



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Torek / Tuesday
19.8.2025, 19:30

Grad Bogenšperk
Bogenšperk Castle

Pariška eleganca in sijaj
Parisian elegance and splendour

TACET ENSEMBLE

(Slovenija / Slovenia)

Katarina Nagode: traverso
Mojca Jerman: baročna violina / baroque violin
Gregor Fele: baročni violončelo / baroque cello
Martina Okoliš: čembalo / harpsichord
Erazem Izidor Grafenauer: teorba / theorbo

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.

Grad Bogenšperk, ob 18:30
Klepet s Tacet Ensemble

Bogenšperk Castle, at 18:30
Chat with Tacet Ensemble



Pierre-Danican Philidor (1681-1731)

Suite IV

Rondeau / Marche / Gigue / Air / Passepieds 1&2 / Fugue
(Trio, Premier Oeuvre, 1722)

Marin Marais (1656-1728)

Suite à 3

Prélude / Fantasia / Sarabande / Rondeau / Gigue / Gavotte / Menuet / Petite Passacaille
(Pièces en Trio pour les flutes, violon et dessus de viole, 1692)

Georg Philipp Telemann (1681-1767)

Quatuor VI in e

Prélude. A discretion.tres Vite. A discretion / Gay / Vite / Gracieusement / Distrain / Modéré
(Nouveaux quatuors en six suites "Paris Quartets" (TWV 43:e4, 1738)

V Parizu 18. stoletja so kot povsod po Evropi glasbene umetnine z dvora in cerkve zasedle salon in oder. Tacet Ensemble odgrinja kraljev sijaj v duhu stilne prefinjenosti in notranje moči nesmrtnih mojstrov glasbene govornice.

In 18th-century Paris, as across Europe, musical masterpieces moved from court and church to salons and stages. Tacet Ensemble reveals the splendour of kings with the stylistic refinement and inner strength of immortal masters of musical expression.



Sporočilo umetnikov obiskovalcem:

Ime naše skupine, Ensemble Tacet, izhaja iz latinske besede za tišino. Glasba se lahko začne šele, ko najprej prisluhnemo – in šele nato zaigramo. Da bi lahko res prisluhnili, pa moramo biti najprej v tišini, navzven in navznoter. Na naših koncertih želimo ustvariti prostor, v katerem se bo poslušalec lahko v tišini prepustil glasbi. Tokratni program je posvečen francoski glasbi, katere prefinjenost je navdihnila tudi velikega nemškega skladatelja Georga Philippa Telemanna.

Artists' message to visitors:

The name of our ensemble, Ensemble Tacet, derives from the Latin word for silence. Music can only begin once we first listen – and only then do we play. In order to truly listen, we must first be in silence, both outwardly and within ourselves. At our concerts, we wish to create a space in which the listener can surrender to music through silence. This programme is dedicated to French music, whose refinement also inspired the great German composer Georg Philipp Telemann.

Naše umetniško poslanstvo:

Z delovanjem želimo slovenski publiki približati bogastvo stare glasbe, še posebej mlajši generaciji. Z znanjem historično informirane izvajalske prakse raziskujemo zvok, različne instrumentacije in ustvarjamo priredbe za našo zasedbo. Posebej se posvečamo tudi delom, nastalim na slovenskih tleh, ter jih umeščamo v širši kontekst ob bok drugim skladateljem. Naš cilj je oblikovati programe, ki so poučni in hkrati privlačni tako za nas kot za občinstvo.

Our artistic mission:

With our work we seek to bring the richness of early music closer to the Slovenian public, especially to the younger generation. Drawing on the knowledge of historically informed performance practice, we explore sound, various instrumentations, and create arrangements for our ensemble. We also focus on works written on Slovenian soil, placing them in a wider context alongside other composers. Our aim is to design programmes that are both educational and engaging – for ourselves as well as for our audience.



Pod vplivom kralja Ludvika XIV., velikega mecena umetnosti, se je francoska baročna instrumentalna glasba razvijala v znamenju veličastnosti, sijaja in elegance. Na koncertnem sporedu sta suiti dveh francoskih skladateljev, mojstrov in virtuozov na svojih glasbilih: Pierra Danicana Philidorja in Marina Maraisa, ki sta sledila idealom francoskega baročnega sloga. Tudi Telemann se je preizkusil v vplivu francoskega stila – v uvodnem Prélude svojega Pariškega kvarteta. Pierre Danican Philidor je bil član cenjene francoske glasbene dinastije. Tako kot številni njegovi sorodniki je igral oboe in bil član več kraljevih dvornih orkestrov. Marin Marais je že zgodaj zaslovel kot virtuoz na violi da gamba; pri devetnajstih je nastopil v Pariški operi, pozneje pa se je uveljavil kot komorni glasbenik na dvoru Ludvika XIV. Pod Lullyjevim mentorstvom je začel komponirati in leta 1692 izdal šest suit za dva melodijska instrumenta in basso continuo.

Baročna glasba druge polovice 17. stoletja v Franciji sovпада z vladavino Ludvika XIV., Sončnega kralja, ki je vladal od leta 1643 do 1715. Njegov dvor v Versaillesu je postal kulturno središče, ki je odločilno spodbudilo razvoj francoske baročne glasbe. Oba skladatelja, Marin Marais in Pierre Danican Philidor, katerih dela sta danes na koncertnem sporedu, sta delovala na kraljevem dvoru. Ustvarila sta številne plesne skladbe za različne inštrumentalne zasedbe z basom continuom in jih povezovala v suite. Te so imele različno število stavkov, pogosto kratkih, značajsko živih in jasnih. Prvi stavek suite je bil navadno preludij, zadnji pa – podobno kot v operi tragédie lyrique – chaconne ali passacaille.

Ludvik XIV. ni bil le pokrovitelj umetnosti, temveč tudi navdušen plesalec, kar je močno vplivalo na glasbo njegovega časa. Njegova ljubezen do plesa je pripeljala do razvoja ballet de cour (dvornega baleta) in drugih oblik, ki so združevale elemente plesa in opere: comédie-ballet in opéra-ballet. Tudi Jean-Baptiste Lully, ki je v tragédie lyrique oblikoval edinstveni francoski slog, je baletu namenil pomembno vlogo. V dveh instrumentalnih suitah današnjega sporeda se jasno odraža francoski glasbeni slog: v značilni eleganci in prefinjenosti melodičnih linij, prepletenih z okrasnimi figurami, ter v sijajni tehnični dovršenosti. Glasba od

Under the influence of King Louis XIV, a great patron of the arts, French Baroque instrumental music developed in a spirit of grandeur, splendour, and elegance. This concert programme features suites by two French composers, both masters and virtuosos on their instruments: Pierre Danican Philidor and Marin Marais, who followed the ideals of the French Baroque style. Telemann also experimented with the French manner in the opening Prélude of his Paris Quartet. Pierre Danican Philidor was a member of the esteemed French musical dynasty. Like many of his relatives, he played the oboe and was a member of several royal court orchestras. Marin Marais gained fame early on as a virtuoso of the viola da gamba; at the age of nineteen, he performed at the Paris Opera and later distinguished himself as a chamber musician at the court of Louis XIV. Under Lully's mentorship he began composing, and in 1692 he published six suites for two melodic instruments and basso continuo.

Baroque music in the second half of the seventeenth century in France coincided with the reign of Louis XIV, the Sun King, who ruled from 1643 to 1715. His court at Versailles became a cultural centre that decisively fostered the development of French Baroque music. Both composers whose works appear in today's programme – Marin Marais and Pierre Danican Philidor – were active at the royal court. They created numerous dance pieces for various instrumental ensembles with basso continuo, combining them into suites. These could comprise a variable number of movements, often short, vivid, and clear in character. The opening movement was usually a Prelude, while the final movement – as in tragédie lyrique – was a Chaconne or Passacaille.

Louis XIV was not only a patron of the arts but also an avid dancer, which had a profound influence on the music of his time. His passion for dance gave rise to the ballet de cour (court ballet) and other hybrid forms combining dance and opera, such as comédie-ballet and opéra-ballet. Jean-Baptiste Lully, who shaped a uniquely French style in tragédie lyrique, also assigned ballet a prominent role. In the two instrumental suites performed this evening, the French musical style is clearly reflected in the elegance and refinement of the melodic lines, richly ornamented, and in the dazzling



izvajalca zahteva globoko poznavanje izvajalske prakse, občutek za refinement (dober okus) in visoko tehnično spretnost.

V drugem delu sporeda sledi Telemannov Pariški kvartet, ki ga je skladatelj napisal v Parizu pod očitnim vplivom sodobnega francoskega sloga. Kvartet sestavlja šest vedrih stavkov s programskimi naslovi. Uvodni preludij je oblikovan kot francoska uvertura (počasi–hitro–počasi), zaključna chaconne pa prinaša vrsto variacij. Telemann je kvartet objavil v zbirki šestih kvartetov pod naslovom *Novi kvarteti* (1738). Oznako Pariški kvarteti so jim šele v drugi polovici 20. stoletja podelili uredniki zbirke Telemann *Musikalische Werke*, zaradi njihove povezanosti s skladateljevim znamenitim obiskom Pariza v letih 1737–38.

Pierre Danican Philidor je pripadal francoski dinastiji glasbenikov, oboistov in skladateljev, katere priimek Danican (Duncan) izvira iz Škotske. V obdobju več kot 150 let je kar štirinajst članov družine služilo v kraljevih ustanovah v Versaillesu in Parizu, med njimi sedem skladateljev. Delovali so od časa Ludvika XIII. pa do francoske revolucije. Začetnik dinastije je bil Michel Danican Philidor (1580–1651), ki je bil oboist, verjetno v kraljevi vojski. Priimek Philidor je bil dodatek, ki mu ga je po izročilu podelil Ludvik XIII., ko je ob poslušanju njegove igre vzkliknil: »Našel sem drugega Filidorja!« – spomnil se je namreč na italijanskega oboista po imenu Filidori, ki ga je nekoč občudoval. Številni člani družine Philidor so bili priznani glasbeniki, ki so igrali v kraljevih ansamblih obojev (*Grande Écurie*), v kraljevi kapeli in so pomembno vplivali na glasbeno življenje Pariza. Anne Danican Philidor (1681–1728), prav tako oboist in skladatelj, je leta 1725 ustanovil znameniti koncertni cikel *Le Concert Spirituel*, ki je zaslovel po vsej Evropi in se izvajal vse do leta 1790.

Pierre Danican Philidor je bil eden najbolj nadarjenih članov dinastije: bil je oboist kot njegov stric André in drugi sorodniki, obenem pa tudi flavtist in gambist. Komponirati je začel zelo zgodaj, že pri šestnajstih letih pa so v Versaillesu izvedli njegovo pastoralno odrsko delo. Kot oboist je nasledil očeta Jacquesa v različnih kraljevih ansamblih (*Grande Écurie du Roy*, *Chapelle royale*), leta 1715 se je zaposlil na dvoru kot gambist ter postal kolega François Couperina in Marina Maraisa. V naslednjih letih je objavil tri zbirke suit za oboe, flauto ali violino. Najbolj znana njegova dela so: šest suit za dve prečni flauti brez basa in šest suit za melodični

technical precision. Such music requires from the performer a deep knowledge of historical performance practice, a sense of refinement (good taste), and considerable technical mastery.

The second part of the programme features Telemann's Paris Quartet, composed in Paris under the clear influence of contemporary French style. It consists of six cheerful movements with descriptive titles. The opening Prelude follows the form of a French overture (slow–fast–slow), while the concluding Chaconne unfolds through a sequence of variations. Telemann published the quartet in his collection *Nouveaux quatuors* (1738). The label Paris Quartets was only applied in the second half of the twentieth century by the editors of Telemann *Musikalische Werke*, acknowledging their connection with Telemann's celebrated visit to Paris in 1737–38.

Pierre Danican Philidor belonged to a French dynasty of oboists and composers whose name Danican (Duncan) derived from Scotland. Over a period of more than 150 years, fourteen members of the family – including seven composers – served in the royal establishments of Versailles and Paris, from the reign of Louis XIII until the Revolution of 1789. The founder of the dynasty, Michel Danican Philidor (1580–1651), was probably an oboist in the royal army. The surname Philidor was a later addition, supposedly given to him by Louis XIII, who exclaimed: "I have found another Filidori!" – recalling the Italian oboist Filidori, whom he had once admired. Many Philidors were distinguished musicians who played in the *Grande Écurie* (royal oboe ensemble) and in the royal chapel, shaping the musical life of Paris. Anne Danican Philidor (1681–1728), also an oboist and composer, founded the celebrated concert series *Le Concert Spirituel* in 1725, which soon gained renown across Europe and lasted until 1790.

Pierre Danican Philidor was among the most gifted members of the family: an oboist like his uncle André and other relatives, but also a flautist and gambist. He began composing at an early age, and at only sixteen his pastoral stage work was performed at Versailles. He succeeded his father Jacques as oboist in various royal ensembles (*Grande Écurie du Roy*, *Chapelle royale*), was employed as a gambist at court in 1715, and became a colleague of François Couperin and Marin Marais. He later published three collections of suites for oboes, flutes, or violins. His most famous works include six suites for two transverse flutes without bass, and six



instrument in bas, izdane leta 1717 in 1718. Trii iz leta 1717, posvečeni škofu iz Rennesa, so med njegovimi najboljšimi stvaritvami. V bistvu gre za zbirko šestih suit, natisnjenih leta 1722. Suita v G-duru, ki je na nocojšnjem sporedu, pripada tej zbirki. Predpisuje dva solistična glasova, ki ju lahko izvajamo s flavto traverso, kljunasto flavto, oboo ali violino, ter basovsko linijo, ki jo izvajajo continuo instrumenti, kot so viola da gamba, čembalo, lutnja ali teorba. Posebnost Philidorjevega zapisa je natančno notirani okras, ki je bil sicer pogosto prepuščen izvajalčevi presoji, in celo označevanje prstnega vibrata (flattement). Njegove suite utelešajo ideale francoske glasbe: prefinjene melodije in harmonije, jasno in pregledno teksturo, red, ravnovesje, eleganco, pozornost do detajlov, ritmično natančnost in bogato ornamentiko.

Marin Marais – francoski skladatelj, virtuoz na basovski violi da gamba, dirigent in pedagog – je bil osrednja osebnost francoske šole za violo da gambo, ki je cvetela v poznem 17. in zgodnjem 18. stoletju. Glasbeno izobrazbo je pridobil pri Françoisu Chaperonu, Nicolasu Hotmanu in slovitem Monsieurju de Sainte-Colombu. Zgodaj je zaslovel kot eden največjih virtuozov na violi da gamba. Po pripovedih naj bi svojega učitelja Sainte-Colomba presegel že po šestih mesecih učenja; ta ga je zato odslovil, češ da ga ne more več ničesar naučiti – čeprav so nekateri menili, da je v njem videl nevarnega tekmeca.

Pri devetnajstih je Marais že nastopal v Pariški operi, nato pa se je uveljavil kot komorni glasbenik na dvoru Ludvika XIV. Leta 1679 je postal Ordinaire de la Musique de la Chambre du Roi in to mesto obdržal vse do kraljeve smrti; med letoma 1715 in 1725 je služil še pod regentstvom in Ludvikom XV. Vrhunec slave je dosegel leta 1706, ko je postal vodja orkestra Pariške opere. Kot skladatelj je ustvaril več kot 600 del za violo da gambo in basso continuo, pet knjig *Pièces de viole* (1686–1725), številne suite za dve ali tri viole da gambe in nekaj del za tri viole da gambe. Suite vsebujejo od 7 do 41 stavkov, od uvodnih preludijev do sklepnih chaconne ali passacaglii z virtuosnimi variacijami. Vključujejo tudi značajske skladbe (*pièces de caractère*), med njimi tombeaux – žalne skladbe, posvečene njegovima učiteljema Lullyju in Sainte-Colombu.

Na sporedu je Suita v g-molu iz zbirke *Pièces en trio* (1692), ki vsebuje več kot 60 skladb za dva melodijska

suites for melodic instrument with bass, published in 1717 and 1718. His Trio Suites of 1717, dedicated to the Bishop of Rennes, are considered among his finest achievements. The Suite in G major, performed this evening, belongs to this collection. It features two solo parts – playable on traverso, recorder, oboe, or violin – and a bass line for continuo instruments such as viola da gamba, harpsichord, lute, or theorbo. Philidor's writing is remarkable for its precisely notated ornaments, usually left to the performer's discretion, and even his detailed markings for finger vibrato (flattement). His suites embody the ideals of French music: refined melodies and harmonies, transparent textures, order, balance, elegance, attention to detail, rhythmic precision, and rich ornamentation.

Marin Marais – French composer, virtuoso of the bass viol, conductor, and teacher – was the central figure of the French school of viola da gamba that flourished in the late seventeenth and early eighteenth centuries. He studied with François Chaperon, Nicolas Hotman, and the celebrated Monsieur de Sainte-Colombe. Marais soon gained recognition as one of the greatest gambists of his time. According to accounts, he surpassed his teacher Sainte-Colombe within six months, after which the master dismissed him, claiming he could teach him nothing more – though others suspected he feared a rival.

At the age of nineteen, Marais was already performing at the Paris Opera. He later shone as a chamber musician at the court of Louis XIV. In 1679 he was appointed Ordinaire de la Musique de la Chambre du Roi, a position he held throughout Louis XIV's reign, and continued under the Regency and Louis XV until 1725. His career reached its peak in 1706, when he became director of the Paris Opera orchestra. As a composer he published five books of *Pièces de viole* (1686–1725), containing nearly six hundred works for viola da gamba and continuo, as well as suites for two or three gambas. The suites range from 7 to 41 movements, including preludes, concluding chaconnes or passacailles with virtuosic variations, and *pièces de caractère* – sometimes biographical tombeaux dedicated to Lully and Sainte-Colombe.

Tonight's programme includes the Suite in G minor from the collection *Pièces en trio* (1692), which comprises more than sixty pieces for two melodic instruments and basso continuo, arranged into six suites. The G minor



instrumenta in basso continuo, razdeljenih v šest suit. Suita ima 13 stavkov: Prélude, Fantasia, Sarabande I, II, Rondeau, Gigue, Gavotte, Menuet I, II, Plainte, Passacaille, Petite Passacaille, Air gay. Poleg običajnih plesnih stavkov Marais dodaja tudi neplesne z opisnimi naslovi. Izvajalci so jih izbrali in oblikovali v celovito celoto, suita pa se zaključuje s Petite passacaille – variacijami na štiriktaktno basovsko formulo v trodobnem taktu, ki se iz lirične melodije razvije do virtuosnih pasaž.

Marais je bil tudi operni skladatelj: napisal je štiri opere (Alcide, 1693; Ariadne et Bacchus, 1696; Alcione, 1703; Semélé, 1709). Po neuspehu zadnje opere se je umaknil iz javnega življenja. O njem in njegovem času priča tudi roman Pascala Quignarda *Tous les matins du monde* (Vsa jutra sveta, 1991) ter istoimenski film, ki prikazuje kontrast med samotarskim Sainte-Colombom in ambicioznim, ognjevitim Maraisom.

Georg Philipp Telemann (1681–1767) velja za enega najvidnejših skladateljev poznobaročnega obdobja. Rodil se je v Magdeburgu v družini luteranskih pastorej, ki ni podpirala njegovih glasbenih teženj. Sam se je naučil številnih instrumentov (violina, flavta, oboa, kljunasta flavta, viola da gamba, kontrabas, klavir). Čeprav je sprva študiral pravo v Leipzigu, se je hitro uveljavil kot glasbenik: vodil je Collegium Musicum, deloval kot organist, skladatelj in glasbeni direktor opere. Nato je služboval v Sorau, Eisenachu, Frankfurtu in nazadnje v Hamburgu, kjer je bil več kot 40 let kantor in glasbeni direktor cerkvene glasbe. Bil je Bachov prijatelj in boter njegovega sina Carla Philippa Emanuela.

Telemann je bil izjemno plodovit skladatelj in med letoma 1725 in 1740 je izdal kar 43 zbirk, večinoma namenjenih ljubiteljskim glasbenikom. Za profesionalne virtuozje je ustvaril Pariške kvartete, ki sodijo med najpomembnejša komorna dela 18. stoletja. Leta 1737 je odpotoval v Pariz, kjer je z Michelom Blavetom, Jean-Pierrom Guignonom, Jean-Baptistom Forquerayem in violončelistom Édouardom izvajal svoje kvartete. Za njih je napisal novo zbirko šestih kvartetov *Nouveaux quatuors en six suites*, izdano leta 1738. J. S. Bach je bil med prednaročniki te izdaje. Kvarteti združujejo francoski slog (suitna zasnova, uverture, značajske skladbe) in nemški kontrapunkt, s čimer je Telemann ovrgel mnenje, da galantnega sloga ni mogoče združiti s kontrapunktom.

suite contains thirteen movements: Prélude, Fantasia, Sarabande I, II, Rondeau, Gigue, Gavotte, Menuet I, II, Plainte, Passacaille, Petite Passacaille, Air gay. In addition to the usual dance movements, Marais adds descriptive pieces. The performers have selected and shaped them into a meaningful whole, concluding with the Petite Passacaille – a series of variations over a repeating four-bar bass pattern in triple time, which develops from tender lyricism to virtuosic brilliance.

Marais also composed four operas: Alcide (1693), Ariadne et Bacchus (1696), Alcione (1703), and Semélé (1709). After the failure of the last, he gradually withdrew from public life. His character and his era were vividly portrayed in Pascal Quignard's novel *Tous les matins du monde* (1991) and in the celebrated film of the same name.

Georg Philipp Telemann (1681–1767) is regarded as one of the foremost composers of the late Baroque. Born in Magdeburg into a family of Lutheran pastors who discouraged his musical ambitions, he taught himself to play numerous instruments: violin, flute, oboe, recorder, viola da gamba, double bass, harpsichord, and others. Although he initially studied law in Leipzig, music soon prevailed. There he reorganised the Collegium Musicum, composed for the main churches, and became musical director of the opera. He went on to serve at Sorau, Eisenach, and Frankfurt, before settling in Hamburg as cantor and music director of the city's major churches, a position he held for more than forty years. He was a close friend of J. S. Bach and godfather to Carl Philipp Emanuel Bach.

Telemann was extraordinarily prolific. Between 1725 and 1740 he published forty-three collections, most intended for amateur musicians. For professional virtuosos he composed the Paris Quartets, among the most significant chamber works of the eighteenth century. In 1737 he travelled to Paris, where Michel Blavet, Jean-Pierre Guignon, Jean-Baptiste Forqueray, and the cellist Édouard performed his quartets. For them he composed a new set of six quartets, *Nouveaux quatuors en six suites* (1738), of which J. S. Bach was also a subscriber. The quartets combine French forms (suites, overtures, pièces de caractère) with German contrapuntal mastery, disproving the claim that galant style and counterpoint could not coexist.



Tacet Ensemble deluje v slovenskem prostoru od leta 2020. Zasedbo sestavljajo Katarina Nagode (baročna flavta), Mojca Jerman (baročna violina) in Martina Okoliš (čembalo). Njihov cilj je vzbuditi zanimanje za staro glasbo med slovensko publiko, zlasti pri mlajši generaciji. Želijo prenesti znanje, izkušnje in navdušenje ter ustvarjati sveže in zanimive interpretacije glasbenih del, zato oblikujejo programe, ki poslušalce tudi izobražujejo. Zaradi specifičnosti zasedbe improvizirajo z inštrumentacijo in dela prilagajajo v okviru historično informirane izvajalske prakse. Po potrebi zasedbo razširijo ter k sodelovanju povabijo druge priznane glasbenike.

Koncertirali so v okviru festivala Seviqc (2023), koncertnega cikla Baroque Rendezvous (2023), komornega cikla Odmev poletja v Mariboru (2022), Festivala Cantabile v Logatcu (2023) ter koncertnega cikla na gradu Rače (2021). Organizirale so tudi samostojna koncerta v Cerkvi sv. Jakoba v Ljubljani (2023) in v Cerkvi sv. Petra v Selcah (2023).

Tacet Ensemble has been active in Slovenia since 2020. The ensemble consists of Katarina Nagode (Baroque flute), Mojca Jerman (Baroque violin), and Martina Okoliš (harpsichord). Their aim is to awaken interest in early music among the Slovenian public, especially the younger generation. They seek to share their knowledge, experience, and enthusiasm by creating fresh and engaging interpretations of musical works, designing programmes that also educate the audience. Owing to the particular character of the ensemble, they experiment with instrumentation and adapt works within the framework of historically informed performance practice. When required, they expand the ensemble and invite other distinguished musicians to collaborate.

They have performed at the Seviqc festival (2023), the Baroque Rendezvous concert series (2023), the chamber cycle Odmev poletja in Maribor (2022), the Cantabile Festival in Logatec (2023), and the concert series at Rače Castle (2021). They have also organised independent concerts at St James's Church in Ljubljana (2023) and St Peter's Church in Selca (2023).



Flavtistka Katarina Nagode je po študiju flavte na Univerzi za glasbo v Gradcu nadaljevala izobraževanje na področju stare glasbe. Baročno flavto je študirala na Univerzi Anton Bruckner v Linzu (pri dr. Claire Genewein) ter na Univerzi Mozarteum v Salzburgu (pri Marcellu Gattiju). Dodatno se je izpopolnjevala pri Barthold Kuijkenu, Kate Clark in Marcu Hantaïju. Nastopila je s Hofkapelle Stuttgart, Baročnim orkestrom Glasbene matice, JSB Ensemble, Ensemble Cordia, Vokalensemble Rastatt in drugimi. Sodelovala je z uglednimi dirigenti, kot so Hans-Christoph Rademann, Frieder Bernius, Jos van Veldhoven in Gary Graden. V Sloveniji se je predstavila v okviru Zlatega abonmaja in abonmaja Iz(z)vrstni Cankarjevega doma, na festivalih Seviqc, Odmev poletja, Cantabile ter v ciklu koncertov na gradu Rače. Leta 2023 je bila ena izmed predavateljev na seminarju za učitelje Flavta gre v barok, saj si prizadeva, da bi baročna flavta postala bolj prepoznavna tudi med slovenskimi flavtisti.

Mojca Jerman je baročna in klasična violinistka, ki jo zanima raziskovanje historičnih vidikov glasbenega poustvarjanja. Je članica baročnega tria Tacet, baročne zasedbe Nocturnalia, srednjeveške skupine Phylomena (z umetniško vodjo Jasmino Črnčič) ter klavirskega tria Rêverie s pianistko Tanjo Činč in čelistko Katarino Leskovar. Nastopa tudi v orkestrih Insula orchestra, Anima Eterna, Orchestra Frau Musika, FB Banda in v orkestru SNG Opera in balet Ljubljana. Igrala je pod vodstvom priznanih dirigentov, kot so Pablo Heras Casado, Andrea Marcon, Thomas Hengelbrock, Laurence Equilbey in Geoffroy Jourdain. Leta 2021 je prejela nagrado italijanskih konservatorijev Il Premio Nazionale delle Arti v kategoriji stare glasbe. Med profesorji, ki so najbolj vplivali na njeno umetniško pot, so Vasilij Meljnikov, Priya Mitchell, Tomaž Lorenz, Enrico Gatti, Eva Saladin, Luca Giardini, Rachel Podger in Chiara Banchini.

Martina Okoliš je na Akademiji za glasbo v Ljubljani z odliko diplomirala iz glasbene pedagogike, orgel (koncertna smer) in zaključila magistrski študij čembala pri red. prof. Egonu Mihajloviću. Kot čembalistka je sodelovala pri številnih projektih Baročnega orkestra Akademije za glasbo (korepetitorica, asistentka dirigenta), na festivalu historične glasbe in plesa Musica Locopolitana, nastopala je s komornimi godalnimi in harmonikarskimi orkestri Akademije. Z baročnim kvartetom Hymnia je koncertirala v sklopu ciklov Mladi

After completing her flute studies at the University of Music in Graz, flautist Katarina Nagode continued her training in the field of early music. She studied Baroque flute at the Anton Bruckner University in Linz (with Dr Claire Genewein) and at the Mozarteum University in Salzburg (with Marcello Gatti). She further refined her skills with Barthold Kuijken, Kate Clark, and Marc Hantaï. She has performed with Hofkapelle Stuttgart, the Baroque Orchestra of the Glasbena matica, JSB Ensemble, Ensemble Cordia, Vokalensemble Rastatt, and others. She has collaborated with distinguished conductors such as Hans-Christoph Rademann, Frieder Bernius, Jos van Veldhoven, and Gary Graden. In Slovenia, she has appeared within the Golden Subscription Series and the Iz(z)vrstni series of Cankarjev dom, at the Seviqc festival, the Odmev poletja Festival, the Cantabile Festival, and in the concert cycle at Rače Castle. She is committed to promoting the Baroque flute among flautists in Slovenia and in 2023 was one of the lecturers at the seminar for teachers Flute Goes Baroque.

Mojca Jerman is a Baroque and classical violinist with a keen interest in exploring various historical aspects of musical performance. She is a member of the Baroque trio Tacet, the Baroque ensemble Nocturnalia, the medieval group Phylomena (with artistic director Jasmina Črnčič), and the piano trio Rêverie with pianist Tanja Činč and cellist Katarina Leskovar. She also performs with orchestras such as Insula orchestra, Anima Eterna, Orchestra Frau Musika, FB Banda, and the orchestra of the Slovenian National Opera and Ballet Ljubljana. She has performed under leading conductors including Pablo Heras Casado, Andrea Marcon, Thomas Hengelbrock, Laurence Equilbey, and Geoffroy Jourdain. In 2021 she received the Il Premio Nazionale delle Arti, the national award of Italian conservatories, in the early music category. Among the professors who have had the greatest influence on her artistic path are Vasilij Meljnikov, Priya Mitchell, Tomaž Lorenz, Enrico Gatti, Eva Saladin, Luca Giardini, Rachel Podger, and Chiara Banchini.

Martina Okoliš graduated with distinction from the Academy of Music in Ljubljana in three fields: music education, organ (concert performance track), and later completed a Master's degree in harpsichord with Prof. Egon Mihajlović. As a harpsichordist she has participated in numerous projects with the Baroque Orchestra of the Academy of Music (as répétiteur and



mladim, Jesenske serenade, Tartini festival, Evropska prestolnica kulture in drugih. Na mednarodnem festivalu čembala v Beogradu je izvedla solistični recital. Igra tudi v čembalo duu z Egonom Mihajlovičem. Od leta 2020 je članica zasedbe Tacet Ensemble.

Violončelist Gregor Fele je študiral na Akademiji za glasbo v Ljubljani pri Milošu Mlejniku, nato pa nadaljeval na salzburškem Mozarteumu pri Enricu Bronziju, kjer je končal tudi podiplomski študij baročnega violončela pri Marcu Testoriju. Kot solist je nastopil z mnogimi slovenskimi orkestri, kot komorni glasbenik pa na številnih mednarodnih festivalih. Redno snema za arhiv RTV Slovenija in se intenzivno posveča historični izvajalski praksi. Sodeloval je z uglednimi izvajalci stare glasbe, med njimi Reinhardom Goebлом, Dorothee Oberlinger, Marcom Testorijem, Midori Seiler, Lorenzom Ghielmijem, Hirom Kurosakijem, Stefanom Temminghom in Oliverjem Webrom. Od leta 2006 je član Simfoničnega orkestra RTV Slovenija, kjer je večkrat vodil ansambel v baročnem programu cikla Mozartine.

Izidor Erazem Grafenauer je diplomiral na Akademiji za glasbo v Ljubljani, na Konservatoriju Benedetto Marcello v Benetkah in na Akademiji za glasbo v Zagrebu. Kot solist in komorni glasbenik na kitari in lutnjah je dobitnik številnih domačih in mednarodnih nagrad. Njegova umetniška pot obsega izvedbe stare glasbe na historične inštrumente, moderno klasično glasbo ter jazz in flamenko. Deluje kot samozaposlen v kulturi, na Akademiji za glasbo v Ljubljani pa kot docent predava predmet Komorna igra.

assistant conductor), at the festival of historical music and dance Musica Locopolitana, and has performed with chamber string and accordion orchestras of the Academy. With the Baroque quartet Hymnia she has given many concerts within cycles such as Mladi mladim (Young Musicians for Young Audiences), Jesenske serenade, Tartini Festival, European Capital of Culture, and others. She performed a solo recital at the International Harpsichord Festival in Belgrade and also plays in a harpsichord duo with Egon Mihajlović. Since 2020 she has been a member of Tacet Ensemble.

Cellist Gregor Fele studied at the Academy of Music in Ljubljana with Miloš Mlejnik and continued at the Mozarteum University Salzburg with Enrico Bronzi, where he also completed postgraduate studies in Baroque cello with Marco Testori. He has appeared as a soloist with many Slovenian orchestras and as a chamber musician at numerous international festivals. He records regularly for the archives of RTV Slovenija and is deeply dedicated to historically informed performance. He has worked with renowned early music performers such as Reinhard Goebel, Dorothee Oberlinger, Marco Testori, Midori Seiler, Lorenzo Ghielmi, Hiro Kurosaki, Stefan Temmingh, and Oliver Weber. Since 2006 he has been a member of the RTV Slovenija Symphony Orchestra, which he has on several occasions directed in Baroque programmes within the Mozartine series.

Izidor Erazem Grafenauer studied at the Academy of Music in Ljubljana, the Benedetto Marcello Conservatory in Venice, and the Academy of Music in Zagreb. As a guitarist and lutenist he has won many national and international awards. His artistic activity ranges from performances of early music on historical instruments to modern classical music, as well as jazz and flamenco. He is a freelance artist and teaches Chamber Music as an assistant professor at the Academy of Music in Ljubljana.





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