerti potekajo v neposrednem prenosu ter dosegajo občinstvo po vsem svetu.

An online event

Early Music Day is an important online event as well, with countless online contributions and concerts being live streamed, reaching audiences worldwide.

Partnerstva in mediji

Močno partnerstvo z mediji je ključno za vpliv in prepoznavnost Dneva stare glasbe. Evropska radiodifuzna zveza (EBU) je partner dogodka že od njegove prve izvedbe leta 2013. Evropsko razsežnost dopolnjujejo tudi partnerstva med člani REMA oziroma drugimi organizatorji projekta ter lokalnimi, regionalnimi in nacionalnimi mediji v posameznih državah.

Partnership and media

A strong partnership with the media is essential to the impact and visibility of Early Music Day. The European Broadcasting Union (EBU) has been a partner of the event since its first edition in 2013. Partnerships between REMA members/other organisers involved in the project and local, regional and national media in each country complement the European aspect.

Vir Source: [REMA](#)



Evropski dan stare glasbe, 21. marec 2013
European Day of Early Music, 21 March 2013



Androulla Vassiliou

Evropska komisarka za izobraževanje, kulturo,
večjezičnost in mlade
Pokroviteljica prve izvedbe Evropskega dneva stare
glasbe

European Commissioner for Education, Culture,
Multilingualism and Youth
Patron of the first edition of the European Day of Early
Music

[Androulla Vassiliou | Message for the First European
Early Music Day \(REMA, 2013\)](#)

Dragi prijatelji,
v veliko veselje in čast mi je, da se vam lahko pridružim pri praznovanju prvega Evropskega dneva stare glasbe. Dovolite mi, da izkoristim to priložnost in izrazim svojo iskreno podporo tej pobudi ter ji zaželim uspeha, ki si ga vsekakor zasluži. Stara glasba je osrednji del naše skupne evropske dediščine. Obsega več kot tisočletje glasbe, od srednjega veka pa do konca 18. stoletja, in zajema dela mojstrov, kot so Monteverdi, Bach, Händel in mnogih drugih. Njihova dela so nam vsem v užitek, predstavljajo pa tudi močan simbol naše civilizacije in naše skupne evropske identitete, zato si zaslužijo, da jih promoviramo, osvetljujemo in predstavimo čim širšemu občinstvu, pri čemer nam pomaga Evropska mreža za staro glasbo. V tem tiči razlog za podporo, ki jo Evropski mreži za staro glasbo izkazuje Evropska komisija, in zato tudi ostajamo popolnoma predani ohranjanju ali celo povečanju naše podpore kulturi in

Dear friends,
It is a great pleasure and indeed an honour to join you in celebrating the first European Day of Early Music. I would like to take this opportunity to express my wholehearted support for this initiative and to wish it every success. It certainly deserves it. Early music is a central part of our shared cultural heritage as Europeans. It spans more than a millennium of music, from the Middle Ages to the end of the eighteenth century. It encompasses the works of masters like Monteverdi, Bach and Handel, and many more. Their works are a source of enjoyment to all of us and a powerful symbol of our civilisation and of our common European identity. As such, it deserves to be promoted, highlighted and brought to the widest possible audience, and the European Network for Early Music helps to achieve this. That is why the European Commission has been supporting the European Network for Early Music. And that is why we remain fully committed to maintaining



umetnosti. Le-to smo že izkazali skozi Program Kultura, sedaj pa smo predlagali še novi program Ustvarjalna Evropa (od leta 2014 naprej), ki bo osrednji del naše strategije pomoči in promocije kulturnega in umetniškega sektorja. O tem, da gre za pomembne zadeve pričajo dogodki, kot je Evropski dan stare glasbe. Naj pripomnim še, da se mi zdi 21. marec izredno primeren datum za ta dogodek, saj je to obletnica rojstva Johanna Sebastiana Bacha, »največjega čudeža celotnega glasbenega ustvarjanja«, kot mu je pravil Wagner, pa tudi prvi dan pomladi, simbol ponovnega rojstva in prenove. Prepričana sem, da bo ta pobuda stari glasbi omogočala rast in razcvet tudi v nadaljnje.

and even reinforcing our support for culture and the arts. We have done this through the Culture Programme, and now we have proposed a new Creative Europe programme from 2014 onwards. We did increase support for the arts sector. The new programme will be the linchpin of our strategy for helping and promoting the cultural and artistic sectors. That all this matters is shown by events like today's. And may I say that I find it especially fitting that you chose to hold the first European Day of Early Music on 21 March. It is the anniversary of the birth of Johann Sebastian Bach, the most stupendous miracle in all music, as Wagner called him. It is also the first day of spring, a symbol of rebirth and renewal. And I have every confidence that today's initiative will help early music to continue to blossom and flourish in the future. Events such as the one you are celebrating today clearly demonstrate the importance of this commitment.



Photo David Ignaszewski

Jordi Savall

gambist, dirigent in skladatelj za REMA ob prvem Evropskem dnevu stare glasbe

viol player, conductor and composer, message recorded at the occasion of the first REMA European Day of Early Music

[Jordi Savall | Message for European Early Music Day \(REMA, 2013\)](#)

Z veseljem vas pozdravljam na dan, ki je posvečen dediščini stare glasbe. V tem času razširjene krize, ko se mnogi ljudje soočajo s stisko, glasba še vedno opravlja zelo pomembno funkcijo: težje kot so naše okoliščine, večja je naša potreba po miru, čutenju in

It is a great pleasure to greet you on the occasion of this day devoted to the heritage of early music. In these times of widespread crisis, when many people's lives are affected by hardship, music continues to fulfil a very important function. The more difficult our circumstances



upanju, ki ga lahko prinese vsakemu od nas. Zelo je pomembno, da združimo moči in podpremo staro glasbo, kot to počne Evropska mreža za staro glasbo, pa tudi nastopajoči in organizacije, ki tovrstno glasbo širijo. Mreža je to storila tudi prek novega praznika. Govorimo o notnih zapisih stare glasbe, ampak v resnici vsa ta glasba obstaja samo, ko jo pevec ali instrumentalist s svojo umetnostjo oživi, s čimer jo naredi sodobno. Tako kot nova pomlad, ki se pričanja danes, se bo glasba, dokler obstajajo tankočutni ljudje, z vsakim novim nastopom ponovno rodila, in prek čutenja ter lepote prinesla svoj nepogrešljiv mir našim krhkim srcem. Kot eden od likov Dostojevskega, ki pravi, da bo »lepota rešila svet«, tudi mi verjamemo v umetnost, ki je družbi uporabna; umetnost, ki ima skozi lepoto, milino in duhovnost moč, da nas spremeni in poveča našo občutljivost ter solidarnost.

are, the greater is our need for peace, emotion and hope that it can bring to each one of us. At the same time, it is very important that we join forces to support the music of earlier times, as is done by the European Early Music Network, as well as the performers and organisations who disseminate it. That is precisely what led to the idea of holding this day of celebration. We talk about early music scores, but in fact all this music exists only at the moment when a singer or instrumentalist brings it to life through his art, and in doing so makes it contemporary. Just like the new spring that begins today, as long as there are sensitive human beings, music will continually be reborn with each new performance. Through emotion and beauty it brings indispensable peace and consolation to our troubled and fragile hearts. Like one of Dostoevsky's characters who says that "beauty will save the world", we also believe in art which is useful to society — art which, through beauty, grace, emotion and spirituality, has the power to transform us and enhance our sensitivity and solidarity.



Photo: Negumbo Lew

Peter Pontvik

Predsednik REMA Evropske mreže za staro glasbo
President of REMA European Early Music Network

[Peter Pontvik | President of REMA introduces the First European Early Music Day \(2013\)](#)

Dragi poslušalci!

Dear listeners,



Čestitke! V Evropi smo priča rojstvu novega prazničnega dne. Danes, 21. 3. 2013, ko nam začetek pomladi vliva upanje v toploto in svetlobo, prvič praznujemo Evropski dan stare glasbe. Pobuda za projekt je prišla s strani Evropske mreže za staro glasbo, REMA, organizacije, ki predstavlja 65 festivalov v 20 državah, z namenom oblikovati živi spomenik evropski glasbeni dediščini in povečati vidnost ter učinek stare glasbe. 21. marec je tudi rojstni dan Johanna Sebastiana Bacha, enega najbolj poznanih in priznanih osebnosti stare glasbe. Danes se bodo konference, koncerti in drugi dogodki, ki se osredotočajo na srednjeveško, renesančno ali baročno glasbo, simultano odvijali po celotnem kontinentu. Več se jih bo tudi predvajalo v živo prek interneta. Kot predsednik REMA bi rad izrazil hvaležnost mreže našemu partnerju, Evropski radiodifuzni zvezi, in tudi ga. Androulla Vassiliou, članici Evropske komisije v Bruslju, ki je velikodušno prevzela pokroviteljstvo nad REMA Evropskim dnevom stare glasbe 2013. Skupaj z ostalimi načini umetniškega izražanja, kot so ples, gledališče in arhitektura, je stara glasba osrednji del evropske kulturne dediščine. Zajema več kot tisoč let glasbe, zapisane ali ohranjene prek ustnega izročila, od srednjega veka do konca 18. stoletja. Če so skladatelji, kot so Johann Sebastian Bach, Claudio Monteverdi in Hildegard von Bingen, na splošno dobro poznani, pa še vedno obstaja širok repertoar, ki čaka, da ga današnje občinstvo odkrije. Zato je nastal Evropski dan stare glasbe – da bi povečali zavedanje in dostop do glasbenega zaklada, ki si ga delimo. Očarljiv in brezčasen jezik, ki še vedno govori z našim srcem.

Kratka pozdravna sporočila

članov upravnega odbora REMA ob prvi izvedbi Evropskega dneva stare glasbe 2013

Peter Pontvik (Predsednik REMA Evropske mreže za staro glasbo): Z veseljem naznanjam rojstvo novega prazničnega dne v Evropi REMA Evropskega dneva stare glasbe 2013, ki bo 21.3.2013. Veselimo se ga, daj se veselimo tudi začetka pomladi.

Congratulations – a new festive day is born in Europe. Today, on the 21st of March 2013, when the beginning of spring gives us hope, warmth and light, the European Day of Early Music is celebrated for the very first time. The project has been initiated by the European Early Music Network REMA, an organisation representing 65 festivals in 20 countries, to be a living memorial to the musical heritage of Europe and to increase the visibility and impact of early music. The 21st of March is also the birthday of Johann Sebastian Bach, one of the most well-known and prominent figures of early music. Today, conferences, concerts and other events focusing on medieval, Renaissance and Baroque music will take place simultaneously all over the continent. Several of them will also be streamed live over the internet. As President of REMA, I would like to express my gratitude on behalf of the network to our partner, the European Broadcasting Union, and also to Ms Androulla Vassiliou, Member of the European Commission in Brussels, who has generously taken on the patronage of the REMA European Day of Early Music 2013. Together with other artistic expressions such as dance, theatre and architecture, early music forms a central part of the European cultural heritage. It encompasses more than a thousand years of music, written down or passed on through oral tradition, from the Middle Ages to the end of the eighteenth century. While composers such as Johann Sebastian Bach, Claudio Monteverdi and Hildegard von Bingen are generally well known, there is still a whole repertoire to be rediscovered by today's audiences. This is why the European Day of Early Music has been created: to increase awareness of and access to the musical treasure that we all share — a fascinating and timeless language that still speaks straight to our hearts.

Short greetings

from the members of the REMA Board of Directors on the occasion of the first European Early Music Day in 2013

[REMA Board of Directors | Greetings for the First European Early Music Day \(2013\)](#)

Peter Pontvik (President of REMA European Early Music Network): I am happy to announce the birth of a new festive day in Europe the REMA European Day of Early Music on March 2013 which we look forward to, as we look forward to the beginning of spring.



Delma Tomlin (York, Združeno kraljestvo): Evropski dan stare glasbe je slavljenje vsega, v čemer so glasbeniki uživali mnoga stoletja med potovanju po Evropi, ko so delili svoje ideje in se učili drug od drugega. To je preprosto čudovit dan.

Delma Tomlin (York, UK): The European Early Music Day is a celebration of all that musicians have enjoyed for many centuries traveling across Europe, sharing ideas, learning from each other. It's just the most wonderful day.

Alain Brunet (Pobudnik REMA in njen prvi predsednik, Ambronay, Francija): Evropski dan stare glasbe ustreza ciljem REMA, da bi ljudje vzljubili staro glasbo, da bi bila ta prepoznavna, da bi spodbudili zanimanje medijev za glasbo, ki jo imamo radi.

Alain Brunet (Initiator of REMA and its first President, Ambronay, France): This European Day of Early Music meets the objectives of REMA to make people love early music, make it recognized, encourage the media to become more interested in the music we love.

Mariafederica Castaldo (Neapelj, Italija): Evropski dan stare glasbe je velika ideja za združitev vseh nas v imenu skupne in izjemne glasbene dediščine.

Mariafederica Castaldo (Naples, Italy): The European day of early music is a great idea to put all of us together in the name of a common extraordinary musical heritage.

Björn Ross (Kopenhagen, Danska): Menim, da je ideja povezovanja dogodkov in koncertov stare glasbe na evropski ravni prek interneta genialna.

Björn Ross (Copenhagen, Denmark): I think the idea of connecting early music events and concerts on an European level through internet is brilliant.

Clara Sen (Barcelona, Španija): Glasbo je, za razliko od ostalih umetnosti, treba izvajati, da obstaja. Moramo biti zavezani ponovnemu iskanju tega dela naše kulturne dediščine.

Clara Sen (Barcelona, Spain): Music, unlike other arts, need to be performed to exist. We need to be committed in rediscovering this part of our cultural heritage.

Bart Demuyt (Antwerpen): Pomemben dan, dajmo vse od sebe. Vrata bo odprl baročni, renesančni in srednjeveški glasbi.

Bart Demuyt (Antwerp): An important day, let's go for it. It will open doors to Baroque, Renaissance and Medieval music.

Aina Kalnciema (Riga, Latvija): Navdušena sem, da je rojstni dan J. S. Bacha postal mednarodni dan stare glasbe.

Aina Kalnciema (Riga, Latvia): I am impressed the birthday of JS Bach became an international Early music day.

Alexandre Santos (Porto, Portugalska): Celebrating the creative heritage is a kind of European identity that need to be encouraged in this moment where Europe needs to be more united and more creative

Alexandre Santos (Porto, Portugal): Slavljenje ustvarjalne dediščine je del evropske identitete, ki ga je treba spodbujati v današnjem času, ko mora biti Evropa bolj združena in bolj ustvarjalna.

Tobias Wolff (Göttingen, Nemčija): Evropa sestoji iz mnogih držav, v katerih se govori veliko jezikov. Glasba je jezik, ki ga razume vsak, in to želimo praznovati na Evropski dan stare glasbe.

Tobias Wolff (Göttingen, Germany): Europe has many countries, where different languages are spoken. Music is a language that everyone understands, and we would like to celebrate that on the European Day of Early Music.



Sobota / Saturday
21.3.2026

15:00-18:00

SIMPOZIJ CELEIA

Spletni prenos / Live online broadcast:
<https://us04web.zoom.us/j/76869537235>

Simpozij je posvečen razmisleku o vlogi stare glasbe v sodobnem evropskem prostoru ter o pomenu kulture za razvojno perspektivo sodobne Evrope. Povezuje raziskovalne, umetniške, pedagoške, producerske in razvojne perspektive ter spodbuja razpravo o mednarodnem sodelovanju, organizacijskih modelih, kulturni diplomaciji ter povezovanju kulture s turizmom in trajnostnim razvojem.

Simpozij povezuje Veronika Brvar.

The symposium is dedicated to reflection on the role of early music in the contemporary European context and on the importance of culture for Europe's future development. It brings together research-based, artistic, pedagogical, production-related and development perspectives and encourages discussion on international cooperation, organisational models, cultural diplomacy and the interconnection between culture, tourism and sustainable development.

The symposium will be moderated by Veronika Brvar.

Referati / Papers

Veronika Brvar, Moderator

- 15:00 **prof. Lovro Sodja**,
Stara glasba – mati glasbenega ustvarjanja
Early Music – The Mother of Musical Creation
- 15:30 **Susanna Bucher**
Združeni v raznolikosti: evropska razsežnost stare glasbe
United in diversity: the European dimension of Early Music
- 16:00 **dr. Zoltán Csaba Thuróczy**,
Mreža madžarskih kulturnih centrov na področju stare glasbe
The Network of Hungarian Cultural Centres in the Field of Early Music
- 16:30 **Mag. Maja Voglar**,
Povezana kultura: od lokalne ustvarjalnosti do evropske moči
Connected Culture: From Local Creativity to European Strength
- 17:00 **Zvone Žagar**,
Poskus oživitve zgodnje srednjeveške glasbe
An Attempt to Revive Early Medieval Music



Veronika Brvar

vodja programske službe Festivala Ljubljana
predsednica Glasbene matice Ljubljana
vodja podjetja Vera Cultura

Head of Programme at the Ljubljana Festival
President of Glasbena matica Ljubljana
Director of Vera Cultura

Na glasbenem področju deluje profesionalno že več kot trideset let. Kot dolgoletna urednica za resno glasbo na Radiu Slovenija, vodja programske službe Festivala Ljubljana, predsednica najstarejšega glasbenega društva v Sloveniji, Glasbene matice Ljubljana, ter vodja podjetja Vera Cultura – from concept to audience ima bogate izkušnje in obširno znanje na področju umetniškega in organizacijskega vodenja glasbenih ter interdisciplinarnih kulturnih programov, mednarodnih prireditev in festivalov. Poleg umetniškega vodenja in organizacije prireditev se posveča tudi glasbeni publicistiki v različnih medijih (radio, televizija, tisk) ter sodeluje z osrednjimi nacionalnimi kulturnimi ustanovami (Cankarjev dom, SNG Opera in balet Ljubljana, SNG Opera in balet Maribor, Glasbena mladina Slovenije). Od ustanovitve podjetja Vera Cultura – from concept to audience leta 2013 v Amsterdamu deluje tako v slovenskem kot v mednarodnem prostoru. Strokovna javnost njeno delo ocenjuje kot ustvarjalno in daljnosežno.

She has been professionally active in the field of music for more than thirty years. As a long-standing editor for classical music at Radio Slovenia, Head of Programme at the Ljubljana Festival, President of Glasbena matica Ljubljana – the oldest music society in Slovenia – and Director of Vera Cultura – from concept to audience, she has acquired extensive experience and in-depth expertise in the artistic and organisational leadership of musical and interdisciplinary cultural programmes, as well as international events and festivals. Alongside artistic direction and event management, she is also engaged in music journalism across various media (radio, television and print) and collaborates with leading national cultural institutions, including Cankarjev dom, the Slovenian National Theatre Opera and Ballet Ljubljana, the Slovenian National Theatre Opera and Ballet Maribor, and Glasbena mladina Slovenije. Since founding Vera Cultura – from concept to audience in Amsterdam in 2013, she has been active both in Slovenia and internationally. Her work is regarded by the professional community as creative and far-reaching.



Prof. Lovro Sodja

glasbeni pedagog in publicist

music educator and writer

Akademski glasbenik, organizator in publicist. Diplomiral je na Akademiji za glasbo v Ljubljani pri Borisu Čampi. Kar 49 let je deloval kot profesor prečne in kljunaste flavte na Glasbenih šolah Franc Šturm in Vič-Rudnik v Ljubljani, od leta 1980 do 2005 pa je honorarno poučeval tudi na Slovenski glasbeni šoli na Koroškem v Celovcu. Pedagoški vodja te šole je bil enajst let (1986–1997). Posebno skrb je namenjal tudi poučevanju stare glasbe na kljunastih flavtah. Leta 1980 je bil ustanovitelj in predsednik Društva glasbenih pedagogov Ljubljane, Zasavja in Notranjske, od leta 1982 do 1992 pa predsednik Zveze društev glasbenih pedagogov Slovenije. Od leta 1992 do 2003 je bil sekretar Komisije za glasbena tekmovanja pri Svetu za glasbeno izobraževanje Republike Slovenije. Leta 1992 je dal pobudo za poklicno ustanovitev te komisije, imenovane TEMSIG. Leta 2002 je bil na generalnem zasedanju v Altei v Španiji izvoljen za člana Izvršnega odbora Evropske zveze glasbenih tekmovanj za mladino (EMCY), katere član je bil do oktobra 2008. Od leta 2004 je bil član upravnega odbora in tajnik Društva slovensko-avstrijskega prijateljstva v Ljubljani, od leta 2011 pa je njegov predsednik. Bil je član mednarodnih glasbenih žirij za staro glasbo v Hamburgu in Pragi. Leta 1988 je predlagal ustanovitev Gerbičevih nagrad za glasbene pedagoge. Leta 2005 je v Ljubljani od predsednika Republike Avstrije prejel Avstrijski častni križ za znanost in umetnost, leta 2019 pa še Zlati častni znak za zasluge za Republiko Avstrijo, ki mu ga je podelil predsednik Republike Avstrije dr. Alexander Van der Bellen. V različnih medijih v Sloveniji in Avstriji je objavil več kot 530 člankov.

A musician, organiser and writer. He graduated from the Academy of Music in Ljubljana. For 49 years he taught flute and recorder at the Franc Šturm and Vič-Rudnik Music Schools in Ljubljana, and from 1980 to 2005 he also taught part-time at the Slovenian Music School in Carinthia in Klagenfurt, where he served as pedagogical director for eleven years (1986–1997). In his pedagogical work he devoted particular attention to the teaching of early music on the recorder. In 1980 he founded the Society of Music Pedagogues of Ljubljana, Zasavje and Notranjska and served as its president, and from 1982 to 1992 he was president of the Association of Societies of Music Pedagogues of Slovenia. From 1992 to 2003 he served as Secretary of the Commission for Music Competitions at the Council for Music Education of the Republic of Slovenia. In 1992 he initiated the professional establishment of this commission, known as TEMSIG. In 2002 he was elected to the Executive Board of the European Union of Music Competitions for Youth (EMCY), serving until October 2008. Since 2004 he has been active in the Slovene-Austrian Friendship Society in Ljubljana, first as board member and secretary and since 2011 as its president. He has also served on international early music competition juries in Hamburg and Prague and in 1988 proposed the establishment of the Gerbič Awards for music pedagogues. In 2005 he received the Austrian Cross of Honour for Science and Art, and in 2019 the Grand Decoration of Honour for Services to the Republic of Austria, awarded by the Austrian President Dr Alexander Van der Bellen. More than 530 of his articles have been published in Slovenian and Austrian media.



Stara glasba – mati glasbenega ustvarjanja

Referat obravnava pomen stare glasbe kot temeljnega izhodišča evropskega glasbenega ustvarjanja in njeno vlogo v glasbeni pedagogiki ter kulturnem povezovanju. Avtor izhaja iz večdesetletnih osebnih izkušenj glasbenega pedagoga, flautista in organizatorja glasbenih dejavnosti. Posebej izpostavlja pomen poučevanja kljunaste flavte in izvajanja stare glasbe v glasbenih šolah, kjer so mladi glasbeniki skozi baročni repertoar spoznavali temeljne glasbene zakonitosti. Referat osvetljuje tudi razvoj glasbenih tekmovanj in mednarodnega sodelovanja, med drugim ustanovitev slovenskih glasbenih tekmovanj TEMSIG ter evropskega tekmovanja za mlade orglavce v Ljubljani. Avtor poudarja, da glasba povezuje različne narode in kulture ter da stara glasba ostaja pomemben vir glasbenega znanja, ustvarjalnosti in kulturnega dialoga v sodobni Evropi.

Early Music – The Mother of Musical Creation

The paper discusses the significance of early music as a fundamental point of departure for European musical creation and its role in music pedagogy and cultural exchange. The author draws on several decades of personal experience as a music educator, flautist and organiser of musical activities. Particular emphasis is placed on the teaching of the recorder and the performance of early music in music schools, where young musicians became acquainted with the basic principles of music through the Baroque repertoire. The paper also highlights the development of music competitions and international cooperation, including the establishment of the Slovenian music competitions TEMSIG and the European Competition for Young Organists in Ljubljana. The author emphasises that music connects different nations and cultures and that early music remains an important source of musical knowledge, creativity and cultural dialogue in contemporary Europe.



Photo: Karol Sokolowski

Susanna Bucher

podpredsednica REMA in vodja orkestrrov Theresia & EUBO pri Fondazione ICONS

Vice-President of REMA and Head of Orchestras Theresia & EUBO at Fondazione ICONS

Susanna Bucher je vodja orkestrskih projektov pri organizaciji ICONS, vodilni neprofitni ustanovi, ki razvija obsežne kulturne pobude ter se specializira za komunikacijo in uporabo rezultatov znanstvenoraziskovalnih projektov, financiranih iz programov Evropske unije. Koordinira delovanje orkestrrov Theresia Orchestra in European Union Baroque Orchestra; oba orkestrska projekta organizacija ICONS vodi in razvija kot del svojih kulturnih filantropskih pobud. Leta 2022 je imela ključno vlogo pri prenosu orkestrske dejavnosti EUBO pod okrilje organizacije ICONS. Susanna Bucher je podpredsednica in članica izvršnega odbora REMA, evropske mreže za staro glasbo. Po izobrazbi je strokovnjakinja za glasbeni management s poudarkom na umetniškem vodenju in marketingu; med drugim je delovala kot izvršna asistentka direktorjev uglednih institucij, kot je Teatro alla Scala. Diplomirala je iz upravljanja uprizoritvenih umetnosti in iz violine.

Združeni v raznolikosti: evropska razsežnost stare glasbe

Razmislek o spreminjajoči se podobi stare glasbe v Evropi, ki osvetljuje sedanje dejavnosti in razvijajočo se vlogo mreže [REMA EEMN](#) ter predstavlja vizijo in delovanje dveh evropskih orkestrskih pobud – [European Union Baroque Orchestra](#) in [Theresia Orchestra](#).

Susanna Bucher is Head of Orchestras at ICONS, a leading non-profit organisation developing large-scale cultural initiatives and specialising in communication and the exploitation of EU-funded scientific research projects. She coordinates the activities of both Theresia Orchestra and the European Union Baroque Orchestra; both orchestras are managed and developed by ICONS as part of its cultural philanthropic initiatives. She was pivotal in implementing EUBO's takeover by ICONS in 2022. Susanna serves as Vice-President and member of the Executive Board of REMA, the European Early Music Network. With a background in music management focused on artistic direction and marketing, she has worked as Executive Assistant to the directors of leading institutions such as Teatro alla Scala. She holds degrees in Performing Arts Management and Violin.

United in diversity: the European dimension of Early Music

Summary: A reflection on the evolving landscape of early music in Europe, highlighting the current activities and developing role of the [REMA EEMN](#) network (www.rema-eemn.net) and presenting the vision and activities of two European orchestral initiatives – the

[European Union Baroque Orchestra](#) and [Theresia Orchestra](#).

Dr. Zoltán Csaba Thuróczy

direktor Lisztovega inštituta – Madžarskega kulturnega centra v Ljubljani

director of the Liszt Institute – Hungarian Cultural Center in Ljubljana



Photo: Janez Marolt

Dr. Zoltán Csaba Thuróczy je madžarski kulturni diplomat in direktor inštituta, ki že več desetletij deluje na področju krepitve mednarodnih kulturnih povezav. Študij je opravil na Madžarskem, doktorat pa je pridobil na področju družboslovja. V svoji karieri je imel pomembno vlogo pri predstavljanju madžarske kulture v tujini, zlasti v Srednji Evropi. Kot vodja daje poseben poudarek kulturnemu dialogu, umetniškim sodelovanjem ter razvoju izobraževalnih programov. Z njegovim imenom je povezana organizacija številnih mednarodnih projektov, konferenc in kulturnih dogodkov. Pri svojem delu poudarja ravnovesje med tradicijo in sodobno kulturo ter vključevanje mladih generacij. Njegovo strokovno delovanje prispeva h krepitvi kulturne prisotnosti in prepoznavnosti Madžarske v regiji in širše.

Dr. Zoltán Csaba Thuróczy is a Hungarian cultural diplomat and director of the institute who has been active for several decades in strengthening international cultural relations. He completed his studies in Hungary and obtained his doctorate in the field of social sciences. Throughout his career, he has played an important role in presenting Hungarian culture abroad, particularly in Central Europe. As a director, he places special emphasis on cultural dialogue, artistic cooperation, and the development of educational programmes. His name is associated with the organisation of numerous international projects, conferences and cultural events. In his work, he highlights the balance between tradition and contemporary culture, as well as the inclusion of younger generations. His professional activity contributes to strengthening Hungary's cultural presence and visibility in the region and beyond.



Mreža madžarskih kulturnih centrov na področju stare glasbe

Mreža Lisztovih inštitutov je sistem madžarskih kulturnih centrov, ki delujejo po vsem svetu in katerih cilj je predstavljanje madžarske kulture, umetnosti in jezika ter krepitev kulturne diplomacije v različnih delih sveta. Ti inštituti (prej znani kot inštituti Balassi) so kulturni centri, povezani z madžarskimi diplomatskimi predstavništvi v tujini. Organizirajo razstave, koncerte, filmske klube, jezikovne tečaje in druge programe ter spodbujajo povezovanje med lokalnim občinstvom in madžarskimi skupnostmi. Mreža je danes prisotna v več kot 20 državah v Evropi, Aziji in Ameriki, med drugim v Parizu, Berlinu, New Yorku, Delhiju in Tokiu. Vsi ti centri predstavljajo madžarsko kulturno dediščino in sodobno madžarsko umetnost ter podpirajo učenje madžarskega jezika in kulturni dialog.

Posebej velja izpostaviti Lisztov inštitut – Madžarski kulturni center Ljubljana (Liszt Intézet Ljubljana), ki od leta 2016 deluje v slovenski prestolnici Ljubljani. Inštitut deluje kot kulturni center Veleposlaništva Madžarske v Ljubljani ter lokalnemu občinstvu ponuja bogat program: filmske klube, literarne večere, koncerte, razstave in tečaje madžarskega jezika. Sodeluje tudi pri regionalnih kulturnih projektih ter spodbuja povezovanje med madžarskimi in slovenskimi kulturnimi strokovnjaki. Ljubljanski inštitut je posebej dejaven pri organizaciji kulturnih dogodkov, sodeluje z lokalnimi šolami, likovnimi programi in glasbeno-pedagoškimi tečaji ter tako krepi kulturne vezi med državama.

The Network of Hungarian Cultural Centres in the Field of Early Music

The network of Liszt Institutes is a system of Hungarian cultural centres operating worldwide, whose mission is to present Hungarian culture, arts and language and to promote cultural diplomacy in various parts of the world. These institutes (formerly known as Balassi Institutes) are cultural centres linked to Hungarian diplomatic missions abroad. They organise exhibitions, concerts, film clubs, language courses and other programmes, fostering connections between local audiences and Hungarian communities. The network is currently present in more than 20 countries across Europe, Asia and the Americas, including Paris, Berlin, New York, Delhi and Tokyo. All these centres promote Hungarian cultural heritage and contemporary Hungarian art, while supporting the teaching of the Hungarian language and cultural dialogue.

Particular mention should be made of the Liszt Institute – Hungarian Cultural Center Ljubljana (Liszt Intézet Ljubljana), which has been operating in the Slovenian capital since 2016. The institute functions as the cultural centre of the Embassy of Hungary in Ljubljana and offers a rich programme to local audiences, including film clubs, literary evenings, concerts, exhibitions and Hungarian language courses. It also participates in regional cultural projects and fosters cooperation between Hungarian and Slovenian cultural professionals. The Ljubljana institute is especially active in organising cultural events and collaborates with local schools, visual arts programmes and music-educational courses, thereby strengthening cultural ties between the two countries.



Photo: Nataša Müller

Mag. Maja Voglar

direktorica Zavoda za kulturne prireditve in turizem
Celeia Celje

Director of the Institute for Cultural Events and Tourism
Celeia Celje

Mag. Maja Voglar verjame, da kultura in umetnost nista le odsev družbe, temveč ena ključnih sil, ki oblikujejo identiteto prostora, povezujejo skupnosti in soustvarjajo prihodnost mest.

Je direktorica Zavoda CELEIA Celje, javnega zavoda na presečišču kulture, turizma in mestnega marketinga, ki pomembno prispeva k oblikovanju kulturne identitete in razvojne dinamike mesta Celje. Njeno delo je usmerjeno v ustvarjanje odprtega, sodelovalnega kulturnega prostora, v katerem se prepletajo umetnost, dediščina, ustvarjalnost in sodobni pristopi k razvoju mest.

Pri svojem delu izhaja iz razumevanja kulture kot enega ključnih gradnikov trajnostnega razvoja skupnosti. Zavzema se za povezovanje kulturnih institucij, ustvarjalcev, nevladnih organizacij, gospodarstva in lokalnega okolja ter za oblikovanje programov, ki umetnost in kulturno dediščino umeščajo v širši družbeni in prostorski kontekst. Pod njenim vodstvom Zavod CELEIA Celje razvija projekte, ki prispevajo k večji dostopnosti kulture, krepijo ustvarjalni potencial mesta ter povezujejo kulturne vsebine s turizmom in razvojem urbanega prostora.

Poseben poudarek namenja razvoju sodobnih umetniških praks, mednarodnemu sodelovanju ter ustvarjanju platform za dialog med umetniki, institucijami in občinstvi. Pri tem spodbuja partnerstva, ki presegajo institucionalne in sektorske meje ter omogočajo nove modele sodelovanja med kulturo, turizmom in lokalnim razvojem.

Po izobrazbi je magistrica znanosti s področja mednarodne ekonomije. Njena karierna pot združuje

Maja Voglar, MSc, believes that culture and the arts are not merely a reflection of society, but one of the key forces shaping the identity of places, connecting communities and co-creating the future of cities.

She is the Director of the Institute CELEIA Celje, a public institution operating at the intersection of culture, tourism and city marketing, which significantly contributes to shaping the cultural identity and development dynamics of the city of Celje. Her work focuses on creating an open and collaborative cultural environment where art, heritage, creativity and contemporary approaches to urban development intersect.

In her professional work, she approaches culture as one of the key building blocks of the sustainable development of communities. She advocates the connection of cultural institutions, artists, non-governmental organisations, the economic sector and the local community, and supports programmes that position art and cultural heritage within a broader social and spatial context. Under her leadership, the Institute CELEIA Celje develops projects that contribute to greater accessibility of culture, strengthen the city's creative potential, and connect cultural content with tourism and urban development.

She places particular emphasis on the development of contemporary artistic practices, international cooperation and the creation of platforms for dialogue between artists, institutions and audiences. In doing so, she encourages partnerships that transcend institutional and sectoral boundaries and enable new models of cooperation between culture, tourism and local development.



poglobljeno razumevanje javnega sektorja, ekonomskih sistemov in razvojnih politik. Na Ministrstvu za finance Republike Slovenije je sodelovala pri pripravi državnega proračuna in presoji finančnih učinkov zakonodaje, kar ji je omogočilo celovit vpogled v delovanje javnofinančnih sistemov ter strateško načrtovanje razvojnih politik.

Kasneje je kot vodja gospodarjenja v družbi ZPO Celje d.o.o. sodelovala pri upravljanju javne infrastrukture in pripravi razvojnih projektov, kjer je pridobila obsežne izkušnje na področju investicijskega načrtovanja, upravljanja javnih virov ter razvoja mestnega prostora. Danes svoje znanje ekonomije, javnega upravljanja in razvojnega načrtovanja povezuje z delovanjem na področju kulture in turizma. Njeno delo temelji na prepričanju, da lahko kultura pomembno prispeva k družbeni koheziji, kakovosti bivanja ter prepoznavnosti mest v širšem evropskem prostoru. S svojim delovanjem spodbuja okolje, v katerem kultura ni le spremljevalna dejavnost razvoja, temveč njegov aktivni in ustvarjalni soustvarjalec.«

By education, she holds a Master of Science degree in international economics. Her professional path combines an in-depth understanding of the public sector, economic systems and development policies. At the Ministry of Finance of the Republic of Slovenia, she participated in the preparation of the state budget and the assessment of the financial impacts of legislation, which provided her with comprehensive insight into the functioning of public finance systems and the strategic planning of development policies.

Later, as Head of Asset Management at ZPO Celje, she was involved in the management of public infrastructure and the preparation of development projects, gaining extensive experience in investment planning, the management of public resources and the development of urban space.

Today, she brings together her knowledge of economics, public governance and strategic development planning in the fields of culture and tourism. Her work is based on the conviction that culture can make a significant contribution to social cohesion, quality of life and the visibility of cities within the wider European space. Through her activities, she fosters an environment in which culture is not merely a supporting activity of development, but an active and creative co-shaper of it.



Povezana kultura: od lokalne ustvarjalnosti do evropske moči

Evropa bo lahko dolgoročno močna le, če bo prepoznala kulturo in umetnost kot enega ključnih temeljev svojega razvoja. Pri tem imajo pomembno vlogo javni lokalni zavodi, ki s svojim delovanjem omogočajo stabilno podporo ustvarjalnosti, ohranjanju kulturne dediščine ter dostopnosti kulturnih vsebin za vse prebivalce. Posebno mesto v tem prostoru ima ljubiteljska kultura, ki predstavlja temeljni gradnik kulturnega življenja – tako na lokalni ravni kot tudi v širšem državnem in mednarodnem prostoru. Prav skozi ljubiteljsko ustvarjanje se krepi občutek pripadnosti skupnosti, prenašajo se znanja in ohranja kulturna raznolikost. Pomemben korak k nadaljnjemu razvoju kulture je tudi povezovanje z drugimi sektorji, zlasti s turizmom in športom, saj takšno sodelovanje ustvarja nove priložnosti za razvoj destinacij, večjo prepoznavnost prostora ter širši družbeni vpliv kulture. Pri tem ima pomembno vlogo tudi gospodarski sektor, ki lahko skozi mecenstvo pomembno prispeva k trajnostnemu razvoju kulture in umetnosti.

Connected Culture: From Local Creativity to European Strength

Europe can only remain strong in the long term if it recognises culture and the arts as one of the key foundations of its development. In this context, public local institutions play an important role, as through their activities they provide stable support for creativity, the preservation of cultural heritage, and the accessibility of cultural content for all citizens. A particularly important place within this framework is occupied by amateur culture, which represents a fundamental building block of cultural life — both at the local level and within the wider national and international context. It is precisely through amateur creativity that a sense of belonging to the community is strengthened, knowledge is transmitted, and cultural diversity is preserved. An important step towards the further development of culture is also the strengthening of links with other sectors, particularly tourism and sport, as such cooperation creates new opportunities for the development of destinations, greater visibility of places, and a broader social impact of culture. In this context, the economic sector also plays an important role, as through patronage it can make a significant contribution to the sustainable development of culture and the arts.



Zvone Žagar

Ustanovitelj in direktor EZŽ komunikacijski izdelki d.o.o.
Član Rotary Club Ljubljana-Center
Vodja projekta Mladi talenti

Founder and director of EZŽ komunikacijski izdelki d.o.o.
Member of the Rotary Club Ljubljana-Center
Project Leader of the Young Talents Project

Zvone Žagar je podjetnik, ki se ukvarja z optičnimi vlakni in s tem povezano opremo. V njegovem podjetju med drugim izdelujejo merilna vlakna za optične merilne instrumente, opravljajo popravila in kalibracije optične spojne in rezalne opreme, izvajajo zaključevanja in meritve optičnih omrežij in zagotavljajo prenosne kableske sisteme za neposredne TV prenose raznih prireditev. Posebej ga zanima razvoj tehnologij na osnovi UI in kvantnega računalništva v povezavi z eno jedrnimi in več jedrnimi optičnimi vlakni. Ima številne povezave z domačo in tujo znanstveno raziskovalno sfero ter s specializiranimi podjetji. Je član Rotary kluba Ljubljana Center, vodja projekta Mladi talenti in preko Odbora za mednarodne odnose pri Distriktu 1912 tudi koordinator za Češko. Kot vodja projekta sodeluje pri pripravi vsakoletnih glasbenih dogodkov, vzdržuje povezave s slovenskim Veleposlaništvom v Pragi in češkim Veleposlaništvom v Ljubljani, sodeluje z umetniškimi vodji posameznih koncertov, dekanom in dekanijo obeh Akademij, ohranja stalne stike z Guvernerji slovenskega in češkega Distrikta in z glasbenimi uredništvimi TV in Radia Slovenije.

Zvone Žagar is an entrepreneur working in the field of optical fibres and related equipment. His company produces measuring fibres for optical measuring instruments, carries out repairs and calibrations of optical splicing and cutting equipment, performs termination and measurement of optical networks, and provides portable cable systems for live television broadcasts of various events. He is particularly interested in the development of technologies based on artificial intelligence and quantum computing in connection with single-core and multi-core optical fibres. He maintains numerous links with the scientific research community in Slovenia and abroad, as well as with specialised companies. He is a member of the Rotary Club Ljubljana Center and the leader of the Young Talents project. Through the District 1912 International Relations Committee he also serves as coordinator for the Czech Republic. As project leader he participates in the preparation of annual musical events, maintains contacts with the Embassy of Slovenia in Prague and the Embassy of the Czech Republic in Ljubljana, collaborates with the artistic directors of individual concerts and with the dean and the dean's offices of both academies, and keeps regular contact with the governors of the Slovenian and Czech Rotary districts as well as with the music editorial offices of Radio and Television Slovenia.



Poskus oživitve zgodnje srednjeveške glasbe

V okviru slovensko češkega glasbenega projekta Mladi talenti bo 7. maja letos v Ljubljani že peti koncert, ki ga skupaj z Rotary klubom Praha City organizira Rotary klub Ljubljana Center, sodelujejo pa študenti AG iz Ljubljane in Hamu iz Prage, Rotary Distrikt 1912 in 2240, RTV in mnogi drugi.

Na predavanju bomo predstavili izjemno raziskovalno delo, ki je bilo potrebno, da smo lahko zbrali dovolj zgodovinskih drobcov in sestavili glasbo, kot se je z veliko verjetnostjo izvajala v merovinški in karolinški dobi. Na koncertu bomo uporabili izključno avtentične replikeglasbil (lira, panova piščal in boben v obliki peščene ure) in legende iz tistega časa.

Glasbo za besedila, ki so jih prispevali znani slovenski in češki ustvarjalci, bodo ustvarili študenti kompozicije obeh akademij in dva že uveljavljena skladatelja. Večina skladb bo imela vokalno spremljavo.

Na kratko bo predstavljena tudi zgodovina projekta Mladi talenti in predvsem bodoči načrti, saj nameravamo z oživljanjem slovenske in češke dvorne in ljudske glasbe nadaljevati v letu 2027, ko bomo obravnavali visoki srednji vek od leta 900 do 1250. Naslednjo leto pozni srednji vek od leta 1250 do 1500. Koncert leta 2029 bo zajemal čas od leta 1500 do 1800. Koncert 2030 pa obdobje od Romantike do današnjih dni.

Osnovni namen projekta Mladi talenti je pomagati nadarjenim študentom glasbe pri njihovem nadaljnjem usposabljanju pod pogojem, da si to sami ne bi mogli privoščiti! To poslanstvo udejanjamo z vsakoletnimi koncerti, ki se izmenično vrstijo v Ljubljani in v Pragi. Vsebinsko za posamezne koncerte črpamo iz slovenske in češke glasbene dediščine.

An Attempt to Revive Early Medieval Music

Within the Slovenian–Czech musical project Young Talents, the fifth concert will take place in Ljubljana on 7 May this year. It is organised by the Rotary Club Ljubljana Center in cooperation with the Rotary Club Praha City and involves students from the Academy of Music in Ljubljana and HAMU in Prague, Rotary Districts 1912 and 2240, RTV Slovenia and many other partners.

The lecture will present the extensive research that was necessary to collect enough historical fragments to reconstruct music that was most likely performed during the Merovingian and Carolingian periods. The concert will use exclusively authentic replicas of instruments (lyre, pan flute and hourglass drum) as well as legends from that period.

Music for the texts contributed by well-known Slovenian and Czech authors will be composed by composition students from both academies together with two established composers. Most of the works will include vocal accompaniment.

The lecture will also briefly present the history of the Young Talents project and its future plans. In 2027 the project will continue with the revival of Slovenian and Czech court and folk music of the High Middle Ages (900–1250), followed the next year by the Late Middle Ages (1250–1500). The 2029 concert will cover the period from 1500 to 1800, and the 2030 concert will focus on the era from Romanticism to the present day.

The main purpose of the Young Talents project is to support talented music students in their further professional development in cases where they would otherwise not be able to afford it themselves. This mission is realised through annual concerts held alternately in Ljubljana and Prague, drawing their programme from Slovenian and Czech musical heritage.



Sobota / Saturday
21.3.2026, 19:30

Celje
Narodni dom

V kraljestvu Partenope
Neapeljski baročni koncerti

In the Kingdom of Parthenope
Neapolitan Baroque Concertos

Koncert ob Dnevu stare glasbe
Concert for Early Music Day

HARMONIA ADRIATICA

(Slovenija & Hrvaška)
(Slovenia & Croatia)

Maruša Brezavšček (SI): kljunasta flavta / recorder
Laura Vadjon (HR): violina / violin
Helga Korbar (HR): violina / violin
Dagmar Korbar (HR): viola
Kaja Kapus (SI): violončelo / cello
Egon Mihajlović (SI): čembalo / harpsichord

Spletni prenos / Live online broadcast:
<https://us04web.zoom.us/j/76869537235>

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Celje, Mestna kavarna Celje, ob 18:30
Klepeta z umetniki: Harmonia Adriatica

Celje, City Café Celje, at 18:30
Chat with the artists: Harmonia Adriatica



S prenosom rezidence programa Seviqc v Celje so se vzpostavili novi pogoji za razvoj in umeščanje stare glasbe v lokalni in nacionalni prostor. Program razvoja stare glasbe v Sloveniji tako nadgrajujemo s posebnim koncertom na Dan stare glasbe, ki v Celju vzpostavlja novo vsebinsko in simbolno središče tega mednarodnega dne. Pri Ars Ramovš smo zasnovo programa zaupali izjemni umetnici Maruši Brezavšček, katere izbor zasedbe in repertoarja zavestno sledi tudi razvojno naravnemu pristopu Seviqc Collegiumartis, usmerjenemu v povezovanje vrhunskih domačih in mednarodnih izvajalcev stare glasbe.

Naše umetniško poslanstvo

Naše umetniško poslanstvo je raziskovati, oživljati in deliti bogato dediščino stare glasbe. S poglobljenim študijem zgodovinskih virov, slogov in izvajalskih praks želimo približati glasbo preteklih stoletij sodobnemu občinstvu na živ in prepričljiv način. Posebno pozornost namenjamo odkrivanju manj znanega repertoarja ter ustvarjanju koncertnih programov, ki osvetlujejo zgodovinske, kulturne in umetniške povezave evropskega glasbenega prostora. Z našimi projekti želimo poslušalcem ponuditi ne le koncertno izkušnjo, temveč tudi povabilo k raziskovanju domišljjskega sveta preteklosti skozi glasbo.

Sporočilo umetnikov obiskovalcem

Dragi poslušalci,
dobrodošli na koncertu ob praznovanju Dneva stare glasbe, ki ga skupaj z mnogimi partnerji po vsej Evropi obeležujemo v poklon bogati glasbeni dediščini preteklosti.
Nocojšnji program vas vabi v glasbeni svet neapeljskega baroka – obdobja izjemne ustvarjalnosti, virtuoznosti in izrazite glasbene retorike. Upamo, da vas bodo te skladbe popeljale v domišljiji v živahna gledališča in glasbene ustanove tedanjega Neaplja, kjer so nastajala dela, ki še danes očarajo s svojo dramatičnostjo, barvitostjo in čustveno neposrednostjo. Želimo vam prijetno glasbeno doživetje!

With the transfer of the Seviqc programme residency to Celje, new conditions have been established for the development and positioning of early music within the local and national context. We are thus further developing the programme for early music in Slovenia with a special concert on Early Music Day, which in Celje establishes a new conceptual and symbolic centre for this international occasion. At Ars Ramovš, the artistic concept of the programme was entrusted to the outstanding artist Maruša Brezavšček, whose choice of ensemble and repertoire consciously also follows the development-oriented approach of Seviqc Collegiumartis, aimed at connecting leading domestic and international performers specialising in early music.

Our artistic mission

Our artistic mission is to explore, revive and share the rich heritage of early music. Through in-depth study of historical sources, styles and performance practices, we seek to bring the music of past centuries closer to contemporary audiences in a vivid and convincing way. We pay particular attention to the discovery of lesser-known repertoire and to the creation of concert programmes that illuminate historical, cultural and artistic connections within the European musical landscape. Through our projects we aim to offer listeners not only a concert experience, but also an invitation to explore the imaginative world of the past through music.

Message from the Artists to the Audience

Dear listeners,
Welcome to the concert celebrating Early Music Day, which we mark together with many partners across Europe in tribute to the rich musical heritage of the past. Tonight's programme invites you into the musical world of Neapolitan Baroque – a period of remarkable creativity, virtuosity and expressive musical rhetoric. We hope these works will transport you, in your imagination, to the lively theatres and musical institutions of Naples of that time, where compositions were created that still captivate us today with their dramatic character, colourful expression and emotional immediacy. We wish you an enjoyable musical experience.



Alessandro Scarlatti (1660-1725):

Concerto No. III

Allegro / Largo / Allegro / Largo / Allegro
(Six Concertos in Seven Parts, 1740)

Giovanni Battista Mele (1701-1752):

Sonata Decima Quinta

Andante / Allegro / Adagio / Allegro
(Concerti di flauto, violini, violetta, e basso di diversi autori, ca.1725)

Leonardo Leo (1694-1744):

Sonata

Adagio / Allegro tempo comodo
(Sächsische Landesbibliothek, Staats- und Universitätsbibliothek Dresden, Schrank No. II)

Domenico Natale Sarri (1679-1744):

Sonata Undecima

Largo / Allegro / Larghetto / Spiritoso
(Concerti di flauto violini violetta, e basso di diversi autori, ca.1725)

Nicola Fiorenza (1700-1764):

Sinfonia a Flauto solo con il Basso Del Sig. Nicolò Fiorenza

Moderato / Allegro / Largo / Allegro

Francesco Durante (1684-1755):

Concerto II

Presto / Largo staccato / Canone. Amabile / Allegro / Miuetto. Allegro / Allegro assai / Finale

Francesco Mancini (1672-1737):

Concerto V

Allegro / Largo / Fuga / Larghetto / Allegro
(Concerti di flauto violini, violetta, e basso di diversi autori, ca.1725)



V kraljestvu Partenope Neapeljski baročni koncerti

Od šestnajstega do osemnajstega stoletja, ko je Neapelj spadal pod špansko in nato tudi avstrijsko vladavino, je Neapeljsko kraljestvo cvetelo kot eno vodilnih kulturnih in tudi glasbenih središč Evrope – nič manj pomembno kot Benetke. Prav v tem času so znameniti humanisti razvili podobo »kraljestva glasbe« s simbolom mitološke sirene Partenope. Ta se je, potem ko ji ni uspelo zapeljati Odiseja, vrgla v morje in naplavilo jo je na obalo kraja, kjer naj bi pozneje nastal Neapelj. Postala je simbol glasbene podobe mesta. Tu je doživela svoj razcvet tudi kljunasta flavta, za katero so znameniti skladatelji napisali več kot sto del, med drugim koncerte ob spremljavi godal in bassa continua, kjer lahko instrument v celoti zažari v svojem virtuoznem in izraznem potencialu. Spored sestavljajo koncerti za kljunasto flavto in godala neapeljskih skladateljev – Alessandra Scarlattija, Francesca Mancinija, Leonarda Lea in Nicole Fiorenze. S tem dogodkom se pridružujemo praznovanju Bachovega rojstva in tako praznujemo Dan stare glasbe v okviru programa Seviqc. Johann Sebastian Bach je italijanski glasbeni stil občudoval, ga preučeval in mnoga tovrstna dela tudi prirejal. Neapeljski baročni koncerti predstavljajo pri nas skoraj neznan repertoar, ki je bil v slovenskem prostoru le redko ali sploh še nikoli izveden. Program temelji na nedavni raziskavi neapeljskega glasbenega arhiva in razkriva dela, ki izstopajo po izraziti glasbeni retoriki in bogati afektivni paleti – elementih, ki presejajo zgolj virtuoznost ter omogočajo globoko, neposredno komunikacijo z občinstvom. Zgodovinsko informirana interpretacija je pri tem ključna, saj poslušalcem ne ponuja le spoznavanja dragocenega repertoarja, ampak tudi pristno izkušnjo glasbene dediščine baročnega Neaplja.

V baročnem obdobju je Neapelj veljal za eno najživahnjših glasbenih središč Evrope. Mesto, ki je v 17. in 18. stoletju spadalo najprej pod špansko, nato pod avstrijsko vejo habsburške monarhije, so humanisti radi imenovali kar »kraljestvo glasbe«. Njegov simbol je bila mitološka sirena Partenope: po legendi se je, potem ko ji ni uspelo zapeljati Odiseja, vrgla v morje, valovi pa naj bi njeno telo naplavili prav na obalo kraja, kjer je pozneje zrasel Neapelj.

In the Kingdom of Parthenope Neapolitan Baroque Concertos

From the sixteenth to the eighteenth century, when Naples was first under Spanish and later Austrian rule, the Kingdom of Naples flourished as one of Europe's leading cultural and musical centres—no less important than Venice. It was precisely during this period that prominent humanists shaped the image of Naples as a “kingdom of music”, symbolised by the mythological siren Parthenope. After failing to entice Odysseus, she cast herself into the sea and was washed ashore at the place where Naples was later said to have arisen, becoming an emblem of the city's musical identity. It was here that the recorder also experienced its golden age: renowned composers wrote more than a hundred works for the instrument, including concertos with string accompaniment and basso continuo, allowing the recorder to fully display its virtuoso and expressive potential. The programme brings together concertos for recorder and string ensemble by major Neapolitan composers—Alessandro Scarlatti, Francesco Mancini, Leonardo Leo and Nicola Fiorenza. With this event, we join the celebrations marking Bach's birthday and thus conclude the Early Music Day within the Seviqc programme. Johann Sebastian Bach admired the Italian musical style, studied it closely, and arranged many such works himself. The Neapolitan Baroque concertos presented here remain largely unknown in Slovenia, having been performed only rarely—or not at all—in this context. Based on recent research into Neapolitan musical archives, the programme reveals works distinguished by their vivid musical rhetoric and rich affective palette—qualities that go beyond mere virtuosity and enable deep, direct communication with the audience. Historically informed interpretation plays a crucial role in this process, offering listeners not only the discovery of a valuable repertoire but also an authentic experience of the musical heritage of Baroque Naples.

During the Baroque period Naples was regarded as one of the most vibrant musical centres of Europe. In the seventeenth and eighteenth centuries the city belonged first to the Spanish and later to the Austrian branch of the Habsburg monarchy, and humanists liked to refer to it simply as the “kingdom of music”. Its symbol was the mythological siren Parthenope: according to legend, after failing to seduce Odysseus she threw herself into the sea, and the waves carried her body to the shore where Naples would later arise.



Kljub težkim socialnim razmeram pod špansko oblastjo je mesto doživelo izjemen kulturni razcvet. Pomembno vlogo pri tem so imeli neapeljski konservatoriji, ki so sprva skrbeli za sirote, a so se kmalu razvili v vrhunske glasbene ustanove. Skupaj z znamenitim opernim gledališčem San Bartolomeo so postali temelj izjemno bogatega glasbenega življenja mesta, ki je privabljalo študente in glasbenike iz vse Evrope.

Čeprav je Neapelj danes najbolj znan po svoji operni tradiciji, je bil izjemno bogat tudi instrumentalni repertoar. Posebno mesto v njem je imela kljunasta flavta, za katero so skladatelji v prvi polovici 18. stoletja napisali več kot 140 del. Vrhunec tega razvoja predstavljata leti 1724 in 1725, ko je nastala zbirka *Concerti di flauto, violini, violetta, e basso di diversi autori* (1725), danes hranjena v knjižnici konservatorija San Pietro a Majella v Neaplju. Čeprav so dela v naslovu označena kot »koncerti«, so posamezne skladbe poimenovane kot »sonate«, kar odraža tedanjo terminološko prepletenost med žanri, kot so sinfonia, koncert in sonata.

Na koncertu bodo zazvenela tri dela iz te zbirke, ki združuje štiriindvajset del vodilnih neapeljskih skladateljev, med njimi Alessandra Scarlattija, Francesca Mancinija, Giovannija Battiste Meleja in Domenica Sarrija. Omenjeni skladatelji so bili sicer znani predvsem po operah, in so prožnost človeškega glasu in operno dramatičnost pogosto prenašali tudi v instrumentalno pisavo. Za razliko od beneških koncertov za kljunasto flavto, kjer virtuoznost pogosto temelji na tehnično zahtevnih arpeggio pasažah, neapeljski repertoar poudarja predvsem virtuoznost v izraznem oblikovanju dramatičnih melodij, podprtih z bogatimi harmonskimi obrati. Značilnost neapeljske instrumentalne kompozicije tega časa je tudi pogosta raba kontrapunktičnih fug v srednjih stavkih sonat in koncertov. Ti stavki, ki pogosto sledijo izraznim počasnim uvodom, združujejo strogo kontrapunktično tehniko z živahnim dialogom med instrumenti in predstavljajo enega prepoznavnih slogovnih znakov neapeljske glasbene šole prve polovice 18. stoletja. Vpliv tradicionalne glasbe je prav tako opazen, običajno v zadnjih stavkih sonat in koncertov, ki pogosto spominjajo na tarantelo.

Despite difficult social conditions under Spanish rule, the city experienced an extraordinary cultural flourishing. The Neapolitan conservatories played an important role in this development. Originally founded to care for orphans, they soon evolved into outstanding musical institutions. Together with the famous opera house San Bartolomeo they formed the foundation of the city's remarkably rich musical life, attracting students and musicians from across Europe.

Although Naples is today best known for its operatic tradition, its instrumental repertoire was equally rich. The recorder occupied a special place within it: in the first half of the eighteenth century composers wrote more than 140 works for the instrument. The culmination of this development came in the years 1724 and 1725, when the collection *Concerti di flauto, violini, violetta, e basso di diversi autori* (1725) was compiled, today preserved in the library of the Conservatorio San Pietro a Majella in Naples. Although the works are labelled "concertos" in the title, the individual compositions are called "sonatas", reflecting the fluid terminology of the period between genres such as sinfonia, concerto and sonata.

This evening's programme includes three works from this collection, which contains twenty-four pieces by leading Neapolitan composers, including Alessandro Scarlatti, Francesco Mancini, Giovanni Battista Mele and Domenico Sarri. These composers were primarily known for their operas, and the flexibility of the human voice and operatic drama often found its way into their instrumental writing. Unlike the Venetian recorder concertos, where virtuosity frequently relies on technically demanding arpeggio passages, the Neapolitan repertoire emphasises virtuosity in the expressive shaping of dramatic melodies supported by rich harmonic turns. A characteristic feature of Neapolitan instrumental composition of this period is also the frequent use of contrapuntal fugues in the middle movements of sonatas and concertos. These movements, often following expressive slow introductions, combine strict contrapuntal technique with lively dialogue between instruments and represent one of the distinctive stylistic features of the Neapolitan school of the early eighteenth century. The influence of traditional music is also noticeable, usually in the final movements of sonatas and concertos, which often evoke the character of the tarantella.



Uvod v koncert predstavlja delo za godala in continuo Alessandra Scarlattija (1660–1725), rojenega v Palermu. Študiral je v Rimu, vendar je večino svojega ustvarjalnega življenja preživel v Neaplju, kjer je deloval kot kapelni mojster kraljeve kapele. Po začetku španske nasledstvene vojne je v želji po boljših priložnostih nekaj let deloval v Rimu in Benetkah, leta 1708 pa se je na povabilo avstrijskega podkralja vrnil v Neapelj. Njegove opere so izvajali v prestižnem gledališču San Bartolomeo in v palači španskega podkralja Palazzo Reale. Med njegovimi pokrovitelji so bili že od vsega začetka predstavniki najvišjih evropskih družbenih krogov, med njimi iz domovine izgnana švedska kraljica Christina, ki ga je v Rimu imenovala za svojega kapelnega mojstra, pa tudi kardinala Benedetto Pamphili in Pietro Ottoboni ter toskanski princ Ferdinando de' Medici.

Čeprav je najbolj znan kot operni skladatelj, je tudi njegov inštrumentalni opus obsežen. Najprej bomo slišali tretjega od njegovih šestih koncertov v sedmih glasovih, ki bo tokrat zazvenel brez dodatne ripieno zasedbe. Ta dela je Benjamin Cooke objavil šele 15 let po Scarlattijevi smrti, kar je bilo za tisti čas nenavadno. To lahko razumemo kot Cookovo premišljeno »tržno« potezo, s katero je želel izkoristiti poznanost Scarlattijevega imena – prva izdaja sonat za čembalo njegovega sina Domenica Scarlattija je namreč izšla dve leti prej. Eden od možnih razlogov, da se je petinpetdesetletni Scarlatti intenzivneje posvetil instrumentalni glasbi, je bila finančna stiska v negotovem času.

Sledi Sonata Decima Quinta iz zgoraj omenjene zbirke za kljunasto flavto, godala in continuo, tokrat mlajšega predstavnika zbirke, Giovannija Battiste Meleja (1701–1752). Rodil se je v Neaplju, glasbeno izobrazbo pa je pridobil na konservatoriju Conservatorio dei Poveri di Gesù Cristo. O njegovih neapeljskih letih je ohranjenih malo biografskih podatkov – leta 1732 je Mele zapustil mesto in našel zaposlitev v Madridu, na dvoru Joséja Telleza-Giróna y Benavidesa, vojvode Osunje.

Njegovo glavno ustvarjalno področje je bila opera; nocojšna Sonata Decima Quinta v F-duru pa je njegovo edino ohranjeno inštrumentalno delo. Napisal jo je v svojem neapeljskem obdobju, pred odhodom v Španijo. Izmed 24-ih koncertov v tej zbirki pri tem delu izstopa Melejev napredni pristop, ki že vsebuje nekatere značilnosti galantnega sloga. Sestavljajo ga štirje stavki. Uvodni Andante temelji na hitrih triolah s

The concert opens with a work for strings and continuo by Alessandro Scarlatti (1660–1725), born in Palermo. He studied in Rome but spent most of his creative life in Naples, where he served as maestro di cappella of the royal chapel. At the outbreak of the War of the Spanish Succession he left Naples for several years, working in Rome and Venice, before returning in 1708 at the invitation of the Austrian viceroy. His operas were performed in the prestigious Teatro San Bartolomeo and in the palace of the Spanish viceroy, the Palazzo Reale. Among his patrons were members of the highest European social circles, including the exiled Swedish queen Christina, who appointed him her maestro di cappella in Rome, as well as the cardinals Benedetto Pamphili and Pietro Ottoboni and the Tuscan prince Ferdinando de' Medici.

Although best known as an opera composer, his instrumental output is also extensive. We will first hear the third of his Six Concertos in Seven Parts, performed here without the additional ripieno ensemble. These works were published by Benjamin Cooke fifteen years after Scarlatti's death, which was unusual for the time. This can be understood as Cooke's calculated "marketing" strategy to capitalise on the fame of the Scarlatti name: the first edition of harpsichord sonatas by Alessandro's son Domenico had appeared only two years earlier. One possible reason why the fifty-five-year-old Scarlatti turned more intensively towards instrumental music may have been financial difficulties during uncertain political times.

Next follows Sonata Decima Quinta from the above-mentioned collection for recorder, strings and continuo by the younger composer Giovanni Battista Mele (1701–1752). Born in Naples, he received his musical education at the Conservatorio dei Poveri di Gesù Cristo. Little biographical information survives about his Neapolitan years; in 1732 Mele left the city and found employment in Madrid at the court of José Téllez-Girón y Benavides, Duke of Osuna.

Opera was his principal field of activity, and the Sonata Decima Quinta in F major is his only surviving instrumental work. It was written during his Neapolitan period before his departure for Spain. Among the twenty-four concertos in the collection, Mele's piece stands out for its forward-looking approach, already displaying elements of the emerging galant style. The sonata consists of four movements. The opening Andante is built on rapid triplets with short appoggiaturas occasionally



kratkimi predložki, ki jih občasno prekinjajo vložki dvaintridesetink, sledi tradicionalna fuga, kot rečeno značilna za neapeljski baročni repertoar, nato kratek kontemplativen Adagio in nazadnje Allegro z mnogimi virtuoznimi pasažami, ponovno s triolami ter hitrimi predložki, ki potujejo med kljunasto flavto in godali.

Leonardo Leo (1694-1744) je še en predstavnik mlajše generacije Neapeljske šole. V mesto se je preselil leta 1709 in se tukaj šolal na konzervatoriju Santa Maria della Pietà dei Turchini. Deloval je kot operni in sakralni skladatelj, poleg tega pa je postal slaven tudi kot profesor na kar treh neapeljskih konzervatorijih. V neapeljski šoli je obstajalo precejšnje rivalstvo med »Leisti«, privrženci Leonarda Lea, in »Durantisi«, privrženci Francesca Duranteja. Prvi so se odlikovali po »znanstvenem«, intelektualnem pristopu, pri katerem je bil v ospredju kontrapunkt, drugi pa po bolj instinktivnem ustvarjanju, povezanem s težnjo k harmonični in melodični preprostosti. Predstavnica trio sonate, ki bo zazvenela na nocojšnjem koncertu, je ohranjena v Dresdenskem arhivu »Schrank II«, za katerega je skladbe naročal in izbiral tamkajšen sijajni koncertni mojster Johann Georg Pisendel. Prvi stavek, Adagio, deluje kot aria za dve violini in ga odlikujejo vokalne kvalitete. Drugi stavek, Allegro tempo comodo, je fuga, kjer se jasno pokaže skladateljevo mojstrstvo kontrapunkta. Dvodelna kompozicija in zasedba z orglami nakazujeta uporabo v katoliški dvorni cerkvi.

Koncertni večer nadaljujemo s Sonato Undecima v a-molu, ki je tudi uvrščena v omenjeno zbirko štiriindvajsetih koncertov za kljunasto flavto, je napisal operni pevec in skladatelj Domenico Sarri (1679–1744). Pri sedmih letih se je preselil v Neapelj, kjer se je izobraževal na konservatoriju Sant'Onofrio. V mestu je kmalu dosegel velik ugled; po smrti Alessandra Scarlattija je veljal za enega najvplivnejših neapeljskih skladateljev. Opravljal je številne pomembne glasbene službe. Poleg delovanja v kraljevi kapeli je bil glasbeni vodja več verskih ustanov, med njimi samostanov San Lorenzo Maggiore in San Paolo Maggiore, dobrodelne ustanove Pio Monte della Misericordia ter cerkve Sant'Agostino Maggiore. Hkrati je imel tudi naziv kapelni mojster »zvestega mesta Neapelj«. Za kljunasto flavto je napisal dva koncerta in štiri sonate. Dejstvo, da so bila dela objavljena razpršeno po različnih zbirkah, priča o njihovi priljubljenosti v času nastanka. Koncert v a-molu je zasnovan v štirih stavkih. V počasnih stavkih prihaja do izraza tožeča in dramatična izraznost, značilna za opernega

interrupted by thirty-second-note figures. This is followed by a traditional fugue characteristic of the Neapolitan Baroque repertoire, then a brief contemplative Adagio, and finally an Allegro filled with virtuoso passages in which triplets and quick appoggiaturas travel between the recorder and the strings.

Leonardo Leo (1694–1744) represents another member of the younger generation of the Neapolitan school. He moved to Naples in 1709 and studied at the conservatory Santa Maria della Pietà dei Turchini. Active as both an opera and sacred composer, he also became renowned as a professor at three Neapolitan conservatories. Within the Neapolitan school there existed a certain rivalry between the "Leisti", followers of Leonardo Leo, and the "Durantisti", followers of Francesco Durante. The former were characterised by a more "scientific", intellectual approach emphasising counterpoint, while the latter tended toward a more instinctive style favouring harmonic and melodic simplicity. The trio sonata performed this evening survives in the Dresden archive "Schrank II", for which the eminent concertmaster Johann Georg Pisendel commissioned and selected works. The opening movement, Adagio, functions almost like an aria for two violins and is distinguished by its vocal qualities. The second movement, Allegro tempo comodo, is a fugue that clearly demonstrates the composer's contrapuntal mastery. The two-movement structure and the use of organ suggest performance in a Catholic court church.

The concert continues with Sonata Undecima in A minor, also included in the collection of twenty-four recorder concertos, by the opera singer and composer Domenico Sarri (1679–1744). He moved to Naples at the age of seven and studied at the Conservatorio Sant'Onofrio. He soon gained great prestige in the city and after the death of Alessandro Scarlatti was regarded as one of the most influential Neapolitan composers. Sarri held numerous important musical posts. In addition to serving in the royal chapel he was musical director of several religious institutions, including the monasteries San Lorenzo Maggiore and San Paolo Maggiore, the charitable institution Pio Monte della Misericordia, and the church Sant'Agostino Maggiore. He also held the title of maestro di cappella of the "faithful city of Naples". He composed two concertos and four sonatas for the recorder. The fact that these works were published across various collections attests to their popularity at the time. The concerto in A minor consists of four movements. In the slow movements we encounter the plaintive and dramatic



skladatelja, medtem ko hitra stavka vzpostavlja izrazit kontrast. Stavek Allegro zaznamujejo sinkope in hitre arpeggio figure, obenem pa se v njegovi zasnovi kaže navezava na kontrapunktično tradicijo fuge. Sklepni stavek Spirituoso s svojim živahnim punktiranim ritmom spominja na plesni značaj tarantele.

Nicola Fiorenza (ok. 1700–1764) je kot virtuoz na violini deloval v Kraljevi kapeli in nastopal v glavnih mestnih teatrah, kjer je bil za svoje igranje pogosto plačan celo bolje kot njegovi kolegi. Leta 1743 je postal profesor violine, violončela in kontrabasa na istem konservatoriju, kjer je študiral, vendar se je pri pedagoškem delu kmalu pokazala njegova težavna in nepredvidljiva osebnost. Zaradi številnih pritožb študentov, ki so poročali o nasilnem vedenju, pogostem zapuščanju pouka in celo grožnjah z nožem, je bil po približno dvajsetih letih poučevanja odpuščen. Fiorenzov opus obsega predvsem inštrumentalna dela – koncerte, sinfonije in sonate za različne godalne zasedbe. Posebno pozornost je namenjal kljunasti flavti, za katero je napisal pet del s solistično vlogo. Čeprav se je posvečal predvsem instrumentalni glasbi, njegova Sinfonia a Flauto solo con il Basso v g-molu izstopa po svojem dramatičnem izrazu, ki bi ga prej pripisali operi. Teatralen uvod zaznamuje vztrajna figura z dolgimi predložki, ki daje glasbi otožen, lamentacijski značaj – značilnost, ki jo pogosto srečamo tudi v drugih Fiorenzovih prvih stavkih. K temu vzdušju prispevajo tudi melodični postopi v zvečanih sekundah oziroma zmanjšanih tercah, retorična "vprašanja", poudarjena z generalnimi pavzami ter pogoste napolitanske sekste. V kljunasti flavti se motiv obrne: v trodobnem taktu se predložek prestavi iz težke prve na lahko tretjo dobo in zato deluje tolažeče. Obrnjen motiv se pojavi pri kljunasti flavti tudi pri zaključni temi, kjer se namesto do tedaj uporabljenega predložka s spodnjega tona pojavi trilček z zgornjega tona. Drugi stavek, fuga, nadaljuje retorično napetost – njena jedrnata tema zveni kot vztrajno ponavljajoče se vprašanje, ki se prepleta med glasovi. Tretji stavek, Largo, je v B-duru in v večjem delu zazveni brez basa, kar ustvarja kontrastno, lahkotnejše razpoloženje. Sklepni stavek se z zvečanimi sekundami in generalnimi pavzami ponovno navezuje na izrazni svet uvoda, vendar v živahnem tri osminskem taktu.

expression typical of an operatic composer, while the fast movements create strong contrast. The Allegro is marked by syncopations and rapid arpeggio figures, while its design also reflects links to the contrapuntal tradition of the fugue. The concluding Spirituoso, with its lively dotted rhythm, evokes the dance character of the tarantella.

Nicola Fiorenza (c. 1700–1764) worked as a violin virtuoso in the Royal Chapel and performed in the city's principal theatres, where he was often paid more generously than his colleagues. In 1743 he became professor of violin, cello and double bass at the conservatory where he had studied, though his difficult and unpredictable personality soon became evident. Following numerous complaints from students reporting violent behaviour, frequent absences from teaching and even threats with a knife, he was dismissed after about twenty years. Fiorenza's output consists mainly of instrumental works – concertos, sinfonias and sonatas for various string ensembles – and he paid particular attention to the recorder, composing five works featuring the instrument as soloist. Although he devoted himself primarily to instrumental music, his *Sinfonia a Flauto solo con il Basso* in G minor stands out for its striking dramatic expression, which might more readily be associated with opera. The theatrical opening is marked by a persistent figure built on long appoggiaturas, giving the music a sombre, lamenting character — a feature frequently encountered in the opening movements of Fiorenza's works. This expressive atmosphere is further reinforced by melodic progressions in augmented seconds or diminished thirds, rhetorical "questions" emphasised by general pauses, and the frequent use of Neapolitan sixth chords. In the recorder part, however, the motif undergoes a transformation: within the triple metre the appoggiatura shifts from the strong first beat to the lighter third beat, thereby acquiring a more consoling character. The inverted motif reappears in the recorder in the closing theme, where the previously used lower-note appoggiatura is replaced by a trill approached from the upper note. The second movement, a fugue, continues the rhetorical tension: its concise subject resembles a persistent, repeatedly posed question that passes from one voice to another. The third movement, Largo, is in B-flat major and for much of its duration sounds without the bass, creating a contrasting and lighter atmosphere. The final movement returns to the expressive world of the opening through the use of augmented seconds and general pauses, yet now set in a lively 3/8 metre.



Tudi Francesco Durante (1684–1755) se je izobraževal na enem od neapeljskih konservatorijev, vendar se je za razliko od številnih sodobnikov večinoma izogibal pisanju oper. Najbolj je znan po svojem obsežnem opusu sakralne glasbe, pomembno vlogo pa je imel tudi kot pedagog na neapeljskih konservatorijih. Med njegovimi učenci so bili nekateri najvidnejši skladatelji naslednje generacije, med njimi Niccolò Jommelli, Giovanni Battista Pergolesi, Niccolò Piccinni, Giovanni Paisiello in Leonardo Vinci. Ustvaril je tudi vrsto inštrumentalnih del. Concerti a quartetto, ki jih je verjetno napisal v poznih tridesetih ali štiridesetih letih 18. stoletja, sodijo danes med najpomembnejše neapeljske prispevke k temu žanru. Čeprav ti koncerti niso bili natisnjeni, obstaja vsaj sedem sodobnih rokopisnih prepisov, kar kaže, da so bila dela v času nastanka precej razširjena. V teh skladbah Durante združuje kontrapunktično izročilo z lahkotnejšim, preglednejšim galantnim slogom ter neobičajnimi zaporedji kontrastnih tempov. V koncertu št. III v Es-duru prihaja do živahne izmenjave med posameznimi glasovi, značilna je izrazita vloga viole, ki enakovredno sodeluje v dialogu z violinama in basom. Tudi pri tem delu se skladatelj odlikuje z ravnovesjem med teoretično podkovanostjo in muzikalno neposrednostjo, čemur je sledil tudi pri svojem pedagoškem delu na neapeljskih konservatorijih.

Za sklep nocojšnjega programa se vračamo k zbirki »Concerti di flauto, violini, violetta, e basso di diversi autori« (1725), in sicer k skladatelju, ki je v zbirki zastopan s kar polovico skladb. Francesco Mancini (1672–1737), rojen v Neaplju, se je izobraževal na konservatoriju Santa Maria della Pietà dei Turchini pri Francescu Provenzaleju, kjer je že v mladosti opravljal naloge organista. V svojem času je slovel predvsem kot operni skladatelj, ustvaril pa je tudi več kot dvesto kantat. Pomembno vlogo je imel tudi v mestnem glasbenem življenju – najprej kot prvi organist, pozneje pa kot kapelni mojster kraljeve kapele. Po povratku Alessandra Scarlattija v Neapelj je ta položaj začasno izgubil, a ga je po njegovi smrti leta 1725 ponovno prevzel. Od leta 1720 je bil tudi direktor konservatorija Santa Maria di Loreto. Danes so posebej priljubljena Mancinijeva inštrumentalna dela za kljunasto flavto, v katerih se pogosto kaže vpliv njegove operne izkušnje – v izraziti kantabilnosti melodij, dramatičnih kontrastih med stavki in živahni retorični govori.

Francesco Durante (1684–1755) was also educated at one of the Neapolitan conservatories. Unlike many of his contemporaries, however, he largely avoided writing opera. He is best known for his extensive output of sacred music, but he also played an important role as a teacher at the Neapolitan conservatories. Among his pupils were some of the most prominent composers of the following generation, including Niccolò Jommelli, Giovanni Battista Pergolesi, Niccolò Piccinni, Giovanni Paisiello and Leonardo Vinci. Durante also composed a number of instrumental works. His Concerti a quartetto, probably written in the late 1730s or during the 1740s, are today regarded among the most significant Neapolitan contributions to this genre. Although these concertos were never printed, at least seven contemporary manuscript copies survive, indicating that the works must have circulated quite widely at the time of their creation. In these compositions Durante combines the contrapuntal tradition with the lighter and more transparent galant style, while also employing unusual sequences of contrasting tempi. In the Concerto No. III in E-flat major, a lively exchange unfolds between the individual parts, with a particularly prominent role given to the viola, which participates as an equal partner in dialogue with the violins and the bass. In this work, as in much of his music, the composer demonstrates a remarkable balance between theoretical mastery and musical immediacy — a balance that also characterised his pedagogical work at the Neapolitan conservatories.

For the conclusion of tonight's programme we return to the collection Concerti di flauto, violini, violetta, e basso di diversi autori (1725) and to a composer who is represented in it with fully half of the works. Francesco Mancini (1672–1737), born in Naples, studied at the conservatory Santa Maria della Pietà dei Turchini with Francesco Provenzale, where he already served as organist at a young age. He was renowned in his time primarily as an opera composer and wrote more than two hundred cantatas. He also played an important role in the city's musical life – first as principal organist and later as maestro di cappella of the royal chapel. After Alessandro Scarlatti returned to Naples he temporarily lost this position, but regained it after Scarlatti's death in 1725. From 1720 he also served as director of the conservatory Santa Maria di Loreto. Today Mancini's instrumental works for recorder are particularly admired, often revealing the influence of his operatic experience in the cantabile character of the melodies, dramatic contrasts between movements and vivid rhetorical expression.



Koncert v G-duru se odpre z živahnim Allegrom, v katerem se vzpostavi igriv dialog med kljunasto flavto in violinama. Sledi Largo, ki deluje kot nekakšen harmonski recitativ – glasbeni tok oblikujejo presenetljive harmonske spremembe, medtem ko je melodika zadržana. Osrednji stavek, Allegro, je stroga fuga, ki se poigrava z značilnim intervalom zvečane kvarte. Kontrapunktično tkivo se občasno razpre v solistične dialoge med flavto in violinama. Larghetto v e-molu prinaša zadržano refleksijo, sklepni Allegro pa z značilno ritmično formulo in živahnim gibanjem učinkovito zaključijo delo.

Z nocojšnjim glasbenim programom smo se podali v bogat glasbeni svet baročnega Neaplja – mesta, ki so ga humanisti radi imenovali kar kraljestvo Partenope. Tam so se v živahnem glasbenem življenju srečevale in se medsebojno oplajale operna dramatika, instrumentalna virtuoznost in izjemna pedagoška tradicija konservatorijev. Prav iz tega okolja je zrasel tudi presenetljivo bogat repertoar za kljunasto flavto, v katerem se prepletajo spevnost, ki bazira v operi, kontrapunktske veščine neapeljske šole in živahni ritmi južnoitalijanske glasbene tradicije. Če je mitološka sirena Partenope po legendi s svojim petjem zapeljevala mornarje, so skladatelji neapeljske šole podobno očarali poslušalce z glasbo, ki še danes razkriva sijaj enega najživahnejših glasbenih središč baročne Evrope.

Maruša Brezavšček

The concerto in G major opens with a lively Allegro establishing a playful dialogue between recorder and violins. This is followed by a Largo functioning almost as a harmonic recitative, shaped by surprising harmonic changes while the melody remains restrained. The central Allegro is a strict fugue built around the characteristic interval of the augmented fourth. The contrapuntal texture occasionally opens into solo dialogues between the recorder and the violins. The Larghetto in E minor introduces a moment of reflective calm, and the final Allegro, with its characteristic rhythmic pattern and energetic motion, brings the work to an effective close.

With tonight's programme we enter the rich musical world of Baroque Naples – a city that humanists liked to call the kingdom of Parthenope. Within its vibrant musical life operatic drama, instrumental virtuosity and the remarkable pedagogical tradition of the conservatories intersected and influenced one another. From this environment emerged a surprisingly rich repertoire for the recorder, combining the vocal expressiveness of opera, the contrapuntal skills of the Neapolitan school and the lively rhythms of southern Italian musical traditions. If the mythological siren Parthenope was said to enchant sailors with her song, the composers of the Neapolitan school similarly captivated listeners with music that still reveals the splendour of one of the most vibrant musical centres of Baroque Europe.

Maruša Brezavšček

Harmonia Adriatica

Ustanovljena 2025. Ansambel je bil oblikovan posebej za Dan stare glasbe 2026. Združuje vrhunske slovenske in hrvaške umetnike, specializirane za staro glasbo. Pod umetniškim vodstvom Maruše Brezavšček, izvajalke na kljunastih flautah in historičnih fagotih, deluje Harmonia Adriatica kot fleksibilna zasedba, katere vizija je povezovati slovenske, hrvaške in mednarodne specialiste za staro glasbo. Cilj ansambla je spodbujati razvoj in prepoznavnost stare glasbe na najvišjem nivoju pri nas, obenem pa podpirati domače izvajalce, specializirane za staro glasbo tako v slovenskem kot širšem evropskem prostoru, med drugim z oblikovanjem skupnih projektov in izvedbo javnih koncertov.

Harmonia Adriatica

Founded in 2025. The ensemble was formed specifically for the Early Music Day 2026. It brings together outstanding Slovenian and Croatian artists specialising in early music. Under the artistic direction of Maruša Brezavšček, a performer on recorders and historical bassoons, Harmonia Adriatica functions as a flexible ensemble whose vision is to connect Slovenian, Croatian and international specialists in early music. The ensemble's aim is to foster the development and visibility of early music at the highest level in the local context, while at the same time supporting domestic performers specialising in early music within both the Slovenian and the wider European sphere, among other things through the creation of joint projects and the presentation of public concerts.



Photo: Anat Nazarathy

Maruša Brezavšček (SI):
kljunasta flavta / recorder

ŠTUDIJ

EDUCATION

(2023) Schola Cantorum Basiliensis (Master of Arts FHNW in Musikpädagogik, Studienrichtung Alte Musik instrumental/vocal, Blockflöte)

(2021) Schola Cantorum Basiliensis (Master of Arts FHNW in Spezialisierter Musikalischer Performance, Studienrichtung Alte Musik, Historische Spielpraxis, Blockflöte)

(2019) Universität Mozarteum Salzburg (Bachelorstudium Blockflöte)

(2018-2019) Escola superior de musica de Catalunya (Erasmus, flauta dulce)

(2016-1017) Conservatorio di Brescia »Luca Marenzio« (Corso libero di flauto dolce)

(2014) Universität Mozarteum Salzburg (PreCollege, ex Vorbereitungslehrgang)

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

(2025) Radovljica, Festival Radovljica

(2025) Celje, Festival Seviqc

(2025) Varaždin, Varaždinske barokne večeri

(2025) Basel, Forum Frühe Musik ReRenaissance

(2025) York, York Early Music Festival

(2024) Innsbruck, Innsbrucker Festwochen der Alten Musik

(2024) Čedad / Cividale del Friuli, Festival Musica Cortese

(2023) Basel, Erasmus klingt! Lab Festival Basel

(2023) London, London International Festival of Early Music

(2022) Tel Aviv, Zucker Hall

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Specializirana na obdobja italijanskega trecenta, renesanse, zgodnjega in visokega baroka ter sodobne glasbe / Specialisation in Italian Trecento, Renaissance, early and high Baroque, and contemporary music
kljunasta flavta, dulcijan (renesančni fagot), baročni fagot / recorder, dulcian (Renaissance bassoon), Baroque bassoon



aktivna kot solistka in komorna glasbenica / active as a soloist and chamber musician

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

(2025) Brummen und Blasen (Forum Frühe Musik ReRenaissance)

(2025) Phantasma: Heaven and Hell (York Early Music Festival)

(2024) Od kraljevih dvoran do odra: glasbeni utrip Londona / From Royal Courts to the Stage: The Musical Pulse of London (Innsbrucker Festspiele Alter Musik, Seviqc, Baročni Randevuji)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

(2025) Radiotelevizija Slovenija

(2024) Radiotelevizija Slovenija

(2023) Radiotelevizija Slovenija, BBC

DISKOGRAFIJA

DISCOGRAPHY

(2025) Stradivarius (Accursio Antonio Cortese: Peregrinatio)

(2019) Ars Slovenica, Edicije DSS (Brina Jež Brezavšček: Ponotranjene razsežnosti)

(2015) Radio Slovenija, ZKP RTVS (Brina Jež Brezavšček: Samo drobec modrega)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

(2025) Ljubljana, Priznanje pomembnih umetniških del: Področje glasbene ustvarjalnosti in poustvarjalnosti – kljunasta flavta

(2024) York, EUBO Development Trust for the Most Promising Young Artist/s specialising in the Baroque repertoire

(2022) London, London International Festival of Early Music, First Prize

DELOVANJE

AFFILIATIONS

(2023-) samozaposlena kot glasbenica v Švici / Self-employed musician in Switzerland

(2023-) Docentka na Akademiji za glasbo v Ljubljani / Lecturer at Music Academy Ljubljana

(2023-) Capella Helvetica (članica) / Capella Helvetica (member)

(2022-) Musikschule Küttigen/Biberstein

(2021-) Bastion (umetniška vodja) / Bastion (artistic director)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2025) Musica Cubicularis

(2024) Musica Gloria

(2023) Camerata Bern

(2022) Jerusalem Baroque Orchestra

SPLETNA STRAN

WEBSITE

www.marusabrezavscek.com



KRITIKE REVIEWS

Eden od vrhuncev letošnjega festivala Seviqc, ki se je v tem poletju preselil v Celje, je bil nastop izstopajoče izjemne interpretke Maruše Brezavšček, oz. Ensemble Bastion iz Švice. Maruša Brezavšček z vsakim koncertom v Sloveniji dokaže, da je umetnica mednarodnega slovesa, kar potrjuje v nastopih z zasedbami, kot so Ensemble Bastion, Musica Cubicularis in Ensemble Pampinea. Je tako izvajalka sodobne kot baročne in srednjeveške glasbe, kar priča o njeni umetniški širini in zrelosti. [...] Maruša Brezavšček je zablestela z bleščečim fraziranjem in izjemno tehnično virtuoznostjo, vselej povezano z avtentično in historično prepričljivo interpretacijo. (Marina B. Žlender, Glasna, 1.9.2024)

Maruša Brezavšček je izjemna virtuoziinja, z baselskimi kolegi je pričarala enega najbolj tehtnih koncertov baročne ansambelske glasbe, kar smo jim bili priča v zadnjih letih ljubljanskega koncertnega življenja. Ni bila solistka v izpostavljenem pomenu besede, sploh v ritornelih je zavzela vlogo zgolj bolj ali manj izpostavljenega glasu v celotni fakturi in zasijala, kjer je bilo to na mestu. V uvodnem delu Johanna Josepha Fuchsa je bilo slišati celo nekaj občutljivih glissandov, ki nikakor niso zveneli kot slučajni – popestrili so celotno skladbo. V Telemannovem kvartetu se je zdelo, kot da dobesedno govori skladateljev jezik. Njene fraze so se bližale skorajda govornemu fraziranju, mehčanju v dialogih z ansamblom; retorična samozavest, karizmatičnost in duhovitost v solističnih pasusih. (Lovrenc Rogelj, Radio Ars, Glasbeni utrip, 6.10.2021)

Pokazala je, da kljunasta flavta ni le enodimenzionalen instrument, kot se je včasih drži neutemeljen predsodek, temveč so – če je le dobro zaigrana – njene razsežnosti pri nas le premalo poznane. Nastopila je kot popolnoma osredotočena glasbenica z utemeljeno razvpitimi ansamblom. (Ivana Maričić, Delo, 18.10.2021)

One of the highlights of this year's Seviqc festival, which relocated to Celje this summer, was the performance of the outstanding interpreter Maruša Brezavšček, together with the Switzerland-based Ensemble Bastion. With every concert in Slovenia, Maruša Brezavšček confirms her status as an artist of international standing, as evidenced by her appearances with ensembles such as Ensemble Bastion, Musica Cubicularis and Ensemble Pampinea. She performs both contemporary and baroque as well as medieval repertoire, demonstrating remarkable artistic breadth and maturity. [...] Maruša Brezavšček shone with brilliant phrasing and exceptional technical virtuosity, always combined with an authentic and historically convincing interpretation. (Marina B. Žlender, Glasna, 1 September 2024)

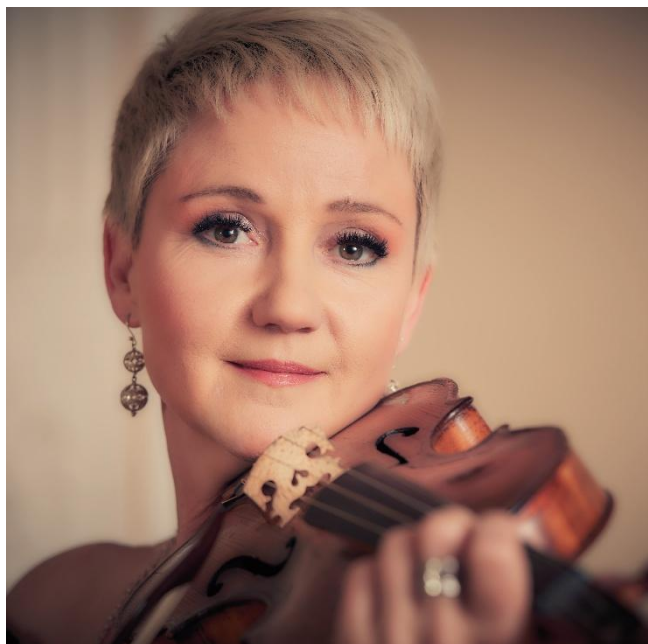
Maruša Brezavšček is an exceptional virtuoso; together with her Basel colleagues she created one of the most substantial concerts of Baroque ensemble music we have witnessed in recent years of Ljubljana's concert life. She was not a soloist in the overt sense of the word; particularly in the ritornellos she assumed the role of a more or less prominent voice within the overall musical texture and shone precisely where this was appropriate. In the opening section of Johann Joseph Fux's work one could even hear a few delicate glissandi, which certainly did not sound accidental – they enriched the entire composition. In Telemann's quartet it seemed as if she literally spoke the composer's language. Her phrasing approached almost speech-like articulation, softening in dialogues with the ensemble; rhetorical confidence, charisma and wit characterised the solo passages. (Lovrenc Rogelj, Radio Ars, Glasbeni utrip, 6 October 2021)

She demonstrated that the recorder is not merely a one-dimensional instrument, as an unfounded prejudice once suggested, but that – when played well – its expressive possibilities are far greater than is generally recognised here. She appeared as a completely focused musician, performing with a deservedly renowned ensemble. (Ivana Maričić, Delo, 18 October 2021)



Večkrat nagrajena mlada slovenska glasbenica Maruša Brezavšček očitno izvrstno obvladuje tudi tako subtilen instrument, kot je kljunasta flavta. Njena tehnična dovršenost je prepričljiva, prav tako izrazito muzikalno fraziranje in dinamično niansiranje v vseh treh izrazito virtuosnih stavkih Vivaldijevega Koncerta za kljunasto flavto v D-duru, RV 428. V sodelovanju z baročnim orkestrom Musica Cubicularis je mlada umetnica ustvarila izjemno prepričljivo interpretacijo. (Zdenka Weber, Klasika.hr, 27.9.2021)

The award-winning young Slovenian musician Maruša Brezavšček clearly commands such a subtle instrument as the recorder with great mastery. Her technical skill is convincing, as is her distinctly musical phrasing and dynamic shading in all three highly virtuosic movements of Vivaldi's Concerto for Recorder in D major, RV 428. Together with the Baroque Orchestra Musica Cubicularis, the young artist delivered an exceptionally impressive interpretation. (Zdenka Weber, Klasika.hr, 27 September 2021)



Laura Vadjon (HR):
violina / violin

ŠTUDIJ

EDUCATION

- (2007) Dartington International Summer School (Walter Reiter)
- (2004) Swedish International Development Agency (SIDA), Dubrovnik (Theresa Caudle)
- (1999) Aestas Musica (Catherine Mackintosh)
- (1997) Aestas Musica (Nicolette Moonen)
- (1997) Muzička Akademija Sveučilišta u Zagrebu (Magisterij iz violine / Master's degree in Violin)
- (1993) Muzička Akademija Sveučilišta u Zagrebu (Diploma iz violine / Diploma in Violin)

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Helsinki, Musiikkitalo (Helsinki Music Centre)
- (2026) Versailles, Versailles palace
- (2025) Lausanne, Casino de Montbenon
- (2025) Dubrovnik, Dubrovačke ljetne igre
- (2025) Varaždin, Varaždinske barokne večeri
- (2024) Korčula, Korčyra Baroque Festival
- (2024) Amsterdam, Concertgebouw
- (2024) Barcelona, Palau de la Musique
- (2024) Korčula, Korčyra Baroque Festival
- (2024) Dublin, Christ Church
- (2024) Sligo, Sligo Baroque Festival

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Laura Vadjon je prva hrvaška umetnica, specializirana za baročno violino, in ena od pionirk zgodovinsko informirane izvajalske prakse na Hrvaškem. Igra na avtentično historično violino izdelovalca Giovannija Battiste Guadagninija (1751). Laura Vadjon is the first Croatian artist specialising in Baroque violin and one of the pioneers of historically informed performance practice in Croatia. She performs on an authentic historical violin by Giovanni Battista Guadagnini (1751).



Na koncertne odre prinaša številne hrvaške prazvedbe del pozabljenih skladateljev ter pomembna dela velikanov glasbenega baroka in klasicizma. She brings to concert stages numerous Croatian first performances of works by forgotten composers, as well as major works by the great masters of Baroque and Classical music.

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2025) Dinner with Handel (Korkyra baroque festival, Hrvatski barokni ansambl)
- (2025) Tromba gloriosa (Hrvatski barokni ansambl, Velika Gorica festival)
- (2025) Water Music (Hrvatski barokni ansambl, Korkyra baroque festival)
- (2024) The Fairy Queen (Korkyra baroque festival, Sligo Festival Ireland)
- (2023) La serva padrona (Korkyra baroque festival, Hrvatski barokni ansambl)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

- (2025) Hrvatska radiotelevizija (Hrvatski barokni ansambl)
- (2024) Hrvatska radiotelevizija (Hrvatski barokni ansambl)
- (2023) Hrvatska radiotelevizija (Hrvatski barokni ansambl)
- (2022) Hrvatska radiotelevizija (Hrvatski barokni ansambl)

DISKOGRAFIJA

DISCOGRAPHY

- (2023) A classic (Izrael u Egiptu, 75. rođendan zbora IGK)
- (2022) A classic (Laura Vadjon, barokna violina i Pavao Mašić, orgulje)
- (2021) A classic (Tamo i natrag (Laura Vadjon, HRBA)
- (2020) A classic (Concerto Concertino (Laura Vadjon, HRBA)
- (2020) A classic (Il Trionfo, DVD HRBA, Laurence Cummings, Barić, Klisović, Kralj, Hymas)
- (2018) A classic (A cinque, Laura Vadjon, HRBA)
- (2017) A classic (Barokna glazba u baroknoj crkvi (DVD, Laura Vadjon, Igor Davidovics)
- (2017) Koncertni ured Varaždin (Muka po Ivanu (HRBA, Chorus angelicus)
- (2016) A classic Zagreb (Laura i Krešo (Laura Vadjon, Krešimir Has)
- (2016) Cantus (Vinko Jelić: Audivi vocem (Zbor HRT, Tomislav Fačini)
- (2014) Aulos & Varaždinske barokne večeri (Laura & Laurence (Laura Vadjon, Laurence Cummings)
- (2012) Cantus/ HRT (Hrvatska glazba na Riva dei Schiavoni (Laura Vadjon, Zbor HRT, Tonči Bilić)
- (2010) Cantus (Kontesa (Laura Vadjon, Matija Dedić Trio)
- (2008) INA (Četiri godišnja doba (Laura Vadjon, Hrvatski barokni ansambl)
- (2007) Aquarius records (La Laura rilucente (Laura Vadjon, Peter Lönnerberg)
- (2007) Orfej (HRBA-live! (Hrvatski barokni ansambl)
- (2002) Tutico (Lauros (Laura Vadjon, Romana Matanovac)
- (2001) Orfej/Tutico (Četiri godišnja doba (Laura Vadjon, Zagrebački solisti)
- (2000) Cantus (Hrvatska barokna glazba (Hrvatski barokni ansambl)
- (1999) Tutico (Concerto pastorale (Zagrebački solisti)
- (1999) OPICE, Belgium (Judas (Zagrebački solisti)
- (1999) RBA (Hrvatska sakralna glazba (Vadjon, Penzar, Felbinger, Pokupić)
- (1999) HUOKU (Live album sezone 1998.-99., Zagrebački solisti)
- (1998) HKR (Iz hrvatske glazbene baštine, Zagrebački solisti: Sorkočević)
- (1998) HKR (Iz hrvatske glazbene baštine, Zagrebački solisti: Jarnović)
- (1997) KOCH-Schwann (Concerti a clarino solo (Camerata Fulda)
- (1997) Zg-Zoe (Pizzicato, Zagrebački solisti)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

2024 Varaždin Jurica Murai award for best interpretation



DELOVANJE

AFFILIATIONS

(2024-2025) Valdres Sommersymfoni Norway (vodenje mojstrskih tečajev / teaching masterclasses)

(2021-) Orquestra barocca Casa da Musica (koncertna mojstrica / concert master)

(2019-) Muzička Akademija Sveučilišta u Zagrebu (redna profesorica, umetniška smer, komorna glasba baročnega in klasicističnega obdobja s poudarkom na historično in slogovno informirani interpretaciji / Full Professor, art., chamber music of the baroque and classical periods, with a focus on historically and stylistically informed performance)

(2015-) Korkyra baroque festival (ravnateljica / Director)

(2009-2024) London Handel Orchestra

(1999-) Hrvatski barokni ansambl (ravnateljica in koncertna mojstrica / director and concertmaster)

(1995-) Muzička Akademija Sveučilišta u Zagrebu (polna zaposlitev / Full Professor)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2023-) {oh!} Orkiestra

(2018-) Helsinki Baroque

(2010) Florilegium

(2007-2009) Le Concert Spirituel

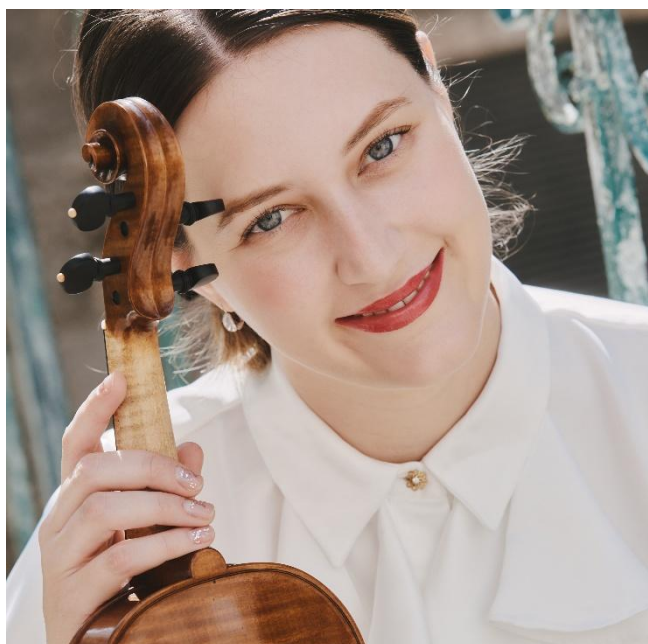
(1999- 2002) L'arte del mondo

(1997-2002) Zagrebački Solisti

SPLETNA STRAN

WEBSITE

www.hrba.hr/en/ensemble/leaders/



Helga Korbar (HR):
violina / violin

ŠTUDIJ

EDUCATION

(2024) Universität Mozarteum Salzburg, Bachelorstudium Barockvioline
(2019) Conservatorium van Amsterdam, Master of Music
(2017) Muzička Akademija Sveučilišta u Zagrebu, Magistra muzike (violina / violin)

PODROČJE (najpomembnejši v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Primarna osredotočenost na zgodovinsko informirano izvajalsko prakso baročne in klasicistične glasbe. /
Historically informed performance of Baroque and Classical repertoire

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

(2025) Lausanne, Baroque en fête
(2025) Ortigueira, festival Espazos Sonoros
(2025) Dubrovnik, Dubrovačke ljetne igre
(2025) Zwettl, Zwettl Abbey
(2025) Wien, Bank Austria Salon im Alten Rathaus Wien
(2025) Timisoara, Banatul Philharmonic Timișoara, Romania
(2024) Korčula, Korčyra Baroque Festival
(2024) Wien, Theater an der Wien
(2024) Wrocław, National Forum of Music Main Hall
(2022) Köln, Rautenstrauch-Joest Museum

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

(2024) Richard III. (Kammeroper Wien, Bach Consort Wien)
(2023) Accademia Melicensis (Internationale Barocktage Stift Melk s člani / with members of Concentus Musicus Wien)
(2022) Neustart Kultur (Concerto Köln Academy)



SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

(2025) HRT Hrvatska Radiotelevizija (Hrvatski barokni ansambl, Enrico Onofri)

(2024) HRT Hrvatska Radiotelevizija (Hrvatski barokni ansambl, Martyna Pastuszka)

(2023) HRT Hrvatska Radiotelevizija (Hrvatski barokni ansambl, Mauro Colantonio)

DISKOGRAFIJA

DISCOGRAPHY

(2022) CroBaroque »There and back«, Telemann and Usper; Croatian Baroque Ensemble

(2020) Arcana: Giuseppe Tartini: Concerti e Sonate per Violoncello Piccolo, Giuseppe Tartini (Accademia dell'Annunciata, Mario Brunello, Riccardo Doni)

DELOVANJE

AFFILIATIONS

(2024-) L'Aimable chamber ensemble (članica / member)

(2024-) Originalklang Orchester (članica / member)

(2021-) Thomastik-Infeld (produktni vodja, odgovorna za odnose z umetniki / Product Manager and Artist Relations)

(2015-) Samostojno sodelovanje z ansambli in orkestri / Freelance collaborations with ensembles and orchestras

(2015-) Hrvatski barokni ansambl (članica / member)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2024) Wrocław Baroque Orchestra

(2024) Bach Consort Wien

(2023-2025) La Folia Barockorchester

(2022) Concerto Köln

SPLETNA STRAN

WEBSITE

<https://originalklang.com/helga-korbar/>

FACEBOOK

<https://www.facebook.com/helga.korbar/>



Dagmar Korbar (HR):
viola

ŠTUDIJ

EDUCATION

(2022): Conservatorium van Amsterdam (Bachelor's degree)

(2018): Muzička Akademija Sveučilišta u Zagrebu (Bachelor's and Master's degree)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Redno nastopa tako v sodobnih kot tudi zgodovinsko informiranih izvedbah. / Regular performances in both contemporary and historically informed contexts.

Redno nastopa kot solistka, komorna glasbenica ter vodja skupine v različnih orkestrih in ansamblih. / Regularly performing as a soloist, chamber musician and a section leader of various orchestras/ensembles.

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

(2025) Zagreb, Koncertna dvorana Vatroslava Lisinskog

(2025) Osaka, Wakita Cordia Hall

(2025) Amsterdam, Concertgebouw

(2025) Zadar, Crkva sv. Donata

(2025) Amsterdam, De Klassieke Duif

(2025) Omiš, Ostinato International Chamber Music Festival

(2025) Amsterdam, Grachtenfestival

(2025) Zagreb, Lisinski Da Camera

(2024) Ohrid, 65th Ohrid Summer Festival

(2024) Zagreb, Scena Amadeo

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

(2024) Violas Sonoras (Muzička Akademija Sveučilišta u Zagrebu)



DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

(2024) Zagreb, Papandopulo Natjecanje, prva nagrada / first prize

DELOVANJE

AFFILIATIONS

(2024-) Muzička akademija u Zagrebu (asistentka za violo / Assistant Professor of Viola)

(2021–2024) Nederlands Philharmonisch (solo violistka / Principal Viola)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2026) Sinfonieorchester Liechtenstein

(2025) Antiphonus, Hrvatski barokni ansambl, Münchener Kammerorchester, Sinfonieorchester Liechtenstein, Zagrebačka Filharmonija

(2024) Concertgebouw Chamber Orchestra

(2023) Concertgebouw Chamber Orchestra, The Royal Concertgebouw Orchestra

SPLETNA STRAN

WEBSITE

<https://www.korbardagmar.com/>



Photo: Marko Kapus

Kaja Kapus (SI):
violončelo / cello

ŠTUDIJ

EDUCATION

(2016) Staatliche Hochschule für Musik Trossingen (Master of Music, Alte Musik, Kammermusik Barockcello)

(2016) Koninklijk Conservatorium Den Haag (Master of Music, Early Music, Baroque cello)

(2013) Staatliche Hochschule für Musik Trossingen (Master of Music, Alte Musik, Barockcello)

(2010) Akademija za glasbo Univerze v Ljubljani (Diploma: Violončelo, pedagoška smer)

(2009) Akademija za glasbo Univerze v Ljubljani (Diploma: Violončelo, umetniška smer)

PODROČJE (najpomembnejši v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

baročni violončelo, solistka in komorna glasbenica / baroque cello, solo and chamber music

članica projektnih orkestrrov / member of project-based orchestras

specializacija za visoki in pozni barok ter zgodnji klasicizem / specialisation in high and late baroque and early classical repertoire

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

(2025) Gießen, Evangelische Johannesgemeinde

(2025) Ortenberg, Evangelische Marienkirche

(2025) Gießen, Evangelisches Dekanat Gießen

(2025) Ljubljana, SNG Opera in balet

(2024) Ljubljana, Slovenska filharmonija

(2024) Ljubljana, Cankarjev dom

(2023) Lich, BarockFestLich

(2022) Ljubljana, Cellofest

(2022) Marburg, Elisabethkirche

(2022) Ljubljana, Cankarjev dom



PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

(2025) C. Monteverdi: Kronanje Popeje / L' incoronazione di Poppea (Akademija za glasbo Univerze v Ljubljani)

(2022) G. F. Händel: Agrippina (Akademija za glasbo Univerze v Ljubljani)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

(2025) Radiotelevizija Slovenija

(2024) TAJUS produkcija, PPZ

(2024) Radiotelevizija Slovenija

DISKOGRAFIJA

DISCOGRAPHY

(2012) Vokalna akademija Ljubljana (Henry Purcell: Dido and Aeneas)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

(2021) Ljubljana, Univerza v Ljubljani, Priznanje za pomembna umetniška dela / Award for Outstanding Artistic Achievements

DELOVANJE

AFFILIATIONS

(2018-) Ensemble Auricula (članica) / Ensemble Auricula (member)

(2016-) Samozaposlena / Self-employed

(2016-) Musikschule Gießen (učiteljica) / Musikschule Gießen (teacher)

(2014-) Suono Basso (umetniška vodja ansambla) / Suono Basso (artistic director)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2024) Glasbena matica Ljubljana, Kärtner Barockorchester

(2024) Glasbena matica Ljubljana

FACEBOOK

<https://www.facebook.com/search/top/?q=Kaja%20Kapus>



KRITIKE REVIEWS

Sledili so manjši duhovni koncerti v izvedbi tenorista Shawna Mlynka ter orgelska glasba Rosenmüllerja, Johanna Josepha Fuxa in drugih skladateljev. V sklopu »Cellissimo« sta zazveneli tudi Sonate za violončelo v a-molu Francesca Geminianija ter znamenita 5. suita za violončelo solo Johanna Sebastiana Bacha v izvedbi violončelistke Kaje Kapus. Violončelistka je že v Bachovi suiti razgrnila izjemno barvno bogastvo tona in oblikovala občutljive čustvene odtenke. Posebej opazno je bilo, kako je že od začetka zvok skoraj dobesedno vpela v mogočno akustiko cerkve. Preludij je začela zadržano, skoraj zbrano, nato pa našla lep, močan tok in postavila izrazite dramaturške poudarke. V drugem stavku je bilo slišati nežno, igrivo potovanje z zanesljivo oblikovanimi napetostnimi loki, medtem ko so subtilni lirični obrati obogatili zvočno dogajanje. V zaključni Gigi se je interpretacija stopnjevala v plesni zagon, izveden z okretnostjo in zbrano, vse do širokega sklepnega razmaha. Opazna je bila Kapusina stalna vsebinska jasnost, ki je poslušanje naredila posebej prepričljivo. Izjemna transparentnost in občutna emocionalnost sta bili nadaljnji značilnosti njenega močnega nastopa. Izvedba Sonate št. 6 Francesca Saveria Geminianija, ob občutljivem čembalskem spremljanju Christofa Beckerja, je še enkrat poudarila odlike solistke – pravi vrhunec večera. (Heiner Schulz, Gießener Anzeiger, 28.9.2021)

This was followed by small sacred concert pieces sung by tenor Shawn Mlynek and organ music by Rosenmüller, Johann Joseph Fux and others. In the section titled "Cellissimo", the audience also heard Francesco Geminiani's Sonata in A minor for cello and the famous Suite No. 5 for solo cello by Johann Sebastian Bach, performed by the cellist Kaja Kapus. Already in Bach's suite the cellist unfolded an impressive palette of sound and shaped sensitive emotional nuances. Particularly striking was how she seemed to blend the sound into the powerful acoustics of the church from the very beginning. She began the Prelude in a restrained, almost composed manner, gradually finding a beautiful and powerful flow while setting highly expressive dramaturgical accents. In the second movement one could hear a gentle, playful wandering with confidently shaped arcs of tension, while subtle lyrical turns added colour to the musical narrative. Towards the final Gigue the interpretation developed into a lively dance-like momentum, executed with agility and focus and culminating in a broad and expansive conclusion. Kapus's consistently clear musical articulation was especially noticeable and greatly enhanced the listening experience. Outstanding transparency and palpable emotionality were further hallmarks of her strong performance. The interpretation of Francesco Saverio Geminiani's Sonata No. 6, sensitively accompanied by Becker on the harpsichord, once again highlighted the strengths of the soloist – a true highlight of the evening. (Heiner Schulz, Gießener Anzeiger, 28.9.2021)



Egon Mihajlović (SI):
čembalo / harpsichord

ŠTUDIJ

EDUCATION

(1996) Universität für Musik und darstellende Kunst Graz (postdiplomski študij: koncertni solist / Postgraduate Concert Soloist Studies)

(1992) Universität für Musik und darstellende Kunst Graz (čembalo, klavir s klavirci, orgle / Harpsichord, Fortepiano, Organ)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Kot organist se je specializiral na interpretaciji italijanske, španske in francoske glasbe XVI do XVIII stoletja. / As an organist, he has specialised in the interpretation of Italian, Spanish and French music from the 16th to the 18th century.

DELOVANJE

AFFILIATIONS

(2009-) Akademija za glasbo Univerze v Ljubljani (habilitirani docent za čembalo) / Akademija za glasbo Univerze v Ljubljani (Associate Professor of Harpsichord)

(2006-2008) Conservatorio Statale di Musica Gioachino Rossini Pesaro

(2002-2003) Muzička akademija, Univerzitet Crne Gore, Cetinje

(1998-2000) Hochschule für Musik Nürnberg

SPLETNA STRAN

WEBSITE

<https://www.ag.uni-lj.si/zaposleni/193>



Program Seviqc

Program Seviqc je dolgoročni razvojni projekt stare glasbe v Sloveniji. Ko smo leta 1982 v Radovljici začeli organizirati tečaje stare glasbe, smo pričeli s točke nič. Od takrat je program Seviqc ustvarjal okvir, v katerem so se umetniki lahko posvečali historičnim instrumentom in izvajalskim praksam, občinstvo pa je spoznavalo repertoar, ki je bil dotlej v slovenskem prostoru skoraj neznan. Danes ima Slovenija vrsto mednarodno dejavnih umetnikov na področju stare glasbe, vedno več pa je tudi prirediteljev, ki staro glasbo delno ali v celoti vključujejo v svoj program. Stara glasba je prisotna v predmetnikih glasbenih šol že na osnovni stopnji, ljubljanska akademija za glasbo ima oddelek za staro glasbo.

Program Seviqc je zavezan izključno umetnosti in stroki, sledi evropskim trendom in jih soustvarja. Razvoj je naravnano trajnostno, z jasno profilirano in stabilno poslovno vizijo, ki se dopolnjuje z vsakoletnimi novimi spoznanji. Kakor smo v Radovljici (1982-1996) postavili temelje in iz Brežic (1997-2023) oblikovali mrežo dogodkov po vsej Sloveniji, je Celje (2024-) tretja razvojna faza tega nacionalnega projekta. Mesto Celje s svojo infrastrukturo in bogastvom lokacij ponuja edinstveno možnost, kakršne tudi v svetovnem merilu ne srečamo pogosto. Mesto Celje je izrazito razvojno naravnano in dobro razume pomen kulture za razcvet mesta in regije. Program Seviqc ima odlične mednarodne reference in vesel sem, da lahko sodelujemo pri tem razvoju. Slovenska akademija znanosti in umetnosti je naš častni pokrovitelj od 2014 in je pokroviteljstvo potrdila za 2026, člani REMA smo od 2003, nosilec Znaka EFFE smo od 2015 in smo potrjeni za naslednje dvoletno obdobje.

V okviru razvoja scene posvečamo še posebno pozornost slovenskim umetnikom, tudi tistim z rezidenco zunaj Slovenije, kar je za razvoj stare glasbe pomembno. S pristopom Seviqc Collegiumartis povezujemo slovenske umetnike z mednarodnimi in spodbujamo njihovo mednarodno karierno pot. Festivalni program in njegova priprava sta pogosto v vlogi inkubatorja mednarodnih nastopov slovenskih umetnikov.

Pomembna razsežnost našega delovanja je povezovanje stare glasbe, kulturne dediščine in regionalnega razvoja. Festivalni koncerti potekajo že od vsega začetka skoraj izključno v historično pomembnih prostorih. Tudi zaradi našega programa so uveljavljeni kot pomembna kulturna okolja in privlačne destinacije kulturnega turizma. Festival Seviqc je spodbudil obnovo gradu Pišece, referenčno podprl obnovo več prostorov kulturne dediščine in bil argument v pogajanjih za slovensko lastništvo.

Razvoj občinstev je eno osrednjih področij našega dela. Z vrhunskim programom in izjemnimi prostori Festival Seviqc pritegne približno dve tretjini obiskovalcev iz okolij zunaj občine koncerta in s tem izrazito spodbuja kulturni turizem. Festival Seviqc ima jasno profilirano prodajno politiko vstopnic, ki z vrsto brezplačnih vstopov in široko paleto ugodnosti podpira razvoj kulturnih dobrin.

Program poleg koncertov vključuje tudi strokovne in javne razprave. Simpozij Celeia združuje umetnike, raziskovalce in kulturne strokovnjake pri razmisleku o vlogi stare glasbe, kulturne dediščine in družbene vloge festivalov. Program Seviqc tako deluje kot prostor srečevanja umetnosti, znanja in javnega dialoga v evropskem kulturnem prostoru.



The Seviqc Programme

The Seviqc programme is a long-term development project for early music in Slovenia. When we began organising early music courses in Radovljica in 1982, we started from point zero. Since then, the Seviqc programme has created a framework in which artists could devote themselves to historical instruments and performance practices, while audiences discovered repertoire that had previously been almost unknown in Slovenia. Today Slovenia has a number of internationally active early music artists, and an increasing number of organisers who include early music partly or entirely in their programmes. Early music is already present in the curricula of music schools at elementary level, and the Academy of Music in Ljubljana has a department dedicated to early music.

The Seviqc programme is committed exclusively to artistic and professional excellence. It follows developments in Europe and actively contributes to them. Its development is conceived as sustainable, with a clearly defined and stable operational vision that is continuously enriched by new insights. While Radovljica (1982–1996) laid the foundations and Brežice (1997–2023) developed a network of events across Slovenia, Celje (from 2024 onwards) represents the third developmental phase of this national project. With its infrastructure and wealth of venues, the City of Celje offers a unique opportunity rarely encountered even on a global scale. Celje is strongly development-oriented and recognises the importance of culture for the flourishing of the city and the region. The Seviqc programme enjoys excellent international references and I am pleased that we can contribute to this development. The Slovenian Academy of Sciences and Arts has been our honorary patron since 2014 and has confirmed its patronage for 2026. We have been members of REMA since 2003, and holders of the EFFE Label since 2015, confirmed for the next two-year period.

As part of the development of the field, we pay particular attention to Slovenian artists, including those based abroad, which is important for the development of early music. Through the Seviqc Collegiumartis approach, Slovenian artists are connected with international colleagues and supported in their international careers. The festival programme and its preparation serve as an incubator for international appearances by Slovenian artists.

An important dimension of our work is the connection between early music, cultural heritage and regional development. Festival concerts have, from the very beginning, taken place almost exclusively in historically significant venues. Through our programme, many of these venues have become recognised cultural environments and attractive destinations for cultural tourism. The Seviqc festival has encouraged the restoration of Pišece Castle, provided reference support for the restoration of several heritage sites and served as an argument in negotiations concerning Slovenian ownership.

Audience development is one of the central areas of our work. With its outstanding programme and remarkable venues, the Seviqc festival attracts approximately two thirds of its audience from outside the municipality in which the concert takes place, thereby significantly stimulating cultural tourism. The festival also maintains a clearly defined ticketing policy that supports access to cultural goods through a range of free admissions and various benefits.

In addition to concerts, the programme also includes professional and public discussions. The Symposium Celeia brings together artists, researchers and cultural professionals to reflect on the role of early music, cultural heritage and the social role of festivals. The Seviqc programme thus functions as a space where art, knowledge and public dialogue meet within the European cultural landscape.



Vabilo k prijavi na Seviqcnews

Brezplačne elektronske novice **Seviqcnews** so naše osnovno informativno glasilo. Nanje se lahko prijavite na naši spletni strani www.seviqc.si.

Prijavni obrazec se nahaja v stolpcu **SEVIQCNEWS** na skrajni desni strani.

Arhiv že poslanih Seviqcnews je dostopen v meniju [Festival / Seviqcnews](#), kjer lahko preberete tudi naša pretekla obvestila. S prijavo na Seviqcnews boste redno obveščeni o koncertih, umetnikih in drugih dejavnostih programa Seviqc.

Vabilo k donaciji dela dohodnine

Donacija iz dohodnine je prihodek, o katerem odločajo davčni zavezanci v Sloveniji. Če ga ne namenite upravičencem, ostane v državnem proračunu. Z vašo donacijo bomo lažje razvijali program stare glasbe, omogočali nove umetniške projekte ter ohranjali največjo možno dostopnost programa.

Kako namenite del dohodnine programu Seviqc?
Navodilo je na naši spletni strani v meniju [DONIRAJ](#).

Za kaj bo porabljena donacija?
V celoti za izvedbo festivala Seviqc

Invitation to subscribe to Seviqcnews

The free electronic newsletter Seviqcnews is our main information bulletin. You can subscribe on our website www.seviqc.si.

The subscription form is located in the **SEVIQCNEWS** column on the far right side of the page.

An archive of previously published Seviqcnews is available in the menu [Festival / Seviqcnews](#), where you can also read our past announcements. By subscribing to Seviqcnews you will be regularly informed about concerts, artists and other activities of the Seviqc programme.

Invitation to Allocate Part of Your Income Tax

The allocation of part of income tax is a public resource whose use is decided by taxpayers in Slovenia. If it is not allocated to eligible organisations, it remains in the state budget. With your donation we will be able to further develop the early music programme, enable new artistic projects and maintain the widest possible accessibility of the programme.

How can you allocate part of your income tax to the Seviqc programme?
Instructions are available on our website in the [DONATE](#) section.

What will the donation be used for?
It will be used entirely for the organisation of the Seviqc festival.



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

