



Foto: Jana Jocif

## Evropski dan stare glasbe BACHOV ROJSTNI DAN



Under the patronage of  
UNESCO



Sobota / Saturday, 21. 3. 2015, 20:00  
Brežice, Grad Brežice / Brežice Castle



## musica cubicularis

Žiga Faganel (violina / violin)  
Domen Marinčič (viola da gamba / viol)  
Tomaž Sevšek (čembalo / harpsichord)

### Vse najboljše, Johann Sebastian!

Za letošnji Evropski dan stare glasbe, ki je hkrati 330. rojstni dan Johanna Sebastiana Bacha, je ansambel *musica cubicularis* sestavil spored Bachove glasbe za violino, violo da gamba in čembalo. Poleg sonat z obligatnim čembalom in virtuoznih solov bo predstavil tudi rekonstruirani trionsonati za to zasedbo.

### Sporočilo umetnikov obiskovalcem

Bach je uporabljal violino, violo da gamba in čembalo pri komornem muziciranju skozi vso kariero. Znan je predvsem kot virtuoz na glasbilih s tipkami, a je pri sedemnajstih začel poklicno pot kot violinist v Weimarju in se pozneje tam zaposlil kot koncertni mojster. V Weimarju je komponiral tudi za violo da gamba. Posvečal se ji je kot vodja dvorne kapele v Köthnu – knez Leopold je igral prav ta tri glasbila – in z gambisti sodeloval na javnih koncertih mestnega glasbenega kolegija v Leipzigu. Naš spored tako predstavlja glasbo iz vseh treh najpomembnejših obdobij Bachovega življenja. Vsaka skladba pripoveduje drugačno zgodbo, od naporenega potovanja, izgubljenih sonat in nepričakovane ženine smrti do nenavadne kompozicijske naloge in muziciranja v kavarni.

### Happy Birthday, Johann Sebastian!

*For this year's European Day of Early Music, which is also the 330th birthday of Johann Sebastian Bach, the musica cubicularis ensemble prepared a programme of Bach's music for violin, bass viol and harpsichord. Apart from sonatas with obbligato harpsichord and virtuoso solo pieces, they present two reconstructed trio sonatas for these instruments.*

### Artists message to visitors

*Bach used the violin, the bass viol and the harpsichord in his chamber music making throughout his career. He is primarily known as a keyboard virtuoso, but found his first employment as a violinist in Weimar, later returning there as concertmaster. In Weimar he also composed for the viola da gamba, used it at the court in Cöthen – Prince Leopold is known to have played all three instruments –, and appeared with viol players at public concerts of the Leipzig collegium musicum. Our programme thus includes works from all three most important stages of his career, each piece telling a different story: a tiring journey, the death of Bach's first wife, the lost sonatas, an unusual exercise in composition and a concert in a coffee house.*

Že tretjič zapored se Evropski dan stare glasbe vrača v polnem sijaju. Krovna pobudnica tega praznovanja je REMA - Evropska mreža za staro glasbo, pokroviteljstvo nad dnevom pa ponovno prevzema UNESCO. S sodelovanjem Evropske mreže radijskih postaj (EBU) in z neposrednimi video prenosi v živo na internetu, smo poskrbeli, da se staro glasbo sliši povsod po svetu. Nocoj smo del širšega dogajanja, ki obsega več kot sto dogodkov v več kot dvajsetih državah. Koncert v živo spremljajo poslušalci Radia Slovenija, neposredno pa smo tudi v mreži video prenosov na novi platformi za staro glasbo [www.remaradio.eu](http://www.remaradio.eu).

Za pomoč pri izvedbi nocojšnjega koncerta se zahvaljujemo Posavskemu muzeju Brežice, KD Smila, ZKD Grosuplje, RTV Slovenija.

### Festival Seviqč Brežice 2015

Festival želimo odpreti čim širšemu krogu ljubiteljev, kjer pa je cena obiska zagotovo pomembna postavka. S to željo smo tudi nekoliko predrugali prodajno politiko vstopnic. Za koncerte, kjer vstopnice že lahko damo v prodajo, se vrsta predprodajnih cen od meseca do meseca razlikuje. Zgodnejše, ko je naročilo, cenejša je vstopnica. Ta bo na dan koncerta za vse koncerte po 25,00 EUR, že dan prej bo 20,00 EUR in vsak mesec zgodnejšega naročila po 2,00 EUR manj. Več o nakupu, o cenah vstopnic in o potrjenih koncertih na [www.seviqc-brezice.si](http://www.seviqc-brezice.si).

Vstopnice za naslednje koncerte so že v prodaji:

- 22.6.15, Brežice: Le Baroque Nomade
- 23.6.15, Ljubljana: Jean-Christophe Frisch
- 24.6.15, Grad: Camerata Bachiensis
- 26.6.15, Grad Cmurek: Camerata Bachiensis
- 16.7.15, Rogaška Slatina: Académie baroque d'Ambronay
- 22.7.15, Dolenjske Toplice: Concilium musicum Wien
- 31.7.15, Pišecce: Ensemble Diatessaron
- 5.8.15, Ljutomer: Svetilen
- 6.8.15, Olimje: Svetilen
- 8.8.15, Kamnik: Svetilen
- 21.8.15, Slovenska Bistrica: Amsterdam Corelli Collective
- 22.8.15, Brežice: Amsterdam Corelli Collective

## Johann Sebastian Bach (1685–1750)

**Sonata** (BWV 1038)  
Largo / Vivace / Adagio / Presto  
(\*1)

**Sonata à Viola da Gamba e Cembalo obbligato** (BWV 1028)  
Adagio / Allegro / Andante / Allegro

**Partia 3za à Violino Solo senza Basso** (BWV 1006): **Preludio**  
(\*2)

**Sonata** (BWV 528a)  
Adagio. Vivace / Andante / Un poc' allegro  
(\*3)

**Toccatà** (BWV 912)

**Sonata I à Violino Solo e Cembalo Certato** (BWV 1014)  
Adagio / Allegro / Andante / Allegro

(\*1) rekonstruiral Klaus Hoffmann

(\*2) Sei Solo à Violino senza Basso accompagnato (rokopis, Köthen, 1720)

(\*3) rekonstruiral Pieter Dirksen

(\*4) Sei Sonate à Cembalo certato e Violino Solo col Basso per Viola da Gamba accompagnato se piace (rokopis)

Spored združuje šest raznolikih del za glasbila, za katera so veliko komponirali že Bachovi predhodniki Buxtehude, Reincken, Krieger, Theile in drugi. Rekonstruirani trisonatni BWV 528a in BWV 1038 bosta zazveneli v novih različicah z violino in violo da gamba. Prva je nastala na podlagi orgelske trisonate v e-molu in po slogu sodi v Bachovo srednje weimarsko obdobje okrog leta 1714. Pridobitev je izredno dragocena, saj sta se iz tega obdobja ohranili le dve drugi komorni deli – obe sta namenjeni violini z generalbasovsko spremljavo. Sonata BWV 1038 je danes znana predvsem v različici za flavto, violino in basso continuo, ki se je ohranila v Bachovem rokopisu iz sredine tridesetih let 18. stoletja. Inventar zapuščine njegovega sina Carla Philippa Emanuela, ki so ga objavili leta 1790 v Hamburgu, navaja trio za violino, violo in bas, ki naj bi ga Carl Philipp napisal skupaj z očetom. Takšna skladba je danes neznana, a zelo verjetno je trio BWV 1038 nastal prav na njeni podlagi, saj part flavte kaže znake transpozicije za oktavo navzgor, basovski part pa je povsem enak kakor v Bachovi violinski sonati BWV 1021. Verjetno je Johann Sebastian pri pouku kompozicije naročil sinu, naj obstoječo basovsko linijo uporabi pri komponiranju nove trisonate. Spored obsega tudi dve obsežnejši in slogovno naprednejši skladbi z obligatnim čembalom. Violinska sonata bo zazvenela v manj znani različici, pri kateri viola da gamba podvaja levo roko čembalista – to možnost omenja eden izmed ohranjenih rokopisov. Ansambelske skladbe dopolnjujeta zgodnja čembalska Toccatà in Preludij iz violinske Partite v E-duru, ki sodi med Bachova najbolj priljubljena dela. Že avtorju je moral biti posebno pri srcu, saj ga je priredil za orgle in orkester in ga uporabil kot uvodni stavek v dveh kantatah. Med letoma 1735 in 1740 ga je zapisal tudi kot samostojno skladbo za čembalo ali lutnjo.

### O umetnikih

Ansambel *musica cubicularis* je nastal leta 2004 kot trio in se kmalu razvil v dinamičen sestav prilagodljive velikosti in zasedbe. Posveča se predvsem izvajanju glasbe od renesanse do klasicizma na ustreznih zgodovinskih glasbilih in v svoje koncertne sporede pogosto vključuje manj znana in še neobjavljena dela. Doslej je sodeloval z domačimi in tujimi pevci, godalci, pihalci, lutnjisti, harfisti, čembalisti, cinkisti, pozavnisti, pianisti, igralci, plesalci in z jazzovskim saksofonistom Vaskom Atanasovskim. Nastopil je na festivalih v Sloveniji, Italiji, Nemčiji in Španiji. Leta 2005 je za Radio Slovenija in Muzikološki inštitut ZRC SAZU posnel spored slovenske baročne glasbe, leta 2009 pa z violinistom Žigo Faganelom zgoščenko sonat Giuseppeja Tartinija. Lani je izšla druga zgoščenka s posnetki koncertov druge in tretje sezone cikla HARMONIA CONCERTANS – Stara glasba na Novem trgu.

<http://hc.zrc-sazu.si/>

<http://harmonia.antiqua.si/>



This programme brings together six very different works for a combination of instruments that was much used already by Bach's predecessors Buxtehude, Reincken, Krieger, Theile and others. The reconstructed trios BWV 528a and BWV 1038 will be presented in new versions with violin and viola da gamba. The former is based on the trio sonata in e minor for organ and seems to belong stylistically to Bach's middle Weimar period around the year 1714. Its recovery is extremely valuable since only two other chamber music works seem to have survived from this period, both written for violin and continuo. The sonata BWV 1038 is well known in a version for flute, violin and continuo preserved in Bach's own manuscript. The catalogue of Carl Philipp Emanuel Bach's estate published in Hamburg in 1790 mentions a trio for violin, viola and continuo supposedly written in collaboration with his father. Such a piece is otherwise unknown, but it appears that the trio sonata BWV 1038 is a transcription of the lost original. Its flute part shows signs of having been transposed an octave higher and the continuo part is identical to that of Bach's violin sonata BWV 1021. Johann Sebastian probably asked his son to incorporate the existing bass part in a new trisonata, possibly as a lesson in composition. The programme also includes two larger and stylistically more advanced works with obbligato harpsichord. The sonata with violin will be performed in a less-known version with the bass viol doubling the harpsichordist's left hand – this possibility is mentioned in one of the existing sources. Ensemble sonatas will be complemented by the early harpsichord Toccatà in D major and the Prelude to the Partita in E major for solo violin, which is one of Bach's most popular works. Bach himself must have thought highly of it, transcribing it for organ and orchestra and using it as an introduction in two cantatas. In the late 1730s he also transformed it in an independent piece for harpsichord or lute.

### About the artists

Begun as a trio in 2004, *musica cubicularis* soon developed into a dynamic period-instruments ensemble of flexible size. Their main interest lies in renaissance, baroque and classical music on appropriate period instruments, and their programmes often include lesser-known music and works still unavailable in modern editions. The ensemble has appeared at festivals in Slovenia, Italy, Germany and Spain, collaborating with singers, string players, lutenists, harpsichordists, harpists, pianists, flautists, recorder players, cornettists, sackbut players, dancers, actors and a jazz saxophonist. Their first recording project was a programme of Slovenian baroque music for Radio Slovenia and the Musicological Institute of the Slovenian Academy of Sciences and Arts. In 2009 this was followed by a CD of Tartini's sonatas with violinist Žiga Faganel. Their latest CD features live recordings from the second and third season of their concert series HARMONIA CONCERTANS – Early Music on the New Square.

<http://hc.zrc-sazu.si/>

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