

SEVIQC 2026

Programska knjižica
Programme Booklet



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti

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

Festival Seviqc je tudi letos povezal vrhunske izvajalce stare glasbe, zgodovinske prostore in občinstvo. Koncertom so se pridružili klepeti z umetniki, ki so obiskovalcem omogočili neposredno srečanje z njihovim delom. Prav povezovanje glasbe, prostorov in klepetov daje programu Seviqc njegovo posebno vrednost.

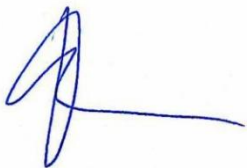
Program smo pričeli z Dnevom stare glasbe v Celju. Ob koncertu smo pripravili tudi Simpozij Celeia, na katerem smo odprli vprašanja razvoja in povezovanja področja stare glasbe. Med festivalskimi prizorišči je bila letos prvič tudi cerkev Marijinega vnebovzeta. Prenovili smo obliko predstavitev življenjepisov umetnikov. V primerjavi z letom 2025 smo obisk klepetov povečali za 26,4 %, obisk koncertov za 14,2 % in skupen obisk za 16,0 %.

V nadaljevanju publikacije so zbrani koncertni sporedi, opisi programov in predstavitve umetnikov. Posamezne koncertne knjižice v izvorni obliki so objavljene na naši spletni strani [Seviqc / Festival / Publikacije](#).

Pričujoča publikacija je nadaljnji razvoj Napovednika. Ker program Seviqc napovedujemo po dogodkih, je primerneje, da s to publikacijo predstavimo celoten program po zaključku njegove izvedbe. Statistični podatki so na naši spletni strani [Seviqc / Festival / Poročilo izvedbe](#).

Hvala umetnikom, sodelavcem, partnerjem, podpornikom in občinstvu, ki ste s tem prispevali k nadaljnjemu razvoju programa Seviqc.

Klemen Ramovš
direktor Ars Ramovš in umetniški vodja festivala Seviqc



The Seviqc festival once again brought together outstanding early music performers, historic venues and audiences. The concerts were accompanied by chats with artists, giving visitors an opportunity to meet them and learn about their work. This connection between music, venues and conversations is a distinctive strength of the Seviqc programme.

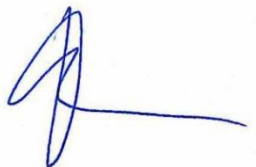
We began the programme with Early Music Day in Celje. Alongside the concert, we held Simpozij Celeia, where we discussed the development of early music and connections within the field. The Church of the Assumption of the Virgin Mary was included among the festival venues for the first time. We also introduced a new format for presenting artists' biographies. Compared with 2025, attendance at chats with artists increased by 26.4%, attendance at concerts by 14.2%, and overall attendance by 16.0%.

The following pages bring together the concert programmes, descriptions of the programmes and introductions to the artists. The individual concert booklets in their original form are available on our website under [Seviqc / Festival / Publikacije](#).

This publication is a further development of Napovednik. As we announce the Seviqc programme event by event, it is more appropriate to present the programme as a whole in a publication after it has taken place. Statistical data are available on our website under [Seviqc / Festival / Implementation Report](#).

My thanks go to the artists, colleagues, partners, supporters and audiences whose contributions have helped the Seviqc programme continue to develop.

Klemen Ramovš
Director of Ars Ramovš and Artistic Director of the Seviqc festival



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O programu Seviqc

Program Seviqc je dolgoročni razvojni projekt stare glasbe v Sloveniji. Ko smo leta 1982 v Radovljici začeli organizirati tečaje stare glasbe, smo začeli skoraj s točke nič. Schola Labacensis je delovala do sredine sedemdesetih let, konec tega desetletja pa sta nastala Akademski baročni kvartet in Ramovš Consort. Dejavnost na področju stare glasbe je bila tedaj še zelo omejena. V osemdesetih letih 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, vse več pa je tudi prirediteljev, ki jo delno ali v celoti vključujejo v svoj program. Stara glasba je že na osnovni stopnji prisotna v predmetnikih glasbenih šol, ljubljanska Akademija za glasbo pa ima oddelek za staro glasbo. Strokovna javnost vse bolj prepozna, da stara glasba ni le izvajanje del preteklih stoletij, temveč je povezana tudi s historično informirano izvajalsko prakso (HIP, historically informed performance), ki je v mednarodnem prostoru že dolgo uveljavljena.

Program Seviqc je zavezan izključno umetnosti in strokovni odličnosti, sledi evropskim trendom in jih soustvarja. Razvoj je naravnano 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 (od 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 (<https://www.sazu.si/>) je naš vsakoletni častni pokrovitelj od 2014, člani REMA (<https://www.rema-eemn.net/>) smo od 2003, nosilci Znak EFFE (<https://www.festivalfinder.eu/effe-label>) smo neprekinjeno od 2015, potrjeni pa smo tudi za obdobje 2026-2027.

V okviru razvoja scene stare glasbe 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. Predloge umetnikov izbiramo glede na umetniško raven, privlačnost in vsebinsko zaokroženost predlaganih programov.

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 Pišece, 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 pritegne festival Seviqc 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 stari glasbi, kulturni dediščini in družbeni vlogi festivalov. Celoten program Seviqc tako deluje kot prostor srečevanja umetnosti, znanja in javnega dialoga v evropskem kulturnem prostoru.

About 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 were starting almost from scratch. Schola Labacensis had been active until the mid-1970s, while the Akademski baročni kvartet and Ramovš Consort emerged towards the end of that decade. Activity in early music was still very limited. During the 1980s, the Seviqc programme created a framework in which artists could explore 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 include early music partly or entirely in their programmes. Early music is now taught at the elementary level in music schools, and the Academy of Music in Ljubljana has a department of early music. The professional community increasingly recognises that early music involves more than performing works from past centuries: it is also associated with historically informed performance (HIP), which has long been established internationally.

The Seviqc programme is committed solely to artistic and professional excellence. It follows developments in Europe and helps shape them. Its development is guided by a sustainable, clearly defined and stable operational vision, enriched each year by new insights. Radovljica (1982–1996) laid the foundations; from Brežice (1997–2023), we developed a network of events across Slovenia. Celje (from 2024 onwards) represents the third phase of this national project. With its infrastructure and wealth of venues, Celje offers an opportunity rarely found even internationally. The city is strongly committed to development and understands the importance of culture to the flourishing of the city and region. The Seviqc programme has excellent international credentials and actively contributes to that development. The Slovenian Academy of Sciences and Arts (<https://www.sazu.si/en/about-sasa>) has been our honorary patron each year since 2014. We have been members of REMA (<https://www.rema-eemn.net/>) since 2003 and have held the EFFE Label (<https://www.festivalfinder.eu/effe-label>) continuously since 2015, including confirmation for 2026–2027.

In developing the early music scene, we pay particular attention to Slovenian artists, including those based abroad. Through the Seviqc Collegiumartis approach, we connect Slovenian artists with international colleagues and support their international careers. The festival programme and the work that goes into preparing it often serve as an incubator for Slovenian artists' international appearances. We select artists' proposals on the basis of the artistic quality, appeal and coherence of their proposed programmes.

An important part of our work connects early music with cultural heritage and regional development. From the beginning, festival concerts have taken place almost exclusively in historically significant venues. Our programme has helped establish these places as valued cultural settings and attractive destinations for cultural tourism. The Seviqc festival encouraged the restoration of Pišce Castle, provided supporting references for the restoration of several heritage sites and served as an argument in negotiations to keep a heritage property in Slovenian ownership.

Audience development is central to our work. Through its outstanding programme and remarkable venues, the Seviqc festival attracts approximately two thirds of its visitors from outside the municipality where each concert takes place, making a substantial contribution to cultural tourism. Its clearly defined ticketing policy, with a range of free admissions and benefits, supports access to cultural events.

Alongside concerts, the programme includes professional and public discussions. Simpozij Celeia brings together artists, researchers and cultural professionals to consider early music, cultural heritage and the social role of festivals. The Seviqc programme thus provides a meeting place for art, knowledge and public dialogue within the European cultural landscape.

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

DAN STARE GLASBE

pobuda Evropske mreže za staro glasbo REMA

EARLY MUSIC DAY

an initiative of the European Early Music Network REMA

Celje

Knežje mesto / The princely city
Slovenija

Sobota / Saturday
21. marec 2026

This will be our reply to violence:
to make music more intensely, more beautifully,
more devotedly than ever before.

To je naš odgovor na nasilje:
ustvarjati glasbo še bolj intenzivno, še lepše
in še bolj predano kot kdaj koli prej.

(Leonard Bernstein)

Citat je iz leta 1963, po atentatu na predsednika Johna F. Kennedyja, ko je Leonard Bernstein dirigiral spominski koncert New York Philharmonic. Izrekel ga je kot etično izjavo umetnosti proti nasilju. Danes je ta misel znova vse bolj aktualna.

The quotation dates from 1963, after the assassination of President John F. Kennedy, when Leonard Bernstein conducted a memorial concert with the New York Philharmonic. He spoke these words as an ethical statement of art in response to violence. Today, this thought is becoming ever more relevant again.

Dan stare glasbe / Early		(stran / page 2)
Evropski dan stare glasbe 2013 / European Day of Early Music 2013		(stran / page 3)
Simpozij Celeia	15:00	(stran / page 9)
Klepet z umetniki / Chat with the artists: Harmonia Adriatica	18:30	(stran / page 19)
Koncert / Concert: Harmonia Adriatica	19:30	(stran / page 19)
Program Seviqc / The Seviqc Programme		(stran / page 45)
Vabilo / Invitation		(stran / page 47)

Simpozij Celeia in koncert bosta prenašana v neposrednem spletnem prenosu:
The symposium and the concert will be streamed live online:
<https://us04web.zoom.us/j/76869537235>



Dan stare glasbe Early Music Day

Vir Source: [Réseau Européen de Musique Ancienne](https://www.reseau-musique-ancienne.org/)

Dan stare glasbe vsako leto 21. marca slavi več kot tisočletje glasbe, s koncerti in dogodki, ki potekajo hkrati po vsej Evropi in širše.

Early Music Day celebrates more than a millennium of music every year on 21 March, with concerts and events taking place across Europe and beyond.

Vsako leto 21. marca – na rojstni dan Johanna Sebastiana Bacha in prvi pomladni dan – udeleženci po vsem svetu pripravljajo številne dogodke, ki predstavljajo različne oblike stare glasbe. Koncerti, mojstrski tečaji, videi ... vsak lahko prispeva svoj dogodek, zaradi česar Dan stare glasbe postaja stičišče občinstva in strokovnjakov.

Every year on 21 March - Johann Sebastian Bach's birthday and the first day of spring - a variety of events are offered by participants across the globe, celebrating the many faces of Early Music. Concerts, masterclasses, videos... anyone can add their own contribution, making Early Music Day a meeting place for audiences and professionals!

Globalno, participativno praznovanje stare glasbe

Cilj Dneva stare glasbe je ustvariti živ dogodek za skupnost stare glasbe v najširšem pomenu: izvajanje, izobraževanje, raziskovanje in izmenjavo izkušenj. Vsako leto se praznovanju pridružijo številni ljubitelji stare glasbe, ki organizirajo koncerte, dogodke in različne pobude, ki hkrati potekajo po vsem svetu.

A global, participative celebration of Early Music

The goal of Early Music Day is to create a living event for the early music community in the broadest sense: performance, education, research and exchange of experiences. Each year, hundreds of early music lovers take part in the celebration by organising concerts, events, and happenings, taking place simultaneously all over the world.

Spletni dogodek

Dan stare glasbe je pomemben tudi kot spletni dogodek, saj številni prispevki in koncerti potekajo v neposrednem prenosu ter dosegajo občinstvo po vsem svetu.

An online event

Early Music Day is an important online event as well, with countless online contributions and concerts being live streamed, reaching audiences worldwide.

Partnerstva in mediji

Močno partnerstvo z mediji je ključno za vpliv in prepoznavnost Dneva stare glasbe. Evropska radiodifuzna zveza (EBU) je partner dogodka že od njegove prve izvedbe leta 2013. Evropsko razsežnost dopolnjujejo tudi partnerstva med člani REMA oziroma drugimi organizatorji projekta ter lokalnimi, regionalnimi in nacionalnimi mediji v posameznih državah.

Partnership and media

A strong partnership with the media is essential to the impact and visibility of Early Music Day. The European Broadcasting Union (EBU) has been a partner of the event since its first edition in 2013. Partnerships between REMA members/other organisers involved in the project and local, regional and national media in each country complement the European aspect.



Evropski dan stare glasbe 2013 European Day of Early Music 2013



Androulla Vassiliou

Evropska komisarka za izobraževanje, kulturo,
večjezičnost in mlade
Pokroviteljica prve izvedbe Evropskega dneva stare
glasbe

European Commissioner for Education, Culture,
Multilingualism and Youth
Patron of the first edition of the European Day of Early
Music

[Androulla Vassiliou | Message for the First European
Early Music Day \(REMA, 2013\)](#)

Dragi prijatelji,
v veliko veselje in čast mi je, da se vam lahko pridružim
pri praznovanju prvega Evropskega dneva stare
glasbe. Dovolite mi, da izkoristim to priložnost in
izrazim svojo iskreno podporo tej pobudi ter ji zaželim
uspeha, ki si ga vsekakor zasluži. Stara glasba je
osrednji del naše skupne evropske dediščine. Obsega
več kot tisočletje glasbe, od srednjega veka pa do
konca 18. stoletja, in zajema dela mojstrov, kot so
Monteverdi, Bach, Händel in mnogih drugih.
Njihova dela so nam vsem v užitek, predstavljajo pa
tudi močan simbol naše civilizacije in naše skupne
evropske identitete, zato si zaslužijo, da jih
promoviramo, osvetljujemo in predstavimo čim širšemu
občinstvu, pri čemer nam pomaga Evropska mreža za
staro glasbo. V tem tiči razlog za podporo, ki jo
Evropski mreži za staro glasbo izkazuje Evropska
komisija, in zato tudi ostajamo popolnoma predani
ohranjanju ali celo povečanju naše podpore kulturi in
umetnosti. Le-to smo že izkazali skozi Program Kultura,

Dear friends,
It is a great pleasure and indeed an honour to join you in
celebrating the first European Day of Early Music. I
would like to take this opportunity to express my
wholehearted support for this initiative and to wish it
every success. It certainly deserves it. Early music is a
central part of our shared cultural heritage as
Europeans. It spans more than a millennium of music,
from the Middle Ages to the end of the eighteenth
century. It encompasses the works of masters like
Monteverdi, Bach and Handel, and many more.
Their works are a source of enjoyment to all of us and a
powerful symbol of our civilisation and of our common
European identity. As such, it deserves to be promoted,
highlighted and brought to the widest possible audience,
and the European Network for Early Music helps to
achieve this. That is why the European Commission has
been supporting the European Network for Early Music.
And that is why we remain fully committed to maintaining
and even reinforcing our support for culture and the arts.

sedaj pa smo predlagali še novi program Ustvarjalna Evropa (od leta 2014 naprej), ki bo osrednji del naše strategije pomoči in promocije kulturnega in umetniškega sektorja. O tem, da gre za pomembne zadeve pričajo dogodki, kot je Evropski dan stare glasbe. Naj pripomnim še, da se mi zdi 21. marec izredno primeren datum za ta dogodek, saj je to obletnica rojstva Johanna Sebastiana Bacha, »največjega čudeža celotnega glasbenega ustvarjanja«, kot mu je pravil Wagner, pa tudi prvi dan pomladi, simbol ponovnega rojstva in prenove. Prepričana sem, da bo ta pobuda stari glasbi omogočala rast in razcvet tudi v nadaljnje.

We have done this through the Culture Programme, and now we have proposed a new Creative Europe programme from 2014 onwards. We did increase support for the arts sector. The new programme will be the linchpin of our strategy for helping and promoting the cultural and artistic sectors. That all this matters is shown by events like today's. And may I say that I find it especially fitting that you chose to hold the first European Day of Early Music on 21 March. It is the anniversary of the birth of Johann Sebastian Bach, the most stupendous miracle in all music, as Wagner called him. It is also the first day of spring, a symbol of rebirth and renewal. And I have every confidence that today's initiative will help early music to continue to blossom and flourish in the future. Events such as the one you are celebrating today clearly demonstrate the importance of this commitment.



Photo David Ignaszewski

Jordi Savall

gambist, dirigent in skladatelj za REMA ob prvem Evropskem dnevu stare glasbe

viol player, conductor and composer, message recorded on the occasion of the first REMA European Day of Early Music

[Jordi Savall | Message for European Early Music Day \(REMA, 2013\)](#)

Z veseljem vas pozdravljam na dan, ki je posvečen dediščini stare glasbe. V tem času razširjene krize, ko se mnogi ljudje soočajo s stisko, glasba še vedno opravlja zelo pomembno funkcijo: težje kot so naše

It is a great pleasure to greet you on the occasion of this day devoted to the heritage of early music. In these times of widespread crisis, when many people's lives are affected by hardship, music continues to fulfil a very

okolščine, večja je naša potreba po miru, čutenju in upanju, ki ga lahko prinese vsakemu od nas. Zelo je pomembno, da združimo moči in podpremo staro glasbo, kot to počne Evropska mreža za staro glasbo, pa tudi nastopajoči in organizacije, ki tovrstno glasbo širijo. Mreža je to storila tudi prek novega praznika. Govorimo o notnih zapisih stare glasbe, ampak v resnici vsa ta glasba obstaja samo, ko jo pevec ali instrumentalist s svojo umetnostjo oživi, s čimer jo naredi sodobno. Tako kot nova pomlad, ki se pričanja danes, se bo glasba, dokler obstajajo tankočutni ljudje, z vsakim novim nastopom ponovno rodila, in prek čutenja ter lepote prinesla svoj nepogrešljiv mir našim krhkim srcem. Kot eden od likov Dostojevskega, ki pravi, da bo »lepota rešila svet«, tudi mi verjamemo v umetnost, ki je družbi uporabna; umetnost, ki ima skozi lepoto, milino in duhovnost moč, da nas spremeni in poveča našo občutljivost ter solidarnost.

important function. The more difficult our circumstances are, the greater is our need for peace, emotion and hope that it can bring to each one of us. At the same time, it is very important that we join forces to support the music of earlier times, as is done by the European Early Music Network, as well as the performers and organisations who disseminate it. That is precisely what led to the idea of holding this day of celebration. We talk about early music scores, but in fact all this music exists only at the moment when a singer or instrumentalist brings it to life through his art, and in doing so makes it contemporary. Just like the new spring that begins today, as long as there are sensitive human beings, music will continually be reborn with each new performance. Through emotion and beauty it brings indispensable peace and consolation to our troubled and fragile hearts. Like one of Dostoevsky's characters who says that "beauty will save the world", we also believe in art which is useful to society — art which, through beauty, grace, emotion and spirituality, has the power to transform us and enhance our sensitivity and solidarity.



Photo: Negumbo Lew

Peter Pontvik

Predsednik REMA Evropske mreže za staro glasbo
President of REMA European Early Music Network

[Peter Pontvik | President of REMA introduces the First European Early Music Day \(2013\)](#)

Dragi poslušalci!

Čestitke! V Evropi smo priča rojstvu novega prazničnega dne. Danes, 21. 3. 2013, ko nam začetek pomladi vliva upanje v toploto in svetlobo, prvič praznujemo Evropski dan stare glasbe. Pobuda za projekt je prišla s strani Evropske mreže za staro glasbo, REMA, organizacije, ki predstavlja 65 festivalov v 20 državah, z namenom oblikovati živi spomenik evropski glasbeni dediščini in povečati vidnost ter učinek stare glasbe. 21. marec je tudi rojstni dan Johanna Sebastiana Bacha, enega najbolj poznanih in priznanih osebnosti stare glasbe. Danes se bodo konference, koncerti in drugi dogodki, ki se osredotočajo na srednjeveško, renesančno ali baročno glasbo, simultano odvijali po celotnem kontinentu. Več se jih bo tudi predvajalo v živo prek interneta. Kot predsednik REMA bi rad izrazil hvaležnost mreže našemu partnerju, Evropski radiodifuzni zvezi, in tudi ga. Androulla Vassiliou, članici Evropske komisije v Bruslju, ki je velikodušno prevzela pokroviteljstvo nad REMA Evropskim dnevom stare glasbe 2013. Skupaj z ostalimi načini umetniškega izražanja, kot so ples, gledališče in arhitektura, je stara glasba osrednji del evropske kulturne dediščine. Zajema več kot tisoč let glasbe, zapisane ali ohranjene prek ustnega izročila, od srednjega veka do konca 18. stoletja. Če so skladatelji, kot so Johann Sebastian Bach, Claudio Monteverdi in Hildegard von Bingen, na splošno dobro poznani, pa še vedno obstaja širok repertoar, ki čaka, da ga današnje občinstvo odkrije. Zato je nastal Evropski dan stare glasbe – da bi povečali zavedanje in dostop do glasbenega zaklada, ki si ga delimo. Očarljiv in brezčasen jezik, ki še vedno govori z našim srcem.

Kratka pozdravna sporočila

članov upravnega odbora REMA ob prvi izvedbi Evropskega dneva stare glasbe 2013

Peter Pontvik (Predsednik REMA Evropske mreže za staro glasbo): Z veseljem naznanjam rojstvo novega prazničnega dne v Evropi REMA Evropskega dneva stare glasbe 2013, ki bo 21.3.2013. Veselimo se ga, saj se veselimo tudi začetka pomladi.

Dear listeners,

Congratulations – a new festive day is born in Europe. Today, on the 21st of March 2013, when the beginning of spring gives us hope, warmth and light, the European Day of Early Music is celebrated for the very first time. The project has been initiated by the European Early Music Network REMA, an organisation representing 65 festivals in 20 countries, to be a living memorial to the musical heritage of Europe and to increase the visibility and impact of early music. The 21st of March is also the birthday of Johann Sebastian Bach, one of the most well-known and prominent figures of early music. Today, conferences, concerts and other events focusing on medieval, Renaissance and Baroque music will take place simultaneously all over the continent. Several of them will also be streamed live over the internet. As President of REMA, I would like to express my gratitude on behalf of the network to our partner, the European Broadcasting Union, and also to Ms Androulla Vassiliou, Member of the European Commission in Brussels, who has generously taken on the patronage of the REMA European Day of Early Music 2013. Together with other artistic expressions such as dance, theatre and architecture, early music forms a central part of the European cultural heritage. It encompasses more than a thousand years of music, written down or passed on through oral tradition, from the Middle Ages to the end of the eighteenth century. While composers such as Johann Sebastian Bach, Claudio Monteverdi and Hildegard von Bingen are generally well known, there is still a whole repertoire to be rediscovered by today's audiences. This is why the European Day of Early Music has been created: to increase awareness of and access to the musical treasure that we all share — a fascinating and timeless language that still speaks straight to our hearts.

Short greetings

from the members of the REMA Board of Directors on the occasion of the first European Early Music Day in 2013

[REMA Board of Directors | Greetings for the First European Early Music Day \(2013\)](#)

Peter Pontvik (President of REMA European Early Music Network): I am happy to announce the birth of a new festive day in Europe the REMA European Day of Early Music on March 2013 which we look forward to, as we look forward to the beginning of spring.

Delma Tomlin (York, Združeno kraljestvo): Evropski dan stare glasbe je slavljenje vsega, v čemer so glasbeniki uživali mnoga stoletja med potovanju po Evropi, ko so delili svoje ideje in se učili drug od drugega. To je preprosto čudovit dan.

Delma Tomlin (York, UK): The European Early Music Day is a celebration of all that musicians have enjoyed for many centuries traveling across Europe, sharing ideas, learning from each other. It's just the most wonderful day.

Alain Brunet (Pobudnik REMA in njen prvi predsednik, Ambronay, Francija): Evropski dan stare glasbe ustreza ciljem REMA, da bi ljudje vzljubili staro glasbo, da bi bila ta prepoznavna, da bi spodbudili zanimanje medijev za glasbo, ki jo imamo radi.

Alain Brunet (Initiator of REMA and its first President, Ambronay, France): This European Day of Early Music meets the objectives of REMA to make people love early music, make it recognized, encourage the media to become more interested in the music we love.

Mariafederica Castaldo (Neapelj, Italija): Evropski dan stare glasbe je velika ideja za združitev vseh nas v imenu skupne in izjemne glasbene dediščine.

Mariafederica Castaldo (Naples, Italy): The European day of early music is a great idea to put all of us together in the name of a common extraordinary musical heritage.

Björn Ross (Kopenhagen, Danska): Menim, da je ideja povezovanja dogodkov in koncertov stare glasbe na evropski ravni prek interneta genialna.

Björn Ross (Copenhagen, Denmark): I think the idea of connecting early music events and concerts on a European level through the internet is brilliant.

Clara Sen (Barcelona, Španija): Glasbo je, za razliko od ostalih umetnosti, treba izvajati, da obstaja. Moramo biti zavezani ponovnemu iskanju tega dela naše kulturne dediščine.

Clara Sen (Barcelona, Spain): Music, unlike other arts, needs to be performed to exist. We need to be committed in rediscovering this part of our cultural heritage.

Bart Demuyt (Antwerpen): Pomemben dan, dajmo vse od sebe. Vrata bo odprl baročni, renesančni in srednjeveški glasbi.

Bart Demuyt (Antwerp): An important day, let's go for it. It will open doors to Baroque, Renaissance and Medieval music.

Aina Kalnciema (Riga, Latvija): Navdušena sem, da je rojstni dan J. S. Bacha postal mednarodni dan stare glasbe.

Aina Kalnciema (Riga, Latvia): I am impressed that the birthday of J. S. Bach has become an international Early music day.

Alexandre Santos (Porto, Portugal): Slavljenje ustvarjalne dediščine je del evropske identitete, ki ga je treba spodbujati v današnjem času, ko mora biti Evropa bolj združena in bolj ustvarjalna.

Alexandre Santos (Porto, Portugalska): Celebrating the creative heritage is a kind of European identity that need to be encouraged in this moment where Europe needs to be more united and more creative.

Tobias Wolff (Göttingen, Nemčija): Evropa sestoji iz mnogih držav, v katerih se govori veliko jezikov. Glasba je jezik, ki ga razume vsak, in to želimo praznovati na Evropski dan stare glasbe.

Tobias Wolff (Göttingen, Germany): Europe has many countries, where different languages are spoken. Music is a language that everyone understands, and we would like to celebrate that on the European Day of Early Music.

Sobota / Saturday
21.3.2026

15:00-18:00

SIMPOZIJ CELEIA

Spletni prenos / Live online broadcast:
<https://us04web.zoom.us/j/76869537235>

Simpozij je posvečen razmisleku o vlogi stare glasbe v sodobnem evropskem prostoru ter o pomenu kulture za razvojno perspektivo sodobne Evrope. Povezuje raziskovalne, umetniške, pedagoške, producerske in razvojne perspektive ter spodbuja razpravo o mednarodnem sodelovanju, organizacijskih modelih, kulturni diplomaciji ter povezovanju kulture s turizmom in trajnostnim razvojem.

Simpozij povezuje Veronika Brvar.

The symposium is dedicated to reflection on the role of early music in the contemporary European context and on the importance of culture for Europe's future development. It brings together research-based, artistic, pedagogical, production-related and development perspectives and encourages discussion on international cooperation, organisational models, cultural diplomacy and the interconnection between culture, tourism and sustainable development.

The symposium will be moderated by Veronika Brvar.

Referati / Papers

Veronika Brvar, Moderator

- | | |
|-------|--|
| 15:00 | prof. Lovro Sodja ,
Stara glasba – mati glasbenega ustvarjanja
Early Music – The Mother of Musical Creation |
| 15:30 | Susanna Bucher
Združeni v raznolikosti: evropska razsežnost stare glasbe
United in diversity: the European dimension of Early Music |
| 16:00 | dr. Zoltán Csaba Thuróczy ,
Mreža madžarskih kulturnih centrov na področju stare glasbe
The Network of Hungarian Cultural Centres in the Field of Early Music |
| 16:30 | Mag. Maja Voglar ,
Povezana kultura: od lokalne ustvarjalnosti do evropske moči
Connected Culture: From Local Creativity to European Strength |
| 17:00 | Zvone Žagar ,
Poskus oživitve zgodnje srednjeveške glasbe
An Attempt to Revive Early Medieval Music |

**Veronika Brvar**

vodja programske službe Festivala Ljubljana
predsednica Glasbene matice Ljubljana
vodja podjetja Vera Cultura

Head of Programme at the Ljubljana Festival
President of Glasbena matica Ljubljana
Director of Vera Cultura

Na glasbenem področju deluje profesionalno že več kot trideset let. Kot dolgoletna urednica za resno glasbo na Radiu Slovenija, vodja programske službe Festivala Ljubljana, predsednica najstarejšega glasbenega društva v Sloveniji, Glasbene matice Ljubljana, ter vodja podjetja Vera Cultura – from concept to audience ima bogate izkušnje in obširno znanje na področju umetniškega in organizacijskega vodenja glasbenih ter interdisciplinarnih kulturnih programov, mednarodnih prireditev in festivalov. Poleg umetniškega vodenja in organizacije prireditev se posveča tudi glasbeni publicistiki v različnih medijih (radio, televizija, tisk) ter sodeluje z osrednjimi nacionalnimi kulturnimi ustanovami (Cankarjev dom, SNG Opera in balet Ljubljana, SNG Opera in balet Maribor, Glasbena mladina Slovenije). Od ustanovitve podjetja Vera Cultura – from concept to audience leta 2013 v Amsterdamu deluje tako v slovenskem kot v mednarodnem prostoru. Strokovna javnost njeno delo ocenjuje kot ustvarjalno in daljnosežno.

She has been professionally active in the field of music for more than thirty years. As a long-standing editor for classical music at Radio Slovenia, Head of Programme at the Ljubljana Festival, President of Glasbena matica Ljubljana – the oldest music society in Slovenia – and Director of Vera Cultura – from concept to audience, she has acquired extensive experience and in-depth expertise in the artistic and organisational leadership of musical and interdisciplinary cultural programmes, as well as international events and festivals. Alongside artistic direction and event management, she is also engaged in music journalism across various media (radio, television and print) and collaborates with leading national cultural institutions, including Cankarjev dom, the Slovenian National Theatre Opera and Ballet Ljubljana, the Slovenian National Theatre Opera and Ballet Maribor, and Glasbena mladina Slovenije. Since founding Vera Cultura – from concept to audience in Amsterdam in 2013, she has been active both in Slovenia and internationally. Her work is regarded by the professional community as creative and far-reaching.



Prof. Lovro Sodja

glasbeni pedagog in publicist

music educator and writer

Akademski glasbenik, organizator in publicist. Diplomiral je na Akademiji za glasbo v Ljubljani pri Borisu Čampi. Kar 49 let je deloval kot profesor prečne in kljunaste flavte na Glasbenih šolah Franc Šturm in Vič-Rudnik v Ljubljani, od leta 1980 do 2005 pa je honorarno poučeval tudi na Slovenski glasbeni šoli na Koroškem v Celovcu. Pedagoški vodja te šole je bil enajst let (1986–1997). Posebno skrb je namenjal tudi poučevanju stare glasbe na kljunastih flavtah. Leta 1980 je bil ustanovitelj in predsednik Društva glasbenih pedagogov Ljubljane, Zasavja in Notranjske, od leta 1982 do 1992 pa predsednik Zveze društev glasbenih pedagogov Slovenije. Od leta 1992 do 2003 je bil sekretar Komisije za glasbena tekmovanja pri Svetu za glasbeno izobraževanje Republike Slovenije. Leta 1992 je dal pobudo za poklicno ustanovitev te komisije, imenovane TEMSIG. Leta 2002 je bil na generalnem zasedanju v Altei v Španiji izvoljen za člana Izvršnega odbora Evropske zveze glasbenih tekmovanj za mladino (EMCY), katere član je bil do oktobra 2008. Od leta 2004 je bil član upravnega odbora in tajnik Društva slovensko-avstrijskega prijateljstva v Ljubljani, od leta 2011 pa je njegov predsednik. Bil je član mednarodnih glasbenih žirij za staro glasbo v Hamburgu in Pragi. Leta 1988 je predlagal ustanovitev Gerbičevih nagrad za glasbene pedagoge. Leta 2005 je v Ljubljani od predsednika Republike Avstrije prejel Avstrijski častni križ za znanost in umetnost, leta 2019 pa še Zlati častni znak za zasluge za Republiko Avstrijo, ki mu ga je podelil predsednik Republike Avstrije dr. Alexander Van der Bellen. V različnih medijih v Sloveniji in Avstriji je objavil več kot 530 člankov.

A musician, organiser and writer. He graduated from the Academy of Music in Ljubljana. For 49 years he taught flute and recorder at the Franc Šturm and Vič-Rudnik Music Schools in Ljubljana, and from 1980 to 2005 he also taught part-time at the Slovenian Music School in Carinthia in Klagenfurt, where he served as pedagogical director for eleven years (1986–1997). In his pedagogical work he devoted particular attention to the teaching of early music on the recorder. In 1980 he founded the Society of Music Pedagogues of Ljubljana, Zasavje and Notranjska and served as its president, and from 1982 to 1992 he was president of the Association of Societies of Music Pedagogues of Slovenia. From 1992 to 2003 he served as Secretary of the Commission for Music Competitions at the Council for Music Education of the Republic of Slovenia. In 1992 he initiated the professional establishment of this commission, known as TEMSIG. In 2002 he was elected to the Executive Board of the European Union of Music Competitions for Youth (EMCY), serving until October 2008. Since 2004 he has been active in the Slovene-Austrian Friendship Society in Ljubljana, first as board member and secretary and since 2011 as its president. He has also served on international early music competition juries in Hamburg and Prague and in 1988 proposed the establishment of the Gerbič Awards for music pedagogues. In 2005 he received the Austrian Cross of Honour for Science and Art, and in 2019 the Grand Decoration of Honour for Services to the Republic of Austria, awarded by the Austrian President Dr Alexander Van der Bellen. More than 530 of his articles have been published in Slovenian and Austrian media.

Stara glasba – mati glasbenega ustvarjanja

Referat obravnava pomen stare glasbe kot temeljnega izhodišča evropskega glasbenega ustvarjanja in njeno vlogo v glasbeni pedagogiki ter kulturnem povezovanju. Avtor izhaja iz večdesetletnih osebnih izkušenj glasbenega pedagoga, flautista in organizatorja glasbenih dejavnosti. Posebej izpostavlja pomen poučevanja kljunaste flavte in izvajanja stare glasbe v glasbenih šolah, kjer so mladi glasbeniki skozi baročni repertoar spoznavali temeljne glasbene zakonitosti. Referat osvetljuje tudi razvoj glasbenih tekmovanj in mednarodnega sodelovanja, med drugim ustanovitev slovenskih glasbenih tekmovanj TEMSIG ter evropskega tekmovanja za mlade orglavce v Ljubljani. Avtor poudarja, da glasba povezuje različne narode in kulture ter da stara glasba ostaja pomemben vir glasbenega znanja, ustvarjalnosti in kulturnega dialoga v sodobni Evropi.

Early Music – The Mother of Musical Creation

The paper discusses the significance of early music as a fundamental point of departure for European musical creation and its role in music pedagogy and cultural exchange. The author draws on several decades of personal experience as a music educator, flautist and organiser of musical activities. Particular emphasis is placed on the teaching of the recorder and the performance of early music in music schools, where young musicians became acquainted with the basic principles of music through the Baroque repertoire. The paper also highlights the development of music competitions and international cooperation, including the establishment of the Slovenian music competitions TEMSIG and the European Competition for Young Organists in Ljubljana. The author emphasises that music connects different nations and cultures and that early music remains an important source of musical knowledge, creativity and cultural dialogue in contemporary Europe.



Photo: Karol Sokolowski

Susanna Bucher

podpredsednica REMA in vodja orkestrrov Theresia & EUBO pri Fondazione ICONS

Vice-President of REMA and Head of Orchestras Theresia & EUBO at Fondazione ICONS

Susanna Bucher je vodja orkestrskih projektov pri organizaciji ICONS, vodilni neprofitni ustanovi, ki razvija obsežne kulturne pobude ter se specializira za komunikacijo in uporabo rezultatov znanstvenoraziskovalnih projektov, financiranih iz programov Evropske unije. Koordinira delovanje

Susanna Bucher is Head of Orchestras at ICONS, a leading non-profit organisation developing large-scale cultural initiatives and specialising in communication and the exploitation of EU-funded scientific research projects. She coordinates the activities of both Theresia Orchestra and the European Union Baroque Orchestra;

orkestrrov Theresia Orchestra in European Union Baroque Orchestra; oba orkestrska projekta organizacija ICONS vodi in razvija kot del svojih kulturnih filantropskih pobud. Leta 2022 je imela ključno vlogo pri prenosu orkestrske dejavnosti EUBO pod okrilje organizacije ICONS. Susanna Bucher je podpredsednica in članica izvršnega odbora REMA, evropske mreže za staro glasbo. Po izobrazbi je strokovnjakinja za glasbeni management s poudarkom na umetniškem vodenju in marketingu; med drugim je delovala kot izvršna asistentka direktorjev uglednih institucij, kot je Teatro alla Scala. Diplomirala je iz upravljanja uprizoritvenih umetnosti in iz violine.

Združeni v raznolikosti: evropska razsežnost stare glasbe

Razmislek o spreminjajoči se podobi stare glasbe v Evropi, ki osvetljuje sedanje dejavnosti in razvijajočo se vlogo mreže [REMA EEMN](#) ter predstavlja vizijo in delovanje dveh evropskih orkestrskih pobud – [European Union Baroque Orchestra](#) in [Theresia Orchestra](#).



Photo: Janez Marolt

Dr. Zoltán Csaba Thuróczy je madžarski kulturni diplomat in direktor inštituta, ki že več desetletij deluje na področju krepitve mednarodnih kulturnih povezav. Študij je opravil na Madžarskem, doktorat pa je pridobil

both orchestras are managed and developed by ICONS as part of its cultural philanthropic initiatives. She was pivotal in implementing EUBO's takeover by ICONS in 2022. Susanna serves as Vice-President and member of the Executive Board of REMA, the European Early Music Network. With a background in music management focused on artistic direction and marketing, she has worked as Executive Assistant to the directors of leading institutions such as Teatro alla Scala. She holds degrees in Performing Arts Management and Violin.

United in diversity: the European dimension of Early Music

Summary: A reflection on the evolving landscape of early music in Europe, highlighting the current activities and developing role of the [REMA EEMN](#) network (www.rema-eemn.net) and presenting the vision and activities of two European orchestral initiatives – the [European Union Baroque Orchestra](#) and [Theresia Orchestra](#).

Dr. Zoltán Csaba Thuróczy

direktor Lisztovega inštituta – Madžarskega kulturnega centra v Ljubljani

director of the Liszt Institute – Hungarian Cultural Centre in Ljubljana

Dr. Zoltán Csaba Thuróczy is a Hungarian cultural diplomat and director of the institute who has been active for several decades in strengthening international cultural relations. He completed his studies in Hungary

na področju družboslovja. V svoji karieri je imel pomembno vlogo pri predstavljanju madžarske kulture v tujini, zlasti v Srednji Evropi. Kot vodja daje poseben poudarek kulturnemu dialogu, umetniškim sodelovanjem ter razvoju izobraževalnih programov. Z njegovim imenom je povezana organizacija številnih mednarodnih projektov, konferenc in kulturnih dogodkov. Pri svojem delu poudarja ravnovesje med tradicijo in sodobno kulturo ter vključevanje mladih generacij. Njegovo strokovno delovanje prispeva h krepitvi kulturne prisotnosti in prepoznavnosti Madžarske v regiji in širše.

Mreža madžarskih kulturnih centrov na področju stare glasbe

Mreža Lisztovih inštitutov je sistem madžarskih kulturnih centrov, ki delujejo po vsem svetu in katerih cilj je predstavljanje madžarske kulture, umetnosti in jezika ter krepitev kulturne diplomacije v različnih delih sveta. Ti inštituti (prej znani kot inštituti Balassi) so kulturni centri, povezani z madžarskimi diplomatskimi predstavništvi v tujini. Organizirajo razstave, koncerte, filmske klube, jezikovne tečaje in druge programe ter spodbujajo povezovanje med lokalnim občinstvom in madžarskimi skupnostmi. Mreža je danes prisotna v več kot 20 državah v Evropi, Aziji in Ameriki, med drugim v Parizu, Berlinu, New Yorku, Delhiju in Tokiu. Vsi ti centri predstavljajo madžarsko kulturno dediščino in sodobno madžarsko umetnost ter podpirajo učenje madžarskega jezika in kulturni dialog. Posebej velja izpostaviti Lisztov inštitut – Madžarski kulturni center Ljubljana (Liszt Intézet Ljubljana), ki od leta 2016 deluje v slovenski prestolnici Ljubljani. Inštitut deluje kot kulturni center Veleposlaništva Madžarske v Ljubljani ter lokalnemu občinstvu ponuja bogat program: filmske klube, literarne večere, koncerte, razstave in tečaje madžarskega jezika. Sodeluje tudi pri regionalnih kulturnih projektih ter spodbuja povezovanje med madžarskimi in slovenskimi kulturnimi strokovnjaki. Ljubljanski inštitut je posebej dejaven pri organizaciji kulturnih dogodkov, sodeluje z lokalnimi šolami, likovnimi programi in glasbeno-pedagoškimi tečaji ter tako krepi kulturne vezi med državama.

and obtained his doctorate in the field of social sciences. Throughout his career, he has played an important role in presenting Hungarian culture abroad, particularly in Central Europe. As a director, he places special emphasis on cultural dialogue, artistic cooperation, and the development of educational programmes. His name is associated with the organisation of numerous international projects, conferences and cultural events. In his work, he highlights the balance between tradition and contemporary culture, as well as the inclusion of younger generations. His professional activity contributes to strengthening Hungary's cultural presence and visibility in the region and beyond.

The Network of Hungarian Cultural Centres in the Field of Early Music

The network of Liszt Institutes is a system of Hungarian cultural centres operating worldwide, whose mission is to present Hungarian culture, arts and language and to promote cultural diplomacy in various parts of the world. These institutes (formerly known as Balassi Institutes) are cultural centres linked to Hungarian diplomatic missions abroad. They organise exhibitions, concerts, film clubs, language courses and other programmes, fostering connections between local audiences and Hungarian communities. The network is currently present in more than 20 countries across Europe, Asia and the Americas, including Paris, Berlin, New York, Delhi and Tokyo.

All these centres promote Hungarian cultural heritage and contemporary Hungarian art, while supporting the teaching of the Hungarian language and cultural dialogue. Particular mention should be made of the Liszt Institute – Hungarian Cultural Centre Ljubljana (Liszt Intézet Ljubljana), which has been operating in the Slovenian capital since 2016. The institute functions as the cultural centre of the Embassy of Hungary in Ljubljana and offers a rich programme to local audiences, including film clubs, literary evenings, concerts, exhibitions and Hungarian language courses. It also participates in regional cultural projects and fosters cooperation between Hungarian and Slovenian cultural professionals. The Ljubljana institute is especially active in organising cultural events and collaborates with local schools, visual arts programmes and music-educational courses, thereby strengthening cultural ties between the two countries.



Photo: Nataša Müller

Mag. Maja Voglar

direktorica Zavoda za kulturne prireditve in turizem
Celeia Celje

Director of the Institute for Cultural Events and Tourism
Celeia Celje

Mag. Maja Voglar verjame, da kultura in umetnost nista le odsev družbe, temveč ena ključnih sil, ki oblikujejo identiteto prostora, povezujejo skupnosti in soustvarjajo prihodnost mest.

Je direktorica Zavoda CELEIA Celje, javnega zavoda na presečišču kulture, turizma in mestnega marketinga, ki pomembno prispeva k oblikovanju kulturne identitete in razvojne dinamike mesta Celje. Njeno delo je usmerjeno v ustvarjanje odprtega, sodelovalnega kulturnega prostora, v katerem se prepletajo umetnost, dediščina, ustvarjalnost in sodobni pristopi k razvoju mest.

Pri svojem delu izhaja iz razumevanja kulture kot enega ključnih gradnikov trajnostnega razvoja skupnosti. Zavzema se za povezovanje kulturnih institucij, ustvarjalcev, nevladnih organizacij, gospodarstva in lokalnega okolja ter za oblikovanje programov, ki umetnost in kulturno dediščino umeščajo v širši družbeni in prostorski kontekst. Pod njenim vodstvom Zavod CELEIA Celje razvija projekte, ki prispevajo k večji dostopnosti kulture, krepijo ustvarjalni potencial mesta ter povezujejo kulturne vsebine s turizmom in razvojem urbanega prostora.

Poseben poudarek namenja razvoju sodobnih umetniških praks, mednarodnemu sodelovanju ter ustvarjanju platform za dialog med umetniki, institucijami in občinstvi. Pri tem spodbuja partnerstva, ki presegajo institucionalne in sektorske meje ter

Maja Voglar, MSc, believes that culture and the arts are not merely a reflection of society, but one of the key forces shaping the identity of places, connecting communities and co-creating the future of cities.

She is the Director of the Institute CELEIA Celje, a public institution operating at the intersection of culture, tourism and city marketing, which significantly contributes to shaping the cultural identity and development dynamics of the city of Celje. Her work focuses on creating an open and collaborative cultural environment where art, heritage, creativity and contemporary approaches to urban development intersect.

In her professional work, she approaches culture as one of the key building blocks of the sustainable development of communities. She advocates the connection of cultural institutions, artists, non-governmental organisations, the economic sector and the local community, and supports programmes that position art and cultural heritage within a broader social and spatial context. Under her leadership, the Institute CELEIA Celje develops projects that contribute to greater accessibility of culture, strengthen the city's creative potential, and connect cultural content with tourism and urban development.

She places particular emphasis on the development of contemporary artistic practices, international cooperation and the creation of platforms for dialogue between artists, institutions and audiences. In doing so, she

omogočajo nove modele sodelovanja med kulturo, turizmom in lokalnim razvojem.

Po izobrazbi je magistrica znanosti s področja mednarodne ekonomije. Njena karierna pot združuje poglobljeno razumevanje javnega sektorja, ekonomskih sistemov in razvojnih politik. Na Ministrstvu za finance Republike Slovenije je sodelovala pri pripravi državnega proračuna in presoji finančnih učinkov zakonodaje, kar ji je omogočilo celovit vpogled v delovanje javnofinančnih sistemov ter strateško načrtovanje razvojnih politik.

Kasneje je kot vodja gospodarjenja v družbi ZPO Celje d.o.o. sodelovala pri upravljanju javne infrastrukture in pripravi razvojnih projektov, kjer je pridobila obsežne izkušnje na področju investicijskega načrtovanja, upravljanja javnih virov ter razvoja mestnega prostora. Danes svoje znanje ekonomije, javnega upravljanja in razvojnega načrtovanja povezuje z delovanjem na področju kulture in turizma. Njeno delo temelji na prepričanju, da lahko kultura pomembno prispeva k družbeni koheziji, kakovosti bivanja ter prepoznavnosti mest v širšem evropskem prostoru. S svojim delovanjem spodbuja okolje, v katerem kultura ni le spremljevalna dejavnost razvoja, temveč njegov aktivni in ustvarjalni soustvarjalec.«

Povezana kultura: od lokalne ustvarjalnosti do evropske moči

Evropa bo lahko dolgoročno močna le, če bo prepoznala kulturo in umetnost kot enega ključnih temeljev svojega razvoja. Pri tem imajo pomembno vlogo javni lokalni zavodi, ki s svojim delovanjem omogočajo stabilno podporo ustvarjalnosti, ohranjanju kulturne dediščine ter dostopnosti kulturnih vsebin za vse prebivalce. Posebno mesto v tem prostoru ima ljubiteljska kultura, ki predstavlja temeljni gradnik kulturnega življenja – tako na lokalni ravni kot tudi v širšem državnem in mednarodnem prostoru. Prav skozi ljubiteljsko ustvarjanje se krepi občutek pripadnosti skupnosti, prenašajo se znanja in ohranja kulturna raznolikost. Pomemben korak k nadaljnjemu razvoju kulture je tudi povezovanje z drugimi sektorji, zlasti s turizmom in športom, saj takšno sodelovanje ustvarja nove priložnosti za razvoj destinacij, večjo prepoznavnost prostora ter širši družbeni vpliv kulture. Pri tem ima pomembno vlogo tudi gospodarski sektor,

encourages partnerships that transcend institutional and sectoral boundaries and enable new models of cooperation between culture, tourism and local development.

By education, she holds a Master of Science degree in international economics. Her professional path combines an in-depth understanding of the public sector, economic systems and development policies. At the Ministry of Finance of the Republic of Slovenia, she participated in the preparation of the state budget and the assessment of the financial impacts of legislation, which provided her with comprehensive insight into the functioning of public finance systems and the strategic planning of development policies.

Later, as Head of Asset Management at ZPO Celje, she was involved in the management of public infrastructure and the preparation of development projects, gaining extensive experience in investment planning, the management of public resources and the development of urban space.

Today, she brings together her knowledge of economics, public governance and strategic development planning in the fields of culture and tourism. Her work is based on the conviction that culture can make a significant contribution to social cohesion, quality of life and the visibility of cities within the wider European space. Through her activities, she fosters an environment in which culture is not merely a supporting activity of development, but an active and creative co-shaper of it.

Connected Culture: From Local Creativity to European Strength

Europe can only remain strong in the long term if it recognises culture and the arts as one of the key foundations of its development. In this context, public local institutions play an important role, as through their activities they provide stable support for creativity, the preservation of cultural heritage, and the accessibility of cultural content for all citizens. A particularly important place within this framework is occupied by amateur culture, which represents a fundamental building block of cultural life — both at the local level and within the wider national and international context. It is precisely through amateur creativity that a sense of belonging to the community is strengthened, knowledge is transmitted, and cultural diversity is preserved. An important step towards the further development of culture is also the strengthening of links with other sectors, particularly tourism and sport, as such cooperation creates new opportunities for the development of destinations,

ki lahko skozi mecenstvo pomembno prispeva k trajnostnemu razvoju kulture in umetnosti.

greater visibility of places, and a broader social impact of culture. In this context, the economic sector also plays an important role, as through patronage it can make a significant contribution to the sustainable development of culture and the arts.



Zvone Žagar

Ustanovitelj in direktor EZŽ komunikacijski izdelki d.o.o.
Član Rotary Club Ljubljana-Center
Vodja projekta Mladi talenti

Founder and director of EZŽ komunikacijski izdelki d.o.o.
Member of the Rotary Club Ljubljana-Center
Project Leader of the Young Talents Project

Zvone Žagar je podjetnik, ki se ukvarja z optičnimi vlakni in s tem povezano opremo. V njegovem podjetju med drugim izdelujejo merilna vlakna za optične merilne instrumente, opravljajo popravila in kalibracije optične spojne in rezalne opreme, izvajajo zaključevanja in meritve optičnih omrežij in zagotavljajo prenosne kabelske sisteme za neposredne TV prenose raznih prireditev. Posebej ga zanima razvoj tehnologij na osnovi UI in kvantnega računalništva v povezavi z eno jedrnimi in več jedrnimi optičnimi vlakni. Ima številne povezave z domačo in tujo znanstveno raziskovalno sfero ter s specializiranimi podjetji. Je član Rotary kluba Ljubljana Center, vodja projekta Mladi talenti in preko Odbora za mednarodne odnose pri Distriktu 1912 tudi koordinator za Češko. Kot vodja projekta sodeluje pri pripravi vsakoletnih glasbenih dogodkov, vzdržuje povezave s slovenskim Veleposlaništvom v Pragi in češkim Veleposlaništvom v Ljubljani, sodeluje z umetniškimi vodji posameznih koncertov, dekanom in dekanijo obeh Akademij, ohranja stalne stike z Guvernerji slovenskega in češkega Distrikta in z glasbenimi uredništvii TV in Radia Slovenije.

Zvone Žagar is an entrepreneur working in the field of optical fibres and related equipment. His company produces measuring fibres for optical measuring instruments, carries out repairs and calibrations of optical splicing and cutting equipment, performs termination and measurement of optical networks, and provides portable cable systems for live television broadcasts of various events. He is particularly interested in the development of technologies based on artificial intelligence and quantum computing in connection with single-core and multi-core optical fibres. He maintains numerous links with the scientific research community in Slovenia and abroad, as well as with specialised companies. He is a member of the Rotary Club Ljubljana-Center and the leader of the Young Talents project. Through the District 1912 International Relations Committee he also serves as coordinator for the Czech Republic. As project leader he participates in the preparation of annual musical events, maintains contacts with the Embassy of Slovenia in Prague and the Embassy of the Czech Republic in Ljubljana, collaborates with the artistic directors of individual concerts and with the dean and the dean's offices of both academies, and keeps regular contact with the

governors of the Slovenian and Czech Rotary districts as well as with the music editorial offices of Radio and Television Slovenia.

Poskus oživitve zgodnje srednjeveške glasbe

V okviru slovensko češkega glasbenega projekta Mladi talenti bo 7. maja letos v Ljubljani že peti koncert, ki ga skupaj z Rotary klubom Praha City organizira Rotary klub Ljubljana Center, sodelujejo pa študenti AG iz Ljubljane in Hamu iz Prage, Rotary Distrikt 1912 in 2240, RTV in mnogi drugi.

Na predavanju bomo predstavili izjemno raziskovalno delo, ki je bilo potrebno, da smo lahko zbrali dovolj zgodovinskih drobcov in sestavili glasbo, kot se je z veliko verjetnostjo izvajala v merovinški in karolinški dobi. Na koncertu bomo uporabili izključno avtentične replike glasbil (lira, panova piščal in boben v obliki peščene ure) in legende iz tistega časa.

Glasbo za besedila, ki so jih prispevali znani slovenski in češki ustvarjalci, bodo ustvarili študenti kompozicije obeh akademij in dva že uveljavljena skladatelja. Večina skladb bo imela vokalno spremljavo.

Na kratko bo predstavljena tudi zgodovina projekta Mladi talenti in predvsem bodoči načrti, saj nameravamo z oživljanjem slovenske in češke dvorne in ljudske glasbe nadaljevati v letu 2027, ko bomo obravnavali visoki srednji vek od leta 900 do 1250. Naslednje leto pozni srednji vek od leta 1250 do 1500. Koncert leta 2029 bo zajemal čas od leta 1500 do 1800. Koncert 2030 pa obdobje od Romantike do današnjih dni.

Osnovni namen projekta Mladi talenti je pomagati nadarjenim študentom glasbe pri njihovem nadaljnjem usposabljanju pod pogojem, da si to sami ne bi mogli privoščiti! To poslanstvo udejanjamo z vsakoletnimi koncerti, ki se izmenično vrstijo v Ljubljani in v Pragi. Vsebinsko za posamezne koncerte črpamo iz slovenske in češke glasbene dediščine.

An Attempt to Revive Early Medieval Music

Within the Slovenian–Czech musical project Young Talents, the fifth concert will take place in Ljubljana on 7 May this year. It is organised by the Rotary Club Ljubljana–Center in cooperation with the Rotary Club Praha City and involves students from the Academy of Music in Ljubljana and HAMU in Prague, Rotary Districts 1912 and 2240, RTV Slovenia and many other partners.

The lecture will present the extensive research that was necessary to collect enough historical fragments to reconstruct music that was most likely performed during the Merovingian and Carolingian periods. The concert will use exclusively authentic replicas of instruments (lyre, pan flute and hourglass drum) as well as legends from that period.

Music for the texts contributed by well-known Slovenian and Czech authors will be composed by composition students from both academies together with two established composers. Most of the works will include vocal accompaniment.

The lecture will also briefly present the history of the Young Talents project and its future plans. In 2027 the project will continue with the revival of Slovenian and Czech court and folk music of the High Middle Ages (900–1250), followed the next year by the Late Middle Ages (1250–1500). The 2029 concert will cover the period from 1500 to 1800, and the 2030 concert will focus on the era from Romanticism to the present day.

The main purpose of the Young Talents project is to support talented music students in their further professional development in cases where they would otherwise not be able to afford it themselves. This mission is realised through annual concerts held alternately in Ljubljana and Prague, drawing their programme from Slovenian and Czech musical heritage.

Sobota / Saturday
21.3.2026, 19:30

Celje
Narodni dom

V kraljestvu Partenope
Neapeljski baročni koncerti

In the Kingdom of Parthenope
Neapolitan Baroque Concertos

Koncert ob Dnevu stare glasbe
Concert for Early Music Day

HARMONIA ADRIATICA

(Slovenija & Hrvaška)
(Slovenia & Croatia)

Maruša Brezavšček (SI): kljunasta flavta / recorder
Laura Vadjon (HR): violina / violin
Helga Korbar (HR): violina / violin
Dagmar Korbar (HR): violina, viola / violin, viola
Kaja Kapus (SI): violončelo / cello
Egon Mihajlović (SI): čembalo / harpsichord

Spletni prenos / Live online broadcast:
<https://us04web.zoom.us/j/76869537235>

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Celje, Mestna kavarna Celje, ob 18:30
Klepet z umetniki: Harmonia Adriatica

Celje, City Café Celje, at 18:30
Chat with the artists: Harmonia Adriatica

S prenosom rezidence programa Seviqc v Celje so se vzpostavili novi pogoji za razvoj in umeščanje stare glasbe v lokalni in nacionalni prostor. Program razvoja stare glasbe v Sloveniji tako nadgrajujemo s posebnim koncertom na Dan stare glasbe, ki v Celju vzpostavlja novo vsebinsko in simbolno središče tega mednarodnega dne. Pri Ars Ramovš smo zasnovo programa zaupali izjemni umetnici Maruši Brezavšček, katere izbor zasedbe in repertoarja zavestno sledi tudi razvojno naravnemu pristopu Seviqc Collegiumartis, usmerjenemu v povezovanje vrhunskih domačih in mednarodnih izvajalcev stare glasbe.

Naše umetniško poslanstvo

Naše umetniško poslanstvo je raziskovati, oživljati in deliti bogato dediščino stare glasbe. S poglobljenim študijem zgodovinskih virov, slogov in izvajalskih praks želimo približati glasbo preteklih stoletij sodobnemu občinstvu na živ in prepričljiv način. Posebno pozornost namenjamo odkrivanju manj znanega repertoarja ter ustvarjanju koncertnih programov, ki osvetlujejo zgodovinske, kulturne in umetniške povezave evropskega glasbenega prostora. Z našimi projekti želimo poslušalcem ponuditi ne le koncertno izkušnjo, temveč tudi povabilo k raziskovanju domišljjskega sveta preteklosti skozi glasbo.

Sporočilo umetnikov obiskovalcem

Dragi poslušalci,
dobrodošli na koncertu ob praznovanju Dneva stare glasbe, ki ga skupaj z mnogimi partnerji po vsej Evropi obeležujemo v poklon bogati glasbeni dediščini preteklosti.
Nocojšnji program vas vabi v glasbeni svet neapeljskega baroka – obdobja izjemne ustvarjalnosti, virtuoznosti in izrazite glasbene retorike. Upamo, da vas bodo te skladbe popeljale v domišljijo v živahna gledališča in glasbene ustanove tedanjega Neaplja, kjer so nastajala dela, ki še danes očarajo s svojo dramatičnostjo, barvitostjo in čustveno neposrednostjo. Želimo vam prijetno glasbeno doživetje!

With the transfer of the Seviqc programme residency to Celje, new conditions have been established for the development and positioning of early music within the local and national context. We are thus further developing the programme for early music in Slovenia with a special concert on Early Music Day, which in Celje establishes a new conceptual and symbolic centre for this international occasion. At Ars Ramovš, the artistic concept of the programme was entrusted to the outstanding artist Maruša Brezavšček, whose choice of ensemble and repertoire consciously also follows the development-oriented approach of Seviqc Collegiumartis, aimed at connecting leading domestic and international performers specialising in early music.

Our artistic mission

Our artistic mission is to explore, revive and share the rich heritage of early music. Through in-depth study of historical sources, styles and performance practices, we seek to bring the music of past centuries closer to contemporary audiences in a vivid and convincing way. We pay particular attention to the discovery of lesser-known repertoire and to the creation of concert programmes that illuminate historical, cultural and artistic connections within the European musical landscape. Through our projects we aim to offer listeners not only a concert experience, but also an invitation to explore the imaginative world of the past through music.

Message from the Artists to the Audience

Dear listeners,
Welcome to the concert celebrating Early Music Day, which we mark together with many partners across Europe in tribute to the rich musical heritage of the past. Tonight's programme invites you into the musical world of Neapolitan Baroque – a period of remarkable creativity, virtuosity and expressive musical rhetoric. We hope these works will transport you, in your imagination, to the lively theatres and musical institutions of Naples of that time, where compositions were created that still captivate us today with their dramatic character, colourful expression and emotional immediacy. We wish you an enjoyable musical experience.

Alessandro Scarlatti (1660-1725):

Concerto No. III

Allegro / Largo / Allegro / Largo / Allegro
(Six Concertos in Seven Parts, 1740)

Giovanni Battista Mele (1701-1752):

Sonata Decima Quinta

Andante / Allegro / Adagio / Allegro
(Concerti di flauto, violini, violetta, e basso di diversi autori, ca.1725)

Leonardo Leo (1694-1744):

Sonata

Adagio / Allegro tempo comodo
(Sächsische Landesbibliothek, Staats- und Universitätsbibliothek Dresden, Schrank No. II)

Domenico Natale Sarri (1679-1744):

Sonata Undecima

Largo / Allegro / Larghetto / Spiritoso
(Concerti di flauto violini violetta, e basso di diversi autori, ca.1725)

Nicola Fiorenza (1700-1764):

Sinfonia a Flauto solo con il Basso Del Sig. Nicolò Fiorenza

Moderato / Allegro / Largo / Allegro

Francesco Durante (1684-1755):

Concerto II

Presto / Largo staccato / Canone. Amabile / Allegro / Miuetto. Allegro / Allegro assai / Finale

Francesco Mancini (1672-1737):

Concerto V

Allegro / Largo / Fuga / Larghetto / Allegro
(Concerti di flauto violini, violetta, e basso di diversi autori, ca.1725)

V kraljestvu Partenope Neapeljski baročni koncerti

Od šestnajstega do osemnajstega stoletja, ko je Neapelj spadal pod špansko in nato tudi avstrijsko vladavino, je Neapeljsko kraljestvo cvetelo kot eno vodilnih kulturnih in tudi glasbenih središč Evrope – nič manj pomembno kot Benetke. Prav v tem času so znameniti humanisti razvili podobo »kraljestva glasbe« s simbolom mitološke sirene Partenope. Ta se je, potem ko ji ni uspelo zapeljati Odiseja, vrgla v morje in naplavilo jo je na obalo kraja, kjer naj bi pozneje nastal Neapelj. Postala je simbol glasbene podobe mesta. Tu je doživela svoj razcvet tudi kljunasta flavta, za katero so znameniti skladatelji napisali več kot sto del, med drugim koncerte ob spremljavi godal in bassa continua, kjer lahko instrument v celoti zažari v svojem virtuoznem in izraznem potencialu. Spored sestavljajo koncerti za kljunasto flavto in godala neapeljskih skladateljev – Alessandra Scarlattija, Francesca Mancinija, Leonarda Lea in Nicole Fiorenze. S tem dogodkom se pridružujemo praznovanju Bachovega rojstva in tako praznujemo Dan stare glasbe v okviru programa Seviqc. Johann Sebastian Bach je italijanski glasbeni stil občudoval, ga preučeval in mnoga tovrstna dela tudi prirejal. Neapeljski baročni koncerti predstavljajo pri nas skoraj neznan repertoar, ki je bil v slovenskem prostoru le redko ali sploh še nikoli izveden. Program temelji na nedavni raziskavi neapeljskega glasbenega arhiva in razkriva dela, ki izstopajo po izraziti glasbeni retoriki in bogati afektivni paleti – elementih, ki presegaajo zgolj virtuoznost ter omogočajo globoko, neposredno komunikacijo z občinstvom. Zgodovinsko informirana interpretacija je pri tem ključna, saj poslušalcem ne ponuja le spoznavanja dragocenega repertoarja, ampak tudi pristno izkušnjo glasbene dediščine baročnega Neaplja.

V baročnem obdobju je Neapelj veljal za eno najživahnjših glasbenih središč Evrope. Mesto, ki je v 17. in 18. stoletju spadalo najprej pod špansko, nato pod avstrijsko vejo habsburške monarhije, so humanisti radi imenovali kar »kraljestvo glasbe«. Njegov simbol je bila mitološka sirena Partenope: po legendi se je, potem ko ji ni uspelo zapeljati Odiseja, vrgla v morje, valovi pa naj bi njeno telo naplavili prav na obalo kraja, kjer je pozneje zrasel Neapelj.

In the Kingdom of Parthenope Neapolitan Baroque Concertos

From the sixteenth to the eighteenth century, when Naples was first under Spanish and later Austrian rule, the Kingdom of Naples flourished as one of Europe's leading cultural and musical centres—no less important than Venice. It was precisely during this period that prominent humanists shaped the image of Naples as a "kingdom of music", symbolised by the mythological siren Parthenope. After failing to entice Odysseus, she cast herself into the sea and was washed ashore at the place where Naples was later said to have arisen, becoming an emblem of the city's musical identity. It was here that the recorder also experienced its golden age: renowned composers wrote more than a hundred works for the instrument, including concertos with string accompaniment and basso continuo, allowing the recorder to fully display its virtuoso and expressive potential. The programme brings together concertos for recorder and string ensemble by major Neapolitan composers—Alessandro Scarlatti, Francesco Mancini, Leonardo Leo and Nicola Fiorenza. With this event, we join the celebrations marking Bach's birthday and thus conclude the Early Music Day within the Seviqc programme. Johann Sebastian Bach admired the Italian musical style, studied it closely, and arranged many such works himself. The Neapolitan Baroque concertos presented here remain largely unknown in Slovenia, having been performed only rarely—or not at all—in this context. Based on recent research into Neapolitan musical archives, the programme reveals works distinguished by their vivid musical rhetoric and rich affective palette—qualities that go beyond mere virtuosity and enable deep, direct communication with the audience. Historically informed interpretation plays a crucial role in this process, offering listeners not only the discovery of a valuable repertoire but also an authentic experience of the musical heritage of Baroque Naples.

During the Baroque period Naples was regarded as one of the most vibrant musical centres of Europe. In the seventeenth and eighteenth centuries the city belonged first to the Spanish and later to the Austrian branch of the Habsburg monarchy, and humanists liked to refer to it simply as the "kingdom of music". Its symbol was the mythological siren Parthenope: according to legend, after failing to seduce Odysseus she threw herself into the sea, and the waves carried her body to the shore where Naples would later arise.

Kljub težkim socialnim razmeram pod špansko oblastjo je mesto doživelo izjemen kulturni razcvet. Pomembno vlogo pri tem so imeli neapeljski konservatoriji, ki so sprva skrbeli za sirote, a so se kmalu razvili v vrhunske glasbene ustanove. Skupaj z znamenitim opernim gledališčem San Bartolomeo so postali temelj izjemno bogatega glasbenega življenja mesta, ki je privabljal študente in glasbenike iz vse Evrope.

Čeprav je Neapelj danes najbolj znan po svoji operni tradiciji, je bil izjemno bogat tudi instrumentalni repertoar. Posebno mesto v njem je imela kljunasta flavta, za katero so skladatelji v prvi polovici 18. stoletja napisali več kot 140 del. Vrhunec tega razvoja predstavljata leti 1724 in 1725, ko je nastala zbirka *Concerti di flauto, violini, violetta, e basso di diversi autori* (1725), danes hranjena v knjižnici konservatorija San Pietro a Majella v Neaplju. Čeprav so dela v naslovu označena kot »koncerti«, so posamezne skladbe poimenovane kot »sonate«, kar odraža tedanjo terminološko prepletenost med žanri, kot so sinfonija, koncert in sonata.

Na koncertu bodo zazvenela tri dela iz te zbirke, ki združuje štiriindvajset del vodilnih neapeljskih skladateljev, med njimi Alessandra Scarlattija, Francesca Mancinija, Giovannija Battiste Meleja in Domenica Sarrija. Omenjeni skladatelji so bili sicer znani predvsem po operah, in so prožnost človeškega glasu in operno dramatičnost pogosto prenašali tudi v instrumentalno pisavo. Za razliko od beneških koncertov za kljunasto flavto, kjer virtuoznost pogosto temelji na tehnično zahtevnih arpeggio pasažah, neapeljski repertoar poudarja predvsem virtuoznost v izraznem oblikovanju dramatičnih melodij, podprtih z bogatimi harmonskimi obrati. Značilnost neapeljske instrumentalne kompozicije tega časa je tudi pogosta raba kontrapunktičnih fug v srednjih stavkih sonat in koncertov. Ti stavki, ki pogosto sledijo izraznim počasnim uvodom, združujejo strogo kontrapunktično tehniko z živahnim dialogom med instrumenti in predstavljajo enega prepoznavnih slogovnih znakov neapeljske glasbene šole prve polovice 18. stoletja. Vpliv tradicionalne glasbe je prav tako opazen, običajno v zadnjih stavkih sonat in koncertov, ki pogosto spominjajo na tarantelo.

Despite difficult social conditions under Spanish rule, the city experienced an extraordinary cultural flourishing. The Neapolitan conservatories played an important role in this development. Originally founded to care for orphans, they soon evolved into outstanding musical institutions. Together with the famous opera house San Bartolomeo they formed the foundation of the city's remarkably rich musical life, attracting students and musicians from across Europe.

Although Naples is today best known for its operatic tradition, its instrumental repertoire was equally rich. The recorder occupied a special place within it: in the first half of the eighteenth century composers wrote more than 140 works for the instrument. The culmination of this development came in the years 1724 and 1725, when the collection *Concerti di flauto, violini, violetta, e basso di diversi autori* (1725) was compiled, today preserved in the library of the Conservatorio San Pietro a Majella in Naples. Although the works are labelled "concertos" in the title, the individual compositions are called "sonatas", reflecting the fluid terminology of the period between genres such as sinfonia, concerto and sonata.

This evening's programme includes three works from this collection, which contains twenty-four pieces by leading Neapolitan composers, including Alessandro Scarlatti, Francesco Mancini, Giovanni Battista Mele and Domenico Sarri. These composers were primarily known for their operas, and the flexibility of the human voice and operatic drama often found its way into their instrumental writing. Unlike the Venetian recorder concertos, where virtuosity frequently relies on technically demanding arpeggio passages, the Neapolitan repertoire emphasises virtuosity in the expressive shaping of dramatic melodies supported by rich harmonic turns. A characteristic feature of Neapolitan instrumental composition of this period is also the frequent use of contrapuntal fugues in the middle movements of sonatas and concertos. These movements, often following expressive slow introductions, combine strict contrapuntal technique with lively dialogue between instruments and represent one of the distinctive stylistic features of the Neapolitan school of the early eighteenth century. The influence of traditional music is also noticeable, usually in the final movements of sonatas and concertos, which often evoke the character of the tarantella.

Uvod v koncert predstavlja delo za godala in continuo Alessandra Scarlattija (1660–1725), rojenega v Palermu. Študiral je v Rimu, vendar je večino svojega ustvarjalnega življenja preživel v Neaplju, kjer je deloval kot kapelni mojster kraljeve kapele. Po začetku španske nasledstvene vojne je v želji po boljših priložnostih nekaj let deloval v Rimu in Benetkah, leta 1708 pa se je na povabilo avstrijskega podkralja vrnil v Neapelj. Njegove opere so izvajali v prestižnem gledališču San Bartolomeo in v palači španskega podkralja Palazzo Reale. Med njegovimi pokrovitelji so bili že od vsega začetka predstavniki najvišjih evropskih družbenih krogov, med njimi iz domovine izgnana švedska kraljica Christina, ki ga je v Rimu imenovala za svojega kapelnega mojstra, pa tudi kardinala Benedetto Pamphili in Pietro Ottoboni ter toskanski princ Ferdinando de' Medici.

Čeprav je najbolj znan kot operni skladatelj, je tudi njegov inštrumentalni opus obsežen. Najprej bomo slišali tretjega od njegovih šestih koncertov v sedmih glasovih, ki bo tokrat zazvenel brez dodatne ripieno zasedbe. Ta dela je Benjamin Cooke objavil šele 15 let po Scarlattijevi smrti, kar je bilo za tisti čas nenavadno. To lahko razumemo kot Cookovo premišljeno »tržno« potezo, s katero je želel izkoristiti poznanost Scarlattijevega imena – prva izdaja sonat za čembalo njegovega sina Domenica Scarlattija je namreč izšla dve leti prej. Eden od možnih razlogov, da se je petinpetdesetletni Scarlatti intenzivneje posvetil inštrumentalni glasbi, je bila finančna stiska v negotovem času.

Sledi Sonata Decima Quinta iz zgoraj omenjene zbirke za kljunasto flavto, godala in continuo, tokrat mlajšega predstavnika zbirke, Giovannija Battiste Meleja (1701–1752). Rodil se je v Neaplju, glasbeno izobrazbo pa je pridobil na konservatoriju Conservatorio dei Poveri di Gesù Cristo. O njegovih neapeljskih letih je ohranjenih malo biografskih podatkov – leta 1732 je Mele zapustil mesto in našel zaposlitev v Madridu, na dvoru Joséja Telleza-Giróna y Benavidesa, vojvode Osunje.

Njegovo glavno ustvarjalno področje je bila opera; nocojšna Sonata Decima Quinta v F-duru pa je njegovo edino ohranjeno inštrumentalno delo. Napisal jo je v svojem neapeljskem obdobju, pred odhodom v Španijo. Izmed 24-ih koncertov v tej zbirki pri tem delu izstopa Melejev napredni pristop, ki že vsebuje nekatere značilnosti galantnega sloga. Sestavljajo ga štirje stavki. Uvodni Andante temelji na hitrih triolah s

The concert opens with a work for strings and continuo by Alessandro Scarlatti (1660–1725), born in Palermo. He studied in Rome but spent most of his creative life in Naples, where he served as maestro di cappella of the royal chapel. At the outbreak of the War of the Spanish Succession he left Naples for several years, working in Rome and Venice, before returning in 1708 at the invitation of the Austrian viceroy. His operas were performed in the prestigious Teatro San Bartolomeo and in the palace of the Spanish viceroy, the Palazzo Reale. Among his patrons were members of the highest European social circles, including the exiled Swedish queen Christina, who appointed him her maestro di cappella in Rome, as well as the cardinals Benedetto Pamphili and Pietro Ottoboni and the Tuscan prince Ferdinando de' Medici.

Although best known as an opera composer, his instrumental output is also extensive. We will first hear the third of his Six Concertos in Seven Parts, performed here without the additional ripieno ensemble. These works were published by Benjamin Cooke fifteen years after Scarlatti's death, which was unusual for the time. This can be understood as Cooke's calculated "marketing" strategy to capitalise on the fame of the Scarlatti name: the first edition of harpsichord sonatas by Alessandro's son Domenico had appeared only two years earlier. One possible reason why the fifty-five-year-old Scarlatti turned more intensively towards instrumental music may have been financial difficulties during uncertain political times.

Next follows Sonata Decima Quinta from the above-mentioned collection for recorder, strings and continuo by the younger composer Giovanni Battista Mele (1701–1752). Born in Naples, he received his musical education at the Conservatorio dei Poveri di Gesù Cristo. Little biographical information survives about his Neapolitan years; in 1732 Mele left the city and found employment in Madrid at the court of José Téllez-Girón y Benavides, Duke of Osuna.

Opera was his principal field of activity, and the Sonata Decima Quinta in F major is his only surviving instrumental work. It was written during his Neapolitan period before his departure for Spain. Among the twenty-four concertos in the collection, Mele's piece stands out for its forward-looking approach, already displaying elements of the emerging galant style. The sonata consists of four movements. The opening Andante is built on rapid triplets with short appoggiaturas occasionally

kratkimi predložki, ki jih občasno prekinjajo vložki dvaintridesetink, sledi tradicionalna fuga, kot rečeno značilna za neapeljski baročni repertoar, nato kratek kontemplativen Adagio in nazadnje Allegro z mnogimi virtuosnimi pasažami, ponovno s triolami ter hitrimi predložki, ki potujejo med kljunasto flavto in godali.

Leonardo Leo (1694–1744) je še en predstavnik mlajše generacije Neapeljske šole. V mesto se je preselil leta 1709 in se tukaj šolal na konzervatoriju Santa Maria della Pietà dei Turchini. Deloval je kot operni in sakralni skladatelj, poleg tega pa je postal slaven tudi kot profesor na kar treh neapeljskih konzervatorijih. V neapeljski šoli je obstajalo precejšnje rivalstvo med »Leisti«, privrženci Leonarda Lea, in »Durantisi«, privrženci Francesca Duranteja. Prvi so se odlikovali po »znanstvenem«, intelektualnem pristopu, pri katerem je bil v ospredju kontrapunkt, drugi pa po bolj instinktivnem ustvarjanju, povezanem s težnjo k harmonični in melodični preprostosti. Predstavnica trio sonate, ki bo zazvenela na nocojšnjem koncertu, je ohranjena v Dresdenskem arhivu »Schränk II«, za katerega je skladbe naročal in izbral tamkajšen sijajni koncertni mojster Johann Georg Pisendel. Prvi stavek, Adagio, deluje kot aria za dve violini in ga odlikujejo vokalne kvalitete. Drugi stavek, Allegro tempo comodo, je fuga, kjer se jasno pokaže skladateljevo mojstrstvo kontrapunkta. Dvodelna kompozicija in zasedba z orglami nakazujeta uporabo v katoliški dvorni cerkvi.

Koncertni večer nadaljujemo s Sonato Undecima v a-molu, ki je tudi uvrščena v omenjeno zbirko štiriindvajsetih koncertov za kljunasto flavto, je napisal operni pevec in skladatelj Domenico Sarri (1679–1744). Pri sedmih letih se je preselil v Neapelj, kjer se je izobraževal na konservatoriju Sant'Onofrio. V mestu je kmalu dosegel velik ugled; po smrti Alessandra Scarlattija je veljal za enega najvplivnejših neapeljskih skladateljev. Opravljal je številne pomembne glasbene službe. Poleg delovanja v kraljevi kapeli je bil glasbeni vodja več verskih ustanov, med njimi samostanov San Lorenzo Maggiore in San Paolo Maggiore, dobrodelne ustanove Pio Monte della Misericordia ter cerkve Sant'Agostino Maggiore. Hkrati je imel tudi naziv kapelni mojster »zvestega mesta Neapelj«. Za kljunasto flavto je napisal dva koncerta in štiri sonate. Dejstvo, da so bila dela objavljena razpršeno po različnih zbirkah, priča o njihovi priljubljenosti v času nastanka. Koncert v a-molu je zasnovan v štirih stavkih. V počasnih stavkih prihaja do izraza tožeča in dramatična izraznost, značilna za opernega

interrupted by thirty-second-note figures. This is followed by a traditional fugue characteristic of the Neapolitan Baroque repertoire, then a brief contemplative Adagio, and finally an Allegro filled with virtuos passages in which triplets and quick appoggiaturas travel between the recorder and the strings.

Leonardo Leo (1694–1744) represents another member of the younger generation of the Neapolitan school. He moved to Naples in 1709 and studied at the conservatory Santa Maria della Pietà dei Turchini. Active as both an opera and sacred composer, he also became renowned as a professor at three Neapolitan conservatories. Within the Neapolitan school there existed a certain rivalry between the "Leisti", followers of Leonardo Leo, and the "Durantisti", followers of Francesco Durante. The former were characterised by a more "scientific", intellectual approach emphasising counterpoint, while the latter tended toward a more instinctive style favouring harmonic and melodic simplicity. The trio sonata performed this evening survives in the Dresden archive "Schränk II", for which the eminent concertmaster Johann Georg Pisendel commissioned and selected works. The opening movement, Adagio, functions almost like an aria for two violins and is distinguished by its vocal qualities. The second movement, Allegro tempo comodo, is a fugue that clearly demonstrates the composer's contrapuntal mastery. The two-movement structure and the use of organ suggest performance in a Catholic court church.

The concert continues with Sonata Undecima in A minor, also included in the collection of twenty-four recorder concertos, by the opera singer and composer Domenico Sarri (1679–1744). He moved to Naples at the age of seven and studied at the Conservatorio Sant'Onofrio. He soon gained great prestige in the city and after the death of Alessandro Scarlatti was regarded as one of the most influential Neapolitan composers. Sarri held numerous important musical posts. In addition to serving in the royal chapel he was musical director of several religious institutions, including the monasteries San Lorenzo Maggiore and San Paolo Maggiore, the charitable institution Pio Monte della Misericordia, and the church Sant'Agostino Maggiore. He also held the title of maestro di cappella of the "faithful city of Naples". He composed two concertos and four sonatas for the recorder. The fact that these works were published across various collections attests to their popularity at the time. The concerto in A minor consists of four movements. In the slow movements we encounter the plaintive and dramatic

skladatelja, medtem ko hitra stavka vzpostavlja izrazit kontrast. Stavek Allegro zaznamujejo sinkope in hitre arpeggio figure, obenem pa se v njegovi zasnovi kaže navezava na kontrapunktično tradicijo fuge. Sklepni stavek Spirituoso s svojim živahnim punktiranim ritmom spominja na plesni značaj tarantele.

Nicola Fiorenza (ok. 1700–1764) je kot virtuoz na violini deloval v Kraljevi kapeli in nastopal v glavnih mestnih teatrirh, kjer je bil za svoje igranje pogosto plačan celo bolje kot njegovi kolegi. Leta 1743 je postal profesor violine, violončela in kontrabasa na istem konservatoriju, kjer je študiral, vendar se je pri pedagoškem delu kmalu pokazala njegova težavna in nepredvidljiva osebnost. Zaradi številnih pritožb študentov, ki so poročali o nasilnem vedenju, pogostem zapuščanju pouka in celo grožnjah z nožem, je bil po približno dvajsetih letih poučevanja odpuščen. Fiorenzov opus obsega predvsem inštrumentalna dela – koncerte, sinfonije in sonate za različne godalne zasedbe. Posebno pozornost je namenjal kljunasti flavti, za katero je napisal pet del s solistično vlogo. Čeprav se je posvečal predvsem instrumentalni glasbi, njegova Sinfonia a Flauto solo con il Basso v g-molu izstopa po svojem dramatičnem izrazu, ki bi ga prej pripisali operi. Teatralen uvod zaznamuje vztrajna figura z dolgimi predložki, ki daje glasbi otožen, lamentacijski značaj – značilnost, ki jo pogosto srečamo tudi v drugih Fiorenzovih prvih stavkih. K temu vzdušju prispevajo tudi melodični postopi v zvečanih sekundah oziroma zmanjšanih tercah, retorična "vprašanja", poudarjena z generalnimi pavzami ter pogoste napolitanske sekste. V kljunasti flavti se motiv obrne: v trodobnem taktu se predložek prestavi iz težke prve na lahko tretjo dobo in zato deluje tolažeče. Obrnjen motiv se pojavi pri kljunasti flavti tudi pri zaključni temi, kjer se namesto do tedaj uporabljenega predložka s spodnjega tona pojavi trilček z zgornjega tona. Drugi stavek, fuga, nadaljuje retorično napetost – njena jedrnata tema zveni kot vztrajno ponavljajoče se vprašanje, ki se prepleta med glasovi. Tretji stavek, Largo, je v B-duru in v večjem delu zazveni brez basa, kar ustvarja kontrastno, lahkotnejše razpoloženje. Sklepni stavek se z zvečanimi sekundami in generalnimi pavzami ponovno navezuje na izrazni svet uvoda, vendar v živahnem tri osminskem taktu.

expression typical of an operatic composer, while the fast movements create strong contrast. The Allegro is marked by syncopations and rapid arpeggio figures, while its design also reflects links to the contrapuntal tradition of the fugue. The concluding Spirituoso, with its lively dotted rhythm, evokes the dance character of the tarantella.

Nicola Fiorenza (c. 1700–1764) worked as a violin virtuoso in the Royal Chapel and performed in the city's principal theatres, where he was often paid more generously than his colleagues. In 1743 he became professor of violin, cello and double bass at the conservatory where he had studied, though his difficult and unpredictable personality soon became evident. Following numerous complaints from students reporting violent behaviour, frequent absences from teaching and even threats with a knife, he was dismissed after about twenty years. Fiorenza's output consists mainly of instrumental works – concertos, sinfonias and sonatas for various string ensembles – and he paid particular attention to the recorder, composing five works featuring the instrument as soloist. Although he devoted himself primarily to instrumental music, his *Sinfonia a Flauto solo con il Basso* in G minor stands out for its striking dramatic expression, which might more readily be associated with opera. The theatrical opening is marked by a persistent figure built on long appoggiaturas, giving the music a sombre, lamenting character — a feature frequently encountered in the opening movements of Fiorenza's works. This expressive atmosphere is further reinforced by melodic progressions in augmented seconds or diminished thirds, rhetorical "questions" emphasised by general pauses, and the frequent use of Neapolitan sixth chords. In the recorder part, however, the motif undergoes a transformation: within the triple metre the appoggiatura shifts from the strong first beat to the lighter third beat, thereby acquiring a more consoling character. The inverted motif reappears in the recorder in the closing theme, where the previously used lower-note appoggiatura is replaced by a trill approached from the upper note. The second movement, a fugue, continues the rhetorical tension: its concise subject resembles a persistent, repeatedly posed question that passes from one voice to another. The third movement, Largo, is in B-flat major and for much of its duration sounds without the bass, creating a contrasting and lighter atmosphere. The final movement returns to the expressive world of the opening through the use of augmented seconds and general pauses, yet now set in a lively 3/8 metre.

Tudi Francesco Durante (1684–1755) se je izobraževal na enem od neapeljskih konservatorijev, vendar se je za razliko od številnih sodobnikov večinoma izogibal pisanju oper. Najbolj je znan po svojem obsežnem opusu sakralne glasbe, pomembno vlogo pa je imel tudi kot pedagog na neapeljskih konservatorijih. Med njegovimi učenci so bili nekateri najvidnejši skladatelji naslednje generacije, med njimi Niccolò Jommelli, Giovanni Battista Pergolesi, Niccolò Piccinni, Giovanni Paisiello in Leonardo Vinci. Ustvaril je tudi vrsto inštrumentalnih del. *Concerti a quartetto*, ki jih je verjetno napisal v poznih tridesetih ali štiridesetih letih 18. stoletja, sodijo danes med najpomembnejše neapeljske prispevke k temu žanru. Čeprav ti koncerti niso bili natisnjeni, obstaja vsaj sedem sodobnih rokopisnih prepisov, kar kaže, da so bila dela v času nastanka precej razširjena. V teh skladbah Durante združuje kontrapunktično izročilo z lahkotnejšim, preglednejšim galantnim slogom ter neobičajnimi zaporedji kontrastnih tempov. V koncertu št. III v Es-duru prihaja do živahne izmenjave med posameznimi glasovi, značilna je izrazita vloga viole, ki enakovredno sodeluje v dialogu z violinama in basom. Tudi pri tem delu se skladatelj odlikuje z ravnovesjem med teoretično podkovanostjo in muzikalno neposrednostjo, čemur je sledil tudi pri svojem pedagoškem delu na neapeljskih konservatorijih.

Za sklep nocojšnjega programa se vračamo k zbirki »*Concerti di flauto, violini, violetta, e basso di diversi autori*« (1725), in sicer k skladatelju, ki je v zbirki zastopan s kar polovico skladb. Francesco Mancini (1672–1737), rojen v Neaplju, se je izobraževal na konservatoriju Santa Maria della Pietà dei Turchini pri Francescu Provenzaleju, kjer je že v mladosti opravljал naloge organista. V svojem času je slovel predvsem kot operni skladatelj, ustvaril pa je tudi več kot dvesto kantat. Pomembno vlogo je imel tudi v mestnem glasbenem življenju – najprej kot prvi organist, pozneje pa kot kapelni mojster kraljeve kapele. Po povratku Alessandra Scarlattija v Neapelj je ta položaj začasno izgubil, a ga je po njegovi smrti leta 1725 ponovno prevzel. Od leta 1720 je bil tudi direktor konservatorija Santa Maria di Loreto. Danes so posebej priljubljena Mancinijeva inštrumentalna dela za kljunasto flavto, v katerih se pogosto kaže vpliv njegove operne izkušnje – v izraziti kantabilnosti melodij, dramatičnih kontrastih med stavki in živahni retorični govorici.

Francesco Durante (1684–1755) was also educated at one of the Neapolitan conservatories. Unlike many of his contemporaries, however, he largely avoided writing opera. He is best known for his extensive output of sacred music, but he also played an important role as a teacher at the Neapolitan conservatories. Among his pupils were some of the most prominent composers of the following generation, including Niccolò Jommelli, Giovanni Battista Pergolesi, Niccolò Piccinni, Giovanni Paisiello and Leonardo Vinci. Durante also composed a number of instrumental works. His *Concerti a quartetto*, probably written in the late 1730s or during the 1740s, are today regarded among the most significant Neapolitan contributions to this genre. Although these concertos were never printed, at least seven contemporary manuscript copies survive, indicating that the works must have circulated quite widely at the time of their creation. In these compositions Durante combines the contrapuntal tradition with the lighter and more transparent galant style, while also employing unusual sequences of contrasting tempi. In the Concerto No. III in E-flat major, a lively exchange unfolds between the individual parts, with a particularly prominent role given to the viola, which participates as an equal partner in dialogue with the violins and the bass. In this work, as in much of his music, the composer demonstrates a remarkable balance between theoretical mastery and musical immediacy — a balance that also characterised his pedagogical work at the Neapolitan conservatories.

For the conclusion of tonight's programme we return to the collection *Concerti di flauto, violini, violetta, e basso di diversi autori* (1725) and to a composer who is represented in it with fully half of the works. Francesco Mancini (1672–1737), born in Naples, studied at the conservatory Santa Maria della Pietà dei Turchini with Francesco Provenzale, where he already served as organist at a young age. He was renowned in his time primarily as an opera composer and wrote more than two hundred cantatas. He also played an important role in the city's musical life – first as principal organist and later as maestro di cappella of the royal chapel. After Alessandro Scarlatti returned to Naples he temporarily lost this position, but regained it after Scarlatti's death in 1725. From 1720 he also served as director of the conservatory Santa Maria di Loreto. Today Mancini's instrumental works for recorder are particularly admired, often revealing the influence of his operatic experience in the cantabile character of the melodies, dramatic contrasts between movements and vivid rhetorical expression.

Koncert v G-duru se odpre z živahnim Allegrom, v katerem se vzpostavi igriv dialog med kljunasto flavto in violinama. Sledi Largo, ki deluje kot nekakšen harmonski recitativ – glasbeni tok oblikujejo presenetljive harmonske spremembe, medtem ko je melodika zadržana. Osrednji stavek, Allegro, je stroga fuga, ki se poigrava z značilnim intervalom zvečane kvarte. Kontrapunktično tkivo se občasno razpre v solistične dialoge med flavto in violinama. Larghetto v e-molu prinaša zadržano refleksijo, sklepni Allegro pa z značilno ritmično formulo in živahnim gibanjem učinkovito zaključuje delo.

Z nocošnjim glasbenim programom smo se podali v bogat glasbeni svet baročnega Neaplja – mesta, ki so ga humanisti radi imenovali kar kraljestvo Partenope. Tam so se v živahnem glasbenem življenju srečevale in se medsebojno oplajale operna dramatika, inštrumentalna virtuoznost in izjemna pedagoška tradicija konservatorijev. Prav iz tega okolja je zrasel tudi presenetljivo bogat repertoar za kljunasto flavto, v katerem se prepletajo spevnost, ki bazira v operi, kontrapunktske veščine neapeljske šole in živahni ritmi južnoitalijanske glasbene tradicije. Če je mitološka sirena Partenope po legendi s svojim petjem zapeljevala mornarje, so skladatelji neapeljske šole podobno očarali poslušalce z glasbo, ki še danes razkriva sijaj enega najživahnejših glasbenih središč baročne Evrope.

Maruša Brezavšček

The concerto in G major opens with a lively Allegro establishing a playful dialogue between recorder and violins. This is followed by a Largo functioning almost as a harmonic recitative, shaped by surprising harmonic changes while the melody remains restrained. The central Allegro is a strict fugue built around the characteristic interval of the augmented fourth. The contrapuntal texture occasionally opens into solo dialogues between the recorder and the violins. The Larghetto in E minor introduces a moment of reflective calm, and the final Allegro, with its characteristic rhythmic pattern and energetic motion, brings the work to an effective close.

With tonight's programme we enter the rich musical world of Baroque Naples – a city that humanists liked to call the kingdom of Parthenope. Within its vibrant musical life operatic drama, instrumental virtuosity and the remarkable pedagogical tradition of the conservatories intersected and influenced one another. From this environment emerged a surprisingly rich repertoire for the recorder, combining the vocal expressiveness of opera, the contrapuntal skills of the Neapolitan school and the lively rhythms of southern Italian musical traditions. If the mythological siren Parthenope was said to enchant sailors with her song, the composers of the Neapolitan school similarly captivated listeners with music that still reveals the splendour of one of the most vibrant musical centres of Baroque Europe.

Maruša Brezavšček

Harmonia Adriatica

Ustanovljena 2025. Ansambel je bil oblikovan posebej za Dan stare glasbe 2026. Združuje vrhunske slovenske in hrvaške umetnike, specializirane za staro glasbo. Pod umetniškim vodstvom Maruše Brezavšček, izvajalke na kljunastih flautah in historičnih fagotih, deluje Harmonia Adriatica kot fleksibilna zasedba, katere vizija je povezovati slovenske, hrvaške in mednarodne specialiste za staro glasbo. Cilj ansambla je spodbujati razvoj in prepoznavnost stare glasbe na najvišjem nivoju pri nas, obenem pa podpirati domače izvajalce, specializirane za staro glasbo tako v slovenskem kot širšem evropskem prostoru, med drugim z oblikovanjem skupnih projektov in izvedbo javnih koncertov.

Harmonia Adriatica

Founded in 2025. The ensemble was formed specifically for the Early Music Day 2026. It brings together outstanding Slovenian and Croatian artists specialising in early music. Under the artistic direction of Maruša Brezavšček, a performer on recorders and historical bassoons, Harmonia Adriatica functions as a flexible ensemble whose vision is to connect Slovenian, Croatian and international specialists in early music. The ensemble's aim is to foster the development and visibility of early music at the highest level in the local context, while at the same time supporting domestic performers specialising in early music within both the Slovenian and the wider European sphere, among other things through the creation of joint projects and the presentation of public concerts.



Photo: Anat Nazarathy

Maruša Brezavšček (SI):
kljunasta flavta / recorder

ŠTUDIJ

EDUCATION

(2023) Schola Cantorum Basiliensis (Master of Arts FHNW in Musikpädagogik, Studienrichtung Alte Musik instrumental/vocal, Blockflöte)

(2021) Schola Cantorum Basiliensis (Master of Arts FHNW in Spezialisierter Musikalischer Performance, Studienrichtung Alte Musik, Historische Spielpraxis, Blockflöte)

(2019) Universität Mozarteum Salzburg (Bachelorstudium Blockflöte)

(2018-2019) Escola superior de musica de Catalunya (Erasmus, flauta dulce)

(2016-2017) Conservatorio di Brescia »Luca Marenzio« (Corso libero di flauto dolce)

(2014) Universität Mozarteum Salzburg (PreCollege, ex Vorbereitungslehrgang)

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

(2025) Radovljica, Festival Radovljica

(2025) Celje, Festival Seviqc

(2025) Varaždin, Varaždinske barokne večeri

(2025) Basel, Forum Frühe Musik ReRenaissance

(2025) York, York Early Music Festival

(2024) Innsbruck, Innsbrucker Festwochen der Alten Musik

(2024) Čedad / Cividale del Friuli, Festival Musica Cortese

(2023) Basel, Erasmus klingt! Lab Festival Basel

(2023) London, London International Festival of Early Music

(2022) Tel Aviv, Zucker Hall

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Specializirana na obdobja italijanskega trecenta, renesanse, zgodnjega in visokega baroka ter sodobne glasbe / Specialisation in Italian Trecento, Renaissance, early and high Baroque, and contemporary music

kljunasta flavta, dulcijan (renesančni fagot), baročni fagot / recorder, dulcian (Renaissance bassoon), Baroque bassoon

aktivna kot solistka in komorna glasbenica / active as a soloist and chamber musician

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

(2025) Brummen und Blasen (Forum Frühe Musik ReRenaissance)

(2025) Phantasma: Heaven and Hell (York Early Music Festival)

(2024) Od kraljevih dvoran do odra: glasbeni utrip Londona / From Royal Courts to the Stage: The Musical Pulse of London (Innsbrucker Festspiele Alter Musik, SeviqC, Baročni Randevuji)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

(2025) Radiotelevizija Slovenija

(2024) Radiotelevizija Slovenija

(2023) Radiotelevizija Slovenija, BBC

DISKOGRAFIJA

DISCOGRAPHY

(2025) Stradivarius (Accursio Antonio Cortese: Peregrinatio)

(2019) Ars Slovenica, Edicije DSS (Brina Jež Brezavšček: Ponotranjene razsežnosti)

(2015) Radio Slovenija, ZKP RTVS (Brina Jež Brezavšček: Samo drobec modrega)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

(2025) Ljubljana, Priznanje pomembnih umetniških del: Področje glasbene ustvarjalnosti in poustvarjalnosti – kljunasta flavta

(2024) York, EUBO Development Trust for the Most Promising Young Artist/s specialising in the Baroque repertoire

(2022) London, London International Festival of Early Music, First Prize

DELOVANJE

AFFILIATIONS

(2023-) samozaposlena kot glasbenica v Švici / Self-employed musician in Switzerland

(2023-) Docentka na Akademiji za glasbo v Ljubljani / Lecturer at Music Academy Ljubljana

(2023-) Capella Helvetica (članica) / Capella Helvetica (member)

(2022-) Musikschule Küttigen/Biberstein

(2021-) Bastion (umetniška vodja) / Bastion (artistic director)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2025) Musica Cubicularis

(2024) Musica Gloria

(2023) Camerata Bern

(2022) Jerusalem Baroque Orchestra

SPLETNA STRAN

WEBSITE

www.marusabrezavscek.com

KRITIKE REVIEWS

Eden od vrhuncev letošnjega festivala SeviqC, ki se je v tem poletju preselil v Celje, je bil nastop izstopajoče izjemne interpretke Maruše Brezavšček, oz. Ensemble Bastion iz Švice. Maruša Brezavšček z vsakim koncertom v Sloveniji dokaže, da je umetnica mednarodnega slovesa, kar potrjuje v nastopih z zasedbami, kot so Ensemble Bastion, Musica Cubicularis in Ensemble Pampinea. Je tako izvajalka sodobne kot baročne in srednjeveške glasbe, kar priča o njeni umetniški širini in zrelosti. [...] Maruša Brezavšček je zablestela z bleščečim fraziranjem in izjemno tehnično virtuoznostjo, vselej povezano z avtentično in historično prepričljivo interpretacijo. (Marina B. Žlender, Glasna, 1.9.2024)

Maruša Brezavšček je izjemna virtuoziinja, z baselskimi kolegi je pričarala enega najbolj tehničnih koncertov baročne ansambelske glasbe, kar smo jim bili priča v zadnjih letih ljubljanskega koncertnega življenja. Ni bila solistka v izpostavljenem pomenu besede, sploh v ritornelih je zavzela vlogo zgolj bolj ali manj izpostavljenega glasu v celotni fakturi in zasijala, kjer je bilo to na mestu. V uvodnem delu Johanna Josepha Fuchsa je bilo slišati celo nekaj občutljivih glissandov, ki nikakor niso zveneli kot slučajni – popestrili so celotno skladbo. V Telemannovem kvartetu se je zdelo, kot da dobesedno govori skladateljev jezik. Njene fraze so se bližale skorajda govornemu fraziranju, mehčanju v dialogih z ansamblom; retorična samozavest, karizmatičnost in duhovitost v solističnih pasusih. (Lovrenc Rogelj, Radio Ars, Glasbeni utrip, 6.10.2021)

Pokazala je, da kljunasta flavta ni le enodimenzionalen instrument, kot se je včasih drži neutemeljen predsodek, temveč so – če je le dobro zaigrana – njene razsežnosti pri nas le premalo poznane. Nastopila je kot popolnoma osredotočena glasbenica z utemeljeno razvpitimi ansamblom. (Ivana Maričić, Delo, 18.10.2021)

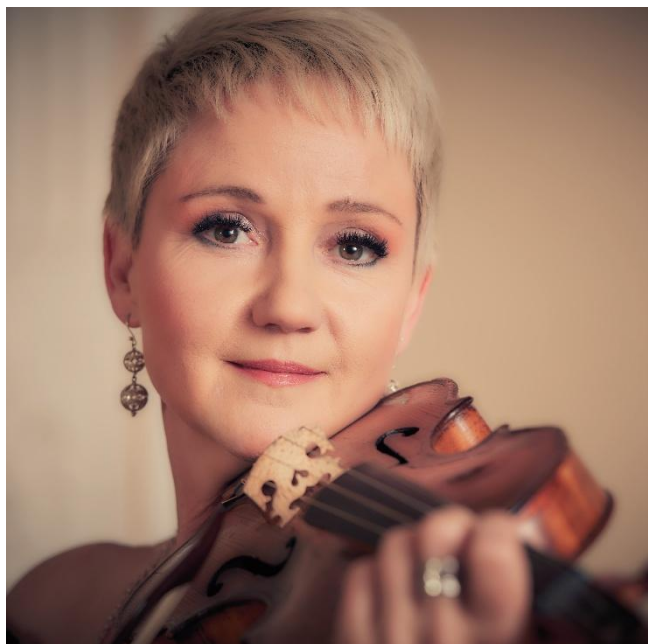
One of the highlights of this year's SeviqC festival, which relocated to Celje this summer, was the performance of the outstanding interpreter Maruša Brezavšček, together with the Switzerland-based Ensemble Bastion. With every concert in Slovenia, Maruša Brezavšček confirms her status as an artist of international standing, as evidenced by her appearances with ensembles such as Ensemble Bastion, Musica Cubicularis and Ensemble Pampinea. She performs both contemporary and baroque as well as medieval repertoire, demonstrating remarkable artistic breadth and maturity. [...] Maruša Brezavšček shone with brilliant phrasing and exceptional technical virtuosity, always combined with an authentic and historically convincing interpretation. (Marina B. Žlender, Glasna, 1 September 2024)

Maruša Brezavšček is an exceptional virtuoso; together with her Basel colleagues she created one of the most substantial concerts of Baroque ensemble music we have witnessed in recent years of Ljubljana's concert life. She was not a soloist in the overt sense of the word; particularly in the ritornellos she assumed the role of a more or less prominent voice within the overall musical texture and shone precisely where this was appropriate. In the opening section of Johann Joseph Fux's work one could even hear a few delicate glissandi, which certainly did not sound accidental – they enriched the entire composition. In Telemann's quartet it seemed as if she literally spoke the composer's language. Her phrasing approached almost speech-like articulation, softening in dialogues with the ensemble; rhetorical confidence, charisma and wit characterised the solo passages. (Lovrenc Rogelj, Radio Ars, Glasbeni utrip, 6 October 2021)

She demonstrated that the recorder is not merely a one-dimensional instrument, as an unfounded prejudice once suggested, but that – when played well – its expressive possibilities are far greater than is generally recognised here. She appeared as a completely focused musician, performing with a deservedly renowned ensemble. (Ivana Maričić, Delo, 18 October 2021)

Večkrat nagrajena mlada slovenska glasbenica Maruša Brezavšček očitno izvrstno obvladuje tudi tako subtilen instrument, kot je kljunasta flavta. Njena tehnična dovršenost je prepričljiva, prav tako izrazito muzikalno fraziranje in dinamično niansiranje v vseh treh izrazito virtuosnih stavkih Vivaldijevega Koncerta za kljunasto flavto v D-duru, RV 428. V sodelovanju z baročnim orkestrom Musica Cubicularis je mlada umetnica ustvarila izjemno prepričljivo interpretacijo. (Zdenka Weber, Klasika.hr, 27.9.2021)

The award-winning young Slovenian musician Maruša Brezavšček clearly commands such a subtle instrument as the recorder with great mastery. Her technical skill is convincing, as is her distinctly musical phrasing and dynamic shading in all three highly virtuosic movements of Vivaldi's Concerto for Recorder in D major, RV 428. Together with the Baroque Orchestra Musica Cubicularis, the young artist delivered an exceptionally impressive interpretation. (Zdenka Weber, Klasika.hr, 27 September 2021)



Laura Vadjon (HR):
violina / violin

ŠTUDIJ

EDUCATION

- (2007) Dartington International Summer School (Walter Reiter)
- (2004) Swedish International Development Agency (SIDA), Dubrovnik (Theresa Caudle)
- (1999) Aestas Musica (Catherine Mackintosh)
- (1997) Aestas Musica (Nicolette Moonen)
- (1997) Muzička Akademija Sveučilišta u Zagrebu (Magisterij iz violine / Master's degree in Violin)
- (1993) Muzička Akademija Sveučilišta u Zagrebu (Diploma iz violine / Diploma in Violin)

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Helsinki, Musiikkitalo (Helsinki Music Centre)
- (2026) Versailles, Versailles palace
- (2025) Lausanne, Casino de Montbenon
- (2025) Dubrovnik, Dubrovačke ljetne igre
- (2025) Varaždin, Varaždinske barokne večeri
- (2024) Korčula, Korkyra Baroque Festival
- (2024) Amsterdam, Concertgebouw
- (2024) Barcelona, Palau de la Música
- (2024) Korčula, Korkyra Baroque Festival
- (2024) Dublin, Christ Church
- (2024) Sligo, Sligo Baroque Festival

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Laura Vadjon je prva hrvaška umetnica, specializirana za baročno violino, in ena od pionirk zgodovinsko informirane izvajalske prakse na Hrvaškem. Igra na avtentično historično violino izdelovalca Giovannija Battiste Guadagninija (1751). Laura Vadjon is the first Croatian artist specialising in Baroque violin and one of the pioneers of historically informed performance practice in Croatia. She performs on an authentic historical violin by Giovanni Battista Guadagnini (1751).

Na koncertne odre prinaša številne hrvaške praižvedbe del pozabljenih skladateljev ter pomembna dela velikanov glasbenega baroka in klasicizma. She brings to concert stages numerous Croatian first performances of works by forgotten composers, as well as major works by the great masters of Baroque and Classical music.

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2025) Dinner with Handel (Korkyra baroque festival, Hrvatski barokni ansambl)
- (2025) Tromba gloriosa (Hrvatski barokni ansambl, Velika Gorica festival)
- (2025) Water Music (Hrvatski barokni ansambl, Korkyra baroque festival)
- (2024) The Fairy Queen (Korkyra baroque festival, Sligo Festival Ireland)
- (2023) La serva padrona (Korkyra baroque festival, Hrvatski barokni ansambl)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

- (2025) Hrvatska radiotelevizija (Hrvatski barokni ansambl)
- (2024) Hrvatska radiotelevizija (Hrvatski barokni ansambl)
- (2023) Hrvatska radiotelevizija (Hrvatski barokni ansambl)
- (2022) Hrvatska radiotelevizija (Hrvatski barokni ansambl)

DISKOGRAFIJA

DISCOGRAPHY

- (2023) A classic (Izrael u Egiptu, 75. rođendan zbora IGK)
- (2022) A classic (Laura Vadjon, barokna violina i Pavao Mašić, orgulje)
- (2021) A classic (Tamo i natrag (Laura Vadjon, HRBA)
- (2020) A classic (Concerto Concertino (Laura Vadjon, HRBA)
- (2020) A classic (Il Trionfo, DVD HRBA, Laurence Cummings, Barić, Klisović, Kralj, Hymas)
- (2018) A classic (A cinque, Laura Vadjon, HRBA)
- (2017) A classic (Barokna glazba u baroknoj crkvi (DVD, Laura Vadjon, Igor Davidovics)
- (2017) Koncertni ured Varaždin (Muka po Ivanu (HRBA, Chorus angelicus)
- (2016) A classic Zagreb (Laura i Krešo (Laura Vadjon, Krešimir Has)
- (2016) Cantus (Vinko Jelić: Audivi vocem (Zbor HRT, Tomislav Fačini)
- (2014) Aulos & Varaždinske barokne večeri (Laura & Laurence (Laura Vadjon, Laurence Cummings)
- (2012) Cantus/ HRT (Hrvatska glazba na Riva dei Schiavoni (Laura Vadjon, Zbor HRT, Tonči Bilić)
- (2010) Cantus (Kontesa (Laura Vadjon, Matija Dedić Trio)
- (2008) INA (Četiri godišnja doba (Laura Vadjon, Hrvatski barokni ansambl)
- (2007) Aquarius records (La Laura rilucente (Laura Vadjon, Peter Lönnerberg)
- (2007) Orfej (HRBA-live! (Hrvatski barokni ansambl)
- (2002) Tutico (Lauros (Laura Vadjon, Romana Matanovac)
- (2001) Orfej/Tutico (Četiri godišnja doba (Laura Vadjon, Zagrebački solisti)
- (2000) Cantus (Hrvatska barokna glazba (Hrvatski barokni ansambl)
- (1999) Tutico (Concerto pastorale (Zagrebački solisti)
- (1999) OPICE, Belgium (Judas (Zagrebački solisti)
- (1999) RBA (Hrvatska sakralna glazba (Vadjon, Penzar, Felbinger, Pokupić)
- (1999) HUOKU (Live album sezone 1998.-99., Zagrebački solisti)
- (1998) HKR (Iz hrvatske glazbene baštine, Zagrebački solisti: Sorkočević)
- (1998) HKR (Iz hrvatske glazbene baštine, Zagrebački solisti: Jarnović)
- (1997) KOCH-Schwann (Concerti a clarino solo (Camerata Fulda)
- (1997) Zg-Zoe (Pizzicato, Zagrebački solisti)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

2024 Varaždin Jurica Murai award for best interpretation

DELOVANJE**AFFILIATIONS**

(2024-2025) Valdres Sommersymfoni Norway (vodenje mojstrskih tečajev / teaching masterclasses)

(2021-) Orquestra barocca Casa da Musica (koncertna mojstrica / concert master)

(2019-) Muzička Akademija Sveučilišta u Zagrebu (redna profesorica, umetniška smer, komorna glasba baročnega in klasicističnega obdobja s poudarkom na historično in slogovno informirani interpretaciji / Full Professor, art., chamber music of the baroque and classical periods, with a focus on historically and stylistically informed performance)

(2015-) Korkyra baroque festival (ravnateljica / Director)

(2009-2024) London Handel Orchestra

(1999-) Hrvatski barokni ansambl (ravnateljica in koncertna mojstrica / director and concertmaster)

(1995-) Muzička Akademija Sveučilišta u Zagrebu (polna zaposlitev / Full Professor)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2023-) {oh!} Orkiestra

(2018-) Helsinki Baroque

(2010) Florilegium

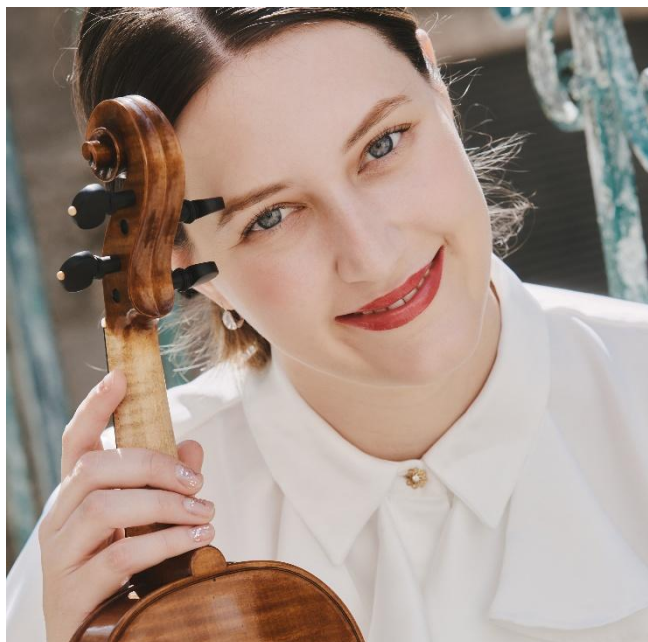
(2007-2009) Le Concert Spirituel

(1999- 2002) L'arte del mondo

(1997-2002) Zagrebački Solisti

SPLETNA STRAN**WEBSITE**

www.hrba.hr/en/ensemble/leaders/



Helga Korbar (HR):
violina / violin

ŠTUDIJ

EDUCATION

- (2024) Universität Mozarteum Salzburg, Bachelorstudium Barockvioline
- (2019) Conservatorium van Amsterdam, Master of Music
- (2017) Muzička Akademija Sveučilišta u Zagrebu, Magistra muzike (violina / violin)

PODROČJE (najpomembnejši v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Primarna osredotočenost na zgodovinsko informirano izvajalsko prakso baročne in klasicistične glasbe. /
Historically informed performance of Baroque and Classical repertoire

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2025) Lausanne, Baroque en fête
- (2025) Ortigueira, festival Espazos Sonoros
- (2025) Dubrovnik, Dubrovačke ljetne igre
- (2025) Zwettl, Zwettl Abbey
- (2025) Wien, Bank Austria Salon im Alten Rathaus Wien
- (2025) Timisoara, Banatul Philharmonic Timișoara, Romania
- (2024) Korčula, Korkyra Baroque Festival
- (2024) Wien, Theater an der Wien
- (2024) Wrocław, National Forum of Music Main Hall
- (2022) Köln, Rautenstrauch-Joest Museum

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2024) Richard III. (Kammeroper Wien, Bach Consort Wien)
- (2023) Accademia Melicensis (Internationale Barocktage Stift Melk s člani / with members of Concentus Musicus Wien)
- (2022) Neustart Kultur (Concerto Köln Academy)

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

(2025) HRT Hrvatska Radiotelevizija (Hrvatski barokni ansambl, Enrico Onofri)

(2024) HRT Hrvatska Radiotelevizija (Hrvatski barokni ansambl, Martyna Pastuszka)

(2023) HRT Hrvatska Radiotelevizija (Hrvatski barokni ansambl, Mauro Colantonio)

DISKOGRAFIJA**DISCOGRAPHY**

(2022) CroBaroque »There and back«, Telemann and Usper; Croatian Baroque Ensemble

(2020) Arcana: Giuseppe Tartini: Concerti e Sonate per Violoncello Piccolo, Giuseppe Tartini (Accademia dell'Annunciata, Mario Brunello, Riccardo Doni)

DELOVANJE**AFFILIATIONS**

(2024-) L'Aimable chamber ensemble (članica / member)

(2024-) Originalklang Orchester (članica / member)

(2021-) Thomastik-Infeld (produktni vodja, odgovorna za odnose z umetniki / Product Manager and Artist Relations)

(2015-) Samostojno sodelovanje z ansambli in orkestri / Freelance collaborations with ensembles and orchestras

(2015-) Hrvatski barokni ansambl (članica / member)

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

(2024) Wrocław Baroque Orchestra

(2024) Bach Consort Wien

(2023-2025) La Folia Barockorchester

(2022) Concerto Köln

SPLETNA STRAN**WEBSITE**

<https://originalklang.com/helga-korbar/>

FACEBOOK

<https://www.facebook.com/helga.korbar/>



Dagmar Korbar (HR):
violina, viola / violin, viola

ŠTUDIJ

EDUCATION

(2022): Conservatorium van Amsterdam (Bachelor's degree)

(2018): Muzička Akademija Sveučilišta u Zagrebu (Bachelor's and Master's degree)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Redno nastopa tako v sodobnih kot tudi zgodovinsko informiranih izvedbah. / Regular performances in both contemporary and historically informed contexts.

Redno nastopa kot solistka, komorna glasbenica ter vodja skupine v različnih orkestrih in ansamblih. / Regularly performing as a soloist, chamber musician and a section leader of various orchestras/ensembles.

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

(2025) Zagreb, Koncertna dvorana Vatroslava Lisinskog

(2025) Osaka, Wakita Cordia Hall

(2025) Amsterdam, Concertgebouw

(2025) Zadar, Crkva sv. Donata

(2025) Amsterdam, De Klassieke Duif

(2025) Omiš, Ostinato International Chamber Music Festival

(2025) Amsterdam, Grachtenfestival

(2025) Zagreb, Lisinski Da Camera

(2024) Ohrid, 65th Ohrid Summer Festival

(2024) Zagreb, Scena Amadeo

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

(2024) Violas Sonoras (Muzička Akademija Sveučilišta u Zagrebu)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

(2024) Zagreb, Papandopulo Natjecanje, prva nagrada / first prize

DELOVANJE

AFFILIATIONS

(2024-) Muzička akademija u Zagrebu (asistentka za violo / Assistant Professor of Viola)

(2021–2024) Nederlands Philharmonisch (solo violistka / Principal Viola)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2026) Sinfonieorchester Liechtenstein

(2025) Antiphonus, Hrvatski barokni ansambl, Münchener Kammerorchester, Sinfonieorchester Liechtenstein, Zagrebačka Filharmonija

(2024) Concertgebouw Chamber Orchestra

(2023) Concertgebouw Chamber Orchestra, The Royal Concertgebouw Orchestra

SPLETNA STRAN

WEBSITE

<https://www.korbardagmar.com/>



Photo: Marko Kapus

Kaja Kapus (SI):
violončelo / cello

ŠTUDIJ

EDUCATION

- (2016) Staatliche Hochschule für Musik Trossingen (Master of Music, Alte Musik, Kammermusik Barockcello)
- (2016) Koninklijk Conservatorium Den Haag (Master of Music, Early Music, Baroque cello)
- (2013) Staatliche Hochschule für Musik Trossingen (Master of Music, Alte Musik, Barockcello)
- (2010) Akademija za glasbo Univerze v Ljubljani (Diploma: Violončelo, pedagoška smer)
- (2009) Akademija za glasbo Univerze v Ljubljani (Diploma: Violončelo, umetniška smer)

PODROČJE (najpomembnejši v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

baročni violončelo, solistka in komorna glasbenica / baroque cello, solo and chamber music

članica projektnih orkestrrov / member of project-based orchestras

specializacija za visoki in pozni barok ter zgodnji klasicizem / specialisation in high and late baroque and early classical repertoire

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2025) Gießen, Evangelische Johannesgemeinde
- (2025) Ortenberg, Evangelische Marienkirche
- (2025) Gießen, Evangelisches Dekanat Gießen
- (2025) Ljubljana, SNG Opera in balet
- (2024) Ljubljana, Slovenska filharmonija
- (2024) Ljubljana, Cankarjev dom
- (2023) Lich, BarockFestLich
- (2022) Ljubljana, Cellofest
- (2022) Marburg, Elisabethkirche
- (2022) Ljubljana, Cankarjev dom

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

(2025) C. Monteverdi: Kronanje Popeje / L' incoronazione di Poppea (Akademija za glasbo Univerze v Ljubljani)

(2022) G. F. Händel: Agrippina (Akademija za glasbo Univerze v Ljubljani)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

(2025) Radiotelevizija Slovenija

(2024) TAJUS produkcija, PPZ

(2024) Radiotelevizija Slovenija

DISKOGRAFIJA

DISCOGRAPHY

(2012) Vokalna akademija Ljubljana (Henry Purcell: Dido and Aeneas)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

(2021) Ljubljana, Univerza v Ljubljani, Priznanje za pomembna umetniška dela / Award for Outstanding Artistic Achievements

DELOVANJE

AFFILIATIONS

(2018-) Ensemble Auricula (članica) / Ensemble Auricula (member)

(2016-) Samozaposlena / Self-employed

(2016-) Musikschule Gießen (učiteljica) / Musikschule Gießen (teacher)

(2014-) Suono Basso (umetniška vodja ansambla) / Suono Basso (artistic director)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

(2024) Glasbena matica Ljubljana, Kärtner Barockorchester

(2024) Glasbena matica Ljubljana

FACEBOOK

<https://www.facebook.com/search/top/?q=Kaja%20Kapus>

KRITIKE REVIEWS

Sledili so manjši duhovni koncerti v izvedbi tenorista Shawna Mlynka ter orgelska glasba Rosenmüllerja, Johanna Josepha Fuxa in drugih skladateljev. V sklopu »Cellissimo« sta zazveneli tudi Sonate za violončelo v a-molu Francesca Geminianija ter znamenita 5. suita za violončelo solo Johanna Sebastiana Bacha v izvedbi violončelistke Kaje Kapus. Violončelistka je že v Bachovi suiti razgrnila izjemno barvno bogastvo tona in oblikovala občutljive čustvene odtenke. Posebej opazno je bilo, kako je že od začetka zvok skoraj dobesedno vpela v mogočno akustiko cerkve. Preludij je začela zadržano, skoraj zbrano, nato pa našla lep, močan tok in postavila izrazite dramaturške poudarke. V drugem stavku je bilo slišati nežno, igrivo potovanje z zanesljivo oblikovanimi napetostnimi loki, medtem ko so subtilni lirični obrati obogatili zvočno dogajanje. V zaključni Gigi se je interpretacija stopnjevala v plesni zagon, izveden z okretnostjo in zbranostjo, vse do širokega sklepnega razmaha. Opazna je bila Kapusina stalna vsebinska jasnost, ki je poslušanje naredila posebej prepričljivo. Izjemna transparentnost in občutna emocionalnost sta bili nadaljnji značilnosti njenega močnega nastopa. Izvedba Sonate št. 6 Francesca Saveria Geminianija, ob občutljivem čembalskem spremljanju Christofa Beckerja, je še enkrat poudarila odlike solistke – pravi vrhunec večera. (Heiner Schulz, Gießener Anzeiger, 28.9.2021)

This was followed by small sacred concert pieces sung by tenor Shawn Mlynek and organ music by Rosenmüller, Johann Joseph Fux and others. In the section titled "Cellissimo", the audience also heard Francesco Geminiani's Sonata in A minor for cello and the famous Suite No. 5 for solo cello by Johann Sebastian Bach, performed by the cellist Kaja Kapus. Already in Bach's suite the cellist unfolded an impressive palette of sound and shaped sensitive emotional nuances. Particularly striking was how she seemed to blend the sound into the powerful acoustics of the church from the very beginning. She began the Prelude in a restrained, almost composed manner, gradually finding a beautiful and powerful flow while setting highly expressive dramaturgical accents. In the second movement one could hear a gentle, playful wandering with confidently shaped arcs of tension, while subtle lyrical turns added colour to the musical narrative. Towards the final Gigue the interpretation developed into a lively dance-like momentum, executed with agility and focus and culminating in a broad and expansive conclusion. Kapus's consistently clear musical articulation was especially noticeable and greatly enhanced the listening experience. Outstanding transparency and palpable emotionality were further hallmarks of her strong performance. The interpretation of Francesco Saverio Geminiani's Sonata No. 6, sensitively accompanied by Becker on the harpsichord, once again highlighted the strengths of the soloist – a true highlight of the evening. (Heiner Schulz, Gießener Anzeiger, 28.9.2021)



Egon Mihajlović (SI):
čembalo / harpsichord

ŠTUDIJ

EDUCATION

(1992) Hochschule für Musik und Darstellende Kunst Frankfurt a. M. (diploma: čembalo, klavir s klavirci, orgle / degree: harpsichord, organ, fortepiano)

(1996) Hochschule für Musik und Darstellende Kunst Frankfurt a. M. (postdiplomski študij: čembalo / Postgraduate harpsichord)

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

(2025) Ljubljana, Consortium Musicum & Stolnica Ljubljana

(2025) Ljubljana, SNG Opera in balet Ljubljana

(2025) Berlin, Steglitzer Tage für alte Musik

(2025) Sevilla, Festival de Opera de Sevilla

(2024) Sevilla, Universidad di Sevilla/Parrochia de Santa Cruz

(2024) Varaždin, Varaždinske barokne večeri

(2024) Berlin, Steglitzer Tage für alte Musik

(2023) Berlin, Steglitzer Tage für alte Musik

(2022) Berlin, Steglitzer Tage für alte Musik

(2022) Lecce, Conservatorio Statale di musica "T.Schipa"

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

Kot dirigent se je specializiral za interpretacijo baročne opere, oratorijev in sakralnih del. / As a conductor, he specialised in the interpretation of Baroque opera, oratorios and sacred works.

Kot čembalist se je specializiral za interpretacijo celotnega čembalističnega repertoarja, s posebnim poudarkom na glasbi Domenica Scarlattija. / As a harpsichordist, he specialised in the interpretation of the entire harpsichord repertoire, with particular emphasis on the music of Domenico Scarlatti.

Kot organist se je specializiral na interpretaciji italijanske, španske in francoske glasbe XVI do XVIII stoletja. / As an organist, he specialised in the interpretation of Italian, Spanish and French repertoire of the 16th–18th centuries.

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

(2025) Kronanje Poppeje Claudia Monteverdija (Festival Ljubljana, SNG Opera in balet, Akademija za glasbo Univerze v Ljubljani)

(2022) G. F. Händel Agrippina (Cankarjev dom, Akademija za glasbo Univerze v Ljubljani, Akademija za gledališče, radio, film in televizijo Univerze v Ljubljani, Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani)

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

2025 Radiotelevizija Slovenija, radio

DISKOGRAFIJA**DISCOGRAPHY**

(2013) Raumklang (Domenico Scarlatti Sonate dvojni/double CD)

(2003) Cybele (Vivi Felice)

(2000) Zenon (Jean-Philippe Rameau musiques de ballet et scenes choisies des operas)

(1999) Cybele (Il ritratto dell'amore)

(1998) Cybele (Deutsche Musik des 18. Jahrhunderts)

DELOVANJE**AFFILIATIONS**

(2018) Akademija za glasbo Univerze v Ljubljani (redni profesor / Full Professor)

(2013-) Akademija za glasbo Univerze v Ljubljani (izredni profesor / Associate Professor)

(2009-) Akademija za glasbo Univerze v Ljubljani (docent / Assistant Professor)

(2006-2008) Conservatorio Statale di Musica Gioachino Rossini Pesaro (Docent / Assistant Professor)

(2004-2008) Budva Grad Teatar (glasbeni urednik in član upravnega odbora / music editor and board member)

(2002-2008) Festival Ars&Musica Antiqua Perast (ustanovitelj in umetniški vodja / founder and artistic director)

(2002-2003) Muzička akademija, Univerzitet Crne Gore, Cetinje (Gostujoči profesor / Visiting Professor)

(2001) Hochschule für Musik Nürnberg (Docent / Assistant Professor)

(1998-2000) Hermann-Zilcher-Konservatorium der Stadt Würzburg (Docent / Assistant Professor))

(1994-2022) Steglitzer Tage der alten Musik Berlin (umetniški vodja / artistic director)

SPLETNA STRAN**WEBSITE**

<https://www.ag.uni-lj.si/zaposleni/193>

<https://sbo.si/>

FACEBOOK

Egon Mihajlovic

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Petek / Friday
7.8.2026, 19:30

Celje
Narodni dom

Angleški glasbeni zakladi: Od Dowlanda do Purcella
English Delights: From Dowland to Purcell

THE PLEASURE GARDEN

(Švica / Switzerland)

Maruša Brezavšček (SI): kljunasta flavta / recorder
Andreas Böhlen (DE): kljunasta flavta / recorder
Amélie Chemin (FR): viola da gamba
Niels Pfeffer (DE): lutnja, teorba / lute, theorbo

Neposredni prenos: Radio Slovenija

Live broadcast: Radio Slovenija

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

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

Sporočilo umetnikov obiskovalcem

Drage poslušalke, dragi poslušalci, veseli nas, da boste ta glasbeni večer delili z nami. Program združuje različne plasti angleške glasbe, v katerih se prepletajo umetelni kontrapunkt, plesni utrip, melanholija, gledališka izraznost in improvizacija. Vabimo vas, da prisluhnete dialogu med glasbili ter preobrazbam starih napevov, ki v vsaki izvedbi zaživijo v novi podobi. Želimo vam večer radovednega in zbranega poslušanja ter skupnega glasbenega doživetja.

Naše umetniško poslanstvo

Staro glasbo razumemo kot živo umetniško prakso. Natančno preučevanje historičnih virov in izvajalskih tradicij povezujemo z ustvarjalnostjo, improvizacijo ter občutljivim medsebojnim poslušanjem. Na historičnih glasbilih raziskujemo izrazne možnosti repertoarja in oblikujemo interpretacije, ki izhajajo iz zapisa ter se dokončno izoblikujejo v trenutku izvedbe. Vsak program je za nas novo srečanje med preteklostjo in sedanjostjo, historičnimi viri in osebnim umetniškim glasom ter izvajalci in poslušalci. Naše poslanstvo je ustvarjati izvedbe, v katerih glasba preteklih stoletij zazveni neposredno, komunikativno in človeško.

Aktualnost koncertnega programa

Program obravnava zgodovinski glasbeni zapis kot izhodišče živega ustvarjalnega procesa. Preučevanje izvornih tiskov, historičnih glasbil in nekdanjih izvajalskih praks usmerja odločitve o ornamentaciji in oblikovanju zasedb. Enoglasni zapisi ter tradicije improviziranja, variiranja in okraševanja puščajo izvajalcem širok prostor za ustvarjalno oblikovanje glasbe. Prav povezovanje raziskovalne natančnosti z ustvarjalno svobodo daje programu njegovo današnjo aktualnost. Zgodovinsko gradivo v vsaki izvedbi dobi novo zvočno podobo in vzpostavi neposreden dialog s sodobnim občinstvom.

Artists' message to visitors

Dear listeners, We are delighted to share this evening of music with you. The programme brings together contrasting facets of English music, where learned counterpoint, dance rhythms, melancholy, theatrical expression and improvisation intertwine. We invite you to follow the dialogue between the instruments and the transformations of old melodies as they take on new forms in each performance. We hope this evening will offer an opportunity for attentive, curious listening and a shared musical experience.

Our artistic mission

We approach early music as a living artistic practice. We bring together close study of historical sources and performance traditions with creativity, improvisation and responsive ensemble playing. Through period instruments, we explore the expressive possibilities of the repertoire and shape interpretations that grow from the written sources and come fully to life in the moment of performance. For us, each programme is a new encounter between past and present, between historical sources and individual artistic voices, and between performers and listeners. Our mission is to create performances in which music from past centuries speaks with immediacy, openness and a deeply human voice.

Relevance of the Concert Programme

The programme approaches historical notation as the point of departure for a living creative process. The study of original prints, period instruments and historical performance practices informs decisions about ornamentation and instrumental combinations. Single-line notation and traditions of improvisation, variation and ornamentation give performers considerable freedom to shape the music creatively. The programme's contemporary relevance lies precisely in the union of scholarly rigour and creative freedom. Historical material takes on a new sonic form with each performance and enters into a direct dialogue with contemporary audiences.

Koncertni program se pne od poznega 16. do konca 17. stoletja ter razkriva izjemno raznolikost angleškega glasbenega življenja tega obdobja. V njem se srečujejo različni družbeni in izvajalski prostori: plesni in priljubljeni napevi, ki jih je londonski založnik John Playford (1623–1686) vključil v svoje zbirke, intimna *consortna* glasba, ki jo je na violah gojila angleška podeželska gospoda in trgovsko meščanstvo, ter dvorni in gledališki blišč Londona, ki je enega svojih vrhuncev dosegel v ustvarjalnosti Henryja Purcella.

Angleška glasba nikakor ni nastajala v kulturni osami. Program prikazuje mednarodne slogovne vplive, predvsem italijanske in francoske, ki so jih angleški skladatelji prilagajali lastnim tradicijam, obenem pa pokaže tudi nasprotno smer prenosa - odmev angleškega repertoarja na evropski celini. V nocošnjem programu se ta smer prenosa kaže v diminucijah nizozemskega glasbenika Jacoba van Eycka na Dowlandovo znamenito pavano *Lachrimae*, v katerih se skladba za lutnjo, povezana z angleško tradicijo obravnave melanholije, preobrazi v glasbo za kljunasto flavto.

Izbor skladb osvetljuje nekatere osrednje zvrsti in kompozicijske postopke angleške komorne glasbe: kontrapunktično fantazijo za *consort*, plesne *ayres*, improvizacijo nad ponavljajočim se basom oziroma *groundom* ter zgodnje-angleško vključevanje italijanske trio sonate. Različne zvrsti povezuje posebno občutje za zvočno barvo, retorično oblikovanje in tesno prepletanje umetelnega kontrapunkta s plesnim gibanjem. Program tako prikaže širok izrazni razpon angleške glasbe – od introspektivne melanholije in zadržane intimnosti domačega muziciranja do ritmične neposrednosti plesne glasbe ter bleska restavracijskega dvora in londonskega gledališča.

The concert programme spans the period from the late sixteenth to the end of the seventeenth century, revealing the remarkable diversity of English musical life during this era. It brings together music from contrasting social and performance contexts: dance and popular tunes included by the London publisher John Playford (1623–1686) in his collections, intimate consort music cultivated on viols by the English country gentry and the merchant class, and the splendour of the London court and theatres, which reached one of its high points in the music of Henry Purcell.

English music did not develop in cultural isolation. The programme traces the international stylistic influences, particularly Italian and French, that English composers absorbed and adapted into their own traditions, while also following the transmission of English repertoire in the opposite direction, to continental Europe. On tonight's programme, this reverse flow can be heard in Jacob van Eyck's set of diminutions on Dowland's celebrated pavan *Lachrimae*, in which a work for lute associated with the English tradition of musical melancholy is transformed into music for solo recorder.

The selection highlights several central genres and compositional practices of English chamber music: the contrapuntal consort fantasia, dance *ayres*, improvisation over a recurring bass or ground, and the early English assimilation of the Italian trio sonata. These different genres are united by a distinctive sensitivity to instrumental colour, rhetorical expression, and the close interplay of learned counterpoint and dance. The programme thus reveals the broad expressive range of English music, from introspective melancholy and the restrained intimacy of domestic music-making to the rhythmic immediacy of dance and the brilliance of the Restoration court and London theatre.

Henry Purcell (1659–1695):

Sonnata VI (Z.795)

(?)/ Canzona / Largo / Allegro

(Sonnata's of III Parts: Two Viollins and Basse: to the Organ or Harpsecord, 1683)

Henry Purcell (1659–1695):

Sonata 7 (Z.808)

Vivace / Largo / Grave-Canzona / Allegro-Adagio

(Ten Sonata's in Four Parts, 1697)

Henry Purcell (1659–1695):

Two upon a Ground (Z.627)

(The Vocal and Instrumental Musick of The Prophetess, or, The History of Dioclesian, 1691)

John Jenkins (1592–1678):

Fancy 2 (VdGS No. 2)

(21 Fancies, in 3 parts for Viols)

Anonymus:

John, Come Kiss Me Now

(improvizacija / improvisation)

John Dowland (ca.1563–1626):

Pavana Lachrimae

(Manuscriptum, P 15, ca. 1595)

Jacob van Eyck (ca.1590–1657):

Pavane Lachryme

(Der Fluyten Lust-Hof, 1644)

John Dowland (ca. 1563–1626):

Can She Excuse My Wrongs

(The First Booke of Songes or Ayres, 1597)

Tobias Hume (ca.1569–1645):

Captain Humes Pavan

(The First Part of Ayres, 1605)

Matthew Locke (ca.1621–1677):

Set 2

Fantasia / Courant / Ayre / Saraband

(The Broken Consort, ca.1661)

John Playford (1623–1686):

Merry, Merry Milkmaids

All in a Garden Green

(The English Dancing Master, 1651)

Henry Purcell (1659–1695), ena osrednjih osebnosti angleške glasbe po restavraciji monarhije, si je poseben sloves pridobil kot mojster uglasbitev na angleška besedila s pretanjenim občutkom za jezik. Melodično frazo je znal prilagoditi naravnim poudarkom, ritmu in pomenskim odtenkom v jeziku, ne da bi pri tem oslabil njeno glasbeno napetost. Retorična neposrednost njegove vokalne in gledališke glasbe pa prežema tudi instrumentalna dela. Kromatično zaostrene melodične linije ter nenavadni, disonantni intervalni skoki ustvarjajo občutja tesnobe, bolečine in dramske razsežnosti.

Koncert odpirata dve Purcellovi trio sonati. Z 795 pripada zbirki dvanajstih *Sonnata's of III. Parts*, izdani leta 1683, Z 808 pa posmrtno objavljenim *Ten Sonata's in Four Parts* iz leta 1697. V obeh skladbah se angleška kontrapunktična tradicija srečuje z italijanskim modelom *sonate a tre*. Basovska viola da gamba ne podvaja zgolj linije *basso continua*, temveč kot tretji melodični glas enakovredno sodeluje z zgornjima glasovoma, ki ju na današnjem koncertu namesto violin prevzemata kljunasti flavti.

Purcell je mojstrstvo sonate razumel kot združitev zahtevnih kontrapunktičnih postopkov z oblikovanjem »dobre melodije«. Ta ideal uresniči Z 795 že v uvodu. Počasi vzpenjajoči se lestvični postopi ustvarijo veličastno, skoraj arhitektonsko zvočno podobo, pettonski motiv pa se hkrati razpre v treh časovnih merilih: v basu zazveni v osnovnih notnih vrednostih, v drugem zgornjem glasu v avgmentaciji, v prvem pa v dvojni avgmentaciji. Iz navidezno preprostega vzpona tako nastane večplastna kontrapunktična konstrukcija, ki poslušalca uvede v značilni Purcellov spoj slovesne geste in umetelnega kompozicijskega postopka. Tema sledeče *Canzone* združuje akordsko razloženo in lestvično gradivo; vse tesnejši imitacijski vstopi jo postopoma zgostijo v padajočo kromatiko. Zadržani *Largo* in lahkotni *Allegro* nato kontrapunktično težo preusmerita v plesno gibanje.

Čeprav sta obe sonati v C-duru, Purcell isto tonaliteto uporabi za izrazno povsem različna svetova. V Z 795 se ob slovesnem »arhitektonskem« uvodu povezuje tehnika kanona s plesnim zanosom; Z 808 pa najprej prinese svetlo, preprosto in skoraj brezskrbno vzdušje, a se potem od tega afekta nenehno odmika. Počasni odsek se poda v oddaljene tonalitete z nižaji in razkrije Purcellov prefinjeni čut za nepričakovane harmonske zasuke. *Allegro* znova priklje vedrino v C-duru: iz

Henry Purcell (1659–1695), one of the central figures of English music following the Restoration, earned particular renown for his masterly settings of English texts and his subtle feeling for the language. He shaped melodic phrases around the natural stresses, rhythms and shades of meaning of English without diminishing their musical tension. The rhetorical immediacy of his vocal and theatrical music also permeates his instrumental works. Chromatically heightened melodic lines and unusual, dissonant intervallic leaps evoke anxiety, pain and dramatic intensity.

The concert opens with two of Purcell's trio sonatas. Z 795 belongs to the collection of twelve *Sonnata's of III. Parts*, published in 1683, while Z 808 appeared posthumously in *Ten Sonata's in Four Parts* in 1697. In both works, the English contrapuntal tradition encounters the Italian model of the *sonata a tre*. The bass viol does not merely double the *basso continuo* line, but participates on equal terms as a third melodic part alongside the two upper parts, played in tonight's performance by recorders instead of violins.

Purcell understood mastery of the sonata as the union of demanding contrapuntal techniques with the creation of a "good melody". Z 795 realises this ideal from its opening bars. Slowly ascending stepwise figures create a majestic, almost architectural soundscape, while a five-note motif unfolds simultaneously at three rhythmic levels: in the bass in its original note values, in the second upper part in augmentation, and in the first in double augmentation. An apparently simple ascent thus generates a multi-layered contrapuntal structure that immediately introduces Purcell's characteristic union of ceremonial gesture and compositional artifice. The theme of the ensuing *Canzona* combines arpeggiated chordal and scalar material. As the imitative entries follow at ever closer intervals, the texture gradually thickens into descending chromaticism. The restrained *Largo* and buoyant *Allegro* then redirect the contrapuntal weight towards dance.

Although both sonatas are in C major, Purcell uses the same key to create two entirely different expressive worlds. In Z 795, it supports the solemn architecture of the opening and the interplay of canonic technique and dance energy. Z 808 initially establishes a bright, simple and almost carefree atmosphere, but continually departs from this affect. The slow section ventures into remote flat-side keys, revealing Purcell's refined taste for unexpected harmonic turns. The *Allegro* restores the

škotskega punktiranega ritma in pravih štiriraktnih fraz se razvije duhovita igra z navidezno preprostim gradivom. Kratek sklepni *Adagio* gibanje nenadoma zaustavi in sonato sklone z zgoščeno, vprašujočo retorično gesto.

Iz intimnega sveta komorne glasbe se program s *Two upon a Ground* preseli na londonski gledališki oder. Skladba je nastala za tretje dejanje Purcellove semiopere *The Prophetess, or The History of Dioclesian*, (Z 627), prvič uprizorjene leta 1690. Semiopera je govorno dramo prepletala z razkošnimi glasbenimi in plesnimi prizori in tako Purcellova glasba tudi v strogo oblikovanih instrumentalnih točkah ohranja izrazito gledališko neposrednost. Dve kljunasti flavti nad ostanatnim basom (ponavljajočim se basovskim motivom) razvijata kanon: druga prevzema glasbeno misel prve, medtem ko se njuni liniji lovita, zrcalita in postopoma členita v vse živahnije figure. Nespremenljivi *ground* pri tem ni zgolj spremljava, temveč trdna os skladbe, ob kateri postane slišen vsak nov imitacijski vstop in vsak ritmični premik. Iz strogega kontrapunktičnega postopka tako vznikne lahko plesno gibanje, ki umetnost sonat prevede v neposredni učinek gledališkega prizora. Kljunasti flavti sta v tej skladbi del Purcellove izvirne zvočne zamisli in ne nadomeščata violinskih glasov kakor v obeh sonatah.

Z **Johnom Jenkinsom** (1592–1678) se program od Purcellovega londonskega gledališča obrne k starejši tradiciji angleškega *consorta*. Jenkinsovo dolgo življenje je segalo od zadnjih let vladavine Elizabete I. do restavracije Karla II. – renesančno polifono izročilo je tako prenesel skozi politične in kulturne prelome angleške državljanske vojne. Večji del kariere je deloval v hišah angleške podeželske gospode, kjer je poučeval in muziciral s člani njihovih družin ter skladal. Njegove fantazije zato pripadajo predvsem intimnemu svetu komorne glasbe. O izjemnem obsegu njegovega ustvarjanja priča več kot osemsto ohranjenih instrumentalnih del.

Fancy 2, VdGS 2, je druga izmed sedemnajstih Jenkinsovih štiriglasnih fantazij, prvotno namenjenih diskantni, dvema tenorskima in basovski violi da gambi. Kot je značilno za to vrsto, ni členjena na več stavkov, temveč postopoma raste iz imitacijskega prepletanja glasov. Posamezne melodične zamisli prehajajo iz enega glasu v drugega, se križajo, umikajo in znova pojavljajo v novih harmonskih razmerjih. Jenkins pri

brightness of C major, developing a witty play with apparently simple material from a Scottish dotted rhythm and regular four-bar phrases. A brief concluding *Adagio* suddenly arrests the movement and closes the sonata with a concentrated, questioning rhetorical gesture.

With *Two upon a Ground*, the programme moves from the intimate world of chamber music to the London stage. The piece was written for the third act of Purcell's semi-opera *The Prophetess, or The History of Dioclesian* (Z 627), first performed in 1690. Semi-opera interwove spoken drama with lavish musical and dance scenes, and Purcell's music retains a distinctly theatrical immediacy even in its most rigorously constructed instrumental numbers. Above an ostinato bass, or recurring bass motif, two recorders develop a canon. The second takes up the musical idea of the first as their lines pursue and reflect one another, gradually breaking into increasingly animated figures. The unchanging *ground* is more than an accompaniment. It forms the firm axis of the piece, making every new imitative entry and rhythmic shift clearly audible. Light-footed dance movement thus emerges from a rigorous contrapuntal procedure, translating the artifice of the sonatas into the immediate effect of a theatrical scene. In this work the recorders form part of Purcell's original conception rather than replacing violin parts, as they do in the two sonatas.

With **John Jenkins** (1592–1678), the programme turns from Purcell's London theatre to the older English *consort* tradition. Jenkins's long life extended from the final years of Elizabeth I's reign to the Restoration of Charles II, carrying the legacy of Renaissance polyphony through the political and cultural upheavals of the English Civil War. He spent much of his career in the country houses of the English gentry, where he taught and made music with members of their families while also composing. His fantasias therefore belong above all to the intimate world of chamber music. More than eight hundred surviving instrumental works testify to the extraordinary scale of his output.

Fancy 2, VdGS 2, is the second of Jenkins's seventeen four-part fantasias, originally scored for treble, two tenor and bass viols. Characteristically for the genre, it is not divided into separate movements but grows gradually from the imitative interweaving of its parts. Individual melodic ideas pass from one voice to another, crossing, receding and reappearing in new harmonic contexts. Jenkins combines rigorous contrapuntal writing with pronounced lyricism. Modulations are prepared slowly,

tem strogo kontrapunktično delo združuje z izrazito spevnostjo: modulacije se pripravljajo počasi, glasbena napetost pa nastaja iz zadrževanja in postopnega zgoščevanja. Homogeni zven štirih viol da gamba bo v današnji izvedbi zazvenel v barvno raznovrstnejšem sestavu dveh kljunastih flavt, lutnje in basovske viole, pri čemer postanejo posamezne linije ter njihova medsebojna interakcija še izraziteje razločljivi.

Napev *John, Come Kiss Me Now* je bil v obtoku že ob prehodu iz 16. v 17. stoletje ter je pripadal skupnemu spominu angleške glasbene kulture. Pojavljal se je kot melodija različnih baladnih besedil, zaradi kratkega, zlahka prepoznavne melodijske in harmonskega vzorca, sorodnega *passamezzu moderno*, pa je postal tudi priljubljena podlaga za instrumentalno variiranje. William Byrd ga je v *Fitzwilliam Virginal Book* razvil v niz šestnajstih variacij, leta 1684 pa je John Playford v zbirki *The Division Violin* objavil diminucije violinistov Davisa Mella in Thomasa Baltzarja. Napev se je tako pojavljal v različnih vlogah, od baladne tradicije, muziciranja v amaterskih krogih do uporabe v virtuozni instrumentalni glasbi.

Nocojšnja verzija se z improvizacijo pridružuje prav tej tradiciji, v kateri zapis ni pomenil dokončne oblike skladbe, temveč eno izmed možnih uresničitvev znanega glasbenega gradiva. Prepoznavna melodija in njena harmonska opora postaneta ogrodje za sprotne oblikovanje diminucij, ritmičnih preobrazb in melodičnih odklonov. Zgodovinski napev tako na koncertu ne zazveni kot nespremenljiv predmet iz preteklosti, temveč kot izhodišče za novo in neponovljivo glasbeno stvaritev.

John Dowland (ok. 1563–1626), eden najslavnejših lutnjistov svojega časa, je velik del kariere preživel na evropskih dvorih, njegov glasbeni jezik pa je postal skoraj sinonim za elizabetinsko estetiko melanholije. Ta ni pomenila zgolj osebne žalosti, temveč kultiviran izrazni način z lastnim repertoarjem retoričnih figur, harmonskih barv in simbolnih povezav. Dowland je podobo melanholičnega umetnika zavestno gojil tudi z naslovom skladbe *Semper Dowland, semper dolens* (vedno Dowland, vedno žalujoč). Klub opisnemu naslovu pa njegova glasba zajema mnogo širši razpon – od zadržane introspekcije do plesne živahnosti in retorične ostrine.

Najprepoznavnejši znak tega melanholičnega sveta je postal padajoči štirinotni motiv pavane *Lachrimae*.

while musical tension arises from suspensions and a gradual intensification of the texture. In tonight's performance, the homogeneous sonority of four viols is recast in the more varied colours of two recorders, lute and bass viol, bringing the individual lines and their interaction into sharper relief.

The tune *John, Come Kiss Me Now* was already in circulation around the turn of the seventeenth century and formed part of the common stock of English musical culture. It appeared as the melody for various ballad texts. Its concise, readily recognisable melodic shape and a harmonic pattern related to the *passamezzo moderno* also made it a popular basis for instrumental variation. William Byrd developed it into a set of sixteen variations preserved in the *Fitzwilliam Virginal Book*. In 1684, John Playford published divisions on the tune by the violinists Davis Mell and Thomas Baltzar in *The Division Violin*. The melody thus circulated in many different contexts, from ballad singing and amateur music-making to virtuoso instrumental performance.

Tonight's improvised version continues this tradition, in which a written setting represented one of many possible realisations of familiar musical material rather than its definitive form. The recognisable melody and its harmonic support provide a framework for the spontaneous creation of divisions, rhythmic transformations and melodic departures. On tonight's programme, the historical tune becomes the point of departure for a new and unrepeatable musical creation.

John Dowland (c. 1563–1626), one of the most celebrated lutenists of his age, spent a substantial part of his career at continental European courts. His musical language became virtually synonymous with the Elizabethan aesthetic of melancholy. Melancholy signified more than personal sadness. It was a cultivated mode of expression with its own repertory of rhetorical figures, harmonic colours and symbolic associations. Dowland consciously cultivated the persona of the melancholic artist, as reflected in the title *Semper Dowland, semper dolens* (always Dowland, always sorrowing). Despite this descriptive title, his music encompasses a far wider expressive range, from restrained introspection to the vitality of dance and rhetorical bite.

The most recognisable emblem of this melancholic world was the descending four-note motif of the pavan *Lachrimae*. The instrumental work was already

Instrumentalna skladba je krožila že v devetdesetih letih 16. stoletja, leta 1600 pa ji je Dowland v pesmi *Flow, my tears* dodal besedilo, kar je njen glasbeni izraz solz, izgube in prostovoljne odmaknjenosti prevedlo še v besede. *Lachrimae* je postala ena najbolj razširjenih instrumentalnih skladb svojega časa ter je v številnih priredbah, citatih in variacijah zaživela po vsej Evropi.

Štiri desetletja pozneje je **Jacob van Eyck** (ok. 1590–1657), utrechtški mestni zvonar in virtuoz na kljunasti flavti, Dowlandov napev vključil v zbirko *Der Fluyten Lust-hof*. Van Eyck ga je obdelal dvakrat; na današnjem koncertu bo zazvenela druga in obsežnejša izmed obeh verzij *Pavane Lachryme*, ki obsega tri diminucije. Obe obdelavi sta v tisku prvič izšli leta 1644. Večglasno zasnovo izvirnika Van Eyck prenese v eno samo melodično linijo, v kateri harmonijo nakazujejo melodični skoki, poudarjeni toni in kadence.

Prva diminucija še tesno sledi obrisu Dowlandove melodije in ohranja njen zadržani melanholični značaj. V naslednjih se figuracija vse bolj osamosvaja: iz posameznih delcev melodije nastajajo novi motivični vzorci, ritmično gibanje pa postaja gostejše. V sklepnih variacijah se tema vpleta v neprekinjen tok šestnajstink. Njen obris ostaja prepoznaven, čeprav ga gostejša figuracija nekoliko zabriše ter pavani daje odločnejši in živahnejši značaj. Pozornost tako postopoma preide od prepoznavanja znanega napeva k Van Eyckovemu domiselnemu preoblikovanju njegovega gradiva.

Drugačen obraz Dowlandove umetnosti razkriva *Can She Excuse My Wrongs*, peta pesem iz zbirke *The First Booke of Songes or Ayres* iz leta 1597. Anonimno besedilo ni le ljubezenska tožba, temveč obtožujoč nagovor. Govorec se sprašuje: »Naj jo imenujem dobro, ko pa mi ne vrača naklonjenosti?« Ali: »Naj hvalim listje, kjer ne najdem sadu?« Ogenj, ki se razblini v dim, nerodovito listje in besede, zapisane v pesek, razkrivajo nasprotje med videzom ljubezni in njeno dejansko praznino. Dowland teh ostrih besed ne postavi v počasno pavano, temveč v živahno tridobno *galliaro*. Plesni ritem zato pritožbe ne spremeni v pasivno žalovanje, temveč v uglajen, vendar odločen retorični izziv. Napetost med družbeno eleganco dvornega plesa in neposrednostjo besedila je eden najizrazitejših učinkov pesmi.

circulating during the 1590s. In 1600, Dowland recast it as the song *Flow, my tears*, translating its musical imagery of tears, loss and self-imposed withdrawal into words. *Lachrimae* became one of the most widely disseminated instrumental pieces of its time and circulated throughout Europe in numerous arrangements, quotations and variations.

Four decades later, **Jacob van Eyck** (c. 1590–1657), Utrecht's city carillonneur and a virtuoso recorder player, included Dowland's tune in his collection *Der Fluyten Lust-hof*. Van Eyck made two settings of it. Tonight's programme presents the second and more extensive version of *Pavane Lachryme*, comprising three diminutions. Both settings first appeared in print in 1644. Van Eyck transfers the polyphonic design of the original into a single melodic line, in which harmony is suggested through melodic leaps, structurally emphasised notes and cadences.

The first diminution still follows the outline of Dowland's melody closely and preserves its restrained, melancholic character. In those that follow, the figuration becomes increasingly independent. Fragments of the melody generate new motivic patterns, while the rhythmic motion grows denser. In the final variation, the theme is woven into a continuous stream of semiquavers. Its outline remains discernible, although the denser figuration slightly obscures it and lends the pavan a firmer, more animated character. The listener's attention gradually shifts from recognising the familiar tune to following Van Eyck's ingenious transformation of its material.

A different facet of Dowland's art emerges in *Can She Excuse My Wrongs*, the fifth song in *The First Booke of Songes or Ayres* of 1597. The anonymous text is not merely a lover's lament, but an accusatory address. The speaker asks, "Shall I call her good when she proves unkind?", and whether leaves deserve praise when they bear no fruit. Fire vanishing into smoke, barren foliage and words written in sand expose the contrast between the appearance of love and its actual emptiness. Dowland sets these sharp words not as a slow pavan but as a lively triple-metre *galliard*. The dance rhythm transforms the complaint into a polished yet resolute rhetorical challenge rather than passive mourning. The tension between the social elegance of courtly dance and the directness of the text is one of the song's most striking effects.

Tobias Hume (ca. 1569–1645) je bil škotski poklicni vojak, gambist in skladatelj, o čigar življenju je ohranjenih razmeroma malo zanesljivih podatkov. Izdal je dve zbirki glasbe za viole in glas: *The First Part of Ayres* leta 1605 in *Captain Humes Poeticall Musicke* leta 1607. Svojo vojaško identiteto je poudarjal tudi v glasbenih tiskih: predstavljal se je z nazivom kapitana, v predgovoru prve zbirke pa je zapisal, da sta bila njegov poklic in izobrazba povezana z orožjem, glasba pa je bila edini nežnejši del njegove osebnosti.

V zbirki *The First Part of Ayres*, znani tudi po naslovu *Captain Humes Muscicall Humors*, je odločno zagovarjal izrazne in večglasne možnosti viole da gamba v primerjavi s tedaj uglednejšo lutnjo. Trdil je, da lahko viola združi tisto, kar je imenoval »parts, Passion and Division«: večglasno vodenje, izrazno intenzivnost in diminucijsko variiranje. *Captain Humes Pavan* je delo za solo violo da gamba iz zbirke leta 1605. Z naslovom, v katerem skladatelj uporabi svoj vojaški čin in ime, je nakazal neposredni glasbeni preplet obeh plati svojega življenja.

Po restavraciji monarhije leta 1660 je **Matthew Locke** (ca. 1621–1677) postal eden osrednjih skladateljev na dvoru Karla II., čigar naklonjenost francoski plesni in orkestrski glasbi se je oblikovala med njegovim izgnanstvom na celini. Za skupino dvornih glasbenikov, imenovano Broken Consort, je Locke verjetno okoli leta 1661 napisal šest štiristavčnih sklopov. Izraz *broken consort* pri tem ne pomeni nepopolnega ansambla, temveč sestav, ki združuje glasbila različnih družin: v tem primeru dve violini in basovsko violo, ki so se jim lahko pridružile orgle ali teorbe.

Set 2 v G-duru povezuje angleško tradicijo kontrapunktične fantazije s francosko zaznamovano plesno kulturo restavratorskega dvora. Fantaziji sledijo plesna *Courant*, spevni *Ayre* in *Saraband*, ki je bila v tedanji Angliji še živahnejša od počasne in slovesne sarabande poznejšega baroka. Izmenjavanje resnobnejših in lahkotnejših ter dvodobnih in tridobnih stavkov postavlja zbirko na stičišče dveh tradicij: starejša angleška umetnost *consorta* se v njej prepleta z novejšim dvornim slogom, ki je po francoskem zgledu dajal prednost ritmično jasnim plesnim stavkom. Ti so na dvoru postopoma prevladali. Ansambel Twenty-four Violins na dvoru Karla II., oblikovan po francoskem vzoru, je kmalu izpodrinil Broken Consort in zanj tipičen kontrapunktični repertoar.

Tobias Hume (c. 1569–1645) was a Scottish professional soldier, viol player and composer, about whose life relatively little reliable information survives. He published two collections of music for viols and voices: *The First Part of Ayres* in 1605 and *Captain Humes Poeticall Musicke* in 1607. He also emphasised his military identity in his musical publications, styling himself Captain Hume and declaring in the preface to his first collection that his profession and education had been associated with arms, while music was the only gentler part of his nature.

In *The First Part of Ayres*, also known as *Captain Humes Muscicall Humors*, Hume vigorously championed the expressive and polyphonic possibilities of the viol against the more prestigious lute. He claimed that the viol could unite what he called "parts, Passion, and Division": polyphonic writing, expressive intensity and variation through divisions. *Captain Humes Pavan* is one of his more extended works for solo viol. By combining his military rank and name in its title, Hume suggested a direct musical convergence of the two sides of his life.

Following the Restoration in 1660, **Matthew Locke** (c. 1621–1677) became one of the leading composers at the court of Charles II, whose affinity for French dance and orchestral music had developed during his exile on the Continent. Probably around 1661, Locke wrote six four-movement sets for a group of court musicians known as the Broken Consort. Here the term *broken consort* does not denote an incomplete ensemble, but one combining instruments from different families: in this case, two violins and a bass viol, possibly joined by organ or theorbo.

Set 2 in G major unites the English tradition of the contrapuntal fantasia with the French-inflected dance culture of the Restoration court. The Fantasia is followed by a dancing *Courant*, a lyrical *Ayre* and a *Saraband*, which in seventeenth-century England was still livelier than the slow and solemn saraband of the later Baroque. The alternation of graver and lighter movements in duple and triple metre places the collection at the meeting point of two traditions. The older English art of *consort* music is interwoven with a newer courtly style which, following French models, favoured rhythmically clear dance movements. These gradually came to predominate at court. The Twenty-four Violins, established at the court of Charles II on the French model, soon supplanted the Broken Consort and its characteristic contrapuntal repertory.

Koncert skleneta anonimna plesna napeva iz zbirke *The English Dancing Master*, ki jo je londonski založnik in knjigotržec **John Playford** (1623–1686) prvič izdal leta 1651 – v času interregnuma, ko ni bilo kraljevega dvora, številni zbori v stolnicah so bili razpuščeni, gledališča pa zaprta. V tako spremenjenih razmerah so večji pomen dobili zasebno muziciranje, ljubiteljski glasbeni krogi in glasbeni tisk. Playfordova vloga pri zbirki je bila uredniška in založniška. V njej je zbral priljubljene melodije in jih opremil z navodili za ples. Objavil jih je enoglasno in brez predpisane instrumentalne zasedbe, zato so ostajale odprte za harmoniziranje, okraševanje in prilagajanje različnim glasbilom. Nocoj bosta zazveneli v instrumentalni priredbi, ki jo je na podlagi Playfordovega zapisa oblikoval naš ansambel.

Ob sklepnih plesih se raznolikost programa pokaže tudi v različnih razmerjih med zapisom in izvajalcem. Zapis lahko natančno določa večglasno kontrapunktično zasnovo, ohrani prepoznavni napev, ponudi basovsko ogrodje za improvizacijo ali zabeleži zgolj melodijo in navodila za ples. Vsaka od teh oblik izvajalcem odpira drugačen prostor za prirejanje, okraševanje in sprotno oblikovanje glasbe. S priredbo Playfordovih napevov se koncert sklene prav na tem stičišču: njun zapis je ohranjen v tisku iz leta 1651, njuna nocojšnja zvočna podoba pa nastaja na novo.

Maruša Brezavšek

The concert concludes with two anonymous dance tunes from *The English Dancing Master*, first published in 1651 by the London publisher and bookseller **John Playford** (1623–1686). The collection appeared during the Interregnum, when there was no royal court, many cathedral choirs had been disbanded and the theatres were closed. In these altered circumstances, private music-making, amateur musical circles and printed music assumed greater importance. Playford's role in the collection was editorial and commercial. He gathered popular melodies and supplied them with dance instructions. He published them as single melodic lines without specified instrumentation, leaving them open to harmonisation, ornamentation and adaptation for different instruments. Tonight they will be heard in an instrumental arrangement created by our ensemble from Playford's notation.

The closing dances bring into focus another aspect of the programme's diversity: the different relationships between written notation and the performer. A source may define a multi-part contrapuntal design in detail, preserve a familiar tune, provide a bass framework for improvisation, or record no more than a melody and dance instructions. Each of these forms gives performers a different degree of freedom to arrange, ornament and shape the music in performance. The concert ends at precisely this point of intersection with the ensemble's arrangement of Playford's tunes: their notation survives in a print from 1651, while the form they take in sound is created anew tonight.

Maruša Brezavšek



The Pleasure Garden (CH)

The Pleasure Garden, ustanovljen 2026, je mednarodni ansambel za staro glasbo, ustanovljen z namenom raziskovanja angleškega repertoarja pozne renesanse in zgodnjega baroka. Njegov prvi program, Angleški vrt: Glasba od Dowlanda do Purcella, povezuje umetnost dvorov, salonov in vrtov Anglije 17. stoletja: od melanholičnih ayrov Johna Dowlanda in njihovih virtuosnih instrumentalnih odmevov do fantazij, suit, plesov in sonat Johna Jenkinsa, Matthewa Locka, Johna Playforda in Henryja Purcella. Ansambel gradi na historično informirani izvajalski praksi ter na raznoliki zvočni paleti kljunastih flavt, lutnje in viole da gamba.

The Pleasure Garden, founded in 2026, is an international early music ensemble established with the aim of exploring the English repertoire of the late Renaissance and early Baroque periods. Its first programme, The English Garden: Music from Dowland to Purcell, brings together the art of the courts, salons and gardens of seventeenth-century England: from the melancholic ayres of John Dowland and their virtuosic instrumental echoes to the fantasies, suites, dances and sonatas of John Jenkins, Matthew Locke, John Playford and Henry Purcell. The ensemble builds upon historically informed performing practice and the diverse sound palette of recorders, lute and viola da gamba.



Maruša Brezavšek (SI)
kljunasta flavta / recorder

ŠTUDIJ / EDUCATION

- (2023) Schola Cantorum Basiliensis (Andreas Böhlen)
- (2021) Schola Cantorum Basiliensis (Andreas Böhlen)
- (2019) Universität Mozarteum Salzburg (Dorothee Oberlinger)
- (2019) Escola superior de musica de Catalunya (Pedro Memmelsdorff)
- (1017) Conservatorio di Brescia »Luca Marenzio« (Antonio Politano)
- (2014) Universität Mozarteum Salzburg (Andrea Guttmann-Lunenburg, Matthijs Lunenburg)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Specializirana na obdobja italijanskega trecenta, renesanse, zgodnjega in visokega baroka ter sodobne glasbe / Specialisation in Italian Trecento, Renaissance, early and high Baroque, and contemporary music
- kljunasta flavta, dulcijan (renesančni fagot), baročni fagot / recorder, dulcian (Renaissance bassoon), Baroque bassoon
- aktivna kot solistka in komorna glasbenica / active as a soloist and chamber musician

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Celje (SI), Seviqc
- (2025) Radovljica (SI), Festival Radovljica
- (2025) Varaždin (HR), Varaždinske barokne večeri
- (2025) Basel (CH), Forum Frühe Musik ReRenaissance
- (2025) York (GB), York Early Music Festival
- (2024) Innsbruck (AT), Innsbrucker Festwochen der Alten Musik
- (2024) Čedad / Cividale del Friuli (IT), Festival Musica Cortese
- (2023) Basel (CH), Erasmus klingt! Lab Festival Basel
- (2023) London (GB), London International Festival of Early Music
- (2022) Tel Aviv (IL), Zucker Hall

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) V kraljestvu Partenope: Neapeljski baročni koncerti / In the Kingdom of Parthenope: Neapolitan Baroque Concertos (Seviqc)
- (2025) Brummen und Blaßen (Forum Frühe Musik ReRenaissance)
- (2025) Phantasma: Heaven and Hell (York Early Music Festival)
- (2024) Od kraljevih dvoran do odra: glasbeni utrip Londona / From Royal Courts to the Stage: The Musical Pulse of London (Innsbrucker Festspiele Alter Musik, Seviqc, Baročni Randevuji)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

- (2025) Radiotelevizija Slovenija
- (2024) Radiotelevizija Slovenija
- (2023) Radiotelevizija Slovenija
- (2023) BBC

DISKOGRAFIJA / DISCOGRAPHY

- (2025) Stradivarius (Accursio Antonio Cortese: Peregrinatio)
- (2019) Ars Slovenica, Edicije DSS (Brina Jež Brezavšček: Ponotranjene razsežnosti)
- (2015) Radio Slovenija, ZKP RTVS (Brina Jež Brezavšček: Samo drobec modrega)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

- (2025) Ljubljana, Priznanje pomembnih umetniških del: Področje glasbene ustvarjalnosti in poustvarjalnosti – kljunasta flavta
- (2024) York, EUBO Development Trust for the Most Promising Young Artist/s specialising in the Baroque repertoire
- (2022) London, London International Festival of Early Music, First Prize

DELOVANJE / AFFILIATIONS

- (2023-) samozaposlena kot glasbenica v Švici Self-employed musician in Switzerland
- (2023-) Docentka na Akademiji za glasbo v Ljubljani Lecturer at Music Academy Ljubljana
- (2023-) Capella Helvetica (članica) Capella Helvetica (member)
- (2022-) Musikschule Küttigen/Biberstein Musikschule Küttigen/Biberstein
- (2021-) Bastion (umetniška vodja) Bastion (artistic director)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Hrvatski barokni ansambl, Harmonia Adriatica, Ensemble Hyacinthus
- (2025) Musica Cubicularis
- (2024) Musica Gloria
- (2023) Camerata Bern
- (2022) Jerusalem Baroque Orchestra

KRITIKE / REVIEWS

- Eden od vrhuncev letošnjega festivala SeviqC, ki se je v tem poletju preselil v Celje, je bil nastop izstopajoče izjemne interpretke Maruše Brezavšček, oz. Ensemble Bastion iz Švice. Maruša Brezavšček z vsakim koncertom v Sloveniji dokaže, da je umetnica mednarodnega slovesa, kar potrjuje v nastopih z zasedbami, kot so Ensemble Bastion, Musica Cubicularis in Ensemble Pampinea. Je tako izvajalka sodobne kot baročne in srednjeveške glasbe, kar priča o njeni umetniški širini in zrelosti. [...] Maruša Brezavšček je zablestela z bleščečim fraziranjem in izjemno tehnično virtuosnostjo, vselej povezano z avtentično in historično prepričljivo interpretacijo. (Marina B. Žlender, Glasna, 1.9.2024)

One of the highlights of this year's SeviqC festival, which relocated to Celje this summer, was the performance of the outstanding interpreter Maruša Brezavšček, together with the Switzerland-based Ensemble Bastion. With every concert in Slovenia, Maruša Brezavšček confirms her status as an artist of international standing, as evidenced by her appearances with ensembles such as Ensemble Bastion, Musica Cubicularis and Ensemble Pampinea. She is equally accomplished in contemporary, baroque and medieval repertoire, demonstrating remarkable artistic breadth and maturity. [...] Maruša Brezavšček shone with brilliant phrasing and exceptional technical virtuosity, always combined with an authentic and historically convincing interpretation. (Marina B. Žlender, Glasna, 1 September 2024)

- Maruša Brezavšček je izjemna virtuoziinja, z baselskimi kolegi je pričarala enega najbolj tehtnih koncertov baročne ansambelske glasbe, kar smo jim bili priča v zadnjih letih ljubljanskega koncertnega življenja. Ni bila solistka v izpostavljenem pomenu besede, sploh v ritornellih je zavzela vlogo zgolj bolj ali manj izpostavljenega glasu v celotni fakturi in zasijala, kjer je bilo to na mestu. V uvodnem delu Johanna Josepha Fuchsa je bilo slišati celo nekaj občutljivih glissandov, ki nikakor niso zveneli kot slučajni – popestrili so celotno skladbo. V Telemannovem kvartetu se je zdelo, kot da dobesedno govori skladateljev jezik. Njene fraze so se bližale skorajda govornemu fraziranju, mehčanju v dialogih z ansamblom; retorična samozavest, karizmatičnost in duhovitost v solističnih pasusih. (Lovrenc Rogelj, Radio Ars, Glasbeni utrip, 6.10.2021)

Maruša Brezavšček is an exceptional virtuoso; together with her Basel colleagues she created one of the most substantial concerts of baroque ensemble music heard in recent years on the Ljubljana concert scene. She was not a soloist in the conventional, foregrounded sense of the word; particularly in the ritornellos she assumed the role of a more or less integrated voice within the overall texture, shining precisely where appropriate. In the opening movement by Johann Joseph Fux, one could even hear several delicate glissandi, which by no means sounded accidental – they enriched the entire composition. In Telemann's quartet it seemed as though she quite literally spoke the composer's language. Her phrasing approached almost speech-like articulation, softening in dialogues with the ensemble; rhetorical confidence, charisma and wit characterised the solo passages. (Lovrenc Rogelj, Radio Ars, Glasbeni utrip, 6 October 2021)

- Pokazala je, da kljunasta flavta ni le enodimenzionalen instrument, kot se je včasih drži neutemeljen predsodek, temveč so – če je le dobro zaigrana – njene razsežnosti pri nas le premalo poznane. Nastopila je kot popolnoma osredotočena glasbenica z utemeljeno razvpitim ansamblom. (Ivana Maričić, Delo, 18.10.2021)

She demonstrated that the recorder is not a one-dimensional instrument, as an unfounded prejudice sometimes suggests; when well played, its expressive range is far greater than generally recognised here. She performed as a fully focused musician alongside a justifiably renowned ensemble. (Ivana Maričić, Delo, 18 October 2021)

- Večkrat nagrajena mlada slovenska glasbenica Maruša Brezavšček očitno izvrstno obvladuje tudi tako subtilen instrument, kot je kljunasta flavta. Njena tehnična dovršenost je prepričljiva, prav tako izrazito muzikalno fraziranje in dinamično niansiranje v vseh treh izrazito virtuosnih stavkih Vivaldijevega Koncerta za kljunasto flavto v D-duru, RV 428. V sodelovanju z baročnim orkestrom Musica Cubicularis je mlada umetnica ustvarila izjemno prepričljivo interpretacijo. (Zdenka Weber, Klasika.hr, 27.9.2021)

The multi-award-winning young Slovenian musician Maruša Brezavšček clearly masters such a subtle instrument as the recorder with great authority. Her technical command is convincing, as is her distinctly musical phrasing and dynamic nuance in all three highly virtuosic movements of Vivaldi's Concerto for Recorder in D major, RV 428. Together with the Baroque Orchestra Musica Cubicularis, the young artist delivered a truly impressive interpretation. (Zdenka Weber, Klasika.hr, 27 September 2021)

SPLETNA STRAN / WEBSITE

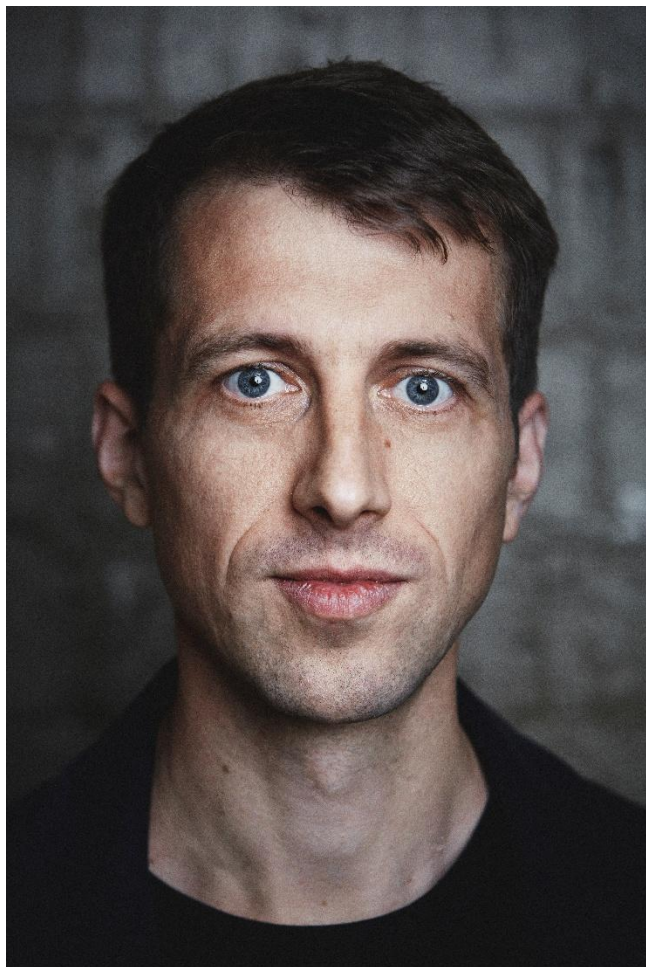
- <http://www.marusabrezavscek.com>

FACEBOOK

- [Maruša Brezavšček](#)

VIDEO

- [Christoph Graupner - Ouverture-Suite for Recorder, Strings and Continuo in F major, GWV 447](#)
- [Ensemble Pampinea - Saltarello](#)
- [Ensemble Bastion / Arcangelo Corelli, Sonata Nr. 4, op. 5 / Ornamentation by Johan Helmich Roman](#)



Andreas Böhlen (DE)
kljunasta flavta / recorder

ŠTUDIJ / EDUCATION

- (2011) Jazzschule Basel (Dominic Landolf)
- (2010) Schola Cantorum Basiliensis (Rudolf Lutz)
- (2008) Università di Bologna (DAMS, Discipline delle Arti, della Musica e dello Spettacolo), specialistični študij muzikologije / specialised degree in Musicology, laurea specialistica in musicologia)
- (2007) Conservatorium van Amsterdam (Walter van Hauwe, Paul Leeonhouts)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- historična izvajalska praksa, kljunasta flavta / Historical Performance, recorder
- jazz, saksofon / Jazz, saxophone
- sodobna glasba, kljunasta flavta / Contemporary Music, recorder

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Tokyo (JP) Suntory Hall
- (2026) Kobe (JP) Shoin Chapel
- (2025) Tokyo (JP) Tokyo Opera City
- (2025) Basel (CH) Peterskirche
- (2025) Creuzburg (DE) Praetorius-Tage
- (2025) Marijampole (LT) Medynas Festival

- (2025) Weener (DE) Organeum
- (2025) Warmia (PL) Mid-Europe Early Music Festival
- (2025) Chofu (JP) Chofu Music Festival
- (2025) Rheinfelden (CH) Kirche

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Bach Collegium Japan
- (2025) Bach Collegium Japan
- (2025) Capriccio Barockorchester
- (2025) Theatrum Affectuum

DISKOGRAFIJA / DISCOGRAPHY

- (2024) Aeolus Music Telemann trios and quartets
- (2022) BIS Bach harpsichord concerti
- (2021) Aeolus Music Sammartini recorder sonatas Vol.2
- (2020) Aeolus Music Sammartini recorder sonatas Vol.1

DELOVANJE / AFFILIATIONS

- (2021-) Schola Cantorum Basiliensis (profesor kljunaste flavte / recorder professor)
- (2017-) Zürcher Hochschule der Künste (profesor kljunaste flavte / recorder professor)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki
- (2025) Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki
- (2024) Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki
- 2023 Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki
- (2022) Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki, Francesco Corti

SPLETNA STRAN / WEBSITE

- www.andreasboehlen.com

FACEBOOK

- [Andreas Böhlen](#)

VIDEO

- [Andreas Böhlen](#)



Amélie Chemin (FR)
Viola da gamba

ŠTUDIJ / EDUCATION

- (2008) Schola Cantorum Basiliens (Paolo Pandolfo)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- koncertiranje v orkestru, duu, kot solist ter continuo igra na violo da gamba in baročni violončelo / performances in orchestra, duo and solo settings, and continuo playing on the viola da gamba and baroque cello
- vodenje mojstrskih tečajev s Paolom Pandolfom / teaching masterclasses with Paolo Pandolfo
- poučevanje consorta viol da gamba v Luzernu / teaching viola da gamba consort in Lucerne

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Schwetzingen (DE), Schwetzingen SWR Festspiele
- (2026) Madrid (ES), Fundación Juan March
- (2025) Basel (CH), Cardinal Complex
- (2025) Zutphen (NL), Internationaal Cellofestival Zutphen
- (2025) Innsbruck (AT), Innsbrucker Festwochen der Alten Musik
- (2025) Zadar (HR), Glazbene večeri u Sv. Donatu
- (2025) Stavanger (NO), Stavanger Chamber Music Festival
- (2025) Basel (CH), Stadtcasino Basel
- (2024) Porto (PT), Porto Cello Festival
- (2024) Santa Creus (ES), Festival Jordi Savall

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Flow our tears Duo Pandolfo Chemin (Verein Labyrinth Chemin-Pandolfo Basel)
- (2026) Orfeo Monteverdi (Il Gusto Barocco)
- (2024) Joyes des Elizés Duo Pandolfo Chemin (Festival Jordi Savall Santes Creus)
- (2024-2025) Johannes Passion Bach La Cetra Barock Orchester Basel (La Cetra Tour in France and Spain and Leipzig)

DISKOGRAFIJA / DISCOGRAPHY

- (2021) Pan Classics (Pietro Torri Trastulli & Arias Musica Fiorita)
- (2021) Berlin Classics (Bach Brandenburgische Konzerte II Gusto Barocco)
- (2021) Glossa (Abel A sentimental journey Paolo Pandolfo)
- (2020) Ricercar (A consort's monument L'Achéron)
- (2016) Glossa (Marin Marais pieces à une et deux violes Palo Pandolfo)

DELOVANJE / AFFILIATIONS

- (2025-2026) Association Labyrinto Chemin-Pandolfo
- (2020-2026) Albert Koechlin Stiftung AKS Haus der Instrumente (profesorica / professor)
- (2008-2026) La Cetra Barock Orchester Basel CH

VIDEO

- [Flow our Tears Promo Konzerte Baselland](#)
- [Marin Marais : Folies d'Espagne](#)
- [Bach Cello Suite 5 : Prelude arranged for 2 Viols - Pandolfo-Chemin](#)
- [Abel Sonata Dmaj A:2 50 Allegro](#)
- [Paolo Pandolfo plays Violatango](#)
- [Violas en diálogo](#)
- [C. P. E. Bach y el estilo sentimental \(IV\)](#)



Niels Pfeffer (DE)
teorba / Theorbo

ŠTUDIJ / EDUCATION

- (2023) Schola Cantorum Basiliensis (Julian Behr)
- (2021) Schola Cantorum Basiliensis (Jörg-Andreas Bötticher)
- (2019) Hochschule für Musik Freiburg (Robert Hill)
- (2019) Royal Conservatoire The Hague (Zoran Dukić)
- (2017) Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (Jörg Halubek, Johannes Monno)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Historično informirana izvajalska praksa na brenkalih in čembalu / Historically informed performance practice on plucked instruments and harpsichord
- Basso continuo
- Sodobna glasba za stare instrumente / Contemporary music for early instruments

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Venezia (IT), Chiesa di San Salvador, Chiesa di San Luca
- (2026) Utrecht (NL), Tivoli Vredenburg

- (2025) Basel (CH), Festival Alte Musik Basel (FAMB)
- (2025) Freiburg (DE), Theater Freiburg
- (2025) Mazeikiu (LT), Tarptautinis Mažeikių vargonų muzikos festivalis
- (2024) Innsbruck (AT), Haus der Musik Innsbruck
- (2024) Magdeburg (DE), Sonntagsmusik der Telemann-Gesellschaft Magdeburg
- (2024) Merano (IT), Südtirol Festival Merano
- (2024) Esterhazy (HU), Schloss Esterhazy
- (2024) Ženeva / Geneva (CH), ACMA Festival 2024; Théâtre Les salons

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Chiaroscuro: Kapsperger's Madrigali (Schloss Weißenbrunn Stiftung)
- (2025) À toi: baročna glasba, prepletena z impresionizmom, za baročno lutnjo in violino / Duo Mandelbrot, baroque music intertwined with impressionism, for baroque lute & violin (Les Amis de l'Esparrou)
- (2025) Probstücke Digital, digitalna izdaja 24 Probstücke Johanna Matthesona, vključno s posnetki / Digital edition of the 24 Probstücke by Johann Mattheson, including recordings (Südwestrundfunk Kultur)

DISKOGRAFIJA / DISCOGRAPHY

- (2025) warblingQUIRE Records, WQ2501 (Denis Delair: The Violin Sonatas, Ensemble The Levée)
- (2025) Challenge Classics, CC72017 (More Than Muses – Female Creative Power in the Golden Age, Tabea Schwartz & Vernon Consort)
- (2025) Passacaille, PAS1158 (J. S. Bach: Solo Cantatas for Alto – Armenian Chants, Seda Amir-Karayan, Camerata Vivaldiana, Fritz Krämer)
- (2022) Querstand / Verlagsgruppe Kamprad, VKJK 2208 (Georg Philipp Telemann: Essercizii Musici, Ensemble La Visione, 4 CDs)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

- (2024) Neuburg an der Donau, Biagio-Marini-Wettbewerb (Prva nagrada / 1st prize, Ensemble Auditum Dignum)
- (2024) Basel, Ensemblewettbewerb der Schola Cantorum Basiliensis (Prva nagrada / 1st prize, The Levée)
- (2023) Basel, Preis der Marchal-Stiftung für Masterrezital und Masterarbeit

DELOVANJE / AFFILIATIONS

- (2025-) Zürcher Hochschule der Künste (predavatelj za lutnjska glasbila / Lecturer in Lute Instruments)
- (2024-) Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (korepetitor za čembalo / Harpsichord Accompanist)
- (2023-) Schola Cantorum Basiliensis (korepetitor za lutnjo in čembalo / Lute and Harpsichord Accompanist)
- (2021-) Eberhard Karls Universität Tübingen, Musikwissenschaftliches Institut (raziskovalni sodelavec / Research Associate)
- (2020-2022) Musikakademie der Stadt Kassel (predavatelj za čembalo in historično informirano izvajalsko prakso / Lecturer in Harpsichord and Historically Informed Performance Practice)
- (2018-2024) Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (predavatelj za teorbo in basso continuo) / Lecturer in Theorbo and Basso Continuo)

- (2015-) Samostojni glasbenik / Freelance Musician

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

- (2026) Kammerorchester Basel, Main Barockorchester, Accademia degli Stravaganti
- (2025) Main Barockorchester, Ensemble Ad Fontes Basel, Accademia degli Stravaganti
- (2024) Barucco Consort Wien, Main Barockorchester, Ensemble Ad Fontes Basel, Capricornus Consort Basel, Accademia degli Stravaganti
- (2023) Bachstiftung St. Gallen, La Cetra Barockorchester Basel, Main Barockorchester, Ensemble Ad Fontes Basel, Capricornus Consort Basel, Accademia degli Stravaganti
- (2022) Barucco Consort Wien, Main Barockorchester, Capricornus Consort Basel, Accademia degli Stravaganti

SPLETNA STRAN / WEBSITE

- nielspfeffer.de

FACEBOOK

- [Niels Pfeffer](#)

VIDEO

- [Niels Pfeffer](#)

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Ponedeljek / Monday
10.8.2026, 18:00

Celje
Glasbena šola Celje / Celje Music School

Operna pustolovščina
za mlajše in starejše otroke in družine

An Operatic Adventure
for Younger and Older Children and Families

OPERARIJA

(Slovenija / Slovenia)

Petra Vrh Vrezec: sopran / soprano
Inez Osina Rues: mezzosopran / mezzo-soprano
Tadej Horvat: klavir / piano

Klepet z umetniki
Celje, Kavarna Oaza, ob 19:00

Chat with artists
Celje, Oaza café, at 19:00

Dragi otroci, starši, vzgojitelji in ljubitelji glasbe,

vsaka velika zgodba se začne z radovednostjo. Tudi opera. Morda je to vaš prvi obisk operne predstave, morda ste v njen svet pokukali že kdaj prej. Kakorkoli, veseli smo, da bomo v sklopu Festivala Seviqc to glasbeno pustolovščino v Celju doživeli skupaj.

Verjamemo, da opera ni namenjena le velikim poznavalcem, temveč vsem, ki radi poslušajo zgodbe, občudujejo lepoto glasbe in se pustijo presenetiti domišljiji. Zato smo ustvarili predstavo, v kateri se petje, igra, humor in čarobnost prepletajo v doživetje, ki otrokom odpira vrata v svet klasične glasbe na njim razumljiv, igriv in živ način.

Morda bo prav današnje srečanje začetek vaše ljubezni do glasbe.

Dobrodošli v naši Operni pustolovščini!

OperArija združuje pevce, glasbenike, igralce in ustvarjalce, ki verjamemo, da ima umetnost moč navduševati, povezovati in bogatiti človeka v vseh življenjskih obdobjih.

Naše poslanstvo je približati opero in klasično glasbo širokemu občinstvu, še posebej otrokom in mladim, saj prav prvi stik pogosto odloča, ali bo glasba postala njihov spremljevalec za vse življenje. Zato ustvarjamo predstave, ki združujejo dobro glasbeno izvedbo, pripovedno moč, gledališko igro, humor in neposreden stik z občinstvom.

Poleg otroških glasbeno-izobraževalnih predstav pripravljamo tudi tematske koncerte za odrasle, na katerih povezujemo klasično glasbo, slovensko kulturno dediščino, naravo in pripoved. S skrbno izbranimi programi želimo ustvarjati koncerte, ki niso le glasbeni dogodki, temveč umetniška doživetja.

Naša največja želja je, da bi vsak obiskovalec odšel domov z občutkom, da je glasba nekaj lepega, dostopnega in vrednega ohranjanja.

Dear children, parents, educators and lovers of music,

Every great story begins with curiosity. So does opera. Perhaps this is your first visit to an opera performance, or perhaps you have already taken your first glimpse into its fascinating world. Either way, we are delighted that, as part of the Seviqc Festival, we can share this musical adventure with you here in Celje.

We believe that opera is not only for devoted connoisseurs, but for everyone who enjoys stories, delights in the beauty of music, and is willing to be carried away by the imagination. That is why we have created a performance in which singing, acting, humour and a touch of magic come together in an experience that opens the door to the world of classical music in a way that is lively, playful and easy for children to understand.

Perhaps today's encounter will be the beginning of your lifelong love of music.

Welcome to our Operatic Adventure!

OperArija brings together singers, musicians, actors, and creative artists who believe that the arts have the power to inspire, connect, and enrich people at every stage of life.

Our mission is to bring opera and classical music closer to a wide audience, especially children and young people, as those first encounters often determine whether music will become a lifelong companion. We therefore create performances that combine musical excellence with the power of storytelling, theatrical expression, humour, and direct interaction with the audience.

In addition to educational music performances for children, we also present thematic concerts for adults, bringing together classical music, Slovenian cultural heritage, nature, and storytelling. Through carefully curated programmes, we strive to create concerts that are not merely musical events, but complete artistic experiences.

Our greatest wish is that every visitor leaves with the feeling that music is something beautiful, accessible, and worth preserving.

Aktualnost Operne pustolovščine za mlajše in starejše otroke in družine

Čeprav so zgodbe, iz katerih izhajajo operni liki Operne pustolovščine, nastale pred več desetletji ali celo stoletji, njihova sporočila ostajajo presenetljivo aktualna. Tudi danes se srečujemo z odnosi, ki jih otroci dobro poznajo iz svojega vsakdana: s tekmovalnostjo, prijateljstvom, ljubosumjem, pogumom in sodelovanjem, z zaščitniškim odnosom starejšega sorojenca do mlajšega, zavezništvom med sestrama ter iskanjem zaupanja in medsebojnega razumevanja.

Prav zato otroci like zlahka sprejmejo in se z njimi poistovetijo.

Predstava temelji na aktivnem sodelovanju otrok. Skupaj z izvajalci urijo občutek za ritem z govorom in gibanjem, raziskujejo različne barve glasu ter skozi glasbene vaje spoznavajo razliko med nižjim (mezzosopranom) in višjim (soprano) pevskim glasom. Ob zgodbi odkrivajo, kako glasba izraža veselje, strah, jezo, nežnost in druga čustva, ter postopoma razumejo, kako opera pripoveduje zgodbe tudi brez dolgih razlag.

V predstavo so vključeni skrbno izbrani odlomki iz najlepših del svetovne operne literature, ki so melodični, in primerni za predšolske otroke ter učence prve in druge triade osnovne šole. Izvajajo se v kakovostnih slovenskih prevodih, kar otrokom omogoča lažje spremljanje dogajanja in razumevanje zgodbe.

Operno doživetje dopolnjujejo domiselni kostumi, lasulje in rekviziti, ki skupaj z glasbo ustvarjajo svet, v katerem opera otrokom postane blizu, razumljiva in predvsem zabavna.

Relevance of An Operatic Adventure for Younger and Older Children and Families

Although the stories from which the operatic characters in An Operatic Adventure originate were written decades or even centuries ago, their messages remain remarkably relevant today. Children still encounter many of the same relationships in their everyday lives: competition, friendship, jealousy, courage and cooperation, the protective bond between an older and a younger sibling, the solidarity between sisters, and the search for trust and mutual understanding.

For this reason, children readily accept the characters and easily identify with them.

The performance is based on the active participation of children. Together with the performers, they develop their sense of rhythm through speech and movement, explore different vocal colours, and, through musical activities, discover the difference between the lower (mezzo-soprano) and higher (soprano) singing voice. As the story unfolds, they learn how music expresses joy, fear, anger, tenderness, and many other emotions, gradually discovering how opera can tell a story even without lengthy explanations.

The performance includes carefully selected excerpts from some of the finest works of the operatic repertoire. These are melodic and suitable for pre-school children as well as pupils in the first and second cycles of primary education. They are performed in high-quality Slovenian translations, enabling children to follow the action more easily and better understand the story.

The operatic experience is further enriched by imaginative costumes, wigs, and props which, together with the music, create a world in which opera becomes accessible, understandable, and, above all, enjoyable for children.

Wolfgang Amadeus Mozart (1756–1791)

Jaz si vzamem kodrolasca (Ah, guarda, sorella)

duet Fiordiligi in Dorabelle / duet of Fiordiligi and Dorabella
iz opere Così fan tutte

Engelbert Humperdinck (1854–1921)

Bratec moj, roké mi daj (Brüderchen, komm tanz mit mir)

duet Janka in Metke / duet of Hansel and Gretel
iz opere Hänsel und Gretel

Engelbert Humperdinck (1854–1921)

Testo je že in kotel je pripravljen (Der Teig ist fertig)

arija čarovnice / Witch's aria
iz opere Hänsel und Gretel

Jacques Offenbach (1819–1880)

Svetla noč, opojna noč (Belle nuit, ô nuit d'amour)

duet Giuliette in Nikolaja / duet of Giulietta and Nicklausse
iz opere Les Contes d'Hoffmann

Giacomo Puccini (1858–1924)

Ljubim ga, očka (O mio babbino caro)

arija Laurete / Lauretta's aria
iz opere Gianni Schicchi

Wolfgang Amadeus Mozart (1756–1791)

Sijajni tej dami umikam se sama (Via, resti servita, madama brillante)

duet Suzane in Marcelline / duet of Susanna and Marcellina
iz opere Le nozze di Figaro

Zapojmo skupaj!

Ob zaključku vas vabimo, da kratek odlomek iz Humperdinckove opere Janko in Metka zapojemo vsi skupaj, po predstavi pa izštevanko ponovite še s starši, jo zaplešete pred babicami in dedki ali v vrtcu pred prijatelji in vzgojitelji.

Zdaj z nogami top, top, top,
zdaj z rokami klop, klop, klop,
v tole stran, pa še v to,
daj, le daj, saj ni težko.

Z glavo kimaj mig, mig, mig,
S prsti pokaj klik, klik, klik,
V tole stran, pa še v to,
tebi to ne bo težko!

Let's Sing Together!

At the end of the performance, we invite everyone to join us in singing a short excerpt from Humperdinck's opera Hansel and Gretel. Afterwards, sing the rhyme again with your parents, dance to it for your grandparents, or share it with your friends and teachers at kindergarten or school.

Now stamp your feet – stomp, stomp, stomp,
Now clap your hands – clap, clap, clap,
This way first, then that way too,
Come along, it's easy to do!

Now nod your head – nod, nod, nod,
Snap your fingers – click, click, click,
This way first, then that way too,
You'll find it's easy – yes, you do!

Operna pustolovščina ni klasičen koncert niti običajna otroška predstava. Je glasbeno-gledališko doživetje, v katerem otroci skupaj z umetniki stopijo v svet opere in ga odkrivajo tako, kot nastaja v resničnem gledališču. Predstava se začne še pred prvim tonom glasbe, ko obiskovalci pokukajo v zaodrsko dogajanje, kjer se pevki pripravljata na nastop. Tako otroci že od prvih trenutkov postanejo del zgodbe, ki jih skozi igro, zgodbe, petje in aktivno sodelovanje vodi do razumevanja operne umetnosti. Posamezni prizori niso izbrani le zaradi svoje glasbene lepote, temveč zato, ker vsak na svoj način razkriva eno od skrivnosti opernega sveta.

Čarobna Operna pustolovščina se kot glasbena avantura začne tik ob prihodu obiskovalcev v dvorano. Otroci opazujejo operni pevki v »zaodru«, ko se pripravljata na predstavo: urejata pričesko, se ličita, oblačita kostume in upevata glas. Ko pevki ugotovita, da nista več sami, povabita občinstvo v svoj svet in ga popeljeta tja, kamor gledalci običajno nimajo vstopa, v zakulisje opernega gledališča. Po kratkem sproščenem pogovoru se prelevita v zavezniški sestri Fiordiligi in Dorabello ter z Mozartovim duom iz opere Vse so take odpreta vrata v svet opernih zgodb.

Pustolovščina se nadaljuje z razigranima pravljicnima junakoma Jankom in Metko, ki otrokom odpirata vrata v svet, ki ga že dobro poznajo. Prav zaradi znane zgodbe lahko svojo pozornost usmerijo v glasbo, petje in operno igro. Izštevanka, ki jo skupaj izvajajo z nastopajočima, poslušalce spremeni v aktivne soustvarjalce predstave, ob tem pa nezavedno razvijajo občutek za ritem, glasbeno frazo in usklajeno skupinsko muziciranje.

Humperdinckovemu duetu Janka in Metke sledi skupno čaranje, s katerim otroci na oder prikličejo čarovnico iz istoimenske opere. Ta prizor predstavlja prvo srečanje z dramatičnim opernim izrazom. Ob njem spoznajo, da skladatelji izbiro pevskega glasu vedno prilagodijo značaju lika. Temnejša barva mezzosoprana tako postane pomemben pripovedni element čarovničnega značaja in njene glasbene podobe.

Z ritmičnim gibanjem ob znameniti Offenbachovi Barkaroli iz opere Hoffmannove pripovedke otroci začutijo značilni tridobni takt in ga povežejo z nežnim zibanjem beneške gondole. Glasbe tako ne poslušajo le z ušesi, temveč jo doživljajo tudi skozi gibanje, kar še poglobi njihovo glasbeno izkušnjo.

An Operatic Adventure is neither a traditional concert nor a conventional children's performance. It is a musical and theatrical experience in which children enter the world of opera together with the performers, discovering it as it comes to life in a real theatre. The performance begins even before the first note is heard, as the audience catches a glimpse behind the scenes, where two singers are preparing to go on stage. From the very first moments, children become part of the story, which leads them through play, storytelling, singing, and active participation towards an understanding of the art of opera. Each scene has been chosen not only for its musical beauty but also because it reveals one of the many secrets of the operatic world.

The magical Operatic Adventure begins as soon as the audience enters the hall. Children observe the two opera singers backstage as they prepare for the performance: arranging their hair, applying make-up, putting on costumes, and warming up their voices. When the singers realise they are no longer alone, they invite the audience into their world, taking them to a place normally hidden from view – behind the scenes of the opera house. After a brief and informal introduction, they transform themselves into the devoted sisters Fiordiligi and Dorabella, opening the door to the world of opera with Mozart's duet from *Così fan tutte*.

The adventure continues with the playful fairy-tale characters Hansel and Gretel, who lead children into a world they already know well. Because the story is familiar, they can focus their attention on the music, the singing, and the theatrical performance. A counting rhyme performed together with the singers turns the audience into active participants, while naturally developing their sense of rhythm, musical phrasing, and ensemble performance.

Humperdinck's duet is followed by a magical spell through which the children summon the Witch from Hansel and Gretel onto the stage. This scene marks their first encounter with the dramatic expression of opera. They also discover that composers carefully choose different voice types to match the personalities of their characters. The darker timbre of the mezzo-soprano thus becomes an essential part of the Witch's musical and dramatic character.

Moving rhythmically to Offenbach's famous Barcarolle from *The Tales of Hoffmann*, children experience the characteristic triple metre and associate it with the gentle

Sledi eno najlepših srečanj z liričnim sopranskim glasom. V znameniti ariji Laurete iz Puccinijeve opere Gianni Schicchi poslušalci spoznajo nežnost, iskrenost in moč ljubezni. Zgodba o hčerki, ki skuša očeta prepričati, naj ji dovoli poroko z izbrancem, odpira univerzalne teme ljubezni, zaupanja in družinskih odnosov. Otroci tako spoznajo, da opera pripoveduje o enakih čustvih in življenjskih situacijah, ki jih srečujemo tudi danes.

Zaključni »glasbeni prepir« Suzane in Marcelline iz Mozartove Figarove svatbe preseže zgolj predstavitev opernega repertoarja ter postane izhodišče za pogovor o spoštljivi komunikaciji. Ob pretiranem opernem prepiru poslušalci hitro prepoznajo, kako nesmiselno in celo komično deluje žaljenje, kadar ga opazujemo od zunaj. Glasba tako postane priložnost za razmislek o medsebojnih odnosih, spoštovanju in moči prijazne besede.

Operna pustolovščina ne želi otrok naučiti zgolj dejstev o operi, temveč jim omogočiti, da jo doživijo. Ko se nasmehnejo čarovnici, skupaj veslajo z beneškimi gondoljerji, se raznežijo ob Laureti ali se zabavajo ob Mozartovem duhovitem prepiru, opera zanje preneha biti oddaljena umetnost. Postane svet zgodb, čustev in medčloveških odnosov, v katerem se zlahka prepoznajo in z veseljem sodelujejo.

rocking of a Venetian gondola. They do not merely listen to the music but experience it through movement, deepening their musical understanding.

Next comes one of opera's most beautiful encounters with the lyric soprano voice. In Lauretta's celebrated aria from Puccini's Gianni Schicchi, the audience discovers tenderness, sincerity, and the power of love. The story of a daughter trying to persuade her father to allow her to marry the man she loves explores universal themes of love, trust, and family relationships. Children thus realise that opera tells stories about the same emotions and situations that people experience today.

The concluding "musical quarrel" between Susanna and Marcellina from Mozart's *The Marriage of Figaro* goes beyond presenting the operatic repertoire and becomes the starting point for a conversation about respectful communication. Watching this exaggerated operatic dispute, children quickly recognise how pointless—and even amusing—insults appear when observed from the outside. Music thus becomes an opportunity to reflect on relationships, mutual respect, and the power of kind words.

An Operatic Adventure does not seek merely to teach children facts about opera; it invites them to experience it. When they laugh with the Witch, row alongside the Venetian gondoliers, are moved by Lauretta, or delight in Mozart's witty musical quarrel, opera ceases to be a distant art form. It becomes a world of stories, emotions, and human relationships in which they can easily recognise themselves and joyfully take part.



Photo: Darja Štravs Tisu

OperArija (SI)

OperArija, ustanovljena leta 2016, združuje pevce, glasbenike, naratorje, igralce in režiserje, ki jih povezuje ljubezen do klasične glasbe, še posebej opere. Njeno poslanstvo je ustvarjanje premišljeno zasnovanih predstav, s katerimi želi razbijati predsodke o operi ter za opero in klasično glasbo navduševati otroke, mladino in odrasle. Ustvarjalci se v prvi vrsti posvečajo otroškim izobraževalnim predstavam, s katerimi najzahtevnejši in najbolj pristni publiki približujejo klasično glasbo ter spodbujajo razvoj novih generacij občinstva. Posebno pozornost namenjajo tudi odraslemu občinstvu, ki ga navdušujejo nad opero s skrbno oblikovanimi programi, domišljeno režijo, rekviziti, kostumi ter petjem v slovenskem jeziku. Njihovo najnovejšo ponudbo predstavljajo koncerti s tematiko narave, s katerimi ljudem odpirajo srca ter sporočajo, kako tesno sta povezana glasba in narava ter kako pomembno je, da ji znamo prisluhniti in jo spoštovati.

Founded in 2016, OperArija brings together singers, musicians, narrators, actors, and directors united by their love of classical music, especially opera. Its mission is to create thoughtfully conceived performances that break down prejudices surrounding opera and inspire children, young people, and adults alike to discover opera and classical music. The ensemble primarily focuses on educational performances for children, introducing classical music to its most demanding and genuine audience while nurturing future generations of concertgoers. It also places special emphasis on adult audiences, inspiring them through carefully designed programmes, imaginative stage direction, props, costumes, and performances sung in the Slovenian language. Their latest productions are concerts inspired by nature, opening people's hearts while conveying the close connection between music and the natural world, and reminding audiences of the importance of listening to and respecting nature.

PODROČJE / FOCUS

- Klasična glasba, opera, samospevi / Classical music, opera, art songs

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2023) Rašica (SI), Festival Trubarjevi kraji
- (2023) Ribnica (SI), Poletni festival Grajski večeri v Ribnici
- (2023) Stuttgart (DE), St. Konrad Kirche Stuttgart
- (2023) Ljubljana (SI), Velika dvorana SNG Opera in balet Ljubljana
- (2023) New York (US), Church of Saints Cyril and Methodius New York
- (2022) Ljubljana (SI), Festival Junij v Ljubljani
- (2022) Mekinje (SI), Musica aeterna
- (2022) Brežice (SI), Viteška dvorana Gradu Brežice

- (2022) Ljubljana (SI), Uršulinska cerkev Svete Trojice v Ljubljani
- (2022) Brežice (SI), Seviqc Brežice

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

- (2024) Abonma Ribnica / Ribnica (SI)
- (2024) Operna pustolovščina: lastna produkcija / self-produced project
- (2023) Glas narave: Slovenska filharmonija / Ljubljana (SI), Glasbena mladina Slovenije / Ljubljana (SI)
- (2023) Musica viva: Lutra, Inštitut za ohranjanje naravne dediščine / Ljubljana (SI)
- (2022) Ave Maria: lastna produkcija / self-produced project
- (2022) Najstniški brivec: lastna produkcija / self-produced project
- (2022) Postala bom slavna operna pevka: lastna produkcija / self-produced project
- (2022) Med pticami, glasbo in nebom: Posavski muzej Brežice / Brežice (SI)
- (2022) Prvo srečanje z opero: lastna produkcija / self-produced project

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

- (2025) Kulturni zavod Pianoroom Kranj / Golnik (SI)
- (2022) Kulturni zavod Pianoroom Kranj / Golnik (SI)

DISKOGRAFIJA / DISCOGRAPHY

- (2021) Ognjišče, Ave Maria

SPLETNA STRAN / WEBSITE

- <https://www.operarija-petravrhvrezec.com/>

FACEBOOK

- [Petra Vrh Vrezec](#)

VIDEO

- [Petra Vrh Vrezec](#)



Photo: Darja Štravs Tisu

Petra Vrh Vrezec (SI)

koloraturni sopran / coloratura soprano

ŠTUDIJ / EDUCATION

- (2019) Academia Vocalis / Wörgl (AT), izpopolnjevanje / advanced study: Edita Gruberova
- (2018) Ljubljana (SLO), izpopolnjevanje / advanced study: Marcos Fink
- (2017) VERO Vision / Zagreb (HR), izpopolnjevanje / advanced study: Dunja Vejzović
- (2015) VERO Vision / Zagreb (HR), izpopolnjevanje / advanced study: Dunja Vejzović
- (2014) Hrvatsko narodno kazalište Ivana pl. Zajca Rijeka / Rijeka (HR), izpopolnjevanja / advanced studies: Dunja Vejzović, Nada Matošević Orešković
- (2007-2013) Ljubljana (SLO), izpopolnjevanje / advanced study: Norina Radovan
- (2004-2006) Ljubljana (SLO), izpopolnjevanje / advanced study: Ferdinand Radovan
- (2005) Biotehniška fakulteta Univerze v Ljubljani / Ljubljana (SI), Diploma iz biologije / Bachelor's degree in Biology
- (2003): Ljubljana (SLO), izpopolnjevanje / advanced study: Leonardo di Lisi

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- operne predstave / Operatic Performances
- Klasični koncerti / Classical Concerts
- otroške izobraževalne operne predstave / Educational Operatic Performances for Children
- Scenske predstave o naravi / Stage Performances about Nature

- Izobraževalne predstave za odrasle za navduševanje nad opero / Educational Performances for Adults Inspiring Enthusiasm for Opera

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2025) Accademia Musicale / Senigallia (IT)
- (2025) Festival Bled / Bled (SI)
- (2023) Festival Trubarjevi kraji / Rašica (SI)
- (2023) Poletni festival Grajski večeri v Ribnici / Ribnica (SI)
- (2023) St. Konrad Kirche Stuttgart / Stuttgart (DE)
- (2023) Church of Saints Cyril and Methodius / New York (US)
- (2023) SNG Opera in balet Ljubljana / Ljubljana (SI)
- (2022) Sakralni abonma Ljubljana / Ljubljana (SI)
- (2022) Musica aeterna / Mekinje (SI)
- (2022) Seviqc Brežice / Brežice (SI)

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2024) Operna pustolovščina / An Operatic Adventure: lastna produkcija/ self-produced project
- (2024) Ptičja simfonija / Bird Symphony: Rokodelski center Ribnica / Ribnica (SI)
- (2024) Ptice so narekemale note skladateljem / Birds Gave Notes to Composers: lastna produkcija/ self-produced project
- (2023) Glas narave: Slovenska filharmonija / Ljubljana (SI), Glasbena mladina Slovenije / Ljubljana (SI)
- (2023) Musica viva: Lutra, Inštitut za ohranjanje naravne dediščine / Ljubljana (SI)
- (2022) Prvo srečanje z opero / First Encounter with Opera: lastna produkcija / self-produced project
- (2022) Postala bom slavna operna pevka / I Will Become a Famous Opera Singer: lastna produkcija / self-produced project
- (2022) Najstniški brivec / The Teenage Barber: lastna produkcija / self-produced project
- (2022) Ave Maria: lastna produkcija / self-produced project
- (2022) Med pticami, glasbo in nebom / Among Birds, Music and the Sky: Posavski muzej Brežice / Brežice (SI)

DISKOGRAFIJA / DISCOGRAPHY

- (2021) Ognjišče (Ave Maria)

DELOVANJE / AFFILIATIONS

- (2017-2024, 2026-) Samozaposlena v kulturi / Self-employed Cultural Practitioner
- (2021-2022) Lutra, Inštitut za ohranjanje naravne dediščine / Ljubljana (SI): projektna sodelavka za dogodke in komunikacijo / Project Associate for Events and Communications

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Jelena Boljubaš, Tadej Horvat, Gregor Klančič, Ivan Lotrič, Marko Petrušič, Inez Osina Rues, Nataša Valant, Al Vrezec, SNG Opera in balet Ljubljana / Ljubljana (SI)

- (2025) Jelena Boljubaš, Jerica Bukovec, Vlasta Doležal Rus, Tadej Horvat, Gregor Klančič, Robert Kohek, Ivan Lotrič, Marko Petrušič, Inez Osina Rues, Nataša Valant, Al Vrezec, Sebastjan Vrhovnik, Slovenska filharmonija / Ljubljana (SI), SNG Opera in balet Ljubljana / Ljubljana (SI)
- (2024) Jelena Boljubaš, Vlasta Doležal Rus, Tadej Horvat, Gregor Klančič, Robert Kohek, Ivan Lotrič, Inez Osina Rues, Nataša Valant, Al Vrezec, Cankarjev dom / Ljubljana (SI), SNG Opera in balet Ljubljana / Ljubljana (SI)
- (2023) Ivan A. Arnšek, Aco Bišćević, Jelena Boljubaš, Jerica Bukovec, Eva Černe Avbelj, Andrej Debevec, Ayrton Desimpelaere, Nina Dominko, Nika Gorič, Tadej Horvat, Gregor Klančič, Robert Kohek, Ivan Lotrič, Norina Radovan, Rebeka Radovan, Gregor Ravnik, Blaž Šef, Diego Trivellini, Nataša Valant, Darko Vidic, Dejan M. Vrbančič, Sebastjan Vrhovnik, Slovenska filharmonija / Ljubljana (SI), SNG Opera in balet Ljubljana / Ljubljana (SI)
- (2022) Urška Arlič Gololičič, Ivan A. Arnšek, Aco Bišćević, Jelena Boljubaš, Eva Černe Avbelj, Andrej Debevec, Ayrton Desimpelaere, Nina Dominko, Nika Gorič, Tadej Horvat, Gregor Klančič, Robert Kohek, Ivan Lotrič, Norina Radovan, Rebeka Radovan, Gregor Ravnik, Blaž Šef, Nataša Valant, Darko Vidic, Dejan M. Vrbančič, Festival Ljubljana / Ljubljana (SI), SNG Opera in balet Ljubljana / Ljubljana (SI)

SPLETNA STRAN / WEBSITE

- <https://www.operarija-petravrhvrezec.com/>

FACEBOOK

- [Petra Vrh Vrezec](#)

VIDEO

- [E. Morricone: Once upon a time in the West / Petra Vrh Vrezec / Diego Trivellini](#)
- [J. Offenbach: DUET Z MUHO / DUO DE LA MOUCHE / Petra Vrh Vrezec, Al Vrezec, Tadej Horvat](#)
- [Cherubini / Ave Maria / Vrezec / Klančič](#)
- [C. Gounod / Ave Maria / Petra Vrh Vrezec / Gregor Klančič](#)
- [LIVE concert DIEGO TRIVELLINI & PETRA VRH VREZEC](#)
- [PRVO SREČANJE Z OPERO / FIRST ENCOUNTER WITH THE OPERA / Petra Vrh Vrezec / OperArija](#)

ZVOČNI POSNETKI / RECORDINGS

- [Glas narave, Družinski abonma SF 2](#)
- [Alyabyev: SLAVEC / Petra Vrh Vrezec / Tadej Horvat](#)
- [Josip Pavčič: CICIBAN – CICIFUJ / Petra Vrh Vrezec / Tadej Horvat](#)



Photo: Darja Štravs Tisu

Inez Osina Rues (SI)

mezzosopran / mezzo-soprano

ŠTUDIJ / EDUCATION

- (2017) Akademija za glasbo Univerze v Ljubljani / Ljubljana (SI), diplomirana glasbenica pevka / Bachelor of Arts in Music (Singing), Pia Brodnik

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Operno petje: poustvarjanje v opernem zboru in poustvaritev solo vlog / Opera Singing: performance as a member of an opera chorus and interpretation of solo roles
- Koncertno klasično petje: priredbe skladb ali koncertne izvedbe originalnih skladb / Classical Concert Singing: arrangements of musical works and concert performances of original

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Slovenska filharmonija / Ljubljana (SI)
- (2025) Teatro Giovanni da Udine / Udine (IT)
- (2025) Piazza Verdi / Trieste (IT)
- (2025) Piazza Vescovado / Caorle (IT)
- (2025) Chiesa di San Francesco / Pordenone (IT)
- (2025) Muzejski trg / Koper (SI)
- (2024) SNG Opera in balet Ljubljana / Ljubljana (SI)
- (2023) Stolna cerkev sv. Danijela / Celje (SI)
- (2022) Slovenska filharmonija / Ljubljana (SI)
- (2022) SNG Opera in balet Ljubljana / Ljubljana (SI)

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Večer slovenskih skladateljev (Društvo slovenskih skladateljev v sodelovanju s Festivalom Ljubljana)
- (2025) Quartet ossia la gioia della musica (Societa Filarmonia da Udine)
- (2024) Operna pustolovščina / An Operatic Adventure, OperArija / Ljubljana (SI)
- (2024) Španska vas (koprodukcija Slovenskega komornega glasbenega gledališča in SNG Opera in balet Ljubljana)

- (2022-2026) operne produkcije SNG Opera in balet Ljubljana: Ariadna na Naksosu, Carmen, Faust, Italijanka v Alžiru, Evgenij Onjegin, Orfej v podzemlju, Falstaff, Madama Butterfly, Werther, Tosca, Ljubezenski napoj, Miši v operni hiši/Dežela smehljaja, La Boheme, Così fan tutte, Netopir, La Traviata, Seviljski brivec, Trubadur, Opera za tri groše, Manon Lescaut, Nabucco

DELOVANJE / AFFILIATIONS

- (2018-) SNG Opera in balet Ljubljana (redna članica opernega zbora / permanent member of the opera chorus)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Uroš Bičanin, Tomaž Burkat, Klemen Golner, Iztok Kocen, Peter Šavli, Društvo slovenskih skladateljev / Ljubljana (SI), Festival Ljubljana / Ljubljana (SI)
- (2025) Gregor Baković, Alfredo Barchi, Bettina Carniato, Barbara Cerar, Ireneja Nejka Čuk, Silva Čušin, Loretta Del Zotto, Višnja Fičor, Kang Hyungwook, Seonjin Ko, Sabina Kogovšek, Mateja Koležnik, Geunhwa Lee, Marko Letonja, Janez Škof, Anja Zemljarič, Jurij Zrnec, SNG Drama Ljubljana / Ljubljana (SI)
- (2024) Nebojša Babić, Urška Breznik, Elena Dobravec, Simon Dvoršak, Ana Erčulj, Nana Forte, Nika Gorič, Štefica Grasselli, Marco Guidarini, Eva Hribnik, Jure Ivanušič, Katja Konvalinka, Edvard Strah, Neža Vasle, Matej Vovk,
- (2023) Rok Bavčar, Nenad Firšt, Elena Dobravec, Marko Ferjančič, Emanuele Gamba, Bryan Lopez Gonzalez, Marco Guidarini, Darko Vidic, Celjski godalni orkester / Celje (SI),
- (2022) Urška Arlič, Aco Biščević, Marin Blažević, Urška Breznik, Luis Chapa, Beni Csillag, Saša Čano, Eva Černe Avbelj, Ana Dežman, Ayrton Desimpelaere, Nina Dominko, Nuška Drašček, Aljaž Farasin, Luca Ferrini, Štefica Grasselli, Maida Hundeling, Jadranka Juras, Mirjam Kalin, Tatjana Kaučič, Aleksandar Marković, Peter Martinčič, Theresa Plut, Branko Robinšak, Norina Radovan, Gregor Ravnik, Tomaž Sevšek, Jože Vidic, Dejan M. Vrbančič, Robert Vrčon, Slovenska filharmonija / Ljubljana (SI)

KRITIKE / REVIEWS

- Solistični parti so bili zaupani nekaterim izmed najboljših slovenskih pevk in pevcev predvsem mlajše generacije, pr item je vsakemu solistu pripadlo več vlog. Z zavidljivo vsestranskostjo, dovršenim vokalom ter toplino vživetosti v vlogo kravje matere je očarala Inez Osina Rues (Tomaž Gržeta, sigledal.org, 21.10.2024)

The solo parts were entrusted to some of the finest Slovenian singers, primarily from the younger generation, with each soloist performing several roles. Inez Osina Rues captivated the audience with admirable versatility, a refined vocal technique, and the warmth with which she embodied the role of the cow mother. (Tomaž Gržeta, Sigledal.org, 21 October 2024)

- Solistične vloge so bile tudi na prvi ponovitvi dodeljene spretno in vlogam primerno: ... go. Meg in go. Quickly (sta interpretirali) Elena Dobravec in Inez Osina Rues ... Vsi solisti so – glede na obsežnost in zahtevnost svojih vlog – nastopili na povsem primerljivi, visoki tehnični in umetniški ravni. ... Prefinjen smisel za humor, skrit v partiture in obelodanjen z izvrstno, uigrano in (zdi se) s kvalitetnim sodelovanjem navdihnjeno zasedbo, je botroval dovolj zabavni predstavi, ki želeni učinek doseže brez nepotrebne pretiravanja in vulgarnosti. Režiser se je povsem zanesel na partituro in libretto, prav tako pa na poustvarjalce ljubljanske operne hiše. (Tomaž Gržeta, Sigledal.org, 7.10.2024)

The solo roles in the first revival were once again assigned skilfully and appropriately: ... Mrs Meg and Mrs Quickly were interpreted by Elena Dobravec and Inez Osina Rues ... All the soloists performed at an equally high technical and artistic level, fully commensurate with the scope and demands of their roles. ... The refined sense of humour embedded in the score and brought to life by an excellent, well-coordinated cast, evidently inspired by fruitful collaboration, resulted in an entertaining production that achieved its effect without unnecessary exaggeration or vulgarity. The director placed complete trust in the score and libretto, as well as in the artists of the Ljubljana Opera House. (Tomaž Gržeta, Sigledal.org, 7 October 2024)

- Pevsko in igralsko prepričljive so bile tudi Eva Černe Avbelj, Rebeka Radovan in Inez Osina Rues kot nimfe (Tomaž Gržeta, Sigledal.org, 17.10.2022)

Eva Černe Avbelj, Rebeka Radovan and Inez Osina Rues were also both vocally and dramatically convincing as the nymphs (Tomaž Gržeta, Sigledal.org, 17 October 2022)

SPLETNA STRAN / WEBSITE

- <https://www.operabase.com/inez-osina-rues-a60290/performances/en>

FACEBOOK

- [Inez Osina Rues](#)

VIDEO

- [Inez Osina Rues](#)



Tadej Horvat (SI)
klavir / piano

ŠTUDIJ / EDUCATION

- (2007) Hochschule der Künste Bern / Bern (CH), Konzertdiplom, Aleksandar Madžar
- (2005) Akademija za glasbo Univerze v Ljubljani / Ljubljana (SI), dodiplomski študij klavirja, Dubravka Tomšič Srebotnjak

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Poustvarjanje in ustvarjanje klasične (solistične, komorne, zborovske, orkestrske), zabavne in ritmično-duhovne glasbe. / Performance and creation of classical music (solo, chamber, choral, and orchestral), popular music, and contemporary Christian music
- Izvedba klavirskih seminarjev / Piano masterclasses and educational workshops
- Spremljava opernih solistov / Collaborative piano work with opera soloists

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2025) Ajdovščina (SI), Arsensei
- (2024) Ljubljana (SI), Cankarjev dom
- (2024) Nova Gorica (SI), Arsensei
- (2024) Velike Lašče (SI), Kulturni dom Velike Lašče
- (2023) Nova Gorica (SI), Arsensei
- (2023) Ljubljana (SI), Cankarjev dom
- (2023) Ljubljana (SI), Glasbena mladina Ljubljanska
- (2023) Črnomelj (SI), Glasbena šola Črnomelj
- (2023) Ljubljana (SI), Slovenska filharmonija
- (2022) Nova Gorica (SI), Arsensei

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2024) Operna pustolovščina / An Operatic Adventure (SNG opera in balet Ljubljana, Festival Ljubljana, Festival Junij v Ljubljani, Mestna občina Ljubljana, Sokolski dom Škofja Loka)
- (2022) Prvo srečanje z opero / First Encounter with Opera (SNG opera in balet Ljubljana, Festival Ljubljana, Festival Junij v Ljubljani, Seviqc)

DISKOGRAFIJA DISCOGRAPHY

- (2023) ZKP RTV Slovenija (Kaleidoscope)
- (2019) MDG - Musikproduktion Dabringhaus und Grimm (Légende)

DELOVANJE / AFFILIATIONS

- (2010-) Glasbene storitve, Tadej Horvat s.p.
- (2007-) Konservatorij za glasbo in balet Ljubljana / Ljubljana (SI)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Mitja Dragolič, Pihalni Orkester KGBL
- (2025) Sabina Stella Gruden, Zdravko Perger, Inez Osina Rues, Al Vrezec, Petra Vrh Vrezec, Radiotelevizija Slovenija / Ljubljana (SI)
- (2024) Branko Robinšak, Radiotelevizija Slovenija / Ljubljana (SI)

FACEBOOK

- [Tadej Horvat](#)

VIDEO

- [Tadej Horvat, klavir: Friderik Chopin - Preludij št.15 op.28 v Des-duru \(Preludij dežnih kapljic\)](#)
- [Tadej Horvat, klavir - Franz Schubert: Impromptu op.142 št. 2 v As-duru](#)
- [POMLADNA SUITA ZA KLAVIR IN MANDOLINSKI ORKESTER - Tomaž Habe - Tadej Horvat & OML dir. Andrej Zupan](#)
- [Tevž Kupljenik – Koncert za oboo KV 314 \(W. A. Mozart\)](#)
- [Frank Martin: Ballade for Flute and Piano](#)
- [Vita Peterlin - Absolventenkonzert](#)
- [André Caplet: Impressions d'automne | Oskar Laznik, Tadej Horvat](#)
- [Mladi virtuozi: Jana Fajdiga in Tadej Horvat \(delovno gradivo\)](#)
- [Potujoča muzika 2013, 8. december 2013, Zbor hebrejskih sužnjev](#)

ZVOČNI POSNETKI / RECORDINGS

- [E. Chausson: LES PAPILLONS / Petra Vrh Vrezec –soprano / Tadej Horvat – piano](#)
- [Svet iz maše Njegov oltar](#)
- [Mala barvita fantazija za dve flauti in klavir](#)

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 gratias.

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.



Qvinta Essència (ES)

Ansambel Qvinta Essència 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 Essència 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 centre 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-Tàrraga, 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-Tàrraga, 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-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.

- (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 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)
- (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](#)

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 trionsonat, 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](#)

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 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 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 Jiménez (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](#)

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the
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Ponedeljek / Monday
17.8.2026, 19:30

Soteska
Hudičev turn

Sospiro

TIAGO MATIAS

(Portugalska / Portugal)

vihuela, baročna kitara
vihuela, baroque guitar

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Klepet z umetnikom
Dolenjske Toplice, Kulturno kongresni center

Chat with artist
Dolenjske Toplice, Cultural and Congress Centre

Sporočilo umetnikov obiskovalcem

Skozi tri stoletja skupne zgodovine sta Portugalska in Španija oblikovali bogat in fascinanten glasbeni dialog, ki so ga zaznamovali srečanja, rivalstva, zavezništva in umetniška izmenjava. Ta recital poslušalce vabi na potovanje v zvočni svet iberške renesanse in baroka, kjer je glasba svobodno prehajala meje, skladatelji pa so ustvarjali v živahnem prepletu portugalskih in kastiljskih tradicij. Skozi intimni zven vihuele in baročne kitare program oživlja glasbo nekaterih največjih mojstrov Iberskega polotoka — od prefinjene elegancije španskih vihuelistov do ritmične sijajnosti tradicije baročne kitare, ohranjene v obeh državah. Redko izvajani repertoar, pesniški kontrasti in stoletja kulturnih povezav se razkrivajo v koncertu, ki odstira lepoto, raznolikost in skupni duh iberške glasbe. Večer barv, virtuoznosti in zgodovinske resonance poslušalcem ponuja priložnost, da v vsej njeni bogatosti in intimnosti doživijo brezčasno zvočno krajino Iberskega polotoka.

Naše umetniško poslanstvo

Moje umetniško delo temelji na raziskovanju in oživljanju glasbene dediščine Iberskega polotoka, zlasti repertoarja za vihuelo in baročno kitaro od 16. do 18. stoletja. Z raziskovanjem zgodovinskih virov, rokopisov in pozabljenih repertoarjev si prizadevam ponovno odkriti glasbo, ki je nekoč oblikovala kulturni dialog med Portugalsko in Španijo, ter jo skozi zgodovinsko informirano izvajalsko prakso približati sodobnemu občinstvu. Kot raziskovalec in izvajalec hkrati svoje delo postavljam na stičišče muzikološkega raziskovanja in umetniške prakse. S transkripcijo, preučevanjem in interpretacijo teh virov želim ne le ohranjati to glasbeno dediščino, temveč ji tudi povrniti njeno izrazno moč, intimnost in aktualnost na sodobnem koncertnem odru. Vsaka izvedba tako postane priložnost za ponovno povezovanje z glasovi, zvoki in kulturnimi identitetami, ki tvorijo bogato glasbeno zgodovino iberškega sveta.

Artist's message to visitors

Across three centuries of shared history, Portugal and Spain cultivated a rich and fascinating musical dialogue shaped by encounters, rivalries, alliances and artistic exchange. This recital invites the audience on a journey through the sound world of the Iberian Renaissance and Baroque, where music travelled freely across borders and composers wrote within a vibrant blend of Portuguese and Castilian traditions. Through the intimate voices of the vihuela and the Baroque guitar, the programme brings to life music by some of the greatest masters of the Iberian Peninsula, from the refined elegance of the Spanish vihuelists to the rhythmic brilliance of the Baroque guitar tradition preserved in both countries. Rare repertoire, poetic contrasts and centuries of cultural connection unfold in a concert that reveals the beauty, diversity and shared spirit of Iberian music. An evening of colour, virtuosity and historical resonance, this recital offers audiences the opportunity to experience the timeless soundscape of the Iberian Peninsula in all its richness and intimacy.

Our artistic mission

My artistic work is rooted in the exploration and revival of the musical heritage of the Iberian Peninsula, particularly the repertoire for vihuela and Baroque guitar from the 16th to the 18th centuries. Through research into historical sources, manuscripts and forgotten repertoires, I seek to rediscover music that once shaped the cultural dialogue between Portugal and Spain and to bring it to contemporary audiences through historically informed performance. As both researcher and performer, my work bridges scholarship and artistic practice. By transcribing, studying and interpreting these sources, I aim not only to preserve this musical legacy, but also to restore its expressive power, intimacy and relevance on the modern concert stage. Each performance becomes an opportunity to reconnect with the voices, sounds and cultural identities that form the rich musical history of the Iberian world.

Aktualnost koncertnega programa

Projekt razkriva bogastvo in raznolikost iberske glasbene dediščine skozi ponovno odkrivanje in izvajanje repertoarja za vihuelo in baročno kitaro od 16. do 18. stoletja. S povezovanjem glasbe iz portugalskih in španskih virov, med katerimi so številni danes redko izvajani ali malo poznani, projekt osvetljuje umetniške povezave, ki so oblikovale kulturno identiteto Iberskega polotoka. Njegov pomen ni le v oživljanju zgodovinskega repertoarja, temveč tudi v dialogu, ki ga vzpostavlja med raziskovanjem in izvedbo. S transkripcijo, preučevanjem in interpretacijo izvornih virov projekt prispeva k ohranjanju in širjenju pomembne glasbene dediščine ter jo približuje sodobnemu občinstvu, hkrati pa pogloblja razumevanje iberske kulturne zgodovine.

Skozi 16., 17. in 18. stoletje sta Portugalska in Španija doživljali obdobja povezovanja, rivalstva in kulturne izmenjave, ki so globoko zaznamovala umetniško življenje Iberskega polotoka. Eden najjasnejših odsevov tega skupnega sveta se kaže v glasbi in poeziji: portugalski avtorji so pogosto ustvarjali tako v portugalsščini kot v kastiljščini, medtem ko so glasbene tradicije prosto prehajale prek meja. Ta program raziskuje ta dialog skozi repertoar za vihuelo in baročno kitaro, dva najznačilnejša instrumenta tega obdobja. Od prefinjene umetnosti španskih vihuelistov, kot sta Luys de Narváez in Luys de Milán, do bogate portugalske tradicije baročne kitare, ohranjene v coimbrskem rokopisu Cifras de Viola, to glasbeno popotovanje razkriva tako vzporednice kot posebnosti iberske glasbene kulture.

Relevance of the Concert Programme

This project highlights the richness and diversity of the Iberian musical heritage through the rediscovery and performance of repertoire for vihuela and Baroque guitar from the 16th to the 18th centuries. By bringing together music from Portuguese and Spanish sources, many of which are rarely performed or little known today, the project sheds new light on the artistic connections that shaped the cultural identity of the Iberian Peninsula. Its significance lies not only in the revival of historical repertoire, but also in the dialogue it creates between research and performance. Through the transcription, study and interpretation of original sources, the project contributes to the preservation and dissemination of an important musical legacy, making this heritage accessible to contemporary audiences while deepening our understanding of Iberian cultural history.

Across the 16th, 17th, and 18th centuries, Portugal and Spain experienced periods of union, rivalry, and cultural exchange that profoundly shaped the artistic life of the Iberian Peninsula. One of the clearest reflections of this shared world can be found in music and poetry: Portuguese authors often wrote in both Portuguese and Castilian, while musical traditions circulated freely across borders. This programme explores that dialogue through the repertoire for vihuela and Baroque guitar, two of the most emblematic instruments of the period. From the refined art of Spanish vihuelists such as Luys de Narváez and Luys de Milán to the rich Portuguese Baroque guitar tradition preserved in the Coimbra manuscript Cifras de Viola, this journey reveals both the parallels and the singularities of Iberian musical culture.

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Venid a sospirar

(P-Em 11793, Cancioneiro de Elvas, ff. 103v / P-Lma Ms 3391, Cancioneiro de Belém, ff. 65r)

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Por uma sola vez

(P-Em 11793, Cancioneiro de Elvas, ff. 59v)

Luys de Narvaez (ca.1500-1555/1560)

Diferencias sobre “Guárdame las vacas”

(Los seys libros del delphín, Libro 6, ff. 97r)

Luys de Milán (ca.1500-ca.1561)

Pavana II

(Libro de Música de Vihuela de mano intitulado El Maestro, ff.39r-40r)

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Sempre fiz vossa vontade

(P-Em 11793, Cancioneiro de Elvas, ff. 93v)

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Señora, aunque no os miro

(F-Peb Masson Ms. 56, Cancioneiro de Paris, ff. 83v / P-Em 11793, Cancioneiro de Elvas, ff. 60v)

Josquin des Prez (ca.1450-1521) / Luys de Narvaez (ca.1500-1555/1560)

Mille Regretz

(Canción del Emperador, Los seys libros del delphín, Libro 3, ff. 40v)

Anonymus (XVI. stol./Cent.) / arr. Tiago Matias

Ja dei fim a meus cuidados

(P-Em 11793, Cancioneiro de Elvas, ff. 81v)

Gaspar Sanz (1640-1710)

Folias

(Instrucción de Música, Libro 2, ff. 37r)

Francesco Corbetta (ca.1615-1681)

Ciaccona

(Varii scherzi di sonate per la chitara spagnola, Libro 4, ff. 28r)

Anonymus (XVII-XVIII. stol./Cent.) / arr. Tiago Matias

Cumbe 8º tom

(P-Cug MM 97 (“Cifras de Viola”), ff. 69v)

José Ferreira Cordovil (ca.1676-1761) / arr. Tiago Matias

Italiana 2º tom de Dor

(P-Cug MM 97, Cifras de Viola, ff. 78r / 74v)

António Marques Lésbio (1609-1709) / arr. Tiago Matias

Amorosa 4º tom de Marques

(P-Cug MM 97, Cifras de Viola, ff. 67v / 62r)

António Marques Lésbio (1609-1709)

Chacara 1º tom de Marques

(P-Cug MM 97, Cifras de Viola, ff. 67v / 62r)

Santiago de Murcia (1673-1739), arr. Tiago Matias

Fandango

(Códice Saldívar No. 4, ff. 16r)

Abreu (XVII-XVIII. stol./Cent.), arr. Tiago Matias

Sarambeque 4º

(P-Cug MM 97, Cifras de Viola, ff. 59r)

Koncert je brez odmora, zvezdice označujejo posamezne programske sklope

The concert is performed without an interval; the asterisks indicate the individual programme sections.

Tako kot številne sosednje države sta tudi kraljevini Portugalska in Španija doživljali dolga obdobja bližine, izmenjav in rivalstva, ki so se odražala ne le v političnih zavezništvih in dinastičnih porokah, temveč tudi v trenutkih sporov in vojn. Bolj kot kadar koli drugje v zgodovini so bila 16., 17. in 18. stoletje zaznamovana z nenehnim menjavanjem povezovanja in razdvajanja med kraljestvi Iberskega polotoka, kar je doseglo vrhunec v Iberski uniji med letoma 1580 in 1640. Toda poleg političnih dogodkov so ta stoletja oblikovala tudi skupen kulturni prostor, v katerem so glasba, poezija, jezik in umetniške prakse prosto prehajali prek meja.

Ena najjasnejših manifestacij te bližine se kaže v umetniški produkciji tega obdobja. Portugalski pesniki, dramatik in skladatelj so pogosto ustvarjali tako v portugalščini kot v kastiljščini, kar kaže na prepustnost kulturnih identitet znotraj iberskega prostora. Številne igre v kastiljščini, ki jih je napisal Gil Vicente (ok. 1465–ok. 1536), osrednji pesnik in dramatik portugalske renesanse, stojijo ob boku številnim villancicos v kastiljščini, ohranjenim v portugalskih pesmaricah, kot dokaz intenzivnega dialoga med tradicijami. Dvori, stolnice, samostani in gledališča v Lizboni, Coimbri, Madridu, Sevilli in drugod so spodbujali kroženje glasbenikov in repertoarjev ter prispevali k razvoju značilnega iberskega glasbenega jezika, oblikovanega z renesančno polifonijo, plesnimi oblikami, improvizacijskimi praksami in pozneje z izrazno bogatostjo baroka.

Med instrumenti, ki najbolje predstavljajo ta glasbeni svet, sta vihuela — na Portugalskem imenovana viola de mão — in kitara oziroma viola, kot jo poimenujejo portugalski viri. V 16. stoletju je vihuela postala eden najprefinjenejših instrumentov španske renesanse, povezan z aristokratskimi in humanističnimi krogi. Repertoar mojstrov, kot sta Luys de Narváez in Luys de Milán, je ustvaril umetniško dediščino izjemne prefinjenosti in tehnične inovativnosti. Čeprav se primerljivi portugalski tiskani viri za vihuelo niso ohranili, je prisotnost instrumenta na Portugalskem bogato dokumentirana v literarnih referencah, inventarjih in ikonografskih virih 16. stoletja, kar razkriva mnogo bogatejšo glasbeno kulturo, kot bi jo lahko sklepali zgolj iz ohranjenega repertoarja.

Like many neighbouring nations, the kingdoms of Portugal and Spain experienced long periods of proximity, exchange, and rivalry, reflected not only in political alliances and dynastic marriages, but also in moments of conflict and war. More than at any other time in history, the 16th, 17th, and 18th centuries witnessed a constant alternation between union and separation among the kingdoms of the Iberian Peninsula, culminating in the Iberian Union between 1580 and 1640. Yet beyond political events, these centuries also shaped a shared cultural world in which music, poetry, language, and artistic practices circulated freely across borders.

One of the clearest manifestations of this proximity can be found in the artistic production of the period. Portuguese poets, playwrights, and composers frequently wrote in both Portuguese and Castilian, demonstrating the permeability of cultural identities within the Iberian world. The many plays in Castilian by Gil Vicente (c.1465–c.1536), regarded as the foremost poet and dramatist of the Portuguese Renaissance, stand alongside the numerous villancicos in Castilian preserved in Portuguese songbooks as evidence of this intense dialogue between traditions. Courts, cathedrals, monasteries, and theatres in Lisbon, Coimbra, Madrid, Seville, and beyond fostered the circulation of musicians and repertoires, contributing to the development of a distinctive Iberian musical language shaped by Renaissance polyphony, dance forms, improvisatory traditions, and later the expressive richness of the Baroque.

Among the instruments that best represent this musical world are the vihuela — known in Portugal as the viola de mão — and the guitar, or viola in Portuguese sources. During the 16th century, the vihuela became one of the most sophisticated instruments of the Spanish Renaissance, associated with aristocratic and humanist circles. The repertory cultivated by masters such as Luys de Narváez and Luys de Milán established an artistic legacy of extraordinary refinement and technical innovation. Although no comparable Portuguese printed sources for vihuela have survived, the instrument's presence in Portugal is abundantly documented through literary references, inventories, and iconographic sources from the 16th century, revealing a musical culture far richer than the surviving repertory alone might suggest.

V 17. in 18. stoletju je baročna kitara postala eden osrednjih instrumentov iberskega glasbenega življenja, ki je povezoval dvorne in ljudske tradicije. Njena glasba je odmevala v kraljevskih salonih, gledališčih, procesijah in prazničnih slavljih po Portugalski in Španiji. Medtem ko je Španija ustvarila ikonične skladatelje in izvajalce, kot so Gaspar Sanz, Francisco Guerau in Santiago de Murcia, Portugalska ohranja enega najizjemnejših virov za ta instrument: Cifras de Viola, glasbeni rokopis 97 Splošne knjižnice Univerze v Coimbri [P-Cug MM 97], ki ga je v začetku 18. stoletja prepisal Joseph Carneyro Tavares Lamecense. Ta rokopis, v celoti posvečen baročni kitari, predstavlja najobsežnejši ohranjeni vir za solo instrument na Iberskem polotoku do 18. stoletja ter ponuja neprecenljiv vpogled v portugalsko izvajalsko prakso in repertoar.

Prav v tem zgodovinskem in umetniškem kontekstu delo Tiaga Matiasa pridobi poseben pomen. Z združevanjem umetniške prakse in muzikološkega raziskovanja se njegovo delo posveča raziskovanju, transkripciji, oživiljanju, izvajanju, snemanju in širjenju portugalske renesančne in baročne glasbe za brenkala, kot sta vihuela in baročna kitara. S preučevanjem rokopisov, zgodnjih tiskanih virov, ikonografije in zgodovinskih dokumentov si prizadeva ne le rekonstruirati pozabljene repertoarje, temveč jim tudi ponovno vrniti izrazno in kulturno relevantnost za sodobno občinstvo.

S tem, ko to glasbo vrača na koncertne odre in v snemalne studije, Tiago Matias prispeva k ohranjanju in mednarodnemu širjenju pomembne, a še vedno premalo raziskane glasbene dediščine. Njegovo delo razkriva bogastvo portugalskih virov v širšem iberskem kontekstu ter poudarja tako skupni umetniški jezik polotoka kot posebnosti portugalske glasbene kulture. S historično informirano izvajalsko prakso in znanstvenim raziskovanjem ti repertoarji ponovno zazvenijo kot živi umetniški izrazi in ne več kot nemi arhivski dokumenti.

To potovanje skozi glasbo vihuele in baročne kitare skozi tri stoletja navsezadnje odseva širšo zgodovino samega Iberskega polotoka: zgodovino, oblikovano s srečanji, napetostmi, izmenjavami in medsebojnimi vplivi. Z vnovičnim odkrivanjem teh zvokov ne odkrivamo le umetniške domišljije renesančne in baročne Iberije, temveč tudi skupni kulturni spomin, ki še danes odmeva.

By the 17th and 18th centuries, the Baroque guitar had emerged as one of the defining instruments of Iberian musical life, bridging courtly and popular traditions alike. Its music resonated in royal salons, theatres, processions, and festive celebrations throughout both Portugal and Spain. While Spain produced iconic composers and performers such as Gaspar Sanz, Francisco Guerau, and Santiago de Murcia, Portugal preserves one of the most remarkable surviving sources for the instrument: Cifras de Viola, Musical Manuscript 97 of the General Library of the University of Coimbra [P-Cug MM 97], copied in the early 18th century by Joseph Carneyro Tavares Lamecense. This manuscript, dedicated entirely to the Baroque guitar, constitutes the most extensive surviving single-instrument source in the Iberian Peninsula up to the 18th century and offers invaluable insight into Portuguese performance practices and repertory.

It is precisely within this historical and artistic context that the work of Tiago Matias acquires particular significance. Combining artistic practice with musicological research, his work is dedicated to the investigation, transcription, recovery, performance, recording, and dissemination of Portuguese Renaissance and Baroque music for plucked string instruments such as the vihuela and the Baroque guitar. Through the study of manuscripts, early printed books, iconography, and historical sources, he seeks not only to reconstruct forgotten repertoires, but also to restore their expressive and cultural relevance for contemporary audiences.

By bringing this music back to the concert stage and recording studio, Tiago Matias contributes to the preservation and international dissemination of an important yet still underexplored musical heritage. His work reveals the richness of Portuguese sources within the wider Iberian context, highlighting both the shared artistic language of the Peninsula and the distinctive characteristics of Portuguese musical culture. Through historically informed performance and scholarly research, these repertoires are once again heard as living artistic expressions rather than silent archival documents.

This journey through the music of the vihuela and Baroque guitar across three centuries ultimately mirrors the broader history of the Iberian Peninsula itself: a history shaped by encounters, tensions, exchanges, and mutual influence. In rediscovering these sounds, we

rediscover not only the artistic imagination of Renaissance and Baroque Iberia, but also a shared cultural memory that continues to resonate today.



Photo: Filipe Faria

Tiago Matias (PT)

vihuela, baročna kitara / vihuela, baroque guitar

ŠTUDIJ / EDUCATION

- (2004) Escola Superior de Música de Lisboa António Gonçalves
- (2001) Conservatório de Música Calouste Gulbenkian de Aveiro Carlos Abreu

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Portugalska renesančna glasba za vihuelo / Portuguese Renaissance Music for Vihuela
- Portugalska baročna glasba za baročno kitaro / Portuguese Baroque Music for Baroque Guitar

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Viseu (PT) Festival Internacional de Música da Primavera
- (2026) Rio de Janeiro (BR) Casa Museu Eva Klabin
- (2026) Melaka (MY) Melaka Classics
- (2025) Santo Tirso (PT) Festival de Guitarra de Santo Tirso
- (2025) Badajoz (ES) Música Actual
- (2025) Coimbra (PT) Orphika
- (2025) Paris (FR) Festival Guitar'essonne
- (2025) Tuzla (BA) Guitar Fest Tuzla
- (2025) Xalapa (MX) La Festa Antiqua
- (2025) Gijón (ES) Musica Antigua Xixón

DISKOGRAFIJA / DISCOGRAPHY

- (2025) Arte das Musas (Sombras)
- (2024) Arte das Musas (Cordovil)
- (2023) Arte das Musas (Fantasia)
- (2023) Arte das Musas (Sospiro)
- (2022) Arte das Musas (Cifras de Viola)

DELOVANJE / AFFILIATIONS

- (2021-) Segréis de Lisboa
- (2021-) Orquestra Barroca da Casa da Música
- (2020-) Divino Sospiro
- (2016-) Ludovice Ensemble(2012-) Orquestra Sinfónica Portuguesa
- (2012-) Noa Noa
- (2007-) Sete Lágrimas

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Sete Lágrimas, Orquestra Barroca da Casa da Música, Orquestra Sinfónica Portuguesa, Noa Noa, Divino Sospiro, Ludovice Ensemble

KRITIKE / REVIEWS

- Dela na tem albumu Tiaga Matiasa, 14 izmed več kot 200 neobjavljenih del iz Glasbenega rokopisa 97 iz Coimbre, predstavljajo zelo pomemben prispevek k repertoarju za baročno kitaro. Zaradi svoje kakovosti, raznolikosti in izvirnosti je to glasba, ki jo je treba izvajati in poznati. S Cifras de Viola je narejen prvi korak k njenemu širjenju. Upamo, da jih bo v tej smeri sledilo še več. ... CD [Cifras de Viola] je posnet z dobrim okusom in privlačnim zvokom. (Xavier Diaz-Latorre, Cifras de Viola's booklet, December 2021)

The works contained in this album by Tiago Matias, 14 of the more than 200 unpublished works of the Musical Manuscript 97 of Coimbre, are a very relevant contribution to the baroque guitar repertoire. Its quality, variety and originality make this music must be played and known. With this Cifras de Viola, the first step towards its dissemination is taken. We hope that there will be more in this direction. ... The CD [Cifras de Viola] is recorded with good taste and attractive sound. (Xavier Diaz-Latorre, Cifras de Viola's booklet, December 2021)

- Tiago Matias zelo uspešno kaže pot prihodnjim interpretacijam tega obsežnega repertoarja, ki temeljijo na vse širšem poznavanju nekdanjih tehnik in praks, pri tem pa nikoli ne izgubljajo izpred oči sodobne stvarnosti in pričakovanj. (Rogério Budasz, Cifras de Viola's booklet, December 2021)

Quite sucessfully, Tiago Matias points the way for future interpretations of this immense repertoire, informed by an ever-widening knowledge of past techniques and practices, though never losing sight of present realities and expectations. (Rogério Budasz, Cifras de Viola's booklet, December 2021)

- Tiago Matias je naš veliki specialist za baročno kitaro. (Nuno Rogeiro, SIC Notícias / Leste Oeste, 17 November 2024)

Tiago Matias is our great specialist in Baroque guitar. (Nuno Rogeiro, SIC Notícias / Leste Oeste, 17 November 2024)

- Tiago Matias je idealen glasbenik ... Njegova kulturna zavezanost Portugalski in njegovo spoštovanje historično informirane izvajalske prakse se združujeta z njegovo vsestranskostjo kitarista. (Pablo Zapico, Cifras de Viola's booklet, December 2021)

Tiago Matias is the ideal musician... His cultural commitment to Portugal as well as his respect for the

Historically informed performance is combined with his versatility as a guitarist. (Pablo Zapico, Cifras de Viola's booklet, December 2021)

SPLETNA STRAN / WEBSITE

- www.tiagomatias.pt

FACEBOOK

- [Tiago Matias Borges](#)

VIDEO

- [Cifras de Viola — Tiago Matias](#)
- [Cifras de Viola — Tiago Matias — Reportagem](#)
- [Sospino - Tiago Matias](#)
- [Sospino - Tiago Matias](#)
- [Fantasia - Tiago Matias / Portuguese Contemporary Music for Theorbo](#)
- [Fantasia - Tiago Matias / Portuguese Contemporary Music for Theorbo](#)
- [Cordovil - Tiago Matias](#)
- [Cordovil - Tiago Matias \(Report\)](#)

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Četrtek / Thursday
20.8.2026, 19:30

Celje
Knežji dvor / Princely Palace

Barbara Celjska – Notranje kraljestvo
Barbara of Celje – The Inner Kingdom

MUSICA ANTIQUA NEOPLANTENSIS

(Srbija / Serbia)

Radoslava Vorgić: sopran / soprano
Meila Tomé Pihler: kljunaste flavte / recorders
Andrej Jovanić: srednjeveška lutnja / medieval lute
Darko Karajić: srednjeveška lutnja / medieval lute
Boris Šinigoj: srednjeveška lutnja / medieval lute
Boris Bunjac: tolkala / percussion

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Celje, Mestna kavarna Celje, ob 18:30
Klepet z Musica Antiqua Neoplantensis

Celje, City Café Celje, at 18:30
Chat with Musica Antiqua Neoplantensis

Sporočilo umetnikov obiskovalcem

Vabimo Vas v glasbeni svet, oblikovan z močjo, jasnostjo in tiho odločnostjo, navdihnjen z izjemno osebnostjo Barbare Celjske. S tem programom ne želimo pripovedovati zgodbe linearno, temveč priklicati prisotnost — takšno, ki temelji na vzdržljivosti, inteligenci in notranji stabilnosti. Vsaka skladba odraža drugačen odtenek moči: včasih subtilen, včasih sijoč, vendar vedno zasidran v zavedanju in namenu. Za nas je ta glasba živ dialog o tem, kaj pomeni stati trdno, misliti jasno in delovati z namenom. Vabimo Vas, da prisluhnete onkraj slišane in izkusite moč, ki odmeva od znotraj.

Naše umetniško poslanstvo

Zavezani smo temu, da staro glasbo postavljamo v živ, sodoben dialog, tako da razkrivamo njeno sposobnost, da danes govori z jasnostjo, močjo in aktualnostjo. Naše umetniško poslanstvo temelji na historično informirani izvajalski praksi, obogateni z raziskovanjem, a hkrati vodeni z željo po globoki povezanosti s sodobnim občinstvom. Prizadevamo si izpostaviti glasove in repertoarje, ki ostajajo premalo zastopani, zlasti iz srednjeevropskega prostora, ter jih umeščati v programe, ki poudarjajo moč, vzdržljivost in dejavnost. S premišljeno dramaturgijo in izčiščenim glasbenim izrazom želimo ustvarjati izvedbe, ki so hkrati intelektualno spodbudne in neposredno čustveno nagovarjajoče, kjer tradicija ni statična oblika, temveč se na novo osmišlja kot živa in transformativna umetniška sila.

Artists' message to visitors

We invite you to enter a musical world shaped by strength, clarity and quiet determination, inspired by the remarkable figure of Barbara of Celje. Through this programme, we do not seek to tell a story in a linear way, but to evoke a presence — one built on resilience, intelligence and inner stability. Each composition reflects a different shade of power: sometimes subtle, sometimes radiant, yet always grounded in awareness and purpose. For us, this music is a living dialogue with what it means to stand firmly, to think clearly and to act with intention. We invite you to listen beyond the surface and experience the strength that resonates from within.

Our artistic mission

We are committed to bringing early music into a living, contemporary dialogue by revealing its capacity to speak with clarity, strength and relevance today. Our artistic mission is grounded in historically informed performance, enriched by research, yet driven by the need to connect deeply with present audiences. We seek to highlight voices and repertoires that remain underrepresented, particularly from Central European traditions, and to frame them within programmes that emphasise strength, resilience and agency. Through thoughtful dramaturgy and refined musical expression, we aim to create performances that are both intellectually engaging and emotionally immediate, where tradition is not a static form but is reimagined as a vital and transformative artistic force.

Aktualnost koncertnega programa

Program ponuja izrazito aktualen in sodoben umetniški pristop k srednjeveškemu repertoarju skozi novo interpretacijo zgodovinske osebnosti Barbare Celjske – kraljice in cesarice Ogrske, Nemčije in Češke, rojene v Celju, ter ene najmočnejših in najvplivnejših žensk poznega srednjega veka v Srednji Evropi. Njegova relevantnost temelji na jasno opredeljenem, raziskovalno utemeljenem poudarku na Srednji Evropi, zlasti na ogrskem, nemškem in češkem kulturnem prostoru, ki je v sodobni izvajalski praksi stare glasbe še vedno bistveno manj zastopan v primerjavi s prevladujočim francoskim in italijanskim repertoarjem. Program osvetljuje redko izvajane vire, med njimi dela Petrusa Wilhelmi de Grudencza, češke koralne tradicije in nemški Minnesang, umeščene v koherenten in sodoben umetniški okvir.

Umetniški koncept programa temelji na dramaturgiji moči, vzdržljivosti in dejavnosti ter Barbaro ne predstavlja kot pasivne ali obrobne figure, temveč kot žensko, ki je dejavno krmarila in soustvarjala politične in kulturne strukture svojega časa. Namesto poudarka na propadu ali ranljivosti program izpostavlja njeno sposobnost vodenja, vztrajnosti in vpliva znotraj kompleksnih sistemov moči.

Repertoar združuje srednjeevropske vire z izbranimi skladbami iz rokopisa Llibre Vermell de Montserrat, ki programu dodaja širšo srednjeveško duhovno razsežnost ter ga povezuje z univerzalnimi temami pobožnosti, minljivosti in skupnostne izkušnje. Zasedba – sopran, kljunasta flavta, tri lutnje in tolkala – podpira inovativen pristop k historično informirani izvajalski praksi, zlasti pri raziskovanju ritma, zvočne texture in nadzorovane improvizacije znotraj srednjeveških slogovnih okvirov.

Program, predstavljen v Celju, v prostoru, ki nosi njeno ime, pristopa k Barbari Celjski z zgodovinskim spoštovanjem in umetniško odgovornostjo ter jo prepozna kot osrednjo osebnost kulturne in politične dediščine tega prostora.

Relevance of the Concert Programme

This programme presents a highly relevant and contemporary artistic approach to medieval repertoire through a renewed interpretation of the historical figure of Barbara of Celje – Queen and Empress of Hungary, Germany and Bohemia, born in Celje, and one of the most powerful and influential women of late medieval Central Europe. Its relevance lies in a clearly defined, research-based focus on Central Europe, specifically the Hungarian, German and Bohemian cultural spheres, which remain significantly underrepresented in today's early music performance practice compared to the dominant French and Italian repertoire. The programme brings to light rarely performed sources, including works by Petrus Wilhelmi de Grudencz, Bohemian chant traditions, and the German Minnesang, presented within a coherent and contemporary artistic framework.

The artistic concept is grounded in a dramaturgy of strength, resilience and agency, presenting Barbara not as a passive or marginal figure, but as a woman who actively navigated and shaped the political and cultural structures of her time. Rather than focusing on decline or vulnerability, the programme highlights her capacity for leadership, endurance and influence within complex systems of power.

The repertoire combines Central European sources with selected works from the manuscript Llibre Vermell de Montserrat, introducing a broader medieval spiritual dimension and connecting the programme to universal themes of devotion, mortality and collective experience. The ensemble configuration – soprano, recorder, three lutes and percussion – supports an innovative approach to historically informed performance, particularly in the exploration of rhythm, texture and controlled improvisation within medieval stylistic frameworks.

Presented in Celje, in a venue bearing her name, the programme approaches Barbara of Celje with historical respect and artistic responsibility, acknowledging her significance as a central figure of the region's cultural and political heritage.

Anonymus:

Hospodine, pomiluj ny

Petrus Wilhelmi de Grudencz (1392-ca.1480):

Presulem ephebeatum

Anonymus:

La Quatre Estampie Real

Walther von der Vogelweide (ca.1170-ca.1230):

Nu alrest lebe ich mir werde

Oswald von Wolkenstein (1376/1377-1445):

Es fügt sich

Johannes Ciconia (ca.1370-1412):

O rosa bella

Anonymus:

Saltarello I

Guillaume Dufay (1397-1474):

Ave Maris Stella

Heinrich Isaac (1397-1474):

Innsbruck, ich muss dich lassen

Anonymus:

Istampitta Tre Fontane

Hildegard von Bingen (1098-1179):

O splendissima gemma

Anonymus:

Mariam Matrem

(Llibre Vermell de Monserrat)

Instrumentalni intermezzo / Instrumental intermezzo

(improvizacija / improvisation)

Anonymus:

Los set goigs recomptarem

Anonymus:

Ad mortem festinamus

(Llibre Vermell de Monserrat)

Anonymus:
Hospodine, pomiluj ny

Hospodine, pomiluj ny!
 Jezu Kriste, pomiluj ny!

Gospod, usmili se nas!
 Jezus Kristus, usmili se nas!

Lord, have mercy on us!
 Jesus Christ, have mercy on us!

Ty, spase všeho míra,
 spasiž ny i uslyš, Hospodine,
 hlasy naše!

Ti, odrešenik vsega sveta,
 reši nas in usliši, Gospod,
 naše glasove!

You, Saviour of the whole world,
 save us and hear, O Lord,
 our voices!

Dej nám všem, Hospodine,
 žízeň a mír v zemi!

Daj nam všem, Gospod,
 blaginjo in mir v deželi!

Grant us all, O Lord,
 prosperity and peace in the land!

Krleš!
 Krleš!
 Krleš!

Krleš!
 Krleš!
 Krleš!

Krleš!
 Krleš!
 Krleš!

Petrus Wilhelmi de Grudencz (1392-ca.1480):
Presulem ephebeatum

Praesulem ephebeatum,
 trabeatum radiantem,
 venustemus sedulo.

Mladega škofa,
 v škofovskem sijaju žarečega,
 vestno slavimo.

Let us faithfully honour
 the youthful bishop,
 radiant in episcopal splendour.

Martinum cum praeconio,
 in quo Christo clientasti.

Martina z oznanilom,
 ki si se posvetil Kristusu.

Let us acclaim Martin,
 who dedicated himself to Christ.

Qui terrena parvipendens
 et ad alta se extendens
 quam devote scisti capere.

Ti, ki si zaničeval zemeljsko
 in se vzpenjal k višavam,
 si znal z vsem srcem sprejeti
 nebeške darove.

Despising earthly things
 and reaching towards the heights,
 you knew how to embrace the
 heavenly calling with devotion.

Mundo abrenuntians,
 Christum rogans,
 ab hoste tueamur protinus.

Ko si se odpovedal svetu
 in prosil Kristusa,
 naj nas brez odlašanja varuje pred
 sovražnikom.

Renouncing the world
 and praying to Christ,
 may we at once be protected from
 the enemy.

O Martine,
 qui fuisti misericordiae dux,
 ad caeli culmina
 ubi aeterna
 caeli fruamur gaudia.

O Martin,
 ki si bil vodnik usmiljenja,
 vodi nas k nebeškim višavam,
 da bomo tam
 uživali večno nebeško veselje.

O Martin,
 you who were a guide of mercy,
 lead us to the heights of heaven,
 that there
 we may enjoy eternal heavenly joy.

Amen.

Amen.

Amen.

Anonymus:
La Quatre Estampie Real

Walther von der Vogelweide (ca.1170-ca.1230):
Nu alrest lebe ich mir werde

Nû alrêst lebe ich mir werde,
 sît mîn sündic ouge siht
 daz here lant und ouch die erde,
 der man sô vil êren giht.

Zdaj živim v časti,
 odkar moje grešno oko uzira
 sveto deželo in zemljo,
 ki ji izkazujejo tolikšno čast.

Now I live in honour,
 since my sinful eyes have beheld
 the Holy Land and the earth
 to which such great honour is given.

ez ist geschehen, des ich ie bat,
 ich bin komen an die stat,
 dâ got menischlîchen trat.

zgodilo se je, za kar sem vselej
 prosil:
 prišel sem na kraj,
 kjer je bog hodil kot človek.

what I had always prayed for has
 come to pass:
 I have reached the place
 where god walked as man.

Schoeniu lant rîch unde hêre,
 swaz ich der noch hân gesehen,
 sô bist dûz ir aller êre.

Lepa dežela, bogata in veličastna,
 kar koli sem doslej videl,
 ti prekašaš vse v svoji slavi.

Fair land, rich and noble,
 of all that I have ever seen,
 you surpass them all in glory.

Waz ist wunders hie geschehen!
 Daz ein maget ein kint gebar,
 hêre über aller engel schar,
 was daz niht ein wunder gar?

Kakšen čudež se je tukaj zgodil!
 Da je devica rodila otroka,
 gospoda nad vsemi angelskimi zbori,
 ali ni to največji čudež?

What a miracle happened here!
 That a virgin bore a child,
 the lord above all the choirs of
 angels,
 was this not the greatest of all
 miracles?

Oswald von Wolkenstein (1376/1377-1445):
Es fügt sich

Es fügt sich, do ich was
 von zehen jaren alt
 ich wolt besehen,
 wie die werlt wer gestalt.

Zgodilo se je, ko mi je bilo
 deset let,
 da sem hotel spoznati,
 kakšen je svet.

It happened when I was
 ten years old
 that I wished to see
 what the world was like.

mit ellend, armüt
 mangeln winkel, haiss und kalt
 hab ich gebawt
 bei cristen, Kriechen, haiden.

V bedi in revščini,
 po mnogih krajih, v vročini in mrazu,
 sem živel
 med kristjani, Grki in pogani.

In hardship and poverty,
 through many places, in heat and
 cold,
 I made my way
 among Christians, Greeks, and
 heathens.

Drei pfenning in dem peutel
 und ain stücklin brot,
 das was von haim mein zerung,
 do ich loff in not.

Tri novčiče v mošnji
 in košček kruha,
 to je bila moja popotna zaloga,
 ko sem od doma odšel v stisko.

Three pennies in my purse
 and a small piece of bread,
 that was all I carried from home
 when I set out into hardship.

Von fremden freunden
 so hab ich manchen tropfen rot
 gelassen seider,
 das ich wand verschaiden.

Od tujih prijateljev
 sem prelijal marsikatero kapljo
 rdečega vina,
 odkar sem se podal na pot,
 misleč, da se poslavljam za vedno.

From foreign friends
 I drank many a drop of red wine
 after I had set out,
 thinking I was leaving forever.

Ich loff ze füß
 mit swerer büß,

Pešal sem

bis das mir starb
mein vatter,

zwar wol vierzen jar
nie ross erwarb,
wann aines roupt,
stal ich halbs zu mal

mit valber varb
und des geleich
schied ich da von
mit laide.

Zwar renner, koch
so was ich doch
und marstaller,

auch an dem rüder
zoch ich zu mir,
das was swër,
in Kandia und anderswo,

ouch widerhar,
vil mancher kittel
was mein bestes klaide.

v težki pokori,
dokler ni umrl
moj oče;

štirinajst let namreč
ni imel konja,
ko so enega ukradli,
sem drugega napol ukradel tudi jaz,

rjavo sive barve,
a tudi od njega
sem se moral posloviti
z žalostjo.

Bil sem glasnik, kuhar
to sem bil,
in oskrbnik konj,

tudi za veslo
sem moral poprijeti,
to je bilo težko,
na Kreti in drugod,

pa tudi na poti nazaj;
marsikateri suknjič
je bil moje najboljše oblačilo.

I travelled on foot
under heavy hardship
until my father
died;

for fourteen years
he had owned no horse,
when one was stolen,
I half stole another myself,

grey-brown in colour,
yet I had to part from it
in sorrow
as well.

I was a messenger, a cook,
indeed I was,
and a keeper of horses.

I also took up
the oar,
that was hard,
in Crete and elsewhere,

and on the way back as well;
more than one rough coat
was the finest garment I possessed.

Johannes Ciconia (ca.1370-1412):

O rosa bella

O rosa bella,
o dolce anima mia,
non mi lassar morire
in cortesia.

Ahi lasso me!
Ahi lasso me, dolente,
dezo finire.

Per ben servire,
per ben servire,
et lealmente amare.

O lepa vrtnica,
o moja sladka duša,
ne pusti me umreti
iz usmiljenja.

Ah, ubogi jaz!
Ah, ubogi jaz, trpeči,
moram umreti.

Za zvesto služenje,
za zvesto služenje
in iskreno ljubezen.

O lovely rose,
O my sweet soul,
do not let me die
out of mercy.

Alas for me!
Alas for me, in sorrow,
I must die.

For faithful service,
for faithful service,
and loyal love.

Anonymus:
Saltarello I

Guillaume Dufay (1397-1474):
Ave Maris Stella

Ave maris stella,
Dei Mater alma,
atque semper Virgo,
felix caeli porta.

Zdrava, morska zvezda,
Mati božja blaga,
in vedno Devica,
srečna vrata nebes.

Hail, star of the sea,
loving Mother of God,
and ever Virgin,
happy gate of heaven.

Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.
Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.

Razveži vezi krivim,
prinesi luč slepim,
odženi naše zlo,
izprosi vse dobro.
Devica edinstvena,
med vsemi blaga,
nas, rešene krivd,
naredi blage in čiste.

Loosen the chains of the guilty,
bring light to the blind,
drive away our evils,
ask for all good things.
Virgin without equal,
gentle above all others,
free us from our faults,
make us gentle and chaste.

Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto,
tribus honor unus. Amen.

Hvala bodi Bogu Očetu,
najvišjemu Kristusu čast,
Svetemu Duhu,
trojici ena čast. amen.

Praise be to God the Father,
honour to Christ most high,
to the Holy Spirit,
to the three one honour. amen.

Heinrich Isaac (1397-1474):
Innsbruck, ich muss dich lassen

Innsbruck, ich muß dich lassen,
ich fahr dahin mein Straßen
in fremde Land dahin.
Mein Freud ist mir genommen,
die ich nit weiß bekommen,
wo ich im Elend bin.

Innsbruck, zapustiti te moram,
odpraviti se moram po svoji poti
v daljno tujo deželo.
Moje veselje mi je odvzeto,
in ne vem, kako ga najti,
ko sem v izgnanstvu.

Innsbruck, I must leave you,
I must continue on my way
to a distant foreign land.
My joy has been taken from me,
and I do not know how to regain it,
while I am in exile.

Groß Leid muß ich jetzt tragen,
das ich allein tu klagen
dem liebsten Buhlen mein.
Ach Lieb, nun laß mich Armen
im Herzen dein erbarmen,
daß ich muß dannen sein.

Veliko žalost moram zdaj nositi,
ki jo lahko izpovem le
svoji najdražji ljubljeni.
Ah, ljuba, usmili se
mene ubogega v svojem srcu,
ker moram oditi.

Great sorrow I must now bear,
which I can confide only
to my dearest beloved.
Ah, my love, have mercy
on me in your heart,
for I must depart.

Mein Trost ob allen Weiben,
dein tu ich ewig bleiben, stet treu der
Ehren fromm.
Nun muß dich Gott bewahren
in aller Tugend sparen,
bis daß ich wiederkomm.

Moja največja tolažba med vsemi
ženami,
tebi bom za vedno ostal stanoviten,
zvest in časten.
Zdaj naj te Bog varuje
in ohranja v vseh krepostih,
dokler se ne vrnem.

My greatest comfort among all
women,
to you I shall remain forever
steadfast, faithful, and honourable.
Now may God protect you
and preserve you in every virtue,
until I return.

Anonymus:
Istampitta Tre Fontane

Hildegard von Bingen (1098-1179):
O splendissima gemma

O splendidissima gemma
et serena decus solis,
qui tibi infusus est,
fons saliens
de corde Patris,
quod est unicum Verbum suum,
per quod creavit
mundi primam materiam,
quam Eva turbavit.

Hoc Verbum effabricavit tibi
Pater hominem,
et ob hoc es tu illa lucida materia
per quam hoc ipsum Verbum
exspiravit
omnes virtutes,
ut eduxit in prima materia
omnes creaturas.

O najsijajnejši dragulj
in spokojni sijaj sonca,
ki se je izlilo vate,
izvir, ki privreva
iz Očetovega srca,
ki je njegova edina Beseda,
po kateri je ustvaril
prvotno snov sveta,
ki jo je Eva skalila.

To Besedo
je Oče po tebi oblikoval v človeka,
zato si ti tista svetla snov,
po kateri je ista Beseda razlila
vse kreposti,
kakor je iz prvotne snovi
izvedla vse stvarstvo.

O most splendid jewel
and serene splendour of the sun,
which has been poured into you,
the spring welling up
from the Father's heart,
which is his only Word,
through whom he created
the primal matter of the world,
which Eve disturbed.

Through you,
the Father fashioned this Word into
man,
and therefore you are that radiant
substance
through which this same Word
breathed forth
all virtues,
just as from the primal matter
he brought forth all creation.

Anonymus:
Mariam Matrem

Mariam Matrem Virginem
Attolite,
Jesum Christum extolite
Concorditer.

Maria, saeculi asilum,
Defendenos.
Jesu, tutum refugium,
Exaudi nos.
Jam estis vos totaliter
Diffugium,
Totum mundi confugium
Realiter.

Jesu, suprema bonitas
Verissima.
Maria, dulcis pietas

Povzdiguje Marijo, Mater Devico,
poveščuje
Jezusa Kristusa
v soglasju.

Marija, zavetje sveta,
brani nas.
Jezus, varno pribežališče,
usliši nas.
Vidva sta zdaj v celoti
naše zatočišče,
resnično pribežališče
vsega sveta.

Jezus, najvišja dobrota,
najresničnejša.
Marija, presladka pobožnost,

Exalt Mary, Virgin Mother,
and glorify
Jesus Christ
with one accord.

Mary, refuge of the world,
defend us.
Jesus, our sure refuge,
hear us.
You are now entirely
our shelter,
the true refuge
of the whole world.

Jesus, supreme goodness,
most true.
Mary, sweetest mercy,

Gratissima.
Amplissima conformiter
Sit caritas
Ad nos quos pellit vanitas
Enormiter.

najljubša.
Naj se obilna ljubezen
razlije
nad nami, ki nas
tako silovito preganja ničevost.

most gracious.
May your abundant love
be poured out
upon us, whom
vanity so grievously afflicts.

Maria, facta saeculis
Salvatio.
Jesu, damnati hominis
Redemptio.
Pugnare quem viriliter
Per famulis
Percussis duris iaculis
Atrociter.

Marija, postala si svetu
rešenje.
Jezus, odrešenje
padlega človeka.
Bojujta se pogumno
za svoje služabnike,
ki so jih kruto ranile
neusmiljene puščice.

Mary, you became
the salvation of the world.
Jesus, the redemption
of fallen humanity.
Fight bravely
for your servants,
who have been cruelly wounded
by relentless arrows.

Instrumentalni intermezzo (improvizacija) Instrumental intermezzo (improvisation)

Anonymus:
Los set goigs recomptarem

Los set gotxs recomptarem
et devotament xantant,
humilment saludarem
la dolça Verge Maria.

Preštejmo vse radosti
in jih vdano prepevajoč
ponižno pozdravimo
sladko Devico Marijo.

Let us recount the seven joys
and, singing them with devotion,
humbly greet
the sweet Virgin Mary.

Ave Maria, gracia plena,
Dominus tecum, Virgo serena.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

Zdrava, Marija, milosti polna,
Gospod je s teboj, spokojna Devica.
Zdrava, Marija, milosti polna,
Gospod je s teboj, spokojna Devica.

Hail Mary, full of grace,
the Lord is with you, serene Virgin.
Hail Mary, full of grace,
the Lord is with you, serene Virgin.

Verge fos abans del part
pura e sens falliment;
en lo part, e prés lo part
sens negun corrupiment.
Lo Fill de Deus, Verge pia,
de vos nasqué verament.

Devica si bila pred porodom,
čista in brez madeža;
med porodom in po porodu
brez sleherne omadeževanosti.
Božji Sin, pobožna Devica,
se je iz tebe resnično rodil.

You were a Virgin before giving birth,
pure and without blemish;
in childbirth and after childbirth,
without any corruption.
The Son of God, gracious Virgin,
was truly born of you.

Ave Maria...

Zdrava, Marija ...

Hail Mary...

Verge, tres reys d'orient,
cavalcant amb gran coratge,
a l'estrella precedent
vengen al vostre habitatge,
offerint vos de gradatge
aur et mirre et encenç.

Devica, trije kralji z Vzhoda,
jezdé z velikim pogumom,
sledijo zvezdi,
ki jih vodi k tvojemu prebivališču,
in ti v dar prinašajo
zlato, miro in kadilo.

Virgin, the three kings from the East,
riding with great courage,
following the guiding star,
came to your dwelling,
offering you as gifts
gold, myrrh, and incense.

Ave Maria...

Zdrava, Marija ...

Hail Mary...

Verge, estant dolorosa
 per la mort del Fill molt car,
 romangués tota joyosa
 can lo vis resuscitar.
 A vos, mare piadosa,
 primer se volch demostrar.

Devica, ko si žalovala
 ob smrti svojega preljubega Sina,
 si ostala vsa radostna,
 ko si ga videla vstalega.
 Tebi, usmiljena Mati,
 se je hotel prvi razodeti.

Virgin, though filled with sorrow
 at the death of your beloved Son,
 you remained full of joy
 when you saw him risen.
 To you, compassionate Mother,
 he chose to reveal himself first.

Anonymus:
Ad mortem festinamus

Ad mortem festinamus,
 peccare desistamus.

K smrti hitimo,
 prenehajmo grešiti.

We hasten toward death;
 let us cease from sin.

Scribere proposui
 de contemptu mundano,
 ut degentes saeculi
 non mulcentur in vano.
 Iam est hora surgere
 a sompno mortis pravo.

Sklenil sem pisati
 o zaničevanju sveta,
 da ljudi tega sveta
 ne bi zapeljale prazne slepote.
 Zdaj je čas, da vstanemo
 iz pogubnega sna smrti.

I have resolved to write
 of the contempt of the world,
 so that those living in this age
 may not be deceived by empty
 vanities. Now is the time to rise
 from the deadly sleep of death.

Ad mortem festinamus,
 peccare desistamus.

K smrti hitimo,
 prenehajmo grešiti.

We hasten toward death;
 let us cease from sin.

Vita brevis breviter
 in brevi finietur.
 Mors venit velociter,
 quae neminem veretur.
 Omnia mors perimit
 et nulli miseretur.

Življenje je kratko,
 kmalu se bo končalo.
 Smrt prihaja hitro,
 nikogar se ne boji.
 Smrt vse pokonča
 in nikomur ne prizanaša.

Life is short;
 soon it will come to an end.
 Death comes swiftly;
 it fears no one.
 Death destroys all
 and spares no one.

Ad mortem festinamus...

K smrti hitimo...

We hasten toward death...

Ni conversus fueris
 et sicut puer factus,
 et vitam mutaveris
 in meliores actus,
 intrare non poteris
 regnum Dei beatus.

Če se ne spreobrneš
 in ne postaneš kakor otrok,
 če svojega življenja
 ne spremeniš v boljše dela,
 ne boš mogel vstopiti
 v blaženo Božje kraljestvo.

Unless you are converted
 and become like a child,
 and change your life
 to better deeds,
 you cannot enter
 the blessed Kingdom of God.

Ad mortem festinamus...

K smrti hitimo...

We hasten toward death...

Tuba cum sonuerit,
 dies erit extrema,
 et iudex advenerit,
 vocabit sempiterna:
 electos in patria,
 praescitos ad inferna.

Ko bo zadonela trobenta,
 bo nastopil poslednji dan,
 in ko pride Sodnik,
 bo poklical za večnost:
 izvoljene v domovino,
 obsojene v pekel.

When the trumpet sounds,
 the last day will come,
 and when the Judge appears,
 he will summon for eternity:
 the chosen to their heavenly
 homeland, the condemned to hell.

Ad mortem festinamus...

K smrti hitimo...

We hasten toward death...

Barbara Celjska (1391/92–1451), kraljica in cesarica Nemčije, Češke in Ogrske, rojena v Celju (Barbara von Cilli, Barbora Celjská, Cillei Borbála), ni bila skladateljica, vendar njena življenjska pot – razpeta med Celjem, Prago, Budimom in nemškim prostorom – odpira izjemno simbolno polje srednjeevropskega srednjega veka. Program gradi glasbeni portret notranjega sveta ženske, ki je bila hkrati hči, žena, kraljica, izobčenka in mit. Glasbeni izbor vključuje skladatelje in anonimne vire iz prostora Ogrske, Nemčije in Češke ter širšega srednjeveškega evropskega konteksta.

Program predstavlja glasbeno-psihološki portret Barbare Celjske – kraljice in cesarice Ogrske, Nemčije in Češke, rojene v Celju – ene najmočnejših in hkrati najbolj kontroverznih žensk poznega srednjega veka v srednji Evropi. Namesto običajne zgodovinske pripovedi se program posveča njenemu notranjemu svetu: napetosti med vero in politiko, med telesom in dolžnostjo, med intimnostjo in državno oblastjo. Repertoar temelji na skladateljih in glasbenih tradicijah ogrskega, nemškega in češkega kulturnega prostora 14. in 15. stoletja. Anonymusni češki napevi, izbrušena polifonija Petrusa Wilhelmi de Grudencza, minnesang Waltherja von der Vogelweide in Oswalda von Wolkensteina ter izrazni svet Heinricha Isaaca in Guillaumea Dufaya ustvarjajo zvočno pokrajino med Prago, Dunajem in ogrskim kraljevim dvorom. Instrumentalne estampije in istampitte oblikujejo utrip dvora – zaprt, ritmičen in napet. Zaključni del programa črpa iz mistične atmosfere kodeksa *Llibre Vermell de Montserrat*, kjer se osebna drama ne razreši v mit, temveč v tišino, minljivost in soočenje s smrtnostjo. Namesto idealizacije ostane gola človeška izkušnja ženske, ki stoji v središču moči, a je hkrati temeljno sama. Program je zasnovan za sopran, kljunasto flavto, tri lutnje in tolkala, kar ustvarja prosojen, a intenziven zvočni svet, v katerem glas postane nosilec intimne, krhke in brezčasne pripovedi.

Zasnova programa:
Radoslava Vorgić

Barbara of Celje (1391/92–1451), Queen and Empress of Germany, Bohemia and Hungary, born in Celje (Barbara von Cilli, Barbora Celjská, Cillei Borbála), was not a composer; yet her life, spanning Celje, Prague, Buda and the German lands, opens a powerful symbolic space of the Central European Middle Ages. This programme creates a musical portrait of the inner world of a woman who was, at once, daughter, wife, queen, outcast and myth. The selection brings together composers and anonymous sources from Hungary, Germany and Bohemia, as well as from the wider medieval European context.

This programme presents a musical-psychological portrait of Barbara of Celje – Queen and Empress of Hungary, Germany and Bohemia, born in Celje – one of the most powerful and at the same time most controversial women of the late Middle Ages in Central Europe. Rather than offering a conventional historical narrative, the programme focuses on her inner world: the tensions between faith and politics, between body and duty, between intimacy and state power. The repertoire is based on composers and musical traditions from the Hungarian, German and Bohemian cultural spheres of the 14th and 15th centuries. Anonymous Czech songs, the refined polyphony of Petrus Wilhelmi de Grudencz, the Minnesang of Walther von der Vogelweide and Oswald von Wolkenstein, as well as the expressive worlds of Heinrich Isaac and Guillaume Dufay, create a sonic landscape spanning Prague, Vienna and the Hungarian royal court. Instrumental estampies and istampitte shape the pulse of the court – enclosed, rhythmic and tense. The final part of the programme draws on the mystical atmosphere of the codex *Llibre Vermell de Montserrat*, where the personal drama is not resolved in myth, but in silence, transience and a confrontation with mortality. Instead of idealisation, what remains is the bare human experience of a woman who stands at the centre of power and yet is fundamentally alone. The programme is conceived for soprano, recorder, three lutes and percussion, creating a transparent yet intense sound world in which the voice becomes the bearer of an intimate, fragile and timeless narrative.

Programme concept:
Radoslava Vorgić.

Barbara Celjska glasbeni svet srednje Evrope

Ko danes pomislimo na Barbaro Celjsko, se pred nami običajno pojavi podoba kraljice, cesarice, političarke ali skrivnostne »Črne kraljice«, obdane z legendami. Toda Barbara je bila predvsem ženska, ki je živela v času izjemnih kulturnih sprememb. Rodila se je v Celju, odraščala med Celjskimi grofi, postala ogrska, nemška in češka kraljica ter cesarica Svetega rimskega cesarstva. Njeno življenje je povezovalo dežele, ki jih danes poznamo kot Slovenijo, Hrvaško, Madžarsko, Avstrijo, Češko, Nemčijo, Poljsko in severno Italijo. Prav ta srednjeevropski prostor je bil tudi eno najživahnejših glasbenih okolij poznega srednjega veka.

Program ne želi biti zgodovinska rekonstrukcija glasbe, ki jo je Barbara gotovo slišala, saj tega ne moremo z gotovostjo vedeti. Je umetniška rekonstrukcija sveta, v katerem je živela. V njem se srečujejo češke duhovne pesmi, nemški minnesang, poljska in češka polifonija, italijanski plesi, francosko-flamska renesančna umetnost in mistične vizije Hildegarde iz Bingna. Vsaka skladba osvetli drugo razsežnost iste kulturne krajine.

Koncert se začne z eno najstarejših ohranjenih čeških duhovnih pesmi **Hospodine, pomiluj ny**. Ta preprosta molitev, ki je nastala v 11. ali 12. stoletju, je stoletja spremljala češko zgodovino in predstavlja simbol prostora, v katerem je Barbara kot češka kraljica pustila pomemben pečat. Njen klic »Gospod, usmili se« ni le liturgični vzklík, temveč uvod v razmišljanje o človeku, oblasti, veri in minljivosti.

Iz istega srednjeevropskega prostora prihaja tudi **Petrus Wilhelmi de Grudencz**, eden najizvirnejših skladateljev 15. stoletja. Njegova glasba razkriva svet univerz, cerkvenih središč in dvorov, kjer se srečujejo učenost, vera in umetnost. Ob njej zazvenijo estampije, živahni instrumentalni plesi, ki so spremljali srednjeveška praznovanja in slavnosti. Ples ni bil le zabava, temveč izraz reda, reprezentance in družbenega položaja – pomemben del življenja evropskih dvorov.

Barbara of Celje The Musical World of Central Europe

When we think of Barbara of Celje today, we usually picture a queen, an empress, a stateswoman, or the enigmatic "Black Queen" surrounded by legends. Yet Barbara was, above all, a woman who lived at a time of extraordinary cultural transformation. Born in Celje, raised among the Counts of Celje, she became Queen of Hungary, Germany and Bohemia, and Empress of the Holy Roman Empire. Her life connected lands that today form Slovenia, Croatia, Hungary, Austria, the Czech Republic, Germany, Poland and northern Italy. It was precisely this Central European world that became one of the most vibrant musical landscapes of the late Middle Ages.

This programme does not seek to reconstruct the music that Barbara herself may have heard, for that can never be known with certainty. Rather, it is an artistic reconstruction of the world in which she lived. Within it, Bohemian sacred songs, German Minnesang, Polish and Bohemian polyphony, Italian dances, Franco-Flemish musical art and the mystical visions of Hildegard of Bingen come together. Each composition illuminates a different facet of the same cultural landscape.

The concert opens with **Hospodine, pomiluj ny**, one of the oldest surviving Bohemian sacred songs. Dating from the eleventh or twelfth century, this simple prayer accompanied Bohemian history for centuries and became a symbol of the land in which Barbara, as Queen of Bohemia, left a lasting mark. Its plea, "Lord, have mercy on us", is more than a liturgical invocation; it is an invitation to reflect upon humanity, power, faith and mortality.

From the same Central European milieu comes **Petrus Wilhelmi de Grudencz**, one of the most original composers of the fifteenth century. His music reveals a world of universities, ecclesiastical centres and princely courts, where scholarship, faith and artistic imagination met. Alongside his refined polyphony appear the estampies – lively instrumental dances that accompanied medieval celebrations and courtly festivities. Dance was far more than entertainment; it expressed order, ceremony and social hierarchy, forming an essential part of life at Europe's royal and noble courts.

Pesmi **Waltherja von der Vogelweideja** in **Oswalda von Wolkensteina** odpirajo novo okno v Barbarin svet. Waltherjeva poezija odraža ideale romanja, vere in dvorne kulture, medtem ko Oswaldove izjemno avtobiografske pesmi razkrivajo izkušnje plemiča, diplomata in popotnika, katerega življenje se je odvijalo po isti Evropi, ki jo je poznala tudi Barbara. V njuni glasbi ne srečamo zgolj zgodovinskih osebnosti, ohranjenih v rokopisih, temveč glasove resničnih ljudi, ki so doživljali napetosti med dolžnostjo, hrepenenjem, vero in političnimi ambicijami.

Z **Johannesom Ciconio** program stopi na prag renesanse. Njegova znamenita skladba *O rosa bella* preobraža prefinjeni jezik dvorne ljubezni v glasbo izjemne elegance in intimnosti.

Kratek instrumentalni intermezzo v obliki saltarella ponovno priključuje utrip dvornega življenja, nato pa program doseže **Guillauma Dufaya**, eno osrednjih glasbenih osebnosti Evrope 15. stoletja. Njegova uglasbitev himne *Ave maris stella* združuje srednjeveško duhovnost z novo jasnostjo in uravnoteženostjo renesančnega glasbenega izraza.

Dobro znana melodija *Innsbruck, ich muss dich lassen* **Heinricha Isaaca** v program vnese bolj osebno izpoved. Čeprav jo pogosto razumemo kot pesem slovesa, odraža tudi čustveno negotovost sveta, zaznamovanega z nenehnimi potovanji med dvorovi, kraljestvi in političnimi dolžnostmi. V takšnem svetu slovo ni bilo le odhod iz enega kraja v drugega, temveč tudi globoko osebna izkušnja.

Program se nato vrne v bolj kontemplativni svet z vizionarsko glasbo **Hildegard von Bingen**. Čeprav je živela več kot dve stoletji pred Barbaro, predstavlja enega najizjemnejših ženskih glasov srednjeveške Evrope. Njena glasba presega običajne liturgične okvire ter odpira zvočni prostor mistike, svetlobe in duhovne domišljije.

The songs of **Walther von der Vogelweide** and **Oswald von Wolkenstein** open another window onto Barbara's world. Walther's poetry reflects the ideals of pilgrimage, faith and courtly culture, while Oswald's remarkably autobiographical songs portray the experiences of a nobleman, diplomat and traveller whose life unfolded across the same Europe that Barbara herself knew. Through their music we encounter not historical figures preserved in manuscripts, but voices of living individuals who experienced the tensions between duty, longing, faith and political ambition.

With **Johannes Ciconia**, the programme turns towards the threshold of the Renaissance. His celebrated *O rosa bella* transforms the refined language of courtly love into music of remarkable elegance and intimacy.

A brief instrumental interlude in the form of a saltarello restores the pulse of courtly life before the programme reaches **Guillaume Dufay**, one of the defining musical figures of fifteenth-century Europe. His setting of *Ave Maris Stella* embodies a balance between medieval spirituality and the emerging clarity of Renaissance expression.

The familiar melody *Innsbruck, ich muss dich lassen* by **Heinrich Isaac** introduces a more intimate voice. Although often understood simply as a farewell song, it also reflects the emotional uncertainty of a world shaped by constant movement between courts, kingdoms and political responsibilities. In such a context, departure was not merely geographical but deeply personal.

The programme then returns to a more contemplative sphere through the visionary world of **Hildegard von Bingen**. Living more than two centuries before Barbara, Hildegard nevertheless represents one of the most extraordinary female voices of medieval Europe. Her music transcends conventional liturgical boundaries, opening a soundscape of mysticism, light and spiritual imagination.

Sklepni del programa črpa iz rokopisa **Llibre Vermell de Montserrat**, enega najpomembnejših glasbenih virov poznega srednjega veka. Njegove romarske pesmi združujejo osebno pobožnost in skupno izkušnjo romarjev. Skladbi Mariam Matrem in Los set goigs recomptarem izražata hvalo in hvaležnost, medtem ko sklepna Ad mortem festinamus poslušalca sooči z univerzalno resničnostjo človeške minljivosti. Program se tako ne konča s triumfom ali legendo, temveč z mirnim razmislekom o minljivosti, ki je skupna tako vladarjem kot romarjem.

Barbara Celjska zato pred nami ne stoji le kot zgodovinska osebnost, temveč kot simbolna navzočnost. Nobene od teh skladb ne moremo neposredno povezati z njenim življenjem, vse skupaj pa ustvarjajo glasbeno pokrajino sveta, skozi katerega je hodila. Pred nami se razkriva Srednja Evropa, kjer so se politična moč, verska pobožnost, umetniška ustvarjalnost in človeška ranljivost neločljivo prepletale. Program zato ne želi rekonstruirati Barbarinega življenjepisa, temveč poslušalca povabiti v kulturni svet, ki je oblikoval njeno življenje – in skozi glasbo ponovno odkriti svet, ki nas tudi danes nagovarja z izjemno neposrednostjo.

The final part of the programme draws upon the **Llibre Vermell de Montserrat**, one of the most remarkable musical manuscripts of the late Middle Ages. Its pilgrim songs unite devotion with communal experience. Mariam Matrem and Los set goigs recomptarem express praise and gratitude, while the concluding Ad mortem festinamus confronts every listener with the universal reality of human mortality. The programme thus ends not in triumph or legend, but in a quiet meditation on the transience shared by rulers and pilgrims alike.

Barbara of Celje therefore emerges not merely as a historical figure, but as a symbolic presence. None of these compositions can be said to belong to her directly, yet together they create the musical landscape of the world through which she moved. They evoke a Central Europe where political power, religious devotion, artistic creativity and human vulnerability were inseparably intertwined. Rather than reconstructing Barbara's biography, the programme invites us to encounter the cultural universe that shaped her life – and, through music, to rediscover a world that still speaks with remarkable immediacy today.



Barbara Celjska
Barbara of Celje

Barbara Celjska (Barbara von Cilli, Cillei Borbála, Barbora Cellská, Barbora Celjská, vzdevek Črna kraljica), grofica; ogrska, nemška in češka kraljica, cesarica (r. ok. 1392, domnevno Celje; u. 11. 7. 1451, Mělník, Češka, pokopana v katedrali sv. Vida, Praga, Češka). Oče Herman II. Celjski, grof, mati Ana Schaunberška, grofica. Mož Sigismund Luksemburški, ogrski, češki in nemški kralj, cesar, hči Elizabeta Luksemburška, ogrska, češka in nemška kraljica, zet Albreht II. Habsburški, ogrski, češki in nemški kralj, vnuk Ladislav Postumus, ogrski in češki kralj, avstrijski vojvoda, mala sestrična Ana Celjska, poljska kraljica, žena kralja Vladislava II. Jagiela, brata Friderik II. Celjski, grof, državni knez, in Herman Celjski, freisinški škof, nečak Ulrik II. Celjski, grof, državni knez, svak Nikolaj Garai, ogrski palatin, nečakinji Katarina Garai,

Barbara of Celje (Barbara von Cilli, Cillei Borbála, Barbora Cellská, Barbora Celjská, nicknamed the Black Queen), countess; Queen of Hungary, Germany and Bohemia, empress (b. c. 1392, probably Celje; d. 11 July 1451, Mělník, Bohemia; buried in St Vitus Cathedral, Prague, Bohemia). Her father was Hermann II of Celje, count; her mother Anna of Schaunberg, countess. Her husband was Sigismund of Luxembourg, King of Hungary, Bohemia and Germany, emperor; her daughter Elizabeth of Luxembourg, Queen of Hungary, Bohemia and Germany; her son-in-law Albert II of Habsburg, King of Hungary, Bohemia and Germany; her grandson Ladislaus Postumus, King of Hungary and Bohemia, Duke of Austria; her first cousin Anna of Celje, Queen of Poland, wife of King Władysław II Jagiełło; her brothers Frederick II of Celje, count and Prince of the Empire, and Hermann of Celje, Bishop of Freising; her nephew Ulrich

grofica, žena grofa Henrika IV. Goriškega, in Margareta Celjska, vojvodinja Tešinsko-Glogavska.

Barbara je bila najmlajša od šestih otrok grofa Hermana II. Celjskega in grofice Ane Schaunberške (u. 1396). Vzgajana je bila na dvoru v Celju skupaj z (malo) sestrično Ano, ki se je 1402 poročila s poljskim kraljem Vladislavom II. Jagielom. Barbara je že zgodaj dobila pomembno vlogo v očetovih dinastičnih načrtih, ko so se po bitki pri Nikopolju (1396) Celjskim odprle možnosti v okviru ogrskega kraljestva. Herman jo je 1401 zaročil s štiriindvajset let starejšim ogrskim kraljem Sigismundom, novembra 1405 sta se v Krapini poročila, 6. decembra je bila v Székesfehérváru kronana za ogrsko kraljico. Mož ji je za jutrnjo (preživnino) podelil najobsežnejše posesti in dohodke med ogrskimi kraljicami do tedaj, kar jo je uvrstilo med najbogatejše vladarice evropskega poznega srednjega veka. Poleg tradicionalnih posesti kraljic na Ogrskem (Stari Budim (Óbuda), Csepel, Diósgyőr, Kecskemét) jih je velik del ležal v Slavoniji: mesta Gradec (kraljevski del Zagreba), Koprivnica (z gradom), Virovitica (z županijo), Požega (z gradom in županijo) ter gradovi/gospodstva Veliki in Mali Kalnik, Garič, Garešnica, Stupčanica in Paližna. Od 1407 je imela po moževem vzoru tudi lasten dvor.

Barbara in Sigismund sta med sodobniki veljala za najlepši vladarski par v Evropi. Barbara je slovela po izobraženosti, obvladala je več jezikov ter si zgodaj pridobila močan vpliv na dvoru in pri moževih političnih odločitvah (v dokumentih so omenjena njena soglasja). 1408 je bila s Sigismundom tudi soustanoviteljica elitnega viteškega Zmajevega reda (Societas Draconistarum). Paru se je 1409 rodila hči Elizabeta, ki je bila hkrati edini Sigismundov otrok in dedinja prestola (1411 zaročena, 1422 poročena z vojvodo Albrehtom V. Habsburškim). Sigismund se je pri vladanju opiral na Barbaro in jo v svoji odsotnosti večkrat pooblastil za upravljanje kraljestva (1412–14, 1415–19, 1430–32). Pri tem je imela oporo zlasti pri svaku, vodilnem ogrskem magnatu in palatinu Nikolaju Garaiu (u. 1433, poročen z Ano Celjsko) ter ostrogonskem nadškofu Janezu Kanizsaiu.

Sigismund je bil 1410 izvoljen še za nemškega kralja, s čimer je Barbara postala tudi nemška kraljica. Kronanje para je bilo 8. novembra 1414 v Aachnu (Barbara je bila zadnja nemška kraljica, ki je bila okronana v tej stari prestolnici Karla Velikega). Sigismund je pripotoval iz Italije, Barbara pa z

II of Celje, count and Prince of the Empire; her brother-in-law Nicholas Garai, Palatine of Hungary; and her nieces Catherine Garai, countess, wife of Count Henry IV of Gorizia, and Margaret of Celje, Duchess of Cieszyn-Głogów.

Barbara was the youngest of the six children of Count Hermann II of Celje and Countess Anna of Schaunberg (d. 1396). She was brought up at the court in Celje together with her cousin Anna, who in 1402 married the Polish king Władysław II Jagiełło. Barbara was assigned an important role in her father's dynastic plans at an early age, when after the Battle of Nicopolis (1396) opportunities opened up for the Counts of Celje within the Kingdom of Hungary. In 1401 Hermann betrothed her to the Hungarian king Sigismund, who was twenty-four years older than she. In November 1405 they were married in Krapina, and on 6 December she was crowned Queen of Hungary at Székesfehérvár. As her morning gift (dower), her husband granted her the most extensive estates and revenues ever assigned to a Hungarian queen up to that time, which placed her among the wealthiest female rulers of late medieval Europe. In addition to the traditional estates of Hungarian queens (Óbuda, Csepel, Diósgyőr, Kecskemét), a large part of these lay in Slavonia: the towns of Gradec (the royal part of Zagreb), Koprivnica (with its castle), Virovitica (with its county), Požega (with its castle and county), and the castles/lordships of Veliki and Mali Kalnik, Garič, Garešnica, Stupčanica and Paližna. From 1407 onwards, following her husband's example, she also maintained her own court.

Barbara and Sigismund were regarded by their contemporaries as the most beautiful ruling couple in Europe. Barbara was famed for her education, mastered several languages, and early acquired strong influence at court and over her husband's political decisions (documents mention her consent). In 1408 she and Sigismund were also co-founders of the elite chivalric Order of the Dragon (Societas Draconistarum). In 1409 the couple's daughter Elizabeth was born, who was at the same time Sigismund's only child and heir to the throne (betrothed in 1411, married in 1422 to Duke Albert V of Habsburg). In governing, Sigismund relied on Barbara and repeatedly authorised her to administer the kingdom in his absence (1412–14, 1415–19, 1430–32). In this she found support especially in her brother-in-law Nicholas Garai, the leading Hungarian magnate and palatine (d. 1433, married to Anna of Celje), and in the Archbishop of Esztergom, John Kanizsai.

veličastnim spremstvom 2.000 konjenikov prek Nürnberga. Po kronanju sta decembra skupaj odpotovala na koncil v Konstanco, kjer je Barbara v nadaljnjega pol leta z javnim nastopanjem doživela veliko evropsko promocijo (ilustrirana kronika Ulrika von Richental). Po vrnitvi na Ogrsko novembra 1415 je ponovno štiri leta vladala v kraljevem imenu, vendar naj ne bi bila kos težkemu položaju (vpadi Turkov, spori med plemstvom). Poleg (nedokazanih) domnev starejšega zgodovinopisja o nezvestobi naj bi bil to eden razlogov, da je po Sigismundovi vrnitvi februarja 1419 padla v njegovo nemilost. S hčerjo je bila do konca leta v izgnanstvu v Váradu (Oradea v današnji Romuniji), posesti pa so ji bile začasno zasežene. Pravi razlogi za spor med zakoncema ostajajo nezadovoljivo razjasnjeni.

Konec 1419 sta se pobotala, čemur je sledilo desetletje in pol složnosti. Barbara je moža spremljala na številnih političnih potovanjih in vojaških pohodih. Sigismund je po smrti brata Vaclava 1419 postal še dedič češke krone (na Češkem je tedaj izbruhnilo husitsko gibanje). Barbara je bila v začetku 1420 z možem v Vroclavu v Šleziji in nato na prvi od petih križarskih vojn proti husitom na Češkem, kjer je julija oblegal Prago in bil kronan za češkega kralja (Barbara šele 1437). V začetku maja 1422 je par na Dunaju prisostvoval poroki štirinajstletne hčerke Elizabete z vojvodo Albrehtom V. Habsburškim (poročna pogodba med njima je bila sklenjena že septembra 1421; nevesti je bila dodeljena izjemna dota 100.000 goldinarjev, v primeru Albrehtove in Sigismundove smrti je bilo za Elizabetine potomce določeno skrbništvo Barbare in pradedu Hermana II., kar kaže na izjemen vpliv Celjskih na ogrskem dvoru).

Barbara je spomladi 1422 moža spremljala na pohodu proti husitom na Moravsko in poleti na državni zbor v Nürnbergu (drugič in zadnjič v Nemčijo), marca 1424 na kronanje nove poljske kraljice Zofije (Sonke) Holszańske v Krakov, pozimi 1426–27 na vojni pohod v Transilvanijo in januarja 1429 k poljskemu kralju Vladislavu II. na državni zbor litovske vojvodine v Lucku (današnja Ukrajina). Z možem je bila prisotna na treh nemških državnih zborih: v Vroclavu 1420, Nürnbergu 1422 in Bratislavi 1429. Na njeno aktivno vlogo kaže tudi dejstvo, da je bila v začetku 1429 skupaj s Sigismundom (kot laik) sprejeta v nemški viteški red, ki je imel v kraljevih političnih načrtih velik pomen. Zlasti Barbarino sorodstvo in pristni stiki s poljskim kraljem Vladislavom II. so prispevali k

In 1410 Sigismund was also elected King of Germany, by which Barbara became Queen of Germany as well. The couple's coronation took place on 8 November 1414 in Aachen (Barbara was the last German queen to be crowned in this ancient capital of Charlemagne). Sigismund arrived from Italy, while Barbara came through Nuremberg with a magnificent escort of 2,000 horsemen. After the coronation, in December they travelled together to the Council of Constance, where Barbara, through her public appearances over the following half-year, received great European publicity (as recorded in the illustrated chronicle of Ulrich von Richental). After returning to Hungary in November 1415, she again ruled for four years in the king's name, but she is said not to have been equal to the difficult situation (Ottoman incursions, disputes among the nobility). In addition to the unproven assumptions of older historiography about infidelity, this is said to have been one of the reasons why, after Sigismund's return in February 1419, she fell into his disfavour. She and her daughter were exiled until the end of the year to Várad (Oradea in present-day Romania), and her estates were temporarily confiscated. The true reasons for the conflict between the spouses remain insufficiently clarified.

At the end of 1419 they reconciled, and this was followed by a decade and a half of harmony. Barbara accompanied her husband on numerous political journeys and military campaigns. After the death of his brother Wenceslas in 1419, Sigismund also became heir to the Bohemian crown (at that time the Hussite movement had broken out in Bohemia). At the beginning of 1420 Barbara was with her husband in Wrocław in Silesia and then on the first of five crusades against the Hussites in Bohemia, where in July he besieged Prague and was crowned King of Bohemia (Barbara only in 1437). At the beginning of May 1422 the couple attended in Vienna the wedding of their fourteen-year-old daughter Elizabeth to Duke Albert V of Habsburg (the marriage contract between them had already been concluded in September 1421; the bride was assigned an exceptional dowry of 100,000 florins, and in the event of Albert's and Sigismund's deaths the guardianship of Elizabeth's descendants was assigned to Barbara and her great-grandfather Hermann II, which demonstrates the exceptional influence of the Counts of Celje at the Hungarian court).

In the spring of 1422 Barbara accompanied her husband on the campaign against the Hussites into Moravia and in the summer to the imperial diet in Nuremberg (her

dolgotrajnim dobrim odnosom med Sigismundom in Poljsko. Omeniti velja še diplomatsko razgibano poletje 1424, ko so se na dvoru v Budimu zadrževali danski kralj in Sigismundov bratranec Erik (na poti v Jeruzalem), bizantinski cesar Ivan VIII. Paleolog, srbski despot Štefan Lazarević, poslanstvo turškega sultana Murata II., bavarski vojvoda Viljem III. ter Barbarina in Sigismundova hči Elizabeta s soprogom Albrehtom V. Habsburškim. Barbara v tem dogajanju gotovo ni imela zanemarljive vloge.

Složnost vladarskega para v dvajsetih letih 15. stoletja se je odrazila tudi v Sigismundovem obdarovanju kraljice. Zaradi ogroženosti s strani Turkov je 1424 vrnila slavonske posesti in za nadomestilo dobila še bogatejše na severnem Ogrskem. Kralj ji je prepustil zvolensko in trenčinsko županijo z več kraljevskimi mesti (Zvolen, Trenčín, Brezno, Krupina na današnjem Slovaškem), številnimi gradovi in rudarskimi središči (Banská Bystrica, Kremnica idr.). Obenem je prejela dohodke od tridesetnine (uvozno-izvozne carine) po vsej državi. 1426 je dobila še tri gospodstva na Moravskem, 1427 izčrpne ogrske državne prihodke od pridobivanja kovin in kovnic, 1430 liptovsko županijo in 1436 judovski davek po celotnem cesarstvu. Ob kraljevi smrti (1437) je posedovala trideset pomembnih ogrskih gospodstev z gradovi ter številna mesta in trge. Postala je najbogatejša ženska v kraljestvu in ena najpremožnejših v tedanji Evropi, kar ji je zagotavljalo tako političen vpliv kot neodvisnost. Svoje gospodarske in finančne vire je sama aktivno in uspešno upravljala ter bila med glavnimi Sigismundovimi posojilodajalci. Ko ji je mojmarca 1436 prepustil judovski davek, ga je Barbara preko svojih pooblaščenцев dejansko izterjevala po celotnem cesarstvu, vključno s papeško državo. V ta namen se je 1436–37 z osebnimi dopisi obrnila na papeža Evgena IV. in številne kneze: savojskega vojvodo Amadeja VIII., milanskega vojvodo Filipa Marijo Viscontija, vojvodo Jülich in Berga Adolfa, vojvodo Lotaringije in Bara Renéja, vojvodo Kleveja Adolfa idr.

Sigismund je bil 1430–34 ponovno odsoten. Bil je na poti po Nemčiji, maja 1433 je bil v Rimu kronan za cesarja, nato se je udeležil še cerkvenega koncila v Baslu (od oktobra 1433 do maja 1434). Barbara za cesarico nikoli ni bila okronana, čeprav so jo v virih pogosto tako naslavljali. Bila je edina od srednjeveških nemških vladaric, ki moža ni spremljala na cesarsko kronanje. Sigismund jo je za čas svoje odsotnosti skupaj z očetom Hermanom, zetom Nikolajem

second and last time in Germany), in March 1424 to the coronation of the new Polish queen Sophia (Sonka) Holszańska in Kraków, in the winter of 1426–27 on the military campaign into Transylvania, and in January 1429 to the Polish king Władysław II at the diet of the Grand Duchy of Lithuania in Lutsk (present-day Ukraine). She was present with her husband at three German imperial diets: in Wrocław in 1420, Nuremberg in 1422, and Bratislava in 1429. Her active role is also indicated by the fact that at the beginning of 1429 she was admitted together with Sigismund (as a lay person) into the Teutonic Order, which was of great importance in the king's political plans. Barbara's kinship ties and genuine contacts with the Polish king Władysław II in particular contributed to the long-lasting good relations between Sigismund and Poland. Mention should also be made of the diplomatically eventful summer of 1424, when the court at Buda hosted King Erik of Denmark, Sigismund's cousin (on his way to Jerusalem), the Byzantine emperor John VIII Palaiologos, the Serbian despot Stefan Lazarević, an embassy of the Turkish sultan Murad II, Duke William III of Bavaria, and Barbara's and Sigismund's daughter Elizabeth with her husband Albert V of Habsburg. Barbara certainly did not play a negligible role in these events.

The harmony of the ruling couple in the 1420s was also reflected in Sigismund's gifts to the queen. Because of the Ottoman threat, in 1424 she returned the Slavonian estates and in compensation received even richer ones in northern Hungary. The king granted her the counties of Zólyom and Trenčín with several royal towns (Zvolen, Trenčín, Brezno, Krupina in present-day Slovakia), numerous castles, and mining centres (Banská Bystrica, Kremnica, etc.). At the same time she received revenues from the thirtieth customs duty (import-export customs) throughout the kingdom. In 1426 she also received three lordships in Moravia, in 1427 the substantial Hungarian state revenues from metal extraction and the mints, in 1430 the county of Liptov, and in 1436 the Jewish tax throughout the whole empire. At the king's death (1437) she possessed thirty major Hungarian lordships with castles and numerous towns and market towns. She became the richest woman in the kingdom and one of the wealthiest in contemporary Europe, which guaranteed her both political influence and independence. She actively and successfully managed her own economic and financial resources and was among Sigismund's principal creditors. When in March 1436 her husband assigned to her the Jewish tax, Barbara, through her agents, actually levied it throughout the whole empire,

Garajem in škofom Pecs pooblastil za upraviteljico Ogrske. Husitske vojne so bile na višku, 1431–33 je bil zaradi njihovih pohodov močno opustošen zahodni in severni del Ogrske (ogrožena tudi Bratislava, poleg Budima najpomembnejše kraljevo središče). Barbara se je dejavno, čeprav manj uspešno udeleževala pri obrambi države (iz 1432 je ohranjenih največ njenih listin – 25). V začetku 1433 je tudi zbirala vojsko za Sigismundovo nadaljevanje vojne proti Benetkam (po podatkih ogrskih poslancev v Italiji 30.000 mož). Verjetno ni bila kos težkemu položaju, zato je Sigismund imenoval nov namestniški svet brez udeležbe Celjskih. Kljub temu ni prišlo do preloma z njimi, o čemer priča največji uspeh dinastične politike grofa Hermana II.: Sigismund je že septembra 1435 v Bratislavi izstavil listino o povzdigu Celjskih v državne kneze cesarstva, vendar je Herman takoj zatem umrl (do slavnostnega povzdiga je prišlo leto kasneje, 30. novembra 1436 v Pragi).

Naslednja leta so bila v znamenju dogajanja na Češkem, kjer se je husitsko gibanje umirjalo. Po dolgotrajnih mirovnih pogajanjih je julija 1436 v Jihlavi prišlo do dokončne pomiritve in Sigismund je lahko zavladal Češki. Skupaj z Barbaro sta 23. avgusta slavnostno vstopila v Prago, kjer je bila 11. februarja 1437 v katedrali sv. Vida s pristankom čeških stanov okronana za češko kraljico. Sigismund ji je dan pred kronanjem podelil še obsežne posesti na Češkem (grad Mělník je kasneje postal njena glavna rezidenca). V letu in pol bivanja na Češkem je navezala tesne stike z nekaterimi vodilnimi plemiči katoliške in zmerne husitske struje (utrakvisti), ki so pozneje postali njeni politični zavezniki. Naučila se je češko in je korespondenco z njimi vodila v češčini. Tudi njen kancler Václav (od 1432) je bil Čeh, osebni zdravnik Konrad pa češki Nemec. Še julija–avgusta 1437 je ob Sigismundovi odsotnosti sama upravljala češko kraljestvo, kar kaže – glede na delikaten položaj komaj pomirjene dežele – na veliko zaupanje in sodelovanje med zakoncema. Po povratku na smrt bolnega Sigismunda pa so se jeseni odnosi začeli slabšati. Barbara ni podpirala Sigismundovega izbora zeta Albrehta V. Habsburškega za naslednika na ogrskem in češkem prestolu; naklonjena je bila poljski opciji kralja Vladislava III. Jagelonskega, kar bi ji ohranilo večji politični vpliv. Med povratkom vladarskega para iz Prage na Ogrsko – z njima je bil tudi Ulrik Celjski – je Sigismund 9. decembra 1437 v Znojmu na Moravskem umrl. Albreht je dal Barbaro prijeti in do nadaljnega

including the Papal States. For this purpose in 1436–37 she addressed personal letters to Pope Eugenius IV and numerous princes: Duke Amadeus VIII of Savoy, Duke Filippo Maria Visconti of Milan, Duke Adolf of Jülich and Berg, Duke René of Lorraine and Bar, Duke Adolf of Cleves, and others.

Sigismund was again absent from 1430 to 1434. He was travelling in Germany; in May 1433 he was crowned emperor in Rome, and afterwards he also attended the Council of Basel (from October 1433 to May 1434). Barbara was never crowned empress, although sources often addressed her as such. She was the only medieval German ruler's consort who did not accompany her husband to the imperial coronation. For the period of his absence Sigismund appointed her, together with her father Hermann, her son-in-law Nicholas Garai, and the Bishop of Pécs, as administrator of Hungary. The Hussite wars were at their height, and in 1431–33 the western and northern parts of Hungary were severely devastated by their campaigns (Bratislava, the most important royal centre after Buda, was also threatened). Barbara actively, though less successfully, participated in the defence of the kingdom (the largest number of her charters survive from 1432 – twenty-five). At the beginning of 1433 she also assembled an army for Sigismund's continuation of the war against Venice (according to Hungarian envoys in Italy, 30,000 men). She was probably unable to cope with the difficult situation, and so Sigismund appointed a new regency council without the participation of the Counts of Celje. Even so, there was no break with them, as is shown by the greatest success of the dynastic policy of Count Hermann II: as early as September 1435 in Bratislava, Sigismund issued the charter elevating the Counts of Celje to Princes of the Empire, although Hermann died immediately afterwards (the ceremonial elevation took place a year later, on 30 November 1436 in Prague).

The following years were marked by events in Bohemia, where the Hussite movement was calming down. After long peace negotiations, final reconciliation was achieved in July 1436 at Jihlava, and Sigismund was able to rule Bohemia. Together with Barbara he made a ceremonial entry into Prague on 23 August, where on 11 February 1437, in St Vitus Cathedral and with the consent of the Bohemian estates, she was crowned Queen of Bohemia. The day before the coronation Sigismund also granted her extensive estates in Bohemia (the castle of Mělník later became her principal residence). During the year and a half spent in Bohemia she established close

zapreti v Bratislavi, kar je pomenilo propad njenih političnih načrtov.

Albrehta so ogrski stanovi že 18. decembra 1437 izvolili za kralja, 1. januarja 1438 je bil kronan. Na Češkem je prišlo do napetosti med katoliškim plemstvom, ki je podpiralo Albrehta (Ulrik z Rožemberka), in Barbarinimi pristaši, zlasti iz vrst utrakvistov (Hynek Ptáček s Pirkštejna, Aleš Holický s Šternberka). Aprila 1438 je Barbara dosegla sporazum z Albrehtom in bila izpuščena, kar je pomirilo večino češkega plemstva, Albreht pa je bil 29. junija 1438 v Pragi kronan tudi za češkega kralja. Kljub temu je na Češkem izbruhnila državljanska vojna. V negotovosti za prihodnost je Barbara poleti 1438 s petsto konjeniki in svojo zakladnico ob napadih Albrehtovih pristašev iz Ogrske pobegnila na poljski dvor v Krakov. V izgnanstvu je ostala do 1441, vse posesti na Ogrskem pa so ji zaplenili (2. junija 1438). Vprašanje statusa stare kraljice je pripeljalo do Albrehtove vojne s Poljsko, ki je od poletja 1438 do naslednje pomladi potekala na Češkem, v obmejnih predelih Ogrske in v Šleziji (Ulrik Celjski je z Albrehtom vzpostavil dobre odnose; bil je njegov namestnik na Češkem in poveljnik čeških sil v Šleziji). Končna pomiritev obeh strani Barbari ni prinesla izboljšanja položaja. Albreht je 27. oktobra 1439 na pohodu proti Turkom umrl za grižo, Barbarina hči Elizabeta pa je 22. februarja 1440 rodila Ladislava, dediča ogrskega in češkega prestola. Ulrik Celjski je postal glavni zaščitnik pravic Elizabete in Ladislava do prestola. 15. maja 1440 so Ladislava kronali za ogrskega kralja, kar je razdelilo ogrsko plemstvo in pripeljalo do državljanske vojne. Nasprotniki so 17. junija za kralja kronali Vladislava III. Poljskega, ki je do 1442 uspel prevladati in se je do prezgodnje smrti 1444 (bitka pri Varni) na Ogrskem uveljavil kot legitimen vladar. 1445 je bil za novega ogrskega kralja priznan šele petletni Ladislav Postumus (Posmrtni).

Na Češkem je po 1439 zavladalo negotovo obdobje medvladja (Ladislav Postumus je bil priznan za češkega kralja šele 1453). Kljub temu se je Barbara ob podpori zvestega dela češkega plemstva julija 1441 lahko vrnila in se je ustalila na Mělniku kot vdovskem sedežu čeških kraljic. Političnim ambicijam na Ogrskem se je po rojstvu vnuka Ladislava v celoti odpovedala in se pomirila tudi s hčerko Elizabeto (ta je že 19. decembra 1442 umrla). Na Češkem je s svojimi vplivnimi podporniki (Ptáček, Holický, Poděbradski) še nekaj časa ohranila določen vpliv, čeprav umaknjeno

contacts with some of the leading nobles of both the Catholic and the moderate Hussite (Utraquist) parties, who later became her political allies. She learned Czech and conducted correspondence with them in Czech. Her chancellor Václav (from 1432 onwards) was also a Czech, while her personal physician Konrad was a Czech German. In July–August 1437, during Sigismund's absence, she herself governed the Kingdom of Bohemia, which, given the delicate situation of the recently pacified land, demonstrates the great trust and cooperation between the spouses. After Sigismund's return, now mortally ill, relations in the autumn began to deteriorate. Barbara did not support Sigismund's choice of his son-in-law Albert V of Habsburg as successor to the Hungarian and Bohemian thrones; she favoured the Polish option of King Władysław III Jagiellon, which would have preserved for her greater political influence. During the return journey of the ruling couple from Prague to Hungary – Ulrich of Celje was also with them – Sigismund died on 9 December 1437 at Znojmo in Moravia. Albert had Barbara arrested and imprisoned in Bratislava until further notice, which meant the collapse of her political plans.

Albert was elected king by the Hungarian estates as early as 18 December 1437, and crowned on 1 January 1438. In Bohemia tensions arose between the Catholic nobility, who supported Albert (Ulrich of Rosenberg), and Barbara's supporters, especially from the ranks of the Utraquists (Hynek Ptáček of Pirkstein, Aleš Holický of Šternberk). In April 1438 Barbara reached an agreement with Albert and was released, which pacified most of the Bohemian nobility, and Albert was on 29 June 1438 also crowned King of Bohemia in Prague. Nevertheless, civil war broke out in Bohemia. Uncertain of the future, in the summer of 1438 Barbara fled from Hungary to the Polish court in Kraków with five hundred horsemen and her treasury in the face of attacks by Albert's supporters. She remained in exile until 1441, and all her estates in Hungary were confiscated (2 June 1438). The question of the dowager queen's status led to Albert's war with Poland, which from the summer of 1438 until the following spring was fought in Bohemia, in the border regions of Hungary, and in Silesia (Ulrich of Celje established good relations with Albert; he was his deputy in Bohemia and commander of the Bohemian forces in Silesia). The final reconciliation of the two sides brought Barbara no improvement in her position. Albert died of dysentery on 27 October 1439 while on campaign against the Ottomans, and Barbara's daughter Elizabeth gave birth on 22 February 1440 to Ladislaus, heir to the

od javnega življenja. O tem priča tudi njeno poslanstvo poleti 1448 k papeškemu legatu Carvajalu, ki je bil tedaj na Češkem. Od 1445 je bil njen glavni podpornik in upravitelj njenih posesti Jurij Poděbradski (kasneje vodilni češki državnik, od 1453 zaščitnik kralja Ladislava Postumusa, od 1458 do 1471 češki kralj). Njeno odmaknjeno življenje na Mělniku je burilo domišljijo in bilo izvor kasnejših, večinoma neutemeljenih govoric o brezbožnem življenju, orgijah in alkimiji. Umrli je za kugo 11. julija 1451; pokopali so jo – tudi v spremstvu husitskih duhovnikov – v kraljevski grobnici v katedrali sv. Vida v Pragi (lokacija groba, nekoč z markantnim nagrobnikom, ni več znana).

Barbara je bila nedvomno izjemen primer poznosrednjeveške vladarice. Opisujejo jo kot pametno, izobraženo, ambiciozno, sposobno, vplivno, lepo in živahno, kar je pri političnih nasprotnikih zbuvalo močno nasprotovanje. Prav negativna politična propaganda je vse do 20. stoletja omadeževala njen spomin, tudi v historiografiji, kjer je obveljala za »nemško mesalino«. Šele v zadnjih desetletjih je doživela zgodovinsko rehabilitacijo. Iz časa njenega življenja ni dokazov, ki bi opravičevali očitke. Negativna propaganda – glede celotne rodbine Celjskih – je izvirala predvsem iz kroga Habsburžanov, njihovih glavnih tekmecev za političen vpliv v srednjeevropskem prostoru. Zlasti vpliven pri tem je bil humanist Enej Silvij Piccolomini, od 1443 tajnik in diplomat kralja/cesarja Friderika III., ki je svoj pristranski pogled črpal zlasti od Kasparja Schlicka (u. 1449), cesarjevega kanclerja in velikega Barbarinega nasprotnika. Piccolomini je o kraljici pisal v več svojih delih (*De viris illustribus*; *Historia Austriasis*; *Historia Bohemica*), ki so imela vpliv na uveljavitev njene podobe zlasti po avtorjevem vzponu na mesto papeža (Pij II., 1458–64). Po njem so že v 15. stoletju povzemali poljski zgodovinar Jan Długosz, na ogrskem dvoru delujoči Antonio Bonfini (zgodovinar kralja Matije Korvina) in Hartman Schedel iz Nürnberga. V začetku 16. stoletja je vse Piccolominijeve trditve prevzel in še okrepil – zlasti glede njene spolne sle – Johannes Cuspinianus, ki je služboval na dvoru cesarja Maksimilijana, za njim pa v 17. stoletju Johann Jakob Fugger (poimenoval jo je »nemška mesalina«). Negativno podobo Barbare in njene rodbine je kasneje razširjalo tudi nacionalno zgodovino pisje v deželah, v katerih so nastopali kot politični nasprotniki domačih dinastij (Avstrija, Madžarska, Hrvaška).

Hungarian and Bohemian thrones. Ulrich of Celje became the chief protector of the rights of Elizabeth and Ladislaus to the throne. On 15 May 1440 Ladislaus was crowned King of Hungary, which divided the Hungarian nobility and led to civil war. His opponents crowned Władysław III of Poland king on 17 June; by 1442 he managed to prevail, and until his premature death in 1444 (Battle of Varna) he established himself in Hungary as the legitimate ruler. Only in 1445 was the five-year-old Ladislaus Postumus recognised as the new King of Hungary.

In Bohemia, after 1439, an uncertain period of interregnum began (Ladislaus Postumus was recognised as King of Bohemia only in 1453). Nevertheless, with the support of a loyal part of the Bohemian nobility, Barbara was able to return in July 1441 and settled at Mělník as the dower seat of the queens of Bohemia. She entirely abandoned political ambitions in Hungary after the birth of her grandson Ladislaus and was also reconciled with her daughter Elizabeth (who died as early as 19 December 1442). In Bohemia, with her influential supporters (Ptáček, Holický, Poděbrady), she for some time retained a certain influence, though withdrawn from public life. This is attested also by her mission in the summer of 1448 to the papal legate Carvajal, who was then in Bohemia. From 1445 onwards her principal supporter and administrator of her estates was George of Poděbrady (later the leading Bohemian statesman, from 1453 protector of King Ladislaus Postumus, and from 1458 to 1471 King of Bohemia). Her secluded life at Mělník stirred the imagination and became the source of later, mostly unfounded rumours of a godless life, orgies, and alchemy. She died of plague on 11 July 1451; she was buried – accompanied also by Hussite priests – in the royal tomb in St Vitus Cathedral in Prague (the location of the grave, once marked by a striking tombstone, is no longer known).

Barbara was undoubtedly an extraordinary example of a late medieval female ruler. She is described as intelligent, educated, ambitious, capable, influential, beautiful, and lively, which aroused strong opposition among her political enemies. It was precisely negative political propaganda that tarnished her memory right up to the twentieth century, including in historiography, where she was considered a "German Messalina". Only in recent decades has she undergone historical rehabilitation. From the period of her life there is no evidence to justify these accusations. Negative propaganda – concerning the entire House of Celje –

Barbara je bila izredno izobražena ženska svojega časa. Poleg nemščine je znala latinsko, madžarsko, češko, domnevno poljsko in – glede na rodno okolje – verjetno slovensko. Kljub naključni in parcialni ohranjenosti njena korespondenca kaže stike z mnogimi vplivnimi osebnostmi tedanjega časa: poljskim kraljem Vladislavom II. in kraljico Zofijo, litovskim velikim knezom Witoldom, češkim magnatom Ulrikom z Rožemberka (v češčini), velikim mojstrom nemškega viteškega reda Pavlom von Russdorffom, cesarskim komornikom Konradom z Weinsberga, dunajskim županom Hansom Holczlerjem idr. Večkrat je bila tudi v stiku z nekaterimi pomembnimi mesti nemškega cesarstva – Frankfurtom, Lübeckom, Dunajem. Aktivno udeležbo pri vladanju in v javnem življenju izpričuje najmanj 270 njenih ohranjenih listin (zgolj iz Državnega arhiva v Budimpešti), s čimer bistveno presega druge poznosrednjeveške kraljice. Nesporno je bila politično najdejavnejša vladarica tistega obdobja v Evropi, kar izpričuje tudi njen itinerar – v teku svoje vladavine na Ogrskem je med 1405 in 1438 izpeljala kar 114 potovanj (sicer se je največ zadrževala v Budimu, kjer je bilo izstavljenih največ njenih listin). Najdba novih virov, ki bi osvetlili njeno vsestranskost, ni izključena, kot kaže nedavno izjemno odkritje: kraljica je 1429 ustanovila damski plemiški/viteški red Feniksa, pri čemer je pokazala izjemno izvirnost in samozavest; čemu podobnemu v tedanji Evropi ni bilo primerjave.

Očitki o Barbarini brezbožnosti so se razširili šele po njeni smrti. Morda tudi zato, ker je konec življenja preživela med husiti; ti so za marsikoga še vedno veljali za krivoverce. V 16. stoletju je pristala celo na seznamu največjih krivovercev »od začetka sveta« (Gabriel du Préau, 1569), čeprav je bila globoko verna in je redno obiskovala cerkvene obrede (1424 je npr. od papeža Martina V. prejela privilegij za osebni prenosni oltar, zgodnjo mašo pred začetkom dneva in prosto izbiro spovednika). Kot drugi člani celjske rodbine se je odlikovala po podpiranju cerkvenih ustanov; pri tem se ni razlikovala od svojih sodobnikov. O tem priča vrsta njenih privilegijev za samostane, zlasti za pavlince v Slavoniji (pavlinski samostan Lepoglava v Zagorju je bil ok. 1400 prva od samostanskih ustanov njenega očeta Hermana II.). Generalni kapitelj strogega kartuzijanskega reda je po njeni smrti 1452 sklenil, da morajo molitve zanjo opravljati v vseh redovnih hišah po Evropi, kar priča o njeni vernosti in naklonjenosti kartuzijanom (kar je bila družinska tradicija Celjskih). Proti omenjenim očitkom

originated above all from the circle of the Habsburgs, their principal rivals for political influence in the Central European sphere. Particularly influential in this was the humanist Aeneas Silvius Piccolomini, from 1443 secretary and diplomat to King/Emperor Frederick III, whose biased view drew especially on Kaspar Schlick (d. 1449), the emperor's chancellor and one of Barbara's great enemies. Piccolomini wrote about the queen in several of his works (*De viris illustribus*; *Historia Austriacis*; *Historia Bohemica*), which strongly influenced the establishment of her image, particularly after the author's rise to the papacy (Pius II, 1458–64). Already in the fifteenth century he was echoed by the Polish historian Jan Długosz, Antonio Bonfini, active at the Hungarian court (historian of King Matthias Corvinus), and Hartmann Schedel of Nuremberg. At the beginning of the sixteenth century all Piccolomini's claims were adopted and further amplified – especially those concerning her sexual desire – by Johannes Cuspinianus, who served at the court of Emperor Maximilian; after him, in the seventeenth century, Johann Jakob Fugger called her a "German Messalina". The negative image of Barbara and her house was later disseminated also by national historiography in those lands in which they appeared as political opponents of domestic dynasties (Austria, Hungary, Croatia).

Barbara was an exceptionally educated woman of her time. Besides German she knew Latin, Hungarian, Czech, presumably Polish, and – given her native environment – probably Slovenian. Despite the accidental and partial survival of her correspondence, it shows contacts with many influential persons of the age: the Polish king Władysław II and Queen Sophia, the Grand Duke of Lithuania Vytautas, the Bohemian magnate Ulrich of Rosenberg (in Czech), the Grand Master of the Teutonic Order Paul von Rusdorf, the imperial chamberlain Konrad von Weinsberg, the mayor of Vienna Hans Holczler, and others. She was also repeatedly in contact with several important cities of the German Empire – Frankfurt, Lübeck, Vienna. Her active participation in government and public life is attested by at least 270 of her surviving charters (from the Hungarian National Archives in Budapest alone), which far exceeds other late medieval queens. She was unquestionably the most politically active female ruler of that period in Europe, as is also shown by her itinerary – in the course of her rule in Hungary she undertook no fewer than 114 journeys between 1405 and 1438 (though she spent most of her time in Buda, where most of her charters were issued). The discovery of new sources that might

bi govorilo tudi dejstvo, da so jo na pogrebu spremljali reformatorski husitski duhovniki. Je pa verjetno zno resnice v njenem zanimanju za alkimijo, o čemer je pisal njen sodobnik, češki alkimist Johann von Laaz, ki naj bi jo obiskal v njeni delavnici (domnevno na Mělniku).

Po svojem odhodu iz Celja 1405 Barbara po dosedanjem vedenju slovenskih dežel ni nikoli več obiskala ali imela z njimi omembe vrednih stikov. Izjema je listina, izstavljena 25. januarja 1417 v Veszprému, s katero je potrdila, da ji je brat Friderik za posojenih 4.000 goldinarjev prepustil v zastavo grad Mehovo pod Gorjanci (na listini je ohranjen njen pečat z ogrskim in celjskim grbom ter napisom: S.BARBARE.DEI.GRATIA.REGINE.VNGARIE). Koliko časa je posedovala Mehovo, ni znano; kasneje je bil grad ponovno v posesti Celjskih. Med 1408 in 1412 se je večkrat zadrževala na očetovih in svojih posestih v Slavoniji, v neposredni bližini domačih dežel. Januarja 1408 je bila v Čakovcu, septembra v Samoboru, oktobra–novembra 1412 v Koprivnici, na gradu Veliki Kalnik in v Križevcih. Ni izključeno, da bi lahko obiskala tudi Celje (bila je izjemno mobilna vladarica). Posredno na ohranitev določenih stikov kažejo nekateri njeni gradiščani v Slavoniji, ki so izvirali iz klientele očeta Hermana. Vplivni Sigismund Neuhauser (iz Dobrne) je bil njen gradiščan na Kalniku; bil je celo sprejet v Sigismundov viteški red zmaja in je bil pokopan na Ptujski Gori, ki so jo tudi Celjski izdatno obdarovali z umetniškimi deli. Štajerski vitez Gašper Rattenperger pa je 1414 izpričan kot njen gradiščan na Starem gradu/Kamengradu (Kewar) pri Koprivnici.

Kljub Barbarinemu dejavnemu javnemu življenju ni ohranjen ali poznan niti en njen pravi portret. Skupaj s Sigismundom je upodobljena v več ilustriranih verzijah kronike koncila v Konstanci Ulrika von Richental ob prikazu javnih manifestacij (slavnostni prihod kraljeve povorke v mesto, božična maša, procesija na velikonočno nedeljo idr.). Po mnenju umetnostnih zgodovinarjev je morda najbližje portretu cerkvena freska mojstra Wenceslava v Riffianu na Južnem Tirolskem, kjer sta na motivu padca zlatega teleta prikazana kralj in kraljica. Nastala je 1415, morda pod neposrednim vplivom Barbarinega nastopa v Konstanci. Podobno je s podobo svete Barbare na krilnem oltarju iz finske vasi Kalanti, nastalem po 1420 (mojster je bil dominikanec iz Hamburga). Poleg prepoznavnega Sigismunda je upodobljen lik svetnice, verjetno kriptoportret Barbare. Sicer je njena

shed light on her many-sidedness cannot be ruled out, as is suggested by a recent remarkable finding: in 1429 the queen founded the noble/ladies' chivalric Order of the Phoenix, thereby showing extraordinary originality and self-confidence; nothing comparable existed in Europe at that time.

Accusations of Barbara's impiety spread only after her death. Perhaps also because she spent the end of her life among the Hussites, who for many still counted as heretics. In the sixteenth century she even ended up on a list of the greatest heretics "since the beginning of the world" (Gabriel du Préau, 1569), although she was deeply devout and regularly attended church services (in 1424, for example, she received from Pope Martin V the privilege of a personal portable altar, an early Mass before the beginning of the day, and the free choice of confessor). Like other members of the House of Celje, she distinguished herself by supporting ecclesiastical institutions; in this she did not differ from her contemporaries. This is testified by a series of her privileges for monasteries, especially for the Pauline monks in Slavonia (the Pauline monastery of Lepoglava in Zagorje, around 1400, was the first of the monastic foundations of her father Hermann II). After her death, in 1452, the general chapter of the strict Carthusian order decided that prayers for her were to be offered in all the houses of the order throughout Europe, which testifies to her piety and favour towards the Carthusians (a family tradition of the Counts of Celje). Against the accusations mentioned would also speak the fact that reformist Hussite priests accompanied her funeral. There is, however, probably a grain of truth in her interest in alchemy, about which her contemporary, the Bohemian alchemist Johann von Laaz, wrote, claiming that he visited her in her workshop (supposedly at Mělník).

After her departure from Celje in 1405, according to present knowledge Barbara never again visited the Slovene lands or had noteworthy contacts with them. The exception is a charter issued on 25 January 1417 at Veszprém, by which she confirmed that her brother Frederick, for 4,000 florins lent to him, had pledged to her the castle of Mehovo below the Gorjanci Hills (the charter preserves her seal with the Hungarian and Celje coats of arms and the inscription:

S.BARBARE.DEI.GRATIA.REGINE.VNGARIE). How long she possessed Mehovo is unknown; later the castle was again in the possession of the Counts of Celje. Between 1408 and 1412 she stayed several times on her father's and her own estates in Slavonia, in the

najslavnejša upodobitev kot Venera na konju v delu Konrada Kyesera Bellifortis (ok. 1414–15). Negativna propaganda v historiografiji 15. in 16. stoletja ter neverjetni očitki so našli odmev tudi v številnih pripovedkah in legendah o »črni kraljici«, ki jih zasledimo na Hrvaškem, Madžarskem in Slovaškem. Še najbolj nenavadno vlogo je Barbarin lik dobil kot domnevna literarna predloga za vampirko Carmillo, žensko dvojnico Drakule, v povesti irskega pisatelja Josepha Sheridana le Fanuja (1872); zgodba je umeščena na Štajersko, na fiktivno gospostvo »Karnstein«.

Miha Kosi

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immediate vicinity of her native lands. In January 1408 she was in Čakovec, in September in Samobor, and in October–November 1412 in Koprivnica, at Veliki Kalnik Castle, and in Križevci. It cannot be ruled out that she may also have visited Celje (she was an exceptionally mobile ruler). Certain indirect evidence of the preservation of some contacts is provided by some of her castellans in Slavonia, who came from the clientele of her father Hermann. The influential Sigismund Neuhauser (from Dobrna) was her castellan at Kalnik; he was even admitted into Sigismund's Order of the Dragon and was buried at Ptujška Gora, which the Counts of Celje also generously endowed with works of art. The Styrian knight Gašper Rattenperger is attested in 1414 as her castellan at Stari grad/Kamengrad (Kewar) near Koprivnica.

Despite Barbara's active public life, not a single true portrait of her has survived or is known. Together with Sigismund she is depicted in several illustrated versions of Ulrich von Richental's chronicle of the Council of Constance in scenes of public manifestations (the ceremonial arrival of the royal procession into the town, Christmas Mass, the Easter Sunday procession, etc.). In the opinion of art historians, perhaps the closest thing to a portrait is the church fresco by Master Wenceslas at Riffian in South Tyrol, where the king and queen are shown in the motif of the fall of the golden calf. It was created in 1415, perhaps under the direct influence of Barbara's appearance at Constance. Similar is the figure of Saint Barbara on the winged altar from the Finnish village of Kalanti, created after 1420 (its master was a Dominican from Hamburg). Besides the recognisable Sigismund, the figure of the saint is depicted, probably a cryptoportrait of Barbara. Her most famous depiction, however, is as Venus on horseback in Konrad Kyeser's Bellifortis (c. 1414–15). The negative propaganda of fifteenth- and sixteenth-century historiography and the improbable accusations found an echo also in numerous tales and legends of the "Black Queen", recorded in Croatia, Hungary, and Slovakia. Barbara's figure acquired its strangest role as an alleged literary model for the vampire Carmilla, Dracula's female double, in the novella by the Irish writer Joseph Sheridan Le Fanu (1872); the story is set in Styria, in the fictional lordship of "Karnstein".

Miha Kosi

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Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Petek / Friday
21.8.2026, 19:30

Celje
Narodni dom

**Ob 10. obletnici Lisztovega inštituta,
Madžarskega kulturnega centra v Ljubljani, 2016-2026**

**On the occasion of the 10th anniversary of the Liszt Institute,
Hungarian Cultural Centre Ljubljana, 2016–2026**

*Antonio Caldara: Santo Stefano, Primo Re dell' Ungheria
(oratorij / oratorio)*

SAVARIA BAROQUE ORCHESTRA

(Madžarska / Hungary)

László Jekl (bas / bass): Sveti Štefan / Saint Stephen
Nóra Ducza (sopran / soprano): Kraljica Gizela / Queen Gisela
László Kéring (tenor): Nadškof Anastazij / Archbishop Anastasius
Máté Fülepi (bariton / baritone): Erasto, dvorjan / a subject

Piroska Vitárus (violina, koncertni mojster / violin, concertmaster)

Róza Lachegyi (violina / violin)

András Bolyki (viola)

Nóra Kallai (viola da gamba)

Ágnes Kállay (violončelo / cello)

Dávid Hornyák (kontrabas / double bass)

Gábor Kállay (kljunasta flavta / recorder)

Katalin Kállay (kljunasta flavta / recorder)

Ágnes Ratkó (čembalo / harpsichord)

István Győri (lutnja / lute)

Barnabás Bolyki (projekcija / projection)

Pál Németh (dirigent / conductor)

Snemanje: Radio Slovenija

Recording: Radio Slovenija

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

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

Antonio Caldara in sveti Štefan med Dunajem in Rimom

Oratorij Santo Stefano, Primo Re dell'Ungheria Antonia Caldara (1671–1736) nas popelje v čas začetkov krščanske Ogrske, vendar njegovo sporočilo ni omejeno na zgodovino okoli leta 1000. Za njegovim nastankom leta 1712 se skriva povsem sodobna politična zgodba začetka 18. stoletja: odnos med habsburškim vladarjem Karlom VI., ki je kot ogrski kralj vladal z imenom Karel III., in papežem Klemenom XI. Tako se v oratoriju prepletajo tri časovne ravni: zgodovinski sveti Štefan, ideal krščanskega vladarja in politična sedanost Caldarovega časa.

Antonio Caldara se je rodil v Benetkah in se izoblikoval v okolju ene najpomembnejših evropskih glasbenih prestolnic. Njegova poklicna pot ga je vodila prek Mantove in Barcelone v Rim, kjer je leta 1709 stopil v službo kneza Francesca Marie Ruspolija. Ruspolijeva palača je bila eno pomembnih središč rimskega glasbenega življenja. Glasba je spremljala njegove znamenite nedeljske conversazioni, v postnem času pa so posebno mesto zavzemali oratoriji. Caldara je v tem okolju razvil pomemben del svojega vokalnega ustvarjanja.

Toda skladateljeve ambicije so segale tudi proti habsburškemu dvoru. Leta 1711 je odpotoval iz Rima in po postankih v severni Italiji prišel na Dunaj, kjer je želel pridobiti stalno mesto v cesarski dvorni kapeli. Na Dunaju je njegova navzočnost dokumentirana v začetku leta 1712. Želenega položaja takrat ni dobil in se je vrnil v Italijo, vendar je stik s habsburškim dvorom ohranil. Nekaj let pozneje je bil njegov trud poplačan: leta 1716 je ponovno prišel na Dunaj, od leta 1717 pa je kot namestnik dvornega kapelnika ostal v cesarski službi do smrti. Prav dunajsko obdobje je pozneje postalo osrednji del njegove kariere.

Santo Stefano je nastal v tem vmesnem in za skladatelja odločilnem času. Arhivski dokumenti omogočajo presenetljivo natančno datacijo: račun

Antonio Caldara and Saint Stephen between Vienna and Rome

Antonio Caldara's (1671–1736) oratorio Santo Stefano, Primo Re dell'Ungheria takes us back to the beginnings of Christian Hungary, yet its message is by no means confined to the history of around the year 1000. Behind its composition in 1712 lies a very contemporary political story of the early eighteenth century: the relationship between the Habsburg ruler Charles VI, who reigned as Charles III as King of Hungary, and Pope Clement XI. Three different temporal levels thus intersect in the oratorio: the historical Saint Stephen, the ideal of the Christian ruler, and the political present of Caldara's own time.

Antonio Caldara was born in Venice and developed as a musician in the environment of one of Europe's most important musical centres. His professional career took him via Mantua and Barcelona to Rome, where in 1709 he entered the service of Prince Francesco Maria Ruspoli. Ruspoli's palace was one of the important centres of Roman musical life. Music accompanied his celebrated Sunday conversazioni, while during Lent oratorios occupied a particularly prominent place. It was in this environment that Caldara developed a significant part of his vocal output.

The composer's ambitions, however, also extended towards the Habsburg court. In 1711 he left Rome and, after stops in northern Italy, arrived in Vienna, where he hoped to secure a permanent position in the imperial court chapel. His presence in Vienna is documented at the beginning of 1712. He did not obtain the position he sought at that time and returned to Italy, but maintained his contacts with the Habsburg court. A few years later his efforts were rewarded: in 1716 he returned to Vienna, and from 1717 until his death he remained in imperial service as vice-Kapellmeister. It was this Viennese period that was ultimately to become the central chapter of his career.

rimskega prepisovalca Francesca Lancianija za izdelavo izvajalskih glasov je datiran 17. marca 1712. Caldara je bil takrat na Dunaju in je tudi med odsotnostjo iz Rima Ruspoliju pošiljal nove skladbe. Muzikološke raziskave zato nastanek oratorija povezujejo z Dunajem v prvih mesecih leta 1712.

Politično ozadje je bilo zapleteno. Po smrti cesarja Jožefa I. je njegov brat Karel postal glava habsburške monarhije in bil decembra 1711 v Frankfurtu kronan za cesarja Svetega rimskega cesarstva kot Karel VI. Kot ogrski kralj je bil Karel III. Odnosi med cesarskim dvorom in papežem Klemenom XI. pa so bili ob koncu vojne za špansko nasledstvo napeti. Papež cesarske izvolitve ni takoj potrdil; do formalne confirmatio electionis je prišlo šele leta 1714.

Prav v tem političnem prostoru dobi izbira svetega Štefana za osrednjo osebnost oratorija poseben pomen. Štefan I. Ogrski, kronan okoli leta 1000, je bil ustanovitelj krščanskega ogrskega kraljestva in vladar, ki je svojo državo trajno povezal z zahodnim krščanstvom in Rimom. Leta 1083 je bil razglašen za svetnika. Za ogrske kralje poznejših stoletij zato ni bil samo zgodovinski predhodnik, temveč temeljni vzor legitimnega krščanskega vladarja.

Caldarov *Santo Stefano* ni zgodovinska drama v običajnem pomenu. V njem skoraj ni zunanjega dogajanja. Štirje liki – kralj sveti Štefan, kraljica Gizela, Anastazij in Erasto – ne ustvarjajo dramatičnega konflikta, temveč vsak s svojega položaja premišljujejo o veri, oblasti, vladarski odgovornosti, kreposti in spreobrnjenju ljudstva. Muzikologinja Ursula Kirkendale je prav odsotnost dejanskega dramskega dejanja izpostavila kot eno od značilnosti tega oratorija. Dogajanje je predvsem notranje in idejno.

Že Štefanove začetne besede določijo perspektivo celotnega dela. Z višine kraljevega prestola gleda svoje kraljestvo in vidi zmago vere nad poganstvom. Nekdaj malikovalno ljudstvo se obrača proti nebu, pristopa k oltarjem in sprejema krščansko vero. Spreobrnjenje Ogrske tako ni predstavljeno kot en sam zgodovinski dogodek, ampak kot duhovna preobrazba celotnega kraljestva.

Temeljni besedni in dramaturški princip libreta je nasprotje. Poganstvu stoji nasproti krščanstvo, slepoti

Santo Stefano was composed during this transitional and decisive period in Caldara's life. Archival documents allow the work to be dated with remarkable precision: an invoice issued by the Roman copyist Francesco Lanciani for the preparation of the performing parts is dated 17 March 1712. Caldara was in Vienna at the time and continued to send new compositions to Ruspoli even while absent from Rome. Musicological research therefore associates the genesis of the oratorio with Vienna during the first months of 1712.

The political background was complex. Following the death of Emperor Joseph I, his brother Charles became head of the Habsburg Monarchy and in December 1711 was crowned Holy Roman Emperor in Frankfurt as Charles VI. As King of Hungary he was Charles III. Relations between the imperial court and Pope Clement XI, however, were strained towards the end of the War of the Spanish Succession. The Pope did not immediately confirm the imperial election; the formal confirmatio electionis followed only in 1714.

Against this political background, the choice of Saint Stephen as the central figure of the oratorio acquires particular significance. Stephen I of Hungary, crowned around the year 1000, was the founder of the Christian Kingdom of Hungary and the ruler who permanently connected his country with Western Christianity and Rome. He was canonised in 1083. For later Hungarian kings he was therefore not merely a historical predecessor but a fundamental model of the legitimate Christian ruler.

Caldara's *Santo Stefano* is not a historical drama in the conventional sense. There is almost no external action. The four characters – King Saint Stephen, Queen Gisela, Anastasius and Erasto – do not generate dramatic conflict; rather, each reflects from his or her own perspective on faith, power, royal responsibility, virtue and the conversion of the people. Musicologist Ursula Kirkendale identified the absence of actual dramatic action as one of the distinctive features of the oratorio. The drama is primarily internal and intellectual.

Stephen's opening words already establish the perspective of the entire work. From the height of the royal throne he looks upon his kingdom and sees the triumph of faith over paganism. A people who once worshipped idols now turn their gaze towards Heaven, approach the altars and embrace the Christian faith. The conversion of Hungary is thus presented not as a single

spoznanje, temi svetloba, grehu krepost, zimi pomlad, divjosti urejenost, neposlušnosti pokorščina. Naravne podobe – reka, morje, sonce, zvezde, rosa, cvetje, gore in rodovitna pokrajina – dobivajo moralni pomen. Zunanji svet postane ogledalo duhovnega sveta.

Štefan je središče te preobrazbe, vendar ni predstavljen kot vojaški osvajalec. Njegova veličina izhaja predvsem iz kreposti. Kralj mora delovati v korist svojih podanikov, jim svetovati in jih obravnavati kot svoje otroke. Vladarska oblast je torej legitimna, če je povezana z odgovornostjo. Štefanov ideal ni moč zaradi moči, temveč oblast v službi vere in skupnosti.

Tudi drugi trije liki osvetljujejo različne strani tega ideala. Kraljica Gizela je Štefanova življenjska in duhovna spremljevalka. Njena besedila poudarjajo ljubezen, sočutje, pobožnost in pripravljenost deliti odgovornost za kraljestvo. Anastazij oziroma Astrik predstavlja duhovno avtoriteto in cerkveno vodstvo. Erasto pa je dvorjan, ki sprejema in izvršuje kraljeve ukaze ter predstavlja zvestobo urejeni oblasti. Njegova navzočnost je posebej zanimiva, ker se prek njega abstraktna ideja vladanja spreminja v dejanje: kraljeva volja mora biti izvršena, da bi lahko učinkovala v svetu.

Zgodovinski Štefan in Štefan Caldarovega oratorija pa nista povsem ista. Libreto zgodovine ne pripoveduje, temveč jo uporablja. Svetnik postane idealna podoba vladarja, skozi katero lahko občinstvo leta 1712 ali 1713 razmišlja tudi o sodobnem monarhu.

Prav tu se razkrije druga, politična plast dela. Muzikološke raziskave so pokazale, da se proti koncu oratorija čas svetega Štefana skoraj neopazno približa Caldarovi sedanosti. Besedilo začne omenjati Rim, Tiber, sveti prestol, Kapitol in celo Avgustove zmage. Posebej pomenljive so ponavljajoče se reference na clemenca, milost oziroma milostljivost. Italijanska beseda je hkrati očitna besedna igra z imenom papeža Klemen XI.

Zaključek zato učinkuje kot licenca, značilen baročni postopek, pri katerem se mitološka, zgodovinska ali alegorična zgodba na koncu neposredno poveže s sodobnim vladarjem ali naslovnikom. Kirkendale je v tem prepoznala ključ za razumevanje celotnega dela: v svetem Štefanu lahko občinstvo prepozna tudi podobo Karla VI., ki je bil obenem ogrski kralj in naslednik Štefanove krone.

historical event but as the spiritual transformation of an entire kingdom.

The fundamental verbal and dramaturgical principle of the libretto is contrast. Paganism is opposed to Christianity, blindness to understanding, darkness to light, sin to virtue, winter to spring, savagery to order, and disobedience to obedience. Images from nature – rivers, the sea, the sun, stars, dew, flowers, mountains and the fertile landscape – acquire a moral significance. The external world becomes a mirror of the spiritual world.

Stephen stands at the centre of this transformation, but he is not portrayed as a military conqueror. His greatness derives above all from virtue. A king must act for the benefit of his subjects, offer them counsel and regard them as his children. Royal authority is therefore legitimate when it is bound to responsibility. Stephen's ideal is not power for its own sake, but authority in the service of faith and community.

The other three characters illuminate different aspects of this ideal. Queen Gisela is Stephen's companion in life and in faith. Her texts emphasise love, compassion, devotion and a willingness to share responsibility for the kingdom. Anastasius, or Astrik, represents spiritual authority and ecclesiastical guidance. Erasto is the courtier who accepts and carries out the king's commands, embodying loyalty to an ordered authority. His presence is particularly interesting because through him the abstract idea of government is transformed into action: the king's will must be carried out if it is to have an effect in the world.

The historical Stephen and the Stephen of Caldara's oratorio are not entirely the same. The libretto does not narrate history; it makes use of it. The saint becomes an ideal image of the ruler through whom the audience of 1712 or 1713 could also reflect upon a contemporary monarch.

It is here that the work's second, political layer becomes apparent. Musicological research has shown that towards the end of the oratorio the age of Saint Stephen moves almost imperceptibly closer to Caldara's own present. The text begins to refer to Rome, the Tiber, the Holy See, the Capitol and even the victories of Augustus. Particularly significant are the repeated references to clemenca, clemency or mercy. The Italian word is at the same time an evident play on the name of Pope Clement XI.

Oratorij tako postane več kot hvalnica madžarskemu svetniku. Idealno razmerje med svetim Štefanom in Rimom ponuja zgodovinski model za zaželeno razmerje med Karlom VI. in Klemenom XI. Sporočilo je diplomatsko, vendar dovolj razločno: tako kot je papeška avtoriteta podprla krščansko ogrsko kraljestvo svetega Štefana, naj bi rimski sedež priznal tudi legitimnost njegovega habsburškega naslednika.

To pojasnjuje tudi nenavadno pot dela od Dunaja do Rima. Partitura je nastala oziroma bila dokončana v času Caldarovega bivanja na Dunaju, izvajalsko gradivo pa je bilo pripravljeno v Rimu že marca 1712. Toda oratorij takrat ni bil izveden. Raziskovalci zamik povezujejo prav z občutljivimi odnosi med cesarjem in papežem. Prva dokumentirana izvedba je bila 5. marca 1713 v Palazzo Bonelli, tedanjem rimskem domu kneza Ruspolija. Izvedba v aristokratskem salonu, ki so ga obiskovali predstavniki rimske elite in cerkvenih krogov, je političnemu sporočilu dela zagotavljala posebej primeren prostor.

Glasbena zasnova je v primerjavi z monumentalnostjo teme presenetljivo intimna. Caldara uporablja štiri solistične glasove in komorni godalni sestav z basom continuom. Ni zbora, ki bi predstavljal ogrsko ljudstvo ali množico spreobrnjenih; vse ideje so položene v usta štirih posameznikov. Prav zaradi tega postanejo politična, verska in moralna vprašanja osebna.

Oratorij je razdeljen na dva dela in ga odpira instrumentalna sinfonia. Nato se izmenjujejo recitativi in arije, med njimi pa so tudi ansambelske točke. Recitativi nosijo pripovedni in argumentativni tok: v njih liki opisujejo položaj, razmišljajo, odgovarjajo drug drugemu in razvijajo moralno sporočilo. Arije ustavijo čas in posamezno misel spremenijo v afektivno glasbeno podobo. Tako se izmenjujeta govor in premišljevanje, zunanja beseda in notranje občutje.

Že prva Štefanova arija *Cieca fede se un misero izhaja* iz ene osrednjih metafor libreta – slepote in spoznanja. *Gizelina Quell'ardor, che chiudi in petto* govori o plamenu vere, ki iz kraljevega srca prehaja v srca drugih. Štefanova *Il Pastore di sudore bagna* pa vladarja primerja s pastirjem, ki mora za svojo čredo trdo delati. Takšne podobe niso samo pesniški okras. Z njimi libreto postopoma gradi model dobrega vladarja: človeka, ki razsvetljuje, vodi, skrbi in se žrtvuje.

The conclusion therefore functions as a *licenza*, a characteristic Baroque device in which a mythological, historical or allegorical narrative is ultimately linked directly to a contemporary ruler or dedicatee. Kirkendale recognised this as a key to understanding the entire work: in Saint Stephen the audience could also recognise an image of Charles VI, who was at the same time King of Hungary and heir to Stephen's crown.

The oratorio thus becomes more than a tribute to a Hungarian saint. The ideal relationship between Saint Stephen and Rome offers a historical model for the desired relationship between Charles VI and Clement XI. The message is diplomatic, yet sufficiently clear: just as papal authority had supported Saint Stephen's Christian Kingdom of Hungary, so the Roman See was expected to recognise the legitimacy of his Habsburg successor.

This also explains the work's unusual journey from Vienna to Rome. The score was composed, or completed, during Caldara's stay in Vienna, while the performing material had already been prepared in Rome by March 1712. Yet the oratorio was not performed at that time. Scholars associate the delay precisely with the sensitive relationship between the Emperor and the Pope. The first documented performance took place on 5 March 1713 at Palazzo Bonelli, Prince Ruspoli's residence in Rome at the time. A performance in an aristocratic salon frequented by members of the Roman elite and ecclesiastical circles provided a particularly appropriate setting for the work's political message. The musical conception is surprisingly intimate in comparison with the monumentality of the subject. Caldara employs four solo voices and a chamber string ensemble with basso continuo. There is no chorus to represent the Hungarian people or the multitude of converts; all the ideas are entrusted to four individuals. As a result, political, religious and moral questions become personal.

The oratorio is divided into two parts and opens with an instrumental sinfonia. Recitatives and arias then alternate, with ensemble movements appearing among them. The recitatives carry the narrative and argumentative flow: in them the characters describe the situation, reflect, respond to one another and develop the work's moral message. The arias suspend time and transform individual ideas into affective musical images. Speech and contemplation, the outward word and inward emotion, thus alternate throughout the work.

Glasba teh besedil ne spreminja v abstraktno politično razpravo. Caldara je bil predvsem izjemen vokalni skladatelj in zna idejo prevesti v neposreden glasbeni afekt. Melodična iznajdljivost, jasna retorika, občutek za značaj posameznega glasu in premišljeno razmerje med vokalno linijo ter instrumentalno spremljavo omogočajo, da moralizirajoče besedilo dobi človeško razsežnost.

V tem je tudi eden od razlogov za Caldarov izjemen ugled v prvi polovici 18. stoletja. Njegova življenjska pot povezuje več pomembnih evropskih glasbenih okolij: Benetke, Mantovo, Rim, Barcelono in predvsem Dunaj. V njegovem slogu se srečujejo italijanska vokalna tradicija, rimska izkušnja oratorija in poznejša reprezentativna kultura habsburškega cesarskega dvora. Ustvaril je obsežen opus oper, oratorijev, kantat, cerkvene in instrumentalne glasbe; samo oratorijev mu pripisujejo več kot štirideset.

Santo Stefano je nastal še pred njegovim dokončnim prihodom na dunajski dvor, vendar že napoveduje svet, v katerem bo Caldara pozneje deloval: glasba je umetnost, duhovna govorica in hkrati del reprezentacije oblasti. To za baročno obdobje ni protislovje. Prav nasprotno: politično, versko in estetsko se lahko združujejo v isti umetnini.

Z današnje perspektive je posebej zanimivo, da delo govori o oblikovanju kolektivne identitete. Ogrska je prikazana kot dežela, ki se s sprejetjem krščanstva spremeni in vstopi v novo kulturno ter politično skupnost. Takšna pripoved seveda odraža miselnost začetka 18. stoletja in je ne moremo preprosto enačiti z zgodovinsko stvarnostjo okoli leta 1000. Besedilo govori iz sveta katoliškega baroka, v katerem sta vera in legitimna monarhična oblast tesno povezani.

Prav zaradi tega je oratorij danes dragocen zgodovinski dokument. Ne pripoveduje nam samo o svetem Štefanu, temveč tudi o tem, kako je Evropa zgodnjega 18. stoletja razumela zgodovino, oblast in vero ter kako je zgodovinsko osebnost lahko uporabila za govor o svoji sedanjosti.

V Santo Stefano se tako srečata dva kralja, ki ju ločuje sedem stoletij. Prvi je sveti Štefan, ustanovitelj krščanskega ogrskega kraljestva. Drugi je Karel III. Ogrski oziroma cesar Karel VI., ki želi v Štefanovi zgodovinski in duhovni dediščini prepoznati legitimnost lastne oblasti. Med njima stoji Rim – pri Štefanu kot vir

Stephen's very first aria, *Cieca fede se un misero*, grows out of one of the libretto's central metaphors – blindness and understanding. Gisela's *Quell'ardor, che chiudi in petto* speaks of the flame of faith passing from the king's heart into the hearts of others. Stephen's *Il Pastore di sudore bagna*, meanwhile, compares the ruler to a shepherd who must labour for his flock. Such images are not merely poetic ornament. Through them the libretto gradually constructs its model of the good ruler: a person who enlightens, guides, cares and sacrifices himself.

The music prevents these texts from becoming an abstract political treatise. Caldara was above all an outstanding composer for the voice, capable of translating an idea into an immediate musical affect. His melodic inventiveness, clear rhetoric, sensitivity to the character of the individual voice and carefully judged relationship between the vocal line and instrumental accompaniment give the moralising text a human dimension.

This is also one of the reasons for Caldara's extraordinary reputation during the first half of the eighteenth century. His career connected several of Europe's most important musical environments: Venice, Mantua, Rome, Barcelona and, above all, Vienna. His style brings together the Italian vocal tradition, the Roman experience of the oratorio and the later representative culture of the Habsburg imperial court. He produced an extensive body of operas, oratorios, cantatas, sacred music and instrumental works; more than forty oratorios alone are attributed to him.

Santo Stefano was composed before his definitive arrival at the Viennese court, yet it already anticipates the world in which Caldara would later work: music is art, a spiritual language and, at the same time, part of the representation of power. For the Baroque age, these were not contradictory functions. On the contrary, the political, religious and aesthetic could come together within a single work of art.

From today's perspective, it is particularly interesting that the work addresses the formation of a collective identity. Hungary is presented as a land transformed through the acceptance of Christianity and entering a new cultural and political community. Such a narrative naturally reflects the thinking of the early eighteenth century and cannot simply be equated with the historical reality around the year 1000. The text speaks from the world of

krščanske legitimacije novega kraljestva, pri Karlu kot papeška oblast, katere priznanje še pričakuje.

Caldarova glasba tej preiščljivi politični konstrukciji daje nekaj, česar diplomacija sama ne more doseči: čustveno prepričljivost. Vladar, ki bi lahko ostal alegorija, postane človek; vera, ki bi lahko ostala doktrina, postane afekt; zgodovina, ki bi lahko ostala politični argument, postane glasbeno doživetje.

Zato Santo Stefano, Primo Re dell'Ungheria ni samo oratorij o začetku krščanske Ogrske. Je delo o idealu vladanja, o odnosu med posvetno in duhovno oblastjo, o zgodovinskem spominu in o moči umetnosti, da preteklost uporabi kot ogledalo sedanjosti.

the Catholic Baroque, in which faith and legitimate monarchical authority were closely interconnected.

For precisely this reason, the oratorio is a valuable historical document today. It tells us not only about Saint Stephen, but also about how early eighteenth-century Europe understood history, power and faith, and how a historical figure could be used to speak about the present.

In Santo Stefano, two kings separated by seven centuries thus encounter one another. The first is Saint Stephen, founder of the Christian Kingdom of Hungary. The second is Charles III of Hungary, or Emperor Charles VI, who seeks to recognise the legitimacy of his own rule in Stephen's historical and spiritual legacy. Between them stands Rome – for Stephen, as the source of the Christian legitimacy of the new kingdom; for Charles, as the papal authority whose recognition he still awaited.

Caldara's music gives this carefully constructed political concept something diplomacy alone cannot provide: emotional persuasiveness. A ruler who might otherwise remain an allegory becomes a human being; faith, which might remain doctrine, becomes affect; history, which might remain a political argument, becomes a musical experience.

Santo Stefano, Primo Re dell'Ungheria is therefore not merely an oratorio about the beginnings of Christian Hungary. It is a work about the ideal of rulership, the relationship between temporal and spiritual authority, historical memory, and the power of art to use the past as a mirror of the present.

Oratorio di Santo Stefano, Primo Re dell' Ungheria

a 4 Voci con Stromenti

Musica Del Signor Antonio Caldara

Interlocutori

S. Stefano Contralto

Gisella Soprano

Anastasio Tenore

Erasto Basso

Sinfonia avanti l'Oratorio

Prima Parte

Recitativo	S. Stefano	Dal gran soglio reale soura l'ungaro suolo volge il mio ciglio il guardo, e in ogni parte vede rider l'empio, e trionfar la fede. Già il popolo idolatra togliendo a gl'occhi suoi delle tenebre insane il denso velo viene a fissar le sue pupille in Cielo. Veggio ogni turba infida che a piè de sacri altari flebile i lumi e languida la voce corre pentita ad' adorar la Croce.
Aria	S. Stefano	Cieca fede se un misero appresta ad'un sogno, che i sensi gl'ingombra. Quando poscia dal sonno si desta ratto scorge l'inganno dell'ombra.
Recitativo	Gisella S. Stefano Gisella	Stefano, invito Rè! Gisella, mia consorte! Da quel giorno felice, che dal gran Vaticano a benedirti il serto stese la destra il Vice Dio Romano, da quel dì fortunato, che assiso in questo soglio porgesti esempio e leggi alle schiere degl'Unni, non prima aveni a soggiacere a i regi, da quel dì, da quel giorno veggio con mio contento battezzando la fronte nel bel fonte del tempio innocente ogni reo fedele ogn'empio.
Aria	Gisella	Quell'ardor, che chiudi in petto mio diletto, stempra il gelo d'ogni cor. E la fiamma, ch'egli spande è sì grande che in ogn'alma accende amor.
Recitativo	Gisella S. Stefano	Ogni vago portento, che nasce in queste arene, è tua mercede. Ad oziosa fede non arridon le stelle, ma de sudori amica se crede, se fatica il Ciel con chiari lampi a lei si scopre, che riceve la fè vita dall'opre.

Aria	S. Stefano	Il Pastore di sudore bagna il volto e bagna il crin. Guida il gregge al fiume, al fonte, alla valle, al prato e al monte, e con stento del tormento dolce frutto accoglie in sen.
Recitativo	S. Stefano	Lascia intanto ch' io parta dove con giusta brama a favore degl' Unni amor mi chiama. Con magnanimo affetto a pro de suoi vassalli porga un anima grande, opre e consigli se il Rege è Padre i sudditi son figli.
	Gisella	Sia scorta il sole eterno al tuo desio, vanne a seguir si schiare imprese.
	S. Stefano	Addio.
Duetto	Gisella	Prestagli bella palma, o' caro mio Gesù.
	S. Stefano	Mi doni luce all'alma, un raggio di virtù.
Recitativo	Anastasio	Riverita, Reina.
	Gisella	Saggio e degno Anastasio, a saggio ut sagro Pastor di questo gregge.
	Erasto	Erasto a tuoi piedi, o' Signora humil s'inchina.
	Anastasio	Soura le vaste sponde del grand' ungaro fiume già bagnano con l'onde il proprio crin schiere di genti; e l'Istro per officio si bello tarda a portare i suoi tributi al mare, e mostra in questi lidi acque più chiare.
Aria	Anastasio	Par che il gran fiume, gonfio di spume rivolto al mare dica così: Non incolpare la mia dimora, che a parte ancora de miei trofei gran mar tu sei, ch'onde si chiare mi desti un dì.
Recitativo	Gisella	Erasto, i reggi cenni come il popolo intende?
	Erasto	Pronto ad oprar s'accende; a suoi giusti comandi è legge a i servi ogni voler de grandi.
Aria	Erasto	L'alto amor del vero Nume bel consiglio all'alme arreca. Porge a i cori un vago lume, chiara fede, e pur è cieca.
Recitativo	Anastasio	Più non svena gli armenti a folle idolastria genio profano, ma con rito cristiano offre alma alle sfere ostie innocenti, e su l'Are fedeli le ravvedute tenti nel pure ardor de suoi devoti amori vittime più gradite, ardono i cori.
Aria	Anastasio	Vinto è lo sdegno barbaro e fiero, e tutto altero trionfa amor. La bella fede disciolto ha il piede dal laccio indegno d'un cieco error.
Recitativo	Gisella	Deh, mio signor gradisci l'humile ossequio del mio petto imbelles, parto a porgere intanto grazie al Cielo, Inni a Dio, lodi alle stelle.

	Erasto	Cristallino ruscello scorre men puro e bello se tal' ora nel fango arresta il piede, e infecondo si vede se' pigro affrena il volo d'api gentili un ingegnoso stuolo.
Aria	Erasto	Non è chiaro quell' acciaio, che nell' ozio sta celato. Senza l'opre faticose rari gigli poche rose spargeran soavi odori. Con le stille de sudori di bei fior s'adorna il prato.
Recitativo	Anastasio S. Stefano Anastasio Erasto S. Stefano Anastasio	Erasto osserva, il Re qui giunge. O caro al mio scettro, o dell'alma guida e consiglio. Al tuo real valore con ossequio profondo è servo il core. Erasto oprar non suole, se non quanto il suo Rege impera e vuole. A questo petto è nota la tua costanza e la tua fè devota. Forte, e canto Regnante per illustrar le tue famose gesta, o come più giocondo il Pianeta maggiore apparve al mondo.
Recitativo accompagnato	S. Stefano	Vergin bella e innocente Madre del Figlio eterno, pura di core e candida di mente questo Regno pentito se al tuo nome donai, ti sia gradito. Al di lui pentimento deh pietosa ti rendi, gira in esso lo sguardo, e lo difendi.
Aria	S. Stefano	Per l'error d'ogni tuo figlio, Regno caro, io piangerò. E coll'onda del mio ciglio l'alma altrui lavar saprò .
Recitativo	S. Stefano Erasto S. Stefano Erasto S. Stefano Gisella	Mio fido. Eccelso Re. La ne' sagri edifici offri a gl'altari queste gemme lucenti inneste a gl'ori. Sovra questi tesori sparghino acceso lume mille cere fideli al mio gran Nume. D'eseguir sia tua cura i cenni, che ricevi; vanne ed opra fedel quanto tu dei. Pronto obbedisco. E tu, saggio Pastore, meco ti porta, e mi dà norma al core. Piante apriche, erbe amene, spiagge fiorite in cui già ride il Maggio, io tra le vostre scene delizie dela terra il piè raggiro, e con attento ciglio rivolgo in Voi le mie pupille, e miro nel volto delle spine l'immagine degl'errori, e l'idea d'innocenza in faccia a i fiori.
Aria	Gisella	Vai portando a vago rio onde pure in seno a i mari. O potessi un giorno anch'io dar tributi al Ciel sì chiari.
Recitativo	S. Stefano Anastasio Gisella	Ne' fioriti recessi la mia vaga Regina i passi alterna. Splenda con luce eterna al tuo desio quell' immortale amore, che di fiamme pudiche accende il core. Co' suoi vari germogli ogni pianta ogni stelo par che a lodar mi alletti l'alta cagion di così belli affetti.

	Anastasio	Come al dolce respiro d'un zeffiretto grato, ricco d'erbette fior si scorge il prato, così dentro d'un petto nasce bella virtude a i teneri sospir d'un puro affetto.
Aria	S. Stefano	Sempre a i pianti dell'alba nascente più ridente e più vago l'Aprile divien. E alle stille di meste pupille si fa l'alma più bella nel sen.
Recitativo	Gisella	Oh Dio, qual gioia interna in quest' anima infonde il mio Signore, ahi, che per dar ricetta a contento sì grande, è angusto il petto.
Duetto	Gisella	Soave piacere le stelle,
	Anastasio	beato piacere le sfere mi stillano al cor.
	Gisella	Il bene m'addita
	Anastasio	all'alma da vita
	Gisella	la fede
	Anastasio	l'amor.
Recitativo	S. Stefano	O quanto eguale a questo campo ameno è la tua sorte, o Regno. A questo oppresse il seno con aspra neve il verno. E tu d'infido giaccio soggiacesti al rigore; ma poi stempraste il gelo, egli a raggi del sole e tu del Cielo. Questo cangiando aspetto e tu cangiando fede mi palesaste al giorno; egli di fronde e tu di grazie adorno. Ma tu gloria maggior da lui ricevi: eterna è la virtù, ma i fior son brevi.
Aria	S. Stefano	Regno mio, so che pugnando col tuo brando riportasti e gloria e onor. Ma il maggior de tuoi trofei è il veder che oggi tu sei di te stesso vincitor.

Parte 2a Oratorio di S. Stefano

Recitativo accompagnato	Gisella	Mio Redentor, che per l'altrui peccato soffristi pena atroce, e trafitto e svenato la bell' anima tua spirasti in Croce. Tu, con celeste ardore infiamma questo seno, e fa' che sia scopo de dardi tuoi la vita mia.
Recitativo	Erasto	Sovra un'alpestre balza l'onorata virtù pose il suo trono. Chi su quell'alpe inalza della sua mente i vanni, fatica è ver, ma con lodati affanni. Poppo nobili stenti all'or, che tocca la cima di quel monte da la sudata fronte, mentre il tepido umore ella gli terge, se stessa in lui mirabilmente immerge.
Aria	Erasto	Quant' ha da soffrire per giungere un Alma A coglier la palma di bella virtù. Se poi dal martire riceve il contento la pena, il tormento è dolce assai più la pena.
Recitativo	Anastasio	Generoso destriero a cui giammai la mano non sferzò il tergo, e non impose il morso, con sregolato corso or sale or scende i colli, or scorre il Piano, ma se poscia soggiace alle percosse al freno, e se lo regge ben accorta destra, par che li faccia oltraggio, e lo maestra.
Aria	Anastasio	Stolto è un cor, che non osserva del gran Dio l'eterni imperi. Sempre regna e par che serva chi seconda i suoi voleri.
Recitativo	Gisella	Mio Rege, in queste spiagge giacque lunga stagion la fede estinta, ma per l'opre tue belle quella fe' ch'era morta eccola in questo Regno, è già risorta.
Aria	Gisella	Lo splendore del tuo core tutto un Regno sereno e al mio seno bel sereno, caro sposo, amor donò.
Recitativo	Santo Stefano	I prodigi del Cielo mira, o Regina, e godi, ma taci queste lodi; e al gran Motor sovrano s'applauda intanto, e alle nostre voci lieta di sponda in sponda, con accenti festivi, eco risponda.
Terzetto	Gisella & Santo Stefano Anastasio	Degl'astri all'imprese risuonin le trombe; sì bella vittoria con viva memoria eterna rimbombe.
Recitativo	Anastasio Santo Stefano	Mio Re, già mi conviene ad assistere a gl'Unni non anco esperti in adorar la fede; così madre amorosa mentre al tenero piede del caro figlio a passeggiare insegna, sempre per man lo prende, e con sagace cura gli da norma alle piante, e l'assicura. Teco venir desio, Regina, addio.
Aria amorosa	Gisella	Del mio Nume al raggio eterno volontier mi struggerò. Mi dimostra una fenice, che più lieta e più felice, se m'avvampo, io sorgerò.

Duetto	Santo Stefano	Mi consolo, e già mi sento dalla gioia e dal contento tutta l'alma serenar.
	Gisella	La Clemenza assisa in soglio il superbo infido orgoglio, e bastante a debellar.
Recitativo	Santo Stefano	Vivi, dunque sicuro, fortunato mio Regno, e non temere che luminosa stella porge col suo splendore a i raggi della fe' lume maggiore. Tempo verrà, che tutta coll'immenso splendor, che in seno aduna, eclisserà la Luna. Oh potess' io quel giorno sorgere dall' Urna, e adorar su'l Tebro la Clemenza regnante assisa in soglio; e veder rinascenti i trionfi d'Augusto in Campidoglio.
Aria	Santo Stefano	Spieghi, pur con tromba d'oro, chiara fama, i pregi suoi. Narri all'Indo e narri al moro la virtude, che in se chiude il maggior de i grandi Eroi.
		Fine dell' Oratorio



Photo: Robi Valenti

Celje

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

Cerkev Marije v nebo vzete v Celju se danes kar nekam izgublja med drugimi stavbami na Prešernovem trgu, pa vendarle v sebi nosi mogočno zgodovino naših prednikov.

Prvotno cerkev so z dovoljenjem oglejskega patriarha posvetili že davnega leta 1310 in je stala samostojno na tem prostoru, kot je danes. Ko so v Celje prišli minoriti, so poleg cerkve zgradili minoritski samostan (del današnjega zapora – stari pisker). Od takrat naprej se imenuje Minoritska cerkev. V njej so imeli grobnico tudi slavni celjski grofje. S cesarskim ukazom leta 1808 je bil minoritski samostan ukinjen in ukazano je bilo, da se tudi cerkev podre. In res so kmalu začeli podirati prezbitarij in zvonika. Blaženi Anton Martin Slomšek, ki je bil v tistem času dijak celjske gimnazije, je v svoj dnevnik zapisal: »Kakšni časi, celo cerkve podirajo!« Vendar je takratni nemški del prebivalstva v mestu Celje prosil Dunaj, da jim cerkev pusti za njihove potrebe, zato je – hvala Bogu – glavni del

The Church of the Assumption of the Virgin Mary in Celje is almost lost among the surrounding buildings on Prešeren Square today, yet it holds a remarkable history.

The original church was consecrated in 1310 with the permission of the Patriarch of Aquileia. At the time, it stood on its own, as it does today. When the Minorites arrived in Celje, they built a monastery beside it, in part of what is now the Stari pisker prison. From then on, it was known as the Minorite Church. The Counts of Celje also had a burial vault there. An imperial decree abolished the Minorite monastery in 1808 and ordered the demolition of the church. Work soon began on demolishing the chancel and bell towers. Blessed Anton Martin Slomšek, then a pupil at the Celje grammar school, wrote in his diary: "What times these are, when even churches are being demolished!" The town's German-speaking residents, however, petitioned Vienna to preserve the church for their use. The main body of the building was saved and, from then on, it was known as the German Church.

cerkve ostal in od takrat naprej se imenuje Nemška cerkev.

Temeljiteje so cerkev po načrtih arhitekta Bucherja restavrirali v 19. stoletju z zaključkom leta 1880. Takrat je cerkev dobila tudi današnji zvonik. Tako je Marijina cerkev sicer v osnovi v gotskem slogu, ki pa danes kaže čisto baročno podobo z neoromanskim zvonikom.

Leta 1979 je v stavbi, ki je bila zgrajena na mestu nekdanjega prezbiterija (na mestu današnje stavbe NKBM) prišlo do močne eksplozije plina, ki je stavbo skoraj porušila, prezbiterij s čudovito fresko Marijinega vnebovzetja pa je bil tako poškodovan, da je bilo celoten prezbiterij treba obnoviti, fresko pa restavrirati. To veliko delo je imenitno opravil akademski slikar Viktor Povše.

Ker je bila cerkev v res slabem stanju, je bilo treba pristopiti k celotni obnovi. Zato smo v letih od 2006 do 2008 obnovili celotno zunanjsčino cerkve. Začeli smo tudi obnovo notranjosti; obnovljeni so že skoraj vsi oltarji in prižnica.

The church underwent a more extensive restoration in the nineteenth century, based on plans by the architect Bucher. The work was completed in 1880, when the present bell tower was added. Although Gothic in origin, the Church of the Assumption of the Virgin Mary now has a distinctly Baroque appearance and a Neo-Romanesque bell tower.

In 1979, a powerful gas explosion occurred in a building erected on the site of the former chancel, where the present NKBM building stands. The building was almost destroyed. The chancel and its fresco of the Assumption of the Virgin Mary were so badly damaged that the entire chancel had to be rebuilt and the fresco restored. The restoration was carried out by the painter Viktor Povše.

As the church was in very poor condition, a comprehensive restoration became necessary. Its entire exterior was renovated between 2006 and 2008. Work has also begun inside the church: almost all the altars and the pulpit have now been restored.



Photo: Glasbena šola Celje, arhiv / archive

Celje

Glasbena šola Celje Celje Music School

Glasbena šola Celje se nahaja v zgodovinskih stavbah na Slomškovem trgu v starem mestnem jedru Celja, kar nudi slikovito kuliso koncertnim, pa tudi drugim kulturnim dogodkom. Različno velike in opremljene dvorane ponujajo tako sodobni ambient kot tiste s pridihom preteklosti, neprekosljivo poletno prizorišče komornih koncertov pa je tudi notranji atrij "INTIMO".

Glasbena šola Celje je sodobna glasbena šola, kjer poučujemo vse klasične in ljudske instrumente v okviru javnega veljavnega programa. Izvajamo program predšolske glasbene vzgoje, glasbene pripravnice, v programu glasba lahko učenci izbirajo med vsemi instrumenti ter petjem, učenci ob rednem pouku instrumenta obiskujejo pouk glasbene teorije ter komorno in orkestrsko igro. Na šoli izvajamo tudi programe predšolske plesne pripravnice, plesne pripravnice, sodobnega plesa in baleta. Poleg tega ponujamo tudi učenje drugih glasbenih zvrsti: nadstandardni programi jazz, elektronske klaviature, bas kitara, bobni za vse generacije in GLASBA+ (MUSIC+). Ob jubileju javnega glasbenega šolstva v Celju v letu 2023 (115 let javnega glasbenega šolstva) smo praznovali 30 let srednješolskega glasbenega izobraževanja, kar je za Celje pomembna obletnica. Skupaj s I. gimnazijo v Celju izvajamo program umetniške gimnazije, glasbena smer, pri tem pa obe šoli ustvarjalno in zavzeto sodelujeta pri izvajanju programa.

[Preberi več](#)

Celje Music School is housed in historic buildings on Slomškov trg in Celje's old town, providing a picturesque setting for concerts and other cultural events. Its halls vary in size and character: some offer a modern setting, while others retain a sense of the past. The inner courtyard, INTIMO, is also an exceptional summer venue for chamber concerts.

Celje Music School offers a broad range of musical education as part of the officially recognised public programme. It teaches classical and folk instruments and offers preschool music education and preparatory music classes. In the music programme, pupils can study an instrument or singing; alongside their individual lessons, they attend music theory classes and take part in chamber music and orchestral playing. The school also offers preschool dance classes, preparatory dance classes, contemporary dance and ballet. In addition, its extended programmes include jazz, electronic keyboard, bass guitar, drums for all age groups and GLASBA+ (MUSIC+). In 2023, when Celje marked 115 years of public music education, the school also celebrated 30 years of secondary-level music education. Together with I. gimnazija v Celju, it provides the music pathway of the arts grammar-school programme, with the two schools working closely together.

[Read more](#)



Photo: Robi Valenti

Celje

Kavarna Oaza Oaza café

Privoščite si pravi italijanski espresso ali pa hladno varjen Cold Brew Latte. Ob vrhunski kavi pa se bo prilegel tudi vrhunski rogljiček iz priznane milanske slaščičarne, ki je tako dober, da ga ne boste želeli deliti z nikomer. Poleg prvovrstne kave je na voljo več vrst funkcijskih napitkov, premium čajev iz Šrilanke, ki veljajo za najčistejše na svetu ter zanimiv izbor slaščic, vrhunskih vin in koktejlav 2.0. Za potešitev lakote med malico pa vas čakajo BIO juhic brez glutena in laktoze, italijanske sorrentine in še in še.

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Photo: Robi Valenti

Celje

Knežji dvor The Princely Palace

Knežji dvor je bil rezidenčni grad grofov in poznejših knezov Celjskih, ki so ga od konca 14. stoletja dalje postopoma širili in dograjevali.

Osrednji del dvora je oblikoval palacij, zasnovan na trapezasti tlorisni osnovi in visok dve nadstropji. V njem sta bili urejeni dve viteški dvorani. Na severni strani je zunanji hodnik povezoval palacij z dvema stolpoma. V stolpu, ki je stal nad vodnim jarkom, je bila urejena grofova soba, nad njo pa kapela.

Ohranjeni arhitekturni elementi pričajo o izjemno ambiciozno zasnovani plemiški arhitekturi, pri kateri je sodelovala celjska stavbarska delavnica pod vodstvom stavbnega mojstra Hansa Melfrida.

Danes je Knežji dvor eno od dveh razstavišč Pokrajinskega muzeja Celje. V njem je med drugim na ogled tudi stalna razstava Grofje Celjski, posvečena zgodovini in dediščini ene najpomembnejših plemiških rodbin srednjeveške Evrope.

The Princely Palace was the residence of the Counts of Celje, later Princes of Celje, who gradually expanded and extended it from the late fourteenth century onwards.

The central part of the palace was a two-storey residential building with a trapezoidal ground plan. It contained two knights' halls. On the north side, an external passage connected it to two towers. The tower overlooking the moat housed the count's chamber, with a chapel above it.

The surviving architectural features attest to an exceptionally ambitious noble residence, built with the involvement of the Celje builders' workshop under the direction of master builder Hans Melfrid.

Today, the Princely Palace is one of the two exhibition venues of the Celje Regional Museum. Among its displays is the permanent exhibition The Counts of Celje, devoted to the history and legacy of one of medieval Europe's most important noble families.



Photo: Robi Valenti

Celje

Mestna kavarna Celje City Café Celje

Mestna kavarna in slaščičarna z lastnim domačim sladoledom, torticami in odlično kavo.

A café and patisserie serving its own homemade ice cream, cakes and excellent coffee.



Photo: Robi Valenti

Celje

Narodni dom

Neorenesančna zgradba Narodnega doma stoji na Trgu celjskih knezov. Zgrajena je bila v letih 1895-1896 po načrtih češkega arhitekta Vladimíra Hraskyja. V času stare Avstrije je bil celjski Narodni dom kulturno in družabno središče celjskih meščanov, danes pa so v njem prostori Mestne občine Celje in Upravne enote Celje.

Ob nastanku je bil Narodni dom simbol slovenstva v tedanjem zaostrenem boju proti ponemčevanju v mestu. V Narodnem domu je delovala javna knjižnica, kjer je bila od leta 1906 možna brezplačna izposoja gradiva.

Narodni dom ima še danes značaj kulturnega doma. V njem so štiri dvorane, v katerih se izvajajo različne prireditve in koncerti.

The Neo-Renaissance Narodni dom stands on Trg celjskih knezov (Princes of Celje Square). It was built in 1895–1896 to designs by the Czech architect Vladimír Hraský. Under the Austro-Hungarian Empire, it was a centre of cultural and social life for Celje's citizens. Today, it houses the Municipality of Celje and the Celje Administrative Unit.

When it was built, the Narodni dom was a symbol of Slovenian identity at a time of intense pressure towards Germanisation in the town. It also housed a public library, where books and other materials could be borrowed free of charge from 1906 onwards.

The Narodni dom remains a cultural venue. Its four halls host a variety of events and concerts.



Photo: Robi Valenti

Celje

Stolna cerkev sv. Danijela Cathedral Church of St. Daniel

Sv. Maksimilijan Celjski in njegovo mučeništvo nam govorita o prvih sledih antičnega krščanstva na tleh starodavnega mesta ob Savinji. Krščanstvo je bilo tako živo, da se je kmalu osnovala prva škofija, saj sta poznana celjska škofa Gaudencij in Joannes. O krščanski preteklosti rimske Celeje nam govorijo antična bazilika, ki je bila najdena na območju današnje glavne poštne zgradbe, ter krstilnica, katere temelji so še do danes ohranjeni in vidni.

Prav gotovo je župnija Sv. Danijela nastala že v 12. stol., ko so nastale prve velike župnije takratnega oglejskega patriarhata, saj je prvi znani župnik znan že leta 1129, to je bil Rudbert. Zagotovo je v tem času tukaj že stala cerkev, ki je bila skozi dolga stoletja imenovana farna cerkev.

12. decembra leta 1761 pa je papež Klemen XIII. farno cerkev preimenoval v opatijsko. Od takrat naprej se je do leta 2021 vsakokratni župnik župnije Svetega Danijela v Celju imenoval tudi opat. Že na začetku 14. stoletja je na tem mestu stala triladijska romanska bazilika, ki so jo v istem stoletju tudi prvič poslikali. V času Hermana I. cerkev obokajo z gotskimi oboki ter jo poslikajo s furlansko ornamentalno poslikavo, kakor jo vidimo na stropu še danes.

Na prelomu iz 14. v 15. stol. cerkvi prizidajo kapelo Svetih treh kraljev, ki jo kmalu preimenujejo v kapelo Žalostne Matere Božje zaradi znamenitega kipa Celjske Pietà (Celjska Sočutna), ki ga je takrat izdelal neznani tirolski kipar. Gotovo je ta kapela biser gotike, znan daleč naokoli.

Cerkev je bila nato večkrat predelana, še posebej v začetku 17. stol., ko jo skoraj v celoti barokizirajo. V

St Maximilian of Celje and his martyrdom bear witness to the earliest traces of Christianity in the ancient town beside the Savinja River. Christianity took root here early: two bishops of Celje, Gaudentius and Joannes, are known by name. An ancient basilica discovered on the site of today's main post office and the surviving foundations of a baptistery also testify to the Christian past of Roman Celeia.

The parish of St Daniel was probably established in the twelfth century, when the first large parishes of the Patriarchate of Aquileia were formed. Its first known parish priest, Rudbert, is recorded in 1129. A church must already have stood here at that time; for centuries, it was known as the parish church.

On 12 December 1761, Pope Clement XIII granted the parish church the status of an abbey church. From then until 2021, each parish priest of St Daniel's in Celje also bore the title of abbot. By the early fourteenth century, a three-aisled Romanesque basilica stood on the site. It received its first painted decoration later that century. Under Herman I, Gothic vaults were added and decorated with Friulian ornamental paintings, which can still be seen on the ceiling.

Around the turn of the fifteenth century, the Chapel of the Three Kings was added to the church. It was soon renamed the Chapel of Our Lady of Sorrows after the celebrated Celje Pietà, carved by an unknown Tyrolean sculptor. The chapel is a remarkable example of Gothic art.

The church was altered several times, particularly in the early seventeenth century, when much of it was remodelled in the Baroque style. Two chapels were

začetku 18. stol. dobi cerkev južno in severno kapelo. Južna kapela sv. Frančiška še stoji, severno kapelo sv. križa pa je porušilo zadnje bombardiranje 2. svetovne vojne.

Leta 1935 se začne restavracija notranjosti cerkve pod vodstvom dr. Franceta Steleta. Pri tem na obokih ladje in prezbitarija odkrijejo prvotne freske, ki jih vidimo še danes. Restavracijo je prekinila vojna, nadaljevala se je leta 1963 ter končala 1969.

Leta 2000 je bila napravljena rekonstrukcija severne kapele, od tedaj imenovane Slomškova kapela, saj so v oltarnem delu vložene relikvije bl. Antona Martina Slomška. To se je zgodilo ob 200. obletnici Slomškovega rojstva. Tako smo danes v stolni cerkvi priče kulturno-umetniškemu spomeniku, ki so ga ohranili in nam ga predali naši predniki, zato smo nanj lahko ponosni.

added in the early eighteenth century. The southern chapel, dedicated to St Francis, still stands. The northern Chapel of the Holy Cross was destroyed during the final bombardment of the Second World War.

Restoration of the church interior began in 1935 under the direction of Dr France Stele. During the work, the original frescoes on the vaults of the nave and chancel were uncovered. They remain visible today. The war interrupted the restoration, which resumed in 1963 and was completed in 1969.

The northern chapel was reconstructed in 2000, on the bicentenary of Anton Martin Slomšek's birth. Since then it has been known as Slomšek's Chapel, and relics of Blessed Anton Martin Slomšek have been placed in its altar. The cathedral is a monument of art and cultural heritage, preserved and passed down to us by earlier generations.



Dolenjske Toplice

Kulturno kongresni center The cultural and congress centre

Kulturno kongresni center Dolenjske Toplice se nahaja v osrčju topliške doline, med naravnimi zdravilnimi vrelci in v zavetju mogočnega Kočevskega roga. Že od leta 2007 uspešno kroji zgodbo kongresnega in kulturnega turizma v tem delu Slovenije.

Kulturno kongresni center Dolenjske Toplice nudi sodobno opremljene prostore za prirejanje kulturnih prireditev, kongresov, seminarjev in ostalih strokovnih srečanj. Vsi prostori so klimatizirani in omogočajo uporabo sodobne avdiovizualne opreme, imajo dostop do interneta, opremo za projiciranje, namizno in brezžično ozvočenje. Center se nahaja v neposredni bližini Terme Dolenjske Toplice, skupaj s katerimi lahko ustvarijo večdnevno zgodbo, prepleteno s poslovnim srečanjem in uživanjem v naravnih danostih.

Prve omembe Toplic segajo v leto 1228, ko je Henrik IV., mejni grof Istrski, podelil del svoje imovine cistercijanski opatiji Stična. Kraj, ki se imenuje po izviru termalnih vrelcev, so ga le ti zaznamovali že od pradavnine, dokaz katerega so arheološka najdišča v neposredni bližini kraja. Danes so Dolenjske Toplice prostor zdraviliškega, wellness in kongresnega turizma ter območje neokrnjene naravne in bogate kulturne dediščine.

The Dolenjske Toplice Cultural and Congress Centre stands in the heart of the valley, close to natural thermal springs and sheltered by the forests of Kočevski rog. Since 2007, it has helped develop conference and cultural tourism in this part of Slovenia.

The centre provides modern facilities for cultural events, conferences, seminars and professional meetings. All its rooms are air-conditioned and equipped with internet access, projection facilities and sound systems. Its proximity to Terme Dolenjske Toplice makes it possible to combine multi-day meetings with the area's spa and natural attractions.

The earliest recorded mention of Dolenjske Toplice dates from 1228, when Henry IV, Margrave of Istria, granted part of his estate to the Cistercian Abbey of Stična. The thermal springs that gave the settlement its name have shaped the area since ancient times, as nearby archaeological sites attest. Today, Dolenjske Toplice is a destination for spa, wellness and conference tourism, surrounded by unspoilt nature and a rich cultural heritage.



Soteska

Hudičev turn Devil's tower

V Soteski, majhni vasi, stisnjeni med gozdnati planoti, že dobrih tristo let stoji in buri duhove Hudičev turn. Ljudsko izročilo pojasnjuje nenavadno ime vrtnega paviljona: grajska gospoda naj bi tam prirejala radožive zabave z mladimi in lepimi dekleti.

Knezi Auerspergi, ki so zaznamovali zgodovino Soteske, so imeli tu mogočen dvorec, nedaleč stran pa vrtni paviljon: baročni stolp z deteljčastim tlorisom, ki ga obdaja kamnito obzidje s tremi portali.

Hudičev turn je razdeljen na dve nadstropji, ki ju povezujejo kamnite polžaste stopnice. Celoten objekt je znotraj bogato poslikan z iluzionistično kompozicijo, v pritličju zasnovano na motivu vodnjakov in portalov, na oboku pa antični mitološki prizor Zevsova ugrabitev Ganimeda.

V nadstropju pa so prizori iluzionistično naslikane stebriščne arhitekture in ženske figure s personifikacijo vere, upanja in ljubezni. Avtor poslikav je delavniški krog nizozemskega mojstra Almanacha.

Tako je izjemno akustičen prostor danes kulturni hram za koncerte in likovne razstave, ki vas odpeljejo v veselje srednjeveške ali moderne glasbe ter likovne ustvarjalnosti.

In Soteska, a small village nestled between two forested plateaux, Hudičev turn (the Devil's Tower) has stood and stirred the imagination for more than three hundred years. Local tradition explains the garden pavilion's unusual name: the nobility is said to have held lively parties there with young and beautiful women.

The Princes of Auersperg, who shaped the history of Soteska, had a grand manor house here and, a short distance away, a garden pavilion: a Baroque tower with a trefoil ground plan, surrounded by a stone wall with three portals.

Hudičev turn has two storeys connected by a stone spiral staircase. The entire interior is richly decorated with illusionistic paintings. On the ground floor, the composition features fountains and portals, while the vault depicts the ancient mythological scene of Zeus abducting Ganymede.

Upstairs are illusionistic paintings of colonnaded architecture and female figures personifying faith, hope and love. The paintings are the work of artists associated with the workshop of the Dutch master Almanach.

With its exceptional acoustics, the tower today serves as a cultural venue for concerts and art exhibitions, taking visitors into the worlds of medieval or modern music and visual art.

HVALA

THANKS



