

Program
SEVIQC 2024

9.8.2024	18:30	Celje, Glasbena šola Celje	Festivalski predtakt
9.8.2024	19:30	Celje, Stolna cerkev sv. Danijela	Adriana Alcaide (ES), Ana Marija Krajnc (SI)
11.8.2024	18:00	Celje, Glasbena šola Celje	OperArija (SI)
13.8.2024	18:30	Celje, Osrednja knjižnica Celje	Festivalski predtakt
13.8.2024	19:30	Celje, Stara grofija	Bastion (CH)
14.8.2024	18:30	Grad Snežnik	Festivalski predtakt
14.8.2024	19:30	Grad Snežnik	Laterna Magica (BE)
16.8.2024	18:30	Grad Bogenšperk	Festivalski predtakt
16.8.2024	19:30	Grad Bogenšperk	Giuliano Eccher (IT), Nedka Petkova (SI)
17.8.2024	18:30	Celje, Narodni dom	Festivalski predtakt
17.8.2024	19:30	Celje, Narodni dom	Baroque Arabesque (AT)
19.8.2024	12:00	Celje, Celjski grad	Seviqc Camp
19.8.2024	18:30	Celje, Osrednja knjižnica Celje	Festivalski predtakt
19.8.2024	19:30	Celje, Stara grofija	Richard Boothby (GB)
20.8.2024	12:00	Celje, Celjski grad	Seviqc Camp
20.8.2024	18:30	Dolenjske Toplice, KKC	Festivalski predtakt
20.8.2024	19:30	Soteska, Hudičev turn	Pilar Almalé (ES) : viola da gamba
21.8.2024	12:00	Celje, Celjski grad	Seviqc Camp
21.8.2024	18:30	Celje, Osrednja knjižnica Celje	Festivalski predtakt
21.8.2024	19:30	Celje, Stara grofija	The Legacy of Bach (BE)
22.8.2024	18:30	Celje, Narodni dom	Festivalski predtakt
22.8.2024	19:30	Celje, Narodni dom	Capilla del Sol (AR)
23.8.2024	18:30	Celje, Glasbena šola Celje	Festivalski predtakt
23.8.2024	19:30	Celje, Stolna cerkev sv. Danijela	Adriana Alcaide (ES), Ana Marija Krajnc (SI)

Za dogodke v Celju priporočamo obiskovalcem iz Ljubljane in Maribora prevoz s Slovenskimi železnicami.

Vozni red najdete na <https://potniski.sz.si/>

For events in Celje, we recommend that visitors from Ljubljana and Maribor use Slovenian Railways. You can find the timetable at <https://potniski.sz.si/>

9.8.2024 (petek / Friday)

18:30 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

19:30 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 (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)

Ideja za izvedbo vseh šestih sonat za violino in obligatni čembalo je padla neposredno po sijajnem koncertu katalonske violinistke in izjemne umetnice Adriane Alcaide avgusta 2023. Namreč, njen Bach je bil tako pretresljivo lep in Adriana še vedno v dobri kondiciji komunikacije, da sem že ob izhodu iz dvorane načel pogovor o naslednjih programih. V ta projekt sem želel vključiti slovensko umetnico Ano Marijo Krajnc, ki uspešno razvija svojo prodorno mednarodno kariero. Sonate so za dva koncerta, 3+3. Ravno prav, da festival Seviqc utrdimo s tem neprimerljivim genijem glasbene literature kot šahovskima trdnjavama: začetek in konec. Pomen te glasbe in taka umestitev na začetek in zaključek je tako tudi moje politično in kulturniško sporočilo, neke vrste memorandum, kaj moramo početi, da gremo naprej. Namreč, ne verjamem, da je veliki pok enkratni dogodek. Tako kot se vrtil skozi prostor in čas, se bo vesolje po širjenju pričelo sesedati in ponovno bo veliki pok in tako bo šlo naprej. In vedno znova bo vmes velika poezija Johanna Sebastiana Bach, ki nas bo spodbujala in nam dajala poleta. Adriana je zapisala: Ta projekt ponuja dva koncerta z vsemi šestimi sonatami za violino in obligatni čembalo BWV 1014-1019 Johanna Sebastiana Bacha. Te sonate so eno njegovih najbolj emblematskih del. Vsaka v drugi tonaliteti prikazuje vse tehnične in izrazne možnosti obeh solističnih glasbil. Adriana Alcaide je kot članica ansambla Le Tendre Amour gostovala na našem festivalu 2007, 2008, 2009 in 2013. V 2021 s sijajnim solo performansom in letos v duu s teoristom Carlesom Blanchom. Prav izvedba zadnje Bachove sonate je dala povod za ta programski predlog. Ana Marija Krajnc je mlada slovenska umetnica z izjemno karierno potjo že na samem začetku in glede na začetek koncertne poti daleč nadpovprečnimi referencami. Naslednjih 50 let bo prepoznavno krojila razvoj evropske čembalistike. Na festivalu Seviqc še ni nastopila, verjetno pa bo pogosto naš gost. Na dveh koncertih festivala, otvoritvenem in zaključnem, kar je simbolno in kulturnopolitično sporočilo organizatorja.

The idea to perform all six sonatas for violin and cembalo obbligato came directly after the brilliant concert of the Catalan violinist and outstanding artist Adriana Alcaide in August 2023. In fact, her Bach was so hauntingly beautiful, and Adriana was still in good communication condition that I started talking about the next programs as soon as we left the hall. In this project I wanted to include the Slovenian artist Ana Marija Krajnc, who is successfully developing her breakthrough international career. The sonatas are for two concerts, 3+3. It is only right that we consolidate the Seviqc festival with this incomparable genius of musical literature as chess fortresses: the beginning and the end. The meaning of this music and such placement at the beginning and end is also my political and cultural message, a kind of memorandum of what we must do to move forward. Namely, I do not believe that the big bang is a one-time event. As it spins through space and time, the universe will begin to collapse after expanding and there will be a big bang again and so on. And again, and again there will be the great poetry of Johann Sebastian Bach to encourage us and give us joy. Adriana wrote: This project offers two concerts of all six sonatas for violin and obbligato harpsichord BWV 1014-1019 by Johann Sebastian Bach. These sonatas are one of his most emblematic works. Each in a different tonality shows all the technical and expressive possibilities of both solo instruments. As a member of the ensemble Le Tendre Amour, Adriana Alcaide was a guest at our festival in 2007, 2008, 2009 and 2013. In 2021 with a brilliant solo performance and this year in a duo with theorist Carles Blanch. It was the performance of Bach's last sonata that gave rise to this program proposal. Ana Marija Krajnc is a young Slovenian artist with an exceptional career path from the very beginning and, considering the beginning of her concert career, far above average references. For the next 50 years, she will recognizably shape the development of European harpsichord. She has not performed at the Seviqc festival yet, but she will probably be our guest often. At the two concerts of the festival, the opening, and the closing, which is a symbolic and cultural-political message of the organizer.

11.8.2024 (nedelja / Sunday)

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 paletu 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 program 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.

13.8.2024 (torek / Tuesday)

18:30 Celje, Osrednja knjižnica Celje
Festivalski predtakt: klepet z ansamblom Bastion
Festivalski predtakt: chat with ensemble Bastion

19:30 Celje, Stara grofija / Old County
Koncert / Concert:
Bastion (CH): Maruša Brezavšček (SI): kljunasta flavta / recorder, Martin Jantzen (DE): viola da gamba / viol, Elias Conrad (DE): teorba / theorbo, Mélanie Flores (MX): čembalo / harpsichord
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 stuarske 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. Na sporedu je izbor mask in antimask z dvorca Karla I., ki so bile del velikih družabnih spektaklov, tako imenovanih mask, ki so združevali maskirane plesne elemente z glasbo, poezijo, teatrom in zahtevnimi odrskimi kulisami. Glasbene antimaske so z grotesknimi hitrimi spremembami značaja ponazarjale navadne smrtnike in so kontrastirale bolj urejeni, svečani glasbeni obliki mask, ki naj bi prikazovale vrline monarhije. Potovali bomo v glasbeni svet po interregnumu, na katerega je vplivala nagnjenost k francoski kulturi novega kralja, Karla II., ki je svoje izgnanstvo preživel v Franciji. Matthew Locke je v zbirki Consort for several friends v svojo glasbeno govorico spretno vpeljeval francoske elemente, kot so npr. plesne glasbene oblike Almand, Courante, Sarabande. Pospremljeni pa bomo tudi v razvoj londonske glasbene scene na javnih prizoriščih, kjer je bil vedno bolj priljubljen italijanski okus. Eden izmed najvplivnejših glasbenikov je bil tukaj Nicola Matteis, virtuozen violinist napolitanskega porekla. Poleg njegovih del boste slišali skladbo še enega italijanskega glasbenika, ki je deloval v Londonu, Francesca Geminianija. Njegove variacije na melodijo Purcelllove arije What shall I do to show how much I love her iz polopere Dioklecijan služijo kot most med staro in »novo« glasbo, prikazano na našem koncertu. Glasbenik je bil član angleške akademije za staro glasbo in prizadevanje, da bi bogata kulturna dediščina živela naprej je koncept, ki živi naprej tudi v našem času. Mednarodni vplivi francoske in pozneje tudi italijanske glasbe so se mešali z bolj intimnim angleškim umetniškim pristopom in so oblikovali domišljijско glasbeno bogastvo svojega časa. Kljub temu, da je naš program instrumentalen, odraža teatralično naravo glasbe, ki vabi onkraj Shakespearovega sveta v kraljestvo italijanskega afekta.

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. On the program is a selection of masks and anti-masks from the palace of Charles I, which were part of large social spectacles, so-called masks, which combined masked dance elements with music, poetry, theatre and demanding stage sets. Musical anti-masques depicted ordinary mortals with grotesque rapid changes of character and contrasted with the more orderly, solemn musical form of the masques, which were supposed to display the virtues of the monarchy. We will travel to the musical world after the interregnum, which was influenced by the inclination towards French culture of the new king, Charles II, who spent his exile in France. In the collection Consort for several friends, Matthew Locke skilfully introduced French elements into his musical language, such as dance music forms Almand, Courante, Sarabande. We will also be accompanied to the development of the London music scene in public venues, where the Italian flavour was increasingly popular. One of the most influential musicians here was Nicola Matteis, a virtuoso violinist of Neapolitan origin. In addition to his works, you will hear the composition of another Italian musician who worked in London, Francesco Geminiani. His variations on the melody of Purcell's aria What shall I do to show how much I love her from the semi-opera Diocletian serve as a bridge between the old and "new" music featured in our concert. The musician was a member of the English Academy of Early Music and the effort to keep the rich cultural heritage alive is a concept that lives on even in our time. The international influences of French and later Italian music mixed with a more intimate English artistic approach and formed the imaginative musical richness of their time. Even though our programme is instrumental, it reflects the theatrical nature of the music, which invites beyond Shakespeare's world into the realm of Italian affect.

14.8.2024 (sreda / Wednesday)

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 Kernoa: 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 program, which the ensemble recently recorded for the Paraty label.

16.8.2024 (petek / Friday)

18:30 Grad Bogenšperk / Bogenšperk Castle

Festivalski predtakt: klepet z Giulianom Eccherjem in Nedko Petkowo

Festival upbeat: chat with Giuliano Eccher and Nedka Petkowa

19:30 Grad Bogenšperk / Bogenšperk Castle

Koncert / Concert:

Giuliano Eccher (IT): viola da gamba / viol, Nedka Petkowa (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)

Čeprav je datiranje treh Bachovih sonat za violo da gamba in cembalo muzikologom predstavljalo težave, ker je ohranjen le avtogram prve sonate BWV 1027, je zdaj splošno soglasje, da so bila dela napisana v Leipzigu v poznih 1730-ih in zgodnjih 1740-ih letih. Pred tem so poznavalci menili, da izvirajo iz prejšnjega obdobja, ko je bil Bach v Köthnu, ali celo prej: virtuoz na violi da gamba Christian Ferdinand Abel je bil eden od dvornih glasbenikov princa Leopolda v Köthnu. Bach se je leta 1723 preselil v Leipzig kot Thomaskantor, leta 1729 pa je bil imenovan za direktorja Collegium Musicum, društva za komorno glasbo, ki je tedensko prirejalo koncerte v kavarni Zimmermann. Obstajajo še druge različice BWV 1027: trio sonata za dve prečni flauti in continuo (BWV 1039) ter trio sonata za orgle v treh stavkih. Russell Stinson je ugotovil, da orgelsko delo s prvima dvema stavkoma, prepisanima iz BWV 1039/i in BWV 1039/ii ter zadnjim iz BWV 1027/iv, ni delo Bacha, ampak najverjetneje Johanna Petra Kellnerja. V poznih osemdesetih prejšnjega stoletja so se pojavile štiri nove izdaje sonat, vključno z urtext izdajo Laurencea Dreyfusa za C. F. Peters; v dolgem spremnem besedilu je Dreyfus predstavil podrobne argumente za datacijo del v Bachovo obdobje v Leipzigu. V kasnejši študiji Bachove komorne glasbe je Wolff prišel do enakega zaključka (1985) in podal začasne datume za številne Bachove komorne glasbe in koncerte v njegovem leipziškem obdobju. Datacijo BWV 1027–1028 podrobno pojasnjuje Jones (2013) v svoji analizi Bachovih instrumentalnih del, vključno z njegovo sonato za flauto v E-duru (BWV 1035), trojnimi koncerti v a-molu za flauto, violino in čembalo (BWV 1044) in trio sonato za flauto, violino in continuo iz Musikalisches Opfer (BWV 1079).

Although the dating of Bach's three sonatas for viola da gamba and harpsichord has presented difficulties to musicologists because only the autograph of the first sonata, BWV 1027, has survived, it is now generally agreed that the works were written in Leipzig in the late 1730s and early 1740s. Before that, connoisseurs believed that they came from an earlier period when Bach was in Köthen, or even earlier: the viola da gamba virtuoso Christian Ferdinand Abel was one of Prince Leopold's court musicians in Köthen. Bach moved to Leipzig in 1723 as Thomaskantor, and in 1729 he was appointed director of the Collegium Musicum, a chamber music society that held weekly concerts in the Zimmermann Cafe. There are other versions of BWV 1027: a trio sonata for two flutes and continuo (BWV 1039) and a trio sonata for organ in three movements. Russell Stinson concluded that the organ work, with the first two movements transcribed from BWV 1039/i and BWV 1039/ii and the last from BWV 1027/iv, is not by Bach, but most likely by Johann Peter Kellner. Four new editions of the sonatas appeared in the late 1980s, including an urtext edition by Laurence Dreyfus for C. F. Peters; in a lengthy accompanying text, Dreyfus presented detailed arguments for dating the works to Bach's Leipzig period. In a later study of Bach's chamber music, Wolff reached the same conclusion (1985) and provided tentative dates for many of Bach's chamber music and concertos during his Leipzig period. The dating of BWV 1027–1028 is explained in detail by Jones (2013) in his analysis of Bach's instrumental works, including his Flute Sonata in E Major (BWV 1035), Triple Concerto in A Minor for Flute, Violin and Harpsichord (BWV 1044) and trio sonata for flute, violin, and continuo from the Musikalisches Opfer (BWV 1079).

17.8.2024 (sobota / Saturday)

18:30 Celje, Narodni dom
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.

19.8.2024 (ponedeljek / Monday)

12:00 Celjski grad / Celje Castle
Seviq Camp
12:00-13:00: 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 Celje, Osrednja knjižnica Celje
Festivalski predtakt: klepet z Richardom Boothbyjem
Festival upbeat: chat with Richard Boothby

19:30 Celje, Stara grofija / Old County
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. In že dolgo je znano, da je napisal in izdal tudi sklop 12 fantazij za solo violo da gamba. Publikacija so oglaševali leta 1734. Vendar smo mislili, da se ni ohranil noben izvod, dokler ni grad blizu Osnabrücka leta 2000 podaril obsežno glasbeno zbirko tamkajšnji državni knjižnici. To je bila ogromno materiala in trajalo je celih deset let, da so ga knjižničarji razvrstili in katalogizirali. Šele takrat se je pokazalo, da je v tej zakladnici tudi ta zbirka. Leta 2015 je državna knjižnica objavila, da so te fantazije našli in da bodo ponovno objavljene naslednje leto, skupaj s posnetkom izvedbe na Mecklenburg Telemann Festival marca 2016. Ta program sem izvajal v St George's na Brandon Hill v Bristolu septembra 2016. Občinstvo smo pozvali, da zapišejo svoje misli:

»Odlična izvedba z odličnim instrumentalistom, tudi odličnim komunikatorjem.«
»Boothbyjeva izvedba Telemannovih fantazij nas je popolnoma prevzela. Njegovi uvodi so bili svetli in dostopni. Njegova tehnika je neverjetna!«
»Predstavitve Richarda Boothbyja so bile natančne, zgovorne in intimne. Njegov nastop je bil enako prepričljiv. Relativna intimnost nas je povsem priklenila na glasbo.«
»Virtuozen užitek!«
»Odkritje in objava Telemannovih del je čudovit dogodek.«

Richard Boothby se je pokazal kot ekspert svetovnega ranga in odličen poznavalec baročne glasbe. Njegovi kratki komentarji k vsakemu komadu so bili zgledni, njegova osebnost pa neskončno privlačna.«

Telemann wrote sets of solo fantasias for flute, violin and, more conventionally, for harpsichord. And it has long been known that he also wrote and published a set of 12 for solo viola da gamba, as the publication had been advertised in 1734. Yet no copy seemed to have survived, until a castle near Osnabrück donated a large collection of music to the State library there in 2000. It was a vast collection, and it took fully ten years for librarians to sort through and catalogue this music; it was only then that it became clear that this publication was amongst this treasure trove. In 2015 it was announced that it had been found and that a new publication would be issued the following year, together with a recording during the Mecklenburg Telemann Festival in March 2016. I played this programme in St George's, Brandon Hill, Bristol in September 2016, and the audience was asked to write their thoughts. Here's some of the reaction: "A fine performance with not only a great instrumentalist but a fine communicator too."

"Boothby's performance of the Telemann Fantasias was utterly absorbing. His introductions were illuminating and accessible. His technique is amazing!"

"Richard Boothby's introductions were precise, eloquent, and intimate. His performance was equally compelling. The relative intimacy of the occasion turned out to be entirely appropriate to the music."

"A virtuoso delight!"

"The discovery and publication of the Telemann pieces is a wonderful event. Richard Boothby showed his expertise as a world-class performer and a fine scholar of baroque music. His brief spoken introductions to each piece were exemplary and his personality totally engaging."

20.8.2024 (torek / Tuesday)

12:00 Celjski grad / Celje Castle
Seviqc Camp
12:00-13:00: The Legacy of Bach (BE)
12:00-13:00: Capilla del Sol (AR), Gregor Fele (SI), Boris Šinigoj (SI)
12:40-13:00: Adriana Alcaide (ES) in Ana Marija Krajnc (SI)

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

Seviqc Camp is a project of the Seviqc 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 / viol
Program: Golondrinas, stara glasba in sefardska glasba
Programme: Golondrinas, early music and sephardic music

Izvajalka na violi da gamba, pevka in skladateljica Pilar Almalé (Zaragoza, 1993) je španska gambistka, pevka, skladateljica in umetniška vodja, specializirana za staro glasbo, katere repertoar sega od jaza do latinskoameriške in tradicionalne glasbe, "nova zgodnja glasbenica". Interdisciplinarna umetnica, z izobrazbo na področju likovne umetnosti, plesa in teorije estetike. Rojena v Zaragozi, se je usposabljala v različnih krajih po Španiji, Evropi in Indiji, svoj študij pa je zaključila z diplomom iz likovne umetnosti na Univerzi v Seville leta 2016 in na Višjem glasbenem konservatoriju v Vigu leta 2019. Nastopala je na pomembnih nacionalnih in mednarodnih glasbenih prizoriščih ter sodelovala z vrhunskimi umetniki kot so Jordi Savall, Dulce Pontes, Carlos Nuñez in plesalka flamenka Eva Yerbabuena. Pilar igra violo, violono in srednjeveško vihuelo ali esraj, svojo glasbo pa prilagaja različnim odrskim formatom, kot sta gledališče in plesno gledališče, ter raziskuje nove možnosti v povezovanju različnih umetniških disciplin. Ustvarila je in vodi festival Ženske v stari glasbi v Zaragozi (Festival de Mujeres en la Música Antigua de Zaragoza). Glavni cilj FEMMAZ-a je ohranjanje in izvajanje glasbe skladateljev in izvajalcev iz srednjega veka, renesanse in baroka, katerih delo je skozi zgodovino ostalo preveč neopaženo. Almaléjin album Hixa mía je bil leta 2022 na lestvici World Music Chart izbran za enega izmed 200 najboljših albumov v Evropi. »Hixa Mía je bila prijeten in epikurejski užitek, zaradi katerega sem želel še več.« (Roots Music Report)
»Pretresljive, čudovite nove pesmi za violo da gamba na Almaléjinem novem albumu« (New York Music Daily)
»Pridevnik večplastna jo točen opis. Je profesionalna igralka na violo, a tudi poje, pleše in igra, komponira, slika in riše ... Pilar Almalé, eden najbolj obetavnih talentov v Aragonu« (Heraldo de Aragón)

Pilar Almalé (Zaragoza, 1993) is a Spanish viol player, singer, composer, and artistic director specializing in early music, whose repertoire ranges from jazz to Latin American and traditional music, a "New Early Musician". An interdisciplinary artist, she has training in fine arts, dance, and aesthetic theory. Born in Zaragoza, she has trained in different places across Spain, Europe and India, culminating her studies with a Fine Arts degree from the University of Seville in 2016 and at the Higher Musical Conservatory of Vigo in 2019. She has performed in important national and international music scenes and has worked with artists of such a standing as Jordi Savall, Dulce Pontes, Carlos Nuñez and flamenco dancer Eva Yerbabuena. Pilar plays the viol, the violone, and the Medieval vihuela or esraj, and she adapts her music to different stage formats such as theatre and dance theatre, exploring new possibilities in integrating different artistic disciplines. She created and conducts the Women in Early Music Festival of Zaragoza (Festival de Mujeres en la Música Antigua de Zaragoza). The main objective of FEMMAZ is to rescue and host the music of composers and performers from the Middle Ages, Renaissance and Baroque, whose work has gone too unnoticed throughout history. Hixa mía album by Almalé, was selected as one of the 200 best albums in Europe by the World Music Chart in 2022.
"Hixa Mía was enjoyable and an epicurean delight that left me hungry for more." (Roots Music Report)
"Poignant, Gorgeous New Songs For Viola Da Gamba on Almalé's New Album" (New York Music Daily)
"The adjective multifaceted describes her to a tee. She is a professional viol player, but she also sings and dances and acts and composes and paints and draws... Pilar Almalé, one of the most promising talents in Aragon" (Heraldo de Aragón)

21.8.2024 (sreda / Wednesday)

12:00 Celjski grad / Celje Castle
Seviqc Camp

12:00-13:00: Capilla del Sol (AR), Gregor Fele (SI), Boris Šinigoj (SI)
12:40-13:00: Adriana Alcaide (ES) in Ana Marija Krajnc (SI)

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

Seviqc Camp is a project of the Seviqc 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 Celje, Osrednja knjižnica Celje
Festivalski predtakt: klepet z ansamblom The Legacy of Bach
Festival upbeat: chat with The Legacy of Bach

19:30 Celje, Stara grofija
Koncert / Concert:
The Legacy of Bach (BE): Frauke Elsen (BE): oboa / oboe, Ana Julija Mlejnik (SI), Aag Dereymaeker (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 Johannu Sebastianu Bachu, lepoti njegove glasbe, globini in navdihu. 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 obdobjih. 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. Baročna oboistka Frauke Elsen (nekdanja učenka Marcela Ponseleja) je zbrala najlepše Bachove skladbe, tudi od tam, kjer jih ne pričakujemo. Vsa glasba je izvajana na zgodovinskih inštrumentih, kar daje izvedbam poseben angelski navdih preteklosti. Ta koncert je za naše povabilo svojemu belgijskemu ansamblu The Legacy of Bach predlagala Ana Julija Mlejnik Železnik ter je programsko politično v kontekstu povezovanja slovenskih umetnikov z evropskimi in uveljavljanju slovenskih umetnikov na mednarodni sceni.

This concert is an ode to the master composer Johann Sebastian Bach, the beauty, depth and inspiration of his music. With his music, 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 of 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. Baroque oboist Frauke Elsen (former student of Marcel Ponsele) has collected Bach's most beautiful compositions, even from places where we don't expect them. All the music is performed on historical instruments, which gives the performances a special angelic inspiration of the past. This concert was proposed by Ana Julija Mlejnik Železnik for our invitation to her Belgian ensemble The Legacy of Bach, and the program is political in the context of connecting Slovenian artists with European ones and asserting Slovenian artists on the international scene.

22.8.2024 (četrtek / Thursday)

18:30 Celje, Narodni dom
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, 2 soprana / sopranos, čembalo / harpsichord, Gregor Fele (SI): violončelo / cello, Boris Šinigoj (SI): lutnja / lute
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, psalter in liro, visoko in nizko. Vse te glasbene umetniške oblike, ki sem jih delno zanemaril, lahko zdaj izvajam in z njimi učim otroke domačinov. Vaša prečastitost bi z veseljem opazovala, kako znajo otroci skupaj s starši peti dobro in v popolnoma trdnem taktu, igrati na citre, liro in orgle ter plesati z natančnimi gibi in ritmom, da bi lahko tekmovali s samimi Evropejci.« (p. Martin Schmid, pismo, 1744)

Glasbeni arhivi v Južni Ameriki so polni partitur iz »jezuitskega obdobja« (ki se je končalo leta 1767, ko je bila Družba Jezusova izgnana iz celotnega španskega kraljestva, vključno z njegovimi kolonijami). Ti arhivi vsebujejo veliko notnih zapisov, ki so jih iz Evrope v kolonije prinesli misijonarji, katerih cilj ni bil le pridigati ali izobraževati v krščanstvu, ampak tudi "civilizirati" Indijance z glasbeno prakso, v skladu z evropskimi idejami pozne renesanse. Čeprav je bila ideja španskih osvajalcev in oblasti odstraniti vso kulturno identiteto Indijancev, so se jezuitski očetje odločili ohraniti nekatere temeljne elemente, kot so njihov jezik, nekaj glasbil in plesov. Večina notnih del v arhivih je nepopolnih: številni listi in notni deli manjkajo ali pa so preprosto nečitljivi. V želji, da bi zaigrali vso tisto glasbo, shranjeno v zgodnjih arhivih, so tako muzikologi kot glasbeniki delali na tem, da bi zapolnili manjkajoče dele, včasih komponirali cele dele skladb ali neposredno prepisali tisto, kar je ohranjeno, ker »glasba ni tako dobra kot bi morala biti«. Nekatere od teh partitur so izvorna dela, ki so jih sestavili misijonarji ali morda Indijanci, da bi jih peti in igrali v misijonih. Druge so anonimne priredbe skladb, ki so jih napisali znani skladatelji (Corelli, Vivaldi, Locatelli itd.) ali anonimni lokalni glasbeniki. Večina teh priredb je poenostavitev izvornih skladb, da bi jih glasbeniki teh misij lažje zapeli ali zaigrali. Eden najbolj znanih jezuitskih misijonarjev je bil Martin Schmid (Baar, 1694 / Luzern, 1772), vsestransko razgledan človek, ki je imel rad Indijance tako kot oni njega. Gradil je cerkve in glasbene šole, izdeloval inštrumente in skladal glasbo. Vsaka vas je imela orgle, veliko violin, basov,

"...In all these towns the sound of my organs can be heard already. I made all kind of musical instruments and taught the Indians to play them. Not a single day passes without the sound of songs in our churches... and I sing, I play the organ, the zither, the flute, the trumpet, the psalter, and the lyre, in high and low mode. All these musical art forms, which I ignored partially, I can practice now and teach them to the children of the natives. Your Reverence would enjoy observing here how children together with their parents are able to sing well and with a firm beat, they play the zither, lyre and the organ and dance with precise movements and rhythm, that they might compete with the Europeans themselves...." (Fr. Martin Schmid, letter, 1744)

Musical archives in South America are full of scores from the "Jesuit period" (which came to an end in 1767, when the Society of Jesus was expelled from the whole Spanish Kingdom, including its colonies). Those archives contain lots of music sheets brought from Europe to the colonies by the missionaries, whose aim was not only to preach or to educate in Christianity, but also to "civilize" the Indians through musical practise, according to European ideas of the late Renaissance. Although the idea of the Spanish conquerors and authorities was to remove all the cultural identity of the Indians, the Jesuit fathers decided to keep some fundamental elements, such as their language, some musical instrument, and dances. Most of the musical works in the archives are incomplete: many sheets and musical sections are missing or are simply illegible. In the eagerness to play all that music saved in early archives, both musicologists and musicians have worked to fill in the missing parts, sometimes composing entire sections of the pieces, or directly rewriting what is preserved, because "the music is not as good as it should". Some of those scores are original works, composed by the missionaries, or perhaps by the Indians, to be sung and played in the missions. Others are anonymous arrangements of pieces written by well-known composers (Corelli, Vivaldi, Locatelli, etc.) or by anonymous local musicians. Most of these arrangements are simplifications of the original pieces to make them easier to be sung or played by the musicians of those missions. One of the most renowned Jesuit missionaries was Martin Schmid (Baar, 1694 / Luzern, 1772), a multifaceted cultured person, who loved the Indians as they loved him. He built temples and music

čembala, harf, trobent, šalmajev itd. Njegov cilj je bil poučevati in prinašati krščanstvo domorodcem skozi umetnost in glasbo. Njegova glasbena zapuščina je preživela vse do danes in je del žive kulture. Capilla del Sol raziskuje to glasbo in skuša najti »avtentičnost« svojih koncertov v skladu s pravili zgodovinsko informirane interpretacije. Njen cilj je poustvariti izvajanje glasbe v misijonih, tako v cerkvi kot zunaj nje.

schools, making instruments and composing music. Every village had an organ, many violins, basses, harpsichords, harps, trumpets, shawms, etc. His goal was to teach and bring Christianity to the natives through art and music. His musical legacy survives until our days, and it is part of a living culture. With Capilla del Sol, we research on that music, trying to find "authenticity" in our concerts, according to the rules of the historically informed performance. Our aim is to recreate the use of music in the missions both in and outside the church.

23.8.2024 (petek / Friday)

18:30 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

19:30 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).

Ideja za izvedbo vseh šestih sonat za violino in obligatni čembalo je padla neposredno po sijajnem koncertu katalonske violinistke in izjemne umetnice Adriane Alcaide avgusta 2023. Namreč, njen Bach je bil tako pretresljivo lep in Adriana še vedno v dobri kondiciji komunikacije, da sem že ob izhodu iz dvorane načel pogovor o naslednjih programih. V ta projekt sem želel vključiti slovensko umetnico Ano Marijo Krajnc, ki uspešno razvija svojo prodorno mednarodno kariero. Sonate so za dva koncerta, 3+3. Ravno prav, da festival Seviqč utrdimo s tem neprimerljivim genijem glasbene literature kot šahovskima trdnjavama: začetek in konec. Pomen te glasbe in taka umestitev na začetek in zaključek je tako tudi moje politično in kulturniško sporočilo, neke vrste memorandum, kaj moramo početi, da gremo naprej. Namreč, ne verjamem, da je veliki pok enkratni dogodek. Tako kot se vrtil skozi prostor in čas, se bo vesolje po širjenju pričelo sesedati in ponovno bo veliki pok in tako bo šlo naprej. In vedno znova bo vmes velika poezija Johanna Sebastiana Bach, ki nas bo spodbujala in nam dajala poleta. Adriana je zapisala: Ta projekt ponuja dva koncerta z vsemi šestimi sonatami za violino in obligatni čembalo BWV 1014-1019 Johanna Sebastiana Bacha. Te sonate so eno njegovih najbolj emblematskih del. Vsaka v drugi tonaliteti prikazuje vse tehnične in izrazne možnosti obeh solističnih glasbil. Adriana Alcaide je kot članica ansambla Le Tendre Amour gostovala na našem festivalu 2007, 2008, 2009 in 2013. V 2021 s sijajnim solo performansom in letos v duu s teoristom Carlesom Blanchom. Prav izvedba zadnje Bachove sonate je dala povod za ta programski predlog. Ana Marija Krajnc je mlada slovenska umetnica z izjemno karierno potjo že na samem začetku in glede na začetek koncertne poti daleč nadpovprečnimi referencami. Naslednjih 50 let bo prepoznavno krojila razvoj evropske čembalistike. Na festivalu Seviqč še ni nastopila, verjetno pa bo pogosto naš gost. Na dveh koncertih festivala, otvoritvenem in zaključnem, kar je simbolno in kulturnopolitično sporočilo organizatorja.

The idea to perform all six sonatas for violin and cembalo obbligato came directly after the brilliant concert of the Catalan violinist and outstanding artist Adriana Alcaide in August 2023. In fact, her Bach was so hauntingly beautiful, and Adriana was still in good communication condition that I started talking about the next programs as soon as we left the hall. In this project I wanted to include the Slovenian artist Ana Marija Krajnc, who is successfully developing her breakthrough international career. The sonatas are for two concerts, 3+3. It is only right that we consolidate the Seviqč festival with this incomparable genius of musical literature as chess fortresses: the beginning and the end. The meaning of this music and such placement at the beginning and end is also my political and cultural message, a kind of memorandum of what we must do to move forward. Namely, I do not believe that the big bang is a one-time event. As it spins through space and time, the universe will begin to collapse after expanding and there will be a big bang again and so on. And again, and again there will be the great poetry of Johann Sebastian Bach to encourage us and give us joy. Adriana wrote: This project offers two concerts of all six sonatas for violin and obbligato harpsichord BWV 1014-1019 by Johann Sebastian Bach. These sonatas are one of his most emblematic works. Each in a different tonality shows all the technical and expressive possibilities of both solo instruments. As a member of the ensemble Le Tendre Amour, Adriana Alcaide was a guest at our festival in 2007, 2008, 2009 and 2013. In 2021 with a brilliant solo performance and this year in a duo with theorist Carles Blanch. It was the performance of Bach's last sonata that gave rise to this program proposal. Ana Marija Krajnc is a young Slovenian artist with an exceptional career path from the very beginning and, considering the beginning of her concert career, far above average references. For the next 50 years, she will recognizably shape the development of European harpsichord. She has not performed at the Seviqč festival yet, but she will probably be our guest often. At the two concerts of the festival, the opening, and the closing, which is a symbolic and cultural-political message of the organizer.