



Petek / Friday, 13.10.2017, 20:00
Šmartno pri Litiji, Župnijska cerkev Sv. Martina / The parish church of St. Martin

Sobota / Saturday, 14.10.2017, 20:00
Brežice, Grad Brežice / Brežice Castle

Mrmrati Bacha, šepetati Bacha / Humming Bach, Whispering Bach

Nexus Baroque (DE)

Julia Andres: kljunasta flavta / recorder
Yeuntae Jung: kljunasta flavta / recorder
Amandine Affagard: baročna lutnja / baroque lute
Hyngun Cho: violončelo / cello
Camille Ravor: čembalo / harpsichord

**Arije in koral Johanna Sebastiana Bacha
brez besed**

**Arias, chorals from Johann Sebastian Bach
without words**

Sporočilo umetnikov obiskovalcem

Verjetno radi mrmrate ljubke melodije, ki jih je ustvaril Johann Sebastian Bach. Glasba, pa naj bo z besedami ali brez, nas globoko gane. Pridružite se nam in uživajte lepoto čistih melodij.

Artists' message to visitors

You probably have been willing to hum lovely melodies by Johann Sebastian Bach. Music, with or without words moves us deeply. Join us and enjoy the beauty of pure melodies.



Koncertni program

Johann Sebastian Bach (1685-1750)

Sonatina

Molto adagio

(iz / from Actus Tragicus, BWV 106)

Komm, du süße Todesstunde

(iz / from: Kantate BWV 161)

Höchster, was ich habe ist nur deine Gabe

(iz / from: Kantate BWV 39)

Ich folge dir gleichfalls

(iz / from: Johannes Passion, BWV 245)

Doch bildet euch, o Sünder, ja nicht ein

(Recitativo, iz / from: Kantate BWV 46)

Ermuntere dich, dein Heiland klopft

(iz / from: Kantate BWV 180)

Bist du bei mir

(iz / from: Notenbüchlein für Anna Magdalena Bach, BWV 508)

Wachet auf, ruft uns die Stimme

(iz / from: Sechs Chorale von verschiedener Art auf einer Orgel mit 2 Clavieren und Pedal, BWV 140)

Doch Jesus will auch bei der Strafe

(iz / from: Kantate BWV 46)

Mein Herz fühlt in sich Furcht und Freude

(iz / from: Kantate BWV 180)

Schafe können sicher weiden

(iz / from: Kantate BWV 208)

Suite pour la Luth par J.S.Bach (BWV 995)

Prélude

Öffnet euch ihr beiden Ohren

(iz / from: Kantate BWV 175)

O projektu

Julia Anders in Yeuntae Jung, ki igrata kljunasto flavto, sta ansambel Nexus Baroque ustanovila leta 2012 z namenom, da bi baročno glasbo slišali na nov način. Kot pravi ime Nexus (lat. povezava), pet mladih glasbenikov iz različnih držav poudarja prav povezavo: povezavo med preteklostjo in sedanjostjo, ko glasbo iz preteklosti prinašajo v današnji čas, svojo medsebojno povezavo na odru ter povezavo med njimi in občinstvom.

Vseh pet glasbenikov je imelo dostop do dobre izobrazbe pri priznanih glasbenikih na področju historične izvajalske prakse.

Ti temelji jim omogočajo zgodovinsko natančen pristop do baročne glasbe: s spoštovanjem in znanjem o njej, a obenem z novim uvidom, tako da jo izvajajo usvarjalno in nekonvencionalno.

About the project

Two recorder players Julia Andres and Yeuntae Jung founded in 2012 the Ensemble Nexus Baroque with the aim of making music from baroque era audible in new ways. As it's name Nexus [lat. connection] says, the connection is the special emphasis for five young musicians from different countries: connection between the past and the present by bringing music from the past to years from today, connection between themselves on the stage and the connection between them and their audience. All five musicians have had access to a solid education with renowned musicians in the field of historically informed performance practice.

These fundamentals enable them to approach the music of the baroque era in historically accurate way with a respect and knowledge about them, but with new insight, in order to play it in a creative and unconventional way.

Ansambel je osvojil nagrade na različnih mednarodnih tekmovanjih stare glasbe, kot so XVII. Biagio Marini Competition leta 2016, York Early Music International Young Artist Competition leta 2015, Alice-Samter Competition leta 2014 ter International Berlin Bach Competition leta 2013. Poleg tega je bil Nexus Baroque leta 2014 imenovan za »Rheinsberško dvorno kapelo« in je imel čast, da zastopa glasbeno akademijo Musikakademie Rheinsberg.

Od leta 2016 uživa ansambel podporo evropskega projekta »Emerging European Ensembles«. S koncerti so gostovali v Franciji, Romuniji in Sloveniji.

S svojim trenutnim programom »Mrmrati Bacha, šepetati Bacha« ansambel Nexus Baroque odene vokalna dela velikega mojstra Johanna Sebastiana Bacha v posebne barve. Brez besed. Taka oblika interpretacije ni povsem nova, saj je večkrat v življenju celo Bach sam vokalno glasbo priredil v instrumentalno. Tako je na primer koral iz kantate »Wachet auf, ruft uns die Stimme«, BWV 140, ki ga je napisal leta 1731, leta 1748 nato priredil v solo za orgle, BWV 645.

»Mrmrati Bacha, šepetati Bacha« je koncertni program, s katerim želi ansambel Nexus Baroque občinstvu pokazati, da lahko lepoto in glasbeno vrednost Bachovih del prepoznamo tudi brez besed.

O koncertnem programu

Mrmrati Bacha, šepetati Bacha

Ste si že kdaj mrmrali arije in korale Johanna Sebastiana Bacha? Johanna Sebastiana Bacha (1685–1750), dobro znanega nemškega baročnega skladatelja in glasbenika, od 19. stoletja, ko so ga ponovno odkrili, navadno štejemo za enega največjih skladateljev vseh časov. Bach je ustaljeni nemški slog obogatil s svojim obvladanjem kontrapunkta in razporeditve harmonij in motivov ter s prilagajanjem ritmov, oblik in struktur iz tujine, še posebej iz Italije in Francije. Njegove skladbe zajemajo na stotine tako sakralnih kot posvetnih kantat, latinsko cerkveno glasbo, pasijone, oratorije in motete, ki jih izvajajo vsepovsod po svetu.

The Ensemble won prizes at diverse international early music competitions such as XVII. Biagio Marini Competition 2016, York Early Music International Young Artist Competition 2015, Alice-Samter Competition 2014 and International Berlin Bach Competition 2013. Furthermore Nexus Baroque has been entitled as „Rheinsberger Hofkapelle“ in year 2014 with honor to represent Musikakademie Rheinsberg.

The ensemble is supported by European project „Emerging European Ensembles“ since 2016 and has had concerts in France, Romania and Slovenia.

With their current programme „Humming Bach, Whispering Bach.“ gives the Ensemble Nexus Baroque a special colours to vocal works of the great master Johann Sebastian Bach. Without words. This is not a completely new way of interpretation, since Bach himself transcribed vocal music into instrumental several times during his life. For example a Choral from his cantata "Wachet auf, ruft uns die Stimme. BWV. 140", composed in 1731, has been transcribed into an Organ solo BWV. 645 in 1748.

"Humming Bach, Whispering Bach" is a concert program with which ensemble nexus baroque is willing to show it's audience that the beauty and musical value of Bach's works are recognizable even without words.

About the concert programme

Humming Bach, Whispering Bach

Haven't you ever hummed arias and chorals from Johann Sebastian Bach? Johann Sebastian Bach (1685 – 1750), a well-known German composer and musician of baroque period, has been generally regarded as one of the greatest composers of all time since the 19th- century Bach Revival. Bach enriched established German styles through his mastery of counterpoint, harmonic and motivic organization, and his adaption of rhythms, forms, and textures from abroad, particularly from Italy and France. His compositions include hundreds of cantatas, both sacred and secular, Latin church music, Passions, oratorios and motets and they are being performed worldwide.

S koncertnim programom Mmrati Bacha, šepetati Bacha ansambel Nexus Baroque podaja Bachova vokalna dela različnih žanrov, kot so arije, korali in recitali, nekonvencionalno. Brez besed. Ta oblika interpretacije ni povsem nova, saj je Bach tudi sam večkrat v življenju priredil vokalno glasbo v instrumentalno. Tako je na primer koral iz kantate »Wachet auf, ruft uns die Stimme«, BWV 140, ki ga je napisal leta 1731, leta 1748 nato priredil v solo za orgle, BWV 645.

»Mmrati Bacha, šepetati Bacha« je koncertni program, s katerim želi ansambel Nexus Baroque občinstvu pokazati, da lahko lepoto in glasbeno vrednost Bachovih del prepoznamo celo brez besed.

Ansambel se je soočil z izzivom, kako vsebino Bachovih vokalnih del izvesti z glasbili. Morali so poiskati način, kako to doseči, ne da bi razblinili čarobnost glasbe.

Iz tega so sledile različne možnosti za pristop do besedila, najprej delo z instrumentacijo: Kdo bo prevzel vlogo solističnega glasu? Kdo spremljavo? V večini del se je ansambel odločil, da bo običajne vloge zamenjal. Kljunasti flavti, ki drugače žarita v vlogi glavnih glasov, v programu pogosto prevzmeta spremljevalno nalogo. Violončelo, ki ga običajno poznamo kot basso continuo, nastopa kot solist.

S to odločitvijo je violončelist v ansamblu, Hyngun Cho, sprejel nalogo, da se pri vokalnih delih ukvarja neposredno s strukturo in kakovostjo zvoka. Med petjem se človeški glas ne ukvarja le s samoglasniki in soglasniki. Med izvajanjem posameznih tonov, med samoglasnikom in soglasnikom ali tudi med tišino in soglasnikom zazvenijo šumi, barve glasu, ki podkrepijo izraz in ponazorijo značaj dela. Ti zvočni svetovi dopuščajo bolj slikovito postavitve besedila. Hyngun Cho je barve glasu posnemal na violončelu. Neprenehoma je razmišljal o pomenu besedila, prav kakor bi to počel pevec.

Razumevanje besedila je imelo pri njihovem raziskovanju zelo posebno mesto: pomen besedila, kako izgovoriti besede, kateri zlogi so naglašeni in kako te podatke prenesti z glasbili. Ob izgovorjavi besede »ziehen« (sl. vleči), na primer, bi morali dobiti občutek, da vlečemo težka vrata. Solist izvaja part s poudarkom na zlogu »zie« z dolgim i-jem. Ansambel je dolgo časa razmišljal o nemškem besedilu. Kako pomen različnih nemških besed izraziti z glasbo: kako besedi "Frieden" (sl. mir) in "Ruhe" (sl. tišina) izraziti z violončelom? Violončelist se je ukvarjal z glasom glasbila; lok na strunah je potegnil tako, da je izvalil »lahkoten in miren« zvok.

With its concert program „Humming Bach, Whispering Bach“ ensemble Nexus Baroque performs Bach's vocal works of different genres such as aria, choral and recitative in an unconventional way. Without words. This is not a completely new way of interpretation, since Bach himself transcribed vocal music into instrumental several times during his life. For example a Choral from his cantata "Wachet auf, ruft uns die Stimme. BWV. 140", composed in 1731, has been transcribed into an Organ solo BWV. 645 in 1748.

"Humming Bach, Whispering Bach." is a concert programme with which ensemble nexus baroque is willing to show its audience that the beauty and musical value of Bach's works are recognizable even without words.

The ensemble was confronted with the challenge of rendering the content of the Bach's vocal works with an instrumental sound. It was necessary to find media and ways to reach it without ruining the enchantment of the music.

There ensued various possibilities for the approach to the text, first the work with the instrumentation: Who will assume the role of the solo voice? Who has an accompaniment function? In most works, the ensemble decided to swap the habitual roles. The recorders, which otherwise rather coruscate in the main voices, assume often the accompaniment function in this program. The cello, usually known as continuo instrument, is performing as soloist.

This decision gave the ensemble cellist Hyngun Cho the mission of working directly with the texture and the sound quality of the vocal parts. While singing, the human voice is not working only with the vowels and the consonants. Between the production of single tones, between vowel and consonant or also between still and consonant sound noises, timbres, which substantiate the statement and illustrate the character of the work. These worlds of sound let operate the setting of the text more pictured. Hyngun Cho worked on imitating this timbre on the cello. He consistently reflected upon the text and his statement, just as a singer would do.

The comprehension of the text was one of the very important points in their research: the meaning of the text, how to pronounce the words, what syllables are accentuated and how to render those informations instrumental. For example, the word "ziehen" [de. pull], has to be pronounced/articulated with the feeling of pulling a heavy door. The soloist plays the part with emphasis on the place of "zie" with a long "i".

Temo iz arije »Ich folge dir gleichfalls« iz Janezovega pasijona, BWV 245, ki je napisana za sopran solo, dve flavti (enoglasje) in basso continuo in jo izvaja flavta, imitira sopran solo. Ansambel je part za sopran solo zamenjal s sopransko kljunasto flavto, part za flavto pa s flavto z razponom med altovsko in tenorsko flavto. Nova instrumentacija z dvema flavtama ustvarja dobro prepletanje glasov, ki spominja na spremljavo in omogoča, da imitacija med dvema glasovoma pride v ospredje, kar daje celi kompoziciji pridih trio sonate.

Zamenjava glasov pa ni edina oblika priredbe. Koral "Wachet auf, ruft uns die Stimme" za orgle solo BWV. 645 igrajo dve kljunasti flavti (enoglasno), violončelo, lutnja in orgle. Razširitev instrumentacije omogoča, da je skladba barvno bogatejša: basso continuo (lutnja in orgle) lahko igra akorde, saj melodijo izvajata dve kljunasti flavti. Tako cela skupina dobi priložnost, da skladbo izvaja z več dinamike. Nexus Baroque je z uporabo raznolikih skupin glasbil pridobil širok spekter barv, kar ustvarja vsestransko zanimiv koncertni program. Arijo »Bist du bei mir« iz Zvezkov Anne Magdalene Bach, BWV 508, igra solist na violončelu ob spremljavi lutnje, preludij iz Suite za lutnjo solo v g-molu, BWV 995, pa vnaša v koncert trenutke spokojnosti s prijetno barvitostjo, medtem ko arija »Öffnet euch ihr beiden Ohren« iz kantate BWV 175, ki jo izvaja cela zasedba, pripelje koncert do živahnega zaključka.

Poleg tega daje vstavljanje koralov, recitalov in instrumentalnih prehodov med arije z različnimi značaji programu dramaturgijo, ki spominja na kantate.

Vsi sicer ne razumejo nemškega jezika, v katerem je Bach spisal svoja vokalna dela, a Bachov glasbeni jezik se lahko dotakne vsakogar.

The ensemble reflected a long time about the German lyrics. How to express meaning of different German words instrumental: "Frieden" [de. peace] and "Ruhe" [de. silence] with the cello? The cellist worked with the sound of the instrument: the way of using his bow on strings to make the sound "light and quiet".

The theme, played by flute, of the Aria "Ich folge dir gleichfalls" from St John Passion BWV. 245 (I follow you likewise), written for Soprano solo, two flutes (unison) and basso Continuo, is being imitated by the solo soprano. The ensemble replaced the solo soprano part with a descant-recorder and the flute part with a voice flute. This new instrumentation makes a well-blended consort-like sound with two flutes and enables the imitation between two voices to come to the fore which gives the whole composition a touch of a trio sonata.

Replacing voices is not the only method of an arrangement. The choral "Wachet auf, ruft uns die Stimme." for Organ solo BWV. 645 is being played by two recorders (unison), cello, lute and organ. This enlargement of the instrumentation brings them a possibility to make the piece richer in colour: the basso Continuo instruments (lute and organ) can play with chords since the melody is being played by two recorders and the whole group get chance to perform the piece with further dynamics. Nexus Baroque won a wide range of colours by using varied instrumentations which makes the concert program versatile. Aria "Bist du bei mir" from "Notebook for Anna Magdalena Bach" BWV. 508 played by cello solo and lute accompaniment and Prelude from the Suite for lute solo in g-minor BWV. 995 bring the concert peaceful moments with decent colours whilst Aria "Öffnet euch ihr beiden Ohren" from cantata BWV. 175 played by full cast leads the concert to the vigorous finale. Furthermore, placing choral, recitative and instrumental movements between arias with different characters gives the program a cantata-like dramaturgy.

Not everyone understands the German language in which Bach wrote his vocal works. But the musical language of Bach can touch everyone.

Nexus Baroque

NEXUS [lat. povezava], povezuje staro z novim.

Yeuntae Jung in Julia Andres, ki igrata kljunasto flavto, sta leta 2012 ansambel ustanovila zato, da bi staro glasbo slišali na nov način.

Gradimo most med baročno glasbo in današnjim časom.

Vsakdo od nas je imel dostop do dobre izobrazbe s priznanimi glasbeniki na področju historične izvajalske prakse. Ta temelj nam omogoča, da k baročni glasbi pristopimo, kot se je izvorno izvajala, a z novim uvidom tako da igramo ustvarjalno in nekonvencionalno. Nenehno si prizadevamo, da bi nikoli ne izgubili stika med glasbo, nami samimi in vami (našim občinstvom).

2016: nagrada občinstva in 2. mesto na tekmovanju XVII.

Biagio Marini Competition

2015: nagrada Eeemerging na tekmovanju York Early

Music International Young Artists Competition

2014: 2. mesto na tekmovanju Alice-Samter Competition

2014: Rheinsberška dvorna kapel – rezidenčni ansambel

2013: 3. mesto na tekmovanju 1. Internationaler Berlin

Bach Competition

Nexus Baroque

NEXUS [lat. Connection], links old and new.

The ensemble was founded by our recorder players

Yeuntae Jung and Julia Andres in 2012 - with the intention of making early music audible in new ways.

We build a bridge between music from the baroque era and ears from today. Each of us have had access to a solid education with renowned musicians in the field of historically informed performance practice. This foundation allows us to approach the music of the baroque era in an original style but with new insight, in order to play in a creative and unconventional way. Our perpetual aim: never losing the contact between music, ourselves and you (our audience).

2016: Audience award & 2nd prize at XVII. Biagio Marini Competition

2015: Eeemerging award - York Early Music International Young Artists Competition

2014: 2nd prize - Alice-Samter Competition

2014: Rheinsberger Hofkapelle – Ensemble in Residence

2013: 3rd prize - 1. Internationaler Berlin Bach Competition

Pod častnim pokroviteljstvom / Under the honorary patronage of the: Slovenska akademija znanosti in umetnosti (Ljubljana, SI)

Iz sredstev davkoplačevalcev sofinancirajo festival Seviqč Brežice 2017 / The Seviqč Brežice Festival 2017 is co-financed from taxpayer funds by: Ambassade van België - Algemene Afvaardiging van de Vlaamse Regering (Wien, AT), EACEA - Education, Audiovisual And Culture Executive Agency (Brussels, BE), Francoski inštitut Charles Nodier (Ljubljana, SI), Institut Français (Paris, FR), Ministrstvo za kulturo (Ljubljana, SI), Občina Brežice (Brežice, SI), Občina Dolenjske Toplice (Dolenjske Toplice, SI), Občina Slovenska Bistrica (Slovenska Bistrica, SI), Veleposlaništvo Republike Avstrije (Ljubljana, SI).

Festival Seviqč Brežice 2017 smo pripravili s koproducenti programa / the Seviqč Brežice Festival 2017 was prepared with co-producers of the programme: Centre culturel de rencontre d'Ambronay (Ambronay, FR), Collegio Ghislieri di Pavia (Pavia, IT), Internationale Händel Festspiele Göttingen (Göttingen, DE), National Centre for Early Music (York, GB), Ozango (Strasbourg, FR), Rīgas Senās mūzikas centrs (Rīga, LV), Universitatea națională de muzică din București (București, RO).

Urednika / Editors: Janja Horvat, Klemen Ramovš

Prevodi in jezikovni pregled / Translations and language editing: Bojana Iskra, Vera Lamut

Izdal / Published by: Ars Ramovš zavod za umetnost, marketing, promocijo in investiranje, Ljubljana

Ljubljana, Oktober / October 2017

