

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

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

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 - Dance Concert

21.8.2025 (Thursday) 19:30, Celje, Old Counts' Mansion
TRES PÁJAROS (SI / ES): Los pájaros vuelan: Bird's
flight

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



Kvinteti s klavirjem in pihali so v zgodovini glasbe zelo redki. Prva ohranjena skladba je Kvintet Wolfganga Amadeusa Mozarta, a tudi v 19. stoletju je malo skladateljev, ki so pisali za to posebno vrsto ansambla (Rimsky-Korsakoff). V klasični dobi so samo Mozart, Beethoven in Danzi pisali za klavir in pihalni kvartet. Pihala so konec 18. stoletja začela spreminjati svojo strukturo in razvila drugačen zvok in drugačno melodijo od pihal baročne dobe. Nove instrumente, kot je klarinet, so vključevali številni orkestri in zanj je bilo napisanih veliko solističnih koncertov. Izdelovalci rogov so začeli v glasbilo vstavljati ventile, vendar se je »stari« rog uporabljal vse do Brahmsovih skladb. Fagot in oboa sta imela drugačen in zelo zapleten razvoj, instrumenta sta ostala enaka do sredine 19. stoletja.

Fortepiano Ensemble (IT)

Michele Bolla: klavir s klavirci / fortepiano

Paolo Faldi, klasična oboa / classical oboe

Luca Lucchetta, klasični klarinet / classical clarinet

Elisa Boggetti, 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)

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 flauta / 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 lilium / 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

Visoka pesem velja za največjo ljubezensko pesem vseh časov. V svoji Četrthi knjigi motetov je Palestrina izbral to svetopisemsko besedilo, da bi eksperimentiral z novo kompozicijsko obliko, ki združuje elemente tako sakralnega moteta kot posvetnega madrigala. Skladatelj sam je opazil ta edinstven pristop v izvorni publikaciji iz leta 1587. Našo reprezentančno interpretacijo oživljajo vokalne vloge in raznovrstnost aranžmajev, ki vizualno ujamejo fresko, ki jo je naslikal avtor svetega besedila. To je poudarjeno s časom petja (Vp 2:12), ki se odraža v spreminjanju letnih časov, ciklu dneva in noči, pihanju vetrov in gibanju zvezd. Palestrinova glasba čudovito ujame to minevanje časa, priključuje barve, zvoke in vonjave bližnjevzhodnega okolja, v katerem se gibljejo protagonisti, učinkoviteje kot bi to zmogle mnoge besede ali analize.

The Song of Songs is often regarded as the greatest love poem of all time. In his Fourth Book of Motets, Palestrina selects this biblical text to experiment with a novel compositional form that blends elements of the sacred motet and the secular madrigal. The composer himself noted this unique approach in the original 1587 publication. Our authentic interpretation is brought to life through the different vocal roles and variety of arrangements, designed to capture visually the vivid picture painted by the author of the sacred text. The "season of singing" is highlighted in the text itself (*Song of Songs* 2:12), and is associated with arrival of spring after winter, the ever-changing cycle of day and night, the blowing winds and the movement of stars. Palestrina's music captures this passage of time beautifully, evoking more effectively than many words or commentaries could the colours, sounds and scents of the Middle Eastern setting in which the protagonists move.

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 fascinanten svet španske kitarske glasbe, reinterpretirane kot še nikoli doslej. Pridružite se priznanemu španskemu baročnemu violinistu Jorgeju Jiménezu na tem potovanju skozi najbolj ikonične skladbe španskega baroka. Od brezčasnih del Gasparja Sanza, Santiaga de Murcie, Luisa de Millána do zapletenih melodij Scarlattija doživite lepoto in eleganco teh mojstrov, predelanih za solo baročno violino. Potopite se v bogato tapiserijo tega brezčasnega, ki ga je na novo obudila neprimerljiva umetnost Jorgeja Jiménez. V tej edinstveni izkušnji dobi »Tañer« nov pomen, ki ne predstavlja samo dejanja igranja, ubiranja in brenkanja na glasbilo, temveč tudi sposobnost, da poslušalca prenese v neraziskane zvočne svetove. Ta izjemen glasbeni program obljublja nepozabno zlitje zgodovine, strasti in virtuosnosti ter vas vabi, da ponovno odkrijete nekatera najbolj ikonična dela španske glasbene dediščine na svež in drugačen način.

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 svojega poklicnega življenja preživel kot najbolje plačan glasbenik na dvoru v Dresdnu. Slovel je kot vrhunski lutnjist, ustvarjal in se družil z umetniki, kot so J.S. Bach, G.F. Händel, A. Vivaldi, in drugi. V času njegovega življenja njegove skladbe niso bile izdane, vendar nam je kljub temu, da je ogromen opus izgubljen, zapustil okoli 650 skladb za lutnjo, lutnjo v komornih zasedbah in koncerte za lutnjo. Na koncertu bodo predstavljene tri sonate in Tombeau iz londonskega rokopisa, ki poleg rokopisa iz Dresdna velja za najpomembnejši in najštevilčnejši. Čeprav gre za skladbe istega skladatelja v podobnih oblikah (3 sonate), gre za kontrastna dela visoke umetniške kvalitete, ki so z podrobnostmi, stilom, okraski in invencijo pomembno okno v kulturo in umetnost v Evropi 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

Kdo pravi, da se je treba, če hočeš slišati odličen baročni koncert, odpraviti v Cankarjev dom? Ta čisto pravi baročni koncert, zaigran na čisto prave baročne inštrumente, čisto pravih koncertnih glasbenikov, bo prišel k vam! Inštrumentarij kljunastih flavt, viole da gamba in teorbe. Skupina Messa di Voce nas bo popeljala 400 let nazaj. Pospremljen bo s fotografijami baročne arhitekture in pokrajin Toskane ter Emilija-Romana, ki jih je Urška posnela med študijem v Italiji. Poslušalci si bodo instrumente ogledali pred in po koncertu, ter se tako še bolj poglobili v celotno izkušnjo ter spoznali baročno Italijo. Umetniki bodo predstavili fantastični stil oziroma *Stilus fantasticus*, za katerega je značilna velika razigranost ter duhovitost, hkrati pa postavlja osnovo vsem kasnejšim inštrumentalnim sonatam.

Baročni džuboks

Čisto pravi baročni concert za otroke in družine

Baroque Jukebox

A genuine Baroque concert for children and families

Who says that if you want to hear a great Baroque concert, you have to go to Cankarjev Dom? This truly authentic Baroque concert, played on truly authentic Baroque instruments and by truly authentic concert musicians will come straight to you! The Instrumentation comprises recorders, a viola da gamba and theorbo. The Messa di Voce group will transport us back 400 years. It will be accompanied by photographs of Baroque architecture and of the landscapes of Tuscany and Emilia-Romagna, which flautist Urška Cvetko took while studying in Italy. Listeners will see the instruments before and after the concert, thus delving even deeper into the whole experience and getting to know Baroque Italy. The artists will present the fantastic style or *stilus fantasticus*, which is characterized by great playfulness and wit, while also laying the foundation for all later instrumental sonatas.

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 Toplice, 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 »orgelsko mašo«, tako značilne oblike za obdobje baroka, tudi sklene. Bachov izjemen smisel za uglasbitev različnih čustvenih stanj ter obvladovanje kontrapunkta in polifonije nas prepričajo še danes, saj s svojo kontemplativno močjo in neke vrste monotonijo poslušalca umirijo in ga pripravijo 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:

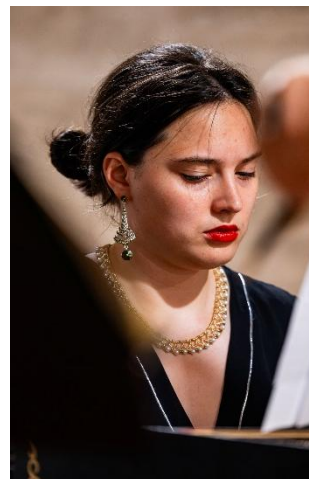
Celje, Mestna kavarna, 18:30

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

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 je edinstven glasbeni prispevek, ki prikazuje določen zgodovinski trenutek, poln družbenega in umetniškega dogajanja. Vpliv 30-letne vojne je Evropo pustil v resnično krčevitem stanju. Kot vedno je glasba popolna slika trenutka, ki ga preživlja človeštvo. To je torej priložnost, da se vrnemo v ta težek in ustvarjalen trenutek zgodovine, da lahko cenimo, kako so različni skladatelji, kot so Buxtehude, Pachelbel, Rosenmüller, Reincken, Muffat in veliki genij Bach, ujeli ta zgodovinski trenutek v svoja dela. Predstavljajo odličen prikaz glasbenih in tehničnih virov, način iskanja notranjega glasu vsakega skladatelja, priložnost za prikaz osebnega ustvarjalnega vesolja skozi godala, ki lahko postanejo najbolj angelska in najbolj strastna. Formacija dveh violin, viole da gamba in čembala bo izrisala bogato sliko nemške pokrajine, ki je dosegla vrhunec s pojavom Bacha, ogromnega oceana, v katerem tečejo vse reke.

Stylus Phantasticus is a unique musical creation that depicts a period of history rich in social and artistic happenings. The Thirty Years' War Europe had a devastating impact on Europe. As always, music provides a perfect picture of the moment that humankind was living through. So, this is an opportunity to travel back to this troubled but prolific time and to appreciate how different composers as Buxtehude, Pachelbel, Rosenmüller, Reincken, Muffat and the great genius Bach himself captured the moment in their works. The works display incredible musical and technical artistry, revealing the composers' inner voices and individual creative universes; the effect is at once angelic in its harmony and intense in its passion and virtuosity. The performance, with its arrangement of two violins, viola da gamba and harpsichord will evoke German scenery and gently transport you through the German countryside, with the journey reaching its end and culminating in the works of Bach, the pinnacle of contemporary creative genius.

18.8.2025 (ponedeljek) 19:30

Celje, Knežji dvor, atrij

Klepet z umetniki:

Celje, Mestna kavarna, 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

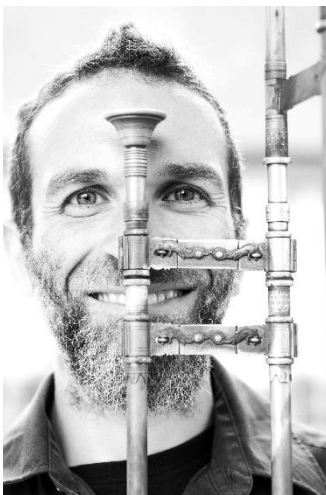
Od planetov in zvezd, ki se vrtnčijo okoli nebes, do najnižjih bitij na zemlji, gibanje in spremembe so v nas in povsod okoli nas: tekoči potok ali vino iz steklenice, utripajoči plameni ognja, dan se spreminja v noč, tedni postanejo meseci, postanejo leta, mladost in starost. Vse teče: "panta rhei"! Po tem starodavnem izrazu, ki je prestal preizkušnje časa, naš program obravnava teme 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 Jeuna, teče skozi Isaacovo »Die Brunnlein die da fließen« in priljubljeno melodijo za pitje »Quant je bois du vin claret tout tourne« ter se izgubi v zamišljenih pesmih o minevanju časa Dowland in Arcadelt. Besedila prepletajo verze o vodi in vinu, treznosti in pijanosti, sreči in melanholiji ter življenju in smrti, vse v tekočem utripu in ritmu, melodiji in harmoniji glasbe – zvonečega utelešenja »panta rhei«.

18.8.2025 (Monday) 19:30

Celje, Princely Palace, atrium

Conversation with the artists:

Celje, City Café, 18:30



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

From the planets and stars in the heavens to the lowliest of creatures on Earth, motion and change are in and all about us: whether a flowing stream or wine pouring from a bottle, the flickering flames of a fire, day turning to night, weeks becoming months and then years and youth turning followed by old age. Everything flows – *panta rhei!* Following this ancient expression that has withstood the test of time, our programme explores the theme that everything flows and changes, both within us and in the world around us. It tiptoes through the moralizing odes about inconstancy 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 tourney", 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 sonorous 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., ki je bil velik podpornik 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 virtuozna na svojem glasbilu. Pierre Danican Philidor in Marin Marais sta sledila idealom francoske baročne glasbe. Tudi Telemann je preizkusil vpliv francoske glasbe v uvodnem Prélude Pariškega kvarteta. Pierre Danican Philidor je bil član zelo cenjene francoske glasbene dinastije. Tako kot številni njegovi sorodniki glasbeniki je igral oboe in bil član več orkestrrov na kraljevem dvoru. Marin Marais je že zgodaj zaslovel kot virtuoz na violi da gamba. Pri devetnajstih je igral 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 patron of the arts, French Baroque instrumental music developed under a sign of grandeur, splendour and elegance. The concert programme includes suites by two French composers who were masters of 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 Prélude of the Paris Quartet. Pierre Danican Philidor was a member of a highly respected French musical dynasty. Like many of his musical peers, he played the oboe and was a member of several orchestras at the royal court. Marin 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 umetniki:
 Celje, Kavarna Oaza, 18:30



Sodelovanje koreografinje in plesalke Anje Mejač ter čembalistke Eve Dolinšek se tokrat srečuje v brezčasnem prostoru Goldbergovih variacij v obliki plesnega koncerta. Gre za večplastno delo baročnega skladatelja Johanna Sebastiana Bacha, sestavljeno iz arije in 30 variacij, ki ji sledijo. "Zame predstavljajo življenjski cikel, ker se začne in konča z isto mislijo," o variacijah pravi Eva. Glasbeno gre za zahtevno delo, tudi v svetu koreografije si je plesati Goldberga že pridobilo svojevrsten status. Anjo zanima misel plesa kot partiture. Zvočna koreografija je osnovana na plesu flamenka, na mestu Arie predstavlja osnovo nadaljnega variiranja.

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 concert **Goldberg Variations - Dance Concert**

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. Sæchs. Hoff-Compositeur, Capellmeister, u. Directore Chori Musici in Leipzig. Nürnberg in Verlegung Balthasar Schmidts (BWV 988)

The collaboration of choreographer and dancer Anja Mejač and harpsichordist Eva Dolinšek this time meets in the timeless space of the Goldberg Variations and in the form of a dance concert. It is a multifaceted work by the Baroque composer Johann Sebastian Bach, consisting of an aria and 30 variations that follow it. "For me, they represent a life cycle because they begin and end with the same thought", is how Eva elucidates the variations. Musically, it is a demanding work, and even in the world of choreography, Goldberg's dance has already acquired a unique status. Anja is interested in the idea of dance as a score. The sound choreography is based on flamenco dance, and in the place of the Aria, it provides the basis for further variations.

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 (Let ptic / A bird's flight)

Tradicionalna sefardska / Traditional Sephardic,

Arcangelo Corelli, Diego Ortiz, Anne Rochette, Georg

Phillip Telemann, Willem de Fesch, Gottfried Finger,

François Couperin, tradicionalna slovenska / traditional Slovenian

Trije ptičice, tri leteče ptičice, trije glasniki, trije glasovi. Trije različni instrumenti različnih barv. V tej koncertni predlogi združujemo tri različne glasove tri različne barve zvoka. Tri različne vrste, ki lahko letijo skupaj na čudovitem potovanju. Vsak od nas je renesančna ptica. Ker nas ne zanima samo glasba, temveč vse vrste mešanic in plasti umetnosti in znanosti. Poslušamo plimovanje spreminjajočih se letnih časov in narave. In z letnimi časi ostanemo doma ali pa se preselimo, da bi našli svoj drugi dom. Program predstavlja skladbe, ki jih čutimo kot doma – naše domove v Sloveniji in Španiji (ljudska glasba?) in skladbe, ki jih čutimo kot naš drugi dom (baročna glasba – svet). In med temi domovi najdemo avanturo potovanja/letenja. Kot pravi slovenska ljudska pesem *Tri ptičice* - tri ptice prinašajo darove, prinašajo hrano, vino, zdravje in srečo.

Three birds, three flying birds, three messengers, three voices. Three different instruments with different colours. In this concert, we combine three different voices and three different timbres of sound. Three different species that can fly together in a beautiful journey. Each of us is a renaissance bird. As we are interested not just in music but in all kinds of blends and strands of art and science. We listen to the tides of ever-changing seasons and nature. And with the seasons, we stay at home, or we move to find our second home. The programme presents the pieces that evoke home – our homes in Slovenia and Spain (folk music) as well as our second home (Baroque music and the world). And between these homes we find the adventure of travel or flying. As the Slovenian folk song *Tri ptičice* says, the three birds bring gifts: food, wine, health and happiness.

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

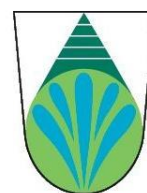
Koncertni program zaključnega koncerta festivala Seviq je predstavitev dveh velikih skladateljev z obeh strani Jadrana: Antonia Vivaldija in Giuseppeja Tartinija. Giuseppe Tartini, kot ključni skladatelj, ki ga ansambel Il Terzo Suono vključuje v vse svoje koncerte, spada med največje violinske virtuozne in skladatelje svojega časa. Ob deli Corellija, Veracinija, Locatellija in drugih baročnih mojstrov predstavlja Il Terzo Suono kulturno dediščino Slovenije po vsej Evropi. Ansambel je večkrat praznoval do takrat še neodkrita skladba velikega skladatelja, kot na primer leta 2004 Sonato, predvidoma napisano za violončelo, ker je notni zapis v basovskem in tenorskem ključu. Il Terzo Suono bo zaključni koncert festivala zaključil s slovito Vivaldijevo La Follia. Follia pomeni norčija in prav tako se Il Terzo Suono in Vivaldi poigravata z najbolj briljantnimi vragolijami virtuoznosti.

The programme of the closing concert of the Seviq festival is a presentation of two great composers from both sides of the Adriatic: Antonio Vivaldi and Giuseppe Tartini. Giuseppe Tartini, 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 presents 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 spectacular antics of virtuosity.

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Dovoljujemo si spremembo / We allow changes.