



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Četrtek / Thursday
21.8.2025, 19:30

Celje
Stara grofija
Old Counts' Mansion

Los pájaros vuelan (Ptice letijo)
Los pájaros vuelan (The Birds Fly)

TRES PÁJAROS

(Slovenija, Španija / Slovenia, Spain)

Pilar Almalé: viola da gamba / viola da gamba

Urška Cvetko: kljunasta flavta / recorder

Tea Plesničar: baročna harfa / baroque harp

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 s Tres pájaros

Celje, City Café Celje, at 18:30
Chat with Tres pájaros



Sporočilo obiskovalcem:

Dragi obiskovalci, saludos! Pozdravljeni! Tres pájaros je povsem nova, mednarodna zasedba, ki je nastala prav za to priložnost. Čeprav smo delo druga druge poznale in občudovali že kar nekaj časa, smo šele zdaj prvič združile moči. Današnji program Los pájaros vuelan črpa navdih iz narave – natančneje, iz ptice taščice. Izbor skladb sledi njenemu selitvenemu letu v dežele, kraje in zgodovinske čase, kamor se rade vračamo in jih čutimo kot svoj drugi dom. Za to priložnost smo izbrale nekaj čudovitih baročnih del, pripravile priredbe ljudskih pesmi v slogih stare glasbe (renesansa – diminucije, barok – okraševanje, kontrasti) ter dodale nekaj renesančnih skladb, da bi še močneje povezale in obogatile naše glasbeno zgodovinsko potovanje. Vsaka izmed nas – Tres pájaros – je tudi »renesančna ptica«. Ne zanimata nas le glasba in njen zvok, temveč, kot lahko preberete v naših življenjepisih, tudi različne oblike umetnosti in umetniškega izraza: slikarstvo, gledališče, poezija, ples. Ob tem poslušamo plimovanje spreminjajočih se letnih časov in sledimo vetrovom navdiha.

Naše umetniško poslanstvo:

Tres pájaros želimo sebi in občinstvu ponuditi več kot le koncert — skupaj se podajamo na raziskovalno in čutno popotovanje skozi čas, prostor in zvok. Naš cilj je povezovanje različnih kultur in zgodovinskih obdobj s pomočjo stare glasbe. S tem, ko tradicionalne melodije postavljamo ob bok renesančnim in baročnim skladbam, izražamo spoštovanje do naših glasbenih korenin in se poklanjamo vrednosti ter pomembnosti ljudske glasbe. Občinstvu želimo približati pretanjeno lepoto stare glasbe, jo začiniti z zanosom ljudskega izročila ter oživiti (pozabljene) pesmi, ki so jih skozi generacije ohranjali naši predniki — pesmi, ki pogosto najdejo pot tudi v umetno glasbo. Verjamemo, da — tako kot ptice — vsi nosimo zgodbe, ki lahko prečkajo meje in nas, s pomočjo glasbe, povezujejo.

Na krilih kljunaste flavte, viole da gamba in baročne harfe nas popelje čutna migracija od srednjeveške Španije do baročnega severa, od sefardskih uspavank do slovenskih ljudskih pesmi, kot jih še niste slišali — nova mednarodna zasedba Tres pájaros odpira svet, kjer zgodovina in domišljija letita skupaj kot jata ptic, ki se vrača domov.

Artists' message to visitors:

Dear visitor, saludos! Pozdravljeni! Tres pájaros is a brand-new international ensemble created especially for this occasion. Although we have known and admired each other's work for quite some time, this is the first time we've come together. Tonight's programme, Los pájaros vuelan, draws inspiration from nature—more precisely, from the European robin. The selection of pieces follows its migratory flight to lands, places, and moments in history that we love to revisit and that feel like a second home. For this special concert, we have chosen some beautiful Baroque works, arranged traditional songs in the style of early music (Renaissance diminutions, Baroque ornamentation and contrasts), and added a few Renaissance pieces to further deepen and connect our musical journey through time. Each of us—Tres pájaros—is also a “Renaissance bird.” We are not interested in music alone. As you can read in our biographies, we are equally drawn to other forms of art and artistic expression: painting, theatre, poetry, dance. As we create, we listen to the tides of the ever-changing seasons and follow the winds of inspiration.

Our artistic mission:

Tres pájaros aim to offer both ourselves and our on an explorative and heartfelt journey through time, space, and sound. Our goal is to connect different cultures and historical periods through early music. By placing traditional melodies alongside Renaissance and Baroque compositions, we express our respect for musical roots and pay tribute to the importance and richness of folk traditions. We wish to bring the subtle beauty of early music closer to our audiences, to spice it with the passion of the folk tradition, and to revive (forgotten) songs that have been passed down through generations — songs that often find their place even within art music. We believe that—just like birds—we all carry stories within us. Stories that can cross borders and, through music, connect us all.

On the wings of recorder, viola da gamba, and baroque harp, a sensuous migration takes us from medieval Spain to the baroque North, from Sephardic lullabies to Slovenian folk songs like you've never heard before. The new international ensemble Tres pájaros opens a world where history and imagination fly together like a flock of birds returning home.



Diego Ortiz (ca.1510-ca.1576)

Recercada Segunda

(Trattado de Glosas, II)

Anonimus (17. stol / 17th Cent.)

Toccata

(Chigi Manuscript Q IV, 78)

Francesco Barsanti (1690–1775)

Old Scots Tunes

Logan Water / Thro' the Wood Laddie

Georg Phillip Telemann (1681-1767)

Solo X (TWV 41:C5)

Adagio / Allegro / Adagio / Allegro / Larghetto, Vivace

(Essercizii musici)

Anne Rochette (1739-1776).

Pour toi seule je respire

Tradicionalna slovenska / Traditional Slovenian

Tri ptičice

Dario Castello (1602-1631)

Sonata prima á sopran solo

Francesco Barsanti (1690–1775)

Old Scots Tunes

Lochaber / Lord Aboyne's Welcome or Cumberland house

Gottfried Finger (ca.1655-1730)

Ground

(The Division flute)

Tradicionalna sefardska / Traditional sefardí

Si verias a la rana

Johann Sebastian Bach

Partita (BWV 1013)

Bouree anglaise

Tradicionalna sefardska / Traditional sefardí

A la una yo naci



Los pájaros vuelan vas popelje v svet, kjer glasba poleti na krilih nežnega tria: kljunastih flavt, viole da gamba in baročne harfe. Navdihnjene s podobo taščice – simbola selitve in tihe vztrajnosti – se podamo na pot od skrivnostnih zvenov srednjeveške Španije do prefinjene evropske baročne umetnosti. Tako kot ptice sledijo starodavnim potem čez nebo in skozi letne čase, tudi me prestopamo meje časa in prostora ter prepletamo sefardske uspavanke, ljudske melodije in baročno komorno glasbo z basom continuom. To ni le selitev zvoka, temveč tudi duha – skupnih človeških hrepenenj po domu, lepoti in povezanosti. Naj vas glasba ponese skozi stoletja spomina in čudenja, kot bi vas nesel utrip kril taščice.

Los pájaros vuelan (Ptice letijo)

Los pájaros vuelan je koncert, prepleten z metaforo migracije – ptic, melodij, čustev in umetniške identitete. Tako kot ptice sledijo menjavi letnih časov v iskanju hrane, topline in gnezdišč, tudi mi sledimo glasbeni poti skozi čas in čez meje: od srednjeveškega srca Španije do prefinjene baročne severne Evrope ter nazaj k sončnim spominom na dom.

Naše potovanje se začne tam, kjer čutimo svoj »dom« – v Španiji in širše v južni Evropi, vključno z našo ljubljeno Slovenijo. A kot glasbeniki imamo tudi druge domove: baročni in renesančni slog, ki oblikujeta naše poslušanje, izvajanje in doživljanje glasbe. Ti glasbeni »kraji« niso ločeni z geografijo, temveč povezani z domišljijo, jezikom in slogom. Skozi njih prehajamo svobodno, kot taščica, ki leti skozi gozdove, polja in mesta – nikoli ne pozabi poti in vedno poje.

Vsaka skladba tega programa je kot pero v našem selitvenem perju – lahkotna, živa, edinstvena in povezana z vsemi drugimi.

1. del: Polet se začne

Koncert odpiramo z igrivo in pronicljivo sefardsko ljudsko pesmijo *Si verías a la rana* – skladbo o žabi, ki na prvi pogled deluje lahkotno, a v sebi nosi stoletja spomina. Sefardska glasba, ohranjena v judovskih skupnostih, izgnanih iz Španije leta 1492, je most med Vzhodom in Zahodom, med veseljem in izgnanstvom. Njena navidezna preprostost prikriva globoko čustveno in zgodovinsko plast.

Sledi *Recercada segunda* Diega Ortiza iz sredine 16. stoletja. Ortiz, španski skladatelj, ki je deloval v Neaplju, velja za mojstra zgodnje instrumentalne improvizacije nad

Los pájaros vuelan invites you into a world where music takes flight on the wings of a delicate trio: recorder, viola da gamba, and baroque triple harp. Inspired by the European robin—a symbol of migration and quiet resilience—we set out on a journey from the mystical sounds of medieval Spain to the refined elegance of the Baroque. Just as birds follow ancient paths across skies and seasons, we too cross the borders of time and place, interweaving Sephardic lullabies, folk melodies, and ornate chamber music with basso continuo. This is a migration not only of sound, but of spirit—a shared human longing for home, beauty, and connection. Let the music carry you through centuries of memory and wonder, as if borne on the flutter of a robin's wings.

Los pájaros vuelan (The Birds Fly)

Los pájaros vuelan is a concert woven with the metaphor of migration—of birds, melodies, emotions, and artistic identity. Just as birds follow the change of seasons in search of food, warmth, and nesting grounds, we, too, follow a musical path through time and across borders: from the medieval heart of Spain to the refined baroque North, and back to the sunlit memory of home.

Our journey begins where we feel our "home"—in Spain and, more broadly, in Southern Europe, including our beloved Slovenia. But as musicians, we have other homes as well: the baroque and Renaissance styles that shape our listening, performance, and musical experience. These musical "places" are not defined by geography, but by imagination, language, and style. We pass through them freely, like a robin flying through forests, fields, and cities—never forgetting the way, always singing. Every piece in this program is like a feather in our migratory plumage—light, alive, unique, and connected to all the others.

Part I: The Flight Begins

The concert opens with the playful and insightful Sephardic folk song *Si verías a la rana*, a song about a frog that may seem lighthearted on the surface but carries centuries of memory. Sephardic music—preserved by Jewish communities expelled from Spain in 1492—forms a bridge between East and West, between joy and exile. Its apparent simplicity conceals deep emotional and historical layers.

We continue with *Recercada segunda* by Diego Ortiz, a mid-16th-century Spanish composer active in Naples. Ortiz is regarded as a master of early instrumental improvisation over a repeating bass line. This piece encourages the



ponavljajočo se basovsko linijo. Skladba spodbuja izvajalca k okrasju, variaciji, poletu – kot ptica ob prvem, svobodnem vzletu. Prepleteni glasovi odražajo ravnotežje med svobodo in disciplino, ki sta bistveni značilnosti zgodnje glasbe.

Zatem slišimo Toccato iz vatikanskega rokopisa Chigi iz 17. stoletja, delo anonimnega skladatelja. V tej toccati odkrivamo notranji nemir in gibanje – kot valovanje vetra, ki med letom nežno premeša perje. Skladba je nepredvidljiva in razgibana, tako kot narava sama.

Pot nas vodi na sever, na Škotsko, k Francescu Barsantiju – italijanskemu baročnemu skladatelju, ki je dolga leta živel in deloval v Edinburghu. V njegovih priredbah škotskih ljudskih melodij Logan Water in Thro' the Wood Laddie zaslišimo pokrajine, otožnost in spomin. To niso pesmi o pticah, temveč pesmi za ptice – odprte, prostorne in iskrene.

Povezanost z baročnim slogom utrdi Solo X v C-duru Georga Philippa Telemanna iz zbirke Scherzi musicali. Delo, polno iskrivosti in jasnosti, upraviči svoj naslov – »scherzi« pomeni šale ali igrive skladbe. Gibko, okrašeno in šarmantno – daje občutek nadzorovanega leta: krila tesno ob telesu, vsak obrat premišljen, vsak skok natančen.

Prvi del koncerta zaključimo s skladbo Pour toi seule je respire Anne Rochette – kratko, a izrazito čustveno skladbo iz leta 1758. Je intimna izpoved, nekakšen zadržan vzdih pred nadaljevanjem poti. Govori o nežnosti in pripadnosti – morda osebi, morda sami glasbi.

2. del: Vrnitev, razmislek in prenova

Drugi del koncerta začnemo s slovensko ljudsko pesmijo Tri ptičice, ki zazveni kot notranji kompas. Njen spev je preprost in domač, a nosi večplastno otožnost. Ni potrebna razlaga – le poslušanje, kot ptičji glas z vrha domačega drevesa.

Sledi Sonata prima à soprano solo Daria Castella – delo kontrastov: miru in nemira, reda in presenečenja. V njem ni razdalje med govorom in petjem – melodija se giblje svobodno, kot ptica, ki spreminja višino in smer, a ohranja svojo pot.

V nadaljevanju slišimo še dve škotski melodiji v priredbi Barsantija: Lochaber in Lord Aboyne's Welcome or Cumberland House. Tokrat zvenita bolj umirjeno in sproščeno – z občutkom sprave in sprejetosti. Ne nosita več otožnosti, temveč toplino in zaupanje.

performer toward ornamentation, variation, flight—like a bird's first free ascent. Interwoven voices reflect the balance between freedom and discipline, key traits of early music.

Next, we hear a Toccata from the 17th-century Vatican Chigi manuscript, written by an anonymous composer. This toccata reveals an inner restlessness and movement—like a breeze ruffling feathers in mid-air. The music is unpredictable and dynamic, as is nature itself.

Our path leads north to Scotland, to Francesco Barsanti, an Italian baroque composer who spent many years living and working in Edinburgh. In his arrangements of the Scottish folk tunes Logan Water and Thro' the Wood Laddie, we hear landscapes, melancholy, and memory. These are not songs about birds—they are songs for birds: open, spacious, sincere.

The baroque aesthetic continues with Solo X in C major by Georg Philipp Telemann from the collection Scherzi musicali. This witty and clear composition lives up to its name—scherzi means jokes or playful pieces. Graceful, ornamented, and charming—it evokes a sense of controlled flight: wings close to the body, every movement precise, every leap deliberate.

We close the first part with Pour toi seule je respire by Anne Rochette—a short yet deeply emotional piece from 1758. It is an intimate confession, a quiet sigh before the journey continues. It speaks of tenderness and belonging—perhaps to a person, perhaps to music itself.

Part II: Return, Reflection, and Renewal

The second half opens with Tri ptičice ("Three Little Birds"), a Slovenian folk song that resonates like an inner compass. Its melody is simple and familiar, yet carries layers of sadness. No explanation is needed—just listening, like a bird's voice from the top of a familiar tree.

Next is Sonata prima à soprano solo by Dario Castello—a piece of contrasts: calm and unrest, order and surprise. There is no distance between speaking and singing here—the melody moves freely, like a bird changing altitude and direction while staying on course.

We return to Barsanti, this time with two Scottish tunes: Lochaber and Lord Aboyne's Welcome or Cumberland House. These arrangements sound more relaxed and grounded—with a sense of reconciliation and acceptance. The sadness is gone, replaced by warmth and trust—like music you've always known, even if it comes from another time.



Sledi Ground v d-molu Gottfrieda Fingerja – meditativna skladba, ki temelji na ponavljajočem se basu, kot enakomeren utrip ptičjih kril. Finger, češki skladatelj, ki je deloval v Londonu, prinaša eleganco in izraznost brez odvečnega okrasja. Njegove variacije rastejo z nežnostjo in zadržano močjo.

Zatem zaslišimo Bourée iz Partite v a-molu Johanna Sebastiana Bacha – kratko, a zgoščeno plesno formo, ki uteleša ravnovesje med strukturo in živostjo. Kot popoln zavoj v zraku, kjer vsak premik sledi jasnemu namenu.

Koncert zaključimo z A la una yo nací, uspavanko iz sefardske tradicije, ki pripoveduje o rojstvu, ljubezni in usodi. Njena nežnost ni le čustvena, temveč tudi zgodovinska – izročilo, ki se je prenašalo ustno, a ohranilo svojo moč skozi stoletja. Ta pesem, ki je prepotovala celine in generacije, simbolično sklene naše glasbeno potovanje.

To je vrnitev – ne več enaka kot na začetku, temveč poglobljena in obogatena.

Ptica je spet doma.

Potovanje mnogih domov

Ta program ni učna ura zgodovine. Je meditacija o gibanju, pripadnosti in umetniški identiteti. »Let« v Los pájaros vuelan je hkrati konkreten in simboličen. Potujemo skozi čas in prostor – in vase, proti čustvenim in glasbenim resnicam, ki so starodavne in hkrati osebne.

Naše korenine so v svetu stare glasbe: renesančni kontrapunkt, baročna ornamentika, modalna ljudska melodika. V tem programu smo tradicionalne skladbe priredile v zgodovinskih slogih – ne zato, da bi idealizirale preteklost, ampak da bi jo znova oživile. To niso muzejski primerki. To so žive pesmi, polne srca in diha.

Ne glede na to, ali so skladbe izročilne ali umetniške, ljudske ali dvorne – vsaka izraža občutek, ki ga nosimo v sebi: veselje ob vrnitvi, žalost ob odhodu, navdušenje nad letom. Upamo, da glasba nagovori ne le vaše uho, temveč tudi vaš spomin in domišljijo.

Kot taščica, ki vsako leto opiše isti krog po nebu, se vračamo k temu, kar imamo radi – spremenjene in obogatene.

Potovanje se nadaljuje.

We descend gently with Ground in D minor by Gottfried Finger—a meditative piece built on a repeating bass line, like the steady beat of wings. Finger, a Czech composer active in London, brings elegance and expression without excess. His variations unfold with tenderness and quiet strength.

Then comes Bourée from Partita in A minor by Johann Sebastian Bach—a short, condensed dance that balances structure and vitality. Like a perfect spiral in flight, each movement follows a clear purpose.

We conclude with A la una yo nací, a lullaby from the Sephardic tradition that speaks of birth, love, and fate. Its gentleness is both emotional and historical—a song passed down orally, yet still resonant across centuries. This piece, which has traveled continents and generations, symbolically completes our musical journey. It is a return—not the same as the beginning, but deeper, more resonant.

The bird is home again.

A Journey of Many Homes

This program is not a history lesson. It is a meditation on movement, belonging, and artistic identity. The “flight” in Los pájaros vuelan is both literal and symbolic. We travel through time and space—and inward, toward emotional and musical truths that are both ancient and deeply personal. Our roots lie in the world of early music: Renaissance counterpoint, baroque ornamentation, and modal folk melodies. In this program, we have arranged traditional pieces in historical styles—not to idealize the past, but to bring it to life again. These are not museum artifacts. They are living songs, full of breath and heart.

Whether traditional or composed, folk or courtly, each piece expresses a feeling we all carry: the joy of return, the sorrow of departure, the wonder of flight. We hope this music touches not only your ear, but also your memory and imagination.

Like the robin who traces the same circle in the sky each year, we return to what we love—changed, enriched.

The journey continues.



Pilar Almalé (Zaragoza, 1993) je španska gambistka, pevkica, skladateljica in umetniška vodja. Specializirana je za staro glasbo, ki jo prepleta z elementi jazz, flamenka, latinskoameriških ritmov in glasbe sveta. Kot interdisciplinarna umetnica je študirala likovno umetnost, ples in estetsko teorijo v Španiji, drugod po Evropi in v Indiji. Glasbeni študij je zaključila leta 2019 v Vigu, diplomu iz likovne umetnosti pa pridobila leta 2016 v Seville. Nastopa doma in v tujini ter sodeluje z vrhunskimi umetniki, kot so Jordi Savall, Dulce Pontes in Eva Yerbabuena. Igra več instrumentov, med njimi violo da gamba, viello in esraj. Leta 2021 je njena zasedba Pilar Almalé Quartet izdala album *Hixa mia*, ki je bil uvrščen med 200 najboljših evropskih albumov po izboru European World Music Chart. Leta 2024 je izdala svoj prvi samostojni album *Golondrinas*. Je tudi ustanoviteljica in vodja festivala FEMMAZ – Festival žensk v stari glasbi v Zaragozi.

Urška Cvetko je kljunasto flavto študirala na Akademiji za glasbo v Ljubljani in na Univerzi za upodabljanje umetnost v Gradcu, magistrirala pa summa cum laude na Conservatorio »Luigi Cherubini« v Firencah v razredu prof. Davida Bellugija. Je večkratna nagrajenka domačih in mednarodnih tekmovanj (TEMSIG, Premio Claudio Abbado, TARF Israel) ter se redno izpopolnjuje pri priznanih profesorjih (Dorothee Oberlinger, Walter van Hauwe, Lorenzo Cavasanti, Pamela Thorby idr.). Deluje predvsem kot komorna glasbenica v ansamblih *Messa di Voce*, *Vetrinki*, *Tres Pájaros*, *Hymnia* (Prešernova nagrada) ter v triu *Chicas del David*, s katerim je nastopala po vsej Evropi, tudi s samostojnim recitalom na festivalu *Maggio Musicale Fiorentino*. Dejavno sodeluje tudi v gledališču – nastopa in ustvarja avtorsko glasbo za predstave (Lutkovno gledališče Maribor, Dječje kazalište Osijek, Hiša otrok in umetnosti idr.).

Tea Plesničar je magistrirala iz harfe na Akademiji za glasbo v Ljubljani pri prof. Rudi Ravnik Kosi in na Kraljevem konservatoriju v Bruslju pri prof. Jani Bouškovi. Aktivno sodeluje v komornih zasedbah s flautistom Blažem Snojem, baročno flautistko Urško Cvetko, Slovenskim kvartetom harf *SiH4rps* in drugimi. Nastopa na festivalih in koncertnih ciklih doma in v tujini (Belgija, Nizozemska, Italija, Portugalska). V Bruslju je bila članica interdisciplinarnega kolektiva *Permeable*, ki je združeval glasbo, ples, likovno umetnost, literaturo in modo. Leta 2018 je z jazz pianistom Anžetom Vrabcem zasnovala projekt *Guštiranje glasbe in poezije* ter krstno izvedla več njegovih del. Leta 2024 je predstavila svojo prvo avtorsko skladbo za solo harfo *Zamišljena v daljavo*. Jesen. Je dopisnica revije *World Harp Congress Review* in predana pedagoginja. Od novembra 2024 študira baročno harfo na

Pilar Almalé (Zaragoza, 1993) is a Spanish viola da gamba player, singer, composer, and artistic director. She specialises in early music, blending it with jazz, flamenco, Latin American rhythms, and world music. An interdisciplinary artist, she has also studied fine arts, dance, and aesthetic theory in Spain, elsewhere in Europe, and in India. She completed her music studies in Vigo in 2019 and earned a degree in Fine Arts from the University of Seville in 2016. Almalé has performed widely in Spain and internationally, collaborating with renowned artists such as Jordi Savall, Dulce Pontes, and Eva Yerbabuena. She plays the viola da gamba, vielle, and esraj. In 2021, her ensemble, the Pilar Almalé Quartet, released *Hixa mia*, which was named one of the 200 best European albums by the European World Music Chart. In 2024, she released her first solo album, *Golondrinas*. She is also the founder and director of FEMMAZ – the Festival of Women in Early Music, based in Zaragoza.

Urška Cvetko studied the recorder at the Academy of Music in Ljubljana and at the University of Performing Arts in Graz, and earned her Master's degree summa cum laude at the Conservatorio "Luigi Cherubini" in Florence under Prof. David Bellugi. She is a multiple prize-winner at national and international competitions (TEMSIG, Premio Claudio Abbado, TARF Israel) and continues her training through masterclasses with distinguished teachers such as Dorothee Oberlinger, Walter van Hauwe, Lorenzo Cavasanti, and Pamela Thorby. She works primarily as a chamber musician, performing with ensembles including *Messa di Voce*, *Vetrinki*, *Tres Pájaros*, *Hymnia* (recipient of the Prešeren Award), and the trio *Chicas del David*, with which she has toured across Europe, including a solo recital at the *Maggio Musicale Fiorentino* festival. Urška is also active in theatre, both performing and composing original music for productions (Maribor Puppet Theatre, Dječje kazalište Osijek, House of Children and Arts, among others).

Tea Plesničar holds a Master's degree in harp from the Academy of Music in Ljubljana (with Prof. Ruda Ravnik Kosi) and the Royal Conservatory of Brussels (with Prof. Jana Boušková). She performs actively in chamber ensembles with flautist Blaž Snoj, baroque flautist Urška Cvetko, the Slovenian harp quartet *SiH4rps*, and others. She has appeared at festivals and concert series in Slovenia and abroad (Belgium, the Netherlands, Italy, Portugal). While studying in Brussels, she was a member of the interdisciplinary collective *Permeable*, which combined music, dance, visual arts, literature, and fashion. In 2018, she co-created the project *Tasting Music and Poetry* with jazz pianist Anže Vrabec and premiered several of his works. In 2024, she debuted her first original composition



Civica Scuola di Musica Claudio Abbado v Milanu pri prof. Mari Galassi.

for solo harp, Staring into the Distance. Autumn. Tea is also the Slovenian correspondent for the World Harp Congress Review and a dedicated music educator. Since November 2024, she has been studying baroque harp at the Civica Scuola di Musica Claudio Abbado in Milan, in the class of Prof. Mara Galassi.

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

