

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Nedelja / Sunday
16.8.2026, 19:30

Celje
Knežji dvor / Princely Palace

Lunaris

DUO STEGMANN - JIMÉNEZ

(Velika Britanija / Great Britain)

Anna Stegmann (DE):
kljunasta flavta / recorder

Jorge Jiménez (ES):
violina, srednjeveška viela, elektronika / violin, medieval vielle, electronics

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Klepet z umetnikoma
Celje, Mestna kavarna Celje, ob 18:30

Chat with artists
Celje, City Café Celje, at 18:30

Sporočilo umetnikov obiskovalcem

Vabimo Vas, da vstopite v LUNARIS kot v poslušalsko popotovanje, oblikovano po luninih menah, kjer se preteklost in sedanjost srečujeta v skupnem poetičnem prostoru. Na historičnih glasbilih izvajamo glasbo Alfonsa X., Bibra in Bacha, ob tem pa sledimo najnovejšim raziskavam historično informirane izvajalske prakse ter odpiramo nove perspektive z deli Luciana Beria in drugih sodobnih ustvarjalcev. S postavljanjem teh repertoarjev v medsebojni dialog želimo razkriti njihovo trajno čustveno moč in odmevnost v današnjem času. S kljunasto flavto, violino, srednjeveško fidulo in elektroniko raziskujemo zvok kot spomin in preobrazbo. Upamo, da boste poslušali z radovednostjo in domišljijo ter dovolili, da se vsaka skladba razpre kot del širše pripovedi — takšne, ki skozi čas povezuje zgodovino, ustvarjalnost in človeški izraz.

Najino umetniško poslanstvo

Najino poslanstvo je povezovati poglobljeno historično razumevanje s sodobnim umetniškim raziskovanjem ter ustvarjati izvedbe, ki so hkrati intelektualno utemeljene in ustvarjalno žive. Historično informirano izvajalsko prakso razumemo kot živ proces, ki se razvija skozi raziskovanje, eksperimentiranje in sodelovanje. S postavljanjem starega repertoarja ob bok sodobnim skladbam in inovativnim pristopom, tudi z uporabo elektronike, želimo osvetliti trajno relevantnost historične glasbe v današnjem kulturnem prostoru. Aktivno razvijamo nove umetniške vsebine, sodelujemo v mednarodnih partnerstvih ter to delo približujemo raznolikemu občinstvu prek turnej in koprodukcij. S tem prispevamo k dinamični evropski mreži stare glasbe, spodbujamo izmenjavo in dialog ter zagotavljamo, da glasba preteklosti ostaja vitalna in preobrazbena sila sedanjosti.

Artists' message to visitors

We invite you to enter LUNARIS as a listening journey shaped by the phases of the moon, where past and present meet in a shared poetic space. We perform music by Alfonso X, Biber and Bach on period instruments, guided by the latest research in historically informed practice, while opening new perspectives through works by Luciano Berio and other contemporary voices. By placing these repertoires in dialogue, we seek to reveal their enduring emotional power and resonance today. With recorder, violin, medieval fiddle and electronics, we explore sound as both memory and transformation. We hope You will listen with curiosity and imagination, allowing each piece to unfold as part of a larger narrative — one that connects history, creativity and human expression across time.

Our artistic mission

Our mission is to unite rigorous historical understanding with contemporary artistic exploration, creating performances that are both intellectually grounded and creatively alive. We are committed to historically informed performance as a living practice, one that evolves through research, experimentation and collaboration. By juxtaposing early repertoire with modern compositions and innovative techniques, including electronics, we aim to illuminate the continued relevance of historical music in today's cultural landscape. We actively develop new artistic content, engage in international partnerships and bring this work to diverse audiences through touring and co-productions. In doing so, we contribute to a dynamic European network of early music, fostering exchange and dialogue while ensuring that music of the past remains a vital and transformative force in the present.

Aktualnost koncertnega programa

LUNARIS združuje dosledno historično izvajalsko prakso s sodobno ustvarjalnostjo ter ponuja program, ki združuje znanstveno poglobljenost in umetniško inovativnost. Utemeljen v stari glasbi vključuje dela Alfonsa X., Biberja in Bacha, izvedena na historičnih glasbilih, pri čemer odraža najnovejša spoznanja historično informirane izvajalske prakse. Hkrati sodobne skladbe Luciana Beria in drugih modernih skladateljev vzpostavljajo dialog, ki osvetljuje izrazno moč starega repertoarja v kontekstu današnjega časa. Lunarna tematika programa predstavlja povezovalno pripovedno os, ki vsako glasbeno izbiro povezuje s simbolnimi fazami lune in njihovimi afekti ter ustvarja prepričljivo in dostopno umetniško potovanje. Mednarodno priznana umetnika Anna Stegmann (kljunasta flavta) in Jorge Jiménez (violina, srednjeveška fidel, elektronika) zagotavljata tako tehnično dovršenost kot interpretativno poglobljenost, saj združujeta historično znanje z inovativnimi pristopi, kot so uporaba elektronike in sodobnih kompozicijskih tehnik. S skrbno izbranim repertoarjem, vključevanjem novih umetniških vsebin ter spodbujanjem mednarodnega sodelovanja skozi koprodukcije in gostovanja LUNARIS umešča slovensko občinstvo v živahno evropsko mrežo raziskovanja in izvajanja stare glasbe. Program dokazuje, da zgodovinska dela ostajajo dinamično aktualna ter ponujajo preoblikujoč vpogled v preteklost, hkrati pa aktivno sodelujejo v sodobnem kulturnem dialogu.

Relevance of the Concert Programme

LUNARIS combines rigorous historical performance with contemporary creativity, offering a programme of both scholarly depth and artistic innovation. Rooted in early music, it features works by Alfonso X, Biber, and Bach performed on period instruments, reflecting current research in historically informed performance practice. At the same time, contemporary compositions by Luciano Berio and other modern composers create a dialogue that illuminates the expressive power of early repertoire in a present-day context. The programme's lunar theme provides a unifying narrative, linking each musical selection to the symbolic phases of the moon and their associated affects, resulting in a compelling and accessible artistic journey. Internationally acclaimed specialists Anna Stegmann (recorder) and Jorge Jiménez (violin, medieval fiddle, electronics) ensure both technical mastery and interpretative depth, combining historical expertise with innovative approaches such as electronics and modern compositional techniques. By presenting carefully curated repertoire, integrating new artistic content, and fostering international exchange through co-productions and touring, LUNARIS situates Slovenian audiences within a vibrant European network of early music research and practice. The programme demonstrates that historical works remain dynamically relevant, offering transformative insight into the past while actively engaging in contemporary cultural dialogue.

Mlaj (prazna Luna) New Moon

- Jorge Jiménez (1978): **Below Zero** (2020)
za Paetzoldovo kljunasto flavto in tape / for Paetzold recorder and tape
- Heinrich Ignaz Franz von Biber (1644-1704): **Sacrum Mysterium, Sonata I**
(Oznanjenje / The Annunciation), priredba za violino in kljunasto flavto / arranged for violin and recorder
- Béla Bartók (1881-1945): **Román népi táncok, III. Topogó** (1915)
priredba za violino in kljunasto flavto / arranged for violin and recorder
- Violetta Dinescu (1953-): **Immaginabile**
za kljunasto flavto / for recorder

Prvi krajec Waxing Crescent

- Johannes Ciconia (ca.1370-1412): **Le ray au soleyl**
proporcionalni kanon / prolation canon, Codex Mancini/Lucca, I-PEc MS 3065, No. 9, fol. LXXXIIIr
- Hildegard von Bingen (1098-1179): **O Ecclesia**
priredba za kljunasto flavto in srednjeveško vielo / arranged for recorder and medieval vielle
- **Como pòden per sas culpas**
Cantiga de Santa María 166 (ca.1275) za vielo in kljunasto flavto / for viela and recorder
- Anonymus (14. stol./cent.): **Istampitta In Pro**
za vielo in kljunasto flavto / for viela and recorder

Polna Luna (Ščip) Full Moon

- Luciano Berio (1925-2003): **Gesti** (1966)
za kljunasto flavto / for recorder
- Luciano Berio (1925-2003): **Leonardo, No. 17 / Peppino, No. 8**
(Duetti per due violini, 1979–1983), priredba za kljunasto flavto in violino / arranged for recorder and violin
- Béla Bartók (1881-1945): **2. Brâul** (Román népi táncok, 1915) / **44. Erdélyi tánc** (44 duó két hegedűre, 1931), priredba za kljunasto flavto in violino / arranged for recorder and violin

Prazna Luna (Mlaj) Eclipse

- Gaspar Sanz (1640–1710): **Suite Madrileña**
Prelude / Pavanas / Canarios
priredil / arranged by: Jorge Jiménez, za violino in kljunasto flavto / for violin and recorder
- Johann Sebastian Bach (1685-1750): **Ciaccona**
(Sei Solo a violino senza Basso accompagnato, BWV 1004, Partia Seconda a violin solo senza basso)
priredba za violino in kljunasto flavto / arranged for violin and recorder

LUNARIS

je program, zasidran v tradiciji stare glasbe, katerega umetniško izhodišče predstavljajo dela Alfonsa X., Biberja in Johanna Sebastiana Bacha. Izveden na historičnih glasbilih in oblikovan na podlagi historično informirane izvajalske prakse razkriva vitalnost evropske glasbene dediščine. V ta kontekst so umeščena skrbno izbrana dela Luciana Beria in drugih sodobnih skladateljev, ki vzpostavljajo dialog ter osvetljujejo brezčasno izrazno moč starega repertoarja. Rezultat je prispevek k profiliranju historično informirane izvajalske prakse, ki hkrati izkazuje avtentičnost in inovativnost.

LUNARIS

is a programme rooted in the early music tradition, with works by Alfonso X, Biber, and Johann Sebastian Bach forming its artistic foundation. Performed on period instruments and informed by historical practice, it highlights the vitality of Europe's musical heritage. Into this context enter carefully chosen works by Luciano Berio and other contemporary composers, creating a dialogue that illuminates the timeless expressive power of early repertoire. The result is a contribution to the profiling of historically informed performance, demonstrating both authenticity and innovation.

Program predstavljata dva mednarodno uveljavljena specialista za staro glasbo: Anna Stegmann (kljunasta flavta), ki jo je časopis Daily Telegraph pohvalil zaradi »izjemne interpretacije« Vivaldija in ki deluje kot profesorica na Royal Academy of Music v Londonu, ter Jorge Jiménez (violina, srednjeveška fidel, elektronika), iskan koncertni mojster, ustanovitelj ansambla Tercia Realidad in sodelavec zasedb, kot so L'Arpeggiata, Forma Antiqua in Capella Cracoviensis. Oba združujeta poglobljeno znanje historične izvajalske prakse z zavezanostjo sodobni ustvarjalnosti, kar zagotavlja umetniško odličnost in interpretativno poglobljenost. Od nastanka je LUNARIS gostoval po Evropi in Avstraliji ter bil izveden na uglednih prizoriščih, kot so Melbourne Recital Centre, madridska palača Cibeles in festival Momenta v Nemčiji. Predstavitel tega programa v Sloveniji občinstvu omogoča stik z vrhunskimi interpretacijami ter državo umešča v mrežo mednarodne kulturne izmenjave.

LUNARIS nastaja v koprodukciji z javnimi kulturnimi institucijami, kar zagotavlja institucionalno podporo in trajnost. Mednarodna partnerstva dodatno omogočajo izmenjavo repertoarja in znanja ter umeščajo slovenski kulturni prostor v širšo evropsko mrežo, hkrati pa krepijo njegovo vlogo kot stičišča inovacij na področju stare glasbe.

Vsebinsko koherenco zagotavlja lunarna tematika. V ezoteričnih tradicijah so faze lune povezane s človeškimi čustvi in vedenjem; v programu je vsaka faza predstavljena glasbeno, pri čemer izbira repertoarja odraža spreminjanje afektov. Ta cikel ustvarja prepričljiv pripovedni lok, ki povezuje zgodovinska in sodobna dela v enotno in dostopno umetniško vizijo.

S poudarjanjem historično informirane izvajalske prakse in hkratnim dialogom s sodobnimi zvočnimi svetovi LUNARIS uresničuje ključne strateške cilje programa: krepi profiliranje stare glasbe, predstavlja mednarodno priznane umetnike, zagotavlja koprodukcijo z javnimi institucijami ter spodbuja izmenjavo v mednarodnem kulturnem prostoru.

Slovenskemu občinstvu ponuja preoblikujoče zvočno potovanje, v katerem dediščina preteklosti razkriva svojo aktualnost v sedanjosti.

The programme features two internationally acclaimed specialists in early music: Anna Stegmann (recorder), praised by The Daily Telegraph for her "magnificent interpretation" of Vivaldi and professor at the Royal Academy of Music in London, and Jorge Jiménez (violin, medieval fiddle, electronics), an in-demand concertmaster, founder of the ensemble Tercia Realidad, and collaborator with groups such as L'Arpeggiata, Forma Antiqua, and Capella Cracoviensis. Both combine deep expertise in historical performance with a commitment to contemporary creativity, ensuring artistic excellence and interpretative depth.

Since its creation, LUNARIS has toured widely across Europe and Australia, with performances at prestigious venues including the Melbourne Recital Centre, the Cibeles Palace in Madrid, and the Momenta Festival in Germany. Bringing this programme to Slovenia offers audiences access to world-class interpretation and situates the country within a network of international cultural exchange.

LUNARIS is realised in co-production with public cultural organisations, ensuring institutional support and sustainability. International partnerships further enable the exchange of repertoire and expertise, embedding Slovenian cultural life within a broader European network and enhancing its profile as a meeting point for early music innovation.

Substantive coherence is provided by the lunar theme. In esoteric traditions, the phases of the moon are linked to human emotions and behaviours; here, each phase is represented musically, with repertoire choices reflecting shifting affects. This cycle creates a compelling narrative arc that binds early and modern works into a unified and accessible artistic vision.

By foregrounding historically informed performance while engaging in dialogue with contemporary sound worlds, LUNARIS fulfils the programme's strategic priorities: it strengthens the profiling of early music, showcases internationally distinguished performers, secures co-production with public institutions, and fosters exchange within the international cultural sphere. For Slovenian audiences, it offers a transformative journey through sound, where the heritage of the past reveals its relevance in the present.



Photo: Susanne Schulte

Duo Stegmann – Jiménez (GB)

USTANOVITEV / FOUNDING NAMEN / PURPOSE

Ustanovljen leta 2019, duo violinista Jorgeja Jiménez in izvajalke na kljunasti flavti Anne Stegmann raziskuje nove umetniške poti onkraj konvencionalne zgodovinsko informirane izvajalske prakse. Njun program LUNARIS to vizijo uresničuje skozi štiri sklope, navdihnjene z mitskimi fazami lune. Z uporabo kljunastih flavt, vielle in baročne violine prepletata srednjeveški repertoar z deli zadnjih desetletij ter ustvarjata neprekinjen dialog med stoletji. Umetniški koncept temelji na povezovanju tradicije in inovacije, združevanju raziskovalnega pristopa, nekonvencionalnega programiranja in slogovne odprtosti, kar oblikuje prepoznaven in poglobljen zvočni svet.

Founded in 2019, the duo of violinist Jorge Jiménez and recorder player Anna Stegmann explores new artistic pathways beyond conventional historically informed performance. Their programme LUNARIS reflects this vision through four sets inspired by the mythical phases of the moon. Using recorders, vielle and baroque violin, they weave together medieval repertoire with works from recent decades, creating a seamless dialogue across centuries. The artistic concept centres on blending tradition with innovation, combining scholarship, unconventional programming and stylistic openness to form a distinctive and immersive sound world.

PODROČJE / FOCUS

- Zgodovinsko informirana izvajalska praksa / Historically informed performance practice
- Eksperimentalni pristop / Experimental approach
- Repertoar od srednjega veka do sodobnosti / Repertoire ranging from the Medieval to the Contemporary

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2025), Innsbruck,, Oosterfestival
- (2024), Adelaide,, Adelaide Baroque
- (2024), Melbourne,, Tempo Rubato
- (2024), Amersfoort,, Bachdag
- (2024), Madrid,, Centro Cibeles
- (2024), Munster,, BachFest
- (2024), Potsdam,, Potsdam Festival
- (2023), Mornington,, Peninsula Music Festival
- (2022), Wimbledon,, Wimbledon International Festival
- (2022), Bremen,, Groperlinger Barock

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

- (2024) Kunst der Fugue (Bachfest Münster)
- (2021) Zenith (GWK Munster)
- (2020) Lunaris (GWK Munster)

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

- (2022) Zenith

DISKOGRAFIJA / DISCOGRAPHY

- (2022) Gwk (Zenith)
- (2021) Self published (Silencio)
- (2020) Gwk (Lunaris)

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

- (2023) Europe/Germany, 4 Nominations to OpusKlassik price

SPLETNA STRAN / WEBSITE

- <https://www.anna-stegmann.com/duostegmannjimenez>

VIDEO

- [Lunaris Trailer \(Anna Stegmann und Jorge Jiménez\)](#)
- [ZENITH Cd release trailer | Anna Stegmann \(recorders\) & Jorge Jimenez \(violin, viola, vielle\)](#)



Anna Stegmann (DE)
kljunasta flavta / recorder

ŠTUDIJ / EDUCATION

- (2011) Conservatorium van Amsterdam (Paul Leenhouts / cum laude)
- (2010) Musikakademie der Stadt Kassel (Winfried Michel / cum laude)
- (2009) Conservatorium van Amsterdam (Paul Leenhouts)
- (2007) Musikhochschule Münster (Winfried Michel / cum laude)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Historično informirana izvajalska praksa, diminucije 15. in 16. stoletja v slogu Silvestra Ganassija / Historical performance practice, 15th and 16th century diminutions in the style of Silvestro Ganassi
- Historično informirana izvajalska praksa, zgodnji koncerti za šesto flavto iz londonskega 18. Stoletja / Historical performance practice, early concerti for sixth flute from from 18th century London
- Sodobna glasba, repertoar za solo kljunasto flavto in naročanje novih del pri živečih skladateljih / Contemporary Music, repertoire for recorder solo and commissioning new works by living composers

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Amsterdam, Network Oude Muziek / Festival Oude Muziek Utrecht
- (2026) Zwolle, Network Oude Muziek / Festival Oude Muziek Utrecht
- (2026) Den Bosch, Network Oude Muziek / Festival Oude Muziek Utrecht
- (2026) Utrecht, Network Oude Muziek / Festival Oude Muziek Utrecht
- (2026) Guildford, Hatchlands House / Cobbe Collection
- (2026) Sydney, Customs House
- (2025) Innsbruck, Musik+, Salzlager (duo Jorge Jiménez)
- (2024) London, London International Festival for Early Music
- (2023) Utrecht, Festival Oude Muziek Utrecht
- (2023) Melbourne, Melbourne Recital Centre

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Silent Speech: 16th century diminutions in the Style of S. Ganassi with Corina Marti (Haslemere Festival)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

- (2026) AVOTROS / NPO Radio 4
- (2024) Sparkly Light Productions
- (2023) Early Music Television EMTV)

DISKOGRAFIJA / DISCOGRAPHY

- (2025) Challenge Classics (Ensemble Odyssee: Original & Counterfeit)
- (2024) Pan Classics (The Royal Wind Music: The Orpheus of Amsterdam)
- (2022) GWK Records (Duo Stegmann & Jiménez: Lunarís)
- (2021) GWK Records (Duo Stegmann & Jiménez: Lunarís)

DELOVANJE / AFFILIATIONS

- (2014-) Royal Academy of Music, London (profesorica / professor)
- (2011-) Ensemble Odyssee Amsterdam (članica, umetniška vodja / member, artistic director)
- (2008-) The Royal Wind Music Amsterdam (izvajalka na kljunasti flavti, članica umetniškega odbora / recorder player, artistic board member)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) L'Arpeggiata: La Calisto, Royal Birmingham Conservatoire, Salut Baroque
- (2025) Salut Baroque
- (2024) Bachfest Münster
- (2023) L'Arpeggiata; L'Orfeo, Rotterdam Philharmonisch Orkest, Jordi Savall, Peter Dijkstra, Musica Sequenza Berlin, Musikhochschule Nürnberg
- (2022) Musica Sequenza, Burak Özdemir

KRITIKE / REVIEWS

- Ob koncu je postalo jasno, da je bila zvezda večera Anna Stegmann na kljunasti flavti. Če to dotlej še ni bilo očitno, je dokončno postalo v Fiorenzovem Concerto in F minor di flauto, 3 violin, violetta, violoncello e basso. Gre za nenavadno, skoraj samosvojo skladbo, epizodično, z divjimi značajskimi obrati in nenavadnimi modulacijami. Poleg očitne spretnosti v hitrejših stavkih je Stegmann v Largu pokazala ves razpon retoričnega izraza na kljunasti flavti, od subtilnega vibrata naprej. (Aryan Mohseni, State of the Art Media, 5.2.2026)

By the end, it became clear that the star of this show was Anna Stegmann on recorder. In case it was not clear by then, it was certainly became obvious after in Fiorenza's Concerto in F minor di flauto, 3 violin, violetta, violoncello e basso. This is a strange, almost idiomatic, composition. It is episodic, has wild turns of character and strange modulations. Apart from her evident dexterity in the faster movements,

Stegmann's prowess was on full display in the Largo, where she showcased the whole gamut of rhetorical expression on the recorder, from subtle vibrato and beyond. (Aryan Mohseni, State of the Art Media, 5 February 2026)

- Solistka in nedvomna zvezda večera je bila Anna Stegmann, ki je z uporabo različnih kljunastih flavt ustvarila izjemno široko paleto učinkov, njen ton in izvedba pa sta bila ves čas brezhibna. (Sarah Byrne, City News Canberra, 2.2 2026)

Soloist, and the evening's undoubted MVP, was Anna Stegman, whose use of various recorders gave a vast array of effects and whose tone and delivery were flawless throughout. (Sarah Byrne, City News Canberra, 2 February 2026)

- Priredba BWV 1053 v Es-duru kljunaste flavtistke Anne Stegmann je zelo primerna za fourth-flute, kljunasto flavto v B. Njena prožnost tona in virtuosno oblikovanje pasaž sta v tej očarljivi skladbi zgledna. (The Early Music Shop, oktober 2025)

Recorder-player Anna Stegmann's arrangement of BWV 1053, in E flat is well-suited to the fourth-flute, a recorder pitched in B flat. Her flexibility of tone and virtuosic passage work is exemplary in this delightful piece. (The Early Music Shop, October 2025)

- Živahne in precizne interpretacije Ensemble Odyssee se skladbam prilegajo kot ulite, prav tako izvrstna pa je Anna Stegmann, ki skoraj neprekinjene pasaže kljunaste flavte izvaja tekoče in z lahkoto. (Charlotte Gardner, Gramophone, december 2016)

Ensemble Odyssee's own crisply perky readings then fit them like a glove, with Anna Stegmann herself equally on the button, dispatching the almost relentless recorder passagework with fluent ease. (Charlotte Gardner, Gramophone, december 2016)

- Anna Stegmann se pri igrivem okraševanju parta kljunaste flavte zgleduje po Corellijevih violinskih sonatah in iz svojega glasbila izvablja virtuosno poplavo tonov, združeno z uravnoteženim zvokom ansambla. Angleška koncertantna glasba zgodnjega 18. stoletja, še močno oprta na italijanske vzore, je izvedena živahno in virtuosno – pravi mali dragulj. (Bettina Winkler, SWR2, 28.10.2016)

In her playful ornamentation of the recorder part, Anna Stegmann draws inspiration from Corelli's violin sonatas, eliciting a virtuosic flood of notes from her instrument while maintaining a balanced ensemble sound. English concert music from the early eighteenth century, still strongly influenced by Italian models, is performed with vitality and virtuosity – a little gem. (Bettina Winkler, SWR2, 28 October 2016)

- Izvedba, izbor glasbe in domiselne videopredstavitve so izjemni. Kratko trajanje je idealno za domači ogled v teh časih, zlasti za tiste, ki nimajo časa ali želje za ogled celovečernega koncerta. (Andrew Benson-Wilson, Early Music Reviews+, 26.10.2020)

The playing, the choice of music, and the imaginative video presentations are outstanding. The short length is ideal for these times for home viewing for those without the time or inclination for a full-length concert. (Andrew Benson-Wilson, Early Music Reviews+, 26 October 2020)

SPLETNA STRAN / WEBSITE

- www.anna-stegmann.com

FACEBOOK

- <https://www.facebook.com/anna.stegmann.71/>

VIDEO

- [Anna Stegmann](#)



Photo: Susanne Schulte

Jorge Jimenez (ES)

violina, srednjeveška viela, elektronika
violin, medieval vielle, electronics

ŠTUDIJ / EDUCATION

- (2005) Conservatorium van Amsterdam (Lucy van Dael)
- (2002) ArtEZ University of the Arts (Kees Koelmans)
- (1998) Conservatori de Música de Barcelona (Joan Pamies)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Historično informirana izvajalska praksa: baročna violina / HIPP: Baroque violin
- Historično informirana izvajalska praksa: klasicistična violina / HiPP: Classical violin
- Historično informirana izvajalska praksa: romantična violina / HIPP: Romantic violin
- Kompozicija elektronske glasbe / Electronic music composition
- Repertoar za violino solo / Unaccompanied violin repertoire

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Granada, Festival de Granada
- (2025) Burgos, Festival Musica Callada
- (2025) Valetta, Valetta Baroque Festival
- (2025) Santander, Festival Internacional de Santander
- (2025) Genova, GOG Genovese Season
- (2024) Melbourne, Tempo Rubato
- (2024) Adelaide, Baroque Hall Adelaide
- (2023) Madrid, Festival de Arte Sacro Comunidad de Madrid
- (2023) Perelada, Festival Castell de Peralada
- (2022) Stumm, Stummerchrei Festival

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2025) Artistic Residence (Festival Música Callada)
- (2022) Artistic Residence (Internationales Kulturfestival Stummer Schrei)

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

- (2026) Challenge Classics
- (2024) Pan Classics
- (2023) Hyperion, Pan Classics
- (2022) Pan Classics

DISKOGRAFIJA / DISCOGRAPHY

- (2026) Challenge Classics (Curiosa)
- (2023) Pan Classics (Weeping Philosophers)
- (2023) Pan Classics (Farinelli's Violin)
- (2022) Pan Classics (Rethinking Bach - The Cello Suites)
- (2021) Pan Classics (Rethinking Bach - Goldberg Variations)

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

- (2023) Madrid, Sello Festclassica Awards

DELOVANJE / AFFILIATIONS

- (2026) Musica Callada (umetniški vodja / Artistic Director)
- (2026) Cambridge Philharmonic (namestnik koncertnega mojstra / Associate Concertmaster)
- (2019-) L'Arpeggiata (sovodja / Co-Leader)
- (2015-) Forma Antiqua (koncertni mojster / Concertmaster)
- (2009-) Tercia Realidad (umetniški vodja / Artistic Director)

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

- (2025) English Baroque Soloists, Academy of Ancient Music, The Hanover Band
- (2024) Academy of Ancient Music, The Hanover Band
- (2023) Academy of Ancient Music, The Hanover Band
- (2022) Academy of Ancient Music, The Hanover Band

KRITIKE / REVIEWS

- Jiménez, mednarodno uveljavljen solist in vodja ansamblov stare glasbe, igra z izjemno jasnostjo, čisto intonacijo in lahkotno tehnično dovršenostjo. (Janet Banks, Strad Magazine, 30.9.2022)

Jiménez, internationally known as a soloist and leader of early music bands, plays with impressive definition, pure tuning and effortless technical finesse. (Janet Banks, Strad Magazine, 30.9.2022)

- Drzno in izvirno. (Adolfo Belmonte, La Lectura, 8.6.2022)

Bold and original (Adolfo Belmonte, La Lectura, 8.6.2022)

- Popolnoma nor projekt, okronan z uspehom. (Eduardo Torrico, Scherzo Magazine, 22.5.2022)
A completely crazy project crowned with success (Eduardo Torrico, Scherzo Magazine, 22.5.2022)
- Jiménez se izraža na izjemno dovršen način. (Robert Hugill, Planet Hugill, 8.8.2022)
Jimenez has a consummate way of expressing himself (Robert Hugill, Planet Hugill, 8.8.2022)

SPLETNA STRAN / WEBSITE

- <https://www.jorge-jimenez.es/>

FACEBOOK

- <https://www.facebook.com/tercia.realidad>

VIDEO

- [jorge jimenez](#)

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 Pišče, 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: 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

Vaš Seviqc

We invite you to our upcoming concerts:

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

Your Seviqc

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

