



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Nedelja / Sunday
17.8.2025, 19:30

Celje
Stara grofija / Old Counts' Mansion

Stylus Phantasticus
Glasbena oaza med vojnami
A musical oasis between wars

BACH COLLEGIUM BARCELONA

Španija (Spain)

Adriana Alcaide, baročna violina / baroque violin
Mojca Jerman, baroque violin / baroque violin
Bruno Hurtado Gosálvez, viola da gamba
Ana Marija Krajnc, čembalo / harpsichord

Snemanje: Radio Slovenija

Recording: Radio Slovenija

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 z Bach Collegium Barcelona

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



Sporočilo umetnikov obiskovalcem:

Bach Collegium Barcelona se tokrat predstavlja kot manjši instrumentalni ansambel in občinstvu ponuja priložnost za spoznavanje redko izvajanega repertoarja, ki odseva ustvarjalnost zapletenega zgodovinskega trenutka v nemški preteklosti. Program je poln presenečenj, čustev, barv in glasbenih podob. Različni glasbeni jeziki G. Muffata, J. Rosenmüllerja, D. Buxtehudeja, J. A. Reinckna, J. Pachelbla in velikega J. S. Bacha pripovedujejo glasbeno zgodbo časa, zaznamovanega s številnimi družbenimi in političnimi izzivi. Vsaka skladba razkriva bogastvo svojega skladatelja, hkrati pa deli skupni duh strasti, domišljije in lepote. Sodelovanje slovenskih in španskih glasbenikov simbolično briše meje in išče univerzalni jezik glasbe – večni prostor harmonije, svobode in zatočišče v težkih časih.

Naše umetniško poslanstvo:

Naše poslanstvo je širiti obsežen baročni repertoar 16.–18. stoletja ter ceniti svoje korenine, da bi bolje razumeli, od kod prihajamo. Historično informirana izvedba nam omogoča naraven in spoštljiv pristop, v katerem glasba spregovori skozi nas. S proučevanjem baročnih traktatov in virov se globlje povezujemo z duhom tistega časa. Posvečamo se tudi odkrivanju manj znanih del, ki prinašajo novo luč zgodovini in glasbi. Predvsem pa želimo poslušalcem ponuditi prostor spoštovanja, tišine in pristnosti – opomin na notranjo lepoto, ki jo nosi vsakdo.

Artists' message to visitors:

Bach Collegium Barcelona, this time as a small instrumental ensemble, offers audiences the chance to discover a rarely performed repertoire that reflects the creativity of a complex historical moment in German history. A programme full of surprises, emotions, colours and musical images. The distinctive voices of G. Muffat, J. Rosenmüller, D. Buxtehude, J. A. Reincken, J. Pachelbel and the great J. S. Bach tell a musical story of a time marked by social and political challenges. Each piece reveals the richness of its composer while sharing a common spirit of passion, imagination and beauty. The collaboration between Slovenian and Spanish musicians symbolically erases borders, seeking the universal language of music – always a refuge in difficult times, always a space of harmony and freedom of the soul.

Our artistic mission:

Our mission is to spread the enormous baroque repertoire of the 16th to 18th centuries, valuing our roots to better understand where we come from. Historically informed performance allows us to approach music in a natural and respectful way, letting it speak through us. By studying baroque treatises and sources, we connect more deeply with the spirit of the time. We are also dedicated to exploring lesser-known works, giving new light to history and music alike. Above all, we wish to offer listeners a space of respect, silence and authenticity – a reminder of their own inner beauty.

Stylus Phantasticus: divja domišljija baročnih mojstrov v čutni zgodbi med vojnama. Špansko-slovenska povezava, ki briše meje, da z briljanco potem seže preko njih.

Stylus Phantasticus: the wild imagination of baroque masters in a sensual narrative of war and emotion. A Spanish Slovenian connection that blurs borders, and then with brilliance reaches beyond them.



Johann Rosenmüller (1619-1684)

Sonata Quarta à 3

Presto.Adagio / Adagio / Grave / Presto / Adagio / Presto

(Sonate à 2, 3, 4 è 5 stromenti, da Arco & Altri, Norimberga, 1682)

Dietrich Buxtehude (1637-1707)

Sonata / â.3. / 2 Violini / 1 Violdigamba / di Dietrich Buxtehude (BuxWV 266)

Adagio / Allegro.Adagio / Presto / Adagio.Allegro / Adagio.Presto / Adagio.Lento

Georg Muffat (1653-1704)

Sonata V

Allemanda / ADagio / FUga / Adagio / Passacaglia

(ARMONICO TRIBUTO, Sonate di Camera commodissime a pocchi o a molti stromenti, M.DC.LXXXII)

Johann Adam Reincken (1643-1722)

SONATA 1ma

Adagio.Allegro / Allemand.Allegro / Courant / Saraband / Gigue.Allegro

(Hortus Musicus recentibus aliquot SONATEN, ALLEMANDEN, COUFRANTEN, SARABANDEN et GIGUEN Cum 2 Violin.Viola, et Basso continuo, confitus á JOHANNE)

Johann Pachelbel (1653-1706)

Canon a 3 Violini con Basso di Joh. Pachelbel (P37)

Gigue (P37)

Johann Sebastian Bach (1685-1750)

Sonata (BWV 1038)

Largo / Vivace / adagio / presto

Stylus phantasticus je edinstven glasbeni prispevek, ki ponuja vpogled v določen zgodovinski trenutek, prežet z družbenimi in umetniškimi pretresi. Vpliv tridesetletne vojne je Evropo pustil v globoko pretresenem stanju. Kot vedno je glasba popoln odraz časa, skozi katerega gre človeštvo. To je priložnost, da se vrnemo v tisti težak, a obenem ustvarjalen zgodovinski trenutek ter se naučimo ceniti, kako so različni skladatelji – kot so Buxtehude, Pachelbel, Rosenmüller, Reincken, Muffat in veliki genij Bach – ta čas ujeli v svojih delih. Njihove skladbe predstavljajo izjemen prikaz glasbenih in tehničnih možnosti, iskanje notranjega glasu vsakega posameznega ustvarjalca, priložnost, da skozi godala izrazijo svoj osebni umetniški svet – z instrumenti, ki lahko zazvenijo kot najbolj angelski ali najbolj strastni. Zasedba z dvema violinama, violo da gamba in čembalom bo naslikala bogato podobo nemške glasbene pokrajine, ki se bo sklenila s figuro Bacha – mogočnim oceanom, v katerega se zlivajo vse reke.

Stylus Phantasticus is a singular musical offer that depicts a certain historical moment full of social and artistic happenings. The impact of the 30 years' War left Europe in a really convulse state. As always, music is a perfect picture of the moment that humankind is going through. So, this is an opportunity to travel back to that difficult and creative moment of history, being able to appreciate how different composers as Buxtehude, Pachelbel, Rosenmüller, Reincken, Muffat and the great genius Bach captured this historical moment into their works. They represent a great display of musical and technical resources, a way of looking for the inner voice of each composer, a chance to show the personal creative universe through string instruments, that can become the most angelical and the most passionate one. The formation of two violins, viola da gamba and harpsichord will draw a rich painting of the German scenery culminating with the figure of Bach, the huge ocean where all the rivers flow.



Stylus Phantasticus je glasbeni slog zgodnjega baroka, ki se večinoma nanaša na instrumentalno glasbo. Izviral je iz zgodnejših toccat in fantazij za orgle ter druge tipkovne instrumente, številne avstrijske in nemške skladatelje pa je navdihnil s svojo izjemno svobodno in divjo ustvarjalno obliko, kot bi šlo za improvizirano glasbo. V 17. stoletju je ta del Evrope pogosto gostil italijanske umetnike in skladatelje, ki so pustili pomemben pečat v nemškem načinu glasbenega pisanja. Te vplive, skupaj z zgodovinskim trenutkom, v katerem so živeli, je oblikoval poseben slog, poln tehničnih izzivov, svobode v oblikah, virtuosnih odsekov, namenjenih velikim glasbenikom in godalcem.

Kako smo prišli do tega novega predloga?

Po srečanju z Ano Marijo Krajnc in skupnem projektu avgusta 2024, ko sva v Celju izvedli celoten opus sonat za violino in čembalo obligato J. S. Bacha, so bila posejana nova semena. To sodelovanje je bilo za obe pravo odkritje, saj sva ugotovili, koliko imava skupnega: pogled na glasbo, poglobljen pristop, ljubezen do natančnega dela, strast in predanost historični izvedbi ter čustveni duh deljenja glasbe z občinstvom. Kaj bi torej bilo lepšega kot nov in razburljiv projekt s tako bleščečim repertoarjem Stylus Phantasticus?

Značaj te glasbe se izjemno dobro ujema tako z najinima kot osebnostnimi glasbenikov. Menila sva tudi, da bi bilo čudovito sodelovati z več slovenskimi in španskimi kolegi, zato sva povabili glasbenike, ki jih dobro pozna: Bruna Hurtada (viola da gamba) in Mojca Jerman (baročna violina). Najpomembnejša stvar v ansamblu je združevanje podobnih načinov doživljanja glasbe. Za naju so strast, posvečeno raziskovalno delo, poglobljena priprava repertoarja in popolna predanost bistvenega pomena za odličen rezultat. Glasba je preveč pomembna, da bi jo obravnavali površno. Zato je izbira pravih ljudi tako nujna.

Med raziskovanjem različnih možnosti sva spoznali, da je zasedba dveh violin, viole da gambe in čembala kot continua popolna izbira. Baročna violina in viola da gamba sta čudovita partnerja v baročni glasbi, kar potrjuje francoska, angleška in nemška tradicija. Ta kombinacija ustvarja zaokrožen zven ansambla, ki se približuje človeškemu glasu (tako so pogosto opisovali violi da gambo) in vzbuja prostorski učinek, podoben orglam, tako ljubljanim instrumentom tistega časa. Repertoarja za to zasedbo je veliko in zdelo se nama

Stylus Phantasticus is a musical style from the early Baroque, mainly associated with instrumental music. Emerging from the earlier toccatas and fantasias for organ and keyboard instruments, several Austrian and German composers were inspired by this extremely free and wild style of composing, as if it were improvised music. During the seventeenth century, that part of Europe was often visited by Italian artists and composers, who left an important imprint on the German way of writing music. These influences, together with the historical moment they were living in, created a particular style full of technical challenges, freedom in musical forms, virtuoso sections dedicated to great musicians and string players.

How did we come to this new proposal?

After meeting Ana Marija Krajnc and sharing our last project in August 2024, when we performed the complete sonatas for violin and obbligato harpsichord by J. S. Bach in Celje, a new seed was planted. This collaboration was a discovery for both of us, as we realised how much we had in common: a shared perspective on music, depth in our approach, love for detailed work, passion and commitment to historical performance, and the emotional spirit of sharing music with the audience. So, what could be better than embarking on a new and exciting project with such a flamboyant repertoire of Stylus Phantasticus?

The character of this music fits extremely well with our personality as musicians. We also thought it would be wonderful to collaborate with more Slovenian and Spanish colleagues, so we invited musicians we know well: Bruno Hurtado (viola da gamba) and Mojca Jerman (baroque violin). The most important thing in an ensemble is to bring together similar ways of experiencing music. For us, passion, dedicated research, depth in preparing the repertoire, and full commitment are essential for achieving a wonderful result. Music is too important to be treated superficially. That is why choosing the right people is so necessary.

Exploring different possibilities, we found that a formation of two violins, one viola da gamba, and a harpsichord as continuo would be a perfect option. The baroque violin and the viola da gamba are wonderful partners in baroque music, explored in French, English, and German traditions. This combination creates a rounded sonority for the ensemble, resembling the human voice (as was often said of the viola da gamba)



je, da bo najbolje prikazal duh projekta Stylus Phantasticus. Izbira skladb ni bila težka, saj izstopajo po svoji lepoti in živosti, čeprav je še mnogo repertoarja, ki čaka na izvedbo.

J. Rosenmüller je odlična izbira za začetek koncerta, s skladbo, bogato s presenetljivimi harmonskimi idejami, polno kontrastov in neverjetne energije. Instrumenti so obravnavani kot eno samo telo, ustvarjajo sakralne zvočnosti in raziskujejo vse možnosti godal. Nato sva želela nadaljevati s Sonato a tre D. Buxtehudeja. Kot je znano, je bil odličen organist, v tej skladbi pa ustvarja trenutke, ko se zdi, da ansambel posnema orgle; nato pa raziskuje ves izrazni jezik godal s svojim edinstvenim harmonskim tokom glasbenih fraz. J. S. Bach je D. Buxtehudeja tako globoko spoštoval, da je več dni pešal, da bi srečal svojega občudovanega skladatelja. V tej Sonati a tre lahko vidimo, zakaj je Bach tako ljubil njegovo glasbo. Buxtehude je imel izjemno osebno in enkraten glasbeni jezik, s katerim je izražal svoj svet – včasih zelo analitičen, včasih zelo čustven.

Prvi del koncerta sva želeli zaključiti s čudovito sonato iz Armonico Tributo G. Muffata. Ta skladatelj, širši javnosti manj poznan, je zapustil izjemno zbirko del. Bil je prav tako nemški organist, katerega radovedni duh ga je vodil k J.-B. Lullyju v Francijo in k A. Corelliju v Italijo. Njegov slog združuje francosko prefinjenost in italijansko svežino. Z mešanjem suitenih plesov in fug v izrazito nemškem duhu vključuje tudi zadnji stavek, passacaglio, navdihnjeno z italijanskim slogom, a hkrati z osebno govorico in izvirnim pristopom k instrumentom. Številne sonate iz Armonico Tributo je mogoče izvajati v manjših ali večjih zasedbah, a njihova duhovnost in lepota ostajata nedotaknjeni.

V drugem delu koncerta smo želeli vključiti redkeje izvajane, a zelo zanimivo ime, ki bogati naš pogled na tisti zgodovinski trenutek v Nemčiji: J. A. Reincken, nizozemski organist in gambist, ki se je kmalu preselil v Nemčijo in tam preživel preostanek življenja. Tako kot Buxtehude je bil tudi Reincken odličen organist, znan po improvizacijah in občudovan tudi pri J. S. Bachu. Na žalost njegovih improvizacij na orglah nimamo ohranjenih, na srečo pa lahko uživamo v njegovi instrumentalni glasbi, kot je Partita I iz Hortus Musicus, kjer občudujemo njegovo strukturirano pisanje fug in jasne ideje o tem, kaj želi izraziti. Ta Partita je napisana

and evoking spaces similar to the organ, such a beloved instrument of that time. There is plenty of repertoire dedicated to this instrumentation, and we thought it would best express the spirit of the Stylus Phantasticus project. Choosing the pieces was not difficult, given their beauty and vitality, even though there is much more repertoire waiting to be performed.

J. Rosenmüller provides a great opening for our concert, with a piece rich in surprising harmonic ideas, full of contrast and incredible energy. The instruments are treated as a single body, creating sacred sonorities and exploring all the resources of the strings. After that, we thought it would be beautiful to continue with a Sonata a tre by D. Buxtehude. As is well known, he was a great organist, and in this piece he creates moments where the ensemble seems to imitate the organ; then he explores the full expressive range of the strings with his unique harmonic language. J. S. Bach respected Buxtehude so deeply that he walked several days to meet his adored composer. In this Sonata a tre we can see why Bach loved his music so much. Buxtehude had a very personal and singular language to communicate his world, sometimes highly analytical, sometimes deeply emotional.

We wanted to finish the first half of the concert with a wonderful sonata from the Armonico Tributo by G. Muffat. This composer, not so widely known among general audiences, left a remarkable collection of works. He too was a German organist, whose curious spirit led him to study with J.-B. Lully in France and to meet A. Corelli in Italy. His style combines the refinement of French music with the freshness of Italian music. Mixing suite dances with fugues in a distinctly German taste, he also includes a final movement, a Passacaglia, inspired by the Italian style yet creating a personal language and treatment of the instruments. Many of the sonatas from Armonico Tributo can be played by smaller or larger ensembles, but in every version their spirit and beauty remain untouched.

In the second half of the concert, we wanted to include a rare composer, seldom performed but highly interesting for enriching our perspective of that historical moment in Germany: J. A. Reincken, a Dutch organist and viola da gamba player, who moved to Germany early in life and spent the rest of his years there. Like Buxtehude, Reincken was a great organist, famous for his improvisations and admired by J. S. Bach. Unfortunately,



kot suita s plesi, z glasbenim leitmotivom in posebnim poudarkom na violi da gambi, ki jo je dobro poznal.

Za sklep koncerta smo želeli program povezati z dvema velikima in slavnim deloma tistega časa: Kanon in gigo J. Pachelbla ter Trio sonato BWV 1038 J. S. Bacha. Pachelbel, prav tako organist, ni bil tako virtuoz kot Buxtehude ali Reincken, toda skozi zgodovino je postal njegov Kanon danes bolj znan občinstvu kot dela obeh predhodnikov. V tej znameniti skladbi uporabi basovsko linijo čakone ali passacaglie, da zgornjim instrumentom omogoči svobodo izraza in virtuosnosti. To je bil tipičen baročni način zapisovanja možne improvizacije, tako pogost v tistem času.

Kot zadnje delo koncerta, kot sintezo Stylus Phantasticus in vsega vpliva, ki so ga ti skladatelji imeli na J. S. Bacha, bomo izvedli Trio sonato BWV 1038 v štirih stavkih: Largo / Vivace / Adagio / Presto. Bach tukaj pokaže vso svojo mojstrsko kompozicijsko umetnost v oblikovanju tem, kontrastnih atmosfer, jasnih fug in celovitega občutka sonate, ki jo je mogoče igrati s traversom in violino ali z dvema violinama.

Ta program je priložnost za obujanje izjemno zanimivega trenutka v človeški zgodovini, ko ni bilo računalnikov, tehnologije, naglice ali onesnaženja. Čarobnost predmetov, ki zaživijo v človeških rokah: črevnate strune, loke iz živalskih dlak, les iz dreves in glasba iz človeškega srca. Ni bilo potrebnih nobenih strojev, nič umetnega, samo naravni materiali. Pa vendar ti predmeti sežejo do naših čustev, nam odpirajo domišljijo, ustvarjajo podobe in nas spominjajo, kje so resnično pomembne stvari. Prostor za stik z notranjo tišino, z avtentičnimi in čistimi občutji, neomadeževanimi z današnjimi manipulacijami, kjer je smisel glasbe doseči svetlobo, harmonijo, lepoto in svobodo – nekaj, kar vsi nosimo v sebi. Koncert kot nujni opomin za dušo.

(Adriana Alcaide)

none of his organ improvisations survive, but fortunately we can enjoy his instrumental music, such as Partita I from Hortus Musicus, where we can appreciate his structured approach to fugues and his clear ideas of musical expression. This Partita is written as a suite of dances, with a leitmotif as its theme, and it gives special prominence to the viola da gamba, an instrument he knew intimately.

To conclude the programme, we wanted to unify the concert with two great and famous works of the time: the Canon and Gigue by J. Pachelbel and the Trio Sonata BWV 1038 by J. S. Bach. Pachelbel, also an organist, was not as virtuosic as Buxtehude or Reincken, but history has made his Canon more familiar to audiences today than the works of those two composers. In this famous piece, he uses the bass line of a chaconne or passacaglia to give the upper instruments freedom to display all their expressivity and virtuosity. This was a typical baroque way of writing out possible improvisation, so common at the time.

As the final piece of the concert, synthesising the Stylus Phantasticus and all the impact these composers had on J. S. Bach, we will perform the Trio Sonata BWV 1038, in four movements: Largo / Vivace / Adagio / Presto. Here Bach demonstrates his complete mastery of composition in musical themes, contrasting atmospheres, clear fugues, and a unified sense of the whole sonata, which can be performed with traverso and violin or with two violins.

This programme is an opportunity to relive a fascinating moment in human history, a time without computers, technology, haste, or pollution. The magic of objects that come to life through human hands: a gut string, bow hair from animals, wood from trees, and music from the human heart. No machines were needed, nothing artificial, only organic materials. And yet these objects touch our emotions, give us the chance to imagine, to create images, and remind us of what truly matters. A space to connect with inner silence, with authentic and pure feelings, untouched by modern manipulation, where the purpose of music is to reach light, harmony, beauty, and freedom—something we all carry within ourselves. A concert as an urgent reminder for the soul.

(Adriana Alcaide)



Bach Collegium Barcelona, ki sta ga leta 2018 ustanovila Adriana Alcaide in Pau Jorquera, je profesionalni zbor in orkester, specializiran za staro glasbo, z instrumentalno prilagodljivostjo glede na program. Pod Jorqurovim vodstvom je poslanstvo ansambla širiti staro glasbo, zlasti Bachova dela, skozi projekte, ki povezujejo glasbo in občinstvo. Poleti 2024 je BCB kot prva katalonska skupina nastopil na BachFestu v Leipzigu ter požel veliko odobravanja. Med prihajajočimi projekti so koncerti v L'Auditori de Barcelona in v samostanu Montserrat ter sodelovanja z dirigentom Lawrenceom Cummingsom in kontratenorjem Alexom Potterjem. Ansambel je redno prisoten na španski glasbeni sceni in nastopa v simboličnem prostoru Palau de la Música Catalana v Barceloni. Obenem razvija pobudo Mitsingen Bach Collegium, v okviru katere je od leta 2011 v participativnem formatu izvedel več kot 50 Bachovih kantat.

... El Bach Collegium Barcelona je sijajen ambasador brezčasne glasbe Kantorja iz Leipziga na južnih širjavah. Glede na močno zborovsko tradicijo pri nas je bila izvedba kantate uspeh; udeleženci participativnega in profesionalnega zbora so se zlili v popolno sozvočje, glasba pa je tekla hkrati globoko in vedro. (Elsa Alvarez Forges, El Núvol Ara.cat, 8.6.2021)

Pau Jorquera je skozi celoten večer razvil gestualni repertoar, ki je bil hkrati raznolik, izrazit in učinkovit, s čimer je pevcem vlil samozavest ter olajšal najtežje izzive: koncertante za zbor in orkester, v katerih so se – razen kakšnega negotovega vstopa – bleščeče izkazali tako glasovi kot instrumenti. Neizogibno je bil dirigent bolj osredotočen na zbor – to je njegova posebnost – kot na orkester, ki so ga sestavljali nekateri najboljši razpoložljivi profesionalci. (Albert Torrens, Revista Musical Catalana, 16.12.2021)

... La Salvat Ensemble in solisti štipendije Bach–Fundación Salvat so dopolnili zasedbo zvezdniških izvajalcev. Pod trdnim in natančnim vodstvom Paua Jorquere je v živahnem in poskočnem tempu prenesel izbruh energije, značilen za Händlovo glasbo. Godalni orkester je hitro našel naraven in sproščen slog. Glasbeniki so nastopili v stanju vznesenosti in bili zelo zadovoljni ob ovacijah občinstva. Treba je izpostaviti delo Paua Jorquere, ki se je izkazal kot dober poznavalec baročne glasbe in še posebej Händla. (Elsa Alvarez Forges, El Núvol Ara.cat, 27. 12. 2020)

Founded in 2018 by Adriana Alcaide and Pau Jorquera, **Bach Collegium Barcelona** is a professional choir and orchestra, specialised in Early Music and instrumentally flexible according to the programme. Under Jorquera's direction, its mission is to spread Early Music, especially Bach's works, through projects that bring music closer to audiences. In summer 2024, BCB became the first Catalan ensemble invited to BachFest Leipzig, receiving great acclaim. Upcoming projects include concerts at L'Auditori de Barcelona and Montserrat Monastery, as well as collaborations with conductor Lawrence Cummings and countertenor Alex Potter. The ensemble is firmly present on Spain's early music scene, offering regular concerts at the emblematic Palau de la Música Catalana in Barcelona. At the same time, it develops the Mitsingen Bach Collegium initiative, which since 2011 has performed over 50 of Bach's cantatas in a participatory format.

... Bach Collegium Barcelona is a marvellous ambassador of the timeless music of the Cantor of Leipzig in the southern latitudes. Given our strong choral tradition, the performance of the cantata was a success; the participatory and professional choirs merged in perfect harmony, and the music flowed with both depth and joy. (Elsa Alvarez Forges, El Núvol Ara.cat, 8 June 2021)

... Throughout the evening, Pau Jorquera unfolded a gestural repertoire as varied as it was expressive and effective, giving confidence to the performers and making the most difficult seem easy: the concertante passages for choir and orchestra, where – apart from an occasional uncertain entry – both voices and instruments shone. Inevitably, the conductor paid more attention to the choir – his speciality – than to the orchestra, which consisted of some of the finest professionals available. (Albert Torrens, Revista Musical Catalana, 16 December 2021)

... La Salvat Ensemble and the soloists of the Bach Scholarship–Fundación Salvat completed a cast of outstanding performers. Under Pau Jorquera's firm and precise direction, with a lively and agile pace, he conveyed the surge of energy so characteristic of Handel's music. The string orchestra quickly found a more natural and relaxed style. The musicians performed in an exultant state, greatly satisfied with the ovation from the audience. Pau Jorquera's work deserves recognition, as he proved to be a fine connoisseur of baroque music and of Handel in



... Orkester Bach Collegium Barcelona, ki spremlja to produkcijo pod vodstvom violinistke Adriane Alcaide, vključuje nekatere najboljše specialiste za historično izvajalsko prakso v naši državi, kot so Xavier Puertas (kontrabas), Emmanuel Balssa in Anna Casademunt (viola da gamba), Eva del Campo (čembalo), Guillermo Turina (violončelo) in Joan Izquierdo (kljunasta flavta). (Abadia de Montserrat, 28. 3. 2021)

... Bach Collegium Barcelona je v tokratnem projektu sodeloval z več solisti iz lastnega zbora: sopranistko Mario Pujades, altistkama Mariona Llobera in Yolanda Romero, tenoristoma Oriolom Guimeràjem in Matthewom Thomsonom ter basistoma Vincentom de Sommerjem in Néstorjem Pindadom – mnogi med njimi so bili nagrajenci zadnjih izdaj nagrade »Salvat Beca Bach«. To pobudo vodi in podpira Fundación Salvat, njen namen pa je spodbujati izobraževanje in promocijo mladih pevcev solistov v okviru vokalne glasbe J. S. Bacha. Orkester Bach Collegium Barcelona, ki ga je vodila violinistka Adriana Alcaide, je v tej produkciji združeval nekaj najboljših specialistov za historično izvajalsko prakso v državi. (Canal Taronja, 29. 3. 2021)

... Za to produkcijo ansambel sodeluje z nekaterimi najboljšimi specialisti za historično izvajalsko prakso v državi. Koncert je bil na voljo v neposrednem prenosu prek Montserrat TV in La Xarxa (lokalne televizije), ki ga je tudi kasneje predvajala. (Redakcija RMC, Revista Musical Catalana, 18. 4. 2021)

... Že od začetka smo bili prevzeti nad veličastno zvočnostjo pevcev, ki jih je na orglah spremljala Mireia Ruiz – čisti in usklajeni so zveneli v popolni sinhronosti, zaslugi natančnega glasbenega vodenja Paua Jorquere, ki je pri vsaki skladbi premeščal glasove. To čudo se je ponavljalo skozi celoten koncert, s posebnim trenutkom globoke povezanosti in odtenkov, ki so jih pevci znali najti in izraziti. Spektakularni začetek Bach Collegium Barcelona se je sklenil z Bitten Carla Philippa Emanuela Bacha. Pau Jorquera je zbor vodil z občutkom, slogovno koherenco ter z izčiščeno in vsebinsko bogato senzibilnostjo. (Marta Porter, Revista Musical Catalana, 20. 11. 2019)

particular. (Elsa Alvarez Forges, El Núvol Ara.cat, 27 December 2020)

... The Bach Collegium Barcelona orchestra accompanying this production, led by violinist Adriana Alcaide, included some of the country's finest specialists in historical performance practice, such as Xavier Puertas (double bass), Emmanuel Balssa and Anna Casademunt (viola da gamba), Eva del Campo (harpsichord), Guillermo Turina (cello) and Joan Izquierdo (recorder). (Abadia de Montserrat, 28 March 2021)

... In this project, Bach Collegium Barcelona featured several soloists from within its choir: soprano Maria Pujades, altos Mariona Llobera and Yolanda Romero, tenors Oriol Guimerà and Matthew Thomson, and basses Vincent de Sommer and Néstor Pindado – many of them winners of the most recent editions of the "Salvat Beca Bach", an initiative led and sponsored by the Fundación Salvat, aimed at supporting the training and promotion of young vocal soloists around the music of J. S. Bach. The Bach Collegium Barcelona orchestra, under the leadership of violinist Adriana Alcaide, brought together some of the best specialists in historical performance practice in the country. (Canal Taronja, 29 March 2021)

... For this production, the ensemble also collaborated with some of the country's best specialists in historical performance practice. The concert was broadcast live via Montserrat TV and La Xarxa (a network of local broadcasters), which also retransmitted it later. (Editors RMC, Revista Musical Catalana, 18 April 2021)

... From the very beginning we were struck by the magnificent sound of the singers, accompanied on the organ by Mireia Ruiz – precise and well blended, in perfect synchrony thanks to Pau Jorquera's accurate musical direction, which rearranged the voices for each piece. This marvel unfolded throughout the concert, with a special moment of communion rich in nuances, beautifully captured and expressed by the singers. The spectacular debut of Bach Collegium Barcelona concluded with Bitten by Carl Philipp Emanuel Bach. Pau Jorquera guided the choir with care, coherence of discourse, and a refined sensitivity full of meaning. (Marta Porter, Revista Musical Catalana, 20 November 2019)



Adriana Alcaide, rojena leta 1973 v Barceloni, je študij baročne violine zaključila na Koninklijk Conservatorium Den Haag pri Enricu Gattiju in Pavlu Besnoziuku. Med letoma 2000 in 2002 je bila članica Baročnega orkestra Evropske unije pod vodstvom R. Goodmana, L. U. Mortensena in A. Manzeja. Nastopala je z dirigenti, kot so R. Alessandrini, C. Pluhar, E. López Banzo, M. Huggett in A. Marcon, pogosto pa sodeluje tudi z ansamblom L'Arpeggiata, s katerim je igrala v dvoranah, kot so Concertgebouw v Amsterdamu, Carnegie Hall v New Yorku, Wigmore Hall v Londonu, Théâtre des Champs-Élysées v Parizu ter na številnih festivalih in odrih v ZDA, Evropi in Aziji. Snemala je za založbe Harmonia Mundi, Naïve, K617 in Brilliant Classics, leta 2019 pa je izdala svoj solo CD Still Life. Je ustanoviteljica ansamblor Symbiotic Ensemble in Follia Project. Redno potuje na Japonsko, kjer sodeluje s skupino Soubugen in fortepianistko Megumi Tanno ter nastopa na koncertih in vodi mojstrske tečaje v Tokiu. Od leta 2018 je direktorica projekta Händel and Friends v okviru AUDITORI EDUCA, pedagoškega programa v l'Auditori de Barcelona. Skupaj s Paujem Jorquero je vodja in soustanoviteljica orkestra in zbora Bach Collegium Barcelona.

... Adriana Alcaide je violinistka, rojena v Barceloni, ki se je posvetila baročni glasbi in v zadnjih letih tudi improvizaciji. Ob široki mednarodni karieri je leta 2019 izdala svoj prvi samostojni album Still Life. V času pandemije se je odzvala na krizo s spletnim koncertom na YouTubu (Pau Requena, Barcelona Clàssica, 14. 4. 2020).

... Alcaide velja za eno najboljših katalonskih violinistk stare glasbe. Na koncertu v cerkvi Puríssima Concepció v Pujaltu je predstavila album Still Life skupaj z ilustratorko Amanda Stefanelli, v izjemnem ambientu pa očarala z magnetizmom in izjemno interpretacijo (Carmel·la Planell Lluís, Veu Anoia, 31. 5. 2020).

... Album Still Life je bil deležen številnih pohval. Kritiki so poudarili osebno in izvirno interpretacijo, prefinjeno improvizacijo, preplet Bachovih, Biberjevih in Matteisovih skladb ter Alcaidino izrazno moč, ki poslušalca vodi v intimni svet njene glasbe (Martí Sancliment, Revista Musical Catalana, 2. 8. 2020).

... Na festivalu Camino de Santiago v Tamaritu de Litera je z albumom Still Life osvojila občinstvo. Njeno mojstrstvo violine je povežalo duh romarske poti z

Adriana Alcaide, born in Barcelona in 1973, completed her baroque violin studies at the Koninklijk Conservatorium Den Haag with Enrico Gatti and Pavlo Besnoziuk. From 2000 to 2002 she was a member of the European Union Baroque Orchestra under R. Goodman, L. U. Mortensen, and A. Manze. She has performed with conductors such as R. Alessandrini, C. Pluhar, E. López Banzo, M. Huggett, and A. Marcon, and she frequently collaborates with L'Arpeggiata, appearing at venues including the Concertgebouw Amsterdam, Carnegie Hall New York, Wigmore Hall London, Théâtre des Champs-Élysées in Paris, and at many festivals across the USA, Europe, and Asia. She has recorded for Harmonia Mundi, Naïve, K617, and Brilliant Classics, and in 2019 released her solo CD Still Life. She is the founder of the Symbiotic Ensemble and Follia Project. She travels regularly to Japan, collaborating with Soubugen and fortepianist Megumi Tanno, giving concerts and masterclasses in Tokyo. Since 2018 she has been director of Händel and Friends at AUDITORI EDUCA, an educational project at l'Auditori de Barcelona. Together with Pau Jorquera, she is the leader and co-founder of the orchestra and choir Bach Collegium Barcelona.

... Adriana Alcaide is a violinist born in Barcelona who has devoted herself to baroque music and, more recently, to improvisation. Alongside her extensive international career, she released her first solo album Still Life in 2019. During the pandemic, she responded by giving her first online concert via YouTube (Pau Requena, Barcelona Clàssica, 14 April 2020).

... Alcaide is regarded as one of the finest Catalan violinists of early music. At the Puríssima Concepció church in Pujalt, she presented Still Life with illustrator Amanda Stefanelli. In this exceptional setting, her extraordinary performance was marked by magnetism and artistic depth (Carmel·la Planell Lluís, Veu Anoia, 31 May 2020).

... Her album Still Life has received wide acclaim. Critics highlighted her personal and original interpretation, refined improvisation, the blend of works by Bach, Biber and Matteis with her own, and her expressive power, which leads listeners into an intimate world of music (Martí Sancliment, Revista Musical Catalana, 2 August 2020).

... At the Camino de Santiago Festival in Tamarite de Litera, she captivated the audience with Still Life. Her violin mastery evoked the pilgrim spirit of the Camino as



življenjskim iskanjem in notranjim popotovanjem (Fran Montaner, Cadena Ser, 31. 7. 2021).

... Na festivalu Seviqc je Alcaide že nastopila in bila označena za izvrstno izvajalko. V duu s Carlesom Blanchom (teorba) je prepričala z izrazno in čustveno bogato izvedbo programa Stylus Phantasticus in intima (Marina Žlender, Glasna, 28. 9. 2023; Katarina Randaljac, Radio Slovenija, 30. 8. 2023).

... Kot članica ansambla L'Arpeggiata je nastopila v številnih evropskih dvoranah. Kritiki so izpostavili njeno virtuoznost, improvizacijo, magnetično prisotnost in izrazito komunikativno izvedbo (Pau Requena Rubau, El Núvol, 9. 8. 2023; Jordi Maddaleno, La Vanguardia, 7. 8. 2023; Imma Merino, El Punt Avui, 8. 8. 2023).

... Nastopila je tudi z ansamblom Vespres d'Arnadí, kjer se je kot violinistka uveljavila v Händlovem repertoarju, deležna pa je bila pohval za izjemno interpretacijo in tehnično odličnost (Lluís Trullén, Revista Musical Catalana, 26. 11. 2022).

a metaphor for life's inner and spiritual journey (Fran Montaner, Cadena Ser, 31 July 2021).

... At Seviqc Festival, Alcaide has already performed, being praised as an outstanding interpreter. In duo with the theorbist Carles Blanch, she impressed with her expressive and emotionally rich performance of Stylus Phantasticus and Intima (Marina Žlender, Glasna, 28 September 2023; Katarina Randaljac, Radio Slovenija, 30 August 2023).

... As a member of L'Arpeggiata, she has performed across Europe's major stages. Critics praised her virtuosity, improvisation, magnetic presence, and highly communicative style (Pau Requena Rubau, El Núvol, 9 August 2023; Jordi Maddaleno, La Vanguardia, 7 August 2023; Imma Merino, El Punt Avui, 8 August 2023).

... She has also appeared with Vespres d'Arnadí, establishing herself in Handel's repertoire and receiving praise for her outstanding interpretation and technical mastery (Lluís Trullén, Revista Musical Catalana, 26 November 2022).

Mojca Jerman je po končanem študiju na Akademiji za glasbo v Ljubljani nadaljevala z baročno violino na konservatoriju Conservatorio di Musica G. B. Martini v Bologni pri Enricu Gattiju, kjer je diplomirala z odliko. Leta 2021 je prejela nagrado Premio Nazionale delle Arti, državno tekmovanje vseh italijanskih konservatorijev, v kategoriji stare glasbe. Po tem uspehu je nastopila v znani jutranji oddaji Unomattina in Famiglia na RAI 1 in imela solistični recital v knjižnici Biblioteca Manfrediana v Faenzi. Sodeluje z ansambli, kot so Insula Orchestra, Orchestra Anima Eterna, Orchestra Frau Musika in Musica Cubicularis, ter z dirigenti P. H. Casado, A. Marcon, T. Hengelbrock, L. Equilbey, G. Graden in G. Jourdain. Bila je članica orkestrov Dartington Summer Music Festival, Haydn Academy, Eeemerging+ Academy in Kubansko-evropskega mladinskega orkestra. Je ustanoviteljica Piano Tria Rêverie, ansamblov Tacet, Messa di voce in Nocturnalia, z njimi pa redno nastopa na slovenskih festivalih ter po Evropi (Pariz, London, Dunaj, Budimpešta, Atene ...) in v Argentini.

After graduating from the Academy of Music in Ljubljana **Mojca Jerman** continued her studies in baroque violin at the Conservatorio di Musica G. B. Martini in Bologna under the guidance of Enrico Gatti, with honours. In 2021 she won the Premio Nazionale delle Arti, the national competition of all Italian conservatories, in the category of Early Music. Following this success, she appeared on the well-known morning show Unomattina in Famiglia on RAI 1 and was invited for a solo recital at the Biblioteca Manfrediana in Faenza. She has performed with ensembles such as Insula Orchestra, Orchestra Anima Eterna, Orchestra Frau Musika, and Musica Cubicularis, working with P. H. Casado, A. Marcon, T. Hengelbrock, L. Equilbey, G. Graden, and G. Jourdain. She has also taken part in the Dartington Summer Music Festival Orchestra, the Haydn Academy, the Eeemerging+ Academy, and the Cuban-European Youth Orchestra. Founder of the Piano Trio Rêverie, Tacet Ensemble, Messa di voce, and Nocturnalia Ensemble, she performs regularly at Slovenian festivals as well as across Europe (Paris, London, Vienna, Budapest, Athens ...) and in Argentina.



Ana Marija Krajnc, rojena leta 1999 v Ljubljani, je solistka, čembalistka in organistka. Študij je začela na Akademiji za glasbo v Ljubljani pri E. Mihajloviću in D. Miklavčiču, nadaljevala pa v Milanu pri L. Ghielmiju, pod čigar vodstvom je leta 2022 osvojila 1. nagrado na Mednarodnem tekmovanju za čembalo »Gianni Gambi« v Pesaru. Trenutno študira čembalo in orgle na Schola Cantorum Basiliensis pri A. Marconu, A. Buccarelli in T. Lindnerju. Njeni koncerti so bili deležni odličnega odziva občinstva in pohvalnih kritik. Jeseni 2023 je bila predstavljena v oddaji Una sera in discoteca na Radiu 3. V Italiji je nastopila na koncertih, ki jih je organiziral Società del Quartetto di Milano, imela recital na zgodovinskih glasbilih zbirke Tagliavini v muzeju San Colombano v Bologni ter sodelovala na 1. izdaji Mednarodnega orgelskega festivala »Tirini Bonometti« v Rezzatu. Avgusta 2023 je skupaj z Adriano Alcaide otvorila in zaključila festival Seviqc s celotnim opusom sonat za violino in čembalo J. S. Bacha.

Ana Marija Krajnc, born in Ljubljana in 1999, is a soloist, harpsichordist, and organist. She began her studies at the Academy of Music in Ljubljana with E. Mihajlović and D. Miklavčič, and continued in Milan with L. Ghielmi, under whose guidance she won 1st Prize at the "Gianni Gambi" International Harpsichord Competition in Pesaro in 2022. She is currently studying harpsichord and organ at the Schola Cantorum Basiliensis with A. Marcon, A. Buccarella, and T. Lindner. Her concerts have received enthusiastic public response and critical acclaim. In autumn 2023 she was featured in Una sera in discoteca on Radio 3. In Italy she has performed at concerts organized by the Società del Quartetto di Milano, given a recital on historical instruments from the Tagliavini collection at the San Colombano Museum in Bologna, and participated in the 1st edition of the "Tirini Bonometti" International Organ Festival in Rezzato. In August 2023 she both opened and closed the Seviqc Festival with the complete Sonatas for Violin and Harpsichord by J. S. Bach, together with Adriana Alcaide.



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