



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Nedelja / Sunday
14.8.2022, 20:00

Brežice

Župnijska cerkev Sv. Lovrenca
Parish Church of St. Lawrence

Ave Maria skozi stoletja
Ave Maria through the centuries

OPERARIJA

(Slovenija / Slovenia)

Petra Vrh Vrezec: sopran / soprano

Al Vrezec: bariton / baritone

Gregor Klančič: orgle / organ

Sporočilo umetnikov obiskovalcem

Vsa ta leta smo brskali po bogati glasbeni zakladnici z uglasbenimi molitvami Ave Marija, enimi z občudovanja vrednim duhovnimi globinami, drugimi navihanimi in kipečimi od radoživosti življenja. Pestrost skladateljev, ki so napisali skladbe Ave Maria, nas je presenečala. Besedilo Ave Maria je uglasbil skoraj sleherni skladatelj, tudi največji med njimi. Železni repertoar so tri uglasbitve, Gounod-Bach, Schubert in Caccini, ki so jih v nešteti različicah izvajali najslavnejši klasični in estradni glasbeniki. Ave Marije drugih skladateljev pa boste že težje zasledili na zgoščenkah ali YouTube kanalu, večino celo nikoli. Zato je bilo vznemirljivo posegati po vsaki novi uglasbeni »molitvi«, saj se nam je zdelo, da vedno znova orjemo praižvedbeno ledino, ob kateri se prvič zazrti v glasbeno delo čudimo pestrosti idej, načinov doživljanja besedila in duhovni naravnosti skladatelja. Sčasoma je zorela in končno dozorela ideja, da to posnamemo in glasbeno zapuščino delimo z občudovalci Božje matere in glasbe, ki jo je le-ta navdahnila.

Moje umetniško poslanstvo

Moje glasbeno poslanstvo sledi več tirnicam. Pri sakralnih koncertnih si želim predvsem da ljudi "začarati" in jih z brezčasnimi melodijami ponesti daleč stran, v svet brez skrbi in žalosti. Pri opernih koncertih želim operno zvrst priljubiti ljudem, ki nimajo stika s to vrsto glasbe – predvsem želim, da pristno doživijo igro, strast opernih junakov in dinamiko premikanja, izražanja. Najnovejši "tir" pa so koncerti s temami iz narave, s katerimi ljudem sporočam, kako lepi sta glasba in narava in kako pomembno je, da jima znamo prisluhniti in predvsem naravo spoštovati. In še ena pot mi je draga – otroške izobraževalne predstave, s katerimi najzahtevnejši in pristni publiko približam klasično glasbo, kar mi daje upanje, da imata klasična glasba in opera še lepo prihodnost.

Petra Vrh Vrezec

Vinar koncertov Seviqč Brežice 2022:
Družina Jakončič, Kozana, Goriška Brda

ob 19:00
Brežice, Slomškov dom
Klepet z ansamblom OperArija

Artists' message to visitors

All these years we have browsed the rich musical treasury with the musical prayers of Ave Maria, some with admirable spiritual depths, others naughty and boiling with the joy of life. The variety of composers, who wrote the Ave Maria tracks, surprised us. The lyrics of Ave Maria were set to music by almost every composer, even the greatest of them. The Iron Repertoire consists of three arrangements, Gounod-Bach, Schubert and Caccini, performed in countless versions by the most famous classical and pop musicians. Ave Maria by other composers will be harder to find on CDs or YouTube channels, most of them never. Therefore, it was exciting to intervene after each new musical "prayer", as we felt that we were constantly plowing the pre-performance wasteland, where we marvel at the variety of ideas, ways of experiencing the text and the spiritual orientation of the composer. Eventually, the idea matured and finally matured to record this and share the musical legacy of Ave Maria with those, who simply admirers the Mother of God and music that she inspired.

My artistic mission

My musical mission follows several tracks. At sacral concerts, I want to "enchant" people and take them far away with timeless melodies, into a world without worries and sorrows. At opera concerts, I want to make the opera genre popular with people who have no contact with this type of music - above all, I want them to truly experience the play, the passion of opera heroes and the dynamics of movement and expression. The latest "track" are concerts with themes from nature, with which I communicate to people how beautiful they are, music and nature, and how important it is that we know how to listen to them and above all respect nature. And another path is dear to me - children's educational performances, which bring classical music closer to the most demanding and genuine audience, which gives me hope that classical music and opera have a bright future.

Petra Vrh Vrezec

Winemaker of Seviqč Brežice 2022 concerts:
Family winery Jakončič, Kozana, Goriška Brda

at 19:00
Brežice, Slomškov dom
Chat with ensemble OperArija

Koncertni program / Concert programme

Charles Gounod (1818-1893)
Giulio Caccini (1551-1618)
Benedetto Pellizzari (?-1789)
Franz Joseph Haydn (1732-1809)
Wolfgang Amadeus Mozart (1756-1791)
Luigi Cherubini (1760-1842)
Gaetano Donizetti (1797-1848)
Giuseppe Verdi (1813-1901)
Mattia Battistini (1856-1928)
Pietro Mascagni (1863-1945)

Cesar Franck (1822-1890): solo & duetto
Félix-Alexandre Guilmant (1837-1911)
Charles-Camille Saint-Saëns (1835-1921): solo & duetto
Anton Bruckner (1824-1896)
Ivan Zajc (1832-1914): Op. 934
Fran Gerbič (1840-1917)
Antonin Dvořák (1841-1904)
Franz Schubert (1797-1828)

Med najbolj priljubljenimi in znanimi deli krščanske duhovne glasbe je zagotovo (parafrazirana) uglasbitev stare latinske molitve s preprostim nagovorom 'Ave Maria! – Zdrava, Marija!' Z besedami, ki nagovoru sledijo, naj bi nadangel Gabriel po pričevanju evangelista Luka Mariji sporočil, da bo rodila težko pričakovanega Odrešenika človeštva. Zato ni presenetljivo, da se je že na začetku drugega tisočletja še posebej v zahodni Evropi razširil kult Device Marije, ki so jo verniki častili in se ji v molitvah priporočali. Ob praznikih v njeno čast in romanjih v njej posvečene kraje je še dandanes vseprisotna pesem, ki vedri in opogumlja brezupne – glasba ima namreč moč, da človekove misli in pogled, često vezan na zgolj zemeljsko, preusmerja tja, kjer ni več trpljenja, ne gorja.

Preprost tekst je tekom stoletij nagovoril številne skladatelje, da so ga uglasbili bodisi kot samostojno kompozicijo, bodisi v kontekstu obsežnejše glasbene stvaritve. Še več, nekateri so v že obstoječih melodijah prepoznavali pravi medij za sporočilo besedila, ki ga nosi. V pestrem naboru skladb na pričujoči zgoščenci, katerih rdeča nit je prav priporočitev Mariji, najdemo vse od naštetega. Med najbolj znanimi in najpogosteje izvajanimi zagotovo izstopata Ave Maria francoskega skladatelja Charlesa Gounoda (1818–1893) in Ave Maria avstrijskega skladatelja Franza Schuberta (1797–1828). Nobena od teh pa, zanimivo, prvotno ni predstavljala uglasbitve omenjene molitve. Prvo je Gounod napisal za violino, klavir in orgle (ad lib.) kot Meditacijo na 1. preludij J. S. Bacha, šele nekaj let kasneje so melodiji podpisali besedilo molitve. Prav tako je bila Schubertova skladba Ave Maria v osnovi del cikla uglasbitev pesmi nemškega prevoda epske pesnitve Schubertovega sodobnika sira Walterja Scotta z naslovom Elenin tretji spev, v katerem se protagonistka v zgodbi priporoča Mariji. Tudi tej skladbi je bilo besedilo molitve, s katerim jo danes slišimo najpogosteje, dodano naknadno, na zgoščenko uvrščeni različici pa jo slišimo celo v slovenski različici.

Med Gounodovo in Schubertovo si kronološko in vezano na narodnost sledijo še številne skladbe iz bogate zakladnice uglasbenih priporočil Mariji. Avtorstvo skladbe, ki jo je ruski kitarist, lutnjist in skladatelj Vladimir Vavilov posnel leta 1970 in jo sam pripisal anonimnemu avtorju, so kasneje pripisali baročnemu skladatelju Giulio Cacciniju (1551–1618), enemu prvih opernih skladateljev. Dandanes muzikologi soglasno ugotavljajo, da avtor ni Caccini, pač pa kar Vavilov sam.

Among the most popular and well-known pieces of Christian spiritual music is certainly the (paraphrased) setting to music of an old Latin prayer with the simple address 'Ave Maria! - Hail, Maria!' In the words that follow the address, the archangel Gabriel, according to the testimony of the evangelist Luke, is supposed to announce to Mary that she will give birth to the long-awaited Savior of mankind. It is not surprising, therefore, that as early as the beginning of the second millennium, especially in Western Europe, the cult of the Virgin Mary spread, worshipped by the faithful and prayed to in prayer. During the festivities in her honor and the pilgrimages dedicated to her, there is still a ubiquitous song that cheers and encourages the hopeless - music has the power to redirect human thoughts and views, often tied to the earthly, to where there is no more suffering, no more sorrow.

Over the centuries, the simple text has persuaded many composers to set it to music either as a stand-alone composition or in the context of a more extensive musical creation. What's more, some have recognized in pre-existing melodies the right medium for the message of the text it carries. In the diverse set of songs on the present CD, the red thread of which is the recommendation to Mary, we find all the above. Among the most famous and most frequently performed are certainly the Ave Maria by the French composer Charles Gounod (1818–1893) and the Ave Maria by the Austrian composer Franz Schubert (1797–1828). None of these, interestingly, originally represented the setting of the said prayer. The first was written by Gounod for violin, piano, and organ (ad lib.) as a Meditation on the 1st Prelude by J. S. Bach, only a few years later the text of the prayer was signed to the melody. Also, Schubert's composition Ave Maria was basically part of a cycle of setting to music a German translation of an epic poem by Schubert's contemporary Sir Walter Scott entitled Elena's Third Song, in which the protagonist in the story recommends herself to Mary. The text of the prayer, with which we hear it most often today, was added later to this composition, and the version included on the CD can even be heard in the Slovenian version.

Between Gounod and Schubert, chronologically and related to nationality, there are many other songs from the rich treasury of musical recommendations to Mary. The authorship of the composition, recorded by the Russian guitarist, lute player and composer Vladimir Vavilov in 1970 and attributed to an anonymous author, was later attributed to the Baroque composer Giulio Caccini (1551–1618), one of the first opera composers. Nowadays, musicologists unanimously conclude that the author is not Caccini, but Vavilov himself.

Sledita skladbi najbolj znanih predstavnikov klasicizma Franza Josepha Haydna (1732–1809) in Wolfganga Amadeusa Mozarta (1756–1791), katerega Ave Maria je pravzaprav kontrafaktura dueta iz njegove komične opere Take so vse (Cosi fan tutte, K 588). V obdobju klasicizma je ustvarjal tudi hrvaški skladatelj italijanskega rodu Benedetto Pellizzari (?–1789), ki je večino svojega življenja deloval kot kapelnik v katedrali sv. Dujma v Splitu.

Spevne in zapomnljive melodije Ave Marie so značilne za italijanske operne skladatelje zadnjih treh stoletij, začenši z Luigiem Cherubinijem (1760–1842), ki je – spoštovan s strani glasbenih eminent Beethovna, Rossinija, Schuberta idr. – večino svojega življenja ustvarjal v Franciji. Italijansko tradicijo opernega žanra dopolnjujejo Gaetano Donizetti (1797–1848), legendarni Giuseppe Verdi (1813–1901), katerega Ave Mario slišimo kot predsmrtno arijo Desdemone v operi Otello, začasa svojega življenja slavni baritonist Mattia Battistini (1856–1928) in Pietro Mascagni (1863–1945), ki je zaslovel z opero Cavalleria rusticana. Intermezzu (orkestralni skladbi med dvema dejanjema) slednje, ki je med poslušalci priljubljena tudi v samostojni izvedbi, je bilo besedilo s priporočilom Mariji – podobno kot pri Gounodovi Meditaciji – dodano naknadno.

Liturgične skladbe posebej za glas in orgle so med drugim pisali tudi francoski organisti, skladatelji in pedagogi César Franck (1822–1890), Félix-Alexandre Guilmant (1873–1911) in Charles-Camille Saint-Saëns (1835–1921), med tremi uglasbitvami besedila molitve za različne zasedbe, ki jih je v zakladnico prispeval avstrijski organist, skladatelj in pedagog Anton Bruckner (1824–1896), pa najdemo Ave Mario za solistični glas in orgle.

Besedilo je prav tako navdihovalo slovanske skladatelje – hrvaški skladatelj Ivan pl. Zajc (1832–1914) in njegov sodobnik Slovenec Fran Gerbič (1840–1917), sta bila sicer pomembna protagonista pri razvoju glasbene kulture svoje dežele, prav tako tudi začasa svojega življenja pomembni in mednarodno uveljavljeni Čeh Antonín Dvořak (1841–1904).

(Aleksandra Gartnar Kastelic)

They are followed by composition by the most famous representative of classicism, Wolfgang Amadeus Mozart (1756–1791), whose Ave Maria is a counterfeit duet from his comic opera Such are all (Cosi fan tutte, K 588). In the period of classicism, he was also created by the Croatian composer of Italian descent Benedetto Pellizzari (? –1789), who spent most of his life as a chaplain in the Cathedral of St. Dujam in Split.

The melodious and memorable melodies of Ave Marie are characteristic of Italian opera composers of the last three centuries, beginning with Luigi Cherubini (1760–1842), who was - respected by the musical eminences Beethoven, Rossini, Schubert, and others. - created most of his life in France. The Italian tradition of the opera genre is complemented by Gaetano Donizetti (1797–1848), the legendary Giuseppe Verdi (1813–1901), whose Ave Mario is heard as Desdemone's premiere aria in the opera Otello, the famous baritone Mattia Battistini (1856–1928). 1863–1945), which became famous with the opera Cavalleria rusticana. To Intermezzo (an orchestral composition between two acts) of the latter, which is also popular among listeners in a solo performance, a text with a recommendation to Mary - like Gounod's Meditation - was added later.

Liturgical compositions especially for voice and organ were also written by French organists, composers, and pedagogues César Franck (1822–1890), Félix-Alexandre Guilmant (1873–1911) and Charles-Camille Saint-Saëns (1835–1921), among others. the arrangements of the text of the prayer for various ensembles, contributed to the treasury by the Austrian organist, composer and pedagogue Anton Bruckner (1824–1896), find Ave Mario for solo voice and organ.

The text also inspired Slavic composers - Croatian composer Ivan pl. Zajc (1832–1914) and his contemporary Slovene Fran Gerbič (1840–1917) were important protagonists in the development of the musical culture of their country, as well as the important and internationally renowned Czech Antonín Dvořak (1841–1904).

(Aleksandra Gartnar Kastelic)

Sopranistka **Petra Vrh Vrezec** je s sedmimi leti začela svojo glasbeno pot z igranjem klavirja in jo po desetih letih nadgradila z učenjem solopetja na nižji Glasbeni šoli Ribnica in na Srednji glasbeni in baletni šoli v Ljubljani pri prof. Editi Garčević Koželj in Marjanu Trčku. Zatem je svoj koloraturni sopran pilila pri mednarodno uveljavljenem baritonistu Ferdinandu Radovanu in sopranistki Norini Radovan ter ga še danes pri svetovno priznani operni pevki in pedagoginji Dunji Vejzović v Zagrebu ter z udeležbo na mojstrskih tečajih (Edita Gruberova, Dunja Vejzović, Marcos Fink). V letih šolanja je na državnih in mednarodnih tekmovanjih prejela več zlatih, srebrnih priznanj ter nagrad. Redno sodeluje s SNG Opera in balet Ljubljana, kjer je med letoma 2013 in 2021 poustvarila vloge Kraljice noči (Čarobna piščal), Ninon (Gorenjski slavček), Oskarja (Ples v maskah), Adele (Netopir) in Minerve (Orfej v podzemlju). Kot koncertna pevka je nastopila s številnimi orkestri in komornimi skupinami po Sloveniji in na Hrvaškem. Od jeseni 2016 poustvarja tudi lastne otroške, mladinske in odrasle operne predstave, s katerimi razbija tabuje o operi. V zadnjih letih svoj drugi poklic, biologijo, povezuje z glasbo na raznih koncertih in predstavah (Ptičje petje – izziv skladateljev, Narava v glasbi). V lanskem letu je izdala prvo zgoščenko Ave Maria.

Baritonist **Al Vrezec** je študij petja pričel pri 19 letih na privatnih urah pri svetovno priznanemu baritonistu Ferdinandu Radovanu. Pevsko znanje je izpopolnjeval tudi z aktivno udeležbo na pevskih seminarjih na Hrvaškem, v Italiji in Sloveniji. Poleg Radovana se je izpopolnjeval še pri Carlosu Montaneju, Jeleni Hafner-Radovan, Alessandru Svabu, Norini Radovan in Dunji Vejzović. Sodeloval je na več koncertih, produkcijah in opernih predstavah v Sloveniji, na Hrvaškem in v Italiji. Poustvaril je vloge Eisensteina, dr. Falkeja in Franka (Netopir), don Basilia (Seviljski brivec) in grofa Almavive (koncertna izvedba Figarove svatbe). V letu 2016 pa je skupaj s sopranistko in soprogo Petro Vrh Vrezec za otroke pripravil izobraževalno predstavo Prvo srečanje z opero. Temu je v letu 2018 sledila še predstava Najstniški brivec v režiji Zvoneta Šedlbauerja. Obe predstavi sta doživeli že vrsto ponovitev v ljubljanski operni hiši in tudi izven nje. S sopranistko Petro Vrh Vrezec in različnimi organisti je med letoma 2013 in 2021 izvedel več sakralnih recitalov na zaokroženo temo Ave Maria, ki so bili uvod v nastanek zgoščene. Poleg tega deluje kot raziskovalec na Nacionalnem inštitutu za biologijo in kot kustos v Prirodoslovnem muzeju Slovenije, kot docent pa je habilitiran na Univerzi v Ljubljani.

Petra Vrh Vrezec, soprano, started her musical career at the age of seven by playing the piano and after ten years she upgraded it by learning solo singing at the Ribnica Lower Music School and at the Secondary School of Music and Ballet in Ljubljana with prof. Edita Garčević Koželj and Marjan Trček. She then honed her coloratura soprano with internationally renowned baritone Ferdinand Radovan, soprano Norina Radovan and today with the world-renowned opera singer Dunja Vejzović in Zagreb and by participating in master classes (Edita Gruberova, Dunja Vejzović, Marcos Fic). During her school years she received several gold and silver awards, prizes at national and international competitions. She regularly collaborates with the SNG Opera and Ballet Ljubljana, where between 2013 and 2021 she recreated the roles of Queen of the Night (Magic Flute), Ninon (Gorenjski slavček), Oscar (A masked Ball), Adele (The Bat) and Minerva (Orpheus in the Underworld). As a concert singer she has performed with numerous orchestras and chamber ensembles throughout Slovenia and Croatia. Since the autumn of 2016 she has also performed her own children's, youth and adult opera performances, with which she breaks taboos about opera. In recent years she has connected her second profession, biology, with a music at various concerts and performances (Bird Singing - a challenge for composers, Nature in Music). She released her first Ave Maria CD last year.

Al Vrezec, baritone, began his singing studies at the age of 19 in private lessons with the world-renowned baritone Ferdinand Radovan. He also improved his singing skills by actively participating in singing seminars in Croatia, Italy, and Slovenia. In addition to Radovan he also studied with Carlos Montane, Jelena Hafner-Radovan, Alessandro Svab, Norina Radovan and Dunja Vejzović. He has participated in several concerts, productions and opera performances in Slovenia, Croatia, and Italy. He recreated the roles of Eisenstein, dr. Falke and Frank (The Bat), Don Basilia (The Barber of Seville) and Count Almaviva (concert performance of The Marriage of Figaro). In 2016 together with soprano and wife Petra Vrh Vrezec he prepared an educational performance for children, The First Encounter with Opera. This was followed in 2018 by the play Teenage Barber directed by Zvone Šedlbauer. Both performances have already experienced several repetitions at the Ljubljana Opera House and beyond. Between 2013 and 2021 with soprano Petra Vrh Vrezec and various organists he performed several sacral recitals of Ave Maria, which were the introduction to the creation of the CD. In addition, he works as a researcher at the National Institute of Biology, as a curator at the Natural History Museum of Slovenia and as an assistant professor he is habilitated at the University of Ljubljana.

Gregor Klančič, zborovodja in organist, je začel glasbeno izobraževanje na GŠ Nova Gorica in na Orglarski šoli v Novi Gorici (prof. Hubert Bergant). Študij je nadaljeval na Akademiji za glasbo v Ljubljani, kjer je diplomiral na oddelku Glasbena pedagogika in Cerkevna glasba (orgle pri doc. Renati Bauer). Vodil je več različnih zborov in pevskih sestavov. Redno sodeluje na poletnih pevskih seminarjih, ki jih prireja ZCPZ - Trst. Od leta 1993 do 2012 je bil član Slovenskega komornega zbora – sedaj Zbora Slovenske filharmonije, med letoma 2004 in 2012 je opravljal delo asistenta zborovodje. Z zborom je imel več samostojnih koncertov. V letu 2018 je bil pomočnik direktorice Slovenske filharmonije za področje zbora in umetniški vodja Zbora Slovenske filharmonije, maja 2020 je ponovno prevzel to funkcijo. V okviru KD Schellenburg je od leta 2011 do 2019 snoval koncertni cikel Sakralni abonma. Z zborom Consortium musicum je v okviru abonmaja izvedel več vokalno-instrumentalnih koncertov. Je vodja glasbene dejavnosti na Nadškofiji Ljubljana. V ljubljanski stolnici že od leta 1999 deluje kot organist in vodi zbor bogoslovcev ljubljanskega semenišča. Je ravnatelj in profesor na Orglarski šoli v Ljubljani. Kot organist je koncertiral po Sloveniji, na Hrvaškem, v Franciji, Nemčiji in Italiji. Nastopal je skupaj z orkestrom Slovenske filharmonije, s številnimi vokalnimi solisti, instrumentalisti in zbori: Zbor Slovenske filharmonije, zbor in orkester Consortium musicum, zbor Glasbene matice, Komorni zbor Ipavska idr.

Gregor Klančič, choirmaster and organist, began his music education at the Nova Gorica Secondary School and the Organ School in Nova Gorica (Prof. Hubert Bergant). He continued his studies at the Academy of Music in Ljubljana, where he graduated from the Department of Music Pedagogy and Church Music (organ with Assistant Professor Renati Bauer). He led several different choirs and choirs. He regularly participates in summer singing seminars organized by ZCPZ - Trieste. From 1993 to 2012 he was a member of the Slovenian Chamber Choir - now the Slovenian Philharmonic Choir, between 2004 and 2012 he worked as an assistant choirmaster. He has had several solo concerts with the choir. In 2018 he was the assistant director of the Slovenian Philharmonic for the choir and the artistic director of the Slovenian Philharmonic Choir and in May 2020 he took over this position again. From 2011 to 2019 he designed the Sacral Subscription concert cycle as part of KD Schellenburg. He performed several vocal-instrumental concerts with the Consortium musicum choir as part of his subscription. He is the head of music at the Archdiocese of Ljubljana. He has been working as an organist in the Ljubljana Cathedral since 1999 and leads the choir of theologians of the Ljubljana Seminary. He is the principal and professor at the Organ School in Ljubljana. As an organist he has given concerts in Slovenia, Croatia, France, Germany, and Italy. He has performed with the Slovenian Philharmonic Orchestra, numerous vocal soloists, instrumentalists, and choirs: the Slovenian Philharmonic Choir, the Consortium musicum choir and orchestra, the Glasbena matica choir, the Ipavska Chamber Choir, etc.

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Iesus.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.

Amen.

Zdrava Marija, milosti polna,
Gospod je s teboj.
Blagoslovljena si med ženami
in blagoslovljen je sad tvojega
telesa, Jezus.

Sveta Marija, mati božja,
prosi za nas grešnike,
zdaj in ob naši smrtni uri.

Amen.

Hail Mary, full of grace,
The Lord is with thee.
Blessed are you among all women
and blessed is the fruit of your
womb, Jesus,

Holy Mary, mother of God,
pray for us sinners
now and in the hour of our death.

Amen.



Župnija Brežice

glasna

