



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



REMA  
REPUBLICAN ENSEMBLE OF MUSICIANS



## L'Eloge de la Folie

Hvalnica norosti / *The Praise of Folly*

Glasba v iskanju norosti - vse do Afrike  
*Music in pursuit of madness - as far as Africa*



Ponedeljek / *Monday*, 22. 6. 2015, 20:30  
Brežice, Grad Brežice / *Brežice Castle*

## XVIII-21, Le Baroque Nomade (FR)

[www.xviii-21.com](http://www.xviii-21.com)

Cyrille Gerstenhaber (sopran / *soprano*)  
Jean-Christophe Frisch (traverso, vodstvo / *traverso, direction*)  
Mohamed Zied Zouari (violina / *violin*)  
Andreas Linos (viola da gamba / *viol*)  
Florian Baron (ud / *oud*)  
Spyridon Chalaris (kanun / *qanun*)  
Mathieu Dupouy (čembalo / *harpsichord*)  
Romain Falik (teorba / *theorbo*)  
Pierre Rigopoulos (tolkala / *percussion*)  
Merlin Blieriot Nyakam (plesalec / *dancer*)

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Izdal / *Published by*: Ars Ramovš zavod za umetnost, junij 2015

Potujemo od predstave blaznežev v londonski norišnici Bedlam, ki so zabavali fine brezdelneže (kot to prikazujeta Purcell ali Blow), do bolnišnice Bimaristan v Alepu, kjer so blazne zdravili z glasbo in jih nato vključevali v družbo kot umetnike. Bistven del našega potovanja je z ustnimi izročili navdahnjena koreografija sodobnega plesalca Merlina Nyakama.

*From the set-up of deranged at the Bedlam Hospital in London in order to entertain the pretty idles, as depicted by Purcell or Blow, to the Bimaristan in Alep where deranged were treated through music and then reinstated into society as artistes, an arc is stretched. The choreography of contemporary dancer Merlin Nyakam, inspired by oral traditions, takes integral part in our trip.*

## Sporočilo umetnikov obiskovalcem

Da so Baroque Nomade pred dvajsetimi leti začeli iskati skrite partiture na drugem koncu sveta, je bila norost, a vendar jim jih je uspelo prinesiti na svetlo. Prav tako je bila norost izvajanje baročne glasbe po zgledu igranja ljudske. Kot norost skladateljev in njihova genialnost, ki sta ustvarili neizčrpno glasbeno veselje, neke vrste ustvarjalna preganjavica. Ali pa norost nekaterih izrednih glasbenih del: ko zadnje note odigramo kot omotični, rahlo presenečeni, da je že konec. Vrtnčasta norost tarantel, žig in pasakalij. In tista, da zares improviziramo v javnosti ... Baroque Nomade smo poklicani, da hvalimo norost!

## O projektu

Verjetno se boste spraševali o izvirnem pomenu besede »norost«. Že Erazem Rotterdamski in Foucauld sta se ukvarjala s tem vprašanjem. Toda kako naj razložimo globoko povezavo med glasbo in norostjo? Glasbo so uporabljali za uprizorjanje ali pa za zdravljenje norosti – mar to ne potrjuje, da glasbeniki vedno veljajo za nekoliko sumljive? Po eni strani se zdi, da petje kaže, kar želi družba prepovedati, na primer skrajne strasti in neizrekljive želje. Po drugi strani pa družba glasbenike sprejema, tudi če so njihove osebnosti čudaške. Ali drugače povedano: s plesom in zamaknenostjo postane norost znaniška življenja po smrti in torej socializirana.

Glasba in norost sta v nenavadnem odnosu: naj bi bil človek blazen, da postane glasbenik? In ali bo na koncu koncerta, kot je tisti v Bimaristanu, vztrajni ritem orientalske glasbe lahko premagal norost? Norost blaznežev, našo ali vašo?

## O koncertnem programu

V obokani kleti voda kaplja v vodnjak v rednih intervalih. Kamnite stene odmevajo. Smo na glasbeni točki nič. Preprost ritem, skoraj mineralen. Kraj dogajanja: Alep, Sirija. Tu skrbijo za tiste, ki jih ima družba za »blazne«. Zdravijo jih z glasbo v upanju, da bodo lahko postali glasbeniki in se bodo resocializirali zahvaljujoč duševnemu miru, ki si ga bodo povrnili. Bimaristan so zgradili leta 1354. Drugod po svetu še obstajajo zanimivi terapevtski glasbeni rituali, ki so povezani s transom, doseženim prek plesa. Tu norost velja za komunikacijo med svetom duhov in bogov. Norost giba, telesa, sveta norost obsedenosti.

V Londonu je norost predstava, ki jo obožujejo lepi brezdelni bogataši in jo glasbeniki uglasbijo. Napevov je nešteto in prikazujejo najbolj nenavadne strasti, junakinje, ki padajo v histerijo, nimfe, razklane med obupom, besom in zanesenostjo. To je norost, ki jo nekateri imenujejo »iz Španije«, pa tudi tarantela ali ples sv. Vida.

XVIII-21 so nastopali na več kot 100 festivalih in v gledališčih po Franciji ter v 30 drugih državah vključno s Kitajsko, Brazilijo, Etiopijo in Bližnjim vzhodom. Prav vsakokrat so bila doživetja nepozabna. Nepozaben bo ostal koncert z afganistanskimi glasbeniki v Kabulu takoj po preklicu talibanske prepovedi glasbe. Dolgo sodelovanje s kitajskimi umetniki pa je obema kulturama dalo dovolj časa za opazovanje, razumevanje in spoštovanje drug drugega pred začetkom skupnih projektov.

## O umetnikih

**XVIII-21 Le Baroque Nomade** si prizadeva najti druge vrste glasbe: glasbo, ki je eksotična ali drugačna; glasbo, ki jo poslušamo drugače in jo poslušamo drugačno poslušalstvo. To iskanje včasih vključuje nasilje, omejitve ali soočenja. A omogoča tudi srečanja, temeljno in osvobajajočo strast. Za XVIII-21 Le Baroque Nomade se je vse začelo v Italiji. Že od svojega nastanka je ansambel raziskoval italijanski repertoar vključno njegovim slogom in njegovimi nepogrešljivimi okraski, improvizacijami in zastranitvami. Jean-Christophe Frisch je torej začel v Italiji Tjepola in Caravaggia ter nato sledil Marcellu pri odkrivanju judovske glasbe, s Scarlattijem zavzel Španijo, s Perinijem raziskal Kitajsko, z Estavesom Brazilijo in s Pietrom della Vallejem, znanim kot »Pellegrino« (Romar), obiskal Sirijo, Perzijo in Indijo. S seboj domov je prinesel glasbo, za katero je upal, da bo univerzalna ... Na svoji poti se je naučil še turške, perzijske in afganistanske glasbe, ki so jo popotniki prinašali svojim gostiteljem. Potem ko so ga obogatili stiki z glasbeniki iz Transilvanije ob projektu Caioni Codex in po postanku na Filipinih, nas XVIII-21 zdaj vabi v sanje o baroku v Etiopiji, kamor so pred štirimi stoletji jezuiti pripeljali orgle iz Lizbone.

## Artists message to visitors

*It was a Folly, twenty years ago, to start looking for hidden partitions on the other side of the world, but the Baroque Nomade brought them out of the shadows; it was a folly to perform baroque music following traditional music's lead. Like composers' folly, and their genius that build inexhaustible musical universe, a sort of creative paranoia. Or the folly of some sublime pieces of music: we play the last notes in a groggy style, like a little flabbergasted to be done. The swirling Folly of tarantellas, gigues and passacaglias. And the one to really improvise in public ... The Baroque Nomade, as a vocation, is the Praise of Folly!*

## About the project

*You should probably wonder about the original sense of the word "madness". Already Erasmus and Foucauld worked on that issue. But how can the deep link between music and madness be explained? Music was used either to stage madness or to treat it: does not that confirm that musicians are always regarded with suspicion? On one hand, the singing seems to tell what society wants to forbid, such as extreme passions and unutterable desires. On the other hand, musicians are admitted in society, even if their personalities are weird. Or else, with dance and trance, folly becomes messenger of the hereafter, and socialized then.*

*Music and madness have strange relations: should someone be mad to become a musician? And at the end of the concert, such as in the Bimaristan, will the insistent pulse of oriental music be able to overcome madness? The one of the madmen, ours, or yours?*

## About the concert programme

*A drop falls from the vault into a fountain, at regular intervals. The stone walls resound with the echo. It's degree zero of music. A simple pulse, almost mineral. We're in Alepo, Syria. Here, the ones the society considers as "mad" are taken care of. They're cured with music, with the hope that they will be able to become musicians and be admitted in the society thanks to the necessary serenity they would have recovered. The Bimaristan was built in 1354. In others parts of the world, fascinating therapeutic music rituals still exist, linked to the trance, through dancing. Here, madness is felt like a communication with the world of the spirits and gods. Folly of the gesture, of the body; the sacred folly of possession.*

*In London, madness is a show, loved by the beautiful idle rich and used by musicians to set to music. The airs are countless, which depict the most extravagant passions, heroines falling into hysteria, nymphs torn between despair, rage and exaltation. Those are the Follia, some call « from Spain », but also the Tarantella or the Saint Vitus' Dance.*

*XVIII-21 has given concerts in France at more than 100 festivals and theatres and in 30 foreign countries as far afield as China, Brazil, Ethiopia and the Middle East. Each time, the encounters have been memorable. Just after the Talibans' ban on music was lifted, the concert given in Kabul with Afghan musicians will always be an unforgettable memory. A long collaboration with Chinese artists gave the two cultures time to observe, understand and respect each other before attempting joint experiences.*

## About the artists

*XVIII-21 Le Baroque Nomade aims at finding other kinds of music: music that is exotic or different; music that is listened to in other ways, by other kinds of people. This pursuit sometimes involves violence, restrictions or confrontation. But it also makes way for an encounter, a fundamental, liberating passion. For XVIII-21 Le Baroque Nomade, everything began in Italy. Since its foundation, the ensemble has worked to explore the Italian repertoire, including its style, with its indispensable ornaments, improvisations and digressions. Beginning years ago in this Italy of Tjepolo and Caravaggio, Jean-Christophe Frisch followed Marcella in the discovery of Jewish music, Scarlatti in the conquest of Spain, Pedrini in China, Esteves in Brazil, and Pietro della Valle, known as "Pellegrino" (Pilgrim), who left his native Italy to visit Syria, Persia and India, bringing back music that he hoped would be universal... Making his way, he savoured Ottoman, Persian or Afghan music, music brought by travellers and introduced to their hosts. After having been enriched by contact with musicians from Transylvania for the Caioni Codex project, and following a stopover in the Philippines, XVIII-21 now makes us dream of the Baroque in Ethiopia where, four centuries ago, the Jesuits transported an organ from Lisbon.*

Henry Purcell (1659-1695) besedilo / <i>lyrics by</i> John Dryden (1631-1700) Musick for a While (Z. 583) (*1)	Henry Purcell (1659-1695) besedilo / <i>lyrics by</i> John Dryden (1631-1700) Musick for a While (Z. 583) (*1)
John Blow (1648-1708) Preludium	John Blow (1648-1708) Preludium
Henry Purcell (1659-1695) besedilo / <i>lyrics by</i> Thomas d'Urfey (1653-1723) A Fool's Preferment (Z. 571) 6. I'll sail upon the Dog-star / 1. I sigh'd and I pin'd (*2)	Henry Purcell (1659-1695) besedilo / <i>lyrics by</i> Thomas d'Urfey (1653-1723) A Fool's Preferment (Z. 571) 6. I'll sail upon the Dog-star / 1. I sigh'd and I pin'd (*2)
Anonymous (Italija, 16. stol. / <i>Italy, 16th cent.</i> ) La morte de la ragione	Anonymous (Italija, 16. stol. / <i>Italy, 16th cent.</i> ) La morte de la ragione
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Santurî Ethem Efendi (1885-1926) Şehnaz longa	Santurî Ethem Efendi (1885-1926) Şehnaz longa
Henry Purcell (1659-1695) From silent shades "Bess of Bedlam" (*3)	Henry Purcell (1659-1695) From silent shades "Bess of Bedlam" (*3)
Nem Conga (improvizacija / <i>improvisation</i> )	Nem Conga (improvizacija / <i>improvisation</i> )
Les Folies d'Espagne (improvizacija / <i>improvisation</i> )	Les Folies d'Espagne (improvizacija / <i>improvisation</i> )
Antonis Kyriazis (?-1925) Hijaz mandira	Antonis Kyriazis (?-1925) Hijaz mandira
John Blow (1648-1708) Lysander, I persue in vain "A mad song" (*4)	John Blow (1648-1708) Lysander, I persue in vain "A mad song" (*4)
Marco Uccellini (1603-1680) Sinfonie Boscarecie (Op. 8 / 5) A Padouana (*5)	Marco Uccellini (1603-1680) Sinfonie Boscarecie (Op. 8 / 5) A Padouana (*5)
Tarantelle (ljudska / <i>traditional</i> )  improvizacija / <i>improvisation</i>	Tarantelle (ljudska / <i>traditional</i> )  improvizacija / <i>improvisation</i>
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(\*1) ORPHEUS BRITANNICUS / A / COLLECTION / OF / The  
Choicest SONGS, / FOR / One, Two, and Three Voices, /  
COMPOS'D / By Mr. Henry Purcell / TOGETHER, / With such  
Symphonies for Violins or Flutes, / As were by Him design'd for any of  
them: / AND / A THOROUGH-BASS to each SONG. / Figur'd for the  
Organ, Harpsichord, or Theorbo-Lute. / The Second BOOK, which  
renders the First Compleat. (London, 1702)

(\*2) A / Fool's Preferment, / OR, THE / Three DUKES of Dunstable. /  
A COMEDY. / As it was Acted at the Queens Theatre in Dorset-  
Gardin, by Their MAJESTIES Servants. / Written by Mr. D'urfey. /  
Together, with all the SONGS and NOTES to 'em, Excellently  
Compos'd by Mr. HENRY PURCELL. 1688

(\*3) ORPHEUS BRITANNICUS, / A / COLLECTION / OF ALL / The  
Choicest SONGS, / FOR / One, Two, and Three Voices, /  
COMPOS'D / By Mr. Henry Purcell. / TOGETHER, / With such  
Symphonies for Violins or Flutes, / As were by Him design'd for any of  
them: / AND / A THOROUGH-BASS to each SONG; / Figur'd for the  
Organ, Harpsichord, or Theorbo-Lute. / All which are placed in their  
several Keys according to the Order of the Gamut. (London, 1698)

(\*4) AMPHION ANGLICUS / A / WORK / OF MANY /  
COMPOSITIONS, / For One, Two, Three and Four / VOICES: / With  
several Accompagnements of / Instrumental Musick; / AND / A  
Thorow=Bass to each Song: / FIGUR'D for an / ORGAN,  
Harpsichord, ot Theorboe-Lute / By Dr. JOHN BLOW (London, 1700)

(\*5) SINFONIE BOSCARCIE / A VIOLINO SOLO E BASSO, / e due  
altri Violini ad libitum à due, à trè, è à quattro / Opera VIII, Antwerpen  
1669 (Venezia 1660)

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