

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Četrtek / Thursday
13.8.2026, 19:30

Celje
Cerkev Marijinega vnebovzetja
Church of the Assumption of the Virgin Mary

Jean-Philipp Rameau (1683-1764):
Les Pièces de clavecin en concerts (1741)

BACH COLLEGIUM BARCELONA

(ES)

Adriana Alcaide: violina / violin
Bruno Hurtado Gosálvez: viola da gamba
Ana Marija Krajnc: čembalo / harpsichord

Neposredni prenos: Radio Slovenija

Live broadcast: Radio Slovenija

Zahvaljujemo se Daliborju Miklavčiču
za posojlo čembala

We thank Dalibor Miklavčič
for lending us the harpsichord

Klepet z Bach Collegium Barcelona
Celje, Mestna kavarna Celje, ob 18:30

Chat with Bach Collegium Barcelona
Celje, City Café Celje, at 18:30

Jean-Philipp Rameau (1683-1764):
PIECES DE CLAVECIN EN CONCERTS, AVEC UN VIOLON OU UNE FLUTE, ET UNE VIOLE OU UN
DEUXIEME VIOLON PAR M. RAMEAU. ... AVEC PRIVILEGE, 1741

Premier concert (RCT 7)	La Coulicam / La Livri / Le Vézinet
Deuxième concert (RCT 8)	La Laborde / La Boucon: dédié à la claveciniste virtuose Anne-Jeanne Boucon. / L'Agaçante / 1er Menuet / 2e Menuet
Troisième concert (RCT 9)	La Lapoplinière / La Timide / 1er Rondeau / 2e Rondeau / 1er Tambourin / 2e Tambourin

Quatrième concert (RCT 10)	La Pantomime / L'Indiscrète / La Rameau
Cinquième concert (RCT 11)	La Forqueray (Fugue) / La Cupis / La Marais

Les Pièces de clavecin en concerts Jeana-Philippa Rameauja, izdane leta 1741, predstavljajo edini primer skladateljeve komorne glasbe in so nastale v njegovem ustvarjalnem zrelem obdobju. Časovno močno sledijo njegovim delom za solo čembalo, sakralni glasbi in prvim opernim mojstrovčinam. Naslovnica izvirne izdaje navaja, da čembalo vodi dialog z violino ali flavto ter violo ali drugo violino. Zato so možnosti izvedbe, ki spoštujejo Rameaujeva navodila, zelo raznolike. Od italijanskih trisonat, katerih osrednji predstavnik ostaja Corelli, jih loči predvsem vloga tipkovnice. Pri Corelliju je klaviatura predvsem basso continuo, medtem ko Rameau nameni čembalu izrazito prednost in virtuozno vlogo, melodični instrumenti (violina, flavta ali viola) pa delujejo bolj kot spremljava. V tem pogledu so jim bližje Bachove sonate za violino in čembalo iz leta 1720, kjer sta melodični liniji obeh instrumentov enakovredni. V predgovoru Rameau poudari: »Te skladbe, izvedene na samem čembalu, ne puščajo ničesar neizpolnjenega: niti posumili ne bi, da bi lahko pridobile kakršno koli dodatno prijetnost.« Najverjetneje gre predvsem za poskus povečanja razširjenosti zbirke med ljubitelji. Rameau je štiri od teh skladb tudi priredil za solo čembalo – tiste, pri katerih je bila takšna priredba najmanj preprosta (La Livri, L'agaçante, La timide in L'indiscrète). Več teh skladb je bilo pozneje prirejenih, orkestriranih in vključenih v njegove opere (Zoroastre, Les Fêtes de Polymnie, Dardanus in Le Temple de la Gloire).

Les Pièces de clavecin en concerts by Jean-Philippe Rameau, published in 1741, represent the only example of the composer's chamber music and were written during his mature creative period. Chronologically, they closely follow his works for solo harpsichord, his sacred music and his first operatic masterpieces. The title page of the original edition indicates that the harpsichord enters into dialogue with a violin or flute and a viola or a second violin. Consequently, the performance possibilities that respect Rameau's instructions are highly varied. They differ from the Italian trio sonatas, whose central figure remains Corelli, primarily in the role of the keyboard: in those works, the keyboard functions mainly as basso continuo, whereas Rameau gives the harpsichord a clearly dominant and virtuoso role, with the melodic instruments – violin, flute or viola – serving as accompaniment. In this respect, they are closer to Bach's sonatas for violin and harpsichord from around 1720, in which the melodic lines of both instruments are of equal importance. In his preface, Rameau emphasises: "These pieces, performed on the harpsichord alone, leave nothing to be desired; one would not even suspect that they could gain any additional charm." This was most likely an attempt to broaden the appeal of the collection among amateur musicians. Rameau also arranged four of these pieces for solo harpsichord – those for which such adaptation was least straightforward (La Livri, L'agaçante, La timide and L'indiscrète). Several of these pieces were later adapted, orchestrated and incorporated into his operas (Zoroastre, Les Fêtes de Polymnie, Dardanus and Le Temple de la Gloire).



Photo: Robi Valenti

Bach Collegium Barcelona (ES)

PODROČJE FOCUS

- historično informirana izvajalska praksa / Historical performance practice
- evropski baročni repertoar / European Baroque repertoire
- evropski klasicistični repertoar / European Classical repertoire
- katalonski sodobni skladatelji za zbor in orkester / Catalan contemporary composers for choir and orchestra

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Abadia de Montserrat, Festival de Música de Montserrat
- (2026) Esplugues de Llobregat (Barcelona), Fundació Salvat Hall
- (2025) Barcelona, Palau de la Música Catalana de Barcelona
- (2025) Arenys de Mar, Sancta Maria Church
- (2025) Abadia de Montserrat, Festival de Música de Montserrat
- (2025) Barcelona, L'Auditori de Barcelona
- (2024) Barcelona, Palau de la Música Catalana de Barcelona
- (2024) Leipzig, BachFest
- (2024) Barcelona, L'Auditori de Barcelona
- (2023) Santuari Sant Ramón, Espurnes Barroques

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

- (2026) Stylus Phantasticus (Festival de Música Antiga dels Pirineus)
- (2025) Stylus Phantasticus (Seviqc)
- (2024-2026) Bach Sonatas (Espurnes Barroques Festival, Museum Can Framis Barcelona, Nits Musicals de Valls, El Monegal, Seviqc)
- (2024) Messiah (L'Auditori de Barcelona)
- (2022-2026) Bach solo programme (Seviqc Brežice, Espurnes Barroques, Festival Camino de Santiago, Catedral de Sant Pere de Vic, Festival Sons del Temps de Terrassa)
- (2022-2026) Bach Cantatas (L'Auditori de Barcelona, Palau de la Música Catalana de Barcelona, BachFest Leipzig, Festival de Música de Montserrat)

SNEMANJA (najpomembnejša v zadnjih 4 letih)**RECORDINGS** (the most important from the last 4 years)

- (2024) Montserrat TV
- (2023) Catalunya Música, Joan Soler
- (2021) Montserrat TV

DISKOGRAFIJA**DISCOGRAPHY**

- (2020) Audiovisuals de Sarrià, Anacrusa (Still Life)
- (2019) Audiovisuals de Sarrià, Anacrusa (Bach ist meine Freude)

SPLETNA STRAN**WEBSITE**

- <https://bachcollegiumbarcelona.com/>

FACEBOOK

- <https://www.facebook.com/BachCollegiumBarcelona/>

VIDEO

- [Immortal Bach | BachCollegium Barcelona | ©EspurnesBarroques2023](#)
- [Noches de música en MontRubí](#)
- [Bach per nadal](#)
- [Dixit Dominus, Dixit Dominus, G.F. Händel, Bach Collegium Barcelona & Salvat Ensemble](#)
- [IV. Juravit Dominus, Dixit Dominus, G.F. Händel, Bach Collegium Barcelona & Salvat Ensemble](#)
- [VI. Dominus a dextris tuis, Dixit Dominus, G.F. Händel, Bach Collegium Barcelona & Salvat Ensemble](#)
- [Entrevista a Pau Jorquera, director del concert de Setmana Santa a Montserrat \(23 de març de 2024\)](#)
- [Entrevista a Pau Jorquera, director del concert de Setmana Santa a Montserrat \(28 de març de 2021\)](#)



Adriana Alcaide (ES)
violina / violin

ŠTUDIJ / EDUCATION

- (2025) Universitat Autònoma de Barcelona (Master's Degree in Palliative Care)
- (2016) Atelier Escènic (Maria Stoyanova)
- (2003) Koninklijk Konservatorium Den Haag (Enrico Gatti, Pavlo Beznosiuk, Lucy van Dael, Elisabeth Walfish)
- (1997) Grau Superior de Violí al Conservatori del Liceu de Barcelona (Eva Graubin, Evelio Tiele, Sergio Prieto)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- historično informirana izvajalska praksa / Historical performance practice
- sodobna svobodna improvizacija / Contemporary free improvisation
- živa glasba v paliativni oskrbi in spremljanju ob koncu življenja / Live music in palliative care, accompanying the end of life
- pedagoški programi za otroke in družine / Educational programmes for children and families
- uprizoritvene umetnosti / Performing arts

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Abadía de Montserrat, Festival de Música de Montserrat
- (2026) Barcelona, L'Auditori de Barcelona
- (2026) Vic, Festival de Música Sacra de Vic
- (2025) Barcelona, Palau de la Música Catalana de Barcelona
- (2025) Barcelona, Espurnes Barroques

- (2025) Arenys de Mar, Sancta Maria Church
- (2025) Barcelona, Museum Can Framis
- (2024) Leipzig, BachFest
- (2024) Valladolid, Teatro Calderón
- (2023) Pollença, Festival de Pollença

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Pergolesi programme (Bach Collegium Barcelona and Abadia de Montserrat)
- (2026) Solo violin concert (Festival de Música Religiosa de Vic)
- (2024-2026) Bach's sonatas for violin and cembalo obbligato (Seviqc, Espurnes Barroques, Museu Can Framis, Festival Camino de Santiago)
- (2023-2026) Músiques de l'Ara (Auto production, self organized events)
- (2022-2024) Un Gulliver violinista (Centre Cívic La Sagrera, Museu de la Música de Barcelona)
- (2022-2023) Bach versus Anonymus (Festival de Música Antiga dels Pirineus (FEMAP), Festival de Música Religiosa de Vic, Festival de Músical de Rialp, Música Barroca de Sant Martí Sescorts)
- (2022-2022) Una Gota en el Océano (Antic Teatre de Barcelona, Hors-Lits La Floresta, Hors-Lits Barcelona, Hors-Lits Mallorca)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

- (2026) Montserrat TV
- (2025) Montserrat TV
- (2025) Catalunya Música

DISKOGRAFIJA / DISCOGRAPHY

- (2019) Anacrusa DL: B-8820-2020, ref:5-2811 ("Still Life", between the past and the present, Adriana Alcaide)
- (2012) Brilliant Classics, ref. 94288 ("Cantates Spirituelles", R.D. de Bousset. Le Tendre Amour)
- (2011) Brilliant Classics, ref. 94313 ("All in a Garden Green", four seasons of English Music. Le Tendre Amour)
- (2008) Naïve-Ambrosie AM 133 (G.F. Händel: Rodrigo HWV 5)
- (2007) Naïve-Ambrosie AM 133 (G.F. Händel: Amadigi di Gaula HWV 11)

DELOVANJE / AFFILIATIONS

- (2025-2026) spremljanje ob koncu življenja z živo glasbo / Accompanying the end of life with live music
- (2022-2026) Bach Collegium Barcelona (vodja in soustanoviteljica / leader and co-founder)
- (2016-2026) Händel and Friends / L'Auditori de Barcelona (glasbena vodja in koncertna mojstrica / musical director and leader)
- (2015-2025) Vespres d'Arnadí (vodja drugih violin / principal second violin)
- (2023-2026) Músiques de l'Ara (svobodna improvizacija / free improvisation)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Bach Collegium Barcelona, Nits Musicals de Valls (vodja / leader), Capella de Ministrers (solist / soloist), Alessandro Ciccolini
- (2025) Fundació Vila Casas, Can Framis Museum, Megumi Tanno, Carles Magraner, Capella de Ministrers
- (2024) Soubugen, Fundació Vila Casasm Can Framis Museum

- (2023) L'Arpeggiata, Megumi Tanno, Soubugen, Concertino, Adolfo Osta
- (2022) L'Arpeggiata, Megumi Tanno, Soubugen, Concertino, Adolfo Osta, Maria Stoyanova

SPLETNA STRAN / WEBSITE

- <https://cargocollective.com/adrianaalcaideen/Adriana>
- <https://bachcollegiumbarcelona.com/>
- <https://ad-meg.com/adrianaandmegumi/>
- <https://www.auditori.cat/es/evento/familiar-handel-friends/>

FACEBOOK

- <https://www.facebook.com/adriana.alcaide.fractal/>
- <https://www.facebook.com/BachCollegiumBarcelona/>

VIDEO

- [COM ERA LA VIDA AL BARROC?](#)
- [続・魂を揺さぶる #バロック・ヴァイオリニスト：アドリアナの涙の先にある無限の世界《Interview後篇》 #音楽ドキュメンタリー \[Megumi Tanno & Adriana Alcaide\]](#)
- [DUO with Adriana Alcaide \(Megumi Tanno Official Channel\)](#)
- [Miks – Concert d'Adriana Alcaide des de Pujalt](#)
- [Symbiotic Ensemble, J.M.Léclair Duos](#)

ZVOČNI POSNETKI / AUDIO RECORDINGS

- [El concert de Rams del Festival de Música de Montserrat estarà ...](#)
- [Adriana Alcaide: “La música m’ha-acompanyat molt en la foscor](#)
- [Adriana Alcaide, concertino de Bach Collegium Barcelona \(1/5\)](#)
- [Adriana Alcaide, concertino de Bach Collegium Barcelona \(3/5\)](#)
- [Adriana Alcaide, concertino de Bach Collegium Barcelona \(5/5\)](#)
- [Barroc I ingants? U tant!](#)



Bruno Hurtado Gosálvez (ES)
viola da gamba

ŠTUDIJ / EDUCATION

- (2006) Conservatori Professional de Música de Badalona (Mark Friedhof)
- (2006) Conservatori del Liceu de Barcelona (Peter Thiemann)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- historično informirana izvajalska praksa / Historically informed performance practice
- klasicistični in romantični repertoar na historičnih glasbilih / Classical and Romantic repertoire on period instruments
- francoski repertoar 17. stoletja, zlasti Lully in njegovi nasledniki / French 17th-century repertoire, especially Lully and his followers
- izvajalska praksa violončela in viole da gamba / Violoncello and viola da gamba performance practice
- komorna in orkestrska igra na historičnih glasbilih / Chamber and orchestral performance on historical instruments

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2025) Celje, Seviqc
- (2025) Madrid, FIAS
- (2025) Santander, FIS
- (2025) Innsbruck, Festival alte musik innsbruck
- (2025) Basel, Basel Festtage für Alte Musik
- (2025) Stockholm, Early Music Stockholm
- (2024) Korčula, Korkyra Baroque Festival
- (2024) Amsterdam, Concertgebouw Quartet Festival
- (2024) Bordesholm, Schleswig-Holstein Festival
- (2024) Barcelona, Llums d'Antiga

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2023) Projekt, posvečen naprednim tehnikam kontrabasa in naročilu nove skladbe za violončelo in kontrabas, izvedene v krstni izvedbi v koncertnem okviru / Project focused on advanced double bass techniques and the commissioning of a new work for violoncello and double bass, premiered in concert (Elbphilharmonie Hamburg)
- (2023) Double Infinite (Dance Company Malpelo)

DISKOGRAFIJA / DISCOGRAPHY

- (2025) Challenge Onslow String Quintets
- (2022) Claves Tartini
- (2021) Ambronay editions Die Lullisten
- (2020) Arldila German Counterpoint
- (2018) Cézanne Producciones Bach suites con basso
- (2017) Dynamic Mozart after Mozart

DELOVANJE / AFFILIATIONS

- (2023-) Protean Quartet (member)
- (2021-) Ensemble Tamuz (member)
- (2019-) Franz Schubert Philharmonia (Solo-Cellist)
- (2015-) El Gran Teatro del Mundo (co-founder)

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

- (2026) Il Fervore, Zürcher Barockorchester, Ad Fontes
- (2025) Infermi d'Amore, Il Fervore, Zürcher Barockorchester, Ad Fontes
- (2024) Infermi d'Amore, Il Fervore, Zürcher Barockorchester, Ad Fontes, La Grande Chapelle, Bach Collegium Barcelona
- (2023) Infermi d'Amore, Il Fervore, Zürcher Barockorchester, Ad Fontes
- (2022) Infermi d'Amore, Il Fervore, Zürcher Barockorchester, Ad Fontes, Chiave D'Arco



Ana Marija Krajnc (SI):
čembalo / harpsichord

ŠTUDIJ / EDUCATION

- (2026) Schola Cantorum Basiliensis (Andrea Marcon; Andrea Bucarella; Tobias Lindner)
- (2024) Civica Scuola di musica Claudio Abbado Milano (Lorenzo Ghielmi)
- (2022) Akademija za glasbo, Ljubljana (Egon Mihajlović)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- historično informirana izvajalska praksa (HIPP) / Historically informed performance practice (HIPP)
- repertoar stare glasbe (16.–18. stoletje) / Early music repertoire (16th–18th century)
- praksa bassa continua / Basso continuo practice
- solistični repertoar za čembalo in orgle / Solo repertoire for harpsichord and organ
- komorna glasba in interdisciplinarna sodelovanja / Chamber music and interdisciplinary collaborations

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Sevilla (ES) Festival de Música Antigua de Sevilla
- (2026) Brugg (CH) Orgelpunkt
- (2025) Milano (IT) Meditazioni con organo
- (2025) Milano (IT) Società del Quartetto di Milano
- (2025) Gorizia (IT) Festival Sconfinamenti
- (2025) Barcelona (ES) Espurnes Barroques
- (2024) Celje (SI) Seviqc
- (2024) Ljubljana (SI) Cankarjev dom
- (2023) Pesaro (IT) Conservatorio Statale di Musica "G. Rossini"
- (2022) Bologna (IT) Concerto su strumenti originali

DOSEŽKI (najpomembnejši v zadnjih 4 letih)**ACHIEVEMENTS** (the most important from the last 4 years)

- (2025) Basel, Schola Cantorum Basiliensis: nagrada fundacije Marschall-Stiftung / Prize of the Marschall-Stiftung
- (2023) Musashino – Tokyo, Musashino International Organ Competition (polfinalistka / semi-finalist)
- (2022) Pesaro, Concorso Internazionale di Clavicembalo “Gianni Gambi” (absolutna prva nagrada / absolute first prize)
- (2022) Vilnius, International Competition Lauxmin (druga nagrada / second prize)

DELOVANJE / AFFILIATIONS

- (2026) samostojna glasbenica (čembalo, orgle) / Freelance musician (harpsichord, organ)

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

- (2026) Marino González, Les Pleurs
- (2025) Espurnes Barroques, Società del Quartetto di Milano
- (2024) Adriana Alcaide, Seviqc

VIDEO

- [AnaMarijaKrajnc](#)

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: 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 Neoplatensis (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

Vaš Seviq

We invite you to our upcoming concerts:

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 Neoplatensis (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

Your Seviq

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

