



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Slovenian Academy of Sciences and Arts

Petek / Friday
22.8.2025, 19:30

Celje
Narodni dom

Vivaldi & Tartini
Z obeh strani Jadrana
From both sides of the Adriatic

IL TERZO SUONO

(Slovenija / Slovenia)

Jasna Nadles: traverso
Gianpiero Zanocco: baročna violina / baroque violin
Iveta Schwarz: baročna violina / baroque violin
Francesca Bonomo: viola
Milan Vrsajkov: violončelo / cello
Petar Brčarević: kontrabas / double bass
Elen Braslavsky: 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 Il Terzo Suono

Celje, City Café Celje, at 18:30
Chat with Il Terzo Suono



Sporočilo umetnikov obiskovalcem:

Premoščamo stoletja in povezujemo kulture. Smo mednarodni baročni ansambel, ki se posveča oživljanju glasbe 17. in 18. stoletja, predvsem del velikega skladatelja, rojenega v Piranu, Giuseppeja Tartinija. Z zgodovinsko osveščenim izvajanjem in skupnim globalnim duhom si prizadevamo odkrivati univerzalne človeške zgodbe, ki se skrivajo v teh stoletnih skladbah. Presegamo meje – geografske in časovne – ter povezujemo različna občinstva in kulture z lepoto, dramatičnostjo in čustveno močjo baročne glasbe. Z vsako noto slavimo tako bogastvo preteklosti kot tudi pomen, ki ga ima ta glasba še danes. Naj glasba spregovori v različnih jezikih in stoletjih – naravnost v dušo.

Naše umetniško poslanstvo:

Naše poslanstvo je obujati in slaviti bogato zapuščino baročne glasbe z zgodovinsko utemeljenimi interpretacijami, ki presegajo meje – predvsem dela Giuseppeja Tartinija, velikega skladatelja, violinskega virtuoz, znanstvenika in izjemnega Evropejca, ki je s svojo šolo združeval glasbenike z vse Evrope. Skladatelja z obeh strani Jadrana. Kot ansambel združujemo vrhunske glasbenike z vsega sveta, da bi v dela 17. in 18. stoletja vnesli pristnost, strast in inovativnost. Z mednarodnim sodelovanjem, izobraževalnimi dejavnostmi ter prepričljivimi doživetji v živo in na digitalnih platformah želimo navdušiti raznolika občinstva ter spodbujati globlje spoštovanje do brezčasne umetnosti baročne dobe.

Sklepni koncert festivala Seviqc prinaša srečanje dveh titanov baroka – Vivaldija in Tartinija – v interpretaciji ansambla Il Terzo Suono, ki z briljantno zasedbo mednarodnih glasbenikov odpira vrata slovenski dediščini in z Vivaldijevo La Follia razplamti baročno virtuosnost vse do skrajnosti.

Artists' message to visitors:

We bridge centuries and connect cultures. We are an international Baroque ensemble dedicated to reviving the music of the 17th and 18th centuries, with a special focus on the works of the great composer born in Piran, Giuseppe Tartini. Through historically informed performance and a shared global spirit, we strive to uncover the universal human stories hidden in these centuries-old compositions. We transcend boundaries – both geographical and temporal – bringing together diverse audiences and cultures through the beauty, drama and emotional power of Baroque music. With every note, we celebrate the richness of the past and the enduring relevance it holds today. Let the music speak across languages and centuries – straight to the soul.

Our artistic mission:

Our mission is to revive and celebrate the rich legacy of Baroque music through historically grounded interpretations that transcend boundaries – with a particular focus on the works of Giuseppe Tartini, the great composer, violin virtuoso, scientist and remarkable European who united musicians from across the continent through his school. A composer from both sides of the Adriatic. As an ensemble, we bring together outstanding musicians from around the world to infuse the music of the 17th and 18th centuries with authenticity, passion and innovation. Through international collaboration, educational activities, and compelling live and digital experiences, we aim to inspire diverse audiences and foster a deeper appreciation for the timeless artistry of the Baroque era.

The final concert of the Seviqc Festival brings together two titans of the Baroque – Vivaldi and Tartini. In the interpretation of Il Terzo Suono, with a brilliant cast of international musicians, Slovenian heritage opens its doors as Vivaldi's La Follia ignites baroque virtuosity to the extreme.



Giuseppe Tartini (1692-1770)

Sinfonia in La a 4 voci

Allegro assai / Andante assai / Menuett -Allegro assai

Antonio Lucio Vivaldi (1678-1741)

Sinfonia a piu strumenti "Il Giustino"

Allegro / Andante / Allegro

Giuseppe Tartini (1692-1770)

Concerto del Sigr. Tartini per flauto, violini, alto e basso

Adagio

Antonio Lucio Vivaldi (1678-1741)

Concerto intitolato "La notte"

Largo / Presto / Largo / Presto / Largo / Allegro

Giuseppe Tartini (1692-1770)

Sonata del Signor Tartini in mi minore "Senti lo mare"

Andante cantabile / Allegro cantabile / Giga

Antonio Lucio Vivaldi (1678-1741)

Concerto per violoncello, archi e cembalo

Allegro / Andante / Allegro

Antonio Lucio Vivaldi (1678-1741)

Sonata XII

"La Follia"



Koncertni program zaključnega koncerta festivala Seviqc je posvečen predstavitvi dveh velikih skladateljev z obeh strani Jadrana: Antonia Vivaldija in Giuseppeja Tartinija. Giuseppe Tartini, osrednji skladatelj, ki ga ansambel Il Terzo Suono vključuje v vse svoje koncerte, sodi med največje violinske virtuoze in skladatelje svojega časa. Ob delih Corellija, Veracinija, Locatellija in drugih baročnih mojstrov ansambel Il Terzo Suono predstavlja slovensko kulturno dediščino po vsej Evropi. Večkrat je praznoval do tedaj še neodkrita skladba tega velikega mojstra – denimo leta 2004 Sonato, predvidoma napisano za violončelo, saj je notni zapis v basovskem in tenorskem ključu. Zaključni koncert festivala bo ansambel sklenil s slovito Vivaldijevo *La Follia*. *Follia* pomeni »norost« – in prav z njo se Il Terzo Suono in Vivaldi poigravata v najbolj briljantnih vragolijah virtuoznosti.

Ta program raziskuje živahno in kompleksno glasbeno izmenjavo med dvema izjemnima baročnima mojstroma – Antoniom Vivaldijem iz Benetk in Giuseppejem Tartinijem iz Pirana –, katerih umetniški izrazi, čeprav zakoreninjeni v skupnih kulturnih in glasbenih izhodiščih, razkrivajo tudi očarljive razlike, ki so oblikovale baročno glasbo na obeh straneh Jadranskega morja. Ta izmenjava ni bila zgolj estetske narave, temveč je odražala širšo dinamiko med kulturnimi središči Sredozemlja, kjer je glasba postala most med filozofijo, naravo, gledališčem in tehnično virtuoznostjo.

Vivaldi, duhovnik, violinist in skladatelj, znan kot »rdečelasi duhovnik«, je bil eden izmed najbolj plodovitih in prepoznavnih skladateljev svojega časa. Njegov opus obsega več kot 500 koncertov, številne opere, sakralna dela in instrumentalne sonate. V njegovi glasbi prevladujejo gledališki značaj, ritmična živahnost, melodična izvirnost in zvočna domišljija. Njegova dela so pogosto polna dramatičnih kontrastov, ki spominjajo na beneško operno tradicijo in teatralnost lagunske metropole.

Tartini pa je bil po drugi strani bolj umirjen mislec – skladatelj, teoretik, filozof in virtuoz violine, ki je iskal popolno zvezo med umetnostjo, naravnimi zakoni in duhovno harmonijo. Njegov slog zaznamujejo tehnična dovršenost, kantilena lirika in izrazna poglobljenost, ki pogosto odraža njegova razmišljanja o naravi tona, vibracij in čustvene resnice v glasbi.

The concert programme of the final concert of the Seviqc festival is dedicated to two great composers from opposite sides of the Adriatic: Antonio Vivaldi and Giuseppe Tartini. Giuseppe Tartini, a central figure featured in all performances by the Il Terzo Suono ensemble, ranks among the greatest violin virtuosos and composers of his time. Alongside works by Corelli, Veracini, Locatelli and other Baroque masters, Il Terzo Suono brings the cultural heritage of Slovenia to audiences across Europe. The ensemble has frequently premiered previously unknown compositions by this great master – for instance, in 2004, a Sonata presumably written for cello, as the score is in bass and tenor clefs. The ensemble will conclude the final concert of the festival with Vivaldi's celebrated *La Follia*. *Follia* means "madness" – and it is precisely in this spirit that Il Terzo Suono and Vivaldi engage in dazzling feats of virtuosity.

This programme explores the vibrant and complex musical exchange between two exceptional Baroque masters – Antonio Vivaldi of Venice and Giuseppe Tartini of Piran – whose artistic expressions, though rooted in shared cultural and musical foundations, reveal captivating differences that shaped Baroque music on both sides of the Adriatic Sea. This exchange was not merely aesthetic; it reflected a broader dynamic between the cultural centres of the Mediterranean, where music became a bridge between philosophy, nature, theatre and technical virtuosity.

Vivaldi – a priest, violinist and composer known as the "Red Priest" – was one of the most prolific and recognisable composers of his time. His oeuvre includes over 500 concertos, numerous operas, sacred works and instrumental sonatas. His music is characterised by theatrical flair, rhythmic vitality, melodic invention and sonic imagination. His works are often filled with dramatic contrasts, reminiscent of Venetian opera tradition and the theatricality of the lagoon metropolis.

Tartini, by contrast, was a more reflective thinker – composer, theorist, philosopher and violin virtuoso who sought the perfect union of art, natural law and spiritual harmony. His style is marked by technical refinement, lyrical cantilenas and expressive depth, often reflecting his philosophical contemplations on tone, vibration and emotional truth in music.

Together, their music forms a rich and multifaceted portrait of Adriatic Baroque identity – Mediterranean



Njuna glasba skupaj tvori raznolik in izredno bogat portret jadranske baročne identitete – mediteranske lepote, filozofske kontemplacije in eksplozivne ustvarjalnosti.

Navdih z morja: glasbene krajine Jadrana

Že sam naslov programa nakazuje, da je temeljna tema koncerta – morje. Tartinijeva Piccola Sonata št. 6 v e-molu, znana tudi pod naslovom Senti lo mare ("Poslušaj morje"), neposredno izraža skladateljevo inspiracijo, ki izvira iz opazovanja narave in njenega notranjega gibanja. Ta sonata z občutljivo liriko, valovitimi melodijami in refleksivnimi harmonijami vzbuja podobo morskih valov, ki se ritmično dvigajo in spuščajo ob piranski obali.

Na drugi strani Vivaldijeva glasba pogosto evocira burje in nevihte – silovite naravne sile, ki jih je baročna glasba rada upodabljala kot metaforo notranjih stanj ali božanske moči. Vivaldijeva dela niso le estetski izdelki, temveč tudi "zvočne slike" življenja ob Jadranu: vetrov, svetlobe, razpoloženj in naravnih ciklov.

Sinfonije in narativni orkestralni svetovi

Na sporedu sta dve Vivaldijevi sinfoniji za godala in basso continuo, ki razkrivata njegovo mojstrstvo pri oblikovanju orkestralne teksture. Sinfonia v C-duru, RV 717, izvira iz opere Il Giustino in deluje kot uvertura – kratka, a učinkovita predstavitev dramske energije, značilne za celotno delo. Ta sinfonija je izrazito gledališka, polna ostrih ritmov in živahnih kontrapunktov, ki poslušalca v hipu prestavijo v razpoloženje baročnega odra.

Druga, Sinfonia v g-molu, pa je med najbolj znanimi njegovimi orkestralnimi deli, predvsem zaradi izjemno virtuosnega tretjega stavka, kjer slišimo vplive mediteranskih plesnih ritmov, žarečo harmoniko in prefinjeno fraziranje.

Tartinijeva Sinfonia v A-duru pa nas popelje v drug svet – bolj umirjen, kontemplativen, z izrazito kontrapunktično linijo. Tartini ni bil le tehnični inovator, temveč je v svojih orkestralnih delih vedno iskal ravnotežje med formo in izrazom, med matematično čistostjo in čustveno globino.

beauty, philosophical contemplation and explosive creativity.

Inspiration from the Sea: Musical Landscapes of the Adriatic

The very title of the programme points to the central theme of the concert: the sea. Tartini's Piccola Sonata No. 6 in E minor, also known as Senti lo mare ("Listen to the Sea"), directly expresses the composer's inspiration drawn from observing nature and its inner motion. This sonata, with its delicate lyricism, wave-like melodies and reflective harmonies, evokes the image of the sea's waves rising and falling rhythmically along the coast of Piran.

On the other hand, Vivaldi's music often evokes gusts of wind and storms – powerful natural forces that Baroque music liked to portray as metaphors for inner states or divine power. His works are not just aesthetic objects but "sonic paintings" of life by the Adriatic: winds, light, moods and natural cycles.

Sinfonias and Narrative Orchestral Worlds

The programme includes two Vivaldi sinfonias for strings and basso continuo, which reveal his mastery in shaping orchestral textures. The Sinfonia in C major, RV 717, comes from the opera Il Giustino and serves as an overture – a short yet powerful presentation of the dramatic energy characteristic of the entire work. The piece is distinctly theatrical, full of sharp rhythms and lively counterpoint, transporting the listener instantly into the mood of the Baroque stage.

The second, the Sinfonia in G minor, is among his most renowned orchestral pieces, particularly due to its highly virtuosic third movement, where one hears the influence of Mediterranean dance rhythms, glowing harmonies and refined phrasing.

Tartini's Sinfonia in A major, by contrast, takes us into another world – more serene, contemplative, with a more pronounced contrapuntal texture. Tartini was not only a technical innovator but also a composer who constantly sought a balance between form and expression, between mathematical purity and emotional depth.



Koncertna magija: Vivaldi in solistična ekspresija

Poseben poudarek programa je na Vivaldijevem Koncertu za flavto v g-molu, znanem kot La Notte – Noč, RV 439. Gre za izjemno delo, sestavljeno iz šestih stavkov, ki s presenetljivo pripovedno močjo ustvarjajo fantastično atmosfero nočnega sveta. Duhovi, sanje, spanec, prebujenje – vse to je upodobljeno skozi menjavanje počasnih in hitrih odsekov, ki prikazujejo čustveno in simbolno potovanje skozi noč.

Largo stavki izražajo občutek melanholije in skrivnosti, medtem ko hitri stavki – Presto – pospešujejo srčni utrip in predramijo poslušalčevo domišljijo. Vivaldi tu ne piše le glasbe; ustvarja naracijo, ki poslušalca vodi kot v sanjah ali v notranji psihološki prostor.

Enako izrazit je tudi Koncert za violončelo v a-molu, RV 419, kjer Vivaldi razvije tretji stavek v obliki ciaccone – stare plesne oblike s ponavljajočo se basovsko linijo. Ta stavek je čustveno nabit, poln tehnične zahtevnosti in ekspresivne napetosti. Skladatelj v njem izziva solista, da s pomočjo variacij prikaže širok razpon izrazov – od melanholije do ekstatične radosti.

Zaključek v znamenju norosti: La Follia

Vrhunec koncertnega večera je nedvomno izvedba La Follie, ene najbolj prepoznavnih glasbenih tem v zahodni zgodovini, ki je v baroku doživela svoj zenit. Beseda follia pomeni "norost", kar je tudi osrednji simbolični motiv te glasbe – stanje, ko razum odpove in čustva zavladajo. Tema La Follia, z značilno harmonsko progresijo, se je razširila po Evropi kot osnova za improvizacije, variacije in izrazne izbruhe.

Antonio Vivaldi je svojo različico La Follia vključil kot 12. sonato v zbirki Trio sonate, op. 1. Gre za mojstrsko zasnovano delo, polno kontrastov, dinamičnih preobratov in briljantnih tehničnih učinkov. Variacije se nizajo ena za drugo kot gledališki prizori – zdaj nežne in lirične, nato drzne in divje. Vivaldijeva La Follia je obenem izraz individualnosti in zvestoba tradicionalni formi – paradoks, ki odraža bistvo baroka.

Poleg Vivaldija sta se s temo Follia ukvarjala tudi Corelli in Geminiani. Corellijeva Sonata op. 5 št. 12 je bila ena najvplivnejših verzij, Geminiani pa jo je še orkestriral. Vsaka različica odpira drugačen pogled na temo norosti – od patosa do ironije, od kontrole do kaosa.

Concert Magic: Vivaldi and the Art of Soloistic Expression

A special highlight of the programme is Vivaldi's Concerto for Flute in G minor, known as La Notte – The Night, RV 439. This exceptional work, comprising six movements, creates a fantastic nocturnal atmosphere with surprising narrative power. Ghosts, dreams, sleep, awakening – all are depicted through the alternation of slow and fast sections, portraying an emotional and symbolic journey through the night.

The Largo movements express a sense of melancholy and mystery, while the Presto movements quicken the pulse and awaken the listener's imagination. Here, Vivaldi is not merely composing music; he is creating a narrative that guides the listener like in a dream or an inner psychological landscape.

Equally striking is the Concerto for Cello in A minor, RV 419, in which Vivaldi develops the third movement as a ciaccona – an old dance form built on a repeating bass line. This movement is emotionally charged, full of technical challenges and expressive tension. The composer calls on the soloist to use variation to express a wide emotional range – from melancholy to ecstatic joy.

A Finale Marked by Madness: La Follia

The climax of the concert is undoubtedly the performance of La Follia, one of the most recognisable musical themes in Western history, which reached its Baroque zenith. The word follia means "madness", the central symbolic motif of this music – a state in which reason fails and emotions take over. The La Follia theme, with its characteristic harmonic progression, spread across Europe as a basis for improvisations, variations and expressive outbursts.

Antonio Vivaldi included his version of La Follia as the 12th sonata in his collection Trio Sonatas, Op. 1. It is a masterfully structured work, full of contrasts, dynamic twists and brilliant technical effects. The variations unfold one after another like scenes in a play – now gentle and lyrical, then bold and wild. Vivaldi's La Follia is both a statement of individuality and a tribute to traditional form – a paradox that reflects the essence of the Baroque.

Vivaldi was not alone in exploring the Follia theme; Corelli and Geminiani also tackled it. Corelli's Sonata Op. 5 No. 12 became one of the most influential



Epiloška misel: Glasba kot kulturni dialog

Program ni le niz skladb – je zgodba o stiku dveh glasbenih svetov, o kulturni izmenjavi med beneško prestolnico in obalnim Piranom, med svetovljanstvom in introspekcijo. Vivaldi in Tartini, čeprav sta delovala v različnih umetniških orbitah, si delita temeljno predanost raziskovanju meja izraza in glasbene domišljije. Njuna dela skupaj oblikujejo ne le zvočno, temveč tudi simbolno karto baročnega Jadrana – nemirnega, bleščečega, a tudi globoko duhovnega prostora.

S tem koncertom se festival Seviqc poklanja baročnim vizionarjem, ki so s svojo glasbo prestopali meje časa, prostora in človeškega razumevanja. V dobi, v kateri se znova soočamo z vprašanji identitete, povezovanja in iskanja smisla, nas glasba Vivaldija in Tartinija opominja, da dialog – ne le med notami, temveč med kulturami – ostaja ena najplemenitejših oblik človeške izmenjave.

versions, and Geminiani later orchestrated it. Each version opens a different perspective on the theme of madness – from pathos to irony, from control to chaos.

Epilogue: Music as Cultural Dialogue

This programme is not just a series of compositions – it is a story about the encounter of two musical worlds, a cultural exchange between the Venetian capital and the coastal town of Piran, between cosmopolitanism and introspection. Vivaldi and Tartini, though operating in different artistic orbits, shared a deep commitment to exploring the boundaries of expression and musical imagination. Their works together form not only a sonic but also a symbolic map of the Baroque Adriatic – restless, dazzling and profoundly spiritual.

With this concert, the Seviqc festival pays homage to Baroque visionaries whose music transcended boundaries of time, space and human understanding. In an age where we are once again confronted with questions of identity, connection and the search for meaning, the music of Vivaldi and Tartini reminds us that dialogue – not only between notes, but between cultures – remains one of the noblest forms of human exchange.



Mednarodni ansambel **Il Terzo Suono** je bil ustanovljen leta 2005. Svoj repertoar izvaja tudi na baročnih instrumentih, sodeluje s priznanimi solisti na festivalih, sestavljajo pa ga člani različnih mednarodnih orkestrrov. Kot festivalski ansambel gostuje po Evropi in si prizadeva povečati prepoznavnost slovenske glasbene in kulturne scene. Nastopil je na pomembnih evropskih festivalih, kot so Ravello Festival, Emilia Romagna Festival, Veneto Festival, Festival Ljubljana, Korkya Baroque Festival, Le Vie del Barocco (Genova), Kammermusik Festival Wien in Jersey Opera House. Slovensko glasbo je predstavil tudi za Svet Evrope v Luksemburgu ter leta 2018 v Bruslju. Ansambel redno sodeluje z uglednimi glasbeniki, kot so Sergio Azzolini, Christophe Coin, Giuliano Carmignola, Erich Höbarth, Giorgio Fava in drugi. Trenutno potekajo priprave na snemanje zgoščenke z deli slovenskih in evropskih skladateljev 17. in 18. stoletja (Vivaldi, Tartini, Gabriello Pulitti, Isaac Posch).

Večer z Il Terzo Suono je bil prava glasbena poživitvev, zrela poustvarjalnost ansambla nas je prepričala s svojo energijo in zanosnim izvajanjem. ... Tartinijev duh je spremljal tudi drugi večer v izvedbi odličnega ansambla Il Terzo Suono, ki ga sestavljajo Jasna Nadles na flauti traverso, Milan Vrsajkov na violončelu in Ellen Braslavsky na čembalu. ... Uvodna Vivaldijeva Sonata v C-duru, RV 48 za traverso in basso continuo nas je plaho uvedla v nežni solo na flauti ob subtilni spremljavi violončela in čembala. ... Sonata v a-molu, RV 43 za violončelo in basso continuo je pokazala na optimalno usklajenost med violončelom in čembalom. ... Jasna Nadles je mojstrsko podala melodijo z lahkotno in barvito igro. ... Igra čelista je bila res imponantna, zlasti v Allegro assai z zanosno oblikovano melodijo. ... V spominu nam je ostal tudi sklepni Allegro, v katerem smo začutili, da so vsi trije poustvarjalci igrali zares povezano in z zanosom. (Marina B. Žlender, Slovenski glasbenoinformacijski center, 31.8.2024)

The international ensemble **Il Terzo Suono** was founded in 2005. It performs its repertoire also on Baroque instruments, collaborates with renowned soloists at festivals, and is composed of members from various international orchestras. As a festival ensemble, it tours across Europe and aims to increase the visibility of Slovenia's musical and cultural scene. It has performed at major European festivals, including the Ravello Festival, Emilia Romagna Festival, Veneto Festival, Festival Ljubljana, Korkya Baroque Festival, Le Vie del Barocco (Genoa), Kammermusik Festival Wien, and the Jersey Opera House. The ensemble has also presented Slovenian music for the Council of Europe in Luxembourg and in 2018 in Brussels. It regularly collaborates with distinguished musicians such as Sergio Azzolini, Christophe Coin, Giuliano Carmignola, Erich Höbarth, Giorgio Fava and others. Preparations are currently under way for the recording of a CD featuring works by Slovenian and European composers of the 17th and 18th centuries (Vivaldi, Tartini, Gabriello Pulitti, Isaac Posch).

An evening with Il Terzo Suono was a true musical refreshment – the ensemble's mature interpretation convinced us with its energy and passionate performance. ... Tartini's spirit also accompanied the second evening, performed by the excellent ensemble Il Terzo Suono, consisting of Jasna Nadles on the traverso flute, Milan Vrsajkov on the cello and Ellen Braslavsky on the harpsichord. ... The opening Vivaldi Sonata in C major, RV 48, for traverso and basso continuo gently led us into a delicate solo on the flute, subtly accompanied by cello and harpsichord. ... The Sonata in A minor, RV 43, for cello and basso continuo revealed the optimal coordination between cello and harpsichord. ... Jasna Nadles masterfully delivered the melody with a light and colourful touch. ... The cellist's playing was truly impressive, especially in the Allegro assai, with its passionshaped melody. ... We also remember the final Allegro, where it was clear that all three performers played with true unity and enthusiasm. (Marina B. Žlender, Slovenian Music Information Centre, 31 August 2024)



Jasna Nadles, traverso (SI), je leta 1996 z odliko diplomirala na Akademiji za glasbo v Ljubljani. Študij je nadaljevala na salzburškem Mozarteumu v razredu profesorice Irene Grafenauer ter v Parizu pri profesorju Gillesu Bourgosu. Leta 2000 je sodelovala z Jeanne Baxtresser na Juilliard School of Music v New Yorku. Jasna Nadles je ustanovna članica baročnega ansambla Il Terzo Suono. Od leta 2002 je umetniška vodja Tartinijevega festivala v Piranu (www.tartinifestival.org) in nastopa v različnih komornih zasedbah. Kot solistka je s Simfoničnim orkestrom Radia Slovenija posnela več koncertov za flavto in orkester (Mozart, Jolivet, Kantušer). Leta 1998 je prejela častno medaljo na mednarodnem tekmovanju flautistov Maria Canals v Barceloni. Je tudi priznana glasbena pedagoginja; do leta 2012 je bila profesorica flavte na Konservatoriju za glasbo in balet Ljubljana.

Gianpiero Zanocco, baročna violina (IT), je koncertni mojster Beneškega baročnega orkestra, s katerim je nastopal po Evropi, Aziji in Združenih državah Amerike. Kot pogost solist Beneškega baročnega orkestra nastopa tudi z ansambli I Sonatori della Gioiosa Marca, L'Arte dell'Arco in Il Pomo d'Oro. Snemal je za Deutsche Grammophon, Warner Classics, Amadeus, Brilliant in ORT. Rojen je v Castelfrancu Venetu, kjer je študiral violino pri Micheleju Lotu in z odliko diplomiral na Konservatoriju Agostino Steffani. Je dobitnik več nagrad, med drugim prve nagrade na mednarodnem glasbenem tekmovanju Carlo Soliva. Klasični repertoar za violino in klavir s klavirski izvaja z Anno Fusek, s katero sta pred kratkim posnela zgoščenko, posvečeno Mozartovim sonatam.

Iveta Schwarz, baročna violina (CZ), se je rodila na Češkem in se začela z glasbo ukvarjati že v zgodnjem otroštvu. Šolala se je na konservatorijih v Čeških Budějovicah in Pragi, študij pa nadaljevala pri prof. Paulu Roczku na Univerzi Mozarteum v Salzburgu, kjer je uspešno zaključila magistrski program. Specializacijo iz baročne violine in zgodovinsko informirane izvajalske prakse je opravila pri prof. Reinhardu Goebelu. Njeno izobraževanje so dopolnili številni mojstrski tečaji, med drugim pri Lewisu Kaplanu, Aline Champion, Thomasu Albertu, na Akademiji Schleswig-Holstein ter pri Akademiji Freiburger Barockorchester. Posveča se predvsem komorni glasbi, komornim orkestrom in izvajanju na historična glasbila. Poklicne izkušnje je pridobila v orkestrih Mozarteum Orchestra Salzburg, Camerata Salzburg, Salzburg Chamber Soloists in

Jasna Nadles, traverso (SI), graduated with honours from the Ljubljana Academy of Music in 1996. She continued her studies at the Salzburg Mozarteum in the class of Professor Irene Grafenauer and in Paris with Professor Gilles Bourgos. In 2000, she worked with Jeanne Baxtresser at the Juilliard School of Music in New York. Jasna Nadles is a founding member of the Baroque ensemble Il Terzo Suono. Since 2002, she has been the Artistic Director of the Tartini Festival in Piran (www.tartinifestival.org) and performs in various chamber ensembles. As a soloist, she has recorded several flute concertos with the RTV Slovenia Symphony Orchestra (Mozart, Jolivet, Kantušer). In 1998, she received an honorary medal at the Maria Canals International Flute Competition in Barcelona. She is also a respected music educator; until 2012, she was a professor of flute at the Conservatory of Music and Ballet Ljubljana.

Gianpiero Zanocco, baroque violin (IT), is concertmaster of the Venice Baroque Orchestra, with which he has performed across Europe, Asia and the United States. A frequent soloist with the orchestra, he also performs with I Sonatori della Gioiosa Marca, L'Arte dell'Arco and Il Pomo d'Oro. He has recorded for Deutsche Grammophon, Warner Classics, Amadeus, Brilliant and ORT. A native of Castelfranco Veneto, he studied violin with Michele Lot and graduated with honours from the Agostino Steffani Conservatory. He is the winner of several competitions, including first prize at the Carlo Soliva International Music Contest. He performs Classical repertoire for violin and fortepiano with Anna Fusek, with whom he recently recorded a CD dedicated to Mozart's sonatas.

Iveta Schwarz, baroque violin (CZ), was born in the Czech Republic and began her musical education at an early age. She studied at the conservatories in Budweis and Prague, and continued her training with Professor Paul Roczek at the Mozarteum University in Salzburg, where she earned her Master's degree. She went on to pursue postgraduate studies in Baroque violin and historical performance practice with Professor Reinhard Goebel. Her education was further enriched by masterclasses with Lewis Kaplan, Aline Champion, Thomas Albert, the Schleswig-Holstein Music Academy and the Freiburger Barockorchester Academy. Devoted primarily to chamber music, chamber orchestras and the performance on period instruments, she has gained professional experience with the Mozarteum Orchestra



European Chamber Orchestra. V zadnjih letih redno sodeluje z ansambli Collegium 1704 (Praga), Ensemble in Orchestra 1756 (Salzburg), Hofkapelle München in Concerto Melante (Berlin). Igra na baročno violino Jacobusa Stainerja iz leta 1677 (Absam) in violino Tomaso Eberleja iz leta 1791 (Neapelj).

Francesca Bonomo, viola (IT), je leta 2000 diplomirala na Konservatoriju B. Marcello v Benetkah pod mentorstvom G. Marchija, nato pa opravila dveletno pripravništvo pri S. Zanchetti. V naslednjih letih se je specializirala za komorno glasbo pri maestru Francu Rossiju ter nadaljevala študij violine pri maestru C. Lazzariju in baročnega repertoarja pri maestru G. Favi. Leta 2007 je na Konservatoriju A. Steffani v Castelfrancu Venetu pod vodstvom maestra M. Lota pridobila drugo stopnjo diplome z najvišjimi ocenami in odliko. Kot članica orkestrov in ansamblov, kot so La Fenice di Venezia, I Sonatori della Gioiosa Marca, L'Arte dell'Arco in Beneški baročni orkester, je nastopala v najprestižnejših dvoranah Evrope ter snemala za založbe, kot sta Brilliant in Velut Luna. Orkestrsko dejavnost povezuje s komorno glasbo, tako na sodobnih kot tudi na baročnih instrumentih. Bila je asistentka v razredu maestra M. Lota na konservatoriju A. Steffani v Castelfrancu Venetu, trenutno pa poučuje v združenjih Ludus Musicae v Thiene in Clara Schumann v Castagnole di Paese. Njeno zanimanje za pedagogiko jo je vodilo k povezovanju velike italijanske violinske tradicije z novimi metodološkimi pristopi, ki vključujejo instrumentalno psihologijo in fiziologijo.

Petar Brčarević, kontrabas (SI), je rojen leta 1974 v Beogradu, kjer je tudi začel študij kontrabasa pri profesorju Borislavu Laloviću. Magistriral je na Glasbeni akademiji pri profesorju Slobodanu Geriću. Dvakrat je osvojil prvo in posebno nagrado na tekmovanju »Petar Konjović«. Izpopolnjeval se je pri solo kontrabasistih uglednih orkestrov, kot so Rainer Zepperitz, Ludwig Streicher, Matthias Weber in Johannes Seidl. Poučeval je na konservatoriju v Celovcu, bil solo kontrabasist Beograjske filharmonije, danes pa je član Slovenske filharmonije in Komornega godalnega orkestra SF. Aktivno nastopa tudi kot solist in snema dela slovenskih skladateljev.

Ellen Braslavsky, čembalo (US), je uveljavljena pianistka in čembalistka, ki deluje kot solistka in komorna glasbenica. Nastopala je v Weill Hallu, Carnegie Hallu, Alice Tully Hallu in Lincoln Centru v

Salzburg, Camerata Salzburg, Salzburg Chamber Soloists and the European Chamber Orchestra. In recent years, she has become a member of Collegium 1704 (Prague), Ensemble and Orchestra 1756 (Salzburg), Hofkapelle München and Concerto Melante (Berlin). She performs on a 1677 Baroque violin by Jacobus Stainer (Absam) and a 1791 violin by Tomaso Eberle (Naples).

Francesca Bonomo, viola (IT), graduated in 2000 from the B. Marcello Conservatory in Venice under the guidance of G. Marchi and subsequently completed a two-year internship with S. Zanchetti. In the following years, she specialised in chamber music with Maestro Franco Rossi and continued her violin studies with Maestro C. Lazzari, as well as Baroque repertoire with Maestro G. Fava. In 2007, she earned her second-level diploma with highest honours from the A. Steffani Conservatory in Castelfranco Veneto, under the direction of Maestro M. Lota. Through collaborations with various orchestras and ensembles – including La Fenice di Venezia, I Sonatori della Gioiosa Marca, L'Arte dell'Arco and the Venice Baroque Orchestra – she has performed in some of the most prestigious concert halls across Europe and recorded for labels such as Brilliant and Velut Luna. She combines orchestral work with chamber music, performing on both modern and Baroque instruments. Francesca was assistant to Maestro M. Lota at the A. Steffani Conservatory in Castelfranco Veneto and currently teaches at the Ludus Musicae association in Thiene and Clara Schumann in Castagnole di Paese. Her interest in teaching has led her to integrate the great Italian violin tradition with a more attentive approach to modern methodologies that take into account instrumental psychology and physiology.

Petar Brčarević, double bass (SI), was born in Belgrade in 1974, where he began studying double bass with Professor Borislav Lalović. He completed his Master's degree at the Academy of Music with Professor Slobodan Gerić. He twice won first and special prizes at the "Petar Konjović" competition. He pursued further training with principal double bassists of renowned orchestras, including Rainer Zepperitz, Ludwig Streicher, Matthias Weber and Johannes Seidl. He has taught at the Conservatory in Klagenfurt, served as principal double bassist of the Belgrade Philharmonic, and is currently a member of the Slovenian Philharmonic and



New Yorku, Théâtre des Champs-Élysées v Parizu, Berlinski filharmoniji, Izumi Hall v Osaki, Melba Hall v Melbournu, dvorani Rudolfinum v Pragi, Tonhalle v Düsseldorfu in v gledališču La Fenice v Benetkah. Sodelovala je z glasbeniki, kot sta Nobuko Imai in Steven Isserlis, ter nastopila kot solistka ob nemški prazvedbi skladbe *Alleluia* Sofije Gubajduline pod vodstvom Mstislava Rostropoviča. Kot solistka je nastopila z orkestri, med drugim s Simfoničnim orkestrom iz New Jerseyja, Salzburškimi komornimi solisti, Krakovsko filharmonijo in Praško filharmonijo. Igranja klavirja se je začela učiti v Moskvi pri petih letih. Študij je zaključila na priznani ameriški glasbeni akademiji The Juilliard School v New Yorku. Trenutno je zaposlena kot korepetitorka na Univerzi Mozarteum v Salzburgu.

its Chamber String Orchestra. He is also active as a soloist and records works by Slovenian composers.

Ellen Braslavsky, harpsichord (US), is an accomplished pianist and harpsichordist, active as a soloist and chamber musician. She has performed at Weill Hall, Carnegie Hall, Alice Tully Hall and Lincoln Center in New York, Théâtre des Champs-Élysées in Paris, the Berlin Philharmonie, Izumi Hall in Osaka, Melba Hall in Melbourne, the Rudolfinum in Prague, Tonhalle Düsseldorf, and Teatro La Fenice in Venice. She has collaborated with artists such as Nobuko Imai and Steven Isserlis, and performed as soloist in the German premiere of Sofia Gubaidulina's *Alleluia* under the baton of Mstislav Rostropovich. As a soloist, she has appeared with orchestras including the New Jersey Symphony Orchestra, Salzburg Chamber Soloists, Kraków Philharmonic, and Prague Philharmonia. Ellen began piano studies in Moscow at the age of five and completed her formal education at the renowned Juilliard School in New York. She is currently a répétiteur at the Mozarteum University in Salzburg.



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