



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Sreda / Wednesday
13.8.2025, 18:00

Celje
Glasbena šola Celje / Celje Music School

Baročni jukebox
koncert s kamišibajem za otroke in družine

Baroque Jukebox
A Kamishibai Concert for Children and Families

MESSA DI VOCE

(Slovenija / Slovenia)

Urška Cvetko: kljunasta flavta, kamišibaj / recorder, kamishibai
Ajda Porenta: baročna violina / baroque violin
Izidor Erazem Grafenauer: baročna kitara, teorba / baroque guitar, theorbo

Zahvaljujemo se Kati Laštro
za keramične spominke našim umetnikom

With thanks to Kata Laštro
for her ceramic souvenirs for our artists.

Celje, Mestna kavarna Celje, ob 18:30
Klepet s Fortepiano Ensemble

Celje, City Café Celje, at 18:30
Chat with Fortepiano Ensemble



Sporočilo umetnikov obiskovalcem:

Vabimo vas, da se sprehodite skozi bogate zvočne krajine Evrope 17. in 18. stoletja – od Uccellinijeve živahne Bergamasce do Vivaldijeve svetle Pomladi, Händlovega vznemirljivega Aleluja in Pachelblovega priljubljenega Kanona v D-duru. Koncert bo nekaj posebnega – glasbe ne boste le poslušali, temveč jo boste tudi videli! Glasbeni program bo namreč dopolnjen s kamišibaj predstavo. Obenem boste izvedeli tudi nekaj značilnosti in zanimivosti o baročni glasbi in glasbilih, zato je koncert primeren tudi za tiste, ki se s to glasbo morda srečujete prvič. In še eno presenečenje: povabljeni boste, da izberete, katero mojstrovino baročne dobe želite slišati naslednjo! Skupaj bomo soustvarili edinstveno doživetje, polno presenetljivih obratov, radosti, novega znanja in razumevanja – vse to bosta vodili vaša radovednost in brezčasna lepota baročne glasbe.

Naše umetniško poslanstvo:

Kot profesionalni glasbeniki, vedno znova navdahnjeni z dediščino stare glasbe, delujemo tako samostojno kot v zasedbi *Messa di Voce*, ki nastopa na najrazličnejših odrih in prireditvah – od intimnih dvoran do uveljavljenih mednarodnih festivalov. Poleg koncertnih nastopov sodelujemo tudi z Glasbeno mladino Slovenije (*Jeunesses Musicales*) in v okviru edukacijskega programa Koncert, ki pride k vam obiskujemo osnovne šole po vsej Sloveniji. Veliko otrok se prav na teh srečanjih prvič sreča s staro glasbo, zato nam je pomembno, da je ta kakovostno izvedena – na replikah originalnih instrumentov in v skladu s historično izvajalsko prakso tistega časa. Otroke k njej pritegnemo tako, da jo predstavimo na razumljiv in dostopen način. Verjamemo, da stara glasba ni le zaklad preteklosti, temveč lahko tudi danes živi kot sodobna in aktualna umetnost. Želimo zgraditi trajne vezi med današnjimi poslušalci ter lepoto, rahločutnostjo in energijo glasbe iz preteklih stoletij.

Baročni jukebox za otroke in družine. Prisluhnite baročnim hitom ob kamišibaju: igrivo, poučno in čarobno. Otroci bodo lahko na pogovoru po koncertu tudi še kaj vprašali umetnike.

Artists' message to visitors:

We invite you to stroll through the rich soundscapes of 17th- and 18th-century Europe – from Uccellini's lively Bergamasca to Vivaldi's radiant Spring, Handel's rousing Hallelujah, and Pachelbel's beloved Canon in D. This concert offers something truly special – you won't just hear the music, you'll see it as well! The musical performance is enriched by a kamišibai (paper theatre) storytelling experience. You'll also learn some fascinating facts and essential features of Baroque music and instruments, making this event perfect even for those encountering Baroque music for the first time. And one more surprise: you'll be invited to choose which Baroque masterpiece you would like to hear next! Together, we will shape a unique journey filled with unexpected turns, joy, discovery, and insight – all guided by your curiosity and the timeless beauty of Baroque music.

Our artistic mission:

As professional musicians continually inspired by the heritage of Early Music, we perform both individually and as members of the ensemble *Messa di Voce*, appearing on a wide range of stages – from intimate venues to prestigious international festivals. In addition to our concert work, we are proud to collaborate with *Glasbena mladina Slovenije* (*Jeunesses Musicales*), through which we visit primary schools across Slovenia as part of the educational programme *Koncert, ki pride k vam* ("The Concert That Comes to You"). For many children, these encounters offer their very first experience of Early Music, which is why we place great importance on delivering historically informed performances on replicas of original instruments. We engage children by presenting this music in a clear and approachable way. We believe that Early Music is not merely a treasure of the past, but a living and relevant art form. Our aim is to build lasting connections between today's listeners and the beauty, sensitivity, and vitality of music from centuries past.

Baroque Jukebox for children and families. Listen to Baroque hits accompanied by kamišibai – playful, educational, and magical. After the concert, children will also have the chance to ask the artists questions during a conversation.



Marc Antoine Charpentier (1643–1704):
Prélude

Johann Sebastian Bach (1685–1750):
Musette (BWV 126)

Johann Pachelbel (1653–1706): **Canon a 3 Violini e Basso**

Izbor publike
Audience Choice

Giuseppe Tartini (1692–1770): **Sonata 3** (XII Sonate a Violino e Basso, Opera Prima)

Izbor publike
Audience Choice

Anonimus: **Greensleeves**

Antonio Vivaldi (1678–1741): **Concerto La primavera** (RV 269): Allegro / Largo e pianissimo sempre / Allegro

Marco Uccellini (ca.1603–1680): Aria sopra la
Bergamasca (Sonate, arie et correnti, Opera Terza)

Izbor publike
Audience Choice

Giuseppe Tartini (1692–1770): **Sonata 3** (XII Sonate a Violino e Basso, Opera Prima)

Izbor publike
Audience Choice

Henry Purcell (1659–1695): **Rondeau** (fZ. 570)

Tarquinio Merula (1595–1665): **Ciaccona**

Georg Friedrich Händel (1685–1759): **Hallelujah** (Messiah, HWV 56)

Salamone Rossi (1570 – ca.1630): **Sonata quarta** (Il primo libro delle sinfonie et gagliarde, Venezia 1607)

Johannes Hieronymus Kapsberger (1580-1651):
Sonata prima arpeggiata (Libro Primo d'Intavolatura di Chitarrone, 1604)

Program koncerta **Baročni jukebox** ponuja raznoliko in barvito paleto baročnih skladb, ki obiskovalce popelje skozi raznolike glasbene pokrajine Evrope 17. in 18. stoletja. Od plesnih ritmov italijanske bergamaske Marca Uccellinija do živahnih zvokov Pomladi Antonia Vivaldija ter slavnega Aleluje iz Händlovega Mesija bodo poslušalci deležni tako nežnih, lirčnih trenutkov kot tudi vznesenih in mogočnih pasaž. Zazvene bodo tudi bolj umirjene in meditativne skladbe, kot je Musette Johanna Sebastiana Bacha, ter zimzelena angleška ljudska pesem Greensleeves. V programu se bodo zvrstile tudi znamenite Ciaccona Tarquinia Merule, nežni Kanon v D-duru Johanna Pachelbla ter svečani Uvod iz Te Deuma Marca Antoina Charpentierja, ki ga mnogi prepoznajo kot evrovizijsko fanfaro. Poseben poudarek bo namenjen tudi zgodnjebaročnim skladateljem, kot sta Girolamo Frescobaldi in Henry Purcell, ki sta s svojo glasbo tlakovala pot poznejšim baročnim mojstrom. Program je zasnovan tako, da pritegne poslušalce vseh starosti – od ljubiteljev stare glasbe do najmlajših, ki se z njo šele spoznavajo.

The concert programme **Baroque Jukebox** offers a rich and colourful selection of Baroque pieces, guiding the audience through diverse musical landscapes of 17th- and 18th-century Europe. From the dance rhythms of the Italian Bergamasca by Marco Uccellini to the lively sounds of Spring by Antonio Vivaldi and the famous Hallelujah from Handel's Messiah, listeners will experience both tender lyrical moments and uplifting, powerful highlights. The programme also features more serene and meditative works, such as the Musette by Johann Sebastian Bach and the timeless English folk song Greensleeves. Included are also the well-known Ciaccona by Tarquinio Merula, the gentle Canon in D major by Johann Pachelbel, and the majestic Prelude from the Te Deum by Marc-Antoine Charpentier – recognised by many as the Eurovision fanfare. Special attention is given to early Baroque composers such as Girolamo Frescobaldi and Henry Purcell, whose music paved the way for later Baroque masters. The programme is designed to appeal to audiences of all ages – from lovers of early music to the youngest listeners who are just discovering it.



Baročni Jukebox je veliko več kot običajen koncert. Je povabilo, da stopite v živo galerijo zvokov iz 17. in 18. stoletja, kjer vsako delo nosi svoj svet zgodb, razpoloženj in barv. Program je zasnovan s prilagodljivostjo, radovednostjo in mislijo na aktivno vlogo občinstva. Namesto togega, vnaprej določenega zaporedja ste vi – poslušalci – vabljeni, da s svojimi izbirami iz programa soustvarjate potek večera. Tako je vsak koncert Baročnega Jukeboxa nekaj posebnega – dogodek, ki nastaja sproti, v živi izmenjavi med glasbeniki in občinstvom. Popeljemo vas skozi raznolike glasbene pokrajine: od živahnih plesnih ritmov Marco Uccellinijeve Bergamasce, nežnih in znanih melodij Greensleeves, živahnega prebujanja Vivaldijeve Pomladi do mogočne energije Händlovega Aleluja. Ta dela se prepletajo z trenutki umirjenega razmisleka, kot je Pachelblov Kancon v D-duru, ter s slavnostno briljantnostjo Charpentierjevega Preludija iz Te Deuma, ki ga mnogi prepoznajo kot himno Evrovizije. Posebno pozornost namenjamo zgodnjebaročnim mojstrom, kot sta Girolamo Frescobaldi in Henry Purcell, katerih dela tvorijo temelj bogate tapisarije, ki so jo poznejši baročni skladatelji še razširili. Toda večer ni namenjen le poslušanju. Na različnih točkah vas povabimo v ozadje glasbe s kratkimi, zanimivimi komentarji. Povemo, kaj dela staro glasbo posebno: kako so se takratni instrumenti razlikovali od današnjih, kako so plesi oblikovali skladbe in zakaj so bile določene melodije ali ritmi ljudem tako pri srcu. Ko na primer uvedemo ciaccono, lahko povemo zgodbo o tem, kako je bil ta ponavljajoči se bas pogosto primerjan s cikli vsakdanjega življenja – tako kot se ponavljajo vaša jutranja kava, pot v službo in večerna rutina, a se vsak dan zdi drugačen, tako tudi glasba plete neskončno raznolikost na stabilni podlagi. Ko zaigramo živahen galliard ali bergamasco, potegnemo vzporednice s tem, kako se ljudje še danes zbirajo in plešejo v krogu na porokah ali vaških praznovanjih – tradicije, stare stoletja, a še vedno žive. Verjamemo, da glasba zaživi, ko se poveže z nečim oprijemljivim. Predstavljajte si mojstra v italijanski delavnici 17. stoletja, kako si med rezbarjenjem violine tiho prepeva – morda melodijo, ki ni daleč od tiste, ki jo slišite nocoj. Ali skupino otrok v angleški vasi pred stoletji, kako se igrajo na polju in prepevajo ljudsko pesem, ki je kasneje postala znana kot Greensleeves. Ko izvajamo ta dela, v ta prostor prinašamo delček tistih življenj. Da dodamo pridih domišljije in čudenja, boste na neki točki v programu priča nečemu nepričakovanemu: kamišibaj predstavi. Kamišibaj,

Baroque Jukebox is much more than a traditional concert. It is an invitation to step into a living, breathing gallery of sounds from the 17th and 18th centuries, where each piece carries a world of stories, moods, and colours. The programme is designed with flexibility, curiosity, and the audience's active role in mind. Rather than following a fixed, pre-planned order, you – the listeners – are invited to help shape the course of the evening by choosing the pieces you would like to hear next from the selection offered in your programme. In this way, every performance of Baroque Jukebox is unique – an event created together, in real time, between musicians and audience. We guide you through diverse musical landscapes: from the lively dance rhythms of Marco Uccellini's Bergamasca, to the tender and familiar tones of Greensleeves, the vibrant awakening of Vivaldi's Spring, and the powerful energy of Handel's Hallelujah. These pieces are interwoven with moments of serene contemplation, such as Pachelbel's Canon in D, and the celebratory brilliance of Charpentier's Prelude from the Te Deum, recognised by many as the Eurovision fanfare. Special attention is given to early Baroque masters such as Girolamo Frescobaldi and Henry Purcell, whose works form the foundation of the rich tapestry later expanded by high Baroque composers. But the evening is not only about listening. At various moments, we invite you into the background of the music through short, engaging commentaries. We explain what makes early music special: how instruments of the time differed from today's, how dances shaped compositions, and why certain melodies or rhythms were so beloved. For example, when we introduce a ciaccona, we might tell the story of how this repeating bass pattern was often likened to the cycles of everyday life – just as your morning coffee, your commute, and your evening routine repeat, yet feel different each day, so too does the music spin endless variety over a stable foundation. When we play a lively galliard or bergamasca, we draw parallels to how people still dance in circles at weddings or village festivals – traditions centuries old, yet still alive today. We believe that music truly comes alive when it connects to something tangible. Imagine a craftsman in a 17th-century Italian workshop, quietly humming as he carves a violin – perhaps a melody not unlike the one you hear tonight. Or picture a group of children in an English village centuries ago, playing in a field and singing the folk song that would later become known as Greensleeves. When we perform these works, we bring a fragment of those lives into this very space. To add a



oblika japonskega papirnatega gledališča, se morda zdi oddaljena od baročne Evrope, a v našem programu postane presenetljiv sopotnik glasbe. Ne bomo preveč razkrili vnaprej – njegov čar je v trenutku odkrivanja. Lahko le rečemo, da se bo – ko se bodo listi obračali in bodo slike oživele – glasba odzivala, se spreminjala in osvetljevala to, kar se bo odvijalo pred vašimi očmi. To je trenutek, ko se srečajo preteklost in sedanjost, Vzhod in Zahod, glasba, zgodba in podoba – v dialogu, ki ga besede težko opišejo. Naš cilj z Baročnim Jukeboxom ni le izvajati lepo glasbo, temveč ustvariti doživetje, v katerem se občinstvo počuti kot del zgodbe. Zato smo sprejeli idejo »jukeboxa« oziroma glasbene skrinje: niste pasivni poslušalci, ampak aktivni udeleženci, ki odločate, kam se bomo skupaj podali. Želite potoniti v meditativni Canon in D ali skočiti v radostni ples ciaccone? Odločitev je vaša – in vaša izbira oblikuje razpoloženje večera. Za nas, izvajalce, pa to prinaša električen občutek povezanosti in spontanosti – nikoli ne vemo natančno, katero pot bomo ubrali, in prav to glasbo ohranja živo in prisotno.

Ob koncertni dejavnosti kot *Messa di Voce* prinašamo baročno glasbo tudi mladim poslušalcem po vsej Sloveniji v sodelovanju z Glasbeno mladino Slovenije (*Jeunesses Musicales*). Veliko otrok, ki jih srečamo po šolah, to glasbo sliši prvič. V teh okoljih razlagamo, pokažemo in jih povabimo k aktivnemu poslušanju – tako kot nocoj. Morda jim zaigramo preprost plesni ritem in vprašamo: »Ali čutite, kako bi se vam noge rade premaknile?« Ali pa jim pokažemo, kako leseno telo blokflavte oblikuje njen topel ton v primerjavi s svetlim zvokom sodobne flavte. Pogosto vidimo, kako se jim zasvetijo oči, ko spoznajo, da lahko glasba, napisana pred stoletji, še danes nagovori prav njih. Prav ta iskrica odkritja je tisto, kar želimo deliti tudi z vami. Baročni Jukebox je torej več kot program – je naše umetniško poslanstvo v praksi. Želimo preseči občutek, da je stara glasba nekaj, kar pripada le velikim dvoranam ali strokovnjakom, in jo predstaviti takšno, kot v resnici je: živahno, človeško in globoko bližnje. S pojasnili in primerjavami iz vsakdanjega življenja, z vključevanjem nepričakovanih umetniških elementov, kot je kamišibaj, ter z vključevanjem občinstva v oblikovanje večera, želimo ustvariti dogodek, ki je živ in vključujoč. Nocojšnji koncert je povabilo – stopite z nami v ta svet. Izberite skladbe, ki vas nagovorijo, prisluhnite odmevom zgodovine v melodijah, opazujte, kako se v trenutku kamišibaja prepletata slika in zvok, in pustite, da ob tem privrejo na plano vaši spomini in

touch of wonder and imagination, at one point in the programme you will encounter something unexpected: a kamišibai scene. Kamišibai, a form of Japanese paper-theatre storytelling, may seem far removed from Baroque Europe, yet in our programme it becomes a surprising and fitting companion to the music. We won't reveal too much in advance – its magic lies in the moment of discovery. Suffice it to say that as the pages turn and the images unfold, the music will respond, transform, and illuminate what appears before your eyes. It is a moment where past and present, East and West, music, story, and image meet – in a dialogue that words alone cannot fully capture. Our goal with Baroque Jukebox is not merely to perform beautiful music, but to create an experience in which the audience feels part of the story. That's why we have embraced the concept of a "jukebox": you are not passive listeners, but active participants, helping shape the journey we take together. Do you wish to sink into the meditative Canon in D, or leap into the joyful dance of a ciaccona? The choice is yours – and your decision shapes the atmosphere of the evening. For us as performers, this brings an electrifying sense of connection and spontaneity – we never know exactly which path we'll take, and that's what keeps the music alive and present.

Alongside our concert work as *Messa di Voce*, we also bring Baroque music to young audiences across Slovenia through our collaboration with Glasbena mladina Slovenije (*Jeunesses Musicales*). Many children we meet in schools hear this music for the very first time. In these settings, we explain, demonstrate, and invite them to listen actively – just as we do tonight. We might play a simple dance rhythm and ask, "Can you feel how your feet want to move?" Or show them how the wooden body of a recorder shapes its warm tone compared to the brighter sound of a modern flute. We often see their eyes light up when they realise that music written hundreds of years ago can still speak directly to them. That very spark of discovery is what we also hope to share with you tonight. Baroque Jukebox is therefore more than just a programme – it is our artistic mission in action. We want to demystify early music, to remove the impression that it belongs only in grand concert halls or to experts, and to present it as it truly is: vibrant, human, and deeply relatable. Through storytelling, everyday comparisons, the inclusion of unexpected artistic elements like kamišibai, and by giving the audience a meaningful role in shaping the evening, we strive to create an event that feels alive and inclusive.



asociacije. V tem skupnem prostoru se stoletja razblinijo in glasba, ki je nekoč zvenela v oddaljenih dvorih, cerkvah in vaških trgih, znova zaživi – tukaj, v našem času, med nami vsemi. Želimo vam navdihujoče popotovanje skozi Baročni Jukebox.

Messa di Voce je trio glasbenikov, ki so se spoznali med študijem in oblikovali ansambel posvečen oživljanju stare glasbe na svež in dostopen način. Nastopili so na mednarodnih festivalih, kot so Seviqc Brežice, Baročni Randevuji, Kavč festival in prejeli odlične medijske odzive ter bili predvajani na RTV Slovenija (program Ars). Pripravljajo samostojne večerne koncerte (Cerkev sv. Jakoba, Mestna hiša Ljubljana), nastopajo na državnih protokolarnih dogodkih in sodelujejo z Glasbeno mladino Slovenije, kjer so izvedli številne izobraževalne koncerte po šolah ter navduševali otroke in učitelje po vsej Sloveniji. Ob vstopu v tretje leto svojega delovanja svoje koncerte še naprej bogatijo s pedagoškim pristopom in prepletanjem umetniških izrazov – tokrat z uporabo kamišibaja, japonskega pripovednega gledališča, ki vizualno dopolni in poglobi doživetje njihovega glasbenega pripovedovanja. Njihovo poslanstvo ostaja: približati staro glasbo na živ, človeški in dostopen način.

... Koncert so posvetili fantastičnemu stilu, ki je na presečišču renesanse in zgodnjega baroka postavil temelje za instrumentalno glasbeno ustvarjanje. Kot so zapisali ustvarjalci, je bil to živahen, navihani, pa tudi dramatičen žanr, ki je puščal odprt prostor tudi za eksperimentiranje in improvizacijo. In če pogledamo na sobotni večer skozi te besede, lahko z zagotovostjo rečemo, da smo bili deležni odlične predstavitve omenjenega žanra. Energija in želja po svobodnem, svežem glasbenem izražanju sta ves čas spremljali nastopajoče, na odru so se vidno zabavali ter bili pri igranju nadvse usklajeni. Hkrati so bili zelo dovtetni za razvoj glasbenega materiala, slišali smo lahko tudi počasno, občuteno igro, kjer so še posebej poudarjali tiste disonantne tone, ki so poteku skladbe dodajali napetost in ekspresivnost. (Katarina Radaljac, RTVS, 24.8.2022)

... Kar so zapisali v koncertnem programu, drži: »Sladkost in nagajivost skladb se prepleta z virtuosno plemenitostjo violine, ritmični utrip baročne kitare in

Tonight's concert is an invitation – step into this world with us. Choose the pieces that speak to you, listen for echoes of history in the melodies, watch as image and sound intertwine in the kamišibai moment, and allow your own memories and associations to surface. In this shared space, centuries dissolve, and music once played in distant courts, churches, and village squares lives again – here and now, among us all. We wish you an inspiring journey through this Baroque Jukebox.

Messa di Voce is a collective of musicians who met during their studies and formed an ensemble dedicated to bringing Early music to life in a fresh, engaging way. They have performed at international festivals such as Seviqc Brežice, Baroque Rendezvous and Kavč Festival, received excellent media reviews and been recorded and broadcast by RTV Slovenija. They give independent evening concerts (St. James's Church, Ljubljana Town House), perform at State functions and collaborate with Glasbena mladina Slovenije, where they have presented numerous educational concerts in schools across Slovenia, inspiring children and teachers with live demonstrations of Early music. Entering the third year of their existence, they continue to enrich their concerts with a pedagogical approach and a synergy of artforms—most notably through the use of kamišibai, a Japanese paper theatre technique that visually complements and deepens the experience of their musical storytelling. Their mission remains to make Early music vibrant, human, and accessible to all.

... The concert was dedicated to the fantastic style that, at the crossroads of the Renaissance and early Baroque, laid the foundations for instrumental music creation. As the creators wrote, it was a lively, playful, and also dramatic genre that left room for experimentation and improvisation. And if we look at Saturday evening through these words, we can confidently say that we were treated to an excellent presentation of the mentioned genre. The energy and desire for free, fresh musical expression accompanied the performers throughout, they were visibly enjoying themselves on stage and were highly coordinated in their playing. At the same time, they were very receptive to the development of the musical material, and we could also hear a slow, heartfelt performance, where they especially emphasized the dissonant notes that added tension and expressiveness to the course of the piece. (Katarina Radaljac, RTVS, 24.8.2022)

... What was written in the concert program is true: »The sweetness and playfulness of the compositions



aristokratske teorbe pa vse skupaj združuje v ambivalentno osnovo, značilno za obdobje, ki ne spada ne sem ne tja.« Iz gradu Snežnik smo odhajali s prepričanjem, da bomo prihodnje leto znova priča dogodkom v režiji Festivala Seviqc Brežice. (Janez Pezelj, Radio Brežice Eu, 22.8.2022)

intertwines with the virtuosic nobility of the violin, while the rhythmic pulse of the Baroque guitar and the aristocratic theorbo combine everything into an ambivalent foundation, characteristic of an era that belongs neither here nor there.« We left the Snežnik Castle with the conviction that next year we will once again witness events directed by the Seviqc Brežice Festival. (Janez Pezelj, Radio Brežice Eu, 22.8.2022)

Urška Cvetko je magistrica glasbe, specializirana za kljunasto flavto, pedagoginja in lutkarica. Flavto je študirala na Akademiji za glasbo v Ljubljani, na Univerzi za glasbo in upodabljačo umetnost v Gradcu ter na konservatoriju »Luigi Cherubini« v Firencah, kjer je leta 2015 magistrirala s pohvalo (summa cum laude) v razredu prof. Davida Bellugija. Je večkratna nagrajenka domačih in mednarodnih tekmovanj (TEMSIG, Premio Claudio Abbado, TARG Israel) ter se redno dodatno izpopolnjuje pri nekaterih najuglednejših glasbenikih s svojega področja: Dorothee Oberlinger, Walter van Hauwe, Lorenzo Cavasanti, Pamela Thorby idr. Deluje predvsem kot komorna glasbenica – kot članica tria Tres Pájaros, ansamblov za staro glasbo Messa di Voce in Hymnia (študentska Prešernova nagrada Akademije za glasbo), dua Vetrinki ter mednarodnega tria Chicas del David, s katerim je koncertirala po Italiji, Nemčiji, Poljski in Izraelu ter izvedla samostojni koncert na uglednem festivalu Maggio Musicale Fiorentino. Urška redno poučuje, nastopa v lutkovnih in gledaliških predstavah ter zanje ustvarja avtorsko glasbo. V zadnjih letih se posveča predvsem študiju zgodnjebaročne glasbe.

Urška Cvetko is a recorder player with a master's degree in music, as well as a music teacher and puppeteer. She studied recorder at the Academy of Music in Ljubljana, the University of Music and Performing Arts in Graz, and the Conservatorio "Luigi Cherubini" in Florence, where she graduated summa cum laude in 2015 in the class of Prof. David Bellugi. She is a multiple prize-winner at national and international competitions (TEMSIG, Premio Claudio Abbado, TARG Israel), and regularly continues her training with some of the most renowned musicians in her field, including Dorothee Oberlinger, Walter van Hauwe, Lorenzo Cavasanti and Pamela Thorby. She primarily performs chamber music – as a member of the trio Tres Pájaros, the early music ensembles Messa di Voce and Hymnia (Prešeren Award of the Academy of Music), the duo Vetrinki, and the international trio Chicas del David, with whom she has performed in Italy, Germany, Poland and Israel, and given a solo recital at the prestigious Maggio Musicale Fiorentino festival. Urška is also active as a teacher, performs in puppet and theatre productions, and composes original music for them. In recent years, her focus has been on early Baroque music.

Ajda Porenta je baročna in klasična violinistka, ki se v zadnjih letih posveča predvsem poustvarjanju stare glasbe. Študirala je na Univerzi za glasbo in upodabljačo umetnost v Gradcu pri prof. Priji Mitchell ter na Akademiji za glasbo v Ljubljani pri prof. Vasiliju Meljnikovu, kjer je prejela študentsko Prešernovo nagrado. Trenutno živi na Nizozemskem, kjer se na Kraljevem konservatoriju v Haagu izpopolnjuje na področju stare glasbe pri prof. Enricu Gattiju in Ryu Terakadu. Sodelovala je s številnimi orkestri in ansambli, kot so Orkester RTV Slovenija (tudi kot solistka), Orkester Slovenske filharmonije, SNG Maribor, Orchestra of the Eighteenth Century idr. Kot članica baročnih zasedb je nastopila na pomembnih festivalih, kot so Utrecht Early Music Festival, Tartini

Ajda Porenta is a baroque and classical violinist who in recent years has focused primarily on the performance of early music. She studied at the University of Music and Performing Arts in Graz with Prof. Priya Mitchell and at the Academy of Music in Ljubljana with Prof. Vasilij Meljnikov, where she received a Prešeren Award. She currently lives in the Netherlands, where she is further specialising in early music at the Royal Conservatoire in The Hague with Prof. Enrico Gatti and Ryo Terakado. She has performed with numerous orchestras and ensembles, including the RTV Slovenia Symphony Orchestra (also as a soloist), the Slovenian Philharmonic Orchestra, SNG Maribor, and the Orchestra of the Eighteenth Century, among others. As a member of various baroque ensembles, she has appeared at



Festival in Gli Incogniti Académie. Z ansamblom Il Parrasio je bila finalistka več mednarodnih tekmovanj, v sezoni 2025/2026 pa bo sodelovala z dirigentom Williamom Christiejem. Njeno umetniško pot podpirata Mestna občina Ljubljana in Fundacija Viktoria.

leading festivals such as the Utrecht Early Music Festival, the Tartini Festival and the Gli Incogniti Académie. With the ensemble Il Parrasio, she has been a finalist in several international competitions, and in the 2025/2026 season she will collaborate with conductor William Christie. Her artistic development is supported by the Municipality of Ljubljana and the Viktoria Foundation.

Izidor Erazem Grafenauer je slovenski kitarist in lutnjist. Diplomiral je na Akademiji za glasbo v Ljubljani pri prof. Andreju Grafenauerju, specialistični študij pa zaključil pri prof. Istvanu Roemerju na Akademiji za glasbo v Zagrebu. Študij lutnje je končal pri prof. Tizianu Bagnatiju na Konservatoriju Benedetto Marcello v Benetkah. Je prejemnik več prvih nagrad na domačih in mednarodnih tekmovanjih (TEMSIG, Murski festival kitare, Enrico Mercatali Concorso, Fernando Sor Competition idr.) ter dveh študentskih Prešernovih nagrad Akademije za glasbo (za koncert z orkestrom in s kvartetom Hymnia). Nastopa kot solist, solist z orkestri (Orkester Slovenske filharmonije, Orkester SNG Maribor, Dubrovački komorni orkester idr.) ter kot komorni glasbenik. Dejavno je na področju stare glasbe in avtentične izvajalske prakse, posebno pozornost posveča slovenski glasbeni dediščini, ukvarja pa se tudi s flamenkom.

Izidor Erazem Grafenauer is a Slovenian guitarist and lutenist. He graduated from the Academy of Music in Ljubljana under Prof. Andrej Grafenauer and completed his specialist studies with Prof. Istvan Roemer at the Academy of Music in Zagreb. He studied lute with Prof. Tiziano Bagnati at the Benedetto Marcello Conservatory in Venice. He has won numerous first prizes at national and international competitions (TEMSIG, Murska Sobota Guitar Festival, Enrico Mercatali Competition, Fernando Sor Competition, among others), and has received two Prešeren Awards of the Academy of Music (for orchestral performance and for performances with the Hymnia Quartet). He performs as a soloist, as a soloist with orchestras (Slovenian Philharmonic Orchestra, Maribor Opera Orchestra, Dubrovnik Chamber Orchestra, etc.), and as a chamber musician. He is active in the field of early music and historically informed performance, with particular attention to Slovenian composers, and also engages with flamenco music.

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