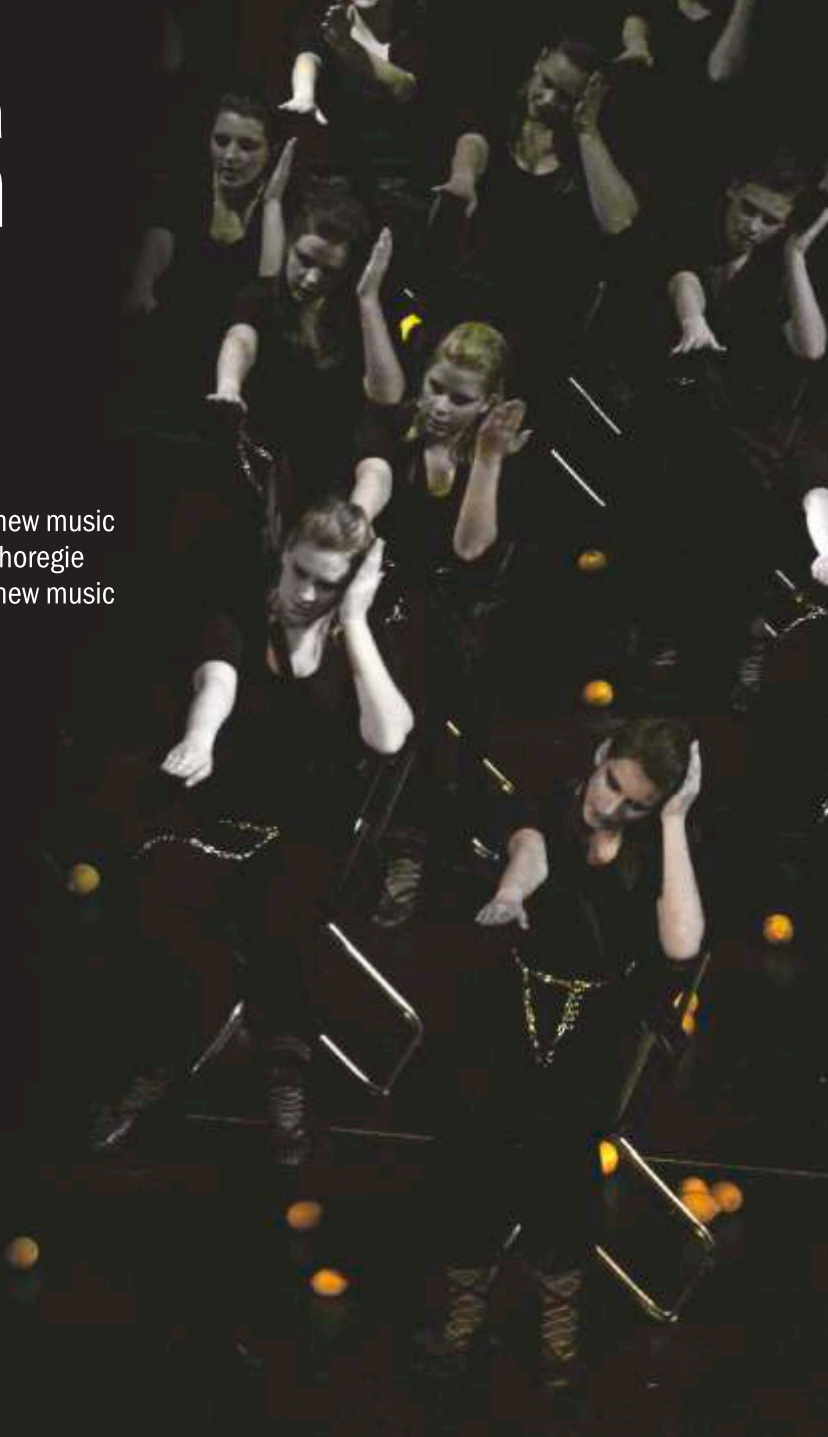
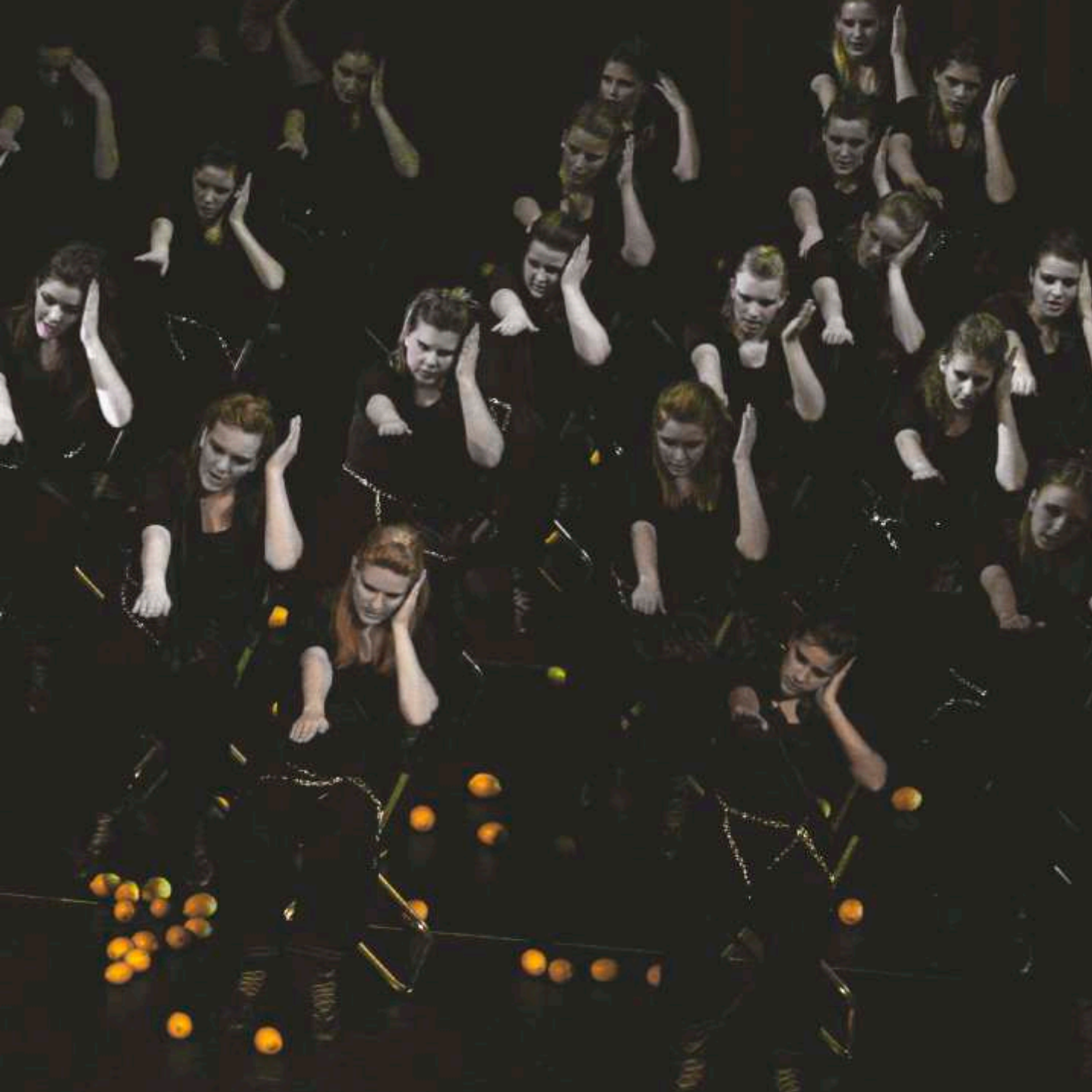


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carminaslovenica

carminaslovenica production

- concert and stage production
- choregie:
 - choregie series
 - coproduction of international new music theatre festival choregie aka choregie
 - coproduction of international new music theatre competition
- ensembles:
 - carmina slovenica
 - ikebataola!
 - secunde cs
 - junior cs
 - pu
- attacca:
 - festival
 - international projects
 - special programs
- publishing
- education
 - choral school cs
 - seminars





artistic director

Karmina Šilec has brought freshness and originality to the world of vocal music, opening new spaces of expression, persuasiveness, intensity of experience, and communication. With "Choregie - vocal theatre" and its innovative interventions, she has opened wider artistic spaces and set trends towards complex multi-media events – productions performed on stages of international festivals and broadcast by the EBU and Eurovision.

As conductor she has projects with various ensembles: the Carmina Slovenica choir, the Radio Slovenia Symphony Orchestra, the Slovenian National Opera and Ballet Maribor, the Slovenian National Project Choir, the iKebataola! ensemble, the Orchestra Chorus Instrumentalis, and many ensembles worldwide.

With this concept of vocal theatre the ensemble performed on stages worldwide – from Tokyo Metropolitan Art Space, St. Petersburg Philharmonic Hall to the Teresa Carreño Theatre in Caracas, and from Hong Kong Cultural Centre, San Francisco Symphony Hall to Teatro Colon in Buenos Aires. Her ensemble Carmina Slovenica has been invited to art events of the highest esteem such as the World Music Days (organized by the ISCM), Festival d'Automne á Paris, Moscow Easter Festival, Dresdner Musikfestspiele, Ruhrtriennale, the European Symposium on Choral Music (organized by the IFCM), Steirischer Herbst, Holland Festival, America Cantat, Kunstfestival Brussels, etc.

Karmina Šilec has received more than 20 of the highest and different special awards on international competitions, most recently an award by the ITI – International Theatre Institute "Music Theatre Now" in the category Music beyond opera and the International Robert Edler Prize for Choral Music for her contribution to the world youth choir movement.

She also works as artistic adviser for choral music, gives lectures to conductors and is regularly a guest conductor, jury member and member of artistic committees at festivals and competitions. She teaches conducting at the University of Maribor and lectures at many universities around the world.

Karmina Šilec is the artistic director of Choregie – New Music Theatre, the international project Attacca, the Choregie aka Choregie festival for new music and the concert series Attacca. There are few artistic teams in Slovenia as widely recognized in the international arena as can undoubtedly be said for the conductor Karmina Šilec's outstanding ensembles Carmina Slovenica and iKebataola!, together with the movements she created.



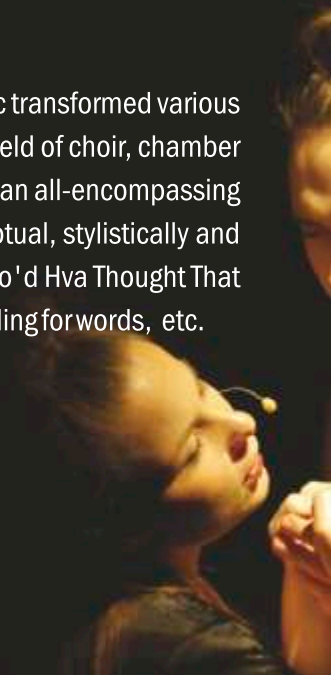


choregie theatre of voices

Each new Choregie project signed by Karmina Šilec is an expedition into the field of the unknown and the unexplored. Artistically her projects are results of thorough research of music for voices, parallel different types of music and various musical eras; by merging the old and the contemporary they create new, exciting contexts in music. They also constantly reintroduce Slovene, contemporary and old, unknown authors. Within the uncompromising frame of the highest standards they continuously prove that vocal ensembles can be outstanding, versatile artistic bodies - superb artistic instruments which are constantly opening up new creative spaces.

With her boldness, provocativeness and erudition that bears no comparison Karmina Šilec transformed various vocal ensembles into superior artistic formations of the highest rank. She expanded the field of choir, chamber and solo singing to reach unimaginable extensions of the most complex creative space of an all-encompassing multi-form work of art. Based on thorough research she created a whole range of conceptual, stylistically and thematically perfected projects, among them Placebo, Vampirabile, Scivias, Spixody, Who'd Hva Thought That Snow Falls, Vertical thoughts, Stripsody, CS Light, From Time Immemorial..., Rusalke, Pleading for words, etc.

The dimensions of these projects surface in multi-disciplinary stage performances which logically compliment the musical tissue and permeate with basic elements of musical theatre - the concept of Choregie.





»Cirque du Soleil of vocal music«

»a spectacle of musical and visual perfection«

»the listener becomes a part of a higher totality«

»Hosana to the one and only God - the God of the purest art«

»a demonstration of impeccable technique and brilliance«

»a lecture in perfectionist performance and carefully chosen program«

»in this way we were once again witnesses to a superb execution«

»convincing expeditions to a new sensing of the sounds, vocal techniques,
different value hierarchies in the arts, and above all to the decomposition
of a rigid understanding of serious music«

»music theatre in a space that surpasses the interpretative level and enters
its own creative space«



»unmistakably filling the air with hypnotic magic«

»a superbly staged musical production«

»fabulous artistic level«

»an exquisite form of unmatched visual and musical poetry«

»a production full of life and artistic skill«

»a display of absolute focus and vigor«

»a coherent and harmonious performance«

»much more than a first class aesthetic musical event –
it is an interpretation of life«

»like being in a magic singing ball«

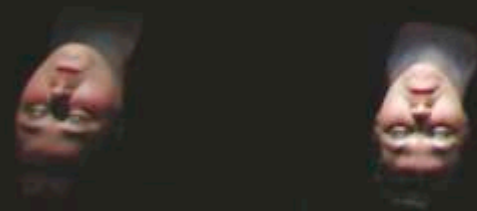


voice exploratorium

What is particularly fascinating is the sound itself being delivered by the singers in a creative process in which changes of registers, various vocal techniques of throat singing, natural timbre and cultivated belcanto articulation seem so natural and simple as if it were a spontaneous game, an everyday form of communication. The result is some sort of a superb 'new age', an absolute musical experience which crosses the borders of cultures, nations, beliefs and merges with the universal human soul into a harmonious organism.

Karmina Šilec crossed the borders of spiritual and cultural limitations, of exclusiveness and prejudice built across centuries, and brought the (musical) world back into the sphere of unity, togetherness, of what is warmly ours.

Staged performances of her ensembles can best be described as virtuosic: with impeccable intonation, clear sound, brilliant movement, free of obstacles, almost auto-hypnotic – defined by a flow of energy of an utterly disciplined and ambitious ensemble.







CHOREGIE

New Music Theatre

stage production publishing
choregie series education
artists in residence agency
international festival Choregie aka Choregie international competition of new music theatre

CHOREGIE – a space where music and theatre play complementary and potentially equal roles
CHOREGIE – opening of new spaces of expressions in the world of music and theatre
CHOREGIE – a trend of complex, multi-genre art events





Choregie is noted for its innovative programming which explores works from the forefronts of contemporary music scene.



Choregie creates performances that thrive at the intersection of music and movement, sound and light, image and object, in an effort to discover and weave together new modes of perception.

Choregie opens up new spaces of expression and brings freshness, persuasiveness, intensity of experience and communication into the world of music.

Choregie is an art form that breaks down boundaries between disciplines, opens up thoughts, perception and experience.

Choregie performance is not a mixture of different art forms. Choregie is a form unto itself.



Choregie is an art form which seeks to reestablish the unity existing in music and theatre.





festival

CHOREGIE aka CHOREGIE



Choregie festival introduces innovative programming which explores works of different genres in the field of the new music theatre, breaks down boundaries between art disciplines, opens up thoughts, perception and experience.

By "new music theatre" we mean performances, which demonstrate a new development in the art form of music theatre when it is not opera, operetta or musical.

The festival is open to experimental productions that expand the frontiers of the genre, as long as they can be seen as music theatre.

Choregie festival is a space for meetings and the exchanging of experience among various Slovene and international artists which at the same time develops theoretical thought about what music theatre actually is.



"... amazing ... purifying ... amusing ... inventive ... dreamy ... déjà vu ..."





carmina

slovenica

choir and vocal theatre ensemble

One of the highly distinguished musical experts wrote, “Carmina Slovenica’s place in on world’s stages between Berlin and San Francisco”. Carmina Slovenica holds a central position on the Slovenian and international music scene and has indeed performed on concert stages worldwide. Concert tours in almost all countries of Europe, the USA, Canada, Africa, Central and South America, Japan, Malaysia and China, many top awards at international choral competitions, participation in various international projects, recordings made for many radio and television stations, 15 CDs and 1 LP produced, excellent reviews of the ensemble's performances by musical experts and critics ... all these achievements speak for themselves and confirm the ensemble’s remarkable reputation.

In selecting the repertoire, its groundbreaking exploration of voice as an instrument, as eloquent language in and of itself, expands the boundaries of vocal concert performances, creating landscapes of sound.

The main aim of the choir is a continual search for new music and new fields of work; from early and ethnic music to contemporary music, from new music theatre productions to vocal instrumental works. With its characteristic sound and widely ranged virtuosity it is the ideal ensemble for different repertoires. The performances of the choir’s incredible musical narrative are distinguished for precise vocal discipline, youthful energy, musical and scenic imagination, and artistic persuasiveness.

Carmina Slovenica performs with an artistry that inspires audiences and critics alike and it stands as a model in the international choir movement.











Performances at:

Saint Petersburg Philharmonic Hall

Teatro Colón, Buenos Aires

San Francisco Symphony Hall

Teresa Careño Theatre, Caracas

Hong Kong Cultural Centre

Théâtre de la Ville, Paris

Metropolitan Art Space, Tokio

Esplanade, Singapore

Nybrokajen, Stockholm

Theater Basel

Auditorium, Rome

Grand Theatre Luxembourg

Saint Peter's Basilica, Vatican

Jahrhuderthalle Bochum, etc.





Participation in special projects:

European Capital of Culture, Discoveries (by EBU), Songbridge, Across the Bridge of Hope, Music at the service of peace, Homage to Gallus, Voice of World's Future, Musical Links

Invitations to renowned festivals:

World Music Days (organized by the International Society for Choral Music)

Moscow Easter Festival

Dresdner Musikfestspiele

European Symposium on Choral Music (organized by the International Federation for Choral Music)

Festival d'Automne á Paris

America Cantat

Choir Olympics (gala concert)

Europa Cantat

Kunstenfestival Brussels

Holland Festival

Polyfolia

Steirischer Herbst

Ruhrtriennale

Music September

Radovljica Early Music Festival

Beijing International Music Festival

Cantapueblo Argentina, etc.

Cooperation in several vocal instrumental works and operas at home and worldwide





Many international choral competition awards: first prize *summa cum laude* in the International competition of youth choirs in Neerpelt, Belgium; two first prizes and two second prizes and the choir proclaimed “the most outstanding choir of Kathaumixw 94”, Powel River, Canada; three first prizes and an audience award in the International competition Golden Gate, USA; gold medal and two first prizes in the International competition in Des Moines, USA; first prize with all possible points in the International competition in Kalundborg, Denmark, etc.

Production *From Time Immemorial ...* received the Music Theatre Now award by the International Theatre Institute in the category Music Beyond Opera (awarded to Karmina Šilec)

Production *Vampirabile* awarded with the most significant cultural award in Slovenia – the Prešeren Fund award (awarded to Karmina Šilec)

Carmina Slovenica, as the first women ensemble to sing at a Pope’s ceremony in St. Peter’s Basilica in Vatican, broke the taboos of Catholic church - “mulier tacet in ecclesia”

Prize of the Ford society for preservation of natural and cultural heritage with the project Slovenian sounds



iKebataola!

iKebataola!'s repertoire is drawn from three principal areas: medieval music, contemporary music and ethnic music. The ensemble is especially dedicated to the study and performance of the vocal repertoire of our time, exploring music and sound poetry of the 20th and the 21st centuries, new sounds, new vocal techniques, and new forms of expression. Depending on the repertoire, the ensemble adjusts its size to perform anything from solo to chamber works. With the “theatre of voices” iKebataola!'s artistic concept encompasses the areas of new music theatre and interdisciplinary work with movement, visual arts, drama and literature, as well as a juxtaposition of contrasting elements found in early and contemporary music. iKebataola! encourages the new, the surprising, and the insecure in music.





carmina attacca



- Attacca series
- Massive Attacca
- National movement for youth and children choirs
- International Festival Attacca
- Special projects: With music against drugs and violence, PU visiting, Singing city, Singing for everybody, Attacca Planet, Singing on the water, Attacca Open Air
- Artists in residence program
- Workshops

Attacca would like to encourage:

- the performing of different styles of contemporary music (music created after 1950)
- arts for community building

The idea for Attacca came from the conductor Karmina Šilec who believes that “we are responsible for our concert programs to become large museums which give contemporary generations the possibility to listen to intellectual, spiritual and aesthetic landmarks of the past. At the same time we also have a responsibility toward contemporary music - we should promote creativity of our time and give new music a chance to be heard and to grow.”



PUBLISHING **carmina**slovenica

CD editions

Store and sales info on www.zbor-carmina-slovenica.si

available also on iTunes

PLEADING FOR WORDS

Slovenian spiritual creativity

Contemporary poetry and early music composers with origins in Slovenian ethnic territory.

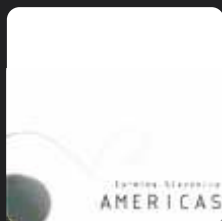
D. Lackner, G. Prenner, L. Lebič



AMERICAS

A wide overview of the rich musical heritage of both Americas, from jazz, blues, spiritual, gospel, to pop, samba, swing and ethnic music.

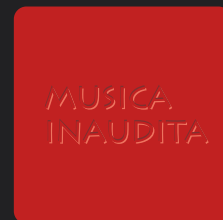
D. Elliot, J. Garland, V. Young, K. Hampton,...



MUSICA INAUDITA

Music from medieval nun's convents from 9th to 13th century.

Codex Las Huelgas, Hildegarda from Bingen, Kassia.



BALKANIKA

Balkanika does not merely touch you, it strongly embraces you.

Carmina Slovenica LIVE in Balkan improvisations.



NA JURIŠ IN THE MOOD!

Music from the time of the fight against fascism. Music of pre-war Paris, Jewish, French and Italian partisan songs, American swing and also Slovenian partisan songs.

Available also on LP.



MUSICA
INAUDITA

MUSICA INAUDITA

Baroque music by cloistered female composers - from Lombard nuns to composers in south America.

T. Gines, M. J. Rodrigues, C. M. Cozzolani, M. X. Peruconi





Cm1

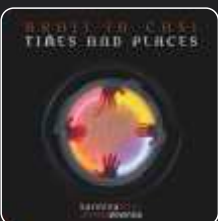
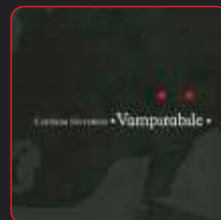
Chamber music, performed by well-known international artists.

B. Britten, H. Villa - Lobos, J. Brahms

VAMPIRABILE

Myths, legends, spells and incantations are all present in these mysterious images, spreading among us, closely together. Contemporary music.

A. Mellnäs, M. Wings, L. Lebič, J. Shatin, S. Hatfield, ...



TIMES AND PLACES

Cyclic choral works by D. Patriquin, L. Lebič and African ethnic songs.



DRUMLCA

Slovenian ethnic music from Renaissance to present days.

R. Gobec, M. Tomc, J. Gallus, U. Rojko, ...

FOLLOWING THE SUN

A popular female choir repertoire including different styles and genres.

H. Rechberger, V. Tormis, A. Grau, J. Sibelius, S. Hatfield, ...



CITIRA

Slovenian musical creativity through periods – from oral tradition to contemporary works by Slovenian composers.

A. Srebotnjak, J. Jež, P. Merku, L. Lebič, ...



DRUM CAFÉ

Contemporary chamber music for voices and percussion.

K. Renqvist, M. Feldman, A. Hölszky, R. Jeffers, H. Ovcharenko





PLACEBO OR IS THERE ONE WHO WOULD NOT WEEP

Stage concert in 14 tableaux

G. B. Pergolesi, J. S. Bach, J. Cooper, A. Vivaldi, P. Vasks, G. Bryars, K. Šilec

RUSALKE

Stage performance

Stage production, leaning on Slavic mythology. Extended vocalization performances of new music and ethnic music.



NA JURIŠ IN THE MOOD!

Concert

Music from the time of the fight against fascism. Music of pre-war Paris, Jewish, French and Italian partisan songs, American swing and also Slovenian partisan songs.

WHO'D HAVE THOUGHT THAT SNOW FALLS

Performative installation with voice based on music Three Voices by Morton Feldman.



SPIXODY/STRIPSODY 3

Stage performance

Music and sound poetry of the 20th and 21st centuries.

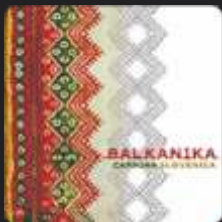
New sounds, new vocal techniques and new forms of expression.

SOUNDS OF ASIA

Concert

A wide range of musical expressions for voices, percussion and ethnic instruments from Indonesia, China, Japan, Malaysia, Borneo and India.





BALKANIKA

Concert

Balkanika does not merely touch you, it strongly embraces you.

Carmina Slovenica LIVE in Balkan improvisations.

AMERICAS

A wide overview of the rich musical heritage of both Americas, from jazz, blues, spiritual, gospel, to pop, samba, swing and ethnic music.



CS LIGHT

Stage performance

Minimalist music for voices and percussion.

S. Reich, P. Glass, T. Jennefelt, B. Kutavičius

LOJZE LEBIČ: FROM TIME IMMEMORIAL...

Stage performance

Music about Time by Lojze Lebič.



SLOVENIAN SOUNDS

Stage performance

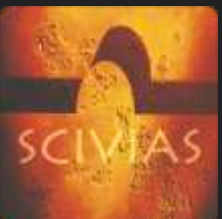
Works by distinguished Slovenian contemporary composers, presented either through their original compositions, based on ethnic music, or their arrangements of folk songs.

URSONATE

Stage performance

Epic Ursonate by the Dada intermedia artist Kurt Schwitters.

Experimental performance of sound poetry.



SCIVIAS

Stage performance

Chants from the musical treasury of several religions and traditions, including music from Catholic, Muslim, Orthodox, Buddhist, Oriental and pre-Christian traditions, animist religions, as well as various other rituals and ceremonies.



The famous work by Karl Jenkins – symphonic music with a touch of ethnic elements;
a work of “new age” or “progressive” music.

O SUCCESSORES

Concert

RTV Slovenia Symphony Orchestra and Carmina Slovenica performing Arvo Part's and medieval music.

ADIEMUS

Concert



LOJZE LEBIČ: THE SEASONS

Concert

Four seasons by Lojze Lebič.



BOOKeditions



Karmina Šilec: NOLITE TACERE

Nolite tacere introduces a selection of texts by Karmina Šilec which have either inspired and accompanied various concerts and projects, or are the fruit of contemplation about some of the important themes associated with her work.

CHOREGIE

Book on Choregie – spaces of expressions in the world of music and theatre.

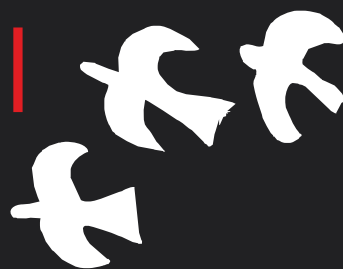


SONGBOOKS ATTACCA

Scores of commissioned and dedicated works.



carminavocalschool



- vocal school
 - Children Choir PU
 - Children Choir Junior CS
 - Youth Choir Secunde CS
 - Solo singing and vocal technique
 - Music theory (departments: Quavers, Crotchets, Minims, Semibreves, Prime, Secunde)
 - Choregie classes: drama, percussion, movement techniques, relaxation techniques, folk instruments, diction

„Once upon a time – is how every fairy tale begins – we started to dream this dream ... and with each day it all – our music, happiness, friendships ... – became more real.
And now we live this fairytale reality.“

Many years of enthusiastic applauses for the Choral School CS since its establishment in 1993. It is a continuity not many can boast about. The idea – establishing the best possible choral education for young people in Slovenia – attracted singers from the whole region. The names of the choirs and soloists of the CSCS have been read out on many Slovene and international stages. With her unique approach to teaching of singing the founder of the first school of singing of the kind in the region – Karmina Šilec and her dedicated team of conductors and pedagogues – outlined a recognizable pedagogical and artistic identity.



The aim of the CSCS is to offer musical education to the highest level of a singer's development, cultivate interest in music, encourage friendship and community spirit, to travel and meet people from different countries.

An important goal of the CSCS is to promote the idea "Music in the service of Peace" through the heritage of Slovenian and international music in performances at home and abroad.

„I would wake up at 4 a.m. for this choir, if I had to.“

The Choral school CS cultivates and encourages the right attitude to art among young singers and their audience. Development and cultivation of students' thoughts, creativity, awareness, community spirit, responsibility, concentration, self-discipline, independence, working habits, team building, charity, commitment, joy, soaring spirits, friendship are strong aims of choral school programs.

„Singing in the choir unites us. We are all different and equal at the same time.“

CSCS tries to bring a detailed understanding of the human voice, choral repertoire and performance art to students of diverse experiences, further enabling them to share their gifts and perspectives with the greater community.

„Each singer feels a secret giving and receiving, an asserting of oneself and a renouncing of oneself; it is a perceiving of oneself as an indispensable part of a whole and a perceiving of the whole in oneself - a part. Each and every song, be it the Maori Tutira Mai or Lebič's Poletje (Summer), expresses this with a high technical and artistic value.“

Because of artistic quality and the fact that music is one of the factors that brings people together, all of the choral school activities hold importance in the fields Art, Education and Art and community.



A woman with blonde hair is sitting at a wooden desk, looking at a typewriter. Another person with long dark hair is sitting next to her, facing away from the camera. The scene is dimly lit, with a single light bulb hanging above the desk. The background is a dark blue wall.

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Cooproduction:

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CARMINA SLOVENICA

CHOREGIE
NOVOGLASBENO GLEDALIŠČE

Supported by:



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



MESTNA OBČINA
MARIBOR



VEČER



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carminaslovenica