



Pod častnim pokroviteljstvom
Under the honorary patronage



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Grad Brežice
Brežice Castle



Lea Sušanj Lujo je magistrirala iz violončela na Akademiji za glasbo v Zagrebu leta 2010, z istim letom pa se je zaposlila kot članica Simfoničnega orkestra HRT. Že kot študentka je postala tudi 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 večih skupinah za staro glasbo, kot so Ars Longa, Minstrel, RiBaSol, Trio Corrente in ChiaroScuro ter redno sodeluje z ansamblom Antiphonus.

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 ChiaroScuro, and regularly collaborates with the Antiphonus ensemble.

Cuerdas al pasado (SI / HR)

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

Ana Julija Mlejnik Železnik: violina / violin

Mojca Jerman: violina / violin

Hiwote Tadesse: viola

Lea Sušanj Lujo: violončelo / cello

Boccherini & de Murcia

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 skladatelja 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: posebej za ta projekt pa 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.

Sporočilo umetnikov obiskovalcem

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

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 program 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.

