



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

Sreda / Wednesday, 19.8.2020, 20:30
Brežice, Grad Brežice / Brežice Castle

Delitiae musicae
Radosti glasbe / Musical Delights

Nova Schola Labacensis
(Slovenija / Slovenia)

Tadeja Pance: sopran, tamburin / soprano, tambourine
Urška Kastelic: sopran, zvončki / soprano, bells
Ana Novak: sopran, činelce / soprano, cimbals
Blažka Gaberc: kljunaste flavte / recorders
Tomaž Šinigoj: viola d'amore, violina / viola d'amore, violin
Miha Šinigoj: viola da gamba / viol
Marko Angelski: teorba / theorbo
Vasja Štukelj: pavke, okvirni boben, tamburin / timpani, frame drum, tambourine
Boris Šinigoj: umetniški vodja, arhilitnja in baročna kitara / artistic director, archlute, baroque guitar

Sporočilo umetnikov obiskovalcem

Arkadijske poletne sapice
vselej razvedrijo
dušo

Artists' message to visitors

Arcadian wandering breezes
always amuse
the soul

Aure volanti Poletne sapice / Wandering breezes

Koncertni program Aure volanti je oblikovan po freskah Viteške dvorane Gradu Brežice / The concert program Aure volanti is based on the frescoes of the Knight's Hall of the Brežice Castle



Ares, bog vojne, ali Rinaldo (iz epa Osvobojeni Jeruzalem Torquata Tassa) / Ares, the god of war, or Rinaldo (from the epic *The Liberation of Jerusalem* by Torquato Tasso)

Tielman Susato (1510 / 15-1570+):

Danza de Hercules

(iz / from: *Danserye*, 1551)



Apolon in Kastalija / Apollo and Castalia

Anonymus

Galathea siet den dach comt aen

(iz / from: *Apollo of ghesangh der musen*, 1615)



Enooki Kiklop Polifem / One-eyed Cyclops Polyphemus

Anonymus

Passo e mezzo

(iz / from: *Pascale Boquet*)



Dramatični prizor iz legende o Piramu in Tizbi / Dramatic scene from a legend about Pyramus and Thisbe

Anonymus

De Coninginne Alciones Droom

(iz / from: *Haerlemsche Winter-Bloempjes*, 1647)



Driade, gozdna božanstva (drys v grščini: drevo ali hrast) / Dryads, forest deities (drys in Greek: tree or oak)

Anonymus

Tordion

(iz / from: Pierre Attaignant, *Tres breue et familiar introduction ...*, 1529)



Detajl freske: Apolon, bog svetlobe, pomladi, moralne čistosti in umetnosti ter Eos, boginja zore in lepega vremena / Detail of the fresco: Apollo, god of light, spring, moral purity and art and Eos, goddess of dawn and beautiful weather

Giacomo Gorzanis (1520-1575 / 1579)

La turturella

(iz / from: *Il primo libro di napolitane che si cantano et sonano in leuto*, 1570)



Detajl freske: Pozejdon, bog morja, neviht in potresov ter zaščitnik ribičev, z ženo, morsko boginjo Amfitrito in vodnimi nimfami Nereidami / Detail of the fresco: Poseidon, the god of sea, storms and earthquakes and a patron of fishermen, with his wife, a sea goddess Amphitrite, and water nymphs Nereids

Giacomo Gorzanis (1520-1575 / 1579):
Questi capelli d'oro
 (iz / from: Il primo libro di napolitane che si cantano et sonano in leuto, 1570)



Triton, sin boga Pozejdona, z vodnimi nimfami / Triton, son of the god Poseidon, with water nymphs

Giovanni Girolamo Kapsberger (1580-1651):
Capona
 (iz / from: Libro Quatro d'Intavolatura di Chitarone, 1640)



Detajl freske: Apolon, bog svetlobe, pomladi, moralne čistosti in umetnosti ter Eos, boginja zore in lepega vremena / Detail of the fresco: Apollo, god of light, spring, moral purity and art and Eos, goddess of dawn and beautiful weather

Francesca Caccini (1587-1641+):

Aure volanti

(iz / from: La liberazione di Ruggiero dall'isola di Alcina, 1625)



Silenus, divji gozdni demon, nimfe in satir v plesu / Silenus, wild forest daemon, dancing nymphs and satyrs

Giovanni Girolamo Kapsberger (1580-1651):

Canario

(iz / from: Libro Quatro d'Intavolatura di Chitarone, 1640)



Detajl freske: Pozejdon, bog morja, neviht in potresov ter zaščitnik ribičev, z ženo, morskoboginjo Amfitrito in vodnimi nimfami Nereidami / Detail of the fresco: Poseidon, the god of sea, storms and earthquakes and a patron of fishermen, with his wife, a sea goddess Amphitrite, and water nymphs Nereids.

Claudio Monteverdi (1567-1643):

Lamento della Ninfa

(iz / from: Madrigali guerrieri et amorosi, 1638)



Dioniz z uspavano Ariadno, hčerko Minosa in Pasife kralja in kraljice Krete / Dionysus with the sleeping Ariadne, daughter of Minos and Pasiphae, king and queen of Crete

Giovanni Girolamo Kapsberger (1580-1651):
Alla caccia pastori
 (iz / from: Libro primo di villanelle, 1610)



Dioniz, bog plodnosti, vegetacije, vina in veselja / Dionysus, the god of fertility, vegetation, wine, and joy

Giovanni Girolamo Kapsberger (1580-1651):
Lascivettee pastorelle
 (iz / from: Libro primo di villanelle, 1610)



Evertepa, muza glasbe / Euterpe, Muse of music

Joachim van den Hove (1567-1620):
Canarie
 (iz / from: Delitiae musicae, 1612)



Hefajst, bog ognja in kovaštva s Kiklopi / Hephaestus, god of fire and blacksmithing with Cyclopes

Anonymus
Komt vrienden, in het rond
 (iz / from: Het nieuw vermakelyke dans-school, ca.1782)

O koncertnem programu

Program v želji po osvetlitvi mitoloških fresk Viteške dvorane gradu Brežice povezuje arkadijske poletne sapice, ki pihajo od Severa proti Jugu, tj. od plesno igrive glasbe nizozemske »zlate dobe« k italijanskemu renesančnemu in baročnemu glasbenemu izročilu z grško mitologijo navdihnjenih spevov. Od Herculovega plesa Tielmana Susata do Nimfine žalostinke Claudia Monteverdija, od pastirjev na lovu in ljubkih pastirc Giovannija Girolama Kapsbergerja do poskočnega plesa Canarie Joachima van den Hoveja, od zaspane Galateje in sanjajoče Alkione do ljubkih pastirskih pesmi Giacoma Gorzanisa in očarljivega speva Aure volanti iz drame per musica Francesce Caccini.

Nova Schola Labacensis je edinstven slovenski ansambel za zgodnjo glasbo, ki ohranja in nadaljuje tradicijo Schole Labacensis, prve sodobne slovenske skupine za zgodnjo glasbo. Nova Schola Labacensis izvaja evropsko srednjeveško, renesančno in baročno glasbo, pa tudi arabske muwashahat, grški rebetiko ali slovenske ljudske pesmi ter novejšje klasične glasbene skladbe. Repertoar ansambla zajema od srednjeveških Cantigas de Santa Maria, motetov in ljudskih pesmi, renesančnih šansonov, lutenjskih plesov in diferencij, baročnih arij, madrigalov, chaconn in folij do afriških cumbées, latinoameriških milong in orientalske glasbe Afganistana, Irana, Indije, Turčije, različnih arabskih držav, Romunije, Grčije in Balkana. Ansambel je doslej uspešno nastopil na mednarodnih festivalih Seviqc Brežice, Nymbus, Klassik auf Hum, Musical Evenings in St Donat, Serate musicali Piranesi, JEFF, Noči v stari Ljubljani, koncertnih ciklih Novi Orfej, Sozvočja sveta, Allegro in drugod.

<https://www.nsl.si/>

Sopranistka **Tadeja Pance** je študirala petje pri profesorici Barbari Nagode na glasbeni šoli Ljubljana Vič Rudnik med letoma 2002 in 2009. Od leta 2008 je solistka v ansamblu Nova Schola Labacensis. V letih 2008 in 2009 je aktivno sodelovala na Dnevih lutnje na festivalu zgodnje glasbe v Škofji Loki. V letu Primoža Trubarja je sodelovala pri prvi izvedbi slovenskih protestantskih zborovskih in posvetnih pesmi tistega časa kot članica dua La Turturella z lutnjistom Žigo Krofličem. Izpopolnjevala se je pri mezzosopranistki Barbari Jernejčič. Sodelovala je na več različnih glasbenih tekmovanjih in osvojila prvo mesto v petju na mednarodnem glasbenem tekmovanju Cogoletto 2009 v Genovi v Italiji. Z velikim uspehom je pela solo sopran v Mozartovih Kronungsmesse, Spatzenmesse

About the concert programme

The program, in the desire to illuminate the mythological frescoes of the Knight's Hall of Brežice Castle, connects the Arcadian summer breezes that blow from the North to the South, ie. from the dance-playful music of the Dutch "golden age" to the Italian Renaissance and Baroque musical tradition with Greek mythology-inspired songs. From the Dance of Hercules by Tielman Susato to Claudio Monteverdi's Mourning of the Nymph, from Giovanni Girolamo Kapsberger's shepherds on the hunt and lovely shepherdesses to Joachim van den Hove's bouncy dance Canarie, from the sleepy Galathea and dreaming Alcyone to the lovely villanellas by Giacomo Gorzanis and the charming chant Aure volanti from the musical drama by Francesca Caccini.

Nova Schola Labacensis is a unique Slovene early music ensemble which preserves and continues the tradition of Schola Labacensis, the first contemporary Slovene early music consort. Nova Schola Labacensis performs European Medieval, Renaissance and Baroque music but also Arabic muwashahat, Greek rebetiko or Slovene folk songs as well as more recent classical musical compositions. The repertoire of the ensemble spreads from Medieval cantigas de Santa Maria, motets and folk songs, Renaissance chansons, lute songs, dances and diferencias, Baroque arias, madrigals, chaconnes and folias to African cumbées, Latino American milongas and Oriental music of Afghanistan, Iran, India, Turkey, various Arab countries, Romania, Greece and Balkan. The ensemble has so far successfully performed at international festivals Seviqc Brežice, Nymbus, Klassik auf Hum, Musical Evenings in St Donat, Serate musicali Piranesi, JEFF, Nights in Old Ljubljana Town, concert cycles New Orpheus, Harmonies of the World and elsewhere.

Soprano **Tadeja Pance** studied singing with professor Barbara Nagode at the Ljubljana Vič Rudnik Music School between the years 2002 and 2009. Since 2008 she has been singing as a soloist with the ensemble Nova Schola Labacensis. In 2008 and 2009 she actively participated in the Days of the Lute at the Festival of Early Music at Škofja Loka. In the year of Primož Trubar, she participated in the first performance of Slovenian Protestant choral and secular songs of the time, as a member of the duo La Turturella with the lutenist Žiga Kroflič. She has perfecting her skills with mezzosoprano Barbara Jernejčič. Tadeja Pance has participated in several different musical contests and won the first place in singing at the international musical contest Cogoletto 2009 in Genova, Italy. She sang solo soprano in Mozart's Kronungsmesse, Italy. She sang solo soprano in Mozart's Kronungsmesse,

ter Haydnovi Maši za svetega Nikolaja. V zadnjem času je prejela odlične kritike kot pevka solistka, ki se je izkazala z ansamblom Nova Schola Labacensis v različnih žanrih od evropske do orientalske glasbe.

Sopranistka **Urška Kastelic** je leta 2016 z odliko magistrirala na Akademiji za glasbo v Ljubljani, v razredu docentke Sabine Cvilak. V SNG Opera in balet Ljubljana je nastopila v vlogah Barbarine (Figarova svatba), Venere (Orfej v peklju) in Felicije (Lepotica in zver). V Filharmoniji v Kalugi (Rusija) je nastopila dvakrat, leta 2015 kot solistka v operi Vojna in mir in leta 2017 v krstni izvedbi opere Anna Karenina, v vlogi naslovne junakinje. Upodobila je tudi operne vloge Gilde (Rigoletto), Norine (Don Pasquale), Suzane (Figarova svatba), Bastiene (Bastien in Bastiena) in Ninon (Gorenjski slavček). Redno koncertira po Sloveniji, gostovala je tudi v Italiji, Angliji, Grčiji, Črni Gori, Avstriji, Nemčiji, Rusiji, Romuniji, na Hrvaškem in na Finskem. Študirala je tudi pri Outi Kähkönen na Sibelius Academy v Helsinkih ter se izpopolnjevala pri Olgi Gracelj, Snežani Neni Brzaković, Emmi Kirkby, Mariani Nicolesco in Heleni Lazarska. Zmagala je na mednarodnem pevskem tekmovanju Bruna Špiler v Črni Gori in bila polfinalistka tekmovanja European Community za mlade operne pevce v Spoletu, v Italiji.

Sopranistka **Ana Novak** se trenutno uči petja na Glasbeni šoli Ljubljana Vič-Rudnik v razredu profesorice Katje Konvalinka. Pevsko pot je začela s petjem v slovitem zboru Carmina Slovenica in v razredu profesorice petja Simone Raffanelli Krajnc. Odpela je že več koncertnih recitalov ter kot solistka nastopila v krstni izvedbi prve slovenske opere *Belin* Jakoba Frančiška Zupana. Redno se udeležuje pevskih tekmovanj, med vidnejšimi uspehi so Nagrada za najobetavnejšega tekmovalca do 24 leta starosti na tekmovanju SGSN Novo mesto 2018 in Posebna nagrada za najboljšo izvedbo skladbe slovenskega avtorja na tekmovanju TEMSIG 2019.

Blažka Gaberc je začela s študijem kljunaste flavte v Glasbeni šoli Gornja Radgona pod vodstvom profesorice Melite Vulc. Študij je kot izjemen talent nadaljevala na Konservatoriju za glasbo in balet in na Akademiji za glasbo v Ljubljani v razredu profesorice Mateje Bajt. Izpopolnjevala se je na seminarjih pri Petru Holtslagu in Lisete da Silva. Uspešno je nastopala kot solistka z baročno kljunasto flavto v duetu s čembalistom Tomažem Sevškom in v različnih komornih zasedbah. Blažka Gaberc je redna članica in solistka s kljunasto flavto ansambla Nova Schola Labacensis, nastopa pa tudi z ansamblom Vagantes.

Spatzenmesse and Haydn's Mass of Saint Nicolai with great success. Lately she has received many high critical acclaims for solo singing with the ensemble Nova Schola Labacensis in various musical genres from early European music to Oriental music.

Soprano **Urška Kastelic** received her master's degree in 2016 with honors from the Academy of Music in Ljubljana, in the class of professor Sabina Cvilak. In the SNG Opera and Ballet Ljubljana she performed as Barbarina (Figaro's Wedding), Venus (Orpheus in Hell) and Felicia (Beauty and the Beast). In the Philharmony of Kaluga (Russia) was a soloist in 2015 in the opera War and Peace and in 2017 in the premiere of the opera Anna Karenina in the role of the title heroine. She also portrayed the opera roles of Gilda (Rigoletto), Norina (Don Pasquale), Suzana (Figaro's Wedding), Bastiene (Bastien and Bastiena) and Ninon (Gorenjski slavček). She regularly performs in Slovenia, Italy, England, Greece and Montenegro, Austria, Germany, Russia, Romania, Croatia and Finland. She also studied with Outa Kähkönen at the Sibelius Academy in Helsinki and has perfecting her skills with Olga Gracelj, Snežana Nena Brzaković, Emma Kirkby, Mariana Nicolesco and Helena Lazarska. She won the Bruna Špiler International Singing Competition in Montenegro and was a semi-finalist in the European Community competition for young opera singers in Spoleto, Italy.

Soprano **Ana Novak** is currently studying singing at the Ljubljana Vič-Rudnik Music School in the class of professor Katja Konvalinka. She began her singing path in the renowned Carmina Slovenica choir and in the class of professor Simona Raffanelli Krajnc. She has performed several recitals and performed in the premiere of the first Slovenian opera *Belin* by Jakob Frančišek Zupan. She regularly participates in singing competitions, among the most notable achievements are the Award for the most promising competitor up to 24 years at the SGSN Novo mesto 2018 competition and a special award for the best performance of a composition by a Slovenian author at the TEMSIG 2019 competition.

Blažka Gaberc, a recorder player of a great talent started with her studies at Music school Gornja Radgona under the guidance of professor Melita Vulc. She continued her studies at the Conservatory for Music and Ballet and at Academy of Music in Ljubljana in the class of professor Mateja Bajt. She has been perfecting her skills at seminars with Peter Holtslag and Lisete da Silva. She has been successfully performing as a soloist on Baroque recorder in duo with the harpsichord player Tomaž Sevšek and in various chamber ensembles as well. Blažka Gaberc is now a regular member and a soloist of the ensemble Nova Schola Labacensis and she also perform as a recorder

Na 39. državnem tekmovanju TEMSIG je osvojila srebrno medaljo in tretjo nagrado, na tekmovanju TEMSIG leta 2013 pa je osvojila zlato medaljo in posebno nagrado za dovršenost svojega nastopa.

Tomaž Šinigoj je študiral violino pri profesorici Jelki Glavnik in profesorju Mateju Venierju na Konservatoriju za glasbo in balet v Ljubljani ter violo pri profesorju Đorđu Beraku na Glasbeni šoli Ljubljana Vič Rudnik. Izpopolnjeval se je na violinskih seminarjih s priznanim violinistom Vasilijem Meljnikovom in profesorjem Jernejem Brencom. Jazz improvizacijo je študiral tudi pri jazzovskem kitaristu Ratku Zjači na festivalu Jazzinty v Novem mestu ter z jazz pevko, skladateljico in čelistko Andrejko Možino na Jazz Festivalu v Gorici v Italiji. Igra tudi altovski srednjeveški fidel v ansamblu Vagantes. Je redni član in solist na baročni violini in violi d'amore ansambla Nova Schola Labacensis ter na moderni violini v Jazz Oud Quartetu, kjer nastopa pod vodstvom priznanega slovenskega džezovskega multiinstrumentalista Lada Jakša. Nedavno je sodeloval tudi v posebnem nastopu »izštekani« trip hop ansambla Blue.sine.

Miha Šinigoj je študiral violončelo pri profesorici Kseniji Trotošek na glasbeni šoli Ljubljana Moste Polje in pri profesorici Tanji Babnik na glasbeni šoli Ljubljana Vič Rudnik ter kontrabas na jazz oddelku ljubljanskega Konservatorija za glasbo in balet pri profesorju Matevžu Smerkolju. Študiral je tudi džezovsko improvizacijo s kontrabasistom Jorisom Teepejem na festivalu Jazzinty v Novem mestu in z jazz pevko, skladateljico in violončelistko Andrejko Možino na Jazz festivalu v Gorici v Italiji. Izpopolnjeval se je pri profesorju Damirju Hamidulinu kot klasični čelist in zasebno študiral violo da gamba pri profesorici Rebeci Lefevre v Bruslju. V zadnjem času se redno pojavlja kot gambist in baročni violončelist z ansamblom Nova Schola Labacensis. V ansamblu Vagantes igra tudi tenorski srednjeveški fidel in moderni violončelo v Jazz Oud Quartetu, kjer nastopa pod vodstvom priznanega slovenskega džezovskega multiinstrumentalista Lada Jakša. Kot gostujoči umetnik je nedavno sodeloval tudi v posebnem nastopu »izštekani« trip hop ansambla Blue.sine.

Marko Angelski je po študiju kljunaste flavte in desetih letih študija klasične kitare začel z igranjem na renesančno lutnjo na Glasbeni šoli Ljubljana Moste Polje v razredu Borisa Šinigoja. Kasneje se je posvetil intenzivnemu študiju teorbe na oddelku za staro glasbo na Glasbeni šoli Ljubljana Vič Rudnik, kjer je letos uspešno zaključil študij in prejel diplomu z odliko v razredu istega profesorja. Kot teorbitist in mandolinist

soloist also with the ensemble Vagantes. She won the silver medal at 39th TEMSIG national competition and also 3th price and at 2013 TEMSIG competition she won golden medal and a special price for the perfection of her musical performance.

Tomaž Šinigoj has studied violin with professor Jelka Glavnik and professor Matej Venier at the Conservatory for Music and Ballet in Ljubljana and viola with professor Djordje Berak at the Music school Ljubljana Vič Rudnik. He has been perfecting his skills also at violin seminars with renowned violinist Vasilij Meljnikov and professor Jernej Brenc. He also studied jazz improvisation with jazz guitarist Ratko Zjača at the Festival Jazzinty in Novo mesto and with the jazz singer, composer and cellist Andrejka Možina at the Jazz Festival in Gorizia, Italy. He also plays alto medieval fiddle in the Vagantes ensemble. He is a regular member and a soloist on Baroque violin and viola d'amore of the Nova Schola Labacensis ensemble and on the modern violin of the Jazz Oud Quartet where he performs under the guidance of renowned Slovene jazz multiinstrumentalist Lado Jakša. As a guest artist he has also participated in the special unplugged performance of the Blue.sine trip hop ensemble.

Miha Šinigoj studied cello with professor Tanja Babnik at the Ljubljana Vič Rudnik Music School and double bass at the jazz department of the Ljubljana Conservatory for Music and Ballet with professor Matevž Smerkolj. He also studied jazz improvisation with double bass player Joris Teepe at Festival Jazzinty in Novo mesto and with jazz singer, composer and cellist Andrejka Možina at Jazz Festival in Gorizia, Italy. He has been perfecting his skills with the professor Damir Hamidulin as a classical cellist and privately studied viola da gamba with the professor Rebecca Lefevre in Brussels. Lately he has been regularly appearing as a viol and Baroque cello soloist with Nova Schola Labacensis ensemble. He also plays medieval tenor fiddle in the Vagantes ensemble and modern cello in Jazz Oud Quartet where he performs under the guidance of renowned Slovene jazz multiinstrumentalist Lado Jakša. As a guest artist he has also participated in the special unplugged performance of the Blue.sine trip hop ensemble.

Marko Angelski after playing the recorder and studying classical guitar for ten years in his youth he afterwards started with the Renaissance lute at Music school Ljubljana Moste Polje in the class of Boris Šinigoj. Later he has perfecting his skills in studying theorbo at the department for early music at the Music school Ljubljana Vič Rudnik where he completed his studies and got a diploma with honors in the class of the same professor. As a theorbo and mandolin player he soon became a regular member and a soloist of the Nova Schola Labacensis ensemble. He

je kmalu postal redni član in solist ansambla Nova Schola Labacensis. Nastopa tudi s klasično kitaro v ansamblu Vagantes. Poleg tega je bil že več kot deset let član folklorne skupine France Marolt in je z njo kot glasbenik gostoval po vsej Evropi in drugod. Igra tudi kontrabas v etno ansamblu The Poušters.

Vasja Štukelj, izkušeni tolkalist in tablist je več kot desetletje študiral severnoindijsko klasično glasbo pri svetovno znanem Ustad Faiyaz Khanu v New Delhiju. Izpopolnjeval se je tudi pod vodstvom mojstrov cajon flamenka Guillerma Garcia - »El Guillo« in Rafaela Casadater. Nastopal je v različnih ansamblih doma in v tujini (Exit festival, K2 nagrade festival Amsterdam, Moya Dunaj, Festival svetega Donata, Festival Lent, Kamfest, Festival Ljubljana) z mojstri indijske klasike in flamenka, kot sta Ustad Faiyaz Khan in Prassana Ramaswamy. Sodeloval je tudi z izvajalci indijske klasične glasbe, ki delujejo v Sloveniji, s pevko in violinistko Lasanthi Manaranjanie Kalinga Dona iz Šrilanke in sarodistom Damirjem Višičem iz Maribora, ki je zaključil študij saroda v New Delhiju. Vasja Štukelj je od leta 2013 redni član ansamblov Vagantes in Nova Schola Labacensis, kjer igra arabski riqq, turške pavke kúdum, perzijski daf in indijsko tablo ter druga tolkala.

Boris Šinigoj je začel nastopati na renesančni lutnji in preučevati izvirne vire stare glasbe še preden je zaključil študij klasične kitare in filozofije na ljubljanski univerzi. Odlični luthier in poznavalec stare glasbe Ivo Magherini ga je seznanil z vodilnimi lutnjisti Paulom O'Dettejem, Lyndo Sayce in Hopkinsonom Smithom. Šinigoj je ustanovitelj in umetniški vodja zasedb Vagantes in Nova Schola Labacensis ter s priznanim slovenskim džezovskim multiinstrumentalistom Ladom Jakšo soustanovitelj Jazz Oud Quarteta. Je profesor lutnje na glasbeni šoli Ljubljana Vič Rudnik in nekdanji profesor lutnje na ljubljanski Akademiji za glasbo. V zadnjem času se je specializiral tudi za poglobljen študij in izvajanje orientalske glasbe na avtentičnih glasbilih, predvsem iranskega, otomanskega, arabskega, grškega, romunskega in balkanskega izročila. Izpopolnjeval se je v igranju v Duo Jubilet s slovenskim tenoristom Marjanom Trčkom ter z ansambloma Dufay Collective in Camerata Trajectina. Redno nastopa na solističnih recitalih in na komornih koncertih po Evropi, ZDA in Kanadi. Nastopal je tudi z orkestrom Slovenske filharmonije, ansambloma Consortium musicum in Slovenicum ter Simfoničnim orkestrom RTV Slovenija.

also performs with guitar in the Vagantes ensemble. Besides, he has been a member of the folklore group France Marolt for more than ten years and has toured as their musician all over the Europe and elsewhere. He also plays double bass in the world music group The Poušters.

Vasja Štukelj experienced percussionist and table player has studied North Indian classical music for more than a decade with world-famous Ustad Faiyaz Khanu in New Delhi. He has also perfecting his skills under the guidance of flamenco cajon masters Guillerma Garcia – »El Guillo« and Rafael Casada. Mr. Štukelj has performed in various ensembles at home and abroad (e. g. Exit festival, K2 awards festival Amsterdam, Moya Vienna, Festival of St. Donat, Festival Lent, Kamfest, Festival Ljubljana) where he performed together with masters of Indian classical and flamenco music Ustad Faiyaz Khan and Prassana Ramaswamy. He has been cooperating also with performers of Indian classical music who live in Slovenia, i. e. with singer and violinist Lasanthi Manaranjanie Kalinga Dona from Sri Lanka and with sarod player Damir Višič from Maribor who completed his studies in New Delhi. Vasja Štukelj has been from 2013 a regular member of the Vagantes and Nova Schola Labacensis ensembles, where he plays Arabic riqq, Turkish timpani kúdum, Persian daf and Indian table and other percussion.

Boris Šinigoj started to perform on Renaissance lute and to study original sources of the early music period even before graduating in classical guitar and philosophy at the Ljubljana University. The excellent lutemaker and a connoisseur of early music Ivo Magherini introduced him to the leading lutenists Paul O'Dette, Lyndo Sayce and Hopkinson Smith. Mr. Šinigoj is the founder and artistic director of the Vagantes and Nova Schola Labacensis ensembles and a cofounder of Jazz oud Quartet with renowned Slovene jazz multiinstrumentalist Lado Jakša. He is a professor of lute at Ljubljana Vič Rudnik Music School and a former professor of lute at the Ljubljana Academy of Music. Lately he has been specialised also in a profound study and performance of Oriental music on authentic instruments, especially Iranian, Ottoman, Arabic, Greek, Romanian and Balkan as well. Mr. Šinigoj perfected his skills playing in Duo Jubilet with Slovene tenorist Marjan Trček and with the Dufay Collective and Camerata Trajectina the ensemble. He regularly appears in solo recitals and in chamber concerts around Europe, USA and Canada. He has also performed with the Slovene Philharmonic Orchestra, Consortium musicum, Slovenicum ensemble and the Symphony Orchestra of RTV Slovenia.



OBČINA
BREŽICE



SEVIQC BREŽICE je sinonim za staro glasbo v Sloveniji, je elitni mednarodno verificiran projekt s skoraj štiridesetletno tradicijo (1982). Je festival in razvojni program stare glasbe, ki sloni na treh stebrih: stara glasba, kulturna dediščina in kulturni turizem, z aktivnim vključevanjem atraktivnih, izvirnih in izobraževalnih vsebin. Delujemo na čez regionalnem povezovanju kulturne dediščine in festivalskih lokacij.

Prispevamo v decentralizacijo slovenske kulture in razvoj nacionalne scene stare glasbe, naša dejavnost pokriva izrazito deficitarno področje slovenske kulture. Program Seviqc Brežice je s skoraj ničelne točke do dobršne mere pobudil in razvil sceno stare glasbe v tem delu Evrope in na tem področju Slovenijo uveljavil kot pomembno evropsko destinacijo. Umetnike izbiramo na podlagi kakovosti, inovativnosti in skladnosti programskih predlogov, raziskovalnega muzikološkega pristopa in promocijske podpore našemu festivalu.

Seviqc Brežice smo pričeli 1982 z mojstrskimi tečaji v Radovljici, iz katerih je kmalu zrasel manjši festival stare glasbe. Leta 1997 smo festival preselili v Brežice in že naslednje leto pričeli vključevati v naš program historične lokacije tudi v drugih okoljih.

Od 1997 smo v Sloveniji organizirali 748 dogodkov, na 107 historičnih in 20 drugih lokacijah v 53 slovenskih občinah: 609 koncertov stare glasbe, 61 festivalskih predtakov (klepet z izvajalci in predstavitev lokalne znamenitosti), 10 retrospektivnih projekcij filma, 12 promocijskih dogodkov, 7 razstav, 13 sklopov usposabljanja, 11 rezidenc z mladimi nadarjenimi umetniki (projekt eeemerging), 20 predavanj ter 6 simpozijev in konferenc. Poleg tega smo v koprodukciji s partnerji na Hrvaškem in v Italiji organizirali 33 koncertov zunaj Slovenije, kar je skupaj 782 dogodkov pod

SEVIQC BREŽICE is a synonym for early music in Slovenia, it is an elite internationally verified project with almost a forty-year tradition (1982). Seviqc Brežice is an early music festival based on three development pillars: early music, cultural heritage, and cultural tourism, by actively involving developmental and educational contents. We work on cross regional integration of cultural heritage and festival sites.

We contribute to the decentralization of Slovene culture and the development of the national early music scene; our activity covers a markedly deficient area of Slovene culture. The Seviqc Brežice programme initiated and developed the early music scene in this part of Europe to a great extent from almost zero point, and established Slovenia as an important European destination in this area. The festival artists are selected on the base of quality, inventiveness and coherence of programme proposals, research musicological access, and promotional support to our festival.

We started Seviqc Brežice programme with master classes in 1982 in Radovljica and developed local early music festival. In 1997 we moved festival to Brežice and started to include into our festival structure also other districts.

Since 1997 we organised 748 events in Slovenia, at 107 historical and 20 non-historical venues in 53 Slovenian municipalities: 609 early music concerts, 61 festival upbeats (chat with artists and presentation of a local landmark), 10 retrospective film screenings, 12 promotional events, 7 exhibitions, 13 training sets, 11 residences with young talented artists (eeemerging project), 20 lectures, and 6 symposiums and conferences. Beside this, and in coproduction with our

blagovno znamko Seviq Brežice. Na teh dogodkih je nastopilo 1851 različnih umetnikov 53 različnih državljanstev. Smo član REMA (<http://www.rema-eemn.net/>), edine reprezentativne mreže za zgodnjo glasbo v Evropi, koordiniramo nacionalni odbor REMA za jugovzhodno Evropo. Od 2015, ko je EFA (<https://www.efa-aef.eu>) pričela s tem projektom (dvoletno preverjanje), smo nosilec znaka EFFE (<http://www.efe.eu/>). Evropska sredstva smo kot prijavitelj pridobili v 2004 (s partnerjema iz Belgije in Italije) in v 2011 (prijava brez partnerjev), kot partner pa smo jih pridobili v okviru projektov Purpur (2011-2012, 2013-2014) in eeemerging (2014-2018).

Seviq Brežice je generator regije. Lokalno javnost smo opozorili na pomen njihove kulturne dediščine in prispevali k razvoju drugih prireditev. Lokalne skupnosti smo spodbudili, da so prenovili opuščena zgodovinska prizorišča (grad Pišece) in s priporočili podprli prenavo več lokacij (Brežice, Dolenjske Toplice, Šmarje pri Jelšah). S podpornimi projekti (festivalski predtakti, kontaktne skupine, Festibus, asistenčne delavnice, predavanja, okrogle mize, razstave) smo naš program še bolj povezali z lokalno in širšo javnostjo. Projekt Terminal Seviq predstavlja ponudbo lokalnega okolja. Obiskovalci se za obisk našega festivala odločijo zaradi lokacije (21,47%), programa (20,47%) in našega ugleda (19,90%). Več kot 70% obiskovalcev prihaja iz drugih okolij.

Kljub upadu javnih sredstev zaradi že ves čas povsem zgrešene kulturne politike tudi na področju nevladnih organizacij, še posebej pri izvajanju mednarodno prepoznavnih programov in še posebej v mandatu 2014-2018, zaradi nemoči vrha kulturne politike (ministrstva) po volitvah 2018, da napravi potrebne spremembe, zaradi gospodarske krize in nerazumevanja pomena kulture tudi v post kriznem obdobju tako na državnem kot lokalnem nivoju, smo morali zaustaviti marsikatero spodbudno iniciativo in zmanjšati obseg programa, obdržali pa smo mednarodni ugled in pomen blagovne znamke Seviq Brežice.

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Zahvaljujem se ekipi Posavskega muzeja Brežice, še posebej pa direktorici Alenki Černelič Krošelj, da nadaljujemo s pomembnim projektom povezovanja evropske scene stare glasbe in slovenske kulturne dediščine. S tem evropsko prestolnico stare glasbe ob pomembnih evropskih kulturnih središčih in vznemirljivih lokacijah kulturne dediščine postavljamo tudi v Brežice, Slovenijo pa s tem že ves čas utrjujemo kot pomembno destinacijo evropske kulturne zavesti.

Klemen Ramovš

foreign partners, 33 concerts abroad (Croatia, Italy) appeared as a part of Seviq Brežice programme, so altogether 781 events under label Seviq Brežice. At these events 1851 different artists of 53 citizenships appeared. We are member of REMA (<http://www.rema-eemn.net/>), the only representative network for Early Music in Europe, I am the coordinator of REMA National Committee for South East Europe and since 2015, when started, we are awarded with EFFE label (<http://www.efe.eu/>). As partner we participated in European project Purpur (2011-2012, 2013-2014) and eeemerging (2014-2018).

Seviq Brežice is a generator of the region. We reminded the local public of the importance of their cultural heritage and contributed to the development of other events there. We encouraged local communities to renovate their abandoned historical venues (like Pišece Castle) and supported them at renovation activities. With support projects (festival upbeats, contact groups, Festibus, assistant workshops, lectures, round tables, exhibitions) our program was brought to the local and wider public. The Terminal Seviq project represents the local environment offer. Visitors decide to visit our festival because of the location (21,47%), the programme (20,47%) and our reputation (19,90%). More than 70% visitors come from other districts.

Despite the decline in public funds due to the already completely missed cultural policy in the field of NGOs, especially in the implementation of internationally recognized programs and especially in the term 2014-2018, due to the inability of the top cultural policy (ministry) after the 2018 elections to make the necessary changes, due to the economic crisis and lack of understanding of the importance of culture in the post-crisis period at both national and local levels, we had to stop many incentive initiatives and reduce the scope of the program, while maintaining the international reputation and importance of the Seviq Brežice brand.

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I would like to thank the team of the Posavski muzej Brežice, and especially the director Alenka Černelič Krošelj, for continuing with the important project of connecting the European scene of early music and Slovenian cultural heritage. With this, we are also placing the European Capital of Early Music to Brežice, along with important European cultural centers and exciting locations of cultural heritage, and thus consolidating Slovenia as an important destination of European cultural consciousness.