



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Sreda / Wednesday
20.8.2025, 19:30

Celje
Glasbena šola Celje
Celje Music School

Goldberg variacije
plesni koncert (dva sola v odnosu)

Goldberg Variations
dance concert (two solos in relation)

EVA DOLINŠEK

(Slovenija / Slovenia)
čembalo / harpsichord

ANJA MEJAČ

(Slovenija / Slovenia)
ples / dance

Celje, Kavarna Oaza, ob 18:30
Klepet z Evo Dolinšek in Anjo Mejač

Celje, City Café Celje, at 18:30
Chat with Eva Dolinšek and Anja Mejač



Johann Sebastian Bach (1685-1750)

Clavier Übung bestehend in einer ARIA

**mit verschiedenen Veränderungen vors Clavicimbal mit 2 Manualen. Denen Liebhabern zur Gemüths-
Ergetzung verfertigt von Hrn. Johann Sebastian Bach Königl. Pohl. u. Churfl. Sächs. Hoff-Compositeur,
Capellmeister, u. Directore Chori Musici in Leipzig. Nürnberg in Verlegung Balthasar Schmidts
(Goldbergove variacije / The Goldberg Variations, BWV 988)**

Aria / Variatio 1: a 1 Clav. / Variatio 2: a 1 Clav. / Variatio 3: Canone all'Unisono. a 1 Clav. / Variatio 4: a 1 Clav. /
Variatio 5: a 1 ô vero 2 Clav. / Variatio 6: Canone alla Seconda. a 1 Clav. / Variatio 7: a 1 ô vero 2 Clav. Al tempo
di Giga Variatio 8: a 2 Clav. / Variatio 9: Canone alla Terza. a 1 Clav. / Variatio 10: Fughetta. a 1 Clav. / Variatio 11:
a 2 Clav. / Variatio 12: a 1 Clav. Canone alla Quarta. a 1 Clav. Variatio 13: a 2 Clav. / Variatio 14: a 2 Clav. /
Variatio 15: Canone alla Quinta. a 1 Clav. Andante Variatio 16: Ouverture. a 1 Clav. / Variatio 17: a 2 Clav. /
Variatio 18: Canone alla Sesta. a 1 Clav. / Variatio 19: a 1 Clav. / Variatio 20: a 2 Clav. / Variatio 21: Canone alla
Settima. a 1 Clav. / Variatio 22: a 1 Clav. alla breve / Variatio 23: a 2 Clav. / Variatio 24: Canone all'Ottava. a 1
Clav. / Variatio 25: a 2 Clav. Adagio / Variatio 26: a 2 Clav. / Variatio 27: Canone alla Nona. a 2 Clav. / Variatio 28:
a 2 Clav. / Variatio 29: a 1 ô vero 2 Clav. / Variatio 30: Quodlibet. a 1 Clav. / Aria da Capo

Sodelovanje čembalistke Eve Dolinšek ter koreografije in plesalke Anje Mejač se tokrat srečuje v brezčasnem prostoru Goldbergovih variacij. Igrati partituro – pozabiti del sebe. Goldbergove variacije za čembalistko predstavljajo življenjski cikel: začnejo in končajo se z isto mislijo. Plesati Goldberga pomeni plesati glasbo. Za flamenko plesalca, katerega koraki so slišni, pa to pomeni tudi resnično poznati glasbo. Koreografska izhodišča nastajajo iz študija glasbene partiture; linijo leve roke koreografinja prevaja v zvočno-prostorske kompozicije, ki jih vpenja v tok improvizacije v plesu. Kako lahko zares spoznaš tako kompleksno kompozicijo? Tako, da jo vzameš in narediš za svojo. Glasbeno gre za zahtevno solistično delo, tudi v svetu koreografije si je plesati Goldberga že pridobilo svojevrsten status. Izvajalki snujeta pogovor v večglasju različnih obdobij, slogov, časov in prostorov. Morda pa imata barok in flamenko veliko skupnega – oba z globoko bolečino, zavito v tančico grandioznosti.

The collaboration between harpsichordist Eva Dolinšek and choreographer and dancer Anja Mejač unfolds this time in the timeless space of the Goldberg Variations. To play the score – to forget a part of oneself. For the harpsichordist, the Goldberg Variations represent a life cycle: they begin and end with the same idea. To dance Goldberg is to dance the music. For a flamenco dancer, whose steps are heard, it also means truly knowing the music. The choreographic foundations emerge from the study of the musical score; the choreographer translates the left-hand line into sonic and spatial compositions, weaving them into the flow of improvisation in dance. How can one truly understand such a complex composition? By taking it and making it one's own. Musically, it is a demanding solo work; in the world of choreography too, dancing Goldberg has earned a status of its own. The two performers craft a dialogue in polyphony – across periods, styles, times, and spaces. Perhaps baroque and flamenco have more in common than we might think – both wrapped in a veil of grandeur, both steeped in deep sorrow.



Čembalistka Eva Dolinšek je leta 2015 z odliko magistrirala na Akademiji za glasbo v Ljubljani pri prof. Egonu Mihajloviću. Kot solistka in komorna glasbenica nastopa na koncertnih odrih doma in v tujini, med drugim na festivalih Festival Ljubljana, Imago Sloveniae, Festival L'Estatebarocca (IT), Grajske harmonije, Zvoki mladosti, Tartini Festival, Festival Risonanze (IT), Festival Carniarmonie (IT, A), Festival Davos (CH) in Scarlatti marathon (CH). Leta 2021 je izdala svojo drugo zgoščenko z naslovom BAROK II – Pièces de clavecin, ki je sledila zgoščenki BAROK iz leta 2016. Oktobra 2023 je kot umetniška vodja in dirigentka na oder postavila izvedbo komičnega opernega intermezza La serva padrona skladatelja G. B. Pergolesija. Njeno delovanje na področju raziskovanja in oživljanja stare glasbe se poleg koncertne dejavnosti nadaljuje s strokovnimi predavanji, pisanjem člankov ter umetniškim vodenjem baročne komorne skupine Musica nucis. Svoje znanje redno izpopolnjuje pri mednarodno priznanem francoskem čembalistu in dirigentu Christophu Roussetu (FR) ter italijanskem čembalistu in strokovnjaku za italijansko baročno literaturo prof. Enricu Baianu (IT). Do leta 2022 je delovala kot habilitirana asistentka na Akademiji za glasbo v Ljubljani. Junija 2024 je prejela priznanje Univerze v Ljubljani za pomembna umetniška dela na področju čembala.

Anja Mejač (1989) deluje na področju sodobnega flamenka in plesne improvizacije. Je magistrica umetnosti giba na AGRFT ter diplomirana načrtovalka vizualnih komunikacij na ALUO. Flamenko študira na akademiji Amor de Dios v Madridu. Umetniško raziskovanje posveča plesu flamenka in študiju plesne improvizacije, ki temelji na poslušanju telesnih občutkov, s čimer razvija lasten odrski jezik. Sodeluje z domačimi in tujimi umetniki s področja uprizoritvenih, glasbenih in vizualnih umetnosti (Alejandro Granados, Snježana Premuš, Jurij Konjar, Liza Šimenc, Ana Pandur, Riccardo Garcia Rubi, Eva Dolinšek, Bowrain, Luka Uršič, Olja Grubić idr.). Je avtorica več kulturnih projektov, med odmevnejšimi so: Kamniti čevlji (LGL – 2017, Flamenco Festival Zagreb, Festival Lent, NUK – 2018); Prostor med nama je najin odnos (Bi flamenko festival, Cankarjev dom – 2020); Suite à Trois (Festival Imago Sloveniae, Sem glasba sem mesto – 2021); ALLO (Festival Gibanica Fringe, DUM – 2023). V letih 2022–2023 je bila na porodniškem dopustu. Leta 2023 je skupaj z Ano Pandur, Urško Centa in Mitjo Obedom oblikovala 1. Nacionalni simpozij Kako misliti flamenko v atriju ZRC SAZU.

Harpsichordist Eva Dolinšek completed her Master's degree with distinction in 2015 at the Academy of Music in Ljubljana under Prof. Egon Mihajlović. As a soloist and chamber musician, she has appeared at concert venues both in Slovenia and abroad, at festivals such as Festival Ljubljana, Imago Sloveniae, Festival L'Estatebarocca (IT), Grajske harmonije, Zvoki mladosti, Tartini Festival, Festival Risonanze (IT), Festival Carniarmonie (IT, A), Festival Davos (CH) and Scarlatti marathon (CH). In 2021 she released her second CD, BAROK II – Pièces de clavecin, following her debut CD BAROK (2016). In October 2023, as artistic director and conductor, she staged a performance of the comic opera intermezzo La serva padrona by G. B. Pergolesi. In addition to her concert activities, she is dedicated to the revival and research of early music through lectures, scholarly articles, and artistic direction of the Baroque chamber ensemble Musica nucis. She regularly continues her training with internationally renowned French harpsichordist and conductor Christophe Rousset (FR), as well as Italian harpsichordist and specialist in Italian Baroque repertoire Prof. Enrico Baiano (IT). Until 2022 she was employed as an Assistant Professor at the Academy of Music in Ljubljana. In June 2024 she received a University of Ljubljana Award for significant artistic achievements in the field of harpsichord performance.

Anja Mejač (1989) works in the field of contemporary flamenco and dance improvisation. She holds a Master's degree in Movement Arts from AGRFT and a degree in Visual Communication Design from ALUO. She studies flamenco at the Amor de Dios Academy in Madrid. Her artistic research is devoted to flamenco dance and to improvisation based on listening to bodily sensations, through which she develops her own stage language. She collaborates with Slovenian and international artists from the fields of performing, musical, and visual arts (Alejandro Granados, Snježana Premuš, Jurij Konjar, Liza Šimenc, Ana Pandur, Riccardo Garcia Rubi, Eva Dolinšek, Bowrain, Luka Uršič, Olja Grubić, etc.). She is the author of several cultural projects, among the most notable: Kamniti čevlji (LGL – 2017, Flamenco Festival Zagreb, Festival Lent, NUK – 2018); Prostor med nama je najin odnos [The Space Between Us Is Our Relationship] (Bi flamenko festival, Cankarjev dom – 2020); Suite à Trois (Festival Imago Sloveniae, Sem glasba sem mesto – 2021); ALLO (Festival Gibanica Fringe, DUM – 2023). Between 2022 and 2023 she was on maternity leave. In 2023, together with Ana Pandur, Urška Centa and Mitja Obed, she co-created the 1st National Symposium Kako misliti flamenko [How to Think Flamenco], held in the atrium of ZRC SAZU.



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