



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Sobota / Saturday
20.8.2022, 20:00

Grad Snežnik
Snežnik Castle

Stylus fantasticus.
V raziskovanju zgodnjega baroka in improvizacije.
In research of early baroque and improvisation.

MESSA DI VOCE

(Slovenija / Slovenia)

Urška Cvetko: kljunasta flavta / recorder

Mojca Jerman: violina / violin

Izidor Erazem Grafenauer: baročna kitara, teorba / baroque guitar, theorbo

Gostja večera / Guest of the evening:

Johanna Lopez Valencia: viola da gamba / viol

(Kolumbija / Colombia)

Sporočilo umetnikov obiskovalcem

V raziskovanju zgodnjega baroka se na stičišču baroka in renesanse s svojo živahnostjo, navihanostjo pa tudi dramatikojavi žanr, čigar pomembnost danes velikokrat spregledamo. Fantastični stil ali »Stylus fantasticus« postavlja temelje za kasnejše glasbeno ustvarjanje z rojstvom inštrumentalne canzone oz. sonate, posledično tudi suite, koncerta, koncerta grossa, opere, basso continuo, itd. Sladkost in nagajivost flavt se prepleta z virtuozno plemenitostjo violine, ritmični utrip baročne kitare in aristokratske teorbe pa vse skupaj združuje v ambivalentno osnovo, značilno za obdobje, ki ne spada ne sem, ne tja.

Poslanstvo ansambla

Ansambel se s projektom poklanja skladateljem, ki so bili pionirji svojega časa, ga zaznamovali ter prispevali k pomembnim spremembam v glasbenem razvoju klasične glasbe do danes. Odlikuje jih bogata domišljija in čutnost, hkrati pa puščajo odprt prostor za glasbenikov lastni izraz.

Snemanje: Radio Slovenija

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

ob 19:00

Klepet z ansamblom Messa di voce

Artists' message to visitors

In the research of the Early Baroque, at the crossroads of the Baroque and the Renaissance, with its liveliness, mischievousness, as well as drama and pathos, a genre emerges whose importance is often overlooked today. Fantastic style or "Stylus fantasticus" lays the foundations for later musical creation with the birth of instrumental canzonas or sonatas and therefore also birth of instrumental suite, concerto, concerto grosso, opera, basso continuo, and so on. The sweetness and mischievousness of recorders is intertwined with the virtuosic nobility of the violin, while the rhythmic beat of baroque guitar and aristocratic theorbo combines everything into an ambivalent basis, typical of a period that does not belong here or there.

The mission statement of the ensemble

With the project, the ensemble pays tribute to composers who were pioneers of their time and significantly marked and contributed to the change in development of classical music until today. They are distinguished by a rich imagination and sensuality, and at the same time they leave an open space for the musician's own expression.

Recording: Radio Slovenija

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

at 19:00

Chat with ensemble Messa di voce

Koncertni program / Concert programme

Giovanni Girolamo Kapsberger (1580-1651):

Sonata prima arpeggiata

(Libro Primo d'Intavolatura di Chitarrone,
Venetia 1604)

Tarquinio Merula (1595-1665):

Ciaccona

(Canzoni ovvero sonate concertate per chiesa e camera
a due e a tre, Op. 12, Venezia 1637)

Biagio Marini (1594-1663):

Passacaglio a 3

(Sonate da Chiesa e da Camera a due, tre e quattro,
Opera XXII, Venetia 1655)

Marco Uccellini (1603/10-1680):

Sonata quarta a violino solo

detta la Hortensia virtuosa

(Sonate, Correnti e Arie a 1, 2, 3,
Opera IV, Venezia)

Marco Uccellini (1603/10-1680):

Sonata ovvero toccata sesta a violino solo

detta la mia Signora

(Sonate, Correnti e Arie a 1, 2, 3,
Opera quarta, Venezia 1645)

Antonio Bertali (1605-1669):

Sonata a 3

(Partitur-Buch Ludwig, 1662)

Girolamo Frescobaldi (1583-1643):

Canzon Prima a Due Canti e Basso

(Canzoni da sonare a una, due, tre et quattro,
Venezia 1634)

Marco Uccellini (1603/10-1680):

Aria sopra la Bergamasca

(Sonate, Correnti e Arie a 1, 2, 3, Opera IV, Venezia)

Christopher Simpson (ca1602-1669):

Division in G

(The Division Viol, London 1659)

Biagio Marini (1594-1663):

Sonata sopra la fuggi dolente

(Sonate da Chiesa e da Camera a due, tre e quattro,
Opera XXII, Venetia 1655)

Girolamo Frescobaldi (1583-1643):

Canzon Seconda a Due Canti e Basso

(Canzoni da sonare a una, due, tre et quattro,
Venezia 1634)

Giovanni Antonio Pandolfi Mealli (1624-ca.1687):

Sonata prima La Bernabea

(Sonate a violino solo per chiesa e camera, Op. 3)

Giovanni Antonio Pandolfi Mealli (1624-ca.1687):

Sonata sesta La Vinciolina

(Sonate a violino solo per chiesa e camera, Op. 3)

Antonio Bertali (1605-1669):

Sonata a 3

(Partitur-Buch Ludwig, Gotha 1662)

Tarquinio Merula (1595-1665):

Canzona a 2 violini, La Caravaglia

(Canzoni ovvero sonate concertate per chiesa e camera
a due e a tre, Op. 12, Venezia 1637)

Giovanni Girolamo Kapsberger (1580-1651):

Sonata seconda arpeggiata

(Libro Primo d'Intavolatura di Chitarrone, Venetia
1604)



Na stičišču med čistimi polifoničnimi linijami renesanse in solistične ekstravagance baroka tiči biser, ki se mu reče »Stylus fantasticus« ali Fantastični stil in označuje inštrumentalno glasbo 17. stoletja. Ideal renesanse in glasbe do 17. stoletja je bil človeški glas, inštrumenti pa predvsem njegova spremljava, Stylus fantasticus pa prvič v zgodovini postavi v glavno vlogo inštrument in inštrumentalista. Zgodnje inštrumentalne sonate se zato še vedno imenujejo canzone, dokler jih postopoma in v celoti ne izrine izraz sonata (cantare = peti, suonare = igrati). V njih raziskujejo in predstavljajo ekspresivne zmožnosti inštrumentov, njihovo virtuoznost, pripovedni element (ki ga je prej predstavljal tekst) pa je nadomeščen z dramatičnimi vzkliki, temperamentnimi pasažami ter kontrasti v tempih, dinamiki in svobodni formi. Svobodnejša forma niza krajše stavke (Adagio, Allegro, Adagio, Presto), ki še ne delijo dela. Prelivajo se eden v drugega in spreminjajo metrum ter karakter. Včasih tudi zelo hitro; posamezni stavek lahko traja na primer le eno samo vrstico ali par strani. Ta dela še niso tako strogo opredeljena za en, specifični inštrument (kot je to v praksi kasneje): ostaja vpliv renesanse, kjer je inštrumentalist delo lahko izvajal na katerem koli inštrumentu, istega glasu oz. obsega (npr. violine, flavte, cornetta; viole da gambe, čela, fagota, itd.). V našem programu že zasledimo specifikacije, vendar na naslovnica pri vsakem originalu še vedno piše: Sonate per violino o altri strumenti e basso continuo. Zanimive so tudi tri, štiri ali več glasne inštrumentalne canzone, ki izgledajo kot vokalno delo tistega časa, vendar so brez teksta. Tudi zanje so značilni kratki in kontrastni stavki, ki spreminjajo metrum in karakter, oznake za dinamiko še niso pogoste, izpisane so diminucije (passaggi še iz časa renesanse), trilli, groppi, predložki, zato so pomemben dokument o praksi okraševanja tistega časa.

Giovanni Girolamo Kapsberger (1580-1651) je bil avstrijsko-italijanski virtuozni glasbenik in zgodnje baročni skladatelj. Danes ga, zaradi njegovih del za lutnjo in teorbo (chitarrone), poznamo kot plodovitega in zelo izvirnega skladatelja. Ta dela so bila odločilnega pomena za razvoj teh inštrumentov kot solističnih glasbil. O Kapsbergerjevem datumu in kraju rojstva ne vemo ničesar. Po letu 1605 se je preselil v Rim, kjer je hitro pridobil sloves briljantnega virtuozna, gojil povezave z različnimi znamenitimi posamezniki in organizacijami, sodeloval s številnimi pomembnimi skladatelji (kot sta Girolamo Frescobaldi in Stefanom Landi) in pesniki ter v svoji hiši organiziral »akademije«, ki so se štele med takratne "čudeže Rima". Okoli leta 1609 je začel objavljati svojo glasbo in v desetih letih objavil več kot ducat zbirk.

At the crossroads between the pure polyphonic lines of the Renaissance and the solo extravagance of the Baroque era is a pearl called "Stylus fantasticus" or Fantastic Style, which characterizes the instrumental music of the 17th century. The ideal of the Renaissance and music until the 17th century was the human voice, and the instruments were there mainly to accompany it. Stylus fantasticus for the first time in history puts the instrument and the instrumentalist in the lead role, so the early instrumental sonatas are still called canzone (cantare = to sing, suonare = to play). In them, he presents the expressive abilities of the instrument, its virtuosity, and replaces the narrative element (previously represented by the text) with dramatic, temperamental passages, exclamations and contrasts in tempo, dynamics and free form build. A freer form constitutes of shorter movements (Adagio, Allegro, Adagio, Presto) that do not yet divide a sonata (like we are used in later works) into four or more pieces. They instead flow into each other, change metrum and character. Sometimes also very quickly and in contrasts; a single sentence can last a single line or a pair of pages. These works have not yet been specified to be played by one specific instrument: a practice remains from the Renaissance in which the instrumentalists were able to perform works on any instrument available, as long as it was in the same ambitious as written (e.g. violins would be swapped with recorders or cornetti; Viola da gambas with cellos or bassoons, etc.). Specifications can already be found in our programme, but on the covers of each original it is still written: Sonate per violino o altri strumenti e basso continuo. Also interesting are three, four or more voiced instrumental canzones that look like vocal works of the time but are textless. They are also characterized by short and contrasting sentences that change the meter and character, dynamics are not yet common, diminutions (passaggi from the Renaissance), trills, groppi, appoggiature are written, so they are an important document on the practice of embellishment of that time.

Giovanni Girolamo Kapsberger (1580-1651) was an Austrian-Italian virtuoso performer and composer of the early Baroque period. A prolific and highly original composer, Kapsberger is chiefly remembered today for his lute and theorbo (chitarrone) music, which was seminal in the development of these as solo instruments. Nothing is known about Kapsberger's date and place of birth. After 1605 Kapsberger moved to Rome, where he quickly attained a reputation as a brilliant virtuoso, cultivated connections with various powerful individuals and organizations, worked with numerous important composers (such as Girolamo Frescobaldi and Stefano Landi) and poets and organized "academies" in his house, which were counted among the "wonders of Rome". Around 1609 he started publishing his music with

Tarquinio Merula (1595-1665) je bil italijanski skladatelj, organist in violinist zgodnjega baroka. Rojen je bil v Buzetu v Istri, prvo glasbeno izobrazbo pa je verjetno dobil v Cremoni, kjer je večinoma tudi deloval, čeprav je bil slogovno pripadnik beneške šole. Bil je eden najnaprednejših italijanskih skladateljev zgodnjega 17. stoletja, zlasti pri uporabi na novo razvitih tehnik v sakralni glasbi. Merula je bil ključna figura v razvoju glasbenih oblik, ki so dozorele v baroku: aria, sonata da chiesa, sonata da camera, variacije na continuu in sinfonia. Bil je prvi, ki je pisal motete za solo glas ob spremljavi godal. Nekatera njegova glasba spominja na koncertni slog Giovannija Gabriellija, vseskozi pa prevladuje sodoben občutek za tonaliteto.

Marco Uccellini (1603/10-1680) je bil italijanski baročni violinist in skladatelj. Njegovo življenje, tako kot pri mnogih skladateljih 17. stoletja, ni dobro dokumentirano, lahko pa ustvarimo grobo biografijo. Rodil se je v plemiški družini v Forliju, nato pa v zgodnjih tridesetih letih 16. stoletja, šel študirat v samostan v Assisiju (najverjetneje k Giovanniju Battisti Buonamenteju). Nekaj časa je deloval v Modeni in se nato končno zaposlil kot kapelni mojster v Parmii, kjer je živel in deloval do svoje smrti. V glavnem je komponiral instrumentalno glasbo. Njegova produkcija posvetne glasbe za solo violino je izredno pomembna za razvoj samostojne instrumentalne klasične glasbe in violinske tehnike (virtuozne pasaže, skoki in igranje v visokih legah), ki širi tehnične zmogljivosti in izrazni razpon instrumenta. Tako kot druge italijanske sonate iz 17. stoletja je tudi Uccellinijeva sestavljena iz kratkih kontrastnih stavkov (pogosto plesnih), ki se prelivajo drug v drugega. Uccellinijeve inovacije so vplivale na druge violiniste-skladatelje, kot so Johann Heinrich Schmelzer, Heinrich Ignaz von Biber in Johann Jakob Walther.

Girolamo Frescobaldi (1583-1643) je bil italijanski skladatelj in virtuozni klavirist. Rojen v vojvodini Ferrara, je bil eden najpomembnejših skladateljev za glasbila s tipkami v pozni renesansi in zgodnjem baroku. Čudežni otrok Frescobaldi je študiral pri Luzzascu Luzzaschiju v Ferrarii, kasneje pa je bil imenovan za organista bazilike sv. Petra v Vatikanu (sedež pomembne glasbene organizacije Cappelle Giulie). Frescobaldi je tiskane zbirke vsebujejo nekaj najvplivnejših del glasbe 17. stoletja. Njegovo delo je vplivalo na J. J. Frobergerja, J. S. Bacha, H. Purcella in druge pomembne skladatelje. Dela iz njegove slavne zbirke liturgične orgelske glasbe *Fiori musicali* (1635) so bili uporabljeni kot vzorci strogega kontrapunkta še v 19. stoletju.

more than a dozen collections of work appearing during the next ten years.

Tarquinio Merula (1595-1665) was an Italian composer, organist, and violinist of the early Baroque era. He was born in Buzet, Istria, and probably received early musical training in Cremona where he was mainly active, even though stylistically he was a member of the Venetian school. He was one of the most progressive Italian composers of the early 17th century, especially in applying newly developed techniques to sacred music. Merula was a key figure in the early development of several forms which were to mature later in the Baroque era: the aria, the sonatas da chiesa and da camera, variations on a ground bass, and the sinfonia. He was the first to write motets for solo voice, accompanied by strings. Some of his music is reminiscent of the concertato style of Giovanni Gabrieli, and a modern sense of tonality prevails throughout.

Marco Uccellini (1603/10-1680) was an Italian Baroque violinist and composer. His life, like many composers of the 17th century, is not well documented, however enough information exists to create a rough biography. He was born into a noble family in Forlì, went to study at the monastery in Assisi with another notable early violinist-composer Giovanni Battista Buonamente sometime in the early 1630s, worked shortly in Modena and finally got employed as the maestro di cappella at the Farnese court in Parma, where he lived and worked until his death. Mainly having composed instrumental music, his output of secular music for solo violin is considered to have been important in the rise of independent instrumental classical music and in the development of violin technique (virtuosic runs, leaps, and forays into high positions), expanding the instrument's technical capabilities and expressive range. Like other 17th-century Italian sonatas, Uccellini's consist of short contrasting sections (frequently dances) that flow one into another. Uccellini's innovations influenced other violinist-composers such as Johann Heinrich Schmelzer, Heinrich Ignaz Biber, and Johann Jakob Walther.

Girolamo Frescobaldi (1583-1643) was an Italian composer and virtuoso keyboard player. Born in the Duchy of Ferrara, he was one of the most important composers of keyboard music in the late Renaissance and early Baroque periods. A child prodigy, Frescobaldi studied under Luzzasco Luzzaschi in Ferrara, was later appointed organist of St. Peter's Basilica in Vatican, a focal point of power for the Cappella Giulia (an important musical organisation). Frescobaldi's printed collections contain some of the most influential music of the 17th century. His work influenced Johann Jakob Froberger, Johann Sebastian Bach, Henry Purcell, and other major

Antonio Bertali (1605-1669) je bil italijanski baročni skladatelj in violinist. Rojen v Veroni, je zgodnjo glasbeno izobrazbo pridobil pri Stefanu Bernardiju. Leta 1624 ga je na Dunaju na svojem dvoru zaposlil cesar Ferdinand II. kot dvornega glasbenika in kasneje kapelnika. Bertalijeve skladbe so v maniri drugih severnoitalijanskih skladateljev tistega časa in vključujejo opere, oratorije, veliko število liturgičnih del in komorno glasbo. Njegove opere so še posebej pomembne, po njegovi zaslugi je namreč italijanska opera serija prišla na Dunaj in v Avstrijo. Približno polovica Bertalijevih del je izgubljena, ohranjeni izvodi so trenutno v posesti dunajske Hofbibliothek, knjižnice opatije Kremsmünster in arhiva Kroměříž.

Biagio Marini (1594-1663) je bil italijanski virtuozni violinist in skladatelj v prvi polovici sedemnajstega stoletja. Marini se je rodil v Brescii in je morda študiral pri svojem stricu Giacintu Bondioliju. Ker je potoval vse življenje, so bila njegova dela natisnjena in vplivna po vsem evropskem glasbenem svetu. Pisal je tako instrumentalno kot vokalno glasbo, vendar je bolj znan po svojih inovativnih instrumentalnih skladbah, ki so prispevale k zgodnjemu razvoju godalnega idioma s širitvijo obsega izvajanja solističnih skladb za violin ter za violino in continuo, vključeval je vezave, dvojemke, akorde in kot prvi zapisal tremolo. Bil je tudi eden prvih skladateljev po Marcu Uccelliniju, ki je pri uglaševanju zahteval skordaturo. Poleg violinskih del je pisal glasbo tudi za kornet, dulcijan in pozavno.

Giovanni Antonio Pandolfi Mealli (1624-ok.1687) je bil italijanski skladatelj in violinist. Pandolfi se je rodil v Montepulcianu v Toskani, leta 1624. Domnevajo, da se je kot glasbenik izučil v Perugi in se leta 1652 preselil v Innsbruck. Tam je napisal znamenite sonate za violino in continuo op. 2 in 3, ki so posvečene nadvojvodi avstrijskega Innsbrucka ter glasbenikom dvora Ferdinanda Karl, kjer se je zaposlil leta 1660. Leta 1662 je zapustil Innsbruck in deloval v Mesini na Siciliji. Od Pandolfijevih del sta se v celoti ohranila le opusa 3 in 4, in trio sonate (Sonate Cioè Balletti), izdane leta 1669, ki so v Civilnem muzeju v Bologni. Opusa 1 in 2 sta izgubljena. Po tem, ko je v političnem sporu v mesinski katedrali 21. decembra 1675 umoril kastrata Giovanni Marquetta, je pobegnil v Madrid. Po letu 1687, ki je verjetno leto njegove smrti, izginejo za njim vse sledi.

composers. Pieces from his celebrated collection of liturgical organ music, Fiori musicali (1635), were used as models of strict counterpoint as late as the 19th century.

Antonio Bertali (1605-1669) was an Italian composer and violinist of the Baroque era. Born in Verona, he received early music education from Stefano Bernardi. In 1624, he was employed in Vienna by Emperor Ferdinand II as court musician, and later as Kapellmeister. Bertali's compositions are in the manner of other northern Italian composers of the time and include operas, oratorios, many liturgical works, and chamber music. Particularly his operas are notable for establishing the tradition of Italian opera seria in Vienna. Approximately half of his work is now lost; copies survive are currently in possession of Vienna's Hofbibliothek, the library of the Kremsmünster Abbey and the Kroměříž archive. He died in Vienna in 1669.

Biagio Marini (1594-1663) was an Italian virtuoso violinist and composer in the first half of the seventeenth century. Marini was born in Brescia and may have studied with his uncle Giacinto Bondioli. Having travelled throughout his life, his works were printed and influential throughout the European musical world. He wrote both instrumental and vocal music, but is better known for his innovative instrumental compositions, contributing to the early development of the string idiom by expanding the performance range of the solo and accompanied violin, incorporating slur, double and even triple stopping, and was the first who explicitly notated tremolo. He was also among the first composers after Marco Uccellini, to call for scordatura tunings. At least some, and perhaps a great deal, of his output is lost, in addition to his violin works, he wrote music for the cornett, dulcian, and sackbut.

Giovanni Antonio Pandolfi Mealli (1624-ca.1687) was an Italian composer and violinist. Pandolfi was born in Montepulciano, Tuscany in 1624. He is believed to have trained as a musician in Perugia and moved to Innsbruck in 1652. He wrote sonatas Op. 2 and 3 there, which are dedicated to court musicians of the court of Ferdinand Charles, Archduke of Austria in Innsbruck, where he got employed in 1660. He left Innsbruck in 1662, and took a position in Messina, Sicily. Of Pandolfi's works, his two collections of sonatas for violin and harpsichord (Op. 3 and Op. 4) published 1660 and his trio sonatas (Sonate Cioè Balletti) published 1669 have survived; they are at the Civic Museum of Bologna. No trace is known of Pandolfi's Op. 1 and 2. He ran to Madrid after murdering castrato Giovanni Marquetta in Messina on 21 December 1675, following a political argument in the Duomo. There are no references to him after the year 1687, which may be the year of his death.

Urška Cvetko je flavtistka in glasbena pedagoginja. Študirala je na Akademiji za glasbo v Ljubljani, na Univerzi za glasbo in upodabljajočo umetnost v Gradcu in Conservatoriu di Firenze »Luigi Cherubini«, kjer je leta 2015 magistrirala »suma cum laude«. Je večkratna nagrajenka domačih in tujih tekmovanj (TEMSIG, Premio Claudio Abbado – 2015, TARG Israel – 2018). Večinoma deluje v komornih sestavih; v kvartetu Hymnia (Prešernova nagrada Akademije za glasbo) in v mednarodnem triu Chicas del David, s katerim koncertirajo po Italiji, v Nemčiji, na Poljskem, Izraelu itd. Tri leta je bila članica zasedbe in koncertirala s Terra folk in Simboličnim orkestrom ter Baročnim orkestrom AG, s katerim so nastopali v ljubljanski in mariborski Operi, v Benetkah, itd. Redno poučuje flavto in izvaja glasbene delavnice za pedagoge (HR, IT, SI) ter mojstrske delavnice kljunaste flavte v okviru odmevne LMFL – Language and Music for Life, ki jih je prej držal prof. David Bellugi. V zadnjem letu se posveča predvsem študiju renesančne in zgodnje baročne glasbe, iz katere se je rodil projekt *Messa di Voce: Fantastični barok*.

Mojca Jerman je baročna in klasična violinistka. Pred kratkim je zaključila podiplomski študij baročne violine 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 Meljnikov. V času študija se je dodatno izobraževala na Univerzi za glasbo in upodabljajočo umetnost v Gradcu pri profesorici Priji Mitchell. Za umetniške dosežke med študijem je prejela študentsko Prešernovo nagrado. Nastopa predvsem kot komorna in orkestrska glasbenica. Je stalna članica baročnega tria Ensemble Tacet s flavtistko Katarino Nagode in čembalistko Martino Okoliš in klavirskega tria Rêverie s pianistko Tanjo Činč ter čelistko Katarino Leskovar. Sodeluje tudi z zagrebškim Ansamblom Antiphonus, ansamblom Harmonia Concertans pod umetniškim vodstvom Domna Marinčiča in je občasna članica orkestra Insula, ki deluje v Parizu. Udejstvuje se tudi v različnih slovenskih orkestrih. 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 prejemnica italijanske nagrade Il Premio Nazionale delle Arti 2021 v kategoriji stare glasbe.

Urška Cvetko is a recorder player and pedagogue. She studied at the Academy of Music in Ljubljana, at the University of Music and Fine Arts in Graz and the Conservatory of Firenze "Luigi Cherubini", where in 2015 she received her master's degree "suma cum laude". She is a multiple winner of domestic and foreign competitions (TEMSIG, Premio Claudio Abbado - 2015, TARG Israel - 2018) and has studied with some of the most penetrating musicians in her field: Dorothee Oberlinger, Pamela Thorby, Walter Van Hauwe, Lorenzo Cavasanti, etc. She is a member of the Hymnia Early Music Ensemble (Prešeren Award of the Academy of Music) and the international trio Chicas del David, with which they perform in Italy, Germany, Poland, Israel, etc. She was a part of Symbolic orchestra and Baroque Orchestra of University of Ljubljana and performed all over Slovenia, Croatia and Italy. Urška also regularly teaches and conducts music workshops for pedagogues (HR, IT, SI) and holds recorder masterclasses within the resounding LMFL - Language and Music for Life, previously held by prof. David Bellugi. In the last year, she has been devoting herself mainly to the study of Renaissance and Early Baroque music, from which the project *Messa di Voce: Fantastic Baroque* was born.

Mojca Jerman is a baroque and classical violinist. She recently completed her postgraduate studies in baroque violin in the class of Professor Enrico Gatti at the Bologna Conservatory of Music. Prior to that, she studied at the Ljubljana Academy of Music, with professor was Vasilij Meljnikov. During her studies, she received additional education at the University of Music and Fine Arts in Graz with Professor Priya Mitchell. She received the Prešeren Student Award for her artistic achievements during her studies. She performs mainly as a chamber and orchestral musician. She is a permanent member of the baroque trio Ensemble Tacet with flutist Katarina Nagode and harpsichordist Martina Okoliš and piano trio Rêverie with pianist Tanja Činč and cellist Katarina Leskovar. She also plays with the Zagreb Ensemble Antiphonus, the ensemble Harmonia Concertans under the artistic direction of Domen Marinčič and is an occasional member of the Insula Orchestra, which operates in Paris. She performs in various Slovenian orchestras. Mojca likes to upgrade and consolidate her knowledge at various seminars and academies. In the past, she has attended several different orchestral academies such as the Cuban-European Youth Academy, the Haydn Accademia, and the Dartington International Summer School Orchestra. She is the recipient of the Italian 'Il Premio Nazionale delle Arti 2021' award in the category of early music.

Izidor Erazem Grafenauer je diplomiral na Akademiji za glasbo v Ljubljani pri prof. Andreju Grafenauerju, študij specializacije je zaključil pri prof. Istvanu Roemerju Akademiji za glasbo v Zagrebu. Študij lutnje je končal pri prof. Tizianu Bagnatiju na Konservatoriju Benedetto Marcello v Benetkah. Je prejemnik več prvih nagrad na domačih in mednarodnih tekmovanjih (Temsig, Murski festival kitare, Enrico Mercatalli concorso, Fernando Sor Competition), ter prejemnik dveh študentskih Prešernovih nagrad Akademije za glasbo (za koncerte z orkestrom in koncertiranje s kvartetom Hymnia). Koncertira kot solist, kot solist z orkestri (Orkester Slovenske filharmonije, Orkester Mariborske opere, Gudački komorni orkestar Dubrovačkog simfonijskog orkestra) in kot komorni glasbenik. Dejaven je na področju stare glasbe in avtentične izvajalske prakse, posebno pozornost posveča izvajanju glasbe slovenskih skladateljev, ukvarja pa se tudi z flamenkom.

Johanna Lopez Valencia je študirala kljunasto flavto na konservatoriju Antonio Maria Valencia v Caliju v Kolumbiji, kjer je magistrirala pri maestru Hernandu Joseju Cobu ter kasneje nadaljevala študij tudi pri Françoisu Dolmetschu. Nadaljevala je v Italiji na konservatoriju Luigi Cherubini v Firencah pri profesorju Davidu Bellugiju, leta 2013 pa se posvetila študiju viole da gamba pri profesorju Paolu Biordiju. Igrala je kot solistka z orkestrom A. M. Valencia pod vodstvom kubanskega dirigenta Pedra Michaela Torresa in orkestrom fundacije Arboledas pod vodstvom dirigenta Francesca Bellija, sodelovala na različnih festivalih, kot so »Jornadas de la musica contemporanea«, »Maraton de Antonio Maria Valencia« in prva sezona koncertov "Beethoven 7:30". Bila je del ansambla blok flavt "Il Flautario", ki je nastopal po vsej Kolumbiji. Dvakrat je zmagala na tekmovanju Banco della Repubblica »Jovenes Interpretes« (2007, 2009), osvojila tretjo nagrado kot del tria na »Abbado Prize« tekmovanju leta 2015 ter na mednarodnem tekmovanju Tel-Aviv TARP 2019, sodelovala na mednarodnem festivalu stare glasbe Esteban Salas v Havani na Kubi (2007), festivalu "Barroca chiquitos" v Boliviji (2009), Argentini (2000- 2009), Händel-Akademie Karlsruhe v Nemčiji (2014), Maggio Musicale Fiorentino (2014), festivalu Urbino v Italiji (2015), in drugih. Koncertirala je po Južni Ameriki, Italiji, v Nemčiji, na Poljskem, Slovaškem, v Izraelu s triom Chicas del David, ansamblom San Felice in ansamblom Etruria Barocca. Kot pedagoginja je poučevala na konservatoriju Antonio Maria Valencia, fundaciji Yamaha Colombia, trenutno pa poučuje na Scuola di Musica Sesto Fiorentino Bruno Bartoletti.

Izidor Erazem Grafenauer graduated from the Academy of Music in Ljubljana with prof. Andrej Grafenauer, he completed his specialization studies with prof. Istvan Roemer to the Academy of Music in Zagreb. He completed his lute studies with prof. Titian Bagnati at the Benedetto Marcello Conservatory in Venice. He is the recipient of several first prizes at domestic and international competitions (Temsig, Mura Guitar Festival, Enrico Mercatalli concorso, Fernando Sor Competition) and two Prešeren Student Awards of the Academy of Music (for concerts with orchestra and concerts with the Hymnia Quartet). He performs as a soloist, as a soloist with orchestras (Slovenian Philharmonic Orchestra, Maribor Opera Orchestra, String Chamber Orchestra of Dubrovnik Symphony Orchestra) and as a chamber musician. He is active in the field of early music and authentic performing practice, pays special attention to the performance of music by Slovenian composers, and is also involved in flamenco.

Johanna Lopez Valencia studied recorder at the Antonio Maria Valencia Conservatory in Cali, where she obtained MA diploma as a Master in Musical with Maestro Hernando Jose Cobo and later François Dolmetsch, in Italy at Cherubini Conservatory in Florence with maestro David Bellugi, and in 2013 also began to study viola da gamba with maestro Paolo Biordi. She played as a soloist with A. M. Valencia orchestra under cuban conductor Pedro Michael Torres and the orchestra of the Arboledas Foundation under conductor Francesco Belli, participated in various festivals such as "Jornadas de la musica contemporanea", "Maraton de Antonio Maria Valencia" and the first season of concerts "Beethoven 7:30". She was part of recorder ensemble "Il Flautario", performing all over Colombia. She has twice won the Banco della Repubblica's "Jovenes Interpretes" competition (2007, 2009), third prize as part of trio in 2015 »Abbado Prize« competition, and Tel-Aviv TARP 2019 International Competition. She has participated in the Esteban Salas international festival of early music in Habana-Cuba (2007), "Barroca chiquitos" music festival in Bolivia (2009), Argentina (2000- 2009), Handel-Akademie Karlsruhe in Germany (2014), Maggio Musicale Fiorentino (2014), the Urbino music festival (2015) and other. She has performed all over South America, Italy, in Germany, Poland, Slovakia, Israel... with trio Chicas del David, San Felice ensemble and the Etruria Barocca ensemble. As a pedagogue, she has taught at the Antonio Maria Valencia conservatory, the Yamaha Colombia foundation and is currently teaching at Scuola di Musica Sesto Fiorentino Bruno Bartoletti.



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