

## Seviq Brežice 2023

12.8.2023 – 25.8.2023

<b>12.8.2023</b> 19:00 Brežice	12.8.2023 (sobota) Grad Brežice, 19:00  <b>Festivalski predtakt</b> Klepet z Izidorjem Erazmom Grafenauerjem, Ano Julijo Mlejnik Železnik, Mojco Jerman, Hiwote Tadesse in Leo Sušanju Lujo	12.8.2023 (Saturday) Brežice Castle, 19:00  <b>Festival upbeat</b> Chat with Izidor Erazem Grafenauer, Ana Julija Mlejnik Železnik, Mojca Jerman, Hiwote Tadesse and Lea Sušanju Lujo
<b>12.8.2023</b> 20:00 Brežice	12.8.2023 (sobota) Grad Brežice, 20:00  <b>Cuerdas al pasado (SI / HR)</b> Izidor Erazem Grafenauer (baročna kitara, klasicistična kitara), Ana Julija Mlejnik Železnik (violina), Mojca Jerman (violina), Hiwote Tadesse (viola), Lea Sušanju Lujo (violončelo)  <b>Luigi Boccherini, Santiago de Murcia.</b> Strune do preteklosti je projekt kitarista in lutnjista Izidorja Erazma Grafenauerja. Repertoar sestavlja izbor skladb skladatelja Santiaga de Murcia iz knjige Codex IV iz XVII. stoletja, ki je bila ponovno odkrita leta 1943 v Mehiki in dva kvinteta za kitaro in godala skladatelja Luigija Boccherinija. Oba skladatelja sta delovala na španskem dvoru, Santiago de Murcia pod pokroviteljstvom Marije Luize Savojske, Luigi Boccherini pa približno 60 let kasneje pod Luizom Antonijem Španskim, mlajšim bratom kralja Karla III. Španskega. V glasbi obeh je močno prisoten vpliv španske folklorne glasbe, ki sta jo dvignila na umetniško raven. Skladbe iz zbirke Santiaga de Murcia so v originalu napisane za solo kitaro, posebej za ta projekt pa jih je Izidor Erazem Grafenauer priredil za kitaro in godala.	12.8.2023 (Saturday) Brežice Castle, 20:00  <b>Cuerdas al pasado (SI / HR)</b> Izidor Erazem Grafenauer (baroque guitar, early romantic guitar), Ana Julija Mlejnik Železnik (violin), Mojca Jerman (violin), Hiwote Tadesse (viola), Lea Sušanju Lujo (cello)  <b>Luigi Boccherini, Santiago de Murcia.</b> Strings to the past is the project of guitarist and lutenist Izidor Erasmus Grafenauer. The repertoire consists of a selection of compositions by the composer Santiago de Murcia from Codex IV from the XVII century, which was rediscovered in 1943 in Mexico and two quintets for guitar and strings by the composer Luigi Boccherini. Both composers worked at the Spanish court, Santiago de Murcia under the patronage of Maria Luisa of Savoy, and Luigi Boccherini about 60 years later under Luiz Antonio of Spain, the younger brother of King Charles III. Spanish. The music of both is strongly influenced by Spanish folk music, which they raised to an artistic level. The compositions from the collection of Santiago de Murcia were originally written for solo guitar, but especially for this project Izidor Erazem Grafenauer arranged them for guitar and strings.
<b>13.8.2023</b> 19:00 Brežice	13.8.2023 (nedelja) Grad Brežice, 19:00  <b>Festivalski predtakt</b> Klepet z Adriano Alcaide in Carlesom Blanchem	13.8.2023 (Sunday) Brežice Castle, 19:00  <b>Festival upbeat</b> Chat with Adriana Alcaide and Carles Blanch
<b>13.8.2023</b> 20:00 Brežice	13.8.2023 (nedelja) Grad Brežice, 20:00  <b>Bach Collegium Barcelona Duo (ES)</b> Adriana Alcaide (violina), Carles Blanch (teorba)  <b>Stylus Phantasticus in intima: dve barvi lepote.</b> Bach Collegium Barcelona Duo se osredotoča na širjenje Bachove instrumentalne glasbe. Za nocoj je duo pripravil program različne glasbe skupne rdeče niti: skladateljji Biber, Schmelzer in Muffat so bili velik navdih za Johanna Sebastiana Bacha. Poglobljeno so se trudili prikazati vse možnosti baročne violine: virtuoznost, globino, čustvenost, svobodo in ustvarjalnost. Imenovali so jih mojstri Stylus Phantasticus, da so vsi vplivali na Bachovo delo. Ta slog je bil edinstven in oseben; v vojnih časih je bila družba potresena, ustvarjalnost pa je kazala, da je preživela težke trenutke, ki so jih preživljali: tveganje, kontrasti, življenje in smrt, dvojnost kot žalost in veselje, izražanje čustev, pa tudi visoka inštrumentalna tehnika ... Vsi so napisali ogromen glasbeni opus, predvsem za godala in še posebej za violino. Iskanje lepote je bila skupna želja vseh, kar se kaže na primer v Muffatovem Armonico Tributo, Schmelzerja Unarum Fidium in von Bibrovi Mensa Sonora. Nasprotje teh ekstrovertnih občutkov prikazovanja čustev	13.8.2023 (Sunday) Brežice Castle, 20:00  <b>Bach Collegium Barcelona Duo (ES)</b> Adriana Alcaide (violin), Carles Blanch (theorbo)  <b>Stylus Phantasticus vs Intimacy: two colours of beauty.</b> In charge of spreading Bach instrumental music, Bach Collegium Barcelona Duo, offers tonight a programme with different music, within a common frame: composers as Biber, Schmelzer and Muffat were a great inspiration for Johann Sebastian Bach. They worked deeply to show all the possibilities of the baroque violin: virtuosity, depth, emotion, freedom, and creativity. They have been called the masters of Stylus Phantasticus, that they all influenced Bach's work. This style was a singular and personal one; in war times, society was convulsed, and creativity appeared to survive the difficult moments they were living: risk, contrasts, life and death, duality as sadness and joy, expression of emotion, as well as high instrumental technique... All of them have a huge musical production, mainly for string instruments and especially for the violin. The search of beauty was a common desire from all of them, showed for example in Armonico Tributo by Muffat, Unarum Fidium by Schmelzer and Mensa Sonora

	<p>in barv v glasbi je François Couperin, koncept uglajenosti, elegance in rokoko stila v polnem jeziku čembala velik izziv za violino. Razkošen program nemške glasbe, ki so ga od 17. stoletja dalje upodabljali veliki skladatelji, ki so želeli z občinstvom deliti svobodo, ustvarjalnost in lepoto z uporabo vseh izraznih in virtuoznih virov violine. V našem primeru continuo, ki ga vodi teorba, omogoča uživanje v tej čudoviti glasbi na zelo poseben in intimen način, instrument, ki bo ustvaril most med francosko in nemško kulturo.</p>	<p>by Biber. Contrasting with this extrovert feeling of showing emotions and colours in music, we have F. Couperin, the model of refinement, elegance, rococo style, in a real harpsichord language, a big challenge for the violin. A flamboyant programme of German music from early 17th century, depicted by great composers that wanted to share freedom, creativity, and beauty with the audience, using all the expressive and virtuosic resources of the violin. In this case, the continuo ran by a theorbo, allows to enjoy this wonderful music in a very special and intimate way, an instrument that will create a bridge between the French culture and the German culture.</p>
<p><b>16.8.2023</b> Bogenšperk 19:00</p>	<p>16.8.2023 (sreda) Grad Bogenšperk, 19:00</p> <p><b>Festivalski predtakt</b> Klepēt s Katarino Nagode, Mojca Jerman in Martino Okoliš</p>	<p>16.8.2023 (Wednesday) Bogenšperk Castle, 19:00</p> <p><b>Festival upbeat</b> Chat with Katarina Nagode, Mojca Jerman and Martina Okoliš</p>
<p><b>16.8.2023</b> Bogenšperk 20:00</p>	<p>16.8.2023 (sreda) Grad Bogenšperk, 20:00</p> <p><b>Ensemble Tacet (SI)</b> Katarina Nagode (traverso), Mojca Jerman (violina), Martina Okoliš (čembalo)</p> <p><b>Gradus ad Parnassum.</b> Koncertni program nas iz Italije, kjer je deloval Giuseppe Tartini, vodi na območje takratne Habsburške monarhije, kjer najprej spoznamo Anno Bon, italijansko skladateljico, ki je ob koncu svoje umetniške poti delovala na dvoru Esterházy. Nato prisluhnemo na Dunaju delujočemu slovenskemu skladatelju, Janezu Krstniku Dolarju in se nenazadnje preselimo na Habsburški dvor, kjer nas s svojo glasbo prevzameta Hofkapellmeistera Johann Joseph Fux in Antonio Caldara. Program je zasnovan kot popotovanje v času baroka, saj se od mlajše generacije skladateljev vedno znova vračamo v preteklost. Naslov koncerta je Gradus ad Parnassum, ki je hkrati naslov obsežnega dela na področju kontrapunkta, ki ga je zapisal Johann Joseph Fux, je uporabljen kot prisposoba in predstavlja vzpenjanje skladateljev na poti do mojstrstva.</p>	<p>16.8.2023 (Wednesday) Bogenšperk Castle, 20:00</p> <p><b>Ensemble Tacet (SI)</b> Katarina Nagode (traverso), Mojca Jerman (violin), Martina Okoliš (harpsichord)</p> <p><b>Gradus ad Parnassum.</b> The concert programme takes us from Italy, where Giuseppe Tartini worked, to the area of the Habsburg Monarchy at the time, where we first meet Anna Bon, an Italian composer who worked at the Esterházy court at the end of her artistic career. Then we listen to the Slovenian composer working in Vienna, Janez Krstnik Dolar, and finally, we move to the Habsburg court, where Hofkapellmeisters Johann Joseph Fux and Antonio Caldara take us over with their music. The programme is designed as a journey through the Baroque era, as we keep returning to the past from the younger generation of composers. The title of the concert is Gradus ad Parnassum, which is also the title of an extensive work in the field of counterpoint written by Johann Joseph Fux, is used as a parable and represents the composers' ascent on the way to mastery.</p>
<p><b>22.8.2023</b> Dolenjske Toplice 19:00</p>	<p>22.8.2023 (torek) Kulturno kongresni center Dolenjske Toplice, 19:00</p> <p><b>Festivalski predtakt</b> Klepēt z Marušo Brezavšček, Fiono Kizzie Lee in Vojtěchom Jaklom</p>	<p>22.8.2023 (Tuesday) Cultural and Congress Centre Dolenjske Toplice, 19:00</p> <p><b>Festival upbeat</b> Chat with Maruša Brezavšček, Fiona Kizzie Lee and Vojtěch Jakl</p>
<p><b>22.8.2023</b> Soteska 20:00</p>	<p>22.8.2023 (torek) Soteska, Hudičev turn, 20:00</p> <p><b>Ensemble Pampinea (CH)</b> Maruša Brezavšček, SI (srednjeveška kljunasta flavta), Fiona Kizzie Lee, HK (srednjeveška kljunasta flavta, flavta s tamburinom, portativ), Vojtěch Jakl, CZ (srednjeveška viela)</p> <p>V programu »<b>Fortuna, nam prizanesesh?</b>« se občinstvo potopi v repertoar ars nova in ars subtilior, ki vključuje dela Machauta iz kodeksov Chantilly in Cyprius. Nepredvidljiva narava Fortune se kaže kot kocka v rokah občinstva: kako kocka pade, določi vrstni red treh programskih sklopov in s tem usodo ansambla na odru. Kar pa ni podvrženo naključju, je srednjeveški pogled na svet. Fortuna ni</p>	<p>22.8.2023 (Tuesday) Soteska, Devil's Tower, 20:00</p> <p><b>Ensemble Pampinea (CH)</b> Maruša Brezavšček, SI (medieval recorder), Fiona Kizzie Lee, HK (medieval recorder, pipe and tabor, organetto), Vojtěch Jakl, CZ (medieval fiddle)</p> <p>In the programme "<b>Fortuna, Will You Spare Us?</b>", the audience is immersed in the repertoire of ars nova and ars subtilior, featuring works by Machaut as well as those from the Chantilly and Cypriot Codex. The unpredictable nature of Fortuna appears as a dice in the hands of the audience: the result of the dice determines the order of the programme and thus the fate of the ensemble on stage. However, what is not subject to chance is the medieval</p>

	določena, ampak se nenehno spreminja. Program se zaključi z Machautovim »Ma fin est mon commencement« (Moj konec je moj začetek), kar zaobjema krog življenja.  <b>Koncert je polno zaseden</b>	worldview - Fortuna is not fixed but keeps changing. The programme concludes with Machaut's "Ma fin est mon commencement," embracing the circle of life.  <b>The concert is full</b>
<b>23.8.2023</b> Brežice 19:00	23.8.2023 (sreda) Grad Brežice, 19:00  <b>Festivalski predtakt</b> Klepet s Josetxujem Obregónom	23.8.2023 (Wednesday) Brežice Castle, 19:00  <b>Festival upbeat</b> Chat with Josetxu Obregón
<b>23.8.2023</b> Brežice 20:00	23.8.2023 (sreda) Grad Brežice, 20:00  <b>Josetxu Obregón (ES): violončelo</b>  <b>CelloEvolution:</b> Katera je bila prva skladba, napisana za solo violončelo? Kaj je bilo skomponirano, preden je Bach ustvaril svoje izjemne suite za solo violončelo? Ta vprašanja so gnala violončelista Josetxuja Obregóna, da se je posvetil začetkom solistične literature za svoj inštrument. Te začetke najdemo v mestu Bologna, ki je s svojima sijajnima Capella Musicale in Accademio Filarmonico odločilno prispevalo k razvoju violine in violončela. Obregón predstavlja dva ricercara Domenica Gabriellija iz leta 1688 kot prvi posebni deli za solo violončelo brez spremljave. Nadaljnje postaje na poti od Bologne do Cōthna do vrhunca tega žanra s šestimi Bachovimi suitami so skladbe Vitalija, Gallija, de Ruva, Dall'Abaca, Supriana in Colombija. Obregón predstavlja tudi Bachova dela, vendar na nenavaden način: iz vsake Bachove suite vzame po en plesni stavek in jih nato – kot slogovno primerjavo – umesti med dela iz svoje italijanske antologije.	23.8.2023 (Wednesday) Brežice Castle, 20:00  <b>Josetxu Obregón (ES): cello</b>  <b>CelloEvolution:</b> What was the first composition ever written for solo violoncello? What was composed before Bach created his extraordinary suites for solo cello? These questions drove the cellist Josetxu Obregón to devote himself to the beginnings of solo literature for his instrument. These beginnings can be found in the city of Bologna, which, with its brilliant Capella Musicale and the Accademia Filarmonica, made a decisive contribution to the development of the violin and the cello. Obregón presents two ricercari by Domenico Gabrielli from 1688 as the first specific works for unaccompanied solo cello. Further stations on the way from Bologna to Cōthen to the climax of this genre with Bach's six suites are compositions by Vitali, Galli, de Ruvo, Dall'Abaco, Supriano and Colombi. Bach's works are also presented by Obregón, but in an unusual way: He takes a dance movement from each of Bach's suites and then places them – as a comparison of styles – between the works from his Italian anthology.
<b>25.8.2023</b> Snežnik 19:00	25.8.2023 (petek) Grad Snežnik, 19:00  <b>Festivalski predtakt</b> Klepet s Tadejo Pance, Urško Kastelic, Ano Novak, Nadio Magister, Blažko Mraz, Tomažem Šinigojem, Miho Šinigojem in Borisom Šinigojem	25.8.2023 (Friday) Snežnik Castle, 19:00  <b>Festival upbeat</b> Chat with Tadeja Pance, Urška Kastelic, Ana Novak, Nadia Magister, Blažka Mraz, Tomaž Šinigoj, Miha Šinigoj and Boris Šinigoj
<b>25.8.2023</b> Snežnik 20:00	25.8.2023 (petek) Grad Snežnik, 20:00  <b>Nova Schola Labacensis (SI)</b> Tadeja Pance (sopran), Urška Kastelic (sopran), Ana Novak (sopran), Nadia Magister (mezzosopran kot gost), Blažka Mraz (kljunasta flavta), Tomaž Šinigoj (violina, viola), Miha Šinigoj (violončelo), Boris Šinigoj (romantična kitara)  <b>Schubertiade An Die Musik.</b> Koncertni program sestoji iz historično zveste obuditve tako imenovane Schubertiade, večera samospbevov ter večglasnih pesmi ob spremljavi romantične kitare in instrumentalnih skladb Franza Petra Schuberta ter sodobnikov Ivana Eugena Padovca, Václava Tomáša Matějke in Heinricha Augusta Marschnerja iz preloma 18. v 19. stoletje. Poleg štirih izjemno mladih nadarjenih pevk ob spremljavi romantične kitare v sestavu Nova Schola Labacensis tokrat nastopajo še odlični solisti na kljunasti flavti, violini, violi in violončelu.  <b>Koncert je polno zaseden</b>	25.8.2023 (Friday) Snežnik Castle, 20:00  <b>Nova Schola Labacensis (SI)</b> Tadeja Pance (soprano), Urška Kastelic (soprano), Ana Novak (soprano), Nadia Magister (mezzo-soprano as a guest), Blažka Mraz (recorder), Tomaž Šinigoj (violin, viola), Miha Šinigoj (cello), Boris Šinigoj (Romantic guitar)  <b>Schubertiade An Die Musik.</b> The concert programme consists of a historically faithful revival of the so-called Schubertiade, an evening concert of songs accompanied with a romantic guitar and of instrumental compositions by Franz Peter Schubert and his contemporaries Ivan Eugen Padovac, Václav Tomáš Matějka and Heinrich August Marschner from the turn of the 18th and 19th centuries. Along with four young extremely talented sopranos and mezzosoprano accompanied by a Romantic guitar, Nova Schola Labacensis also features excellent soloists on recorder, violin, viola and cello.  <b>The concert is full</b>