



Seviqcnews 2026 / 23

še 40 dni
40 Days to Go

English below

Dragi ljubitelji stare glasbe in prijatelji festivala Seviqc,

do začetka festivala Seviqc 2026 je **še 40 dni**, ko v Narodnem domu v Celju nastopi Maruša Brezavšček s svojim novim ansamblom The Pleasure Garden iz Švice. Program festivala je objavljen v meniju [Dogodki](#) in [tukaj](#).

V četrtek, **13. avgusta 2026** ob 19:30 nastopi v Cerkvi Marijinega vnebovzeta v Celju **Bach Collegium Barcelona** v zasedbi Adriana Alcaide (violina), Bruno Hurtado Gosálvez (viola da gamba) in Ana Marija Krajnc (čembalo) z ekskluzivnim programom vseh petih Les Pièces de clavecin en concerts (1741) enega vodilnih francoskih baročnih skladateljev Jeana-Philippa Rameauja (1683-1764).

Adriana Alcaide in Ana Marija Krajnc sta odprli in zaprli Seviqc 2024 z vsemi šestimi Bachovimi sonatami (3+3), v 2025 sta se jima pridružila violinistka Mojca Jerman in gambist Bruno Hurtado Gosálvez s programom Stylus Phantasticus, Glasbena oaza med vojnam. Sodelovanje slovenskih in španskih umetnikov ni naključno, je plod načrtne strategije, poimenovane Seviqc Collegiumartis. V program Seviqc Collegiumartis sta letos vključena še Maruša Brezavšček (The Pleasure Garden, 7. avgusta 2026) in Boris Šinigoj (Musica Antiqua Neoplantensis, 20. avgusta 2026).

Sodelovanje s Španijo je za nas zelo pomembno, njihov program podpore internacionalizacije španskih umetnikov PICE nas vsakoletno podpira vse od 2022. Seviqc Collegiumartis je tudi osnova naših predlogov za pridobivanje potrebnih sredstev na evropskem področju.

Vstop na koncert in klepet pred njim je prost, priporočamo pa predhodno rezervacijo vstopnic, kar nam olajša delo pri beleženju obiskovalcev, tem pa hitrejši in enostavnejši vstop. Seveda boste na koncert lahko prišli tudi brez rezervacije vstopnic, vstopnica pa Vam zagotavlja sedež.

Koncert neposredno prenaša Radio Slovenija na programu Ars.

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 triosonat, katerih osrednji predstavnik ostaja Corelli, jih loči predvsem vloga tipkovnice. Pri Corelliju je klaviatura predvsem basso continuo, medtem ko Rameau nameni čembalu izrazito prednost in virtuosno vlogo, melodični instrumenti (violina, flavta ali viola) pa delujejo bolj 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'indiscrete). 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).

Vljudno vabljeni,
Klemen Ramovš



Bach Collegium Barcelona

Dear lovers of early music and friends of the Seviq festival,

There are **40 days left** until the opening of Seviq 2026, when Maruša Brezavšček will appear at Narodni dom Celje with her new Swiss ensemble, The Pleasure Garden. The festival programme is available in the

[Events](#) menu and [here](#).

On Thursday, **13 August 2026** at 19:30, **Bach Collegium Barcelona** will perform at the Church of the Assumption of the Blessed Virgin Mary in Celje. The ensemble, consisting of Adriana Alcaide (violin), Bruno Hurtado Gosálvez (viola da gamba), and Ana Marija Krajnc (harpsichord), will present the exclusive programme of all five Les Pièces de clavecin en concerts (1741) by one of the leading composers of the French Baroque, Jean-Philippe Rameau (1683–1764). One hour before the concert (18:30), a chat with the artists will take place at Café Oaza.

Adriana Alcaide and Ana Marija Krajnc opened and closed Seviq 2024 with all six of Bach's sonatas (3+3). In 2025, they were joined by violinist Mojca Jerman and gambist Bruno Hurtado Gosálvez with the programme Stylus Phantasticus, A Musical Oasis Between Wars. The collaboration between Slovenian and Spanish artists is not accidental; it is the result of a deliberate strategy called Seviq Collegiumartis. This year, the Seviq Collegiumartis programme also includes Maruša Brezavšček (The Pleasure Garden, 7 August 2026) and Boris Šinigoj (Musica Antiqua Neoplatensis, 20 August 2026).

Cooperation with Spain is of great importance to us. Since 2022, we have been receiving annual support through PICE, the Spanish programme supporting the internationalisation of Spanish artists. Seviq Collegiumartis also forms the basis of our proposals for securing the necessary funding at the European level.

Admission to both the concert and the pre-concert chat is free of charge. However, we recommend reserving tickets in advance, as this helps us keep attendance records and allows visitors quicker and easier entry. Of course, you may also attend the concert without a reservation, but a ticket guarantees you a seat.

The concert will be broadcast live by Radio Slovenia, Programme Ars.

Jean-Philippe Rameau's Les Pièces de clavecin en concerts, published in 1741, represent the composer's only contribution to chamber music and were written during his mature creative period. Chronologically, they closely follow his works for solo harpsichord, sacred music, and his first operatic masterpieces. The title page of the original edition states that the harpsichord enters into dialogue with violin or flute and viola or a second violin. Consequently, performance possibilities that respect Rameau's instructions are remarkably diverse. They differ from the Italian trio sonata tradition, whose principal representative remains Corelli, above all in the role assigned to the keyboard instrument. In Corelli, the keyboard serves primarily as basso continuo, whereas Rameau gives the harpsichord a clearly dominant and virtuosic role, while the melodic instruments (violin, flute or viola) function more as accompaniment. In this respect, these works 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 the preface, Rameau emphasises: "These pieces, performed on the harpsichord alone, leave nothing to be desired; one would never suspect that they could gain any additional charm." Most likely, this was primarily 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 an arrangement was least straightforward (La Livri, L'agaçante, La timide, and L'indiscrete). Several of these works were later adapted, orchestrated, and incorporated into his operas (Zoroastre, Les Fêtes de Polymnie, Dardanus, and Le Temple de la Gloire).

You are warmly invited,
Klemen Ramovš

HVALA / THANKS



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