



Photos (sauf la photo ci-dessous) : Marc Lazzarini

Dudelange
Église Saint-Martin

Jeudi
20h00

12.3

Zeltik PRELUDE 2026

Carlos Núñez
Kevin & Friends
Tom & Kalissa
(from The Paperboys)
Brian Body
Laurent Felten Orgue

Œuvres pour orgue seul

Jacques-Nicolas Lemmens (1823–1881)
Fanfare

William Mathias (1934–1994)
Processional

Louis James Alfréd Lefèbure-Wely (1817–1869)
Boléro de Concert

Visualisation sur grand écran
par le « Live-Video-Team »

Prévente: 20 €
sur luxembourgticket
ticket-regional.de
www.opderschmelz.lu
www.orgue-dudelange.lu

Caisse du soir: 25 €
Membres des Amis de l'Orgue 20 €
Étudiants 10 €

Kulturpass 1,50 €

Entrée libre pour
détenteurs d'un billet ZELTIK

Caisse du soir à partir de 19h30

Les organisateurs du Zeltik sont persuadés d'accueillir pour cette édition d'anniversaire une audience tout aussi nombreuse comme c'était aussi le cas en 2025. Photo avec l'aimable autorisation du Zeltik 2026.

Carlos Núñez

Born and raised in the Galician port of Vigo, where he initially picked up the gaita at age eight, Carlos, Galician multi-instrumentalist, both embodies and reflects the irrepressible spirit of his native music. He is the world's most famous player of the gaita - dating back at least to the 11th century -, the bagpipes of Galicia, Spain's northwest, Atlantic Ocean-abutting region rich in vibrant, uniquely expressive Celtic traditional music.

Carlos was deeply marked when he has been invited to play with the Inter-Celtic Festival of Lorient Orchestra in Brittany, France's northwest region known for its own tradition of Celtic music. There, performers from seven Celtic countries put their traditional music together to form 'one nation' beyond languages and frontiers. This musical brotherhood was fortified by the Chieftains. In 1994, the band invited Carlos to perform with them at New York City's Carnegie Hall. With them he recorded e.a. two CD's that earned Grammy awards, and Carlos as a solo artist received Latin Grammy nominations.

Carlos's utter mastery of this bagpipe has been integral to its rising popularity inside and outside Spain. His ability in fingering the chanter to bend, extend, or cut notes, sustain and change tempos, explore harmonic nuances and tonal colors, and complement and counterpoint other musicians' playing is nothing short of astonishing, and those musical hallmarks are not limited to his playing of the gaita.

Carlos's instrumental arsenal also includes the ocarina, assorted whistles, Scottish highland pipes, uilleann (Irish) pipes, bombarde (a kind of Breton oboe), biniou koz (Breton bagpipes), and pastoral pipes (18th-century precursor of the uilleann pipes). This impressive panoply of instruments provides Carlos and his audiences with a variety of textures matched to that of his repertoire.

When the Los Angeles Times suggested that "if it's possible to become a pop star playing traditional music on bagpipes and recorder, Núñez could be the man," it may have been an understatement.

Few pop stars pack the energy, virtuosity, imagination, daring, and charisma into their concerts and recordings as Galician multi-instrumentalist Carlos Núñez does.

He is the world's most famous player of the gaita, the bagpipes of Galicia, Spain's northwest, Atlantic Ocean-abutting region rich in vibrant, uniquely expressive Celtic traditional music.

Nevertheless, several decades ago Paddy Moloney, leader of the celebrated Irish traditional band the Chieftains, called Galicia "the unknown Celtic country," implying that traditional music as exciting as Galicia's was overdue for a global breakout in awareness and acclaim. Like the Chieftains, who became Ireland's foremost ambassadors of Irish traditional music by spreading its appeal internationally, Carlos Núñez has become Galicia's foremost traditional music ambassador by doing the same. He takes that important responsibility very seriously but without a shred of self-importance.

Born in 1971 and raised in the Galician port of Vigo, where he initially picked up the gaita at age eight, Carlos both embodies and reflects the irrepressible spirit of his native music. But he also understands the pitfalls of traditional music becoming incrementally complacent in approach and insulated from innovation. Under those conditions, even the heartiest music can eventually slip into predictability. Carlos respects and seeks to safeguard Galicia's musical legacy while also skillfully exploring fresh, fascinating realms of possibility for it. All of that can be heard to great effect on his new CD, Inter-Celtic, released by Sony Music on February 10.

What does that title mean to Carlos Núñez? "I had asked myself that question since I was a kid in Vigo," he admitted. "Finally I got an answer when, at twelve years of age, I was invited to play with the Inter-Celtic Festival of Lorient Orchestra in Brittany, France's northwest region known for its own tradition of Celtic music. There, performers from seven Celtic countries put their traditional music together to form 'one nation' beyond languages and frontiers. Since then, that feeling of brotherhood has been a true mission for me."

This musical brotherhood was fortified by the Chieftains, whom Carlos had initially met at Lorient's Inter-Celtic Festival. In 1994, the band invited Carlos to perform with them at New York City's Carnegie Hall. It was a highly auspicious U.S. concert debut by him, and since then he has toured and recorded several times with the Chieftains, including on their albums Voice of Ages (2012), San Patricio (2010), The Long Black Veil (1995), and Santiago (Carlos worked closely with Moloney in developing this Galician-sparked, Spanish-focused project from 1996). The latter two CD's earned Grammy awards, and Carlos as a solo artist received Latin Grammy nominations for Os Amores Libres in 2000 and Mayo Longo in 2001.

Not surprisingly, Carlos's solo album debut in 1996, A Irmandade das Estrelas (Brotherhood of Stars in English), fulfilled his musical mission of inter-Celtic confraternity in stunning style. Featuring more than 50 guests, the album enjoyed extraordinary sales in Spain, where it became the first Celtic traditional recording to reach the coveted platinum status. Carlos's other albums have likewise generated substantial sales and esteem, expanding the audience for Galician music through a kinship with different Celtic nations that he's cultivated in original, invigorating ways. His 2012 release, a double CD comprising 39 tracks and featuring a host of distinguished guests, was entitled Discover, a single word serving as an open invitation to savor a bountiful crosssection of Carlos's diverse music indissolubly linked to Galicia's music.

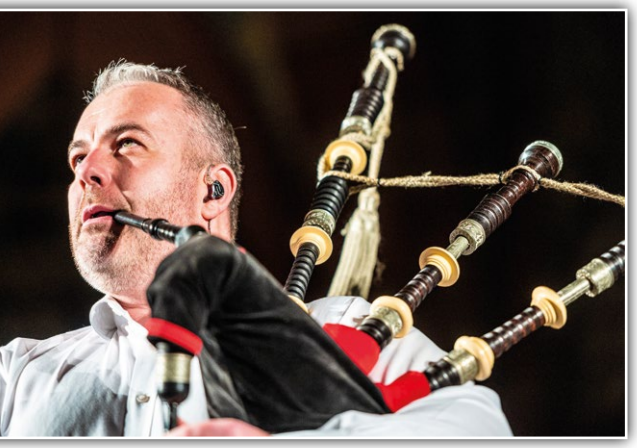
The gaita is Galicia's signature sonic symbol, dating back at least to the 11th century, and Carlos's utter mastery of this bagpipe has been integral to its rising popularity inside and outside Spain. His ability in fingering the chanter to bend, extend, or cut notes, sustain and change tempos, explore harmonic nuances and tonal colors, and complement and counterpoint other musicians' playing is nothing short of astonishing, and those musical hallmarks are not limited to his playing of the gaita.

At the Royal Conservatory in Madrid, Carlos took lessons on the recorder, for which he received the highest possible grades, but it was his subsequent self-training that raised his proficiency level to studio and concert-hall quality. "The recorder is a very personal, intimate instrument," Carlos pointed out. "The gaita has drones, so its sound is powerfully earthy. With the recorder, you can fly like a bird."

Carlos's instrumental arsenal also includes the ocarina, assorted whistles, Scottish highland pipes, uilleann (Irish) pipes, bombarde (a kind of Breton oboe), biniou koz (Breton bagpipes), and pastoral pipes (18th-century precursor of the uilleann pipes). This impressive panoply of instruments provides Carlos and his audiences with a variety of textures matched to that of his repertoire. On Inter-Celtic, Carlos's range is again exemplary and exhilarating, abetted by his own core band and another star-studded roster of special guests. The album gleams from the first track "Mambo" (uptempo, free-spirited dance tune composed by Carlos with bandmate Pancho Alvarez) to the last track "Reel Roots" (medley of dance tunes played in an intoxicating combination of jazz, rock, Irish, and Galician settings).

Among the other 14 standout tracks are "Vento das Cies" (exuberant muiñeira, or Galician traditional jig, featuring button accordionist Sharon Shannon and bouzouki-bodhrán player Dónal Lunny from Ireland), "Gavotte/Pandeirada" (atmospheric, animated pairing of harper Alan Stivell's Breton-steeped composition and a Galician tune), "Two Shores" (poignant Galician melody principally played by U.S. guitar ace Ry Cooder and Carlos that came from a 19th-century Galician zarzuela, or folk opera), "Is the Big Man Within?" (lively Irish traditional jig played by Carlos with the Irish traditional band Altan), and "Over Nine Waves" (Carlos's beautiful, contemplative composition inspired by the legendary story of the ancient Milesians, who sailed from northern Spain to Ireland and became ancestors of the Celtic populace there, a number of whose descendants would emigrate centuries later to northern Spain and especially Galicia to escape hardship).

Including several DVD performances, Inter-Celtic will only add luster to Carlos Núñez's stature as Galicia's most valued musical export. Building strong, durable bridges between distinct yet kindred Celtic traditions with passion and care, he remains a global force to be reckoned with in all of music today.



Kevin MacDonald & friends

On 6th march, 2020, just some few days before Covid-19 pandemics lockdown, Kevin Mac Donald played the Zeltik Prelude as band leader with his band Red Hot Chilli Pipers, a frequent guest from Scotland performing at Zeltik Dudelange and who became popular internationally in 2007 after winning the BBC talent show "When Will I Be Famous". For this 2024 edition, Kevin will come as soloist with some friends to join again the great Dudelange organ played, as in 2020, by Laurent Felten.

"Blending passion with profession is something which Red Hot Chilli Pipers member Kevin MacDonald CA has mastered. For Kevin, learning to play the pipes was a way to make friends following a move from Inverness to Aberdeen when he was four. "It seemed to be a natural thing that you would try, as part of the community, go along to piping practice." Soon after Kevin turned 10, his father set up a construction company in the Central Belt of Scotland and the family moved to Cumbernauld where pipe bands were ingrained in the community spirit, allowing Kevin to continue playing and meeting new friends.

One of these friends was Stuart Cassells who Kevin would later go on to work with both in his capacity as a piper and an accountant. "Stuart applied for a grant to start up his own business, Scottish Bagpiper, and one of the pre-conditions was that he needed an accountant." At that point, Kevin had just started his traineeship with Scott & Paterson in Edinburgh and jump at the chance to help a friend in need. The plan for Scottish Bagpiper was to take on a few musicians who could be booked to play at events.

Although Kevin was still in the early days of his CA traineeship, his business instincts were quick to kick in once he had a look over Scottish Bagpiper's business plan. Kevin spotted the biggest risk to the fledgeling company was a piper not turning up on the day and there being no-one to replace them. After hiring more staff and working successfully on the wedding and corporate scene, Stuart had the idea to get together a band of three pipers and two drummers to play some rock music.

The **Red Hot Chilli Pipers** were born.

Pipe down? Not likely. It wasn't all smooth sailing for the band during the early days, Kevin recalls. Although they weren't the first pipers to perform their own take on rock classics, they certainly garnered a lot of attention for it, not all of which was positive. "It was before real social media, but it was forums with people saying, 'Ah, these guys are a joke. You are idiots. You're an embarrassment to the bagpipes.'

"I didn't really bother me, and I'd tell the band: 'Guys, they're just jealous. Just ignore it and get on with it.' My motto is very similar to a football manager. Do your talking on the park."

And that is exactly what the band did. Over the 16 years they have been together, they have had a turnover of £11.5m and performed more than 2,000 shows in venues around the world. But for Kevin, it's the investment in the musicians and their craft that makes it worthwhile. "We've paid musicians more than £4m over that 16-year period.

"A lot of the members of the band nowadays were these kids that were between seven and 10 when they came to see the original Chilli Pipers line-up in 2008, and now that are playing in the band. "So as much as people can knock us for being a novelty act, what we've actually managed to achieve is encouraging kids to take part in traditional instruments as well as putting money back in the music scene in Scotland."...

By Andrew Harbison, ICAS
18 December 2019

Tom & Kalissa Landa
(from The Paperboys)

They say necessity is the mother of invention. When the pandemic hit, like many of their fellow musicians, Tom and Kalissa - based in Vancouver - found themselves with years with of cancellations for their bands, The Paperboys, Locarno, and The BC World Music Collective. Basically unemployed, they took to playing live, online, for their social media communities. Everyday for three months, the couple shared acoustic and duo versions of their songs to entertain people and lift spirits during lockdown. They called these online gatherings, The Slipper Sessions.

From these sessions came new songs, penned specifically for the two of them. The songs were more introspective and intimate than any of their ensemble work. Being no strangers to touring or performing, these Juno Award-winning musicians are taking the living room feel of the Slipper Sessions to theatres and PACs across North America.

After the pandemic and best known for their work with The Paperboys and Locarno, Tom & Kalissa have clocked thousands of miles touring the world. They have played at some of the most prestigious folk festivals and performed in hundreds of performing arts centers and schools. The duo not only share the stage and the singing duties, but they also share a life, raising two kids and trying to find that balance between home and life on the road.

The songs they perform as a duo borrow a little from Locarno and The Paperboys, but they are very much its own thing. The songs are more stripped down and intimate but at times as high energy as the music created by their bands. Singing in both Spanish and English, Tom & Kalissa lean on Tom's Mexican heritage, as well as Kalissa's Chilean heritage. Kalissa is also fluent in French and is a fabulous instructor and workshop leader. They have created a great show for kids that includes Irish fiddling, folk, Latin, and Global music. They invite kids to participate and speak to the importance of cultural identity and belonging.

Brian Brody

For over 20 years Brian Brody has become a force to be reckoned with, both domestically and internationally. In his home town of Dublin (Ireland) Brian has been hailed as quote “one of Dublin’s most beloved entertainers” [evening herald], and has received awards for entertainment and contribution to Irish tourism.

With an extensive repertoire ranging from an endless amount of Irish songs to rock classics, Brian’s unique style and profound way to entertain has been enjoyed by all ages and nationalities.

Brian has also worked extensively throughout Europe including the UK, Spain, Italy, Belgium, Germany, Scandinavia and Switzerland. He has also played further afield with regular stints in the Middle East-including shows for the American troops at their base camp in Doha and for diplomatic events at the Irish embassy in Moscow and the British embassy in Kuwait, as well as a few tours of the U.S from Texas to New York and Chicago plus taking in stops along the way.

Laurent Felten

Organiste titulaire de l’église paroissiale de Junglinster depuis 2011, Laurent Felten faisait partie de l’équipe des jeunes organistes réunis autour du grand orgue Stahlhuth rénové de Dudelange. Lauréat du IKB-Jugendpreis, du Prix Norbert Stelmes et du Prix Supérieur en orgue avec grande distinction au Conservatoire de Bruxelles, il est depuis septembre 2000 chargé de cours d‘orgue à l‘École Régionale de Musique de la Ville de Dudelange, où il est nommé directeur adjoint en septembre 2017.

Né en 1976, **Laurent Felten** commence ses études musicales au Conservatoire de la Ville de Luxembourg, où il obtient plusieurs premiers prix (orgue, clavecin, harmonie, contrepoint, fugue...). En 1996 il obtient le Prix Supérieur en Orgue avec distinction dans la classe d’Alain Wirth.

Il continue ses études musicales au Conservatoire Royal de Bruxelles, dans la classe d‘orgue de Jean Ferrard et Xavier Deprez où il obtient le premier prix d‘orgue avec distinction ainsi que les premiers prix en harmonie, contrepoint et analyse musicale. En 1999, on lui attribue le „IKB-Jugendpreis“, prix d‘encouragement pour jeunes artistes, pour ses mérites dans le domaine de l‘orgue. Il est lauréat du prix Norbert Stelmes 2001. En 2002 il achève ses études au Conservatoire de Bruxelles avec un Prix Supérieur en orgue avec grande distinction.

Il participe régulièrement à des cours de perfectionnement où il a travaillé avec Jean Boyer (F), Gillian Weir (GB), Lorenzo Ghielmi (I), Harald Vogel (D), Olivier Latry (F).

À l’âge de 14 ans, il devient organiste titulaire de l’église paroissiale de Luxembourg-Cents, un poste qu’il occupe pendant 27 ans. Entre 2000 et 2015, il était organiste à l‘église St-Martin de Dudelange et depuis 2011 il est organiste titulaire de l’église paroissiale de Junglinster.

Depuis septembre 2000 il est chargé de cours d‘orgue à l‘École Régionale de Musique de la Ville de Dudelange, où il est nommé directeur adjoint en septembre 2017. Il se produit régulièrement en concert, aussi bien en tant que soliste qu’avec diverses formations et chorales, tant au Luxembourg qu’à l’étranger.