



Pod častnim pokroviteljstvom
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Grad Bogenšperk
Bogenšperk Castle



Flavtistka Katarina Nagode se je srečala s staro glasbo med študijem moderne flavte na Univerzi za glasbo in upodabljačo umetnost v Gradcu, kjer je študirala pri prof. Nilsu-Thilu Krämerju. Po končanem študiju v Gradcu, se je posvetila študiju stare glasbe in se na tem področju izobraževala še na Univerzi Anton Bruckner v Linzu pri prof. Claire Genewein in na Mozarteumu v Salzburgu pri prof. Marcellu Gattiju. Oba študija je zaključila z odliko. Izobraževala se je na mojstrskih tečajih pri Bartholdu Kuijkenu, Kate Clark in Marcu Hantaïju. Katarina je nastopila s Hofkapelle Stuttgart, JSB Ensemble (Bachakademie Stuttgart), z Ensemble Cordia, Vokalensemble Rastatt & Les Favorites, s Slovenskim baročnim orkestrom in drugimi. Sodelovala je z mednarodno priznanimi dirigenti, kot so Hans-Christoph Rademann, Frieder Bernius, Jos van Veldhoven in Gary Graden. Od leta 2020 igra v zasedbi Ensemble Tacet, ki jo je ustanovila skupaj z violinistko Mojco Jerman in čembalistko Martino Okoliš.

Baroque and modern flutist Katarina Nagode decided to dedicate herself to early music during her studies of modern flute at the University of Music and Performing Arts in Graz, where she studied with prof. Nils - Thilo Krämer. After completing her studies in Graz, she began to study baroque and classical flute at Anton Bruckner University in Linz with prof. Claire Genewein and later at Mozarteum in Salzburg with prof. Marcello Gatti, where she graduated with honours. She also took lessons with Barthold Kuijken, Marc Hantaï and Kate Clark. Katarina played with Hofkapelle Stuttgart, JSB Ensemble (Bachakademie Stuttgart), with Ensemble Cordia, with Vokalensemble Rastatt&Les Favorites, with Slovenian Baroque Orchestra and others. She worked with many renowned conductors such as Frieder Bernius, Hans Christoph Rademann, Jos van Veldhoven and Gary Graden. Since 2020 she plays in baroque trio, Ensemble Tacet, which she founded together with Mojca Jerman and Martina Okoliš.

Ensemble Tacet (SI)

Katarina Nagode, traverso
Mojca Jerman, violina / violin
Martina Okoliš, čembalo / harpsichord

Gradus ad Parnassum

Giuseppe Tartini, Anna Bon di Venezia, Janez Krstnik Dolar,
Johann Joseph Fux, Antonio Caldara

Koncertni program nas iz Italije, kjer je deloval Giuseppe Tartini, vodi na območje takratne Habsburške monarhije, kjer najprej spoznamo Anno Bon, italijansko skladateljico, ki je ob koncu svoje umetniške poti delovala na dvoru Esterházy. Nato prisluhnemo na Dunaju delujočemu slovenskemu skladatelju, Janezu Krstniku Dolarju in se nenazadnje preselimo na Habsburški dvor, kjer nas s svojo glasbo prevzameta Hofkapellmeistera Johann Joseph Fux in Antonio Caldara. Program je zasnovan kot popotovanje v času baroka, saj se od mlajše generacije skladateljev vedno znova vračamo v preteklost. Naslov koncerta je Gradus ad Parnassum, ki je hkrati naslov obsežnega dela na področju kontrapunkta, ki ga je zapisal Johann Joseph Fux, je uporabljen kot prispodoba in predstavlja vzpenjanje skladateljev na poti do mojstrstva.

Sporočilo umetnic obiskovalcem

Ime naše skupine Ensemble Tacet izhaja iz latinske besede za tišino oziroma za stanje tišine. Glasba se namreč lahko začne šele, če najprej prisluhnemo in šele nato zaigramo. Da bi bili zmožni prisluhniti, pa moramo biti najprej v tišini, na zunaj in v nas samih. Na naših koncertih želimo ustvariti okolje, v katerem se bo poslušalec lahko v tišini prepustil glasbi.

The concert programme takes us from Italy, where Giuseppe Tartini worked, to the area of the Habsburg Monarchy at the time, where we first meet Anna Bon, an Italian composer who worked at the Esterházy court at the end of her artistic career. Then we listen to the Slovenian composer working in Vienna, Janez Krstnik Dolar, and finally, we move to the Habsburg court, where Hofkapellmeisters Johann Joseph Fux and Antonio Caldara take us over with their music. The programme is designed as a journey through the Baroque era, as we keep returning to the past from the younger generation of composers. The title of the concert is Gradus ad Parnassum, which is also the title of an extensive work in the field of counterpoint written by Johann Joseph Fux, is used as a parable and represents the composers' ascent on the way to mastery.

Artists' message to visitors

The name of our ensemble, tacet, comes from the Latin word for 'is silent'. For trio, chamber music, and music in general, starts when we first listen and only then play. To truly listen one has to be silent, inside and out. The same goes for the audience. In our concerts, we want to create an environment, where the person listening to us, can come to the silent state and lose themselves in the music.

