

PROGRAM 2025

8.8.2025 (petek) 19:30, Celje, Narodni dom
FORTEPIANO ENSEMBLE (IT): Klaviatura v vetru

9.8.2025 (sobota) 20:00, Celje, Stolna cerkev sv. Danijela
SCHOLA ROMANA ENSEMBLE (IT): Palestrina:
Canticum Canticorum

10.8.2025 (nedelja) 19:30, Soteska, Hudičev turn
JORGE JIMÉNEZ (ES): Tañer, solo verzija

11.8.2025 (ponedeljek) 19:30, Stranje, Župnijska cerkev
sv. Benedikta
IZIDOR ERAZEM GRAFENAUER (SI): Weiss - solistična
dela iz Londonskega rokopisa

13.8.2025 (sreda) 18:00, Celje, Glasbena šola Celje
MESSA DI VOCE (SI): Baročni džuboks: Čisto pravi
baročni koncert za otroke in družine

16.8.2025 (sobota) 19:30, Benedikt, Podružnična cerkev
Sv. treh kraljev
UROŠ PELE (SI): Johann Sebastian Bach – Preludiji,
fuge in koralne predigre

17.8.2025 (nedelja) 19:30, Celje, Stara grofija
BACH COLLEGIUM BARCELONA (ES) Stylus
Phantasticus - glasbena oaza med vojnama

18.8.2025 (ponedeljek) 19:30, Celje, Knežji dvor, atrij
CAPELLA HELVETICA (CH) Panta Rhei - renesančna
glasba o poteku in spremembah

19.8.2025 (torek) 19:30, Grad Bogenšperk, atrij
TACET ENSEMBLE (SI) Pariška eleganca in sijaj

20.8.2025 (sreda) 19:30, Celje, Glasbena šola Celje
EVA DOLINŠEK (SI) & **ANJA MEJAČ** (SI): Goldberg
variacije, plesni koncert (dva sola v odnosu)

21.8.2025 (četrtek) 19:30, Celje, Stara grofija
TRES PÁJAROS (SI / ES): Los pájaros vuelan (Ptice
letijo)

22.8.2025 (petek) 19:30, Celje, Narodni dom
IL TERZO SUONO (SI): Vivaldi in Tartini: z obeh strani
Jadrana

8.8.2025 (Friday) 19:30, Celje, Narodni dom
FORTEPIANO ENSEMBLE (IT): Keys in the wind

9.8.2025 (Saturday) 20:00, Celje, Cathedral Church of St.
Danijel
SCHOLA ROMANA ENSEMBLE (IT): Palestrina:
Canticum Canticorum

10.8.2025 (Sunday) 19:30, Soteska, Devil's Tower
JORGE JIMÉNEZ (ES): Tañer, solo version

11.8.2025 (Monday) 19:30, Stranje, The Parish Church of
St. Benedict
IZIDOR ERAZEM GRAFENAUER (SI): Weiss - solo
works from the London Manuscript

13.8.2025 (Wednesday) 18:00, Celje, Celje Music School
MESSA DI VOCE (SI): Baroque Jukebox: A real baroque
concert for children and families

16.8.2025 (Saturday) 19:30, Benedikt, Benedikt,
Succursal church of The Three Kings
UROŠ PELE (SI): Johann Sebastian Bach – Preludes,
Fugues and Chorale Preludes

17.8.2025 (Sunday) 19:30, Celje, Old Counts' Mansion
BACH COLLEGIUM BARCELONA (ES) Stylus
Phantasticus - A musical oasis between wars

18.8.2025 (Monday) 19:30, Celje, Princely Palace, atrium
CAPELLA HELVETICA (CH) Panta Rhei - Renaissance
music about flow and change

19.8.2025 (Tuesday) 19:30, Bogenšperk Castle, atrium
TACET ENSEMBLE (SI) Parisian elegance and
splendour

20.8.2025 (Wednesday) 19:30, Celje, Celje Music School
EVA DOLINŠEK (SI) & **ANJA MEJAČ** (SI): Goldberg
Variations, a Dance Concert (Two Solos in Dialogue)

21.8.2025 (Thursday) 19:30, Celje, Old Counts' Mansion
TRES PÁJAROS (SI / ES): Los pájaros vuelan (The
Birds Fly)

22.8.2025 (Friday) 19:30, Celje, Narodni dom
IL TERZO SUONO (SI): Vivaldi and Tartini: from both
sides of the Adriatic

Uro pred vsakim koncertom je klepet z umetniki,
razen pri Messa di Voce, kjer je po njem.

There will be a conversation with the artists an hour
before each concert, except for Messa di Voce, where it
will take place afterwards.

8.8.2025 (petek) 19:30

Celje, Narodni dom

Klepet z umetniki:

Mestna kavarna, 18:30

8.8.2025 (Friday) 19:30

Celje, Narodni dom

Conversation with the artists:

City Café, 18:30



Fortepiano Ensemble (IT)

Michele Bolla: klavir s klavirci / fortepiano

Paolo Faldi, klasična oboa / classical oboe

Luca Lucchetta, klasični klarinet / classical clarinet

Elisa Bognetti, klasični rog / classical horn

Stefano Sopranzi, klasični fagot / classical bassoon

Tipke v vetru / Keys in the wind

Wolfgang Amadeus Mozart (Quintuor, K 452), Ludwig van Beethoven (GRAND QUINTETTO, Oeuvre 16)

Kvinteti za klavir s klavirci (fortepiano) in pihala so v zgodovini glasbe zelo redki. Prva ohranjena skladba je kvintet Wolfganga Amadeusa Mozarta, tudi v 19. stoletju pa je le malo skladateljev pisalo za to posebno zasedbo (npr. Rimski-Korsakov). V klasični dobi so za klavir in pihalni kvartet pisali le Mozart, Beethoven in Danzi. Proti koncu 18. stoletja so se pihala mehansko spreminjala in razvila drugačen zven ter melodiko v primerjavi z baročnimi instrumenti. Novi instrumenti, kot je klarinet, so se uveljavili v številnih orkestrih, zanje pa je bilo napisanih veliko solističnih koncertov. Izdelovalci rogov so začeli vgrajevati ventile, vendar se je »naravni« rog uporabljal vse do časa Brahmsa. Fagot in oboa sta imela drugačen in zelo zapleten razvoj, a sta v osnovi ostala nespremenjena vse do sredine 19. stoletja.

Quintets for the fortepiano and wind instruments are very uncommon in the history of music. The earliest surviving one is Wolfgang Amadeus Mozart's Quintet, but in the 19th century certain composers such as Rimsky-Korsakoff also wrote for this unusual kind of ensemble. In the classical era, only Mozart, Beethoven and Danzi composed for the fortepiano and wind quartet instruments. Their structure of wind instruments began to change at the end of the 18th century to the extent that they developed different sounds and tunes from those of the Baroque era. New instruments like the clarinet were played in many orchestras and many solo concertos were written for it. Horn makers began to insert valves in the instrument, but the "ancient" horn was still used right until Brahms' compositions. The bassoon and oboe had a different and very complicated development, but remained largely unchanged until the mid-19th century.

9.8.2025 (sobota) 20:00

Celje, Stolna cerkev sv. Danijela

Klepet z umetniki:

Kavarna Oaza, 19:00



9.8.2025 (Saturday) 20:00

Celje, Cathedral Church of St. Daniel

Conversation with the artists:

Oaza café, 19:00

Schola Romana Ensemble (IT)

Paola Alonzi, sopran / soprano

Franco Todde, tenor and renesančna kitara / tenor and Renaissance guitar

Lorenzo Sabene, lutnja / lute

Stefano Sabene, renesančna prečna flavta / Renaissance transverse flute

Palestrina: Canticum Canticorum

Osculetur me / Trahe me / Nigra sum / Si ignoras te /
Pulchre sunt / Fasciculus Myrrae / Ecce tu pulcher es /
Vulnerasti cor meum / Sicut liliū / Laeva ejus / Vox
dilecti mei / Surge propera / Surge amica mea / Surgam
et circuibo / Adjuro vos / Caput ejus / Quae est ista /
Guttur tuum / Veni dilecte mi

Palestrina nikoli ni opustil polifonega sloga, ki predstavlja hkrati njegov vrhunec in končni razvoj. Med vsemi deli tega *Princeps musicae* je najbolj reprezentativna *Visoka pesem*. Zdi se, da že od daleč zaznava zgodnje poskuse *recitar cantando*, ki bodo pozneje vodili v zlato dobo opere. Naša interpretacija tega dela, ki izhaja iz teh muzikoloških spoznanj, zavestno odstopa od tradicionalne vokalne izvedbe *a cappella*. Izvajamo le melodični liniji obeh protagonistov, Šulamite in Salomona, medtem ko ostale glasove prevzamejo instrumenti, kot so renesančna prečna flavta, renesančna kitara in lutnja. Takšen pristop ustvari raznoliko zvočno tapiserijo, ki združuje ekspanzivno fraziranje in bogat zven glasov ter flavte s kristalno zračnostjo brenkal.

Palestrina never abandoned the polyphonic style, for which he stands as both the pinnacle and its final evolution. Among all the compositions by the *Princeps musicae*, the *Song of Songs* is the most representative. It seems to glimpse, albeit distantly, the early experiments of *Recitar cantando*, which would eventually lead to the grand era of opera. Our interpretation of the work, stemming from these musicological insights, takes a different path from the traditional *a cappella* vocal arrangement. Only the melodic lines of the two protagonists, Shulamite and Solomon, are sung, while the remaining parts are played by instruments like the Renaissance transverse flute, Renaissance guitar, and lute. This approach creates a varied sonic tapestry, blending the expansive phrasing and rich sound of the voices and flute with the crystalline airiness of the plucked instruments.

10.8.2025 (nedelja) 19:30

Soteska, Hudičev turn

Klepet z umetnikom:

Dolenjske Toplice, Kulturno kongresni center, 18:30

10.8.2025 (Sunday) 19:30

Soteska, Devil's Tower

Conversation with the artist:

Dolenjske Toplice, Cultural and Congress Centre, 18:30



Jorge Jiménez (ES): violina / violin

Tañer

solo verzija / solo version: Gaspar Sanz, Luis de Millán,
Domenico Scarlatti, Santiago de Murcia

Vstopite v očarljivi svet španske kitarske glasbe, kot je še niste slišali. Pridružite se priznanemu španskemu baročnemu violinistu Jorgeju Jiménezu na popotovanju skozi najbolj ikonične skladbe španskega baroka. Od brezčasnih del Gasparja Sanza, Santiaga de Murcie in Luisa de Millána do prefinjenih melodij Domenica Scarlattija – doživite lepoto in eleganco teh mojstrov, preoblikovanih za solo baročno violino. Potopite se v bogato zvočno tapiserijo, ki jo s svojo neprimerljivo umetniško izraznostjo na novo oživlja Jorge Jiménez. V tej edinstveni izkušnji beseda tañer dobi nov pomen – ne označuje več le dejanja igranja, ubiranja in brenkanja po strunah, temveč izraža tudi moč glasbe, da poslušalca popelje v neraziskane zvočne svetove. Ta izjemni glasbeni program obljublja nepozabno zlitje zgodovine, strasti in virtuoznosti ter vas vabi, da na svež in drugačen način ponovno odkrijete nekatera najbolj dragocena dela španske glasbene dediščine.

Enter the fascinating world of Spanish guitar music reinterpreted like never before. Join the acclaimed Spanish Baroque violinist Jorge Jiménez on this journey through the most iconic compositions of the Spanish Baroque. From the timeless works of Gaspar Sanz, Santiago de Murcia, Luis de Millán, to the intricate melodies of Scarlatti, experience the beauty and elegance of these masterpieces transformed for solo Baroque violin. Immerse yourself in the rich tapestry of this enduring piece, brought to life by the unmatched artistry of Jorge Jiménez. In this unique experience, "Tañer" takes on a new meaning, representing not only the action of playing, plucking and strumming a musical instrument, but also the ability to transport the listener to unexplored worlds of sound. This extraordinary musical programme promises an unforgettable blend of history, passion and virtuosity, inviting you to rediscover some of the most iconic works of Spanish musical heritage in a fresh and novel way.

11.8.2025 (ponedeljek) 19:30

Stranje, Župnijska cerkev sv. Benedikta

Klepet z umetnikom

Stranje, Župnišče, 18:30



11.8.2025 (Monday) 19:30

Stranje, The Parish Church of St. Benedict

Conversation with the artist:

Stranje, Rectory, 18:30

Izidor Erazem Grafenauer (SI):

baročna lutnja / Baroque lute

Weiss

solistična dela iz Londonskega rokopisa / solo works from the London Manuscript

Silvius Leopold Weiss je bil v svojem času izjemno cenjen glasbenik, ki je večino poklicnega življenja preživel kot najbolje plačan glasbenik na dvoru v Dresdnu. Slovel je kot vrhunski lutnjist, ustvarjal in se družil z umetniki, kot so Johann Sebastian Bach, Georg Friedrich Händel, Antonio Vivaldi in drugi. Čeprav njegove skladbe za časa življenja niso bile izdane, nam je – kljub temu da je velik del njegovega opusa izgubljen – zapustil okoli 650 skladb za lutnjo, za lutnjo v komornih zasedbah ter koncerte za lutnjo. Na koncertu bodo predstavljene tri sonate in Tombeau iz londonskega rokopisa, ki poleg rokopisa iz Dresdna velja za najpomembnejši in najobsežnejši vir njegove glasbe. Čeprav gre za skladbe istega skladatelja in v podobnih oblikah (tri sonate), gre za kontrastna dela visoke umetniške vrednosti, ki s svojo podrobnostjo, slogom, okraski in invencijo ponujajo pomembno okno v kulturo in umetnost Evrope v prvi polovici 18. stoletja.

Silvius Leopold Weiss was an extremely respected musician in his time, who spent most of his professional career as the highest paid musician at the Dresden court. He was renowned as a top lutenist, creating and socializing with artists such as Bach, Handel, Vivaldi and others. His compositions were not published during his lifetime, but even though much of his vast opus is lost, he left us around 650 pieces for lute, lute in chamber ensembles and lute concertos. The concert will feature three sonatas and the Tombeau from the London manuscript, which, along with the Dresden manuscript, is considered the most important and contains the most compositions. Although these are compositions by the same composer in similar forms (3 sonatas), they are contrasting works of high artistic quality, which, with their intricate artistry, style, ornamentation and invention, are an important window into the culture and art of Europe in the first half of the 18th century.

13.8.2025 (sreda) 18:00
Celje, Glasbena šola Celje

Klepet z umetniki
Kavarna Oaza, 19:00

13.8.2025 (Wednesday) 18:00
Celje, Celje Music School

Conversation with the artists:
Oaza café, 19:00



Messa di Voce (SI)

Urška Cvetko: kljunasta flavta / recorder
Ajda Porenta: violina / violin
Izidor Erazem Grafenauer: baročna kitara, teorba /
baroque guitar, theorbo

Program koncerta *Baročni jukebox* ponuja raznoliko in barvito paletu baročnih skladb, ki obiskovalce popelje skozi raznolike glasbene pokrajine Evrope 17. in 18. stoletja. Od plesnih ritmov italijanske bergamaske Marca Uccellinija do živahnih zvokov *Pomladi* Antonia Vivaldija ter slavne *Aleluje* iz Händlovega *Mesija* bodo poslušalci deležni tako nežnih, lirčnih trenutkov kot tudi vznosenih in mogočnih pasaž. Zazvene bodo tudi bolj umirjene in meditativne skladbe, kot je *Musette* Johanna Sebastiana Bacha, ter zimzelena angleška ljudska pesem *Greensleeves*. V programu se bodo zvrstile tudi znamenita *Ciaccona* Tarquinia Merule, nežni *Kanon* v D-duru Johanna Pachelbla ter svečani *Uvod* iz *Te Deuma* Marca Antoina Charpentierja, ki ga mnogi prepoznajo kot evrovizijsko fanfaro. Poseben poudarek bo namenjen tudi zgodnjebaročnim skladateljem, kot sta Girolamo Frescobaldi in Henry Purcell, ki sta s svojo glasbo tlakovala pot poznejšim baročnim mojstrom. Program je zasnovan tako, da pritegne poslušalce vseh starosti – od ljubiteljev stare glasbe do najmlajših, ki se z njo šele spoznavaajo.

Baročni džuboks

Čisto pravi baročni concert za otroke in družine

Baroque Jukebox

A genuine Baroque concert for children and families

The concert programme *Baroque Jukebox* offers a rich and colourful selection of Baroque pieces, guiding the audience through diverse musical landscapes of 17th- and 18th-century Europe. From the dance rhythms of the Italian *Bergamasca* by Marco Uccellini to the lively sounds of *Spring* by Antonio Vivaldi and the famous *Hallelujah* from Handel's *Messiah*, listeners will experience both tender lyrical moments and uplifting, powerful highlights. The programme also features more serene and meditative works, such as the *Musette* by Johann Sebastian Bach and the timeless English folk song *Greensleeves*. Included are also the well-known *Ciaccona* by Tarquinio Merula, the gentle *Canon in D major* by Johann Pachelbel, and the majestic *Prelude* from the *Te Deum* by Marc-Antoine Charpentier – recognised by many as the Eurovision fanfare. Special attention is given to early Baroque composers such as Girolamo Frescobaldi and Henry Purcell, whose music paved the way for later Baroque masters. The programme is designed to appeal to audiences of all ages – from lovers of early music to the youngest listeners who are just discovering it.

16.8.2025 (sobota) 19:30

Benedikt, Podružnična cerkev Sv. treh kraljev

Klepet z umetnikom:

Benedikt, župnišče, 18:30

16.8.2025 (Saturday) 19:30

Benedikt, Succursal church of The Three Kings

Conversation with the artist:

Benedikt, Rectory, 18:30



Uroš Pele (SI): orgle / organ

Johann Sebastian Bach

Preludiji, fuge in koralne predigre / Preludes, Fugues and Chorale Preludes

Po vzoru Bachove »Velike nemške orgelske maše«, kjer mašni ordinarij (Gospod, usmili se; Slava; Vera; Svet; Jagnje božje) in mašni proprij (vstop; darovanje; obhajilo; zaključek) nadomeščajo orgelski preludiji, fuge in koralne predigre, je z izborom najbolj prepoznavnih in hkrati tehničnih orgelskih del nastal program, ki od *Preludija v Es-duru* – po obliki francoske uverture –, koralnih prediger, *Tokate in fuge v d-molu*, tvori lok »uglasbene« liturgije vse do trojne fuge, ki to »orgelsko mašo«, tako značilno za obdobje baroka, tudi sklene. Bachov izjemen smisel za uglasbitev različnih čustvenih stanj ter obvladovanje kontrapunkta in polifonije nas prepričata še danes, saj s svojo kontemplativno močjo in neke vrste monotonijo poslušalca umirita ter ga pripravita na umetniško oziroma duhovno doživetje.

Following the example of Bach's "Great German Organ Mass", where the mass ordinary (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) and the mass proper (Introit, Offertory, Communion, Concluding rite) are replaced by organ preludes, fugues and chorale preludes, a selection of the most recognizable and at the same time important organ works has been created. These range from the Prelude in E flat major (a French overture in form), the chorale preludes, the Toccata and Fugue in D minor, forms the arc of the "musical" liturgy right up to the triple fugue, which also concludes the "organ mass", a form characteristic of the Baroque period. Bach's exceptional sense for setting different emotional states to music and his mastery of counterpoint and polyphony still keep us enthralled today, since with their contemplative power and harmony they calm the listener and prepare them for an artistic and spiritual experience.

17.8.2025 (nedelja) 19:30

Celje, Stara grofija

Klepet z umetniki:

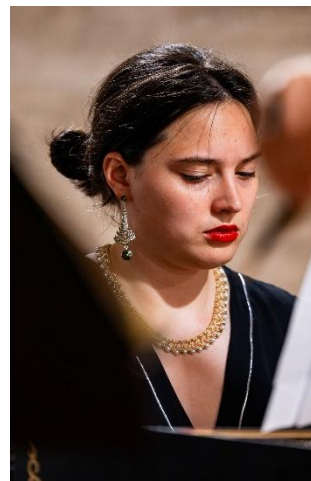
Celje, Mestna kavarna, 18:30

17.8.2025 (Sunday) 19:30

Celje, Old Counts' Mansion

Conversation with the artists:

Celje, City Café, 18:30



Bach Collegium Barcelona (ES):

Adriana Alcaide (ES): baročna violina / violin

Mojca Jerman (SI): baročna violina / violin

Bruno Hurtado Gosálvez (ES): viola da gamba

Ana Marija Krajnc (SI): čembalo / harpsichord

Stylus phantasticus je edinstven glasbeni prispevek, ki ponuja vpogled v določen zgodovinski trenutek, prežet z družbenimi in umetniškimi pretresi. Vpliv tridesetletne vojne je Evropo pustil v globoko pretresenem stanju. Kot vedno je glasba popoln odraz časa, skozi katerega gre človeštvo. To je priložnost, da se vrnemo v tisti težak, a obenem ustvarjalen zgodovinski trenutek ter se naučimo ceniti, kako so različni skladatelji – kot so Buxtehude, Pachelbel, Rosenmüller, Reincken, Muffat in veliki genij Bach – ta čas ujeli v svojih delih. Njihove skladbe predstavljajo izjemen prikaz glasbenih in tehničnih možnosti, iskanje notranjega glasu vsakega posameznega ustvarjalca, priložnost, da skozi godala izrazijo svoj osebni umetniški svet – z instrumenti, ki lahko zazvenijo kot najbolj angelski ali najbolj strastni. Zasedba z dvema violinama, violo da gamba in čembalom bo naslikala bogato podobo nemške glasbene pokrajine, ki se bo sklenila s figuro Bacha – mogočnim oceanom, v katerega se zlivajo vse reke.

Stylus Phantasticus

Glasbena oaza med vojnama / A musical oasis between wars: Johann Rosenmüller, Dietrich Buxtehude, Georg Muffat, Johann Adam Reincken, Johann Pachelbel, Johann Sebastian Bach

Stylus Phantasticus is a singular musical offer that depicts a certain historical moment full of social and artistic happenings. The impact of the 30 years' War left Europe in a really convulse state. As always, music is a perfect picture of the moment that humankind is going through. So, this is an opportunity to travel back to that difficult and creative moment of history, being able to appreciate how different composers as Buxtehude, Pachelbel, Rosenmüller, Reincken, Muffat and the great genius Bach captured this historical moment into their works. They represent a great display of musical and technical resources, a way of looking for the inner voice of each composer, a chance to show the personal creative universe through string instruments, that can become the most angelical and the most passionate one. The formation of two violins, viola da gamba and harpsichord will draw a rich painting of the German scenery culminating with the figure of Bach, the huge ocean where all the rivers flow.

18.8.2025 (ponedeljek) 19:30

Celje, Knežji dvor

Klepet z umetniki:

Celje, Mestna kavarna, 18:30

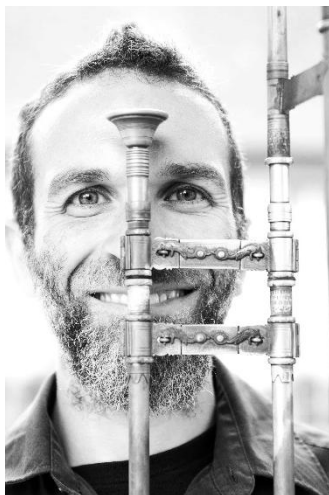


18.8.2025 (Monday) 19:30

Celje, Princely Palace

Conversation with the artists:

Celje, City Café, 18:30



Capella Helvetica (CH):

Charles Barbier (FR): glas / voice

Katharina Haun (AT): kornet, kljunasta flavta / cornetto, recorder

Adam Bregman (US): pozavna / trombone

Maruša Brezavšček (SI): dulcijan, kljunasta flavta / dulcian and recorder

Panta Rhei

renesančna glasba o poteku in spremembah / Renaissance music of flow and change: le Jeune, Arcadelt, Lassus, Gero, Baston, de Castro, Cornet, Faignt, Dowland, Weelkes, Ghiselin, Isaac, Tromboncino, de Ronsard, le petit, Willaert

Od planetov in zvezd, ki se vrtnčijo po nebesnem svodu, do najnižjih bitij na zemlji – gibanje in spremembe so v nas in povsod okoli nas: tekoči potok ali vino, ki lije iz steklenice, utripajoči plameni ognja, dan, ki prehaja v noč, tedni, ki postajajo meseci, postajajo leta, mladost, ki se prevesi v starost. Vse teče – *panta rhei*! Po tem starodavnem izrazu, ki je prestal preizkušnje časa, se naš program posveča temam vsega, kar teče in se spreminja – tako v nas kot v svetu okoli nas. Na prstih se sprehaja skozi moralizatorske ode o nestalnosti Clauda Le Jeunea, teče skozi Isaakovo *Die Brunnlein, die da fließen* in priljubljeno pivsko melodijo *Quant je bois du vin claret tout tourne*, ter se izgublja v zamišljenih pesmih o minevanju časa pri Dowlandu in Arcadelu. Besedila prepletajo verze o vodi in vinu, treznosti in pijanosti, sreči in melanholiji, življenju in smrti – vse v tekočem utripu in ritmu, v melodiji in harmoniji glasbe – zvonečem utelešenju *panta rhei*.

From the planets and stars whirling about the heavens to the lowliest of creatures on earth, motion and change are in us and all about us: a flowing stream or wine from a bottle, flickering flames of a fire, day turning to night, weeks becoming months becoming years, youth and old age. Everything flows: “panta rhei”! Following this ancient expression that has withstood the tests of time, our programme traverses themes of all that flows and changes, both within us and in the world around us. It tiptoes through moralizing odes about *inconstance* by Claude le Jeune, flows through Isaac’s “Die Brunnlein die da fließen” and the popular drinking tune “Quant je bois du vin claret tout tourne,” and gets lost in wistful songs about the passage of time by Dowland and Arcadelt. The texts spin verses about water and wine, sobriety and drunkenness, happiness and melancholy, and life and death, all to the flowing pulse and rhythm, melody and harmony of music—a sounding embodiment of “panta rhei”.

19.8.2025 (torek) 19:30

Grad Bogenšperk, atrij

Klepet z umetniki:

Grad Bogenšperk, galerija, 18:30

19.8.2025 (Tuesday) 19:30

Bogenšperk Castle, atrium

Conversation with the artists:

Bogenšperk Castle, gallery, 18:30



Tacet Ensemble (SI)

Katarina Nagode: traverso

Mojca Jerman: baročna violina / baroque violin

Gregor Fele: baročni violončelo / baroque cello

Martina Okoliš: čembalo / harpsichord

Erazem Izidor Grafenauer: teorba / theorbo

Pariška eleganca in sijaj

Parisian elegance and splendour

Pierre-Danican Philidor, Marin Marais, Georg Philipp Telemann

Pod vplivom kralja Ludvika XIV., velikega podpornika umetnosti, se je francoska baročna instrumentalna glasba razvijala v znamenju veličine, sijaja in elegance. Na koncertnem sporedu sta suiti dveh francoskih skladateljev, ki sta bila mojstra in virtuoza na svojem glasbilu. Pierre Danican Philidor in Marin Marais 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 oboo in bil član več orkestrov na kraljevem dvoru. Marin Marais je že zgodaj zaslovel kot virtuoz na violi da gamba. Pri devetnajstih je nastopal v Pariški operi, pozneje pa je zablestel kot komorni glasbenik na dvoru Ludvika XIV. Pod Lullyjevim mentorstvom je začel komponirati ter leta 1692 izdal šest suit za dva melodijska instrumenta in basso continuo.

Under the influence of King Louis XIV, who was a great supporter of the arts, French Baroque instrumental music developed in a sign of grandeur, splendor and elegance. The concert program includes suites by two French composers who were masters and virtuosos on their instruments. Pierre Danican Philidor and Marin Marais followed the ideals of French Baroque music. Telemann also tested the influence of French music in the opening *Prelude* of the Paris Quartet. Pierre Danican Philidor was a member of a highly respected French musical dynasty. Like many of his musical relatives, he played the oboe and was a member of several orchestras at the royal court. Marain Marais became famous early on as a virtuoso on the viola da gamba. At the age of nineteen, he played at the Paris Opera, and later shone as a chamber musician at the court of Louis XIV. Under the mentorship of Lully, he began composing and in 1692 published six suites for two melodic instruments and basso continuo.

20.8.2025 (sreda) 19:30
Celje, Glasbena šola Celje

Klepet z umetnicama:
Celje, Kavarna Oaza, 18:30



Sodelovanje čembalistke Eve Dolinšek ter koreografinje 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 obdobj, slogov, časov in prostorov. Morda pa imata barok in flamenko veliko skupnega – oba z globoko bolečino, zavito v tančico grandioznosti.

20.8.2025 (Wednesday) 19:30
Celje, Celje Music School

Conversation with the artists:
Celje, Oaza café, 18:30

Eva Dolinšek (SI): čembalo / harpsichord
Anja Mejač (SI): ples / dance

Goldberg variacije,
plesni koncert (dva sola v odnosu)
Goldberg Variations,
a Dance Concert (Two Solos in Dialogue)

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 (BWV 988)

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.

21.8.2025 (četrtek) 19:30

Celje, Stara grofija

Klepet z umetnicami:

Celje, Mestna kavarna, 18:30

21.8.2025 (Thursday) 19:30

Celje, Old Counts' Mansion

Conversation with the artists:

Celje, City Café, 18:30



Tres pájaros (SI / ES)

Pilar Almalé (ES): viola da gamba

Urška Cvetko (SI): kljunasta flavta / recorder

Tea Plesničar (SI): baročna harfa / baroque harp

Los pájaros vuelan (Ptice letijo / The Birds Fly)

Tradicionalna sefardska / Traditional Sephardic,
Arcangelo Corelli, Diego Ortiz, Anne Rochette, Georg
Phillip Telemann, Willem de Fesch, Gottfried Finger,
François Couperin, tradicionalna slovenska / traditional
Slovenian

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 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.

22.8.2025 (petek) 19:30

Celje, Narodni dom

Klepet z umetniki:

Celje, Mestna kavarna, 18:30

22.8.2025 (Friday) 19:30

Celje, Narodni dom

Conversation with the artists:

Celje, City Café, 18:30



Il Terzo Suono (SI)

Jasna Nadles (SI): traverso
 Gianpiero Zanoocco (IT): violina / violin
 Iveta Schwarz (CZ): violina / violin
 Francesca Bonomo (IT): viola
 Milan Vrsajkov (SI): violončelo / cello
 Petar Brčarević (SI): kontrabas / double bass
 Elen Braslavsky (US): čembalo / harpsichord



Vivaldi & Tartini

Z obeh strani Jadrana / From both sides of the Adriatic

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 virtuozne 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.

The concert programme of the closing concert of the Seviqc festival is a presentation of two great composers from both sides of the Adriatic: Antonio Vivaldi and Giuseppe Tartini. Giuseppe Tartini, as a key composer, whom the Il Terzo Suono ensemble includes in all its concerts, is one of the greatest violin virtuosos and composers of his time. Along with the works of Corelli, Veracini, Locatelli and other baroque masters, Il Terzo Suono represents the cultural heritage of Slovenia throughout Europe. The ensemble has repeatedly premiered previously undiscovered compositions by the great composer, such as the Sonata in 2004, presumably written for the cello, because the musical notation is in the bass and tenor clef. Il Terzo Suono will conclude the closing concert of the festival with Vivaldi's famous *La Follia*. *Follia* means madness, and Il Terzo Suono and Vivaldi also play with the most brilliant antics of virtuosity.

Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
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Dovoljujemo si spremembo / We allow changes.