



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Sobota / Friday
16.8.2025, 19:30

Benedikt
Podružnična cerkev Sv. treh kraljev
Three Kings' Chapel

Johann Sebastian Bach
Preludiji, fuge in koralne predigre
Preludes, Fugues and Chorale Preludes

UROŠ PELE
(Slovenija / Slovenia)

orgle / organ

Zahvaljujemo se Kati Laštro
za keramične spominke našim umetnikom

Benedikt, mežnarija
Klepet z Urošem Peletom

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

Benedikt, sacristan`s house
Conversation with Uroš Pele



Sporočilo umetnika obiskovalcem:

Glasba je eden od jezikov, v katerem so namesto besed zapisane note. Lahko bi rekli, da so besede v glasbi note, stavki so fraze, odstavki pa deli skladbe; da namesto ločil v glasbi uporabljamo cezure, pavze, poudarke ipd.; in da ima torej glasba prav tako svojo »slovnico« z različnimi »jezikovnimi ravninami« — od oblikoslovja do skladnje s svojimi sistemi lestvic in harmonskimi postopki. Imitira različna čustvena stanja, »slika« vzdušje in skupaj z onomatopejo oziroma podobnoglasjem v poslušalcu lahko prebudi zaznavo, razumevanje in odziv na slišano. Z glasbenim jezikom lahko isto občutje izrazimo na nešteto različnih načinov, medtem ko v jeziku za to občutje obstaja le omejeno število sinonimov. In prav to je Bach na nek način poenostavil do te mere, da je neko čustvo na svoj način uglasbil in nato v skladbah uporabljal vedno enake uglasbene vzorce.

Moje umetniško poslanstvo:

Vseeno pa zato ne potrebujemo navodil ali legende za prepoznavanje in poslušanje njegove glasbe, temveč le zanimanje zanjo in bogat notranji svet za podzavestno prepoznavanje vseh oblik in čustev v glasbi. Vse te zaznave imajo namreč močan učinek tako na srčni utrip in krvni tlak kot tudi na dopamin, ki v nas vzbudi občutek ravnovesja, občutek sreče. Želim vam, da bi bili takih občutkov v vašem življenju deležni čim večkrat.

Bachove orgelske mojstrovine kot uglasbena liturgija. Dinamiko neskončnega še najbolj pove njegova glasba. Nepredstavljivo. Poglobljen duhovni in umetniški trenutek v zvoku čudovitih orgel cerkve sv. Benedikta.

Artist's message to visitors:

Music is one of the languages in which notes are written instead of words. One could say that in music, notes are words, phrases are sentences, and sections of a composition are paragraphs; that, instead of punctuation, we use caesuras, rests, accents, and the like; and that music therefore has its own "grammar", with distinct "linguistic levels" — from morphology to syntax, through its systems of scales and harmonic procedures. It imitates emotional states, "paints" an atmosphere, and together with onomatopoeia or sound symbolism, it can awaken perception, understanding, and response in the listener. Through the language of music, the same emotion can be expressed in countless different ways, whereas in verbal language, the number of synonyms for a given feeling is limited. And this is precisely what Bach, in a way, simplified to such an extent that he set an emotion to music in his own manner and then continued to use the same musical patterns for it throughout his works.

My artistic mission:

And yet, we do not need instructions or a legend to recognise and listen to his music — only an openness to it, and a rich inner world capable of subconsciously perceiving the many shapes and emotions within it. These perceptions have a powerful effect not only on heart rate and blood pressure, but also on dopamine levels, evoking a sense of balance, a sense of joy. I wish that you may experience such feelings as often as possible in your life.

Bach's organ masterpieces as musical liturgy. His music expresses the dynamics of the infinite like no other. An unimaginable, profound spiritual and artistic moment through the sound of the beautiful organ of St Benedict's church.



Johann Sebastian Bach
(1685-1750)

Praeludium pro Organo pleno et fuga
(BWV 552)

Wachet auf, ruft uns die Stimme
(BWV 654)

Allein Gott in der Höh sey Her
(BWV 662)

Toccatà und Fuge
(BWV 565)

Schmücke dich, o liebe Seele
(BWV 654)

Wenn wir in höchsten Nöten sein
(BWV 641)

Praeludium pro organo pleno Cantu firmo in Tempore per Augment. et Diminut. per chorale in Canone
(BWV 552)

Po vzoru Bachove »Velike nemške orgelske maše«, kjer mašni ordinarij (Gospod, usmili se; Slava; Vera; Svet; Jagnje božje) in mašni proprij (vstop; darovanje; obhajilo; zaključek) nadomeščajo orgelski preludiji, fuge in koralne predigre, je z izborom najbolj prepoznavnih in hkrati tehničnih orgelskih del nastal program, ki od *Preludija v Es-duru* – po obliki francoske uverture –, koralnih prediger, *Tokate in fuge v d-molu*, tvori lok »uglasbene« liturgije vse do trojne fuge, ki to »orgelsko mašo«, tako značilno za obdobje baroka, tudi sklene. Bachov izjemen smisel za uglasbitev različnih čustvenih stanj ter obvladovanje kontrapunkta in polifonije nas prepričata še danes, saj s svojo kontemplativno močjo in neke vrste monotonijo poslušalca umirita ter ga pripravita na umetniško oziroma duhovno doživetje.

Following the example of Bach's "Great German Organ Mass", where the mass ordinary (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) and the mass proper (Introit, Offertory, Communion, Concluding rite) are replaced by organ preludes, fugues and chorale preludes, a selection of the most recognizable and at the same time important organ works has been created. These range from the Prelude in E flat major (a French overture in form), the chorale preludes, the Toccata and Fugue in D minor, forms the arc of the "musical" liturgy right up to the triple fugue, which also concludes the "organ mass", a form characteristic of the Baroque period. Bach's exceptional sense for setting different emotional states to music and his mastery of counterpoint and polyphony still keep us enthralled today, since with their contemplative power and harmony they calm the listener and prepare them for an artistic and spiritual experience.



Verjetno ena najbolj raziskanih in simbolno bogatih Bachovih orgelskih kompozicij, Preludij in fuga v Es-duru (BWV 552), zaobjema začetek in konec monumentalne zbirke Clavier-Übung III, pogosto imenovane tudi Nemška orgelska maša. Ta zbirka je svojevrsten liturgični in kompozicijski projekt, v katerem posamezne skladbe — koralne predigre, preludiji in fuge — nadomeščajo dele mašnega ordinarija in proprija. Bach s tem ne predstavi le svojega mojstrskega obvladovanja kontrapunkta, temveč oblikuje tudi glasbeno refleksijo liturgične strukture maše, kot jo razume luteranska teološka tradicija. Gre za enega najbolj ambicioznih orgelskih ciklov v zgodovini evropske glasbe, primerljivega s poznejšimi stvaritvami Liszta, Regerja ali Messiaena.

Simbolika Preludija in Fuge v Es-duru je globoko premišljena. Ton Es-dur s svojimi tremi bemoli simbolizira Sveto Trojico, kar dopolnjuje trodelna struktura samega Preludija: uvodni del v obliki francoske uverture predstavlja Očeta, spевна sredina v italijanskem slogu Sina in polifoni zaključek v nemškem slogu Svetega Duha. Tudi Fuga, ki sklene celotno zbirko, temelji na treh različnih temah, treh taktovskih načinih in treh značajih, ki se v zaključku združijo v enotno in veličastno polifono tkivo. Bachovo skladateljsko znanje se tu povezuje z mistično simboliko, ki presega čisto racionalno razlago.

Med tema dvema skrajnostma — uvodnim Preludijem in sklepno Fugo — bomo na koncertu slišali tudi štiri koralne predigre in legendarno Tokato in fuga v d-molu (BWV 565). Gre za izbor, ki ne sledi samo liturgičnemu zaporedju, temveč tudi dramaturgiji glasbenega loka — izmenjujejo se ekspresivni vrhunci in meditativni trenutki notranjega miru.

Wachet auf, ruft uns die Stimme (BWV 645), prvi koral iz zbirke Schüblerjevih koralov, je priredba arije iz kantate BWV 140. Vabi k budnosti in pričakovanju, saj temelji na priliki o pametnih in nespametnih devicah, ki se bere zadnjo nedeljo cerkvenega leta. Skladba povezuje kontemplativno spokojnost z blago svečanostjo, v kateri se organsko prepletata melodija in spremljava.

Skladba Allein Gott in der Höh sei Ehr (BWV 662) predstavlja koralno izpeljavo hvalnice "Slava Bogu na višavah". Bach tu ustvarja razkošno, a zadržano glasbeno meditacijo, v kateri se ornamentika zgornjega

Arguably one of Bach's most thoroughly studied and symbolically rich organ compositions, the Prelude and Fugue in E-flat major (BWV 552) frames the monumental Clavier-Übung III, often referred to as the "German Organ Mass." This collection is a unique liturgical and compositional project in which individual works — chorale preludes, preludes, and fugues — substitute parts of the Mass Ordinary and Proper. Through it, Bach demonstrates not only his mastery of counterpoint, but also a profound musical reflection on the liturgical structure of the Mass, as understood within Lutheran theological tradition. It stands as one of the most ambitious organ cycles in European music history, comparable to later works by Liszt, Reger, or Messiaen.

The symbolism of the Prelude and Fugue in E-flat major is carefully conceived. The key, with its three flats, symbolises the Holy Trinity, echoed in the three-part structure of the Prelude: a French overture representing the Father, a lyrical Italian-style middle section evoking the Son, and a polyphonic German-style conclusion embodying the Holy Spirit. The Fugue, which concludes the collection, is likewise based on three distinct themes, three metres, and three characters that merge into a unified, majestic polyphonic texture. Bach's compositional mastery is here interwoven with mystical symbolism that transcends purely rational interpretation.

Between these two extremes — the opening Prelude and the concluding Fugue — this evening's programme features four chorale preludes and the legendary Toccata and Fugue in D minor (BWV 565). This selection follows not only a liturgical sequence but also a musical dramaturgy — alternating expressive climaxes with meditative moments of inner calm.

Wachet auf, ruft uns die Stimme (BWV 645), the first chorale from the Schübler Chorales, is an arrangement of an aria from Cantata BWV 140. It calls for vigilance and expectation, drawing on the parable of the wise and foolish virgins, read on the final Sunday of the liturgical year. The piece blends contemplative serenity with gentle festivity, seamlessly interweaving melody and accompaniment.

Allein Gott in der Höh sei Ehr (BWV 662) is a chorale setting of the hymn "Glory to God in the highest." Bach crafts here a lavish yet restrained musical meditation, in which the ornamentation of the upper voice gently fuses with the inner contrapuntal dialogue. Text and music



glasu skoraj neopazno staplja z notranjim dialogom glasu v spremljavi. Besedilo in glasba se v tej skladbi zlijeta v zvočno slavično gesto, ki je tako individualna kot skupnostna.

Tokata in fuga v d-molu je skladba, ki jo pozna praktično vsak, tudi tisti, ki se z resno glasbo sicer ne ukvarjajo. Po priljubljenosti in dramatičnem učinku jo je pogosto prevzela filmska industrija in popularna kultura. A za pozornega poslušalca gre za mnogo več kot bombastičen učinek: v njej je mogoče prepoznati mladostno drznost, mojstrstvo v oblikovanju dramatičnih linij in zmožnost prehajanja med stilizirano improvizacijo in strogo fugalno strukturo. Tokata odpira prostor navdihu, Fuga pa vzpostavi red in zgradbo — kar je bistvo baročnega razumevanja umetnosti kot harmonije med kaosom in redom.

Zadnji del koncerta bo obarvan z notranjim mirom in tišino: najprej *Schmücke dich, o liebe Seele* (BWV 654), ena najbolj izpovednih in čustveno bogatih koralnih prediger Bachovega opusa. Nanaša se na obhajilno pesem in izraža hrepenenje po duhovnem zedinjenju. Felix Mendelssohn je o tej skladbi dejal, da lahko človeku povrne vero, če mu jo je življenje vzelo. V njej ni ničesar odvečnega — vsaka nota je globoko premišljena, vsaka ornamentacija nosi vsebinsko težo.

Wenn wir in höchsten Nöten sein (BWV 641), koralna predigra, ki sklone koncert, izraža prošnjo za pomoč v trenutkih najhujše stiske. Bach tukaj ne nagovarja z močjo, temveč s tišino in nežnostjo. Njena glasba ni velikopotezna, temveč notranja, zavezana veri, da tudi v bolečini obstaja upanje.

Kaj sploh pomeni »koralna predigra« v Bachovem opusu? Gre za obliko, ki izvira iz luteranskega bogoslužja, kjer so koralni — enoglasne pesmi z verskim besedilom — tvorili osrednji del obreda. Orgelska predigra je uvod, ki pripravi občestvo na skupno petje. Vendar je Bach to obliko presegel: ni več zgolj funkcionalna, temveč samostojna, umetniška in teološka. Vsaka predigra je kontemplacija, v kateri je melodija okrašena, podprta z bogatim kontrapunktom in ovita v zvočno simboliko. Gre za molitev brez besed, izraženo skozi harmonijo.

Orgle so v Bachovem svetu nekaj več kot le glasbilo — so podaljšek človeškega glasu in hkrati podoba božjega reda. Njihova zvočna moč, razpon in izraznost

unite in a gesture of praise that is both personal and communal.

The Toccata and Fugue in D minor is known to virtually everyone — even to those unfamiliar with classical music. Its dramatic power has made it a staple of film and popular culture. Yet for the attentive listener, it is far more than a display of bombast: one hears youthful daring, dramatic shaping, and the seamless transition from stylised improvisation to strict fugal structure. The Toccata opens a space for inspiration; the Fugue establishes order and form — the very essence of the Baroque idea of art as harmony between chaos and structure.

The final part of the concert is dedicated to inner peace and silence. *Schmücke dich, o liebe Seele* (BWV 654), one of the most emotionally profound and expressive chorale preludes in Bach's oeuvre, is based on a communion hymn and expresses longing for spiritual union. Felix Mendelssohn wrote that this chorale alone could restore one's faith, if life had taken it away. There is nothing superfluous here — every note is deliberate, every ornamentation carries spiritual weight.

Wenn wir in höchsten Nöten sein (BWV 641), the chorale prelude that concludes the concert, is a prayer for help in times of deepest distress. Here, Bach speaks not with force, but with gentleness and silence. Its music is not grandiose, but intimate — rooted in the belief that even in pain, hope persists.

What exactly is a "chorale prelude" in Bach's music? It is a form that originates from Lutheran worship, in which chorales — monophonic songs with sacred text — formed a central part of the service. The organ prelude served as an introduction, preparing the congregation for communal singing. Yet Bach transcended this functional role: the chorale prelude becomes autonomous, artistic, theological. Each one is a meditation, in which the melody is adorned, supported by rich counterpoint, and wrapped in sonic symbolism. It is a wordless prayer expressed through harmony.

In Bach's world, the organ is more than a musical instrument — it is an extension of the human voice and a symbol of divine order. Its power, range, and nuance enable the expression of emotion, spiritual mood, and theological thought. Bach knew the organ intimately, not only as a composer but also as a connoisseur and tester



omogočajo pretanjeno izražanje čustev, duhovnega razpoloženja in teološke misli. Bach je orgle poznal do potankosti, ne le kot skladatelj, temveč tudi kot poznavalec in preizkuševalec novih instrumentov. Njegove orgelske skladbe niso namenjene le cerkvenemu prostoru, temveč vsakemu poslušalcu, ki je pripravljen prisluhniti in se prepustiti zvočni molitvi.

Današnji poslušalec teh del morda ne pozna v liturgičnem kontekstu, a glasba ga kljub temu nagovori — neposredno, univerzalno. Njen jezik ni vezan na veroizpoved, temveč na človeško izkušnjo. Bachova glasba nas ne sili v verovanje, temveč v razmislek. In prav v tem je njena moč: vsak jo lahko sprejme po svoje, kot lepoto, tolažbo, izziv ali notranje pomiritev.

Program, ki ga bo Uroš Pele izvedel v cerkvi sv. Benedikta, tako ni le koncert, temveč celostna izkušnja. Je povabilo, da prisluhnemo tišini med notami, bogastvu simbolike in lepoti preproste melodije. V svetu, ki pogosto hiti mimo bistvenega, Bachova glasba ostaja kraj zbranosti. Večer, ki ga bo oblikoval ta program, je povabilo k notranji pozornosti in tihemu navdihu.

Uroš Pele je po končanem dodiplomskem in magistrskem študiju klavirja na ljubljanski Akademiji za glasbo, sprva pri prof. Tomažu Petraču in nato pri prof. Dubravki Tomšič Srebotnjak, nadaljeval še s študijem orgel pri prof. Renati Bauer, pri kateri je vpisal umetniški magisterij. Eno leto je študiral tudi na Lisztovi akademiji v Budimpešti pri prof. Balázsu Szábu in prof. Lászlu Fássangu, letos pa je študij zaključil z recitalom v Gallusovi dvorani Cankarjevega doma. V vseh letih se je dodatno izpopolnjeval pri priznanih klavirskih in orgelskih pedagogih, kot so Norma Fischer, Frédéric Blanc, Nathan Laube, Olivier Latry in drugi. Nastopa solistično, s pevci in drugimi solisti, pogosto pa tudi z različnimi zborovskimi sestavi po številnih krajih v Sloveniji, na Hrvaškem, Švedskem in Madžarskem. Poleg koncertov so mu na poseben način blizu t. i. koncertne maše ob nedeljah pri frančiškanih na Tromostovju, prav tako pa tudi vzgojno-izobraževalni projekti ter skrbništvo velikih Schukejevih orgel v Gallusovi dvorani Cankarjevega doma.

of new instruments. His organ works are not confined to church use, but speak to any listener ready to receive their sound as a form of prayer.

Today's listener may not encounter these works in a liturgical setting, yet the music still speaks — directly and universally. Its language transcends denomination and speaks to human experience. Bach's music does not impose belief; it invites contemplation. That is its strength: everyone can embrace it differently — as beauty, comfort, challenge, or inner peace.

The programme performed by Uroš Pele in the Church of St Benedict is not merely a concert, but a holistic experience. It is an invitation to listen to the silence between notes, to the richness of symbolism, and to the beauty of a simple melody. In a world that often rushes past the essential, Bach's music remains a space of presence. This evening is an invitation to inner attentiveness and quiet inspiration.

Uroš Pele, an outstanding young Slovenian organist, began his musical journey as a pianist, completing both undergraduate and master's degrees at the Academy of Music in Ljubljana — first under Prof. Tomaž Petrač and later under Prof. Dubravka Tomšič Srebotnjak. He went on to study organ with Prof. Renata Bauer, enrolling in an artistic master's programme, and spent a year at the Liszt Academy in Budapest under Prof. Balázs Szabó and Prof. László Fassang. This year he crowned his studies with a recital in the Gallus Hall of Cankarjev dom. Pele has refined his artistry through masterclasses with distinguished piano and organ pedagogues such as Norma Fischer, Frédéric Blanc, Nathan Laube, Olivier Latry and others. He performs widely as a soloist, in collaboration with singers and other instrumentalists, and frequently with choral ensembles in Slovenia, Croatia, Sweden and Hungary. In addition to concert performances, he is deeply committed to so-called concert Masses on Sundays at the Franciscan Church at Tromostovje, as well as to educational projects and the custodianship of the grand Schuke organ in the Gallus Hall of Cankarjev dom.





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



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

