



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



SEVIQČ
BREŽICE

Le Salon de Musique

Le Baroque à la Carte

Zabava in druženje v duhu glasbenih
salonov 17. stoletja

*Entertainment and the sociability of the
ruelles of the Grand Siècle*

Sreda / Wednesday, 1. 7. 2015, 20:30
Dvorec Štatenberg / Štatenberg Manor

Četrtek / Thursday, 2. 7. 2015, 20:30
Soteska, Hudičev turn / Devil's tower

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Faenza (FR & ES)

www.faenza.fr

Marco Horvat

(glas, teorba, baročna kitara / vocal, theorbo, baroque guitar)

Olga Pitarch

(glas / vocal)

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Ansambel Faenza je želel obnoviti povezanost med duhom zabave in druženjem, ki je bila značilna za glasbene salone (ruelles) 17. stoletja, zato je z užitek zasnoval ta koncert »à la carte« v dobesednem pomenu izraza. S pomočjo replike prvih znanih kart za tarot so poslušalci povabljeni, da sami ustvarijo enkratni glasbeni večer, ki ga bodo glasbeniki odkrivali hkrati s njimi. Naključno bodo izvlekli 11 od 22 kart Velike arkane in vsaka karta bo ustrezala glasbi, ki jo bodo glasbeniki zaigrali.

In wanting to renew the ties between the spirit of entertainment and the sociability characteristic of the ruelles of the Grand Siècle, Faenza took pleasure in conceiving this concert «à la carte» in the literal sense of the term. By means of a replica of the first-known deck of Tarot cards, the public is invited to create a unique evening itself, which the performers will discover along with them, as 11 of the 22 major arcana cards are drawn by chance, each card corresponding to music to be performed.

O koncertnem programu

Najlepša glasba 17. stoletja je bila namenjena majhnim krogom izbranih poznavalcev. Poslušali so jo v intimni salonov, kjer pa ni bila edina zabava večera: mešala se je z igrami in pogovorom. Zato so v ansamblu Faenza več let iskali način, kako bi poustvarili najboljši ambient za glasbo tako intimne narave. Nastal je program »Glasbeni salon«. Gre za koncert »à la carte« v dobesednem pomenu izraza, saj so poslušalci povabljeni, da s pomočjo kompleta kart za tarot sami ustvarijo enkratni glasbeni večer, ki ga bodo glasbeniki odkrivali hkrati z njimi.

Program večera nastaja naključno: ne občinstvo ne umetniki ne vedo vnaprej, iz česa bo sestavljen. Prav naključje je tisto, ki s pomočjo kart vodi igro: gre za izredno lepe replike kart za tarot Visconti-Sforza iz 15. stoletja. Uporabljajo se karte Velike arkane in vsaka izmed teh simboličnih kart napove instrumentalno skladbo, pesem ali poezijo. Če bi morali »odigrati« vse karte, bi koncert trajal tri ure! Zato občinstvo izbere 11 od 22 kart. Tako ni naključna zgolj vsebina večera, ampak tudi vrstni red skladb, saj izbrane karte ležijo z licem na mizi, nato pa jih poslušalci obračajo drugo za drugo.

O projektu

Program »Glasbeni salon« ni del uhojenih poti zgodovinskega poustvarjanja, temveč se je rodil iz želje, da umetnike in občinstvo osvobodi sterilnega koncertnega obreda, kjer ločeni s proscenijem in vrsto ustaljenih navad iz 18. in 19. stoletja ne moremo več prenašati z osebe na osebo. »Dotakniti se« je ključna beseda. Dotakniti se s »teorbo« in »nežnim glasom« (kot je zapisal Jean de la Fontaine), ker je bližina bistvenega pomena. Skladbe 17. stoletja, ki jih rad izvaja ansambel Faenza, so bile napisane, da zbudijo strast: ne da jo priključijo v spomin, ampak da jo oživijo za poslušalca.

Odvisno od naključno izbranih kart za tarot občinstvo lahko pričakuje glasbo naslednjih skladateljev:

Honoré d'Ambruys, Anonymes, Gabriel Bataille, Antoine Boeset, Cantigas de Santa Maria, Bellerofonte Castaldi, François Couperin, John Dowland, Charles Dufaut, Charles Hurel, Girolamo Kapsberger, Stefano Landi, Tarquinio Merula, Carlo Milanuzzi, Claudio Monteverdi, Giulio San Pietro de' Negri in Robert de Visée.

Ter besedila avtorjev:

Jean Auvray, Guillaume du Bartas, Giordano Bruno, François de Malherbe, Mathurin Régnier in Lazare de Selve.

O umetnikih

Ansambel Faenza s svojim umetniškim pristopom po eni strani teži k programom zelo majhnih razsežnosti, kjer glasba zveni v intimnih ambientih (Le Salon de Musique – Glasbeni salon), po drugi strani pa vzporeja staro glasbo s sodobnimi slogi. Med tema dvema skrajnostma ansambel izvaja tudi glasbene nastope s kostumi in sceno, uprizorjene koncerte (La Semaine Mystique) in »tradicionalne« koncerte stare glasbe (Amorosa Fenice, Il Giardino di Giulio Caccini, Il Mazzetto di Fiori, La Conversation, Le Chants des Charlatans in Madrigali e Sonate di Giovanni Zamboni). Od leta 2008 so rezidenčni ansambel v Théâtre Louis Juvet v Rethelu (gledališče, ki ga podpira regija Champagne-Ardenne). Leta 2012 so postali rezidenčni ansambel departmaja Ardennes (občine Givet, Fumay, Revin, Sedan in Rethel) in nato leta 2014 še rezidenčni ansambel univerze Reims-Champagne-Ardenne (URCA).

Marco Horvat je k stari glasbi vedno pristopal na edinstven način. Najprej je štiri leta študiral južnoindijsko glasbo v Madrasu in Bombaju pri pevki Aruni Sairam, nato srednjeveško in renesančno glasbo na glasbeni akademiji Schola Cantorum (v Baslu) pri Dominiquu Vellardu in Bobu Crawfordu Youngu. Igral je v ansamblih, kot so Gilles Binchois, Alla Francesca, La Simphonie du Marais, XVIII-21 Musique des Lumières, Akademia, La Grande Écurie et la Chambre du Roy, Ensemble William Byrd, Huelgas Ensemble, Le Poème Harmonique, Le Concert Spirituel, Le Concert d'Astrée in Artaserse. Leta 1996 je ustanovil ansambel Faenza.

Olga Pitarch je solistka v oratorijih in operah. Ima diplomu iz petja in klavirja z glasbenih ustanov Conservatorio Superior de Música v Valencii in Musikhochschule na Dunaju. Njena ljubezen do baroka jo je pripeljala k odkritju izjemnega španskega repertoarja. Nastopala je

z ansambli, kot so Al Ayre Español, La Capella de Ministrers, Estil Concertant, Elyma in Orquesta Barroca de Sevilla y Real Compañía Ópera de Cámara. Poleg tega pa je nastopala tudi z Le Parlement de Musique, Les Jeunes Solistes, La Grande Écurie et la Chambre du Roy, Faenza in Les Arts Florissants.

About the concert programme

The most beautiful music of the 17th century was destined for small circles of select connoisseurs and was listened to in the intimacy of a salon, where music was not the only pleasure of the evening: it was mixed with games and conversation. It is why Faenza searched for several years to find a way to reinvent the optimum setting to listen to the music of such intimate nature. It is how "The Music Salon" was conceived. A concert "à la carte" in the proper sense of the term since with the help of a deck of tarot cards, the public is invited to compose a program that the artists will discover at the same time.

The evening's programme is created randomly: neither the public nor the artists know ahead of time what it will be composed of. It is chance that conducts the game by means of a deck of cards: a very beautiful copy of the Visconti-Sforza tarot cards, dating from the 15th century. From it, the Major Arcana is used and each of these symbolic cards gives rise to a performance of instrumental music, song, and poetry. If the entire lot of these cards were to be interpreted, the show would last almost three hours! That is why the audience is asked to choose 11 cards among the 22. Not only is the content of the evening random in this way, but also the order of the pieces, the chosen cards lying face down on the table and turned over one by one by people from the audience.

About the project

Faenza wanted to recreate these ideal conditions to understand the music they hold dear to their hearts. Far from the beaten paths of historic recreation, "Le Salon de Musique" was born of the desire to liberate artists and spectators from the purified ritual of the concert where, separated as much by the proscenium as by a series of conventions dating to the 18th and 19th centuries, we are no longer in a position to share the emotions conveyed by music and for them to be transmitted from one person to another. "To touch," those are the key words. To touch with a "theorbo" and "a tender voice" (as written by Jean de la Fontaine), as being near is essential. The 17th century pieces that Faenza likes to interpret were designed to awaken passion: not to evoke it, but to bring it to life for the listener.

According to what tarot cards are drawn at random, you might hear the music of :

Honoré d'Ambruys, Anonymes, Gabriel Bataille, Antoine Boeset, Cantigas de Santa Maria, Bellerofonte Castaldi, François Couperin, John Dowland, Charles Dufaut, Charles Hurel, Girolamo Kapsberger, Stefano Landi, Tarquinio Merula, Carlo Milanuzzi, Claudio Monteverdi, Giulio San Pietro de' Negri, and Robert de Visée.

And the texts of :

Jean Auvray, Guillaume du Bartas, Giordano Bruno, François de Malherbe, Mathurin Régnier, and Lazare de Selve.

About the artists

Faenza has developed an artistic approach that, on the one hand, favours programs of diminutive dimensions, in which the music is conveyed in settings conceived for intimacy (Le Salon de Musique), and on the other hand, juxtaposes early music with contemporary styles. Between these two extremes, Faenza also produces musical shows with costumes and sets, staged concerts (La Semaine Mystique) and "traditional" early music concerts (Amorosa Fenice, Il Giardino di Giulio Caccini, Il Mazzetto di Fiori, La Conversation, Le Chants des Charlatans and Madrigali e Sonate di Giovanni Zamboni). Since 2008, Faenza has been the ensemble in residence at the Théâtre Louis Juvet in Rethel (a theatre endorsed by the Champagne-Ardenne region). In 2012, it became the resident ensemble of the Ardennes region (Givet, Fumay, Revin, Sedan and Rethel) and then in 2014, it was named the resident ensemble of the University of Reims-Champagne-Ardenne (URCA).

Tekom večera bosta glasbenika na podlagi naključno izvlačenih kart izvedla 11 skladb iz spodnjega izbora: / *During the evening's random draws, 11 numbers will be chosen among the following:*

I. Čarovnik / *The Magician*
Anonymous (17. stol. / *17th cent.*)
Ah, que la musique est parfaite
Pivska / *Drinking song*

II. Velika svečenica / *The High Priestess*
Alfonso X el Sabio
Santa Maria loei, cantiga
Hvalnica Devici Mariji / *A laudatory hymn to the Virgin Mary*

III. Cesarica / *The Empress*
Pierre Motin
Ode
Poklon ženskemu spolu! / *A tribute to the feminine sex!*

III. Cesar / *The Empereur*
Francoska ljudska / *Traditional French song*
Le Roi Renaud
Žalostinka kralja Renauda / *The Lament of King Renaud*

V. Svečenik / *The Hierophant*
Jean Genet
Monologue du Pape
Papežev monolog / *Monologue of the Pope*

VI. Ljubimca / *The Lovers*
Anonymous (17. stol. / *17th cent.*)
Depuis que j'aime Lisette
Odkar ljubim Lisette, podnevi in ponoči trpim najhujše muke. / *Ever since I have loved Lisette, I suffer night and day from the cruellest torments.*

Enrico Radesca di Foggia
Apria Urania
Ob pogledu na kri moje ljubljene: kri na tvoji beli koži vznemirja moje srce. / *In seeing the blood stream from his beloved: the blood which flows on your white skin agitates my heart.*

VII. Kočija / *The Chariot*
Gabriel Bataille
El Baxel
Barka na obali je pripravljena za odhod. Naj se nam pridruži, kdor koli želi pobegniti oblasti ljubezni! / *The vessel is on the beach, ready to navigate. May anyone who wants to flee the dominion of Love embark with us!*

VIII. Pravičnost / *Justice*
Robert de Visée
Allemande
Instrumentalna / *Instrumental*

VIII. Puščavnik / *The Hermit*
Charles Hurel
Prélude et Chaconne
Instrumentalna / *Instrumental*

X. Kolo sreče / *The Wheel of Fortune*
Joseph Chabanceau de la Barre
J'avais juré de n'aimer plus
Prisegel sem, da ne bom več ljubil, ampak obljuje so odveč, ko je človek videl čudovito Sylvie. / *I had sworn not to love anymore, but vows are superfluous when one has seen adorable Sylvie.*

XI. Moč / *Strength*
Enrico Radesca di Foggia
Si de los ojos
Moč tvojih oči me je naredila smrtnika: ne morem ji pobegniti! / *The power of your eyes has made me mortal: I cannot escape it!*

XII. Obešenec / *The Hanged Man*
Girolamo Kapsberger
Pietà, pietà
Gospod, usmili se me ob uri moje smrti in lahko bom zapel: »Oh, kakšno veselje je umreti!« / *Lord, take pity on me at the hour of my death, and I will be able to sing: "Oh what joy to die!"*

XIII. Smrt / *The Death*
Giulio San Pietro de' Negri
O me Dolente
Oh bolečina, oh koprnenje! Ker nisem ljubljen, mi ne preostane nič drugega, kot da umrem. / *Oh anguish, oh languor! Far from being loved, nothing remains to me anymore but to die.*
Stefano Landi
Passacaglia of life
Kako se slepiš, če misliš, da se tvoji dnevi ne bodo nikoli končali: moral boš umreti! / *How you fool yourself if you think that your days will never finish: you will have to die!*

XIII. Zmernost / *Temperance*
Girolamo Kapsberger
Passacaille
Instrumentalna / *Instrumental*

XV. Hudič / *The Devil*
Vincent Voiture
Phillis je suis dessous vos lois
Stihi o dami, ki se ji je dvignilo krilo ob vstopanju v kočijo na deželi. / *Stanzas on a lady whose skirt was hitched up while entering into her carriage in the country.*

XVI. Stolp / *The Tower*
Charles Hurel
Effroyables rochers
Ko si v rožicah in prideš do dna, je čas, da spiješ do konca in greš domov! / *When the one on high finds himself on the bottom, it is time to finish his glass and return home!*

XVII. Zvezda / *The Star*
Joseph Chabanceau de la Barre
Si c'est un bien
Če je upanje v moji lasti, bi moralo lajšati moje trpljenje, ampak ... ni tako! / *If hope is in my possession, she should sweeten my suffering but... it is not the case!*

XVIII. Luna / *The Moon*
Tarquinio Merula
Canzonetta sopra la ninna nanna
Uspavanka Device Marije Detetu Jezusu / *Lullaby of the Virgin Mary to the Infant Jesus.*

XVIII. Sonce / *The Sun*
Bellerofonte Castaldi
Fuor di noia
S svojim ljubljениm soncem, daleč od bolečin in trpljenja, živim radostno. / *With my beloved Sun, far from pains and torments, I live joyously.*

XX. Sodba / *Judgement*
Luigi Rossi
Mi son fatto nemico
Zaradi svojih napačnih dejanj sem postal sovražnik zemlje in nebes / *Because of my wrong actions, I became the enemy of the Earth and of Heaven.*

XXI. Svet / *The World*
Charles d'Assoucy
Le déroulement du Chaos
Stvarjenje sveta: parafraza Prve Mojzesove knjige / *The creation of the World: a paraphrase of Genesis.*

XXII. Norec / *The Fool*
Jean de la Fontaine
L'Amour et la Folie
Kako je norost postala vodnik ljubezni / *How Folly became the guide of Love.*
Du Bailly
Yo soy la locura
Jaz sem norost, ki edina v vsakomur zbuja užitek, nežnost in zadovoljstvo / *I am Folly, who alone inspires in everyone pleasure, gentleness and contentment.*

Epilog / *Epilogue*
Giulio San Pietro de' Negri
Amorosa Fenice