

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Soteska
Hudičev turn

Sospiro

TIAGO MATIAS

(Portugalska / Portugal)

vihuela, baročna kitara
vihuela, baroque guitar

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Klepet z umetnikom
Dolenjske Toplice, Kulturno kongresni center

Chat with artist
Dolenjske Toplice, Cultural and Congress Centre

Sporočilo umetnikov obiskovalcem

Skozi tri stoletja skupne zgodovine sta Portugalska in Španija oblikovali bogat in fascinanten glasbeni dialog, ki so ga zaznamovali srečanja, rivalstva, zavezništva in umetniška izmenjava. Ta recital poslušalce vabi na potovanje v zvočni svet iberške renesanse in baroka, kjer je glasba svobodno prehajala meje, skladatelji pa so ustvarjali v živahnem prepletu portugalskih in kastiljskih tradicij. Skozi intimni zven vihuele in baročne kitare program oživlja glasbo nekaterih največjih mojstrov Iberskega polotoka — od prefinjene elegancije španskih vihuelistov do ritmične sijajnosti tradicije baročne kitare, ohranjene v obeh državah. Redko izvajani repertoar, pesniški kontrasti in stoletja kulturnih povezav se razkrivajo v koncertu, ki odstira lepoto, raznolikost in skupni duh iberške glasbe. Večer barv, virtuoznosti in zgodovinske resonance poslušalcem ponuja priložnost, da v vsej njeni bogatosti in intimnosti doživijo brezčasno zvočno krajino Iberskega polotoka.

Naše umetniško poslanstvo

Moje umetniško delo temelji na raziskovanju in oživljanju glasbene dediščine Iberskega polotoka, zlasti repertoarja za vihuelo in baročno kitaro od 16. do 18. stoletja. Z raziskovanjem zgodovinskih virov, rokopisov in pozabljenih repertoarjev si prizadevam ponovno odkriti glasbo, ki je nekoč oblikovala kulturni dialog med Portugalsko in Španijo, ter jo skozi zgodovinsko informirano izvajalsko prakso približati sodobnemu občinstvu. Kot raziskovalec in izvajalec hkrati svoje delo postavljam na stičišče muzikološkega raziskovanja in umetniške prakse. S transkripcijo, preučevanjem in interpretacijo teh virov želim ne le ohranjati to glasbeno dediščino, temveč ji tudi povrniti njeno izrazno moč, intimnost in aktualnost na sodobnem koncertnem odru. Vsaka izvedba tako postane priložnost za ponovno povezovanje z glasovi, zvoki in kulturnimi identitetami, ki tvorijo bogato glasbeno zgodovino iberškega sveta.

Artist's message to visitors

Across three centuries of shared history, Portugal and Spain cultivated a rich and fascinating musical dialogue shaped by encounters, rivalries, alliances and artistic exchange. This recital invites the audience on a journey through the sound world of the Iberian Renaissance and Baroque, where music travelled freely across borders and composers wrote within a vibrant blend of Portuguese and Castilian traditions. Through the intimate voices of the vihuela and the Baroque guitar, the programme brings to life music by some of the greatest masters of the Iberian Peninsula, from the refined elegance of the Spanish vihuelists to the rhythmic brilliance of the Baroque guitar tradition preserved in both countries. Rare repertoire, poetic contrasts and centuries of cultural connection unfold in a concert that reveals the beauty, diversity and shared spirit of Iberian music. An evening of colour, virtuosity and historical resonance, this recital offers audiences the opportunity to experience the timeless soundscape of the Iberian Peninsula in all its richness and intimacy.

Our artistic mission

My artistic work is rooted in the exploration and revival of the musical heritage of the Iberian Peninsula, particularly the repertoire for vihuela and Baroque guitar from the 16th to the 18th centuries. Through research into historical sources, manuscripts and forgotten repertoires, I seek to rediscover music that once shaped the cultural dialogue between Portugal and Spain and to bring it to contemporary audiences through historically informed performance. As both researcher and performer, my work bridges scholarship and artistic practice. By transcribing, studying and interpreting these sources, I aim not only to preserve this musical legacy, but also to restore its expressive power, intimacy and relevance on the modern concert stage. Each performance becomes an opportunity to reconnect with the voices, sounds and cultural identities that form the rich musical history of the Iberian world.

Aktualnost koncertnega programa

Projekt razkriva bogastvo in raznolikost iberske glasbene dediščine skozi ponovno odkrivanje in izvajanje repertoarja za vihuelo in baročno kitaro od 16. do 18. stoletja. S povezovanjem glasbe iz portugalskih in španskih virov, med katerimi so številni danes redko izvajani ali malo poznani, projekt osvetljuje umetniške povezave, ki so oblikovale kulturno identiteto Iberskega polotoka. Njegov pomen ni le v oživljanju zgodovinskega repertoarja, temveč tudi v dialogu, ki ga vzpostavlja med raziskovanjem in izvedbo. S transkripcijo, preučevanjem in interpretacijo izvernih virov projekt prispeva k ohranjanju in širjenju pomembne glasbene dediščine ter jo približuje sodobnemu občinstvu, hkrati pa pogloblja razumevanje iberske kulturne zgodovine.

Skozi 16., 17. in 18. stoletje sta Portugalska in Španija doživljali obdobja povezovanja, rivalstva in kulturne izmenjave, ki so globoko zaznamovala umetniško življenje Iberskega polotoka. Eden najjasnejših odsevov tega skupnega sveta se kaže v glasbi in poeziji: portugalski avtorji so pogosto ustvarjali tako v portugalsščini kot v kastiljščini, medtem ko so glasbene tradicije prosto prehajale prek meja. Ta program raziskuje ta dialog skozi repertoar za vihuelo in baročno kitaro, dva najznačilnejša instrumenta tega obdobja. Od prefinjene umetnosti španskih vihuelistov, kot sta Luys de Narváez in Luys de Milán, do bogate portugalske tradicije baročne kitare, ohranjene v coimbrskem rokopisu Cifras de Viola, to glasbeno popotovanje razkriva tako vzporednice kot posebnosti iberske glasbene kulture.

Relevance of the Concert Programme

This project highlights the richness and diversity of the Iberian musical heritage through the rediscovery and performance of repertoire for vihuela and Baroque guitar from the 16th to the 18th centuries. By bringing together music from Portuguese and Spanish sources, many of which are rarely performed or little known today, the project sheds new light on the artistic connections that shaped the cultural identity of the Iberian Peninsula. Its significance lies not only in the revival of historical repertoire, but also in the dialogue it creates between research and performance. Through the transcription, study and interpretation of original sources, the project contributes to the preservation and dissemination of an important musical legacy, making this heritage accessible to contemporary audiences while deepening our understanding of Iberian cultural history.

Across the 16th, 17th, and 18th centuries, Portugal and Spain experienced periods of union, rivalry, and cultural exchange that profoundly shaped the artistic life of the Iberian Peninsula. One of the clearest reflections of this shared world can be found in music and poetry: Portuguese authors often wrote in both Portuguese and Castilian, while musical traditions circulated freely across borders. This programme explores that dialogue through the repertoire for vihuela and Baroque guitar, two of the most emblematic instruments of the period. From the refined art of Spanish vihuelists such as Luys de Narváez and Luys de Milán to the rich Portuguese Baroque guitar tradition preserved in the Coimbra manuscript Cifras de Viola, this journey reveals both the parallels and the singularities of Iberian musical culture.

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Venid a sospirar

(P-Em 11793, Cancioneiro de Elvas, ff. 103v / P-Lma Ms 3391, Cancioneiro de Belém, ff. 65r)

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Por uma sola vez

(P-Em 11793, Cancioneiro de Elvas, ff. 59v)

Luys de Narvaez (ca.1500-1555/1560)

Diferencias sobre “Guárdame las vacas”

(Los seys libros del delphín, Libro 6, ff. 97r)

Luys de Milán (ca.1500-ca.1561)

Pavana II

(Libro de Música de Vihuela de mano intitulado El Maestro, ff.39r-40r)

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Sempre fiz vossa vontade

(P-Em 11793, Cancioneiro de Elvas, ff. 93v)

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Señora, aunque no os miro

(F-Peb Masson Ms. 56, Cancioneiro de Paris, ff. 83v / P-Em 11793, Cancioneiro de Elvas, ff. 60v)

Josquin des Prez (ca.1450-1521) / Luys de Narvaez (ca.1500-1555/1560)

Mille Regretz

(Canción del Emperador, Los seys libros del delphín, Libro 3, ff. 40v)

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Ja dei fim a meus cuidados

(P-Em 11793, Cancioneiro de Elvas, ff. 81v)

Gaspar Sanz (1640-1710)

Folias

(Instrucción de Música, Libro 2, ff. 37r)

Francesco Corbetta (ca.1615-1681)

Ciaccona

(Varii scherzi di sonate per la chitara spagnola, Libro 4, ff. 28r)

Anonymus (XVII-XVIII. stol./Cent.) / arr. Tiago Matias

Cumbe 8º tom

(P-Cug MM 97 (“Cifras de Viola”), ff. 69v)

Joseph Ferra Cordovil José Ferreira Cordovil (ca.1676-1761) / arr. Tiago Matias

Italiana 2º tom de Dor

(P-Cug MM 97, Cifras de Viola, ff. 78r / 74v)

António Marques Lésbio (1609-1709) / arr. Tiago Matias

Amorosa 4º tom de Marques

(P-Cug MM 97, Cifras de Viola, ff. 67v / 62r)

António Marques Lésbio (1609-1709)

Chacara 1º tom de Marques

(P-Cug MM 97, Cifras de Viola, ff. 67v / 62r)

Santiago de Murcia (1673-1739), arr. Tiago Matias

Fandango

(Códice Saldívar No. 4, ff. 16r)

Abreu (XVII-XVIII. stol./Cent.), arr. Tiago Matias

Sarambeque 4º

(P-Cug MM 97, Cifras de Viola, ff. 59r)

Koncert je brez odmora, zvezdice označujejo posamezne programske sklope

The concert is performed without an interval; the asterisks indicate the individual programme sections.

Tako kot številne sosednje države sta tudi kraljevini Portugalska in Španija doživljali dolga obdobja bližine, izmenjav in rivalstva, ki so se odražala ne le v političnih zavezništvih in dinastičnih porokah, temveč tudi v trenutkih sporov in vojn. Bolj kot kadar koli drugje v zgodovini so bila 16., 17. in 18. stoletje zaznamovana z nenehnim menjavanjem povezovanja in razdvajanja med kraljestvi Iberskega polotoka, kar je doseglo vrhunec v Iberski uniji med letoma 1580 in 1640. Toda poleg političnih dogodkov so ta stoletja oblikovala tudi skupen kulturni prostor, v katerem so glasba, poezija, jezik in umetniške prakse prosto prehajali prek meja.

Ena najjasnejših manifestacij te bližine se kaže v umetniški produkciji tega obdobja. Portugalski pesniki, dramatik in skladatelj so pogosto ustvarjali tako v portugalščini kot v kastiljščini, kar kaže na prepustnost kulturnih identitet znotraj iverskega prostora. Številne igre v kastiljščini, ki jih je napisal Gil Vicente (ok. 1465–ok. 1536), osrednji pesnik in dramatik portugalske renesanse, stojijo ob boku številnim villancicos v kastiljščini, ohranjenim v portugalskih pesmaricah, kot dokaz intenzivnega dialoga med tradicijami. Dvori, stolnice, samostani in gledališča v Lizboni, Coimbri, Madridu, Sevilli in drugod so spodbujali kroženje glasbenikov in repertoarjev ter prispevali k razvoju značilnega iverskega glasbenega jezika, oblikovanega z renesančno polifonijo, plesnimi oblikami, improvizacijskimi praksami in pozneje z izrazno bogatostjo baroka.

Med instrumenti, ki najbolje predstavljajo ta glasbeni svet, sta vihuela — na Portugalskem imenovana viola de mão — in kitara oziroma viola, kot jo poimenujejo portugalski viri. V 16. stoletju je vihuela postala eden najprefinjenejših instrumentov španske renesanse, povezan z aristokratskimi in humanističnimi krogi. Repertoar mojstrov, kot sta Luys de Narváez in Luys de Milán, je ustvaril umetniško dediščino izjemne prefinjenosti in tehnične inovativnosti. Čeprav se primerljivi portugalski tiskani viri za vihuelo niso ohranili, je prisotnost instrumenta na Portugalskem bogato dokumentirana v literarnih referencah, inventarjih in ikonografskih virih 16. stoletja, kar razkriva mnogo bogatejšo glasbeno kulturo, kot bi jo lahko sklepali zgolj iz ohranjenega repertoarja.

Like many neighbouring nations, the kingdoms of Portugal and Spain experienced long periods of proximity, exchange, and rivalry, reflected not only in political alliances and dynastic marriages, but also in moments of conflict and war. More than at any other time in history, the 16th, 17th, and 18th centuries witnessed a constant alternation between union and separation among the kingdoms of the Iberian Peninsula, culminating in the Iberian Union between 1580 and 1640. Yet beyond political events, these centuries also shaped a shared cultural world in which music, poetry, language, and artistic practices circulated freely across borders.

One of the clearest manifestations of this proximity can be found in the artistic production of the period. Portuguese poets, playwrights, and composers frequently wrote in both Portuguese and Castilian, demonstrating the permeability of cultural identities within the Iberian world. The many plays in Castilian by Gil Vicente (c.1465–c.1536), regarded as the foremost poet and dramatist of the Portuguese Renaissance, stand alongside the numerous villancicos in Castilian preserved in Portuguese songbooks as evidence of this intense dialogue between traditions. Courts, cathedrals, monasteries, and theatres in Lisbon, Coimbra, Madrid, Seville, and beyond fostered the circulation of musicians and repertoires, contributing to the development of a distinctive Iberian musical language shaped by Renaissance polyphony, dance forms, improvisatory traditions, and later the expressive richness of the Baroque.

Among the instruments that best represent this musical world are the vihuela — known in Portugal as the viola de mão — and the guitar, or viola in Portuguese sources. During the 16th century, the vihuela became one of the most sophisticated instruments of the Spanish Renaissance, associated with aristocratic and humanist circles. The repertory cultivated by masters such as Luys de Narváez and Luys de Milán established an artistic legacy of extraordinary refinement and technical innovation. Although no comparable Portuguese printed sources for vihuela have survived, the instrument's presence in Portugal is abundantly documented through literary references, inventories, and iconographic sources from the 16th century, revealing a musical culture far richer than the surviving repertory alone might suggest.

V 17. in 18. stoletju je baročna kitara postala eden osrednjih instrumentov iberskega glasbenega življenja, ki je povezoval dvorne in ljudske tradicije. Njena glasba je odmevala v kraljevskih salonih, gledališčih, procesijah in prazničnih slavlju po Portugalski in Španiji. Medtem ko je Španija ustvarila ikonične skladatelje in izvajalce, kot so Gaspar Sanz, Francisco Guerau in Santiago de Murcia, Portugalska ohranja enega najizjemnejših virov za ta instrument: Cifras de Viola, glasbeni rokopis 97 Splošne knjižnice Univerze v Coimbri [P-Cug MM 97], ki ga je v začetku 18. stoletja prepisal Joseph Carneyro Tavares Lamecense. Ta rokopis, v celoti posvečen baročni kitari, predstavlja najobsežnejši ohranjeni vir za solo instrument na Iberskem polotoku do 18. stoletja ter ponuja neprecenljiv vpogled v portugalsko izvajalsko prakso in repertoar.

Prav v tem zgodovinskem in umetniškem kontekstu delo Tiaga Matiasa pridobi poseben pomen. Z združevanjem umetniške prakse in muzikološkega raziskovanja se njegovo delo posveča raziskovanju, transkripciji, oživljanju, izvajanju, snemanju in širjenju portugalske renesančne in baročne glasbe za brenkala, kot sta vihuela in baročna kitara. S preučevanjem rokopisov, zgodnjih tiskanih virov, ikonografije in zgodovinskih dokumentov si prizadeva ne le rekonstruirati pozabljene repertoarje, temveč jim tudi ponovno vrniti izrazno in kulturno relevantnost za sodobno občinstvo.

S tem, ko to glasbo vrača na koncertne odre in v snemalne studije, Tiago Matias prispeva k ohranjanju in mednarodnemu širjenju pomembne, a še vedno premalo raziskane glasbene dediščine. Njegovo delo razkriva bogastvo portugalskih virov v širšem iberskem kontekstu ter poudarja tako skupni umetniški jezik polotoka kot posebnosti portugalske glasbene kulture. S historično informirano izvajalsko prakso in znanstvenim raziskovanjem ti repertoarji ponovno zazvenijo kot živi umetniški izrazi in ne več kot nemi arhivski dokumenti.

To potovanje skozi glasbo vihuele in baročne kitare skozi tri stoletja navsezadnje odseva širšo zgodovino samega Iberskega polotoka: zgodovino, oblikovano s srečanji, napetostmi, izmenjavami in medsebojnimi vplivi. Z vnovičnim odkrivanjem teh zvokov ne odkrivamo le umetniške domišljije renesančne in baročne Iberije, temveč tudi skupni kulturni spomin, ki še danes odmeva.

By the 17th and 18th centuries, the Baroque guitar had emerged as one of the defining instruments of Iberian musical life, bridging courtly and popular traditions alike. Its music resonated in royal salons, theatres, processions, and festive celebrations throughout both Portugal and Spain. While Spain produced iconic composers and performers such as Gaspar Sanz, Francisco Guerau, and Santiago de Murcia, Portugal preserves one of the most remarkable surviving sources for the instrument: Cifras de Viola, Musical Manuscript 97 of the General Library of the University of Coimbra [P-Cug MM 97], copied in the early 18th century by Joseph Carneyro Tavares Lamecense. This manuscript, dedicated entirely to the Baroque guitar, constitutes the most extensive surviving single-instrument source in the Iberian Peninsula up to the 18th century and offers invaluable insight into Portuguese performance practices and repertory.

It is precisely within this historical and artistic context that the work of Tiago Matias acquires particular significance. Combining artistic practice with musicological research, his work is dedicated to the investigation, transcription, recovery, performance, recording, and dissemination of Portuguese Renaissance and Baroque music for plucked string instruments such as the vihuela and the Baroque guitar. Through the study of manuscripts, early printed books, iconography, and historical sources, he seeks not only to reconstruct forgotten repertoires, but also to restore their expressive and cultural relevance for contemporary audiences.

By bringing this music back to the concert stage and recording studio, Tiago Matias contributes to the preservation and international dissemination of an important yet still underexplored musical heritage. His work reveals the richness of Portuguese sources within the wider Iberian context, highlighting both the shared artistic language of the Peninsula and the distinctive characteristics of Portuguese musical culture. Through historically informed performance and scholarly research, these repertoires are once again heard as living artistic expressions rather than silent archival documents.

This journey through the music of the vihuela and Baroque guitar across three centuries ultimately mirrors the broader history of the Iberian Peninsula itself: a history shaped by encounters, tensions, exchanges, and mutual influence. In rediscovering these sounds, we

rediscover not only the artistic imagination of Renaissance and Baroque Iberia, but also a shared cultural memory that continues to resonate today.



Photo: Filipe Faria

Tiago Matias (PT)

vihuela, baročna kitara / vihuela, baroque guitar

ŠTUDIJ / EDUCATION

- (2004) Escola Superior de Música de Lisboa António Gonçalves
- (2001) Conservatório de Música Calouste Gulbenkian de Aveiro Carlos Abreu

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Portugalska renesančna glasba za vihuelo / Portuguese Renaissance Music for Vihuela
- Portugalska baročna glasba za baročno kitaro / Portuguese Baroque Music for Baroque Guitar

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Viseu (PT) Festival Internacional de Música da Primavera
- (2026) Rio de Janeiro (BR) Casa Museu Eva Klabin
- (2026) Melaka (MY) Melaka Classics
- (2025) Santo Tirso (PT) Festival de Guitarra de Santo Tirso
- (2025) Badajoz (ES) Música Actual
- (2025) Coimbra (PT) Orphika
- (2025) Paris (FR) Festival Guitar'essonne
- (2025) Tuzla (BA) Guitar Fest Tuzla
- (2025) Xalapa (MX) La Festa Antiqua
- (2025) Gijón (ES) Musica Antigua Xixón

DISKOGRAFIJA / DISCOGRAPHY

- (2025) Arte das Musas (Sombras)
- (2024) Arte das Musas (Cordovil)
- (2023) Arte das Musas (Fantasia)
- (2023) Arte das Musas (Sospiro)
- (2022) Arte das Musas (Cifras de Viola)

DELOVANJE / AFFILIATIONS

- (2021-) Segréis de Lisboa
- (2021-) Orquestra Barroca da Casa da Música
- (2020-) Divino Sospiro
- (2016-) Ludovice Ensemble(2012-) Orquestra Sinfónica Portuguesa
- (2012-) Noa Noa
- (2007-) Sete Lágrimas

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Sete Lágrimas, Orquestra Barroca da Casa da Música, Orquestra Sinfónica Portuguesa, Noa Noa, Divino Sospiro, Ludovice Ensemble

KRITIKE / REVIEWS

- Dela na tem albumu Tiaga Matiasa, 14 izmed več kot 200 neobjavljenih del iz Glasbenega rokopisa 97 iz Coimbre, predstavljajo zelo pomemben prispevek k repertoarju za baročno kitaro. Zaradi svoje kakovosti, raznolikosti in izvirnosti je to glasba, ki jo je treba izvajati in poznati. S Cifras de Viola je narejen prvi korak k njenemu širjenju. Upamo, da jih bo v tej smeri sledilo še več. ... CD [Cifras de Viola] je posnet z dobrim okusom in privlačnim zvokom. (Xavier Diaz-Latorre, Cifras de Viola's booklet, December 2021)

The works contained in this album by Tiago Matias, 14 of the more than 200 unpublished works of the Musical Manuscript 97 of Coimbre, are a very relevant contribution to the baroque guitar repertoire. Its quality, variety and originality make this music must be played and known. With this Cifras de Viola, the first step towards its dissemination is taken. We hope that there will be more in this direction. ... The CD [Cifras de Viola] is recorded with good taste and attractive sound. (Xavier Diaz-Latorre, Cifras de Viola's booklet, December 2021)

- Tiago Matias zelo uspešno kaže pot prihodnjim interpretacijam tega obsežnega repertoarja, ki temeljijo na vse širšem poznavanju nekdanjih tehnik in praks, pri tem pa nikoli ne izgubljajo izpred oči sodobne stvarnosti in pričakovanj. (Rogério Budasz, Cifras de Viola's booklet, December 2021)

Quite sucessfully, Tiago Matias points the way for future interpretations of this immense repertoire, informed by an ever-widening knowledge of past techniques and practices, though never losing sight of present realities and expectations. (Rogério Budasz, Cifras de Viola's booklet, December 2021)

- Tiago Matias je naš veliki specialist za baročno kitaro. (Nuno Rogeiro, SIC Notícias / Leste Oeste, 17 November 2024)

Tiago Matias is our great specialist in Baroque guitar. (Nuno Rogeiro, SIC Notícias / Leste Oeste, 17 November 2024)

- Tiago Matias je idealen glasbenik ... Njegova kulturna zavezanost Portugalski in njegovo spoštovanje historično informirane izvajalske prakse se združujeta z njegovo vsestranskostjo kitarista. (Pablo Zapico, Cifras de Viola's booklet, December 2021)

Tiago Matias is the ideal musician... His cultural commitment to Portugal as well as his respect for the

Historically informed performance are combined with his versatility as a guitarist. (Pablo Zapico, Cifras de Viola's booklet, December 2021)

SPLETNA STRAN / WEBSITE

- www.tiagomatias.pt

FACEBOOK

- [Tiago Matias Borges](#)

VIDEO

- [Cifras de Viola — Tiago Matias](#)
- [Cifras de Viola — Tiago Matias — Reportagem](#)
- [Sospire - Tiago Matias](#)
- [Sospire - Tiago Matias](#)
- [Fantasia - Tiago Matias / Portuguese Contemporary Music for Theorbo](#)
- [Fantasia - Tiago Matias / Portuguese Contemporary Music for Theorbo](#)
- [Cordovil - Tiago Matias](#)
- [Cordovil - Tiago Matias \(Report\)](#)

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 strokovni odličnosti, sledi evropskim trendom in jih soustvarja. Razvoj je naravnan 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 aktivno prispeva k temu 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. Festivalski 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. Festivalski 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 Pišce, 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 scratch. 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 we are proud to 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 Pišce Castle, provided reference support for the restoration of several heritage sites and contributed to preserving Slovenian ownership during negotiations.

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 culture 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 odločate 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 dostopnost programa najširšemu občinstvu. Tudi zaradi teh donacij lahko ohranjamo poslovno politiko, ki omogoča številne brezplačne dogodke, ugodne cene vstopnic v predprodaji ter druge ugodnosti za obiskovalce.

Z vašo podporo prispevate tudi k prepoznavnosti Slovenije na evropskem kulturnem zemljevidu ter k razvoju naših prizorišč kulturne dediščine. Vabimo vas, da postanete del te zgodbe.

Kako lahko namenim del dohodnine programu Seviqc? Navodilo je na naši spletni strani www.seviqc.si v meniju [Doniraj](#).

Za kaj bo porabljen donacija? V celoti za izvedbo festivala Seviqc in podpornih aktivnosti.

Spletne povezave

Zaradi preglednosti spletni naslovi v tiskani izdaji niso izpisani. Aktivne povezave do spletnih strani, družbenih omrežij, videov in drugih spletnih vsebin so na voljo v elektronski izdaji te publikacije:
www.seviqc.si / Festival / Publikacije

Invitation to subscribe to Seviqcnews

The free electronic newsletter Seviqcnews is our main source of information. 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

Slovenian taxpayers may allocate part of their income tax to eligible organisations. If they do not do so, the funds remain in the state budget. With your donation we will be able to further develop the early music programme, enable new artistic projects and keep the programme as accessible as possible. These donations also help us maintain our ticketing policy, including free admission to many events, reduced advance ticket prices and other benefits for our audiences.

Your support also contributes to Slovenia's visibility on the European cultural map and to the development of our heritage venues. We warmly invite you to become part of this story.

How can I allocate part of my income tax to the Seviqc programme?

Instructions are available on our website www.seviqc.si in the [DONATE](#) section.

What will the donation be used for? It will be used entirely for the Seviqc festival and its supporting activities.

Online Links

For reasons of readability, web addresses are not printed in this edition. Active links to websites, social media, videos and other online content are available in the electronic edition of this publication:
www.seviqc.si / Festival / Publikacije

Hvala za Vaš obisk.
Obiskovalci ste tisti, ki oblikujete podobo festivala.

Thank you for joining us.
It is our audience that shapes the identity of the festival.

Vabimo Vas na naše naslednje koncerte:

Koncert: Musica Antiqua Neoplantensis (RS)
četrtek, 20.8.2026 ob 19:30
Celje, Knežji dvor
Klepet z umetniki ob 18:30 v Mestni kavarni Celje

Koncert: Savaria Baroque Orchestra (HU)
petek, 21.8.2026 ob 19:30
Celje, Narodni dom
Klepet z umetniki ob 18:30 v Mestni kavarni Celje

Vaš Seviqc

We invite you to our upcoming concerts:

Concert: Musica Antiqua Neoplantensis (RS)
Thursday, 20 August 2026 at 19:30
Celje, Princely Palace
Chat with the artists at 18:30, City Café Celje

Concert: Savaria Baroque Orchestra (HU)
Friday, 21 August 2026 at 19:30
Celje, Narodni dom
Chat with the artists at 18:30, City Café Celje

Your Seviqc

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

