



SEVIQC

## Seviqcnews 2026 / 9

**Maruša Brezavšček**

Dragi ljubitelji stare glasbe in prijatelji festivala Seviqc,

Program Seviqc se vključuje v mednarodno praznovanje **Dneva stare glasbe** v soboto, 21. marca 2026, več v [novici z dne 14.3.2026](#).

**15:00**, online, Simpozij Celeia  
**18:30**, Celje, Mestna kavarna, klepet: Harmonia Adriatica  
**19:30**, Celje, Narodni dom, koncert: Harmonia Adriatica

Program je v celoti objavljen [tukaj](#), programska knjižica pa je na voljo [tukaj](#).  
Na <https://us04web.zoom.us/j/76869537235> se boste lahko prijavi na simpozij in spremljali koncert v spletnem prenosu. Udeležba je brezplačna.

Dear lovers of early music and friends of the Seviqc festival,

The Seviqc programme joins the international celebration of **Early Music Day** on Saturday, 21 March 2026, more in the [News of 14 March 2026](#).

**15:00**, online, Simpozij Celeia,  
**18:30**, Celje, City Café, chat: Harmonia Adriatica  
**19:30**, Celje, Narodni dom, concert: Harmonia Adriatica

The full programme is available [here](#) and the programme booklet [here](#).  
At <https://us04web.zoom.us/j/76869537235> you will be able to register for the symposium and watch the concert online free of charge.

**PREDSTAVLJAMO  
WE PRESENT**

**MARUŠA BREZAVŠČEK**

(Slovenija / Slovenia)

kljunasta flavta / recorder



*Photo: Anat Nazarathy*

## **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)

(2016-2017) 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 Seviq

(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, Seviçq, 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

## KRITIKE

Eden od vrhuncev letošnjega festivala Seviq, 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 tehničnih koncertov baročne ansambelske glasbe, kar smo jim bili priča v zadnjih letih ljubljanskega koncertnega življenja. Ni bila solistka v izpostavljenem pomenu besede, sploh v ritornellih 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 razvplitim ansamblom. (Ivana Maričić, Delo, 18.10.2021)

Večkrat nagrajena mlada slovenska glasbenica Maruša Brezavšček očitno izvrstno obvladuje tudi

## REVIEWS

One of the highlights of this year's Seviq 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 is equally accomplished in contemporary, baroque and 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 heard in recent years on the Ljubljana concert scene. She was not a soloist in the conventional, foregrounded sense of the word; particularly in the ritornellos she assumed the role of a more or less integrated voice within the overall texture, shining precisely where appropriate. In the opening movement by Johann Joseph Fux, one could even hear several delicate glissandi, which by no means sounded accidental – they enriched the entire composition. In Telemann's quartet it seemed as though she quite 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 a one-dimensional instrument, as an unfounded prejudice sometimes suggests; when well played, its expressive range is far greater than generally recognised here. She performed as a fully focused musician alongside a justifiably renowned

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)

ensemble. (Ivana Maričić, Delo, 18 October 2021)

The multi-award-winning young Slovenian musician Maruša Brezavsček clearly masters such a subtle instrument as the recorder with great authority. Her technical command is convincing, as is her distinctly musical phrasing and dynamic nuance 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 a truly impressive interpretation. (Zdenka Weber, Klasika.hr, 27 September 2021)

## SPLETNA STRAN

### WEBSITE

[www.marusabrezavscek.com](http://www.marusabrezavscek.com)

### FACEBOOK

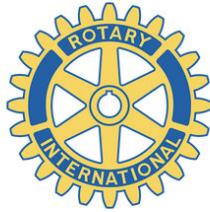
<https://www.facebook.com/marusabrezavscek/>

### VIDEO

[Christoph Graupner - Overture-Suite for Recorder, Strings and Continuo in F major, GWV 447](#)

## HVALA / THANKS





**Ars Ramovš, zavod za umetnost, marketing, promocijo in investiranje, Ljubljana**

Slovenska cesta 1, SI-1000 Ljubljana

+386 41 674 060 | [info@k-ramovs.si](mailto:info@k-ramovs.si)



Sporočilo ste skladno z Zakonom o varstvu osebnih podatkov, Zakonom o elektronskih komunikacijah ter zakonitega interesa v skladu z GDPR, prejeli, ker ste se prijaviili na prejemanje novic Seviqč ali na podlagi predhodne komunikacije ali na podlagi javno dostopnih podatkov. Če obvestil ne želite prejemati, prosimo sledite naslednji povezavi: [odjava](#).

You received the message in accordance with the Act on the Protection of Personal Data, the Act on Electronic Communications and legitimate interest in accordance with the GDPR, because you subscribe to receive Seviqč news or because of previous communication or based on publicly available data. If you do not want to receive notifications, please follow the following link: [unsubscribe](#).