

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Sreda / Wednesday
12.8.2026, 19:30

Celje
Stolna cerkev sv. Danijela
Cathedral church of St. Daniel

Victoria v Rimu
Victoria in Rome

QVINTA ESSENÇIA

(ES)

Élia Casanova: sopran / soprano
Hugo Bolívar: alt / alto
Albert Riera: tenor
Pablo Acosta: bas / bass

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Celje, Mestna kavarna Celje, ob 18:30
Klepet s Qvinta Essençia

Celje, City Café Celje, at 18:30
Chat with Qvinta Essençia

Sporočilo umetnikov obiskovalcem

Drago občinstvo, za Qvinto Essença je veliko veselje, da prvič nastopamo na festivalu Seviqc. Z veseljem vam predstavljamo program Victoria v Rimu, ki raziskuje leta, ki jih je Tomás Luis de Victoria preživel v Večnem mestu, kjer se je njegov glasbeni izraz oblikoval v enem najpomembnejših umetniških in duhovnih središč renesančne Evrope. Glasba nocojšnjega večera odraža srečanje španske izraznosti in rimske prefinjenosti ter razkriva lepoto, globino in čustveno intenzivnost, zaradi katerih Victoria velja za enega največjih skladateljev renesanse. Upamo, da boste uživali na tem glasbenem potovanju in da vas bo ta izjemni repertoar nagovoril tako globoko, kot še vedno navdihuje nas. Hvala, da ste z nami.

Naše umetniško poslanstvo

V Qvinti Essência verjamemo, da je renesančna vokalna glasba živ jezik, ki lahko tudi današnje občinstvo gane in povezuje. Z izraznimi interpretacijami si prizadevamo vsako delo oživiti z jasnostjo, ravnesjem in čustveno globino. Specializirani smo za iberški repertoar 16. in 17. stoletja ter raziskujemo tesno povezanost med glasbo in poezijo, saj smo prepričani, da ta dela tudi danes močno nagovarjajo poslušalce. S koncerti in posnetki želimo to izjemno dediščino približati občinstvu po vsem svetu

Ta koncertni program je pomemben, ker združuje dva največja predstavnika renesančne sakralne glasbe, Tomása Luisa de Victoria in Giovannija Pierluigija da Palestrina, ter omogoča vpogled v razlike in podobnosti med špansko in italijansko polifono tradicijo. Ponuja zgodovinski kontekst, ki umešča Victorijo v Rim, osvetljuje njegovo posredno povezavo s Palestrino in njegov razvoj kot kapelnika. Repertoar vključuje pomembna dela, kot je Missa Ave Maris Stella, marijanske in kristološke motete, ter razkriva tako jasnost in spokojnost Palestrinovega sloga kot tudi čustveno izraznost Victorije. Program obenem omogoča doživetje estetskega in duhovnega bogastva renesančne sakralne glasbe, saj združuje slovesnost in intimnost ter občinstvu ponuja poglobljeno in celostno glasbeno izkušnjo.

Artists' message to visitors

Dear audience, It is a great pleasure for Qvinta Essença to make our debut at the Seviqc festival. We are delighted to present Victoria in Rome, a programme that explores the years Tomás Luis de Victoria spent in the Eternal City, where his musical voice was shaped by one of the most remarkable artistic and spiritual centres of Renaissance Europe. This evening's music reflects the meeting of Spanish expressiveness and Roman refinement, revealing the beauty, depth and emotional intensity that make Victoria one of the greatest composers of the Renaissance. We hope you enjoy this musical journey and that this extraordinary repertoire speaks to you as deeply as it continues to inspire us. Thank you for joining us.

Our artistic mission

At Qvinta Essença, we believe that Renaissance vocal music is a living language, capable of moving and connecting with today's audiences. Through expressive performances, we seek to bring each work to life with clarity, balance and emotional depth. Specialising in the Iberian repertoire of the sixteenth and seventeenth centuries, we explore the close relationship between music and poetry, convinced that these works still speak powerfully to modern listeners. Through our concerts and recordings, we aim to share this remarkable heritage with audiences around the world.

This concert programme is significant as it brings together two of the foremost exponents of Renaissance sacred music, Tomás Luis de Victoria and Giovanni Pierluigi da Palestrina, allowing for an appreciation of the differences and similarities between the Spanish and Italian polyphonic traditions. It provides a historical context situating Victoria in Rome, outlining his indirect relationship with Palestrina and his development as a maestro di cappella. The repertoire includes major works such as the Missa Ave Maris Stella, Marian and Christological motets, revealing both the clarity and serenity of Palestrina and the emotional expressivity of Victoria. Furthermore, the programme offers an experience of the aesthetic and spiritual richness of Renaissance sacred music, combining solemnity with intimacy and providing the audience with a profound and immersive musical experience.

Tomás Luis de Victoria (1548-1611):

Missa Ave Maris Stella

Kyrie / Gloria

Giovanni Pierluigi da Palestrina (1525-1594):

Ad Dominum contribularer

Ad te levavi oculos meos

Tomás Luis de Victoria (1548-1611):

Missa Ave Maris Stella

Credo

Tomás Luis de Victoria (1548-1611):

Missa Ave Maris Stella

Sanctus / Benedictus / Agnus Dei

Tomás Luis de Victoria (1548-1611):

Ave Maria

Tomás Luis de Victoria (1548-1611):

Sancta Maria

Tomás Luis de Victoria (1548-1611):

Miserere mei, Deus

Ko je Victoria prispel v Rim okoli leta 1565, je bil Palestrina že uveljavljen skladatelj. Victoria je v Rimu prebival sedemnajst let in leta 1573 je nasledil Palestrino kot maestro di cappella Rimskega semenišča. Nato se je vrnil v Španijo, kjer je prevzel mesto kapelnega mojstra v samostanu Santa Clara de las Descalzas Reales v Madridu. V Rimu je izšel njegov Primus Liber Missarum, v času, ko je bil musicae moderator Nemškega kolegija v Rimu. Ta knjiga vsebuje Missa Ave Maris Stella, na istoimenski hvalnici, ki je v celoti predstavljena v tem programu. Poleg tega izvajamo izbor marijanskih motetov Victorije in Palestrine ter dva moteta s kristološko tematiko in intimni Miserere mei, Deus. Čeprav ni dokazov, da bi bil Victoria neposredni učenec Palestrine, je njegov vpliv več kot očiten v polifonem ravnotežju, jasnosti besedila in globoki pobožnosti. Vendar pa je medtem ko je Palestrina razvil jasen in čist polifoni slog, nekoliko bolj umirjen in uravnotežen, Victoria težil k bolj čustveni in izrazni glasbi z duhovno intenzivnostjo. V tem programu raziskujemo lepoto in globino renesančne sakralne glasbe skozi dva njena najodličnejša predstavnika.

When Victoria arrived in Rome around 1565, Palestrina was already an established composer. Victoria remained in Rome for seventeen years, and in 1573 he succeeded Palestrina as maestro di cappella of the Roman Seminary. He later returned to Spain, where he took up the post of chapel master at the convent of Santa Clara de las Descalzas Reales in Madrid. His Primus Liber Missarum was published in Rome during his tenure as musicae moderator at the German College. This volume includes the Missa Ave maris stella, based on the hymn of the same name, which is presented here in full. In addition, the programme features a selection of Marian motets by Victoria and Palestrina, as well as two motets on Christological themes and the intimate Miserere mei, Deus. Although there is no evidence that Victoria was a direct pupil of Palestrina, the latter's influence is clearly evident in the balance of polyphony, clarity of text and profound sense of devotion. However, while Palestrina cultivated a clear and pure polyphonic style, more restrained and balanced in character, Victoria tended towards a more emotional and expressive musical language, marked by spiritual intensity. This programme explores the beauty and depth of Renaissance sacred music through two of its most outstanding representatives.

**Tomás Luis de Victoria:
Missa Ave Maris Stella: Kyrie**

Kyrie, eleison. Christe, eleison.
Kyrie, eleison.

Gospod, usmili se. Kristus, usmili se.
Gospod, usmili se.

Lord, have mercy. Christ, have
mercy. Lord, have mercy.

**Tomás Luis de Victoria:
Missa Ave Maris Stella: Gloria**

Gloria in excelsis Deo. Et in terra
pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex
caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius
Patris. Qui tollis peccata mundi,
miserere nobis. Qui tollis peccata
mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram
Patris, miserere nobis. Quoniam tu
solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei
Patris. Amen.

Slava Bogu na višavah in na zemlji
mir ljudem, ki so mu po volji.
Hvalimo te. Slavimo te. Molimo te.
Poveličujemo te. Zahvaljujemo se ti
zaradi tvoje velike slave. Gospod
Bog, nebeški Kralj, Bog Oče
vsemogočni. Gospod, edinorojeni
Sin, Jezus Kristus. Gospod Bog,
Jagnje Božje, Sin Očetov. Ti
odjemlješ grehe sveta, usmili se nas.
Ti odjemlješ grehe sveta, sprejmi
našo prošnjo. Ti sediš na desnici
Očetovi, usmili se nas. Zakaj ti edini
si Sveti. Ti edini si Gospod. Ti edini
si Najvišji, Jezus Kristus. S Svetim
Duhom v slavi Boga Očeta. Amen.

Glory to God in the highest, and on
earth peace to people of good will.
We praise you, we bless you, we
adore you, we glorify you, we give
you thanks for your great glory, Lord
God, heavenly King, O God,
almighty Father. Lord Jesus Christ,
Only Begotten Son, Lord God, Lamb
of God, Son of the Father, you take
away the sins of the world, have
mercy on us; you take away the sins
of the world, receive our prayer; you
are seated at the right hand of the
Father, have mercy on us. For you
alone are the Holy One, you alone
are the Lord, you alone are the Most
High, Jesus Christ, with the Holy
Spirit, in the glory of God the Father.
Amen.

**Giovanni Pierluigi da Palestrina (1525-1594):
Ad Dominum contribularer**

Ad Dominum cum tribularer clamavi,
et exaudivit me. Domine, libera
animam meam a labiis iniquis,
et a lingua dolosa. Quid detur tibi,
aut quid apponatur tibi, ad linguam
dolosam? Sagittae potentis acutae,
cum carbonibus desolatoriis. Heu
mihi, quia incolatus meus
prolongatus est! Habitavi cum
habitantibus Cedar; multum incola
fuit anima mea. Cum his qui oderunt
pacem eram pacificus; cum loquebar
illis, impugnabant me gratis.

V svoji stiski sem klical h Gospodu in
me je uslišal. Gospod, reši moje
življenje lažnivih ustnic in zvijačnega
jezika. Kaj ti bo dano in kaj ti bo še
dodano, varljivi jezik? Ostre puščice
bojevnika z žarečim brinovim ogljem.
Gorje mi, ker moram prebivati v
Mešek, ker živim med kedarskimi
šotori! Predolgo je že moja duša
prebivala med tistimi, ki sovražijo
mir. Jaz sem za mir; a ko
spregovorim, so oni za vojno.

In my distress I called to the Lord,
and he answered me. Deliver me, O
Lord, from lying lips, from deceitful
tongues. What shall he pay you in
return, O treacherous tongue? The
warrior's arrows sharpened and
coals red-hot, blazing. Alas, that I
abide a stranger in Meshech, dwell
among the tents of Kedar! Long
enough have I been dwelling with
those who hate peace. I am for
peace, but when I speak, they are
for war.

Giovanni Pierluigi da Palestrina (1525-1594):
Ad te levavi oculos meos

Ad te levavi oculos meos, qui habitas in caelis. Ecce sicut oculi servorum in manibus dominorum suorum; Sicut oculi ancillae in manibus dominae suae: Ita oculi nostri ad Dominum Deum nostrum, donec misereatur nostri. Miserere nostri, Domine, miserere nostri, quia multum repleti sumus despectione. Quia multum repleta est anima nostra opprobrium abundantibus, et despectio superbis.

K tebi vzdigam svoje oči, ki prebivaš v nebesih. Glej, kakor so oči služabnikov uprte v roke njihovih gospodarjev, kakor so oči dekle uprte v roke njene gospodarice, tako so naše oči uprte v Gospoda, našega Boga, dokler se nas ne usmili. Usmili se nas, Gospod, usmili se nas, kajti do sitega smo nasičeni s prezirom. Naša duša je do sitega nasičena s posmehom prevzetnih in s prezirom ošabnih.

To you have I lifted up my eyes, you who dwell in the heavens. Behold, as the eyes of servants are on the hands of their masters, as the eyes of a maid are on the hands of her mistress, so our eyes are on the Lord our God till he show us his mercy. Have mercy on us, O Lord, have mercy on us, for we are filled with contempt. Indeed all too full is our soul with the scorn of the rich, with the proud man's disdain.

Tomás Luis de Victoria (1548-1611):
Missa Ave Maris Stella: Credo

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.

Verujem v enega Boga, Očeta vsemogočnega, stvarnika nebes in zemlje, vsega vidnega in nevidnega.

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.

Et in unum Dominum Iesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.

In v enega Gospoda Jezusa Kristusa, edinorojenega Sina Božjega; rojenega iz Očeta pred vsemi veki. Boga od Boga, luč od luči, pravega Boga od pravega Boga; rojenega, ne ustvarjenega, enega bistva z Očetom, in po njem je bilo vse ustvarjeno. Zaradi nas ljudi in zaradi našega zveličanja je prišel iz nebes.

I believe in one Lord Jesus Christ, the Only Begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father; through him all things were made. For us men and for our salvation he came down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est, et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos, cuius regni non erit finis.

In se je utelesil po Svetem Duhu iz Marije Device in postal človek. Bil je tudi križan za nas pod Poncijem Pilatom, je trpel in bil v grob položen. Tretji dan je od mrtvih vstal po Svetem pismu. Šel je v nebesa, sedi na desnici Očetovi. In bo spet prišel v slavi soditi žive in mrtve, in njegovemu kraljestvu ne bo konca.

And by the Holy Spirit was incarnate of the Virgin Mary, and became man. For our sake he was crucified under Pontius Pilate, he suffered death and was buried, and rose again on the third day in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead and his kingdom will have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul

In v Svetega Duha, Gospoda, ki oživlja; ki izhaja iz Očeta in Sina; ki ga z Očetom in Sinom molimo in slavimo; ki je govoril po prerokih.

I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the

adoratur et conglorificatur: qui locutus est per prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

In eno, sveto, katoliško in apostolsko Cerkev. Priznavam en krst v odpuščanje grehov. In pričakujem vstajenja mrtvih in življenja v prihodnjem veku. Amen.

Father and the Son is adored and glorified, who has spoken through the prophets. I believe in one, holy, catholic and apostolic Church. I confess one Baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to come. Amen.

Tomás Luis de Victoria (1548-1611):
Missa Ave Maris Stella: Sanctus / Benedictus / Agnus Dei

Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Svet si ti, Gospod, Bog vsega stvarstva. Polna so nebesa in zemlja tvoje slave. Hosana na višavah.

Holy Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blagoslovljen, ki prihaja v Gospodovem imenu. Hosana na višavah.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Jagnje Božje, ki odjemlješ grehe sveta, usmili se nas. Jagnje Božje, ki odjemlješ grehe sveta, podari nam mir.

Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, grant us peace.

Tomás Luis de Victoria (1548-1611):
Ave Maria

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

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

Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.

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

Sveta Marija, Božja Mati, prosi za nas grešnike, zdaj in ob naši smrtni uri. Amen.

Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

**Tomás Luis de Victoria (1548-1611):
Sancta Maria**

Sancta Maria, succurre miseris, juva pusillanimes, refove flebiles. Ora pro populo, interveni pro clero, intercede pro devoto femineo sexu; sentiant omnes tuum juvamen, quicumque celebrant tuam sanctam commemorationem.

Sveta Marija, pomagaj nesrečnim, podpiraj malodušne, tolaži žalostne. Prosi za ljudstvo, posreduj za duhovščino, zavzemi se za pobožne žene naj vsi občutijo tvojo pomoč, ki obhajajo tvoj sveti spomin.

Holy Mary, help the afflicted, strengthen the faint-hearted, comfort those who weep. Pray for the people, intercede for the clergy, plead for all devoted women; may all who celebrate your holy commemoration experience your help.

**Tomás Luis de Victoria (1548-1611):
Miserere mei, Deus**

Miserere mei, Deus, secundum magnam misericordiam tuam. Et secundum multitudinem miserationum tuarum, dele iniquitatem meam. Amplius lava me ab iniquitate mea, et a peccato meo munda me. Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper. Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.

Usmili se me, o Bog, po svoji dobroti, v svojem obilnem usmiljenju izbriši moje pregrehe. Popolnoma me operi moje krivde in mojega greha me očisti. Zakaj svoje pregrehe priznavam, moj greh je vedno pred menoj. Zoper tebe, tebe samega, sem grešil in storil, kar je hudo v tvojih očeh; zato si pravičen v svojih besedah in brez graje v svoji sodbi.

Have mercy on me, O God, in your goodness; in the greatness of your compassion wipe out my offence. Thoroughly wash me from my guilt, and of my sin cleanse me. For I acknowledge my offence, and my sin is before me always. Against you, you alone, have I sinned, and done what is evil in your sight; so you are just in your sentence, blameless when you pass judgement.



Quinta Essência (ES)

Ansambel Qvinta Essência je bil ustanovljen leta 2016 z namenom ponuditi prenovljen pogled na vokalno polifonijo, ki raziskuje njene izrazne možnosti onkraj strogo historičnih pristopov. Njihov umetniški koncept temelji na postavljanju besedila in glasbene retorike v središče interpretacije, ob poglobljenem delu na barvi, intonaciji in medsebojnem učinkovanju glasov.

Ansambel vsak program razume kot prostor dialoga med repertoarji, slogi in zgodovinskimi konteksti, predvsem od 16. do 18. stoletja. Njihovo programsko oblikovanje združuje muzikološko doslednost z interpretativno ustvarjalnostjo ter povezuje tako emblematična dela kot manj znan repertoar, z namenom ponuditi smiselno zaokrožene, žive in čustveno prepričljive glasbene izkušnje.

Qvinta Essência was founded in 2016 with the aim of offering a renewed vision of vocal polyphony, exploring its expressive possibilities beyond strictly historicist approaches. Its artistic concept is based on placing the text and musical rhetoric at the center of interpretation, through detailed work on color, tuning, and the interaction between voices. The ensemble conceives each program as a space for dialogue between repertoires, styles, and historical contexts, primarily spanning the 16th to the 18th centuries. Its programming combines musicological rigor with interpretative creativity, integrating both emblematic works and lesser-known repertoire, with the goal of offering coherent, vibrant, and emotionally meaningful musical experiences.

PODROČJE / FOCUS:

- Historično informirana izvajalska praksa (HIPP) na področju vokalne polifonije / Historically Informed Performance Practice (HIPP) applied to vocal polyphony
- Vokalni repertoar od 16. do 18. stoletja (renesansa in barok) / Vocal repertoire from the 16th to the 18th centuries (Renaissance and Baroque)
- Specializacija za špansko polifonijo in italijanske madrigale / Specialisation in Spanish polyphony and Italian madrigals
- Izrazni pristop, osredotočen na besedilno retoriko in vokalno barvo / Expressive approach focused on textual rhetoric and vocal colour
- Konceptualno zasnovani programi, ki združujejo muzikološko doslednost in interpretativno ustvarjalnost / Concept-driven programmes combining musicological rigour and interpretative creativity

KONCERTI (10 najpomembnejših v zadnjih 4 letih)**CONCERTS** (10 most important from the last 4 years)

- (2026) Soria, Festival de música antigua de Soria
- (2026) Santander, Ciclo de música antigua Caja Cantabria
- (2026) Salamanca, Pontificia sonora
- (2026) Sevilla, Festival de música antigua de Sevilla
- (2026) Betanzos, Música en Betanzos
- (2026) Terrassa, Auditori de Terrassa
- (2025) Madrid, Museo del Prado
- (2025) Orense, Pórtico do paraíso
- (2025) Murcia, Murcia sacra
- (2025) Barcelona, Barcelona obertura

PROJEKTI (najpomembnejši v zadnjih 4 letih)**PROJECTS** (the most important from the last 4 years)

- (2026) El cant de la Sibila (Ayuntamiento de Salardú)
- (2026) A la caza de los sentidos (Festival de música antigua de Soria/Festival de música antigua de Tiana)
- (2025) Música en tiempos de Veronese (Museo del Prado)

DISKOGRAFIJA / DISCOGRAPHY

- (2025) Esmerarte (Teresa)
- (2025) La Tendresa (Maria Magdalene)
- (2023) La ma de Guido (El sentir de mi sentido)
- (2019) La ma de Guido (Marenzio madrigals)

SPLETNA STRAN / WEBSITE

- <https://www.xn--qvintaessenia-sgb.com/>

FACEBOOK

- <https://www.facebook.com/profile.php?id=100031943632031>



Élia Casanova (ES)
sopran / soprano

ŠTUDIJ EDUCATION

- (2009) Royal Birmingham Conservatoire (Andrew King)
- (2008) Conservatorio de Música de Valencia (Consol Rico)

PODROČJE (najpomembnejše v zadnjih 4 letih) FOCUS (the most important from the last 4 years)

- HIPP in vokalna specializacija: Pevec, specializiran za staro glasbo in oratorij, z naprednim izobraževanjem na področju historično informirane izvajalske prakse (HIPP) na mednarodnih ustanovah. / HIPP and Vocal Specialisation: Singer specialising in early music and oratorio, with advanced training in Historically Informed Performance Practice (HIPP) at international institutions.
- Raziskovanje in oživljanje dediščine: Specialist za raziskovanje, transkripcijo in širjenje pozabljenih rokopisov iz glasbenih arhivov, s poudarkom na oživljanju glasbene dediščine. / Research and Heritage Recovery: Specialist in the research, transcription, and dissemination of forgotten manuscripts from musical archives, with a focus on the recovery of musical heritage.
- Vodenje ansambla in solistična dejavnost: Ustanovitelj ansambla La Tendresa ter redni solist pri uglednih mednarodnih zasedbah, kot sta La Capella Reial de Catalunya in Capella de Ministrers. / Ensemble Leadership and Soloist: Founder of the ensemble La Tendresa and a regular soloist with prestigious international groups such as La Capella Reial de Catalunya and Capella de Ministrers.
- Glasbena pedagogika in management: Dejavnost, usmerjena v glasbeno pedagogiko (mojstrski tečaji in delavnice) ter v ustvarjanje platform za samostojno upravljanje v glasbeni industriji (RedMusix.com). / Musical Outreach and Management: Activity focused on music pedagogy (masterclasses and workshops) and the creation of self-management platforms for the music sector (RedMusix.com).
- Diskografski repertoar in vsestranskost: Obsežne snemalne izkušnje z repertoarjem od srednjeveške in renesančne glasbe do sodobnih del (Karlheinz Stockhausen). / Discographic Repertoire and Versatility: Extensive recording experience across repertoire ranging from Medieval and Renaissance music to contemporary works (Karlheinz Stockhausen).

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Soria, Festival de música antigua de Soria
- (2026) Santander, Ciclo de música antigua Caja Cantabria
- (2026) Salamanca, Pontificia sonora
- (2026) Sevilla, Festival de música antigua de Sevilla
- (2026) Betanzos, Música en Betanzos
- (2026) Terrassa, Auditori de Terrassa
- (2025) Madrid, Museo del Prado
- (2025) Orense, Pórtico do paraíso
- (2025) Murcia, Murcia sacra
- (2025) Barcelona, Barcelona obertura

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) El cant de la Sibila (Ayuntamiento de Salardú)
- (2026) A la caza de los sentidos (Festival de música antigua de Soria/Festival de música antigua de Tiana)
- (2025) Música en tiempos de Veronese (Museo del Prado)
- (2022) Turneja po ZDA z Jordijem Savallom (La Capella Reial de Catalunya) / U.S. Concert Tour with Jordi Savall (La Capella Reial de Catalunya)
- (2021) Plebeyos Bailes (La Tendresa)

DISKOGRAFIJA

DISCOGRAPHY

- (2025) Esmerarte (Teresa)
- (2025) La Tendresa (Maria Magdalene)
- (2024) La Tendresa (Nana)
- (2023) La ma de Guido (El sentir de mi sentido)
- (2023) La Tendresa (Plebeyos bailes)
- (2023) Cdm (Sixena)
- (2019) La ma de Guido (Marenzio madrigals)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Jordi Savall, Fabio Biondi, Massimo Spadano, Carles Magraner, Eduardo López Banzo, Patrick Fournillier, Josep Ramón Gil-Tàrrega, La Capella Reial de Catalunya, Capella de Ministrers, Qvinta Essència, Al Ayre Español, Música Ficta, Harmonia del Parnàs, Mediterrània Consort, L'Arcàdia, Delirium Musica, Amystis Chamber Choir, and Armonia degli Affetti.
- (2025) Jordi Savall, Fabio Biondi, Massimo Spadano, Carles Magraner, Eduardo López Banzo, Patrick Fournillier, Josep Ramón Gil-Tàrrega, La Capella Reial de Catalunya, Capella de Ministrers, Qvinta Essència, Al Ayre Español, Música Ficta, Harmonia del Parnàs, Mediterrània Consort, L'Arcàdia, Delirium Musica, Amystis Chamber Choir, and Armonia degli Affetti.
- (2024) Jordi Savall, Fabio Biondi, Massimo Spadano, Carles Magraner, Eduardo López Banzo, Patrick Fournillier, Josep Ramón Gil-Tàrrega, La Capella Reial de Catalunya, Capella de Ministrers, Qvinta

Essençia, Al Ayre Español, Música Ficta, Harmonia del Parnàs, Mediterrània Consort, L'Arcàdia, Delirium Musica, Amystis Chamber Choir, and Armonia degli Affetti.

- (2023) Jordi Savall, Fabio Biondi, Massimo Spadano, Carles Magraner, Eduardo López Banzo, Patrick Fournillier, Josep Ramón Gil-Tàrraga, La Capella Reial de Catalunya, Capella de Ministrers, Qvinta Essençia, Al Ayre Español, Música Ficta, Harmonia del Parnàs, Mediterrània Consort, L'Arcàdia, Delirium Musica, Amystis Chamber Choir, and Armonia degli Affetti, Alfred Fernández
- (2022) Jordi Savall, La Capella Reial de Catalunya

SPLETNA STRAN WEBSITE

- <https://eliacasanova.com/>

FACEBOOK

- <https://www.facebook.com/elia.casanovamarti>

VIDEO

- [Miks – Elia Casanova](#)
- [Miks – Vezzosi augelli](#)
- [Miks – Hermosa Cathalina](#)

ZVOČNI POSNETKI AUDIO RECORDINGS

- [Maria Magdalene](#)
- [El sentir de mi sentido](#)
- [Teresa \(Banda Sonora Original\)](#)
- [Marenzio, Madrigals](#)



Hugo Bolívar (ES)
alt / alto

ŠTUDIJ EDUCATION

- (2017) Escola Superior de Música de Catalunya (Marta Almajano)

PODROČJE (najpomembnejše v zadnjih 4 letih) FOCUS (the most important from the last 4 years)

- Historično petje in renesančna specializacija: Pevec, specializiran za historično informirano izvajalsko prakso, z diplomom ESMUC ter poglobljenim znanjem polifonije in renesančnega vokalnega repertoarja. / Historical Singing and Renaissance Specialisation: A singer specialising in historical performance practice, with a degree from ESMUC and extensive expertise in polyphony and Renaissance vocal repertoire.
- Sodelovanje na visoki ravni: Uveljavljen sodelavec uglednih ansamblov za staro glasbo, kot so Concerto Italiano, Al Ayre Español in Capella de Ministrers. / High-Level Collaboration: An established collaborator with prestigious early music ensembles such as Concerto Italiano, Al Ayre Español, and Capella de Ministrers
- Mednarodna koncertna dejavnost: Obsežne izkušnje z nastopanjem na pomembnih evropskih festivalih in prizoriščih (Utrecht, Bachfest Leipzig, Bremen), pod vodstvom mednarodno priznanih dirigentov, kot je Leonardo García Alarcón. / International Performance Career: Extensive experience performing at major European festivals and venues (Utrecht, Bachfest Leipzig, Bremen), working under the direction of internationally renowned conductors such as Leonardo García Alarcón.
- Poleg delovanja kot ansambelski in polifoni pevec je tudi izkušen solist na področju opere, oratorija in samospeva, pri čemer je nastopal na pomembnih prizoriščih, kot so BOZAR (Bruselj), Gran Teatre del Liceu ter Teatro Real in drugih. / In addition to his work as an ensemble and polyphony singer, he is also an experienced soloist in opera, oratorio, and recital, with a career that has taken him to major venues such as BOZAR (Brussels), Gran Teatre del Liceu, and Teatro Real, among others.

KONCERTI (10 najpomembnejših v zadnjih 4 letih)**CONCERTS** (10 most important from the last 4 years)

- (2026) Sevilla, Festival de música antigua de Sevilla
- (2026) Geneve, Pâques Vieille-Ville
- (2025) Avignon, Festival d'Avignon
- (2024) Utrecht, Festival Oude Muziek
- (2024) Daroca, Festival de Música Antigua de Daroca
- (2024) Cuenca, Semana de Música Religiosa
- (2024) Peñíscola, Música Antigua y Barroca de Peñíscola
- (2024) Tirana, Festival Vox Baroque
- (2023) Sevilla, Teatro de la Maestranza
- (2023) Barcelona, Gran Teatre del Liceu

PROJEKTI (najpomembnejši v zadnjih 4 letih)**PROJECTS** (the most important from the last 4 years)

- (2026) A la caza de los sentidos (Festival de música antigua de Soria/Festival de música antigua de Tiana)
- (2025) Música en tiempos de Veronese (Museo del Prado)
- (2023) Castilla del Oro (Ars Atlantica)

DISKOGRAFIJA**DISCOGRAPHY**

- (2025) Esmerarte (Teresa)
- (2025) La Tendresa (Maria Magdalene)
- (2023) La ma de Guido (El sentir de mi sentido)
- (2022) Cdm (Super lamentaciones)
- (2022) DM Records (Sacri profanis)
- (2019) La ma de Guido (Marenzio madrigals)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)**COLLABORATIONS** (the most important from the last 4 years)

- (2026) Semura Sonora
- (2025) Concerto Italiano
- (2024) Malpelo Dance
- (2023) Capella de Ministrers
- (2022) Al Ayre Español

SPLETNA STRAN / WEBSITE

- <https://www.hugobolivar.com/>

FACEBOOK

- https://www.facebook.com/hugo.bolivar.9/?locale=es_ES

VIDEO

- [An Evening Hymn](#)
- [Qvinta Essència, Ancor che col partire](#)
- [Miks – Vezzosi augelli](#)
- [Miks – Hermosa Cathalina](#)
- [Maria Magdalene](#)



Albert Riera (ES)
tenor

ŠTUDIJ EDUCATION

- (1997) Conservatorio de Granollers (Dolors Aldea)
- (1995) Universidad de Barcelona (Begoña Román, Josep Montserrat)

PODROČJE (najpomembnejše v zadnjih 4 letih) FOCUS (the most important from the last 4 years)

- HIPP / vokalna specializacija: Visoki tenor, specializiran za historično informirano izvajalsko prakso (HIPP), s tehničnim poudarkom na stari glasbi. / HIPP / Vocal Specialisation: A high tenor specialising in Historically Informed Performance Practice (HIPP), with a technical focus on early music.
- Slogi in obdobja: Strokovnjak za srednjeveško, renesančno in baročno glasbo, od zgodnje polifonije do baročnega oratorija. / Style and Eras: An expert in the Medieval, Renaissance, and Baroque periods, ranging from early polyphony to Baroque oratorio.
- Diskografski repertoar: Obsežne snemalne izkušnje na področju sakralne in posvetne glasbe, s poudarkom na franko-flamski polifoniji, lamentacijah ter ključnih delih Johann Sebastian Bacha, George Frideric Handela in Tomás Luis de Victoria. / Discographic Repertoire: Extensive recording experience in both sacred and secular music, with a particular focus on Franco-Flemish polyphony, lamentations, and major works by Johann Sebastian Bach, George Frideric Handel, and Tomás Luis de Victoria.
- Vrhunska sodelovanja: Redni sodelavec nekaterih najuglednejših evropskih ansamblov za staro glasbo, kot so La Capella Reial de Catalunya, Collegium Vocale Gent in Graindelavoix. / Elite Collaborations: A regular collaborator with some of Europe's most prestigious early music ensembles, including La Capella Reial de Catalunya, Collegium Vocale Gent, and Graindelavoix. / Interdisciplinarne izkušnje: Posebna usposobljenost za povezovanje stare glasbe s sodobnim plesom v velikih mednarodnih produkcijah (npr. Cesena). / Interdisciplinary Experience: Unique expertise in integrating early music with contemporary dance in major international productions (e.g. the Cesena production).

KONCERTI (10 najpomembnejših v zadnjih 4 letih)**CONCERTS** (10 most important from the last 4 years)

- (2026) Soria, Festival de música antigua de Soria
- (2026) Santander, Ciclo de música antigua Caja Cantabria
- (2026) Salamanca, Pontificia sonora
- (2026) Sevilla, Festival de música antigua de Sevilla
- (2026) Betanzos, Música en Betanzos
- (2026) Gante, Kask
- (2026) Utrecht, Festival Oude Muziek
- (2026) Bruselj / Brussels, Bozar
- (2026) Gante, Festival de Bijloke
- (2026) Amsterdam, Festival Oude Muziek

PROJEKTI (najpomembnejši v zadnjih 4 letih)**PROJECTS** (the most important from the last 4 years)

- (2026) A la caza de los sentidos (Festival de música antigua de Soria/Festival de música antigua de Tiana)
- (2026) El cant de la Sibila (Ayuntamiento de Salardú)
- (2025) Música en tiempos de Veronese (Museo del Prado)

DISKOGRAFIJA**DISCOGRAPHY**

- (2025) Esmerarte (Teresa)
- (2025) La Tendresa (Maria Magdalene)
- (2024) Glossa Music (Earthquake Mass / Antoine Brumel)
- (2024) Glossa Music (Ex nihilo: Polyphony Beyond the Order of Things)
- (2023) La ma de Guido (El sentir de mi sentido)
- (2019) La ma de Guido (Marenzio madrigals)

ZVOČNI POSNETKI**AUDIO RECORDINGS**

- [Maria Magdalene](#)
- [Miks – Vezzosi augelli](#)
- [Miks – Hermosa Cathalina](#)
- [El sentir de mi sentido](#)
- [Teresa \(Banda Sonora Original\)](#)
- [Marenzio, Madrigals](#)



Pablo Acosta (ES)
bas / bass

ŠTUDIJ EDUCATION

- (2013) Escola Superior de Música de Catalunya (Marta Almajano, Lambert Climent)

PODROČJE (najpomembnejše v zadnjih 4 letih) FOCUS (the most important from the last 4 years)

- Historično petje in renesančna specializacija: Pevec, specializiran za historično informirano izvajalsko prakso, z diplomom ESMUC ter poglobljenim znanjem polifonije in renesančnega vokalnega repertoarja. / Historical Singing and Renaissance Specialisation: A singer specialising in historical performance practice, with a degree from ESMUC and extensive expertise in polyphony and Renaissance vocal repertoire.
- Vodenje vokalnega ansambla: Ustanovni član ansambla Qvinta Essència, vodilnega vokalnega kvarteta, posvečenega izvajanju madrigalov in zahtevnega renesančnega repertoarja. / Vocal Ensemble Leadership: A founding member of Qvinta Essència, a leading vocal quartet dedicated to the performance of madrigals and complex Renaissance repertoire.
- Sodelovanje na visoki ravni: Uveljavljen sodelavec uglednih ansamblov za staro glasbo, kot so Música Temprana, Capella de Ministrers in Los Músicos de su Alteza. / High-Level Collaboration: An established collaborator with prestigious early music ensembles such as Música Temprana, Capella de Ministrers, and Los Músicos de su Alteza.
- Mednarodna koncertna dejavnost: Obsežne izkušnje z nastopanjem na pomembnih evropskih festivalih (Utrecht, Bachfest Leipzig, Saint-Denis), pod vodstvom mednarodno priznanih dirigentov, kot sta Enrico Onofri in Marc Minkowski. / International Performance Career: Extensive experience performing at major European festivals (Utrecht, Bachfest Leipzig, Saint-Denis), working under the direction of internationally renowned conductors such as Enrico Onofri and Marc Minkowski.
- Vsestranskost v diskografiji in medijih: Široke snemalne izkušnje, ki obsegajo specializirane albume stare glasbe in interdisciplinarne projekte, vključno s filmsko glasbo (Teresa). / Versatility in Discography and Media: Broad recording experience spanning specialised early music albums and multidisciplinary projects, including film soundtracks (Teresa).

KONCERTI (10 najpomembnejših v zadnjih 4 letih)
CONCERTS (10 most important from the last 4 years)

- (2026) Soria, Festival de música antigua de Soria
- (2026) Santander, Ciclo de música antigua Caja Cantabria
- (2026) Salamanca, Pontificia sonora
- (2026) Sevilla, Festival de música antigua de Sevilla
- (2026) Betanzos, Música en Betanzos
- (2026) Terrassa, Auditori de Terrassa
- (2025) Madrid, Museo del Prado
- (2025) Orense, Pórtico do paraíso
- (2025) Murcia, Murcia sacra
- (2025) Barcelona, Barcelona obertura

PROJEKTI (najpomembnejši v zadnjih 4 letih)
PROJECTS (the most important from the last 4 years)

- (2026) El cant de la Sibil·la (Ayuntamiento de Salardú)
- (2026) A la caza de los sentidos (Festival de música antigua de Soria/Festival de música antigua de Tiana)
- (2025) Música en tiempos de Veronese (Museo del Prado)

DISKOGRAFIJA / DISCOGRAPHY

- (2025) Esmerarte (Teresa)
- (2025) La Tendresa (Maria Magdalene)
- (2023) La ma de Guido (El sentir de mi sentido)
- (2022) Cdm (Super lamentaciones)
- (2022) DM Records (Sacri profanis)
- (2019) La ma de Guido (Marenzio madrigals)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)
COLLABORATIONS (the most important from the last 4 years)

- (2026) Cor de cambra Palau de la musica Catalan, Musica Temprana, Ensemble Joan March
- (2025) Cor de cambra Palau de la musica Catalan, Musica Temprana, Ensemble Joan March
- (2024) Cor de cambra Palau de la musica Catalan, Musica Temprana
- (2022) Cor de cambra Palau de la musica Catalan

SPLETNA STRAN / WEBSITE

- <https://www.xn--qvintaessenia-sgb.com/>

FACEBOOK

- <https://www.facebook.com/pablo.acosta.5011/>

VIDEO

- [Pablo Acosta Martínez](#)
- [Qvinta Essència, Ancor che col partire](#)
- [Maria Magdalene](#)

ZVOČNI POSNETKI / AUDIO RECORDINGS

- [Miks – Vezzosi augelli](#)
- [Miks – Hermosa Cathalina](#)
- [rneaudio estudio 206](#)
- [rneaudio la darsena](#)

Program Seviqc

Program Seviqc je dolgoročni razvojni projekt stare glasbe v Sloveniji. Ko smo leta 1982 v Radovljici začeli organizirati tečaje stare glasbe, smo pričeli s točke nič. Od takrat je program Seviqc ustvarjal okvir, v katerem so se umetniki lahko posvečali historičnim instrumentom in izvajalskim praksam, občinstvo pa je spoznavalo repertoar, ki je bil dotlej v slovenskem prostoru skoraj neznan. Danes ima Slovenija vrsto mednarodno dejavnih umetnikov na področju stare glasbe, vedno več pa je tudi prirediteljev, ki staro glasbo delno ali v celoti vključujejo v svoj program. Stara glasba je prisotna v predmetnikih glasbenih šol že na osnovni stopnji, ljubljanska akademija za glasbo ima oddelek za staro glasbo.

Program Seviqc je zavezan izključno umetnosti in strokovni odličnosti, sledi evropskim trendom in jih soustvarja. Razvoj je naravnan trajnostno, z jasno profilirano in stabilno poslovno vizijo, ki se dopolnjuje z vsakoletnimi novimi spoznanji. Kakor smo v Radovljici (1982-1996) postavili temelje in iz Brežic (1997-2023) oblikovali mrežo dogodkov po vsej Sloveniji, je Celje (2024-) tretja razvojna faza tega nacionalnega projekta. Mesto Celje s svojo infrastrukturo in bogastvom lokacij ponuja edinstveno možnost, kakršne tudi v svetovnem merilu ne srečamo pogosto. Mesto Celje je izrazito razvojno naravnano in dobro razume pomen kulture za razcvet mesta in regije. Program Seviqc ima odlične mednarodne reference in aktivno prispeva k temu razvoju. Slovenska akademija znanosti in umetnosti je naš častni pokrovitelj od 2014 in je pokroviteljstvo potrdila za 2026, člani REMA smo od 2003, nosilec Znaka EFFE smo od 2015 in smo potrjeni za naslednje dvoletno obdobje.

V okviru razvoja scene posvečamo še posebno pozornost slovenskim umetnikom, tudi tistim z rezidenco zunaj Slovenije, kar je za razvoj stare glasbe pomembno. S pristopom Seviqc Collegiumartis povezujemo slovenske umetnike z mednarodnimi in spodbujamo njihovo mednarodno karierno pot. Festivalski program in njegova priprava sta pogosto v vlogi inkubatorja mednarodnih nastopov slovenskih umetnikov.

Pomembna razsežnost našega delovanja je povezovanje stare glasbe, kulturne dediščine in regionalnega razvoja. Festivalski koncerti potekajo že od vsega začetka skoraj izključno v historično pomembnih prostorih. Tudi zaradi našega programa so uveljavljeni kot pomembna kulturna okolja in privlačne destinacije kulturnega turizma. Festival Seviqc je spodbudil obnovo gradu Pišce, referenčno podprl obnovo več prostorov kulturne dediščine in bil argument v pogajanjih za slovensko lastništvo.

Razvoj občinstev je eno osrednjih področij našega dela. Z vrhunskim programom in izjemnimi prostori Festival Seviqc pritegne približno dve tretjini obiskovalcev iz okolij zunaj občine koncerta in s tem izrazito spodbuja kulturni turizem. Festival Seviqc ima jasno profilirano prodajno politiko vstopnic, ki z vrsto brezplačnih vstopov in široko paleto ugodnosti podpira razvoj kulturnih dobrin.

Program poleg koncertov vključuje tudi strokovne in javne razprave. Simpozij Celeia združuje umetnike, raziskovalce in kulturne strokovnjake pri razmisleku o vlogi stare glasbe, kulturne dediščine in družbene vloge festivalov. Program Seviqc tako deluje kot prostor srečevanja umetnosti, znanja in javnega dialoga v evropskem kulturnem prostoru.

The Seviqc Programme

The Seviqc programme is a long-term development project for early music in Slovenia. When we began organising early music courses in Radovljica in 1982, we started from scratch. Since then, the Seviqc programme has created a framework in which artists could devote themselves to historical instruments and performance practices, while audiences discovered repertoire that had previously been almost unknown in Slovenia. Today Slovenia has a number of internationally active early music artists, and an increasing number of organisers who include early music partly or entirely in their programmes. Early music is already present in the curricula of music schools at elementary level, and the Academy of Music in Ljubljana has a department dedicated to early music.

The Seviqc programme is committed exclusively to artistic and professional excellence. It follows developments in Europe and actively contributes to them. Its development is conceived as sustainable, with a clearly defined and stable operational vision that is continuously enriched by new insights. While Radovljica (1982–1996) laid the foundations and Brežice (1997–2023) developed a network of events across Slovenia, Celje (from 2024 onwards) represents the third developmental phase of this national project. With its infrastructure and wealth of venues, the City of Celje offers a unique opportunity rarely encountered even on a global scale. Celje is strongly development-oriented and recognises the importance of culture for the flourishing of the city and the region. The Seviqc programme enjoys excellent international references and we are proud to contribute to this development. The Slovenian Academy of Sciences and Arts has been our honorary patron since 2014 and has confirmed its patronage for 2026. We have been members of REMA since 2003, and holders of the EFFE Label since 2015, confirmed for the next two-year period.

As part of the development of the field, we pay particular attention to Slovenian artists, including those based abroad, which is important for the development of early music. Through the Seviqc Collegiumartis approach, Slovenian artists are connected with international colleagues and supported in their international careers. The festival programme and its preparation serve as an incubator for international appearances by Slovenian artists.

An important dimension of our work is the connection between early music, cultural heritage and regional development. Festival concerts have, from the very beginning, taken place almost exclusively in historically significant venues. Through our programme, many of these venues have become recognised cultural environments and attractive destinations for cultural tourism. The Seviqc festival has encouraged the restoration of Pišce Castle, provided reference support for the restoration of several heritage sites and contributed to preserving Slovenian ownership during negotiations.

Audience development is one of the central areas of our work. With its outstanding programme and remarkable venues, the Seviqc festival attracts approximately two thirds of its audience from outside the municipality in which the concert takes place, thereby significantly stimulating cultural tourism. The festival also maintains a clearly defined ticketing policy that supports access to culture through a range of free admissions and various benefits.

In addition to concerts, the programme also includes professional and public discussions. The Symposium Celeia brings together artists, researchers and cultural professionals to reflect on the role of early music, cultural heritage and the social role of festivals. The Seviqc programme thus functions as a space where art, knowledge and public dialogue meet within the European cultural landscape.

Vabilo k prijavi na Seviqcnews

Brezplačne elektronske novice **Seviqcnews** so naše osnovno informativno glasilo. Nanje se lahko prijavite na naši spletni strani www.seviqc.si.

Prijavni obrazec se nahaja v stolpcu **SEVIQCNEWS** na skrajni desni strani.

Arhiv že poslanih Seviqcnews je dostopen v meniju [Festival / Seviqcnews](#), kjer lahko preberete tudi naša pretekla obvestila. S prijavo na Seviqcnews boste redno obveščeni o koncertih, umetnikih in drugih dejavnostih programa Seviqc.

Vabilo k donaciji dela dohodnine

Donacija iz dohodnine je prihodek, o katerem odločate davčni zavezanci v Sloveniji. Če ga ne namenite upravičencem, ostane v državnem proračunu. Z vašo donacijo bomo lažje razvijali program stare glasbe, omogočali nove umetniške projekte ter ohranjali dostopnost programa najširšemu občinstvu. Tudi zaradi teh donacij lahko ohranjamo poslovno politiko, ki omogoča številne brezplačne dogodke, ugodne cene vstopnic v predprodaji ter druge ugodnosti za obiskovalce.

Z vašo podporo prispevate tudi k prepoznavnosti Slovenije na evropskem kulturnem zemljevidu ter k razvoju naših prizorišč kulturne dediščine. Vabimo vas, da postanete del te zgodbe.

Kako lahko namenim del dohodnine programu Seviqc? Navodilo je na naši spletni strani www.seviqc.si v meniju [Doniraj](#).

Za kaj bo porabljen donacija? V celoti za izvedbo festivala Seviqc in podpornih aktivnosti.

Spletne povezave

Zaradi preglednosti spletni naslovi v tiskani izdaji niso izpisani. Aktivne povezave do spletnih strani, družbenih omrežij, videov in drugih spletnih vsebin so na voljo v elektronski izdaji te publikacije:
www.seviqc.si / Festival / Publikacije

Invitation to subscribe to Seviqcnews

The free electronic newsletter Seviqcnews is our main source of information. You can subscribe on our website www.seviqc.si.

The subscription form is located in the **SEVIQCNEWS** column on the far right side of the page.

An archive of previously published Seviqcnews is available in the menu [Festival / Seviqcnews](#), where you can also read our past announcements. By subscribing to Seviqcnews you will be regularly informed about concerts, artists and other activities of the Seviqc programme.

Invitation to Allocate Part of Your Income Tax

Slovenian taxpayers may allocate part of their income tax to eligible organisations. If they do not do so, the funds remain in the state budget. With your donation we will be able to further develop the early music programme, enable new artistic projects and keep the programme as accessible as possible. These donations also help us maintain our ticketing policy, including free admission to many events, reduced advance ticket prices and other benefits for our audiences.

Your support also contributes to Slovenia's visibility on the European cultural map and to the development of our heritage venues. We warmly invite you to become part of this story.

How can I allocate part of my income tax to the Seviqc programme?

Instructions are available on our website www.seviqc.si in the [DONATE](#) section.

What will the donation be used for? It will be used entirely for the Seviqc festival and its supporting activities.

Online Links

For reasons of readability, web addresses are not printed in this edition. Active links to websites, social media, videos and other online content are available in the electronic edition of this publication:
www.seviqc.si / Festival / Publikacije

Hvala za Vaš obisk.
Obiskovalci ste tisti, ki oblikujete podobo festivala.

Thank you for joining us.
It is our audience that shapes the identity of the festival.

Vabimo Vas na naše naslednje koncerte:

Koncert: Bach Collegium Barcelona (ES)

četrtek, 13.8.2026 ob 19:30
Celje, Cerkev Marijinega vnebovzetja
Klepet z umetniki ob 18:30 v Kavarni Oaza

Koncert: Duo Stegmann - Jiménez (GB)

nedelja, 16.8.2026 ob 19:30
Celje, Knežji dvor
Klepet z umetnikoma ob 18:30 v Kavarni Oaza

Koncert: Tiago Matias (PT): vihuela, baročna kitara

ponedeljek, 17.8.2026 ob 19:30
Soteska, Hudičev turn
Klepet z umetnikom ob 18:30 v KKC Dolenjske Toplice

Koncert: Musica Antiqua Neoplantensis (RS)

četrtek, 20.8.2026 ob 19:30
Celje, Knežji dvor
Klepet z umetniki ob 18:30 v Mestni kavarni Celje

Koncert: Savaria Baroque Orchestra (HU)

petek, 21.8.2026 ob 19:30
Celje, Narodni dom
Klepet z umetniki ob 18:30 v Mestni kavarni Celje

We invite you to our upcoming concerts:

Concert: Bach Collegium Barcelona (ES)

Thursday, 13 August 2026 at 19:30
Celje, Church of the Assumption of the Virgin Mary
Chat with the artists at 18:30, Oaza Café

Concert: Duo Stegmann - Jiménez (GB)

Sunday, 16 August 2026 at 19:30
Celje, Princely Palace
Chat with the artists at 18:30, Oaza Café

Concert: Tiago Matias (PT): vihuela, Baroque guitar

Monday, 17 August 2026 at 19:30
Soteska, Devil's Tower
Chat with the artist at 18:30, KKC Dolenjske Toplice

Concert: Musica Antiqua Neoplantensis (RS)

Thursday, 20 August 2026 at 19:30
Celje, Princely Palace
Chat with the artists at 18:30, City Café Celje

Concert: Savaria Baroque Orchestra (HU)

Friday, 21 August 2026 at 19:30
Celje, Narodni dom
Chat with the artists at 18:30, City Café Celje

Vaš SeviqC

Your SeviqC

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

