



Vir / Source: Codex Manesse (Zürich ca. 1300 - ca. 1340)  
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## Evropski dan stare glasbe Capella Carniola DE ARTE SALTANDI



United Nations  
Educational, Scientific and  
Cultural Organization

Under the patronage of  
**UNESCO**



Petek / Friday, 21. 3. 2014, 20:00

Slovenska Bistrica, Bistriški grad / Slovenska Bistrica Castle

**Marta Močnik Pirc** (sopran / soprano)  
**Kristina Martinc** (kljunaste flavte / recorders)  
**Barbara Kanc** (ples / dance)  
**Tanja Skok** (ples / dance)  
**Franci Krevh** (tolkala / percussion)  
**Izidor Erazem Grafenauer** (lutnja in vihuela / lute and vihuela)  
**Janez Jocif** (enoročne flavte, fujara, krivi rog, dude, portativ, lajna, oprekelj, umetniški vodja / one-handed flutes, fujara, krumhorn, bagpipe, portativ organ, hurdy-gurdy, hammered dulcimer, artistic leader)



Letošnje praznovanje več kot tisočletne evropske glasbene zakladnice obeležujemo z bogatim programom po vsej Evropi in bo »brez dvoma prispevalo k promociji glasbene dediščine in umetniškega ustvarjanja«, kot je zapisala gospa Irina Bokova, generalna direktorica Unesca in pokroviteljica našega letošnjega praznovanja.

Evropski dan stare glasbe podpira tudi **EBU – Evropska mreža radijskih postaj**. Koncert v živo prenaša ARS - 3. program Radia Slovenija, v internetnem video prenosu pa ga v svet prenašamo tudi preko [www.e-concerthouse.com](http://www.e-concerthouse.com).

Za pomoč pri izvedbi nocojšnjega koncerta in se zahvaljujemo: Občini Slovenska Bistrica, Zavodu za kulturo Slovenska Bistrica, Vinogradništvu Leskovar, KD Smila, ZKD Grosuplje, Toniju Alatiču in RTV Slovenija.

Ansambel bo predstavil program De Arte Saltandi, ki združuje ples, glasbo in poezijo kot neločljive entitete srednjeveškega umetniškega izražanja. Poezija, glasba in ples so bili v srednjem veku v izvedbenem smislu vedno tesno povezani. Zapisana poezija in glasba sta bili v času trubadurjev in truverjev dostopni izključno ozkemu, privilegiranimu sloju in sta služila predvsem preprečevanju njune pozabe. Prenos poezije od avtorja do občinstva je potekal izključno preko žive izvedbe, ki jo je dosledno spremljala glasba in velikokrat tudi ples. Tovrstno izvedbo so največkrat označevali z nazivom carol in je v praksi potekala v obliki krožnega plesa, kjer je vodja plesa pel kitice, vsi ostali so se mu s petjem in plesom pridružili pri refrenu. Tudi sam zapis glasbe je bil tesno povezan z besedilom. Notna pisava je vsebovala znake za višino posameznega tona, ne pa tudi za njegovo trajanje. Ritmično urejenost posameznih tonov je mogoče razbrati izključno s pomočjo metruma besedila.

*Performance-wise, poetry, music and dance were always closely connected in the Middle Ages. Unlike today when poetry reaches us mostly in paper form, written poetry and music were limited to a small, privileged class of people in the time of troubadours and trouvères, the purpose of which was to prevent them from sinking into oblivion. The journey of poetry from the author to the audience was made only via live performance, always accompanied by music and often also by dance. This sort of performance was mostly called carol and was performed in a circular form of dance, where the dance leader sang the lines, and everyone else, dancing and singing, joined him for the chorus. The way the music was written was closely connected to the lyrics. Music notation contained marks for the pitch of a tone, but not for its duration. The rhythmic pattern of tones can be determined solely on the basis of the lyric metre.*

### DANZA SACRA

#### **Riba Faronika**

ljudska iz Podmelca na Tolminskem / folk song from Podmelec,  
Tolmin

#### **Marija in brodar**

ljudska iz Ziljske doline / folk song from Ziljska dolina

#### **Stella splendens**

Libre Vermel (Španija, 14. st.) / (Spain, 14th cent.)

#### **Los set goyts**

Libre Vermel (Španija, 14. st.) / (Spain, 14th cent.)

#### **Cuncti simus concanentes**

Libre Vermel (Španija, 14. st.) / (Spain, 14th cent.)

### KALENDA MAYA

#### **Cveče mi polje pokrilo**

ljudska iz Bele krajine / folk song from Bela krajina

#### **Kalenda maya**

Rembaut de Vaqueiras (deloval med 1180 in 1207) / (active between  
1180 and 1207)

#### **Ce fu en mai**

Moniot d'Arras (deloval med 1230 in 1250) / (active between 1230  
and 1250)

#### **maienzit**

Niedhart von Reuenthal (ca. 1190 – ca. 1237)

#### **Ecco la primavera**

Francesco Landini (ca. 1325 – 1397)

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### DE ARTE SALTANDI

#### **Lamento di Tristano,**

La Rotta

Anonymous (Italija, 14. st) / (Italy, 14th cent.)

#### **Amoroso**

Guglielmo Ebreo (ca. 1429 – ca. 1484)

#### **Voltati in ca Rosina**

Guglielmo Ebreo (ca. 1429 – ca. 1484)

#### **Rostiboli gioioso**

Domenico di Piacenza (ca. 1400 – ca. 1470)

### FESTINAMUS

#### **Zrasle so mi tri drobne konoplje**

ljudska iz Cerovca / folk song from Cerovec

#### **Branli / Branles**

(Pinagay, de Chevaux, Charlotte, d'Ecosse)

Thoinot Arbeau (Orchesographie, 1589)

#### **Dajte, dajte ubogaimo**

ljudska iz Istre / folk song from Istria



O organski povezanosti poezije in glasbe nam lepo govorijo poimenovanja nekaterih njenih oblik. Ime pesniške oblike balada nas na primer direktno opozarja, da je bila ob nastanku v neposredni povezavi s plesom. Gib je bil zelo prvinski odziv izvajalcev in verjetno tudi poslušalcev na metrično strukturo poezije in glasbe. Magičnost plesa je udeležence mnogokrat pripeljala v stanje transa oziroma spremenjene zavesti. Zato nas ne sme čuditi dejstvo, da je bil ples velikokrat del religioznih obredov, največkrat tistih povezanih s smrtjo. Od tod izvirajo številne evropske upodobitve mrtvaških plesov iz 14. in 15. stoletja. Kako je katoliška cerkev oblikovala odnos do plesa, je precej zanimivo. Zaradi prvinske moči ga je po eni strani vključevala celo v svojo liturgijo, po drugi pa ga poskušala zaradi njegove velikokrat nekontrolirane ekstatičnosti deklarativno omejevati in celo prepovedovati. Na robu med liturgijo in skoraj ekstatično ljudsko pobožnostjo s poganskimi koreninami je tudi edino avtohtono slovensko plesno izročilo, t.i. Marijin vrtec, ki je bil na nekaterih Marijinih božjih poteh v navadi do druge svetovne vojne. Nastal je verjetno iz istih vzgibov kot mnogi drugi evropski srednjeveški Marijini kulturi, ki so ravno tako povezani s plesom. Najpopolnejše nam tovrstni glasbeno plesni kult odslkava kodeks Libre Vermel, ki je nastal ob koncu 14. stoletja na gori Montserrat v Kataloniji. V 13. in 14. stoletju zasledimo prve zapise glasbe, ki je bila namenjena spremljavi plesa (estampie, ductia, saltarello, trotto itd.). Zaradi spontanosti giba le tega dolgo časa niso zapisovali, zasledimo pa mnogo pisnih in tudi

slikovnih podatkov o njegovi prisotnosti s pomočjo katerih ga lahko delno rekonstruiramo. Prvi zapisi plesnih koreografij so nastali v 15. stoletju na italijanskih dvorih, kjer je ples postal del dvorne etikete. Vodilna sta bila umirjena in dostojanstvena bassa danza ter živahnější ballo s tipičnim menjavanjem različnih metrično ritmičnih proporcev. V renesansi dobijo mnogi plesi standardno obliko (pavana, galiarda, volta itd.), kar je osnova za razvoj evropskega družabnega plesa.

### **O ANSAMBLU**

Capella Carniola je bila ustanovljena leta 2004 zaradi potrebe po glasbi v živo na tečajih starega plesa (predvsem program 15. in 16. stoletja). Kmalu potem se je njen glasbeni program razširil na evropsko srednjeveško glasbo. Capella Carniola se pojavlja v mnogih različnih formacijah glede na različne glasbene programe: od dua pa do razširjene "alta capella", tipične instrumentalne formacije evropskih srednjeveških mest. Med najpomembnejšimi nameni skupine je oživitev rabe glasbenih instrumentov, predstavljenih na slovenskih freskah iz 15. stoletja.



The strong connection between poetry and music is shown in the names of some of their forms. The name ballad is a straightforward sign that this form was directly connected to dance in the time of its creation. Movement was a very primal reaction of the performers, and quite possibly the listeners as well, to the metric structure of poetry and music. The magic of dance often took all of those involved into a state of trance or an altered state of consciousness. This quality of dance can still be detected with the so-called primitive people, and it has the same effect on members of the modern urban culture. Therefore, we should not be shocked by the fact that dance was frequently a part of the religious ceremonies, mostly those connected to death. This is where the many 14th and 15th century European portrayals of the dance of death originate from. Quite interesting is the attitude of the Catholic Church to dance, which was, on the one hand, included in its liturgy on account of its primal powers, while, on the other hand, it was declaratorily limited and even prohibited because of its often uncontrollable ecstasy effect. On the edge between liturgy and an almost ecstatic folk piety with pagan roots, is also the only indigenous Slovene dance tradition, the "Marijin vrtec", which was customary on some of Mary's pilgrimage routes up until the Second World War. It was probably based on the same reasons as many other European medieval cults of Mary, which were also linked to dance. The most perfect example of this music and dance cult is the manuscript Libre Vermel, which was created at the end of the 14th century on the Montserrat Mountain in Catalonia. The first records of music written to accompany dance (estampie, ductia, saltarello, trotto etc.) are from the 13th and 14th centuries. Because of the spontaneity of dance movements, it was for a long time not written down, but we can find many written records and images about its presence, with the help of which we can try to partially reconstruct it. The first written pieces of dance choreography were made in the 15th century Italian courts, where dancing became part of the courtly etiquette. The leading forms were the calm and dignified bassa danza, and the livelier ballo with its typical changing of the different metric and rhythmic proportions. In the time of Renaissance, many dances obtained their standard forms (pavana, galiarda, volta etc.), providing the basis for the development of the European social dance.

### **ABOUT ENSEMBLE**

Capella Carniola was founded in 2004 in order to obtain live music for the lessons in early dancing (mostly 15th and 16th century programme). Soon afterwards its musical programme was extended to European medieval music. Capella Carniola appears in many different formations depending on the musical programme, from a duo to an extended "alta capella", a typical instrumental ensemble of European medieval cities. One of the important aims of the group is to revive the use of musical instruments that are represented in Slovenian 15th century frescoes.