



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Sobota / Saturday
12.8.2023, 20:00

Grad Brežice / Brežice Castle

Boccherini & de Murcia

CUERDAS AL PASADO

(Slovenija, Hrvaška / Slovenia, Croatia)

Izidor Erazem Grafenauer (SI): baročna kitara, klasicistična kitara / baroque guitar, early romantic guitar

Ana Julija Mlejn **Železnik** (SI): violina / violin

Mojca Jerman (SI): violina / violin

Hiwote Tadesse (HR): viola

Lea Sušan **Lujo** (HR): violončelo / cello

ZBIRAMO DONACIJE ZA ORGELSKO DELAVNICO MOČNIK

Med nedavnimi poplavami je voda zalila proizvodne
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WE ARE COLLECTING DONATIONS FOR THE ORGAN BUILDING MOČNIK

During the recent floods, water flooded the production
facilities premises of the workshop and left destruction
behind. The damage is unimaginable.

Sporočilo umetnikov obiskovalcem

Baročna glasba je neusahljiv vir, ki ne preneha presenečati. Širšemu občinstvu najbolj poznana Bach in Händel sta le vrh gore, na katero vodi nešteto poti, kjer lahko vsak še tako načitan posameznik odkrije nekaj novega. Izvajalci programa Cuerdas al pasado ne delujemo le na področju stare glasbe. Vsi na glasbo gledamo kot na nekaj večnega. Glasba baroka pa nas navdihuje s svojo lepoto, umetnostjo in efekti. Verjamemo, da to ni muzejska glasba, ki jo je treba držati v sterilnem, prezavarovanem ozračju. Zato ji je potrebno dodati svežino in občinstvo vabimo na potovanje, na katerem še niso bili. Verjamemo, da bodo nad videnim in slišanim prijetno presenečeni.

Poslanstvo ansambla

Poslanstvo ansambla je raziskovanje baročne glasbe z območij današnje Italije in Španije. V tej glasbi so bili že takrat močno prisotni različni vplivi afriške, latinske in arabske glasbe, kar je danes še potencirano na primer v glasbi flamenka. Tudi zato v našem ustvarjanju ne gledamo strogo samo na izvedbo not, ampak želimo glasbo oplemeniti z improvizacijo in različnimi modernimi prijemi, za katere verjamemo, da bi jih, če bi jih poznali, takratni glasbeniki z navdušenjem sprejeli.

Artists' message to visitors

Baroque music is an inexhaustible source of music that never ceases to amaze. Bach and Handel, best known to a wider audience, are only the top of the mountain, to which countless paths lead, on which every well-read individual can discover something new. The performers of the Cuerdas al Pasado programme work not only in the field of early music, but we all look at music as something eternal, and baroque music inspires us with its beauty, artistry, effects and, finally, its eternity. We believe that this is not museum music that should be kept in a sterile, over-insured atmosphere, but that it needs to be given freshness, so we invite the audience to a journey that they have probably never been on, and we believe that they will be pleasantly surprised by what they see and hear.

The mission statement of the ensemble

The ensemble's mission is to explore baroque music from the areas of today's Italy and Spain. Even then, various influences of African, Latin, and Arabic music were strongly present in this music, which is still potentiated today, for example, in flamenco music. This is also why in our work we do not look strictly at the performance of the notes, but we want to enrich the music with improvisation and various modern approaches, which we believe that, if they had known, the musicians of the time would have accepted them with enthusiasm.

Neposredni prenos: Radio Slovenija

Vinar koncertov Seviq Brežice 2023:
Družina Jakončič, Kozana, Goriška Brda

ob 19:00
Klepet z ansamblom Cuerdas al pasado

Direct broadcast by Radio Slovenija

Winemaker of Seviq Brežice 2023 concerts:
Family winery Jakončič, Kozana, Goriška Brda

at 19:00
Chat with ensemble Cuerdas al pasado

Luigi Boccherini (1743-1805):
Quintetto n. 9 A modo di concerto in Do maggiore
Allegro maestoso assai / Andantino / Allegretto

Santiago de Murcia (1673-1739):
Folias italianas despacio
Fandango
Canarios
Marionas
Imposibles

Santiago de Murcia (1673-1739):
Españoletas
Tarantelas
Folias españoles

Luigi Boccherini (1743-1805):
Quintet de corda de Luigi Boccherini (G. 448)
Pastorale / Allegro maestoso / Grave assai / Fandango

Strune do preteklosti je projekt kitarista in lutnjista Izidorja Erazma Grafenauerja. Repertoar sestavlja izbor skladb skladatelja Santiaga de Murcia iz knjige Codex IV iz XVII. stoletja, ki je bila ponovno odkrita leta 1943 v Mehiki in dva kvinteta za kitaro in godala skladatelja Luigija Boccherinija. Oba sta delovala na španskem dvoru. Santiago de Murcia pod pokroviteljstvom Marije Luize Savojske, Luigi Boccherini pa približno 60 let kasneje pod Luizom Antonijem Španskim, mlajšim bratom kralja Karla III. Španskega. V glasbi obeh je močno prisoten vpliv španske folklorne glasbe, ki sta jo dvignila na umetniško raven. Skladbe iz zbirke Santiaga de Murcia so v originalu napisane za solo kitaro. Za ta projekt jih je Izidor Erazem Grafenauer priredil za kitaro in godala.

Strings to the past is the project of guitarist and lutenist Izidor Erasmus Grafenauer. The repertoire consists of a selection of compositions by the composer Santiago de Murcia from Codex IV from the XVII century, which was rediscovered in 1943 in Mexico and two quintets for guitar and strings by the composer Luigi Boccherini. Both composers worked at the Spanish court, Santiago de Murcia under the patronage of Maria Luisa of Savoy, and Luigi Boccherini about 60 years later under Luiz Antonio of Spain, the younger brother of King Charles III. Spanish. The music of both is strongly influenced by Spanish folk music, which they raised to an artistic level. The compositions from the collection of Santiago de Murcia were originally written for solo guitar, but especially for this project Izidor Erazem Grafenauer arranged them for guitar and strings.

Program *Cuerdas al pasado* je izbor skladb omenjenih skladateljev. V glasbi obeh je močno prisoten vpliv španske nacionalne glasbe, ki je svojstven zven dobila z mešanjem mavrske, evropske, judovske in romske kulture. Fenomen španske glasbe je v zgodovini navdihoval premnoge skladatelje, med najbolj znanimi je na primer simfonična skladba *Španski capriccio* ruskega skladatelja Nikolaja Rimskega-Korsakova.

Luigi Boccherini se je rodil leta 1743 v Italiji v mestu Lucca. Glasba mu je bila položena v zibelko. Bil je tretji otrok čelista in basista Leopolda Boccherinija, njegov brat Giovanni Gastone Boccherini pa je bil pesnik in plesalec, ki je med drugim pisal librete tudi za Antonia Salierija in Josepha Haydna. Že kot petletnik se je začel učiti violončelo, štiri leta kasneje tudi dirigiranje. S trinajstimi leti ga je oče poslal v Rim, kje se je izobraževal pri Giovanniju Battisti Costanzu. Leta 1757 sta se z očetom odpravila na Dunaj in se zaposlila kot glasbenika v Burgteatru. Štiri leta kasneje, 1761, je Luigi odšel v Madrid, kjer se je leta 1770 zaposlil na dvoru pri Luisu Antoniu Španskemu, mlajšemu bratu španskega kralja Karla III. Tu se je Luigi umetniško razcvetel, dokler ni nekega kralja Karla zahteval spremembo pasaže v novo napisanem triu. Luigi je pasažo ključovalno podvojil, čemur je sledila takojšna odpoved službe. Preselil se je v majhno mesto Avila v gorovju Sierra de Gredos v osrednji Španiji. Tam in v bližnjem mestu Candeleda je Boccherini napisal mnoga svoja najbolj znana dela.

Med njegovimi kasnejšimi mecenami velja omeniti francoskega veleposlanika v Španiji, Luciena Bonaparteja in pruskega kralja Fridericha Wilhelma II., ki je bil tudi sam ljubiteljski čelist, flavtist in podpornik umetnosti. Proti koncu življenja je bilo za Boccherinija boleče, preživel je svojega zadnjega mecena Fridericha, dve ženi ter štiri hčere. Umrli je leta 1805 v Madridu. Njegov grob je bil do leta 1927 v Baziliki svetega Mihaela v Madridu, kasneje pa je bil prenešen v rodno mesto Lucca, kjer je pokopan v cerkvi svetega Frančiška.

Boccherini je prvih šest kvintetov napisal v zadnjih letih osemnajstega stoletja, kot je razvidno iz pisma francoskemu založniku, kjer leta 1798 piše, da je zaključil s pisanjem treh opusov, tretji vsebuje šest kvintetov za godala in kitaro. Posvečeni so Marquisu Benaventeju, ki je bil premožen amaterski glasbenik. V skladbah je čutiti ogromno španske folklore, od različnih plesnih ritmov (fandango, seguidilla, tiranna), do melodij v tako imenovani andaluzijski kadenci, ki je osnova za kasnejši razvoj flamenka.

The programme *Cuerdas al pasado* consists of a selection of compositions by the composers Luigi Boccherini and Santiago de Murcia. The music of both composers is strongly influenced by Spanish national music, which got its sound by mixing Moorish, European, Jewish and Roma culture. The phenomenon of Spanish music has inspired many composers throughout history, among the most famous being the symphonic composition *Spanish Capriccio* by the Russian composer Nikolai Rimsky-Korsakov.

Luigi Boccherini was born in 1743 in Lucca, Italy. Music was laid in his cradle, he was the third child of the cellist and bassist Leopoldo Boccherini, and his brother Giovanni Gastone Boccherini was a poet and dancer who wrote librettos for Antonio Salieri and Joseph Haydn, among others. He started learning the cello as a five-year-old, and four years later also conducting. At the age of thirteen, his father sent him to Rome, where he studied under Giovanni Battista Costanzo. In 1757, he and his father went to Vienna, where they got a job as musicians in the Burgtheater. Four years later, in 1761, Luigi went to Madrid, where in 1770 he was employed at the court of Luis Antonio of Spain, the younger brother of the Spanish king Charles III. In Madrid, Luigi flourished artistically until one day he received a request from King Charles to change a passage in a newly written trio. Luigi defiantly doubled the passage, followed by an immediate cancellation. He later moved to the small town of Avila in the Sierra de Gredos Mountain range in central Spain. There and in the nearby town of Candeleda, Boccherini wrote many of his most famous works.

Later patrons include the French ambassador to Spain, Lucien Bonaparte, and the Prussian King Friedrich Wilhelm II, who was himself an amateur cellist, flutist, and supporter of the arts. Towards the end of his life, he felt a lot of pain, as he survived his last patron Friedrich, two wives and four daughters. He died in 1805 in Madrid, his tomb was in the Basilica of Saint Michael in Madrid until 1927, and later he was transferred to his hometown of Lucca, where he is buried in the church of Saint Francis.

Boccherini wrote the first six quintets in the last years of the eighteenth century, as can be seen from a letter to his French publishers, where in 1798 he writes that he had completed writing three opuses, the third of which contains six quintets for strings and guitar. They are dedicated to Marquis Benavente, who was a wealthy amateur musician. There is a lot of Spanish folklore in the compositions, from various dance rhythms (fandango, seguidilla, tiranna) to melodies in the so-called Andalusian cadence, which is the basis for the later development of flamenco.

Četrty kvintet v D-duru je danes najpopularnejši in najbolj izvajan. Skladba se začne z mirnim stavkom Pastorale, značilnim za Boccherinijev stil. Skladatelj v njem preprosto melodijo zaokroži z izjemno premeteno orkestracijo in, kar je pravzaprav značilno za vse kvintete s kitaro, vsakemu inštrumentu v določenih momentih dodeli izpostavljeno vlogo. V drugem stavku, Allegro maestoso, je najbolj izpostavljen part violončela, ki zaradi zahtevnosti zveni, skoraj kot bi bil iz koncerta za violončelo. Pred verjetno publiko najbolj znanim stavkom Fandango imamo še mirni Grave, ki pričara vzdušje spokojnosti, vendar vseeno naelektrenega ozračja, ki je značilno za nevihto, ki se neizogibno izrazi v Fandangu.

Kvintet št. 9 v C-duru je bil skupaj z kvintetom številka 7 in slavnimi variacijami *Variazioni sulla Ritirata di Madrid* najden v rezidenci Louisa Picquota od 1832 do 1853. Slednji je bil po vsej verjetnosti naročnik in prvi lastnik. Po njegovi smrti je bila zbirka leta 1904 prodana na dražbi berlinskega antikvariata Lea Liepmannssohna, leta 1911 je zbirko kupila *Gitaristische Vereinigung* iz Münchna. V dvajsetem stoletju, ko je ustanova razpadla, je zbirka prešla v roke anonimnih zasebnikov, leta 2010 pa sta skladbe znova odkrila in preučila Andreas Stevens in Fulvia Morabito. Od leta 2011 so originali v *Bayerische Staatsbibliothek* v Münchnu.

Kvintet št.9 vsebuje tri stavke (Allegro maestoso assai, Andantino, Allegretto), danes pa se pogosto izvaja skupaj z skladbo *Variazioni sulla Ritirata di Madrid*. To je ideja izvajalcev dvajsetega stoletja. Danes pa bomo slišali zaokroženo celoto, kot jo je imel v mislih Boccherini.

Glasbo in življenje skladatelja in kitarista **Santiaga de Murcia** spoznavamo šele v zadnjih desetletjih. Znano je, da se je rodil v Madridu leta 1673 v glasbeni družini, kjer je bila kitara osrednji inštrument. Formalno se je izobraževal v kapeli Real pri svojem očetu, Juanu de Murcia in Franciscu Guerri Garcíi.

O njegovem osebnem življenju je malo znanega, nekaj več pa o njegovi glasbi. Leta 1717 je izdal svojo prvo zbirko, *Resumen de acompañar la parte con la guitarra*, kjer se je opisal kot »maestro kitare španske kraljice Marie Luise Savojske«, žene prvega kralja rodbine Borbonov v Španiji, Filipa V., vnuka Ludvika XIV.

Zanimivo je, da sta dve od štirih zbirk skladb skladatelja najdeni v prejšnjem stoletju v Mehiki. Malo je verjetno, da je skladatelj sam potoval v Ameriko, bolj verjetno je, da ju je skladatelj poslal kot neke vrste

The fourth quintet in D major is the most popular and most performed today. The composition opens with a quiet Pastorale movement, typical of Boccherini's style, in which the composer rounds out a simple melody with an extremely clever orchestration and, as is typical of all guitar quintets, assigns a prominent role to each instrument at certain moments. In the second movement, Allegro maestoso, the cello part is the most exposed, which sounds almost like a cello concerto due to its complexity. Before the Fandango movement, which is probably the most familiar to the audience, we have the calm and serene Grave, which conjures up an atmosphere of peace, tranquillity, but still an electrified atmosphere, typical of the storm that is inevitably expressed in Fandango.

Quintet No. 9 in C major, together with Quintet No. 7 and the famous variations *Variazioni sulla Ritirata di Madrid*, were found in the residence of Louis Picquot from 1832 to 1853. The latter was in all probability the client and the first owner. After Picquot's death, the collection was sold in 1904 at the auction of the Berlin antiquarian Leo Liepmannssohn, in 1911 the *Gitaristische Vereinigung* from Munich bought a copy. In the twentieth century, when the institution collapsed, the chamber passed into the hands of anonymous private individuals, and in 2010 the compositions were rediscovered and studied by Andreas Stevens and Fulvia Morabito, and since 2011 the originals have been in the *Bayerische Staatsbibliothek* in Munich.

Quintet No. 9 contains three movements (Allegro maestoso assai, Andantino, Allegretto), and today it is often performed together with the composition *Variazioni sulla Ritirata di Madrid*, but this is the idea of performers in the twentieth century, so today we will hear the rounded whole, which had Boccherini in mind.

Information about the music and life of the composer and guitarist **Santiago de Murcia** has only become known in recent decades. Today it is known that he was born in Madrid in 1673 in a musical family where the guitar was the central instrument. He was formally educated at the Real Chapel under his father, Juan de Murcia, and Francisco Guerra García.

Little is known about his personal life, but a little more about his music. In 1717, he published his (to this day known) first collection, *Resumen de acompañar la parte con la guitarra*, where he described himself as "maestro of the guitar of the Spanish queen Maria Luisa of Savoy". Today we know her as the wife of the first king from the Borbon family in Spain, Philip V, the grandson of Louis XIV.

darilo svojim pokroviteljem in mecenom. Prva knjiga, *Passacalles y obras*, vsebuje 128 skladb, original pa je shranjen v Britanski knjižnici v Londonu.

Tretja zbirka od štirih, ki jih je Santiago de Murcia izdal, pa je bila najdena leta 1943 v mestu Leon. Odkril jo je Gabriel Saldívar y Silva, po katerem nosi zbirka tudi svoje ime. *Códice Saldivar* št. 4 obsega 94 strani, po vsebini je podobna zbirki *Passacalles y obras*, zato obstaja verjetnost, da je bila napisana kot dodatek.

Zbirke Santiaga de Murcie prikazujejo bogastvo španske kitarske glasbe 17. stoletja ter vpliv Francije in Italije, pri čemer je značilno združevanje ritmičnih, harmonskih in melodičnih potez. Zbirke vsebujejo na primer francoske pasakalije in menuete, ki so didaktično razdeljeni po tonalitetah, kar dovoljuje združevanje različnih skladb. Zanimiv je predvsem njegov opus različnih variacij, na primer španske teme folie, ki jo je napisal v italijanskem (*Folías italianas despacio*), francoskem (*Folías muy despacio al estilo de Francia*), in španskem stilu (*Folías españolas*). Italijanski vpliv se kaže s skladbami, ki so posvečene slavnemu Corelliju, kot je na primer *Tocata de Corelli*, prav tako pa je napisal tudi več priredb Corellijevih skladb in skladb z močnim pridihom slavnega skladatelja (*Canción o tocata, Allegro*).

Seveda pa največ skladb njegovega opusa vsebuje motive španske folklorne: plese, kot so Fandango, Canarios, Españolaletas, Marionas, Jacaras, Marizapalos.

Santiago de Murcia je umrl v Madridu 25. aprila 1739

Interestingly, two of the four collections of the composer's compositions were found in the last century in Mexico, but it is unlikely that the composer himself travelled to America, it is more likely that the composer sent them as some kind of gift to his patrons and patrons. The first book, *Passacalles y obras*, contains 128 compositions and the original is kept in the British Library in London.

The third collection of the four published by Santiago de Murcia was found in 1943 in the city of Leon, discovered by Gabriel Saldívar y Silva, after whom the book is named. *Códice Saldivar* no. 4 is a 94-page collection of compositions similar in content and compositions to the collection *Passacalles y obras*, so it is likely that it was created as an addition.

Santiago de Murcia's collections show the richness of Spanish guitar music in the 17th century and the influence of France and Italy, characterized by the combination of rhythmic, harmonic and melodic features. The collections contain, for example, French passacaglias and minuets, which are didactically divided according to different tonalities, which allows combining different compositions. His oeuvre of various variations is especially interesting, for example the diversity of the otherwise Spanish folia theme, which he wrote in Italian (*Folías italianas despacio*), French (*Folías muy despacio al estilo de Francia*), and Spanish style (*Folías españolas*). The Italian influence can be seen in compositions dedicated to the famous Corelli, such as *Tocata de Corelli*, and he also wrote several arrangements of Corelli's compositions and compositions with a strong touch of the famous composer (*Canción o tocata, Allegro*).

Izidor Erazem Grafenauer Of course, most of the compositions in his opus contain music from Spanish folklore. His oeuvre includes dances such as Fandango, Canarios, Españolaletas, Marionas, Jacaras, Marizapalos.

Santiago de Murcia died in Madrid on April 25, 1739

Izidor Erazem Grafenauer

Izidor Erazem Grafenauer

(<http://erazemgrafenauer.com/>) je bil kot izredni talent sprejet na Akademijo za glasbo v Ljubljani, kjer je leta 2013 diplomiral v razredu prof. Andreja Grafenauerja. Leta 2017 je magistriral iz zgodovinskih brenkal v Benetkah pri prof. Tizianu Bagnatiju, specializacijo iz kitare pa je končal leta 2018 v Zagrebu pri prof. Istvánu Römerju. Nastopa kot solist (kitara, baročna kitara, teorba, baročna lutnja, vihuela) in komorni glasbenik po Sloveniji ter na pomembnih festivalih in v glasbenih centrih v različnih evropskih državah in Severni Ameriki. V zadnjih letih je poleg solističnih recitalov kot solist nastopil z orkestri Musica Viva in La voce strumentale iz Moskve ter Komornim godalnim orkestrom Slovenske filharmonije. V letu 2018 je pri založbi Divya records izšla njegova prva samostojna plošča s skladbami za baročno lutnjo, decembra 2019 pa pri Baros records njegova plošča z novimi skladbami slovenskih skladateljev za kitaro solo in kitaro v komornih skupinah. Leta 2022 je s Petro Vidmar pri ZKP RTV izdal ploščo Xylocorda. Deluje kot samozaposlen v kulturi.

Ana Julija Mlejnik Železnik beleži uspehe na mednarodnih odrih in je kot solistka z orkestrom debitirala v Londonu, Parizu, Tokiu, Bruslju, Anconi, Torontu in Ljubljani (Cankarjev Dom). Med drugim je leta 2008 ob obisku britanske kraljice Elizabete II. in vojvode Edinburškega kot solistka igrala s Policijskim orkestrom v veliki dvorani Slovenske filharmonije. Oder je že delila z mnogimi velikimi glasbenimi imeni, decembra 2018 pa ji je Univerza v Ljubljani podelila naziv asistentke na Akademiji za glasbo v Ljubljani. Poleg tega je umetniška vodja festivala komorne glasbe Loka da Camera v Škofji Loki. Zelo rada se udelejuje v komornih zasedbah. Na mednarodnem tekmovanju mladih glasbenikov v Genovi je osvojila prvo nagrado.

Mojca Jerman (<https://www.mojcajerma.com/>) je baročna in klasična violinistka. Podiplomski študij baročne violine je zaključila v razredu profesorja Enrica Gattija na glasbenem Konservatoriju v Bologni. Pred tem je študirala na ljubljanski Akademiji za glasbo, kjer je bil njen profesor Vasilij Melnikov. V času študija se je dodatno izobraževala na Univerzi za glasbo in upodabljačo umetnost v Gradcu pri profesorici Priji Mitchell. Za umetniške dosežke med študijem je prejela študentsko Prešernovo nagrado. Nastopa predvsem kot komorna in orkestrska glasbenica. Svoje znanje rada nadgrajuje in utrjuje na dodatnih seminarjih in akademijah. V preteklosti se je udeležila več različnih orkestrskih akademij kot so Cuban-European Youth Academy, Accademia Haydn in Dartington International Summer School Orchestra. Je

As an extraordinary talent, Izidor **Erazem Grafenauer** (<http://erazemgrafenauer.com/>) was accepted to the Academy of Music in Ljubljana, where he graduated in 2013 in the class of prof. Andrej Grafenauer. In 2017, he received his master's degree in historical brass instruments in Venice with prof. Tiziano Bagnati, and he finished his specialization in guitar in 2018 in Zagreb with prof. István Römer. He performs as a soloist (guitar, baroque guitar, theorbo, baroque lute, vihuela) and chamber musician throughout Slovenia and at important festivals and music centres in various European countries and North America. In recent years, in addition to solo recitals, he has performed as a soloist with the orchestras Musica Viva and La voce strumentale from Moscow and the Chamber String Orchestra of the Slovenian Philharmonic. In 2018, Divya records released his first solo album with compositions for baroque lute, and in December 2019, Baros records released his album with new compositions by Slovenian composers for guitar solo and guitar in chamber groups. In 2022, he released the album Xylocorda with Petra Vidmar at ZKP RTV. He works as a self-employed person in culture.

Ana Julija Mlejnik Železnik has achieved success on international stages and has debuted as a soloist with an orchestra in London, Paris, Tokyo, Brussels, Ancona, Toronto and Ljubljana (Cankarjev Dom). Among other things, in 2008, during the visit of the British Queen Elizabeth II. and the Duke of Edinburgh played as a soloist with the Police Orchestra in the great hall of the Slovenian Philharmonic. She has already shared the stage with many big musical names, and in December 2018, the University of Ljubljana awarded her the title of assistant at the Academy of Music in Ljubljana. In addition, she is the artistic director of the chamber music festival Loka da Camera in Škofja Loka. She likes to participate in chamber ensembles. She won the first prize at the international competition of young musicians in Genoa.

Mojca Jerman (<https://www.mojcajerma.com/>) is a baroque and classical violinist. She recently completed postgraduate studies in baroque violin in the class of Professor Enrico Gatti at the Conservatory of Music in Bologna. Before that, she studied at the Ljubljana Academy of Music, where her professor was Vasilij Melnikov. During her studies, she received additional education at the University of Music and Visual Arts in Graz under Professor Priya Mitchell. She received the student Prešeren award for her artistic achievements during her studies. She mainly performs as a chamber and orchestral musician. She likes to upgrade and consolidate her knowledge at additional seminars and academies. In the past, she attended several orchestral academies such as the Cuban-European Youth

prejemnica italijanske nagrade Il Premio Nazionale delle Arti.

Hiwote Tadesse je hrvaška violistka etiopskega porekla. Študirala je v Belgiji in na Nizozemskem na Konservatoriju v Maastrichtu, kjer je magistrirala kot najboljša študentka v generaciji. Je dobitnica več mednarodnih nagrad: Citta di Barletta v Italiji, Grand Prix na Mednarodnem tekmovanju mladih glasbenikov v Moskvi idr. Kot solistka je nastopila z Orkestrom kraljevega konservatorija v Gentu, z ansamblom La Chapelle Sauvage in Hrvaškim baročnim ansamblom. Trenutno je zaposlena kot vodja viol v Orkestru Zagrebške filharmonije.

Lea Sušanj Lujo je leta 2010 magistrirala iz violončela na Akademiji za glasbo v Zagrebu, isto letom pa se je zaposlila kot članica Simfoničnega orkestra HRT. Že kot študentka je bila članica Hrvaškega baročnega ansambla. Redno sodeluje z izjemnimi interpreti baročne glasbe kot so Enrico Onofri, Herve Niquet, Catherine Mackintosh, Stefano Montanari, Alessandro Tampieri, Bruno Cocset, Jaap Ter Linden, Rachel Brown, Marcello Gatti, Andreas Helm in drugi. Leta 2019 je pod vodstvom Bojana Čičića in Dmitryja Sinkovskega za festival Dubrovačke ljetne igre snemala zgoščenko Glasba dubrovačkih ljetnikovaca. Igra v različnih ansamblih za staro glasbo, kot so Ars Longa, Minstrel, RiBaSol, Trio Corrente in ChiaroScurο ter redno sodeluje z ansamblom Antiphonus.

Academy, Accademia Haydn, and Dartington International Summer School Orchestra. She is the recipient of the Italian award Il Premio Nazionale delle Arti.

Hiwote Tadesse is a Croatian violist of Ethiopian origin. She studied in Belgium and the Netherlands at the Conservatory in Maastricht, where she obtained her master's degree as the best student of her generation. Hiwote is the winner of several international awards (Citta di Barletta in Italy, Grand Prix at the International Competition of Young Musicians in Moscow, etc.), and as a soloist she has performed with the Orchestra of the Royal Conservatory in Ghent, with the La Chapelle Sauvage ensemble and the Croatian Baroque Ensemble. She is currently employed as a viola leader in the Zagreb Philharmonic Orchestra.

Lea Sušanj Lujo received her master's degree in cello at the Academy of Music in Zagreb in 2010, and in the same year she was employed as a member of the HRT Symphony Orchestra. As a student, she also became a member of the Croatian Baroque Ensemble. He regularly collaborates with outstanding interpreters of baroque music such as Enrico Onofri, Herve Niquet, Catherine Mackintosh, Stefano Montanari, Alessandro Tampieri, Bruno Cocset, Jaap Ter Linden, Rachel Brown, Marcello Gatti, Andreas Helm and others. In 2019, under the direction of Bojan Čičić and Dmitry Sinkovski, she recorded the CD Music of Dubrovnik Summer Games for the Dubrovnik Summer Games festival. He plays in several groups for early music, such as Ars Longa, Minstrel, RiBaSol, Trio Corrente and ChiaroScurο, and regularly collaborates with the Antiphonus ensemble.

