

Festival Seviqc 2026

7.8.2026 (petek / Friday)

18:30, Celje, Mestna kavarna / City Café, The Pleasure Garden (CH): klepet / chat

19:30, Celje, Narodni dom, The Pleasure Garden (CH): koncert / concert

10.8.2026 (ponedeljek / Monday)

18:00, Celje, Glasbena šola Celje / Celje Music School, OperArija (SI): koncert / concert

19:00, Celje, Kavarna Oaza / Oaza café, OperArija (SI): klepet / chat

12.8.2026 (sreda / Wednesday)

18:30, Celje, Kavarna Oaza / Oaza café, Qvinta Essençia (ES): klepet / chat

19:30, Celje, Stolna cerkev sv. Danijela / Cathedral Church of St. Daniel, Qvinta Essençia (ES): koncert / concert

13.8.2026 (četrtek / Thursday)

18:30, Celje, Kavarna Oaza / Oaza café, Bach Collegium Barcelona (ES): klepet / chat

19:30, Celje, Cerkev Marijinega vnebovzetja / Church of the Assumption of the Virgin Mary, Bach Collegium Barcelona (ES): koncert / concert

16.8.2026 (nedelja / Sunday)

18:30, Celje, Mestna kavarna / City Café, Duo Jiménez Stegmann (GB): klepet / chat

19:30, Celje, Knežji dvor / Princely Palace, Duo Jiménez Stegmann (GB): koncert / concert

17.8.2026 (ponedeljek / Monday)

18:30, Dolenjske Toplice, Kulturno kongresni center / Cultural and Congress Centre, Tiago Matias (PT): klepet / chat

19:30, Soteska, Hudičev turn / Soteska, Devil's Tower, Tiago Matias (PT): koncert / concert

20.8.2026 (četrtek / Thursday)

18:30, Celje, Mestna kavarna / City Café, Musica Antiqua Neoplantensis (RS): klepet / chat

19:30, Celje, Knežji dvor / Princely Palace, Musica Antiqua Neoplantensis (RS): koncert / concert

21.8.2026 (petek / Friday)

18:30, Celje, Mestna kavarna / City Café, Savaria Baroque Orchestra (HU): klepet / chat

19:30, Celje, Narodni dom, Savaria Baroque Orchestra (HU): koncert / concert

7.8.2026 (petek / Friday)

18:30, Celje, Mestna kavarna / City Café, The Pleasure Garden (CH): klepet / chat

19:30, Celje, Narodni dom, The Pleasure Garden (CH): koncert / concert

The Pleasure Garden (CH)

- Maruša Brezavšček: kljunasta flavta / recorder
- Andreas Böhlen: kljunasta flavta / recorder
- Amélie Chemin: viola da gamba
- Niels Pfeffer: lutnja, teorba / lute, theorbo

Vse v zelenem vrtu / All in a Garden Green

Od Dowlanda do Purcella / From Dowland to Purcell

- Henry Purcell (1659–1695): Sonata (Z.795)
- Henry Purcell (1659–1695): Sonata No. 7 (Z.808)
- Henry Purcell (1659–1695): Two upon a Ground (Dioclesian), (Z.627)
- John Jenkins (1592–1678): Fantasia št. 2 (VdGS No. 2)
- John Dowland (c. 1563–1626): Pavana Lachrimae (The Second Booke of Songes or Ayres, 1600)
- Jacob van Eyck (c. 1590–1657): Pavana Lachrimae
- Johann Schop (c. 1590–1667): Lachrimae
- John Dowland (c. 1563–1626): Can She Excuse My Wrongs
- Matthew Locke (c. 1621–1677): Broken Consort, Suite No. 2
- John Playford (1623–1686): (from *The English Dancing Master*)
- John Playford (1623–1686): Merry, Merry Milkmaids (from *The English Dancing Master*)

Angleški glasbeni zakladi od Dowlanda do Purcella poslušalce popeljejo na glasbeno potovanje skozi zlato obdobje angleške glasbe, od pozne renesanse do zgodnjega baroka. Slišali bomo čutne melodije Johna Dowlanda, ki jih bo mogoče prepoznati tudi v virtuosnih različicah Jacoba van Eycka in Johanna Schopa. Intimna fantazija Johna Jenkinsa ter prefinjena suita Matthewa Locka razkrivata razkošje komorne glasbe angleškega dvora, medtem ko skladbi iz zbirke *The English Dancing Master* Johna Playforda v program vnašata ljudsko svežino s priljubljenimi plesnimi napevi. V središču stojita John Dowland in Henry Purcell, dva največjih angleških skladateljev 16. in 17. stoletja. Raznolike zasedbe, od solističnih delov, do komornih dialogov med dvema kljunastima flavtama, lutnjo in violo da gamba, ustvarjajo bogato zvočno paleto, ki poslušalce popeljejo v vzdušje dvorov, salonov in vrtov Anglije 17. stoletja.

English Musical Treasures from Dowland to Purcell takes listeners on a musical journey through the golden age of English music, from the late Renaissance to the early Baroque. The programme features the expressive melodies of John Dowland, also heard in virtuosic adaptations by Jacob van Eyck and Johann Schop. An intimate fantasia by John Jenkins and a refined suite by Matthew Locke reveal the richness of chamber music at the English court, while pieces from *The English Dancing Master* by John Playford bring a touch of popular vitality with their lively dance tunes. At its heart stand John Dowland and Henry Purcell, two of the greatest English composers of the 16th and 17th centuries. A variety of ensembles – from solo works to chamber dialogues between two recorders, lute and viola da gamba – create a rich soundscape, transporting listeners into the atmosphere of the courts, salons and gardens of 17th-century England.

10.8.2026 (ponedeljek / Monday)

18:00, Celje, Glasbena šola Celje / Celje Music School, OperArija (SI): koncert / concert

19:00, Celje, Kavarna Oaza / Oaza café, OperArija (SI): klepet / chat

OperArija (SI)

- Petra Vrh Vrezec (sopran in povezovanje)
- Inez Osina Rues (mezzosopran in povezovanje)
- Tadej Horvat (klavir)
- Zvone Šedlbauer (režija)
- Helena Grom Krečan (koreografija, kostumografija, tehnika)

Operna pustolovščina / An Operatic Adventure

Za mlajše in starejše otroke in družine / For younger and older children and families

- W. A. Mozart: Jaz si vzamem kodrolasca - duet Fiordiligi in Dorabelle iz opere Vse so take,
- E. Humperdinck: Bratec moj, roké mi daj - duet Janka in Metke iz opere Janko in Metka,
- E. Humperdinck: Testo je že in kotel je pripravljen - arija čarovnice iz opere Janko in Metka,
- J. Offenbach: Barkarola: Svetla noč, opojna noč - duet Giuliette in Nikolaja iz opere Hoffmanove pripovedke,
- G. Puccini: Ljubim ga, očka - arija Laurete iz opere Gianni Schicchi,
- W. A. Mozart: Sijajni tej dami umikam se sama - duet Suzane in Marcelline iz opere Figarova svatba.

Čarobna operna pustolovščina se kot glasbena avantura začne že, ko otroci vstopajo v dvorano, saj se operni pevki »v zaodru« medtem že pripravljata na predstavo – si urejata frizuro, se ličita, oblačita, upevata ... Ko pevki ugotovita, da sta opazovani, se predstavita in se po kratkem klepetu z otroki prelevita v zavezniški sestri Fiordiligi in Dorabelle, ki zaigrata in zapojeta prvi duet iz Mozartove opere Vse so take. Pustolovščina je še posebej zanimiva in zabavna, ko se na sceni pojavita razigrana pravljici junaka Janko in Metka ter otroke povabita, da se preizkusijo v otroški izštevanki, čemur sledi Humperdinckov duet iz istoimenske opere Janko in Metka. Sledilo bo skupno čaranje pred simpatično arijo čarovnice iz prej omenjene opere. Otroci tu spoznajo, da skladatelji navadno deške vloge in dramatične arije dodelijo mezzosopranu. Skupaj se bomo preizkusili tudi v ritmičnem veslanju beneških gondolierjev in ob tem prisluhnili znani Offenbachovi Barkaroli iz Hoffmanovih pripovedk. Kakšne vloge pa skladatelji dodeljujejo sopranistkam? To spoznajo v eni od najbolj znanih sopranskih arij nežne in mile deklice Laurete iz opere Gianni Schicchi skladatelja Puccinija, katerega letos obeležujemo 100-letnico smrti. V zaključku sledi še zabaven »glasbeni kreg« Suzane in Marcelline iz Mozartove Figarove svatbe s poučnim vzgojnim zaključkom, da se moramo med seboj pogovarjati spoštljivo. Otroci s pevkama preletijo še programski list na plakatu, ki je ves čas rdeča nit predstave in če si otroci želijo, izberejo ponovitev enega od že poslušanih prizorov za »bis«.

A Magical Operatic Adventure begins the moment children enter the hall, as the two opera singers are already "backstage", preparing for the performance – arranging their hair, applying make-up, getting dressed and warming up their voices. When they realise they are being watched, they introduce themselves and, after a brief conversation with the children, transform into the allied sisters Fiordiligi and Dorabella, performing the first duet from Mozart's opera *Così fan tutte*. The adventure becomes especially lively and entertaining when the playful fairy-tale characters Hansel and Gretel appear on stage and invite the children to join in a counting rhyme, followed by a duet from Humperdinck's opera of the same name. This is followed by a shared moment of "magic" leading into the charming aria of the Witch from the same opera. Here, children discover that composers often assign boys' roles and dramatic arias to mezzo-sopranos. Together, we also try rhythmic "rowing" in the style of Venetian gondoliers, accompanied by Offenbach's famous Barcarolle from *The Tales of Hoffmann*. What roles, then, do composers assign to sopranos? Children discover this through one of the most famous soprano arias, sung by the gentle and tender Lauretta in Puccini's *Gianni Schicchi*, marking the 100th anniversary of the composer's death this year. The performance concludes with a humorous "musical quarrel" between Susanna and Marcellina from Mozart's *The Marriage of Figaro*, with an educational message about the importance of respectful communication. Together with the singers, the children revisit the programme poster, which serves as a guiding thread throughout the performance, and, if they wish, choose one of the previously heard scenes for an encore.

12.8.2026 (sreda / Wednesday)

18:30, Celje, Kavarna Oaza / Oaza café, Qvinta Essença (ES): klepet / chat

19:30, Celje, Stolna cerkev sv. Danijela / Cathedral Church of St. Daniel, Qvinta Essença (ES): koncert / concert

Qvinta Essença (ES)

- Elia Casanova, sopran / soprano
- Hugo Bolívar, alt / alto
- Albert Riera, tenor
- Pablo Acosta, bas / bass

Victoria v Rimu / Victoria in Rome

- Tomás Luis de Victoria (1548-1611): Missa Ave Maris Stella: Kyrie / Gloria
- G. P. da Palestrina (1525-1594): Ad Dominum contribularer
- G. P. da Palestrina (1525-1594): Ad te levavi oculos meos
- Tomás Luis de Victoria (1548-1611): Missa Ave Maris Stella: Credo
- Tomás Luis de Victoria (1548-1611): Missa Ave Maris Stella: Sanctus/Benedictus - Agnus Dei
- Tomás Luis de Victoria (1548-1611): Ave Maria / Sancta Maria / Miserere mei, Deus

Ko je Victoria prispel v Rim okoli leta 1565, je bil Palestrina že uveljavljen skladatelj. Victoria je v Rimu prebival sedemnajst let in leta 1573 je nasledil Palestrino kot maestro di cappella Rimskega semenišča. Nato se je vrnil v Španijo, kjer je prevzel mesto kapelnega mojstra v samostanu Santa Clara de las Descalzas Reales v Madridu. V Rimu je izšel njegov *Primus Liber Missarum*, v času, ko je bil musicae moderator Nemškega kolegija v Rimu. Ta knjiga vsebuje Missa Ave Maris Stella, na istoimenski hvalnici, ki je v celoti predstavljena v tem programu. Poleg tega izvajamo izbor marijanskih motetov Victorije in Palestrine ter dva moteta s kristološko tematiko in intimni *Miserere mei, Deus*. Čeprav ni dokazov, da bi bil Victoria neposredni učenec Palestrine, je njegov vpliv več kot očiten v polifonem ravnotežju, jasnosti besedila in globoki pobožnosti. Vendar pa je medtem ko je Palestrina razvil jasen in čist polifoni slog, nekoliko bolj umirjen in uravnotežen, Victoria težil k bolj čustveni in izrazni glasbi z duhovno intenzivnostjo. V tem programu raziskujemo lepoto in globino renesančne sakralne glasbe skozi dva njena najodličnejša predstavnika.

When Victoria arrived in Rome around 1565, Palestrina was already an established composer. Victoria remained in Rome for seventeen years, and in 1573 he succeeded Palestrina as *maestro di cappella* of the Roman Seminary. He later returned to Spain, where he took up the post of chapel master at the convent of Santa Clara de las Descalzas Reales in Madrid. His *Primus Liber Missarum* was published in Rome during his tenure as *musicae moderator* at the German College. This volume includes the *Missa Ave maris stella*, based on the hymn of the same name, which is presented here in full. In addition, the programme features a selection of Marian motets by Victoria and Palestrina, as well as two motets on Christological themes and the intimate *Miserere mei, Deus*. Although there is no evidence that Victoria was a direct pupil of Palestrina, the latter's influence is clearly evident in the balance of polyphony, clarity of text and profound sense of devotion. However, while Palestrina cultivated a clear and pure polyphonic style, more restrained and balanced in character, Victoria tended towards a more emotional and expressive musical language, marked by spiritual intensity. This programme explores the beauty and depth of Renaissance sacred music through two of its most outstanding representatives.

13.8.2026 (četrtek / Thursday)

18:30, Kavarna Oaza / Oaza café, Bach Collegium Barcelona (ES): klepet / chat

19:30, Cerkev Marijinega vnebovzetja / Church of the Assumption of the Virgin Mary, Bach Collegium Barcelona (ES): koncert / concert

Bach Collegium Barcelona (ES)

- Adriana Alcaide, violina
- Bruno Hurtado Gosálvez, viola da gamba
- Ana Marija Krajnc, čembalo

Jean-Philipp Rameau (1683-1764): Les Pièces de clavecin en concerts (1741)

- Premier concert (RCT 7): La Coulicam / La Livri / Le Vézinet
- Deuxième concert (RCT 8): La Laborde / La Boucon: dédié à la claveciniste virtuose Anne-Jeanne Boucon. / L'Agaçante / 1er Menuet / 2e Menuet
- Troisième concert (RCT 9): La Lapoplinière / La Timide / 1er Rondeau / 2e Rondeau / 1er Tambourin / 2e Tambourin
- Quatrième concert (RCT 10): La Pantomime / L'Indiscrète / La Rameau
- Cinquième concert (RCT 11): La Forqueray (Fugue) / La Cupis / La Marais

Les Pièces de clavecin en concerts Jeana-Philippa Rameauja, izdane leta 1741, predstavljajo edini primer skladateljeve komorne glasbe in so nastale v njegovem ustvarjalnem zrelem obdobju. Časovno močno sledijo njegovim delom za solo čembalo, sakralni glasbi in prvim opernim mojstrovčinam. Naslovnica izvirne izdaje navaja, da čembalo vodi dialog z violino ali flavto ter violo ali drugo violino. Zato so možnosti izvedbe, ki spoštujejo Rameaujeva navodila, zelo raznolike. Od italijanskih trisonat, katerih osrednji predstavnik ostaja Corelli, jih loči predvsem vloga tipkovnice: tam klaviatura deluje predvsem kot basso continuo, medtem ko Rameau da čembalu izrazito prednost in virtuosno vlogo, medtem ko melodijska glasbila – violina, flavta ali viola – delujejo kot spremljava. V tem pogledu so jim bližje Bachove sonate za violino in čembalo iz leta 1720, kjer sta melodični liniji obeh instrumentov enakovredni. V predgovoru Rameau poudari: »Te skladbe, izvedene na samem čembalu, ne puščajo ničesar neizpolnjenega: niti posumili ne bi, da bi lahko pridobile kakršno koli dodatno prijetnost.« Najverjetneje gre predvsem za poskus povečanja razširjenosti zbirke med ljubitelji. Rameau je štiri od teh skladb tudi priredil za solo čembalo – tiste, pri katerih je bila takšna priredba najmanj preprosta (La Livri, L'agaçante, La timide in L'indiscrète). Več teh skladb je bilo pozneje prirejenih, orkestriranih in vključenih v njegove opere (Zoroastre, Les Fêtes de Polymnie, Dardanus in Le Temple de la Gloire).

Les Pièces de clavecin en concerts by Jean-Philippe Rameau, published in 1741, represent the only example of the composer's chamber music and were written during his mature creative period. Chronologically, they closely follow his works for solo harpsichord, his sacred music and his first operatic masterpieces. The title page of the original edition indicates that the harpsichord enters into dialogue with a violin or flute and a viola or a second violin. Consequently, the performance possibilities that respect Rameau's instructions are highly varied. They differ from the Italian trio sonatas, whose central figure remains Corelli, primarily in the role of the keyboard: in those works, the keyboard functions mainly as basso continuo, whereas Rameau gives the harpsichord a clearly dominant and virtuos role, with the melodic instruments – violin, flute or viola – serving as accompaniment. In this respect, they are closer to Bach's sonatas for violin and harpsichord from around 1720, in which the melodic lines of both instruments are of equal importance. In his preface, Rameau emphasises: "These pieces, performed on the harpsichord alone, leave nothing to be desired; one would not even suspect that they could gain any additional charm." This was most likely an attempt to broaden the appeal of the collection among amateur musicians. Rameau also arranged four of these pieces for solo harpsichord – those for which such adaptation was least straightforward (La Livri, L'agaçante, La timide and L'indiscrète). Several of these pieces were later adapted, orchestrated and incorporated into his operas (Zoroastre, Les Fêtes de Polymnie, Dardanus and Le Temple de la Gloire).

16.8.2026 (nedelja / Sunday)

18:30, Celje, Mestna kavarna / City Café, Duo Jiménez Stegmann (GB): klepet / chat

19:30, Celje, Knežji dvor / Princely Palace, Duo Jiménez Stegmann (GB): koncert / concert

Duo Jiménez Stegmann (GB)

- Jorge Jiménez (ES): violina / violin
- Anna Stegmann (DE): kljunasta flavta / recorder

Lunaris

- **Mlaj / New Moon:** Jorge Jiménez, Heinrich Ignaz Franz von Biber (1644–1704), Béla Bartók (1881–1945), Violetta Dinescu
- **Rastoči Srp / Waxing Crescent:** Johannes Ciconia, Hildegard von Bingen, Traditional, Anonymus
- **Polna Luna / Full Moon:** Luciano Berio, Leonardo, Béla Bartók
- **Mrk / Eclipse:** Gaspar Sanz, Johann Sebastian Bach

LUNARIS je program, ki izhaja iz tradicije stare glasbe, pri čemer dela Alfonsa X., Biberja in Johanna Sebastiana Bacha tvorijo njegovo umetniško jedro. Izveden na historičnih inštrumentih in zasnovan na zgodovinski praksi, poudarja vitalnost evropske glasbene dediščine. V ta kontekst vstopajo skrbno izbrana dela Lucia Beria in drugih sodobnih skladateljev, ki ustvarjajo dialog, ki razkriva brezčasno izrazno moč starega repertoarja. Rezultat je prispevek k profiliranju historically informed performance, ki združuje tako avtentičnost kot inovacijo. Program predstavljata dva mednarodno uveljavljena specialisti za staro glasbo: Anno Stegmann (kljunasta flavta), ki jo je Daily Telegraph pohvalil za "magnificent interpretation" Vivaldija in je profesorica na Royal Academy of Music v Londonu, ter Jorge Jiménez (violina, srednjeveška viela, elektronika), iskani koncertni mojster, ustanovitelj ansambla Tercia Realidad in sodelavec skupin, kot so La Arpegiata, Forma Antiqua in Capella Cracoviensis. Oba združujeta globoko znanje zgodovinske prakse s predanostjo sodobni ustvarjalnosti, kar zagotavlja umetniško odličnost in interpretativno globino. Od nastanka je bil LUNARIS obsežno turnejno izveden po Evropi in Avstraliji, z nastopi na uglednih prizoriščih, vključno z Melbourne Recital Centre, Madrid Cibeles Palace in Mommenta Festival v Nemčiji.

LUNARIS is a programme rooted in the tradition of early music, with works by Alfonso X, Biber and Johann Sebastian Bach forming its artistic core. Performed on historical instruments and based on historically informed practice, it highlights the vitality of Europe's musical heritage. Within this framework, carefully selected works by Luciano Berio and other contemporary composers enter into dialogue, revealing the timeless expressive power of early repertoire. The result is a contribution to the development of historically informed performance that brings together both authenticity and innovation. The programme is presented by two internationally acclaimed specialists in early music: Anna Stegmann (recorder), praised by the Daily Telegraph for her "magnificent interpretation" of Vivaldi and professor at the Royal Academy of Music in London, and Jorge Jiménez (violin, medieval vielle, electronics), a sought-after concertmaster, founder of the ensemble Tercia Realidad and collaborator with groups such as La Arpegiata, Forma Antiqua and Capella Cracoviensis. Both combine profound knowledge of historical practice with a commitment to contemporary creativity, ensuring artistic excellence and interpretative depth. Since its creation, LUNARIS has toured extensively across Europe and Australia, with performances at prestigious venues including the Melbourne Recital Centre, Madrid's Cibeles Palace and the Mommenta Festival in Germany.

17.8.2026 (ponedeljek / Monday)

18:30, Dolenjske Toplice, Kulturno kongresni center / Cultural and Congress Centre, Tiago Matias (PT): klepet / chat

19:30, Soteska, Hudičev turn / Soteska, Devil's Tower, Tiago Matias (PT): koncert / concert

Tiago Matias (PT): vihuela

Sospiro

- Anonymous: Venid a sospirar
- Luys de Narvaez (ca.1500-1555/1560): Diferencias sobre "Guárdame las vacas"
- Filipe de Magalhães (ca.1563-1652): Benedictus
- Anonymous: Ja dei fim a meus cuidados
- Alonso Mudarra (ca.1510-1580): Fantasia X, que contrahaze la harpa en la manera de Ludovico
- Luys de Milán (ca.1500-ca.1561): Pavana II
- Anonymous: Señora, aunque no os miro
- Claudin de Sermisy (ca.1490-1562) / Miguel de Fuenllana (ca.1500-1579): Tant que vivray
- Anonymous: Minina dos olhos verdes
- Anonymous: Que he o que vejo
- Josquin des Prez (ca.1450-1521) / Luys de Narvaez (ca.1500-1555/1560): Mille Regretz – Cancion del Emperador
- Pedro do Porto (fl.1481-ca.1524): Sicut erat in principio
- Anonymous: Não tragais borzeguis pretos

Glasba za vihuelo, ki je ohranjena do danes, predstavlja neprecenljivo dediščino zahodne glasbe. Na Portugalskem je prisotnost vihuele dobro dokumentirana tako v ikonografiji kot v literarnih virih 16. stoletja, vendar se, žal, ni ohranila nobena zapisana glasba za ta instrument, ki bi jo ustvarili portugalski skladatelji.

Projekt *Sospiro* znova oživlja glasbeno prakso, staro več kot 500 let, skozi pogled sodobnega časa: vihueli vrača portugalski renesančni repertoar, transkribiran in rekonstruiran iz sakralne glasbe velikih portugalskih skladateljev 16. stoletja ter iz posvetne glasbe, ohranjene v pesmaricah njihovih sodobnikov.

Na tem recitalu portugalski repertoar projekta *Sospiro* stopa v dialog z deli nekaterih najpomembnejših španskih skladateljev, povezanih z vihuelo, kot so Luys de Narváez, Alonso Mudarra in Luys de Milán — srečanje iberške glasbe za vihuelo pet stoletij pozneje.

The music for the vihuela that has survived to the present day represents an invaluable heritage of Western music. In Portugal, the presence of the vihuela is well documented in both iconography and literary sources of the 16th century; however, unfortunately, no written music for this instrument by Portuguese composers has been preserved.

The project *Sospiro* revives a musical practice more than 500 years old through a contemporary perspective: it restores to the vihuela the Portuguese Renaissance repertoire, transcribed and reconstructed from the sacred music of major 16th-century Portuguese composers, as well as from secular music preserved in the songbooks of their contemporaries. In this recital, the Portuguese repertoire of the *Sospiro* project enters into dialogue with works by some of the most important Spanish composers associated with the vihuela, such as Luys de Narváez, Alonso Mudarra and Luys de Milán — an encounter of Iberian vihuela music five centuries later.

20.8.2026 (četrtek / Thursday)

18:30, Celje, Mestna kavarna / City Café, Musica Antiqua Neoplantensis (RS): klepet / chat

19:30, Celje, Knežji dvor / Princely Palace, Musica Antiqua Neoplantensis (RS): koncert / concert

Musica Antiqua Neoplantensis (RS)

- Radoslava Vorgić Žuržovan (sopran / soprano)
- Meila Tome Pihler (kljunasta flavta / recorder)
- Andrej Jovanić (teorba, arhilutnja / theorbo, archlute)
- Darko Karajić (teorba, arhilutnja / theorbo, archlute)
- Boris Šinigoj (srednjeveška lutnja, arabska lutnja / medieval lute, oud)
- Boris Bunjac (tolkala / percussion)

Barbara Celjska: črna kraljica / Barbara of Celje: The Black Queen

Ženska moč v srednjem veku - srednjeevropska kulturna matrica / Female Power in the Middle Ages – A Central European Cultural Matrix

- **Pars Prima:** Korenine (Duhovna geografija) / Roots (Spiritual Geography): Anonymus, Petrus Wilhelmi de Grudencz, Anonymus
- **Pars Secunda:** Žensko telo (Dvorna intima) / The Female Body (Courtly Intimacy): Walther von der Vogelweide, Oswald von Wolkenstein, Anonymus
- **Pars Tertia:** Kraljica brez zavetja / A Queen Without Shelter: Guillaume Dufay, Heinrich Isaac, Anonymus
- **Pars Quarta:** Ženska kot legenda (brez idealizacije) / Woman as Legend (without idealisation): Hildegard von Bingen, Anonymus, improvizacija / improvisation
- **Pars Quinta:** Pad ženske (Somrak teme) / The Fall of Woman (Twilight of Darkness): Anonymus / Stephan Zirler / Anonymus

Program predstavlja glasbeno-psihološki portret Barbare Celjske – kraljice in cesarice Ogrske, Nemčije in Češke, rojene v Celju – ene najmočnejših in hkrati najbolj kontroverznih žensk poznega srednjega veka v srednji Evropi. Namesto običajne zgodovinske pripovedi se program posveča njenemu notranjemu svetu: napetosti med vero in politiko, med telesom in dolžnostjo, med intimnostjo in državno oblastjo. Repertoar temelji na skladateljih in glasbenih tradicijah ogrskega, nemškega in češkega kulturnega prostora 14. in 15. stoletja. Anonymusni češki napevi, izbrušena polifonija Petrusa Wilhelmi de Grudencza, minnesang Waltherja von der Vogelweide in Oswalda von Wolkensteina ter izrazni svet Heinricha Isaaca in Guillaumea Dufaya ustvarjajo zvočno pokrajino med Prago, Dunajem in ogrskim kraljevim dvorom. Instrumentalne estampije in istampitte oblikujejo utrip dvora – zaprt, ritmičen in napet. Zaključni del programa črpa iz mistične atmosfere kodeksa *Libre Vermell de Montserrat*, kjer se osebna drama ne razreši v mit, temveč v tišino, minljivost in soočenje s smrtnostjo. Namesto idealizacije ostane gola človeška izkušnja ženske, ki stoji v središču moči, a je hkrati temeljno sama. Program je zasnovan za sopran, kljunasto flavto, tri lutnje in tolkala, kar ustvarja prosojen, a intenziven zvočni svet, v katerem glas postane nosilec intimne, krhke in brezčasne pripovedi. Program je zasnovala: Radoslava Vorgić

This programme presents a musical-psychological portrait of Barbara of Celje – Queen and Empress of Hungary, Germany and Bohemia, born in Celje – one of the most powerful and at the same time most controversial women of the late Middle Ages in Central Europe. Rather than offering a conventional historical narrative, the programme focuses on her inner world: the tensions between faith and politics, between body and duty, between intimacy and state power. The repertoire is based on composers and musical traditions from the Hungarian, German and Bohemian cultural spheres of the 14th and 15th centuries. Anonymous Czech songs, the refined polyphony of Petrus Wilhelmi de Grudencz, the Minnesang of Walther von der Vogelweide and Oswald von Wolkenstein, as well as the expressive worlds of Heinrich Isaac and Guillaume Dufay, create a sonic landscape spanning Prague, Vienna and the Hungarian royal court. Instrumental estampies and istampitte shape the pulse of the court – enclosed, rhythmic and tense. The final part of the programme draws on the mystical atmosphere of the codex *Libre Vermell de Montserrat*, where the personal drama is not resolved in myth, but in silence, transience and a confrontation with mortality. Instead of idealisation, what remains is the bare human experience of a woman who stands at the centre of power and yet is fundamentally alone. The programme is conceived for soprano, recorder, three lutes and percussion, creating a transparent yet intense sound world in which the voice becomes the bearer of an intimate, fragile and timeless narrative. Programme concept by Radoslava Vorgić.

21.8.2026 (petek / Friday)

18:30, Celje, Mestna kavarna / City Café, Savaria Baroque Orchestra (HU), klepet / chat

19:30, Celje, Narodni dom, Savaria Baroque Orchestra (HU), koncert / concert

**Ob 10. obletnici delovanja
Lisztovega inštituta – Madžarskega kulturnega centra v Ljubljani**

**Marking the 10th anniversary
of the Liszt Institute – Hungarian Cultural Centre in Ljubljana**

Savaria Baroque Orchestra (HU)

- Solisti / Soloists: László Jekl (bas / bass), Nóra Ducza (sopran / soprano), László Kéring (tenor), Máté Füle (bariton / baritone)
- Orkester / Orchestra: Piroška Vitárius (violina, koncertni mojster / violin, concertmaster), Róza Lachegy (violina / violin), András Bolyki (viola), Nóra Kallai (viola da gamba), Ágnes Kállay (violončelo / cello), Dávid Hornyák (kontrabas / double bass), Gábor Kállay (kljunasta flavta / recorder), Katalin Kállay (kljunasta flavta / recorder), Ágnes Ratkó (čembalo / harpsichord), István Györi (lutnja / lute), Domonkos Bolyki (projekcija / projection), Pál Németh (dirigent / conductor)

Antonio Caldara: Santo Stefano Primo Re dell'Ungheria
(Oratorij / Oratorio)

Oratorij obravnava trenutek velikega pomena madžarske zgodovine: sprejetje krščanske vere po poganstvu, vstop med zahodno-krščanske države, pridobitev naklonjenosti Vatikana, vse v ogledalu notranjega boja in dvomov svetega Štefana. Lepo, poetično moralizirajoče besedilo je uglasbil z izjemno spretnostjo, domišljijo ter raznovrstnimi melodijami in glasbenimi značaji visoko cenjeni italijanski skladatelj Antonio Caldara (1671–1736), ki je večinoma deloval v Rimu in na Dunaju. Caldara je bil na Dunaju leta 1712, ko mu je Karol III., madžarski kralj (pozneje cesar Svetega rimskega cesarstva kot Karol VI.), naročil glasbeno delo. Kralj je želel pridobiti legitimacijo papeža Klemen XI. Premierna izvedba oratorija je bila leta 1713 v Rimu, v hiši kardinala Ruspolija, v najslavnejšem salonu tistega obdobja. Takšno pozitivno upodobitev Madžarov je zunaj madžarskega kulturnega kroga mogoče srečati zelo redko. Največji zgodovinski pomen oratorija je v tem: osnovno pomembno obdobje madžarske zgodovine se kaže kot zgled skozi lik glavnega junaka, velikega kralja. Delo ne zahteva velike zasedbe: štiri vokalni solisti (kralj sveti Štefan, kraljica Gisella, Anastasio – véliki duhovnik, in Erasto – podanik) ter godalni komorni orkester. Po praksi tistega časa se predstava izvaja s kostumi, razumevanju pa pomagajo projekcija besedila in ustrezne slike. CD-posnetek oratorija je izšel pri Hungaroton Records Ltd. leta 2011, posnet je bil tudi film za Duna Television.

The oratorio addresses a moment of great significance in Hungarian history: the adoption of Christianity after paganism, the country's entry into the community of Western Christian states, and the gaining of the Vatican's favour, all reflected through the inner struggle and doubts of Saint Stephen. The beautiful, poetically moralising text was set to music with exceptional skill, imagination and a wide variety of melodies and musical characters by the highly esteemed Italian composer Antonio Caldara (1671–1736), who was active mainly in Rome and Vienna. Caldara was in Vienna in 1712, when Charles III, King of Hungary (later Holy Roman Emperor Charles VI), commissioned the work. The king sought to obtain the legitimisation of Pope Clement XI. The oratorio was first performed in 1713 in Rome, at the residence of Cardinal Ruspoli, one of the most renowned salons of the time. Such a positive portrayal of the Hungarians is rarely found outside the Hungarian cultural sphere. The greatest historical significance of the oratorio lies in the way a crucial period of Hungarian history is presented as an exemplary model through the figure of its central protagonist, the great king. The work does not require large forces: four vocal soloists (King Saint Stephen, Queen Gisella, Anastasio – the high priest, and Erasto – a courtier) and a string chamber orchestra. In accordance with the practice of the time, the performance is given in costume, with projected texts and appropriate imagery aiding comprehension. A CD recording of the oratorio was released by Hungaroton Records Ltd. in 2011, and a film version was also produced for Duna Television.