



# SEVIQC

## Program

## Programme

9.8.2024	19:00	Glasbena šola Celje / Celje Music School	Festivalski predtakt / Festival upbeat
9.8.2024	20:00	Celje, Stolna cerkev sv. Danijela / Cathedral Church of St. Daniel	Koncert / Concert: Adriana Alcaide (ES), Ana Marija Krajnc (SI)
11.8.2024	18:00	Glasbena šola Celje / Celje Music School	OperArija (SI)
13.8.2024	18:30	Celje, Miško Knjižko	Festivalski predtakt / Festival upbeat
13.8.2024	19:30	Celje, Stara grofija / Old Counts' Mansion	Koncert / Concert: Ensemble Bastion (CH)
14.8.2024	18:30	Grad Snežnik / Snežnik Castle	Festivalski predtakt / Festival upbeat
14.8.2024	19:30	Grad Snežnik / Snežnik Castle	Koncert / Concert: Laterna Magica (BE)
16.8.2024	18:30	Grad Bogenšperk / Bogenšperk Castle	Festivalski predtakt / Festival upbeat
16.8.2024	19:30	Grad Bogenšperk / Bogenšperk Castle	Koncert / Concert: Giuliano Eccher (IT), Eva Dolinšek (SI)
17.8.2024	18:30	Celje, Mestna kavarna / City Cafe	Festivalski predtakt / Festival upbeat
17.8.2024	19:30	Celje, Narodni dom	Koncert / Concert: Baroque Arabesque (AT)
19.8.2024	18:30	Celje, Miško Knjižko	Festivalski predtakt / Festival upbeat
19.8.2024	19:30	Celje, Stara grofija / Old Counts' Mansion	Koncert / Concert: Richard Boothby (GB)
20.8.2024	11:15	Glasbena šola Celje / Celje Music School, Narodni dom	Seviqc Camp: Adriana Alcaide (ES), Ana Marija Krajnc (SI)
20.8.2024	12:00	Celje, Narodni dom, Velika dvorana / Main hall	Seviqc Camp: Capilla del Sol (AR), Gregor Fele (SI), Boris Šinigoj (SI)
20.8.2024	12:30	Celje, Narodni dom, Zgornja stranska dvorana / Upper hall	Seviqc Camp: The Legacy of Bach (BE)
20.8.2024	18:30	Dolenjske Toplice, KKC	Festivalski predtakt / Festival upbeat
20.8.2024	19:30	Soteska, Hudičev turn / Devil's Tower	Koncert / Concert: Pilar Almalé (ES)
21.8.2024	18:30	Celje, Miško Knjižko	Festivalski predtakt / Festival upbeat
21.8.2024	19:30	Celje, Stara grofija / Old Counts' Mansion	Koncert / Concert: The Legacy of Bach (BE)
22.8.2024	18:30	Celje, Mestna kavarna / City Cafe	Festivalski predtakt / Festival upbeat
22.8.2024	19:30	Celje, Narodni dom	Koncert / Concert: Capilla del Sol (AR), Gregor Fele (SI), Boris Šinigoj (SI)
23.8.2024	19:00	Glasbena šola Celje / Celje Music School	Festivalski predtakt / Festival upbeat
23.8.2024	20:00	Celje, Stolna cerkev sv. Danijela / Cathedral Church of St. Daniel	Koncert / Concert: Adriana Alcaide (ES), Ana Marija Krajnc (SI)

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**19:00** Celje, Glasbena šola Celje / Celje Music School  
**Festivalski predtakt:** klepet z Adriano Alcaide in Ano Marijo Krajnc  
**Festival upbeat:** chat with Adriana Alcaide and Ana Marija Krajnc

**20:00** Celje, Stolna cerkev sv. Danijela / Cathedral Church of St. Daniel  
**Koncert / Concert:**  
Adriana Alcaide (ES): violina / violin, Ana Marija Krajnc (SI): čembalo / harpsichord  
Program: Johann Sebastian Bach, Sonate za violino in obligatni čembalo (prvi del) Sonata 6 (BWV 1019), Sonata 5 (BWV 1018), Sonata 2 (BWV 1015)  
Programme: Johann Sebastian Bach, Sonatas for violin and cembalo obbligato (part one), Sonata 6 (BWV 1019), Sonata 5 (BWV 1018), Sonata 2 (BWV 1015)

Šest sonat BWV 1014-1019 za violino in obligatni čembalo Johanna Sebastiana Bacha je eden prvih primerov uporabe čembala kot solističnega instrumenta, tukaj skupaj z violino. Čembalo je imel v baroku vlogo continua, tukaj pa dobi enak tehnični in glasbeni standard kot violina. Te skladbe v Bachovem času uvajajo obliko trio sonate, ki jo bodo pozneje široko uporabljali najpomembnejši skladatelji glasbene zgodovine. Z bogatejšo strukturo ter razvitimi kompozicijskimi in izraznimi orodji Bach raziskuje neskončno govorico obeh glasbil. Priložnost, da uživate v najlepših delih tega skladatelja.

The six sonatas BWV 1014-1019 for violin and harpsichord obbligato by Johann Sebastian Bach are one of the first examples using the harpsichord as a soloist instrument, together with the violin, used to have a continuo role within the baroque style, here the harpsichord gets the same technical and musical standard as the violin. These pieces introduce at that historical moment the trio sonata form, which will be extremely used afterwards by the most important composers in music history. With a richer structure, developed compositional and expressive tools, Bach explores the infinite language of both instruments. An opportunity to enjoy the most beautiful pieces by this composer.

**18:00** Celje, Glasbena šola Celje / Celje Music School

OperArija (SI): Petra Vrh Vrezec: sopran, povezovanje / soprano, connecting, Al Vrezec: bariton, povezovanje / baritone, connecting, Lena Boljubaš: klavir / piano, Zvone Šedlbauer: režija / direction, Helena Grom Krečan: tehnika / technique

**Predstava / Performance:** Prvo srečanje z opero za otroke in družine / First encounter with opera for children and families

Predstava se prelevi v čarobno operno dogodivščino, ko operna pevka razkrije svet opernih zgodb in mlade obiskovalce vodi po pravljичni deželi opernih mojstrov. Med krajšimi pogovori z otroki spodbuja otroško radovednost, ko skupaj odkrivajo skrivnostni svet opernih junakov ter pisano paleto čustev, ki jih ti izražajo.

Prepevanje znanih opernih arij in duetov ter dramska igra popeljejo otroke skozi svet opernih melodij, ki so jih skomponirali mojstri, kot so Mozart, Rossini in Offenbach. Kot v pravem gledališču operni junaki zaživijo pred otroškimi očmi, oblečeni v barvite kostume, ko se odvijajo prizori Čarobne piščali, Seviljskega brivca ter Hoffmanovih pripovedk.

Otroci ne samo poslušajo, ampak se preizkusijo tudi v vlogah junakov s prepevanjem, hitrim govorjenjem, v roke vzamejo rekvizite, ki jih približajo dogajanju na odru. Njihova radovednost se prelevi v navdušenje, saj so postavljeni v središče operne predstave.

Občutek čarobnosti se nadaljuje tudi, ko otroci spoznavajo notranje zakonitosti opere. Ugotovijo, kaj je glasbeni spored ali programski list, kjer so zapisani dueti in arije, ki so izvedeni med predstavo, učijo se, kako imenujemo pevce v operi, in spoznavajo različne pevske glasove, kot so sopran, bariton in drugi. Navdušeno raziskujejo, kako operni pevci izražajo čustva skozi svoje petje, ustvarjajo različne odtenke glasu ter se prepuščajo čarobnosti glasbene interpretacije.

Vsebine opernih zgodb otrokom omogočajo prepoznavanje čustev in razumevanje, kako jih lahko izrazimo skozi glasbo. Ob poslušanju glasbe doživljajo občutke, se povežejo z junaki in se hkrati umirijo in potopijo v lastne občutke. In tako se skozi to edinstveno operno izkušnjo otroci ne le zabavajo, ampak tudi rastejo.

The performance turns into a magical opera adventure when the opera singer reveals the world of opera stories and guides the young visitors through the fairytale land of opera masterpieces. During short conversations with the children, he stimulates children's curiosity as they discover the mysterious world of opera characters and the colourful range of emotions they express.

The singing of well-known opera arias and duets, as well as dramatic play, take children through the world of opera melodies composed by masters such as Mozart, Rossini, and Offenbach. As in a real theatre, opera heroes come to life before children's eyes, dressed in colourful costumes, when scenes from The Magic Flute, The Barber of Seville and Hoffman's tales unfold.

The children not only listen, but also try out the roles of heroes by singing, speaking quickly, and take props in their hands, which bring them closer to what is happening on stage. Their curiosity turns into excitement as they are placed in the center of the opera performance.

The sense of magic continues even as children learn about the inner laws of opera. They find out what a musical schedule or programme sheet is, where the duets and arias that are performed during the performance are recorded, they learn how to call the singers in an opera, and learn about different singing voices such as soprano, baritone and others. They enthusiastically research how opera singers express emotions through their singing, create different shades of voice and indulge in the magic of musical interpretation.

The content of opera stories enables children to recognize emotions and understand how they can be expressed through music. When listening to music, they experience feelings, connect with the characters and at the same time calm down and immerse themselves in their own feelings. And so, through this unique opera experience, children not only have fun, but also grow.

**18:30** Celje, Miško Knjižko  
**Festivalski predtakt:** klepet z Ensemble Bastion  
**Festival upbeat:** chat with Ensemble Bastion

**19:30** Celje, Stara grofija / Celje, Old Counts' Mansion  
**Koncert / Concert:**  
Ensemble Bastion (CH): Maruša Brezavšček (SI): kljunasta flavta / recorder, Martin Jantzen (DE):  
viola da gamba / viol, Elias Conrad (DE): teorba / theorbo, Mélanie Flores (MX): čembalo /  
harpichord  
Program: Glasbeni utrip baročnega Londona, od kraljevih dvoran do koncertnega odra:  
Programme: The musical pulse of baroque London, from the royal halls to the concert stage

Koncert angleške glasbe sedemnajstega in osemnajstega stoletja bo razkril številne zgodovinske vidike, ki so oblikovali bogato glasbeno dediščino te dežele. Potovali bomo skozi glasbeni repertoar od zgodnje stuartske dinastije, z dvorcev Karla I. in II., do repertoarja iz časa po Slavni revoluciji, ko so se glasbene prireditve preselile iz kraljevega dvorca na javna prizorišča, kot so teater in koncertne dvorane.

A concert of seventeenth- and eighteenth-century English music will reveal the many historical aspects that have shaped the country's rich musical heritage. We will travel through the musical repertoire from the early Stuart dynasty, from the castles of Charles I and II, to the repertoire from the period after the Glorious Revolution, when musical events moved from the royal palace to public venues such as the theatre and concert halls.

**18:30** Grad Snežnik / Snežnik Castle  
**Festivalski predtakt:** klepet z ansamblom Laterna Magica  
**Festival upbeat:** chat with Laterna Magica

**19:30** Grad Snežnik / Snežnik Castle  
**Koncert / Concert:**  
Laterna Magica (BE): Nathalie Houtman, Laura Pok: kljunasti flavti / recorders, Ronan Kernea: violončelo / cello, Raphaël Collignon: čembalo / harpsichord  
Program: Mimesis, transkripcije Bachovih del ansambla Laterna Magica  
Programme: Mimesis, transcriptions of Bach's works by Laterna Magica

Ansambel Laterna Magica spoštuje zgodovinsko tradicijo priredb in transkripcij in jim posveča posebno mesto v svojih koncertnih programih. Po Exercitiumu je Mimesis njihov drugi program, ki je v celoti posvečen Johannu Sebastianu Bachu. Po zgledu sonate BWV 1039, ki jo je Bach sam prepisal za violo da gamba in čembalo, iz že obstoječe različice za dva traversa in continuo, je Laterna Magica priredila sonato BWV 1015 za violino in čembalo ter sonato BWV 527, prvotno napisano za orgle, za lastno zasedbo (dve flavti in continuo). Trije orgelski korali BWV 639 (Ich ruf zu dir, Herr Jesu Christ), BWV 645 (Wachet auf, ruft uns die Stimme) in BWV 655 (Herr Jesu Christ, dich zu uns wend) zaključujejo program, ki ga je ansambel nedavno posnel za založbo Paraty.

The Laterna Magica ensemble honours a historic tradition of arrangements and transcriptions, giving them a special place in its concert programs. After Exercitium, Mimesis is its second program entirely dedicated to Johann Sebastian Bach. Based on the example of the sonata BWV 1039, which Bach himself transcribed for viola da gamba and harpsichord, from a pre-existing version for two traversos and continuo, Laterna Magica has adapted the sonata BWV 1015 for violin and harpsichord and the sonata BWV 527, originally written for organ, for its own ensemble (two recorders and continuo). Three organ chorales (BWV 639 Ich ruf zu dir, Herr Jesu Christ, BWV 645 Wachet auf, ruft uns die Stimme and BWV 655 Herr Jesu Christ, dich zu uns wend) complete this programme, which the ensemble recently recorded for the Paraty label.

18:30 Grad Bogenšperk / Bogenšperk Castle

**Festivalski predtakt:** klepet z Giulianom Eccherjem in Evo Dolinšek

**Festival upbeat:** chat with Giuliano Eccher and Eva Dolinšek

19:30 Grad Bogenšperk / Bogenšperk Castle

**Koncert / Concert:**

Giuliano Eccher (IT): viola da gamba / viol, Eva Dolinšek (SI): čembalo / harpsichord

Program: Johann Sebastian Bach, Sonate za violo da gamba in čembalo: Sonata à Cembalo è Viola da Gamba (BWV 1027), Sonata (BWV 1028), Sonata (BWV 1029)

Programme: Johann Sebastian Bach, Sonatas for viol and harpsichord: Sonata à Cembalo è Viola da Gamba (BWV 1027), Sonata (BWV 1028), Sonata (BWV 1029)

Johann Sebastian Bach nam za violo da gamba ni zapustil zbirke del razvrščenih na sistematičen način, tako kot v Das Wohltemperirte Clavier pri čembalu ali suitah za violončelo. Toda zaradi tega dejstva ne smemo misliti, da ta instrument za nemškega skladatelja ni bil pomemben. Dejansko pa Bach violi da gamba posvetil veliko najbolj ekspresivnih strani svoje produkcije. V pasijonih ali kantatah, kot sta Actus Tragicus in Trauer Ode, viola da gamba poveča ekspresivni patos uglasbenega besedila s posebnim tembrom. Kot solistični inštrument se pojavlja še v štirih drugih kantatah. Par viol da gamba je prisoten tudi v šestem brandenburškem koncertu, viola da gamba pa je omenjena v Bacchianovem avtogramu kot spremljevalni instrument šestih sonat za usklajeno čembalo in solo violino BWV 1014-1019.

Johann Sebastian Bach did not leave us a series of works for the viola da gamba arranged in a systematic way, as he did with Das Wohltemperirte Clavier for the harpsichord or the cello suites. But this fact should not make us think that this instrument was not important for the German composer. In fact, Bach dedicated many of the most expressive pages of his production to the viola da gamba. In the passions or cantatas such as Actus Tragicus and Trauer Ode the viola da gamba enhances the expressive pathos of the text set to music through its particular timbre. It appears as a solo instrument in four other cantatas. A pair of violas da gamba is also present in the sixth Brandenburg concert and the viola da gamba is mentioned in the Bacchiano autograph as the accompanying instrument of the six sonatas for concerted harpsichord and solo violin BWV 1014-1019.

**18:30** Celje, Mestna kavarna / City Cafe  
**Festivalski predtakt:** klepet z ansamblom Baroque Arabesque  
**Festival upbeat:** chat with Baroque Arabesque

**19:30** Celje, Narodni dom  
**Koncert / Concert:**  
Baroque Arabesque (AT): Özlem Bulut: sopran / soprano, Julia Kainz: violina / violin, Pia Pircher: viola da gamba / viol, Pat Feldner: tolkala / percussion, Marinka Brecej (IT): čembalo, vodstvo / harpsichord, direction  
Program: Evropa, Orient in Sefardi  
Programme: Europe, Orient and Sephardi

Nedavno izdana zgoščenka ansambla je bila nominirana za nagrado ICMA (International Classical Music Award). Pred kratkim so med drugimi nastopili v Konzerthaus Wien in na festivalu Antiqua Bolzano. Baroque Arabesque so poželi odlične kritike uglednih medijev, kot so Ö1 (Cis Des), Pizzicato in Webclassic, ter še utrdili svoj sloves izjemne glasbene zasedbe. Baroque Arabesque spretno združuje raznoliko tapiserijo evropskega baroka, orientalske glasbe in sefardskih pesmi ter ustvarja očarljivo in raznoliko glasbeno doživetje. Tako odkrivajo povsem nove načine izvajanja baročne glasbe. Z bogato domišljijo in vitalnostjo si z vsem srcem prizadevajo za svežino, ustvarjalnost in predanost, ko raziskujejo neraziskana glasbena ozemlja in vdahnejo novo življenje baročni glasbi v zlitju z orientalskimi vplivi.

The ensemble's recently released CD was nominated for an ICMA (International Classical Music Award). They have recently performed at the Konzerthaus Wien and at the Antiqua Bolzano festival, among others. Baroque Arabesque received excellent reviews from prominent media outlets such as Ö1 (Cis Des), Pizzicato and Webclassic, further cementing their reputation as an exceptional band. Baroque Arabesque skilfully weaves together the diverse tapestry of European Baroque, Oriental music, and Sephardic songs to create a captivating and diverse musical experience. Thus, they discover completely new ways of performing baroque music. With a rich imagination and vitality, they wholeheartedly strive for freshness, creativity, and dedication as they explore uncharted musical territories and breathe new life into baroque music fused with oriental influences.

**18:30** Celje, Miško Knjižko  
**Festivalski predtakt:** klepet z Richardom Boothbyjem  
**Festival upbeat:** chat with Richard Boothby

**19:30** Celje, Stara grofija / Old Counts' Mansion  
**Koncert / Concert:**  
Richard Boothby (GB): viola da gamba / viol  
Program: Georg Philipp Telemann, 12 solo fantazij za violo da gamba (1734, celotna zbirka)  
Programme: Georg Philipp Telemann, 12 Solo Fantasias for viol (1734, complete collection)

Telemann je napisal sklope solističnih fantazij za flavto, violino in, kot običajno, za čembalo. Že dolgo smo vedeli, da je napisal in izdal tudi 12 fantazij za solo violo da gamba, oglaševane leta 1734, vendar izgubljene. Leta 2000 je grad blizu Osnabrücka podaril obsežno glasbeno zapuščino tamkajšnji državni knjižnici. Trajalo je celih deset let, da so jo knjižničarji razvrstili in katalogizirali. Leta 2015 je knjižnica objavila, da so te fantazije našli in jih ponovno objavili leto kasneje, skupaj s posnetkom izvedbe na Mecklenburg Telemann Festival marca 2016.

Telemann wrote sets of solo fantasias for flute, violin and, more conventionally, for harpsichord. And we have long known that he also wrote and published 12 Fantasias for solo viola da gamba, advertised in 1734 but lost. In 2000, the castle is near Osnabrück. donated an extensive music collection to the State library there. It took fully ten years for librarians to sort through and catalogue this music. In 2015, the library announced that these fantasias had been found and would be republished the following year, together with a recording during the Mecklenburg Telemann Festival in March 2016.



## Seviq Camp

- 11:15** Celje, Glasbena šola Celje / Celje Music School  
Adriana Alcaide (ES), Ana Marija Krajnc (SI)
- 12:00** Celje, Narodni dom, Velika dvorana / Great Hall  
Capilla del Sol (AR), Gregor Fele (SI), Boris Šinigoj (SI)
- 12:30** Celje, Narodni dom, Zgornja stranska dvorana / Upper Side Hall  
The Legacy of Bach (BE)

Seviq Camp je projekt festivala Seviq, ki umetnikom omogoča rezidence in pripravo novih programov. Del tega dogajanja odpiramo javnosti, tako boste lahko prisostvovali odprtim vajam ansamblov.

Seviq Camp is a project of the Seviq festival, which enables artists to have residencies and prepare new programs. We are opening part of this event to the public, so you will be able to attend the open rehearsals of the ensembles.

- 18:30** Dolenjske Toplice, Kulturno kongresni center / Cultural and Congress Centre  
**Festivalski predtakt:** klepet s Pilar Almalé  
**Festival upbeat:** chat with Pilar Almalé

- 19:30** Soteska, Hudičev turn / Devil's Tower  
**Koncert / Concert:**  
Pilar Almalé (ES): viola da gamba  
Program: Golondrinas, stara glasba in sefardska glasba / early music and Sephardic music

»Golondrinas« pomeni v španščini »lastovke«. Golondrinas pojejo v petih jezikih, združujejo glasbo različnih izvorov in obdobj ter zajemajo tradicijo iz avantgarde. Iščejo nove načine letenja skozi staro glasbo: sefardsko, baročno in celo nekatere lastne skladbe. Igram nekaj, kar nekateri imenujejo »nova stara glasba«, ker dodajam svojo lastno in posebno vizijo v načinu igranja in aranžiranju glasbe. Med drugim bomo odkrili tudi nekaj stare, a zelo nove glasbe preko Anne Rochette (Francija, 1739), sefardskih melodij in Sainte-Colomba.

“Golondrinas” means “swallows” in Spanish. Singing in five languages, “swallows” brings together music from different origins and eras, embracing tradition from the avant-garde. Searches new ways of flying through Early Music: Sephardic, Baroque and even some of my own compositions. I play what some people call “New Early Music” because I add my own and particular vision to the way I play and arrange some music. We will also, discover, some old but very new music through Anne Rochette (France, 1739), Sephardic melodies and de Sainte-Colombe, among others.

**18:30** Celje, Miško Knjižko  
**Festivalski predtakt:** klepet z ansamblom The Legacy of Bach  
**Festival upbeat:** chat with The Legacy of Bach

**19:30** Celje, Stara grofija / Old Counts' Mansion  
**Koncert / Concert:**  
The Legacy of Bach (BE): Frauke Elsen (BE): oboa / oboe, Ana Julija Mlejnik (SI), Aag Derymaecker (BE): violini / violins, Hiwote Tadesse (HR): viola, Lorraine Brosse (FR): violončelo / cello, Valeria Sánchez Santana (NL): kontrabas / double bass, Sandra Van der Gucht (BE): čembalo / harpsichord  
Program / Programme: Johann Sebastian Bach, Johann Gottlieb Janitsch

Ta koncert je oda mojstrskemu skladatelju, lepoti, globini in navdihu. Johann Sebastian Bach je s svojo glasbo za vedno spremenil potek umetniške zgodovine in postavil nove temelje za razvoj glasbe. Njegove vplive je moč zaslediti pri tako rekoč vseh večjih skladateljih kasnejših obdobj. Poleg neizmerne inspiracije, ki jo je predstavljal (in jo še danes predstavlja) za kasnejše generacije, pa je Bach pustil velik podpis tudi v svojem času in okolju. Učenci, družinski člani, prijatelji, znanci in kolegi – pri vseh teh ljudeh je Bach že za časa svojega življenja zanetil iskrico ljubezni do glasbe in v njihovem umetniškem delovanju pustil svoj odtis. Mnogim je pomagal pri nastajanju novih skladb, nekateri so se zgledovali po njegovem slogu, citirali motive ali pa si izposodili kar cele melodije. Ko se lotimo natančnejše analize prenekaterih glasbenih del, vedno znova ugotovimo, da vse poti vodijo nazaj k Bachu.

This concert is an ode to the master composer, beauty, depth, and inspiration. With his music, Johann Sebastian Bach forever changed the course of art history and laid new foundations for the development of music. His influence can be traced to virtually all major composers of later periods. In addition to the immense inspiration that he represented (and still represents today) for later generations, Bach also left a great signature in his time and environment. Students, family members, friends, acquaintances, and colleagues – Bach ignited a spark of love for music in all these people during his lifetime and left his mark in their artistic work. He helped many in the creation of new compositions, some were inspired by his style, quoted motifs, or even borrowed whole melodies. When we undertake a closer analysis of some musical works, we find again and again that all roads lead back to Bach.

**18:30** Celje, Mestna kavarna / City Cafe  
**Festivalski predtakt:** klepet z ansamblom Capilla del Sol  
**Festival upbeat:** chat with Capilla del Sol

**19:30** Celje, Narodni dom  
**Koncert / Concert:**  
Capilla del Sol (AR): Ramiro Albino: kljunasta flavta / recorder, Silvina Sadoly: sopran / soprano, Gonzalo Cuadra Balagna: tenor, Julio Menéndez: čembalo / harpsichord, kot gosta / as guests: Gregor Fele (SI): violončelo / cello, Boris Šinigoj (SI): kitara / guitar  
Program: Glasba iz bolivijskih misijonov, produkcija Indijancev po uničenju jezuitov  
Programme: Music from the Bolivian missions, produced by Indians after the destruction of the Jesuits

V vseh teh mestih se že sliši zvok mojih orgel. Izdelal sem vse vrste glasbil in učil Indijance igrati nanje. Ne mine dan brez pesmi v naših cerkvah in pojem, igram na orgle, citre, flavto, trobento, psalterij, liro. Vse te glasbene umetniške oblike zdaj izvajam in jih učim otroke domačinov. Vaša prečastitost bi z veseljem opazovala, kako dobro znajo otroci skupaj s starši peti in v popolnoma točnem taktu, igrati na citre, liro in orgle ter plesati z natančnimi gibi in ritmom, da bi lahko tekmovali s samimi Evropejci. (p. Martin Schmid, 1744)

The sound of my organ can already be heard in all these cities. I made all kinds of musical instruments and taught the Indians to play them. Not a day goes by without songs in our churches and I sing, play the organ, zither, flute, trumpet, psaltery, lyre. I now perform and teach all these musical art forms to local children. Your Reverence would be pleased to observe how well the children can sing together with their parents and in perfect time, play the zither, lyre, and organ, and dance with precise movements and rhythm, to compete with the Europeans themselves. (Fr. Martin Schmid, 1744)

**19:00** Celje, Glasbena šola Celje / Celje Music School  
**Festivalski predtakt:** klepet z Adriano Alcaide in Ano Marijo Krajnc  
**Festival upbeat:** chat with Adriana Alcaide and Ana Marija Krajnc

**20:00** Celje, Stolna cerkev sv. Danijela / Cathedral Church of St. Danijela  
**Koncert / Concert:**  
Adriana Alcaide (ES): violina / violin, Ana Marija Krajnc (SI): čembalo / harpsichord  
Program: Johann Sebastian Bach, Sonate za violino in obligatni čembalo (drugi del): Sonata 4 (BWV 1017), Sonata 3 (BWV 1016) in Sonata 1 (BWV 1014)  
Programme: Johann Sebastian Bach, Sonatas for violin and cembalo obbligato (second part): Sonata 4 (BWV 1017), Sonata 3 (BWV 1016) in Sonata 1 (BWV 1014).

Šest sonat BWV 1014-1019 za violino in obligatni čembalo Johanna Sebastiana Bacha je eden prvih primerov uporabe čembala kot solističnega instrumenta, tukaj skupaj z violino. Čembalo je imel v baroku vlogo continua, tukaj pa dobi enak tehnični in glasbeni standard kot violina. Te skladbe v Bachovem času uvajajo obliko trio sonate, ki jo bodo pozneje široko uporabljali najpomembnejši skladatelji glasbene zgodovine. Z bogatejšo strukturo ter razvitimi kompozicijskimi in izraznimi orodji Bach raziskuje neskončno govorico obeh glasbil. Priložnost, da uživate v najlepših delih tega skladatelja.

The six sonatas BWV 1014-1019 for violin and harpsichord obbligato by Johann Sebastian Bach are one of the first examples using the harpsichord as a soloist instrument, together with the violin, used to have a continuo role within the baroque style, here the harpsichord gets the same technical and musical standard as the violin. These pieces introduce at that historical moment the trio sonata form, which will be extremely used afterwards by the most important composers in music history. With a richer structure, developed compositional and expressive tools, Bach explores the infinite language of both instruments. An opportunity to enjoy the most beautiful pieces by this composer.