



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



EUROPE FOR FESTIVALS  
FESTIVALS FOR EUROPE  
EFFE LABEL 2015-2016



REMA  
REPUBLICAN ENSEMBLE OF MEDIEVAL INSTRUMENTS  
EUROPEAN EARLY MUSIC NETWORK



SEVIQ  
BREŽICE

## Ensemble Diatessaron (ES)

[www.ensemblediatessaron.com](http://www.ensemblediatessaron.com)



Petek / Friday, 31. 7. 2015, 20:30  
Pišece, Grad Pišece / Pišece Castle



Sobota / Saturday, 1. 8. 2015, 20:30  
Velenje, Grad Velenje / Velenje Castle



## Musika Loreak

### Glasbene cvetke / Musical Flowers

Baskovski glasnik: srečanje med kulturami v Evropi kraljev  
*The Basque messenger: An encounter between cultures in the Europe of kings*



**Elena Martínez de Murguía** (viola da gamba)  
**Rafael Bonavita** (teorba, baročna kitara / theorbo, baroque guitar)

Iz sredstev davkoplachevalcev sofinancirajo festival Seviq Brežice 2015 / *The Seviq Brežice Festival 2015 is co-financed from taxpayer funds by:* AECID - Agencia Española de Cooperación Internacional para el Desarrollo (Madrid, ES), EACEA - Education, Audiovisual And Culture Executive Agency (Brussels, BE), Francoski inštitut Charles Nodier (Ljubljana, SI), Institut Français (Paris, FR), Mestna občina Celje (Celje, SI), Mestna občina Velenje (Velenje, SI), Ministerstvo kultúry Slovenskej republiky (Bratislava, SK), Ministrstvo za kulturo (Ljubljana, SI), Občina Brežice (Brežice, SI), Občina Dolenjske Toplice (Dolenjske Toplice, SI), Občina Grad (Grad, SI), Občina Kamnik (Kamnik, SI), Občina Krško (Krško, SI), Občina Ljutomer (Ljutomer, SI), Občina Makole (Makole, SI), Občina Rogaška Slatina (Rogaška Slatina, SI), Občina Slovenska Bistrica (Slovenska Bistrica, SI), Občina Žalec (Žalec, SI), Representation of the Flemish Government (Wien, AT), Veleposlaništvo Republike Avstrije (Ljubljana, SI) in / and Zavod Republike Slovenije za zaposlovanje (Ljubljana, SI).

Festival Seviq Brežice 2015 smo pripravili s koproducenti programa / *The Seviq Brežice Festival 2015 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), Ozango (Strasbourg, FR), Réseau Européen de Musique Ancienne (Versailles, FR), Rīgas Senās mūzikas centrs (Rīga, LV), The York Early Music Foundation (York, GB) in / and Universitatea națională de muzică din București (București, RO).

Izdal / Published by: Ars Ramovš zavod za umetnost, julij / July 2015

Program vključuje dela velikih mojstrov in virtuozov baročne kitare, teorbe in viole da gamba. Glasba je cvetela na dvorih kraljev, kjer so delovali glasbeniki in se je glasba izvajala ob vsaki priložnosti. Glasbeniki so potovali in nosili s seboj ritme in melodije, ki jih je navdihoval neizčrpn vir ljudske glasbe, s čimer je glasba postajala način komunikacije in pot do lepote.

#### Sporočilo umetnikov obiskovalcem

Naslov koncerta Glasbeno cvetje sva vzela iz zbirke Martina y Colla iz 17. stoletja, ki odraža različne zvrsti pesmi, ki so bile takrat modne in so oblikovale Evropo tistih dni. Všeč nama je, ker je bil to način, kako so delali glasbo. Brez zadreg so jemali melodije drugih, kopirali so ritme, se oplajali in jih spreminjali glede na čas in kraj, kjer so pač bili. Zelo lepo je videti, da so isto pesem poznali in uporabljali v različnih deželah. Priobjljene so bile variacije, imenovane floreaba, kar pomeni svobodno ornamentiranje. Ker se istovetiva s tem ustvarjalnim duhom, potujeva in želiva pokazati, da smo si bolj podobni kot različni, da nas poganja ista energija in da bogatimo eden drugega.

#### O projektu

Ta program je nastal kot nekaj naravnega, ker so nama všeč instrumenti, ki jih igrava, in njihov program. Gre za eno najboljših in najbogatejših obdobij, kar se tiče glasbe, ko so izumijali in eksperimentirali ter živeli z glasbo kot delom življenja. Rada komunicirava in deliva s poslušalci čustva, ki jih vzbujajo v nama ta

vedno živa glasba, ki izvira iz različnih virov. Misli, da se od lokalnega prehaja k univerzalnemu, od ljudskega h kultiviranemu v neskončnem toku glasbenih jezikov.

Morava povedati, da naslov zbirke, ki sva ga izbrala, ni nekaj novega. Dejansko je že leta 1620 Rodríguez Coelho objavil v Lizboni zbirko z istim imenom in v vsej Evropi v času baroka pogosto srečujemo take naslove. Pomislimo samo na Frescobaldijeve *Fiori musicali* ali na *Musikalisches Blumenbüschlein* Johanna Kasparja Ferdinanda Fischera. V prvi polovici 17. stoletja je španska glasba, predvsem preko gledališča, postala priljubljena v Franciji. Ano Avstrijsko, hčer španskega kralja Filipa III., je ob poroki s francoskim kraljem Ludvikom XIII. spremljala skupina španskih glasbenikov in plesalcev. Leta 1625 se je kralj Ludvik celo dal naslikati ob plesu s španskimi glasbeniki, ki so igrali na kitare. V naslednjem obdobju je Marija Terezija, hči španskega kralja Filipa IV., ob poroki s francoskim kraljem Ludvikom XIV. pripeljala s seboj skupino španskih komedijantov. V Versaillesu je vladal skladatelj Lully, ki je skupaj z Molièrom v svojih komedijah in kasnejših tragedijah z glasbo občasno uporabil španske osebe in literarne mite kot poklon kraljici. Španski plesi, kot so bile pavane, folije, chacone, sarabande itd., ki so se priljubili v Versaillesu, so postali z Lullyjem bolj izbrani in prefinjeni. Tako preoblikovani so se vrnili v deželo svojega izvora, kjer so jih pozdravili kot stare znance, ki so postali zelo ugledni. Tudi dela, ki so izhajala iz ljudskega izročila, kot so *Tonos de Palacio* ali *Canciones más comunes*, so gradila na ustaljenih melodično-harmoničnih in ritmičnih vzorcih. Imamo lepe primere tujih *canciones*, predelanih, ki pa so uporabile značilno špansko ritmiko. Ob tem ozadju uporabljenih skladateljskih tehnik se razkrivajo francoski dvorni plesi, kot so menuet, rigaudon, bourrée, ali pa alemanda, couranta ali sarabanda, ki so hitro postali del »francoske suite«. Leta 1553 je Diego Ortiz postavil temelje *bassa continua* v svojem delu za violo da gamba *Tratado de Glosas*, zato je normalno, da številna dela za dva glasova zahtevajo polnejše harmonije s pomočjo basa, pa če je zapisan ali ne.

## O umetnikih

Ansambel DIATESSARON, ki deluje v San Sebastianu v Baskiji, sestavljajo umetniki, ki se posvečajo igranju glasbe med 16. in 18. stoletjem na avtentična glasbila. Ime ansambla se nanaša na enega značilnih intervalov v stari glasbi – *čisto kvarto*. Člane ansambla družijo želja po eksperimentiranju in iskanju novih načinov, s katerimi bi oživili in približali zgodovinske interpretacije današnjemu občinstvu. Verjamejo namreč, da je glasba univerzalen jezik, ki prečka meje in stoletja, da se dotakne najglobljih in najbolj neposrednih delov človeške duše.

Ansambel, ki so ga leta 2000 ustanovili Elena Martínez de Murguía, Rafael Bonavita in Juan Vega, se lahko pohvali z glasbeniki z dolgo kilometrino in zavidljivimi izkušnjami v stari glasbi ter drugih glasbenih slogih. Nastopili so že v Arnageu v Franciji (2001), na festivalih Baroque Music Festival Ordicia, Musikaste v Erreterrii (2005) in Jornada Quijote na inštitutu za baskovščino Euskaltzaindia (2005), na festivalu Ofate Music (2006), na San Sebastián Music Fortnight (2006), na festivalu Navarre Staged Dance Festival (2006), večkrat tudi na Matinées de Miramón Baskovskega simfoničnega orkestra, na festivalu Musika-Música Bach is Back v Bilbao (2009), na koncertu ob obletnici poroke Ludvika XIV. v Saint Jean de Luzu, na 43. tednu stare glasbe Estella, kjer so premierno nastopili z delom *„Masquerade; Ballet Ridicule pour M. Xerxes“*, ustvarjenem po glasbeno-baletni predlogi J. B. Lullyja, na festivalu FeMAP *„Festival de Música Antiga dels Pirineus“* (2012), na Quincena Musical de San Sebastián (2013) in drugih. Posneli so glasbo za »Le Basque«, predstavo baročne glasbe in plesa, ki osvetljuje tesne vezi med baročnim gledališkim plesom in ljudskimi plesi. V načrtu imajo obsežno sodelovanje pri projektu DONOSTIA 2016 (San Sebastian kot kulturna prestolnica Evrope 2016).

Ansambel DIATESSARON svoj repertoar izvaja na glasbilih, izdelanih po avtentičnih modelih, kot so viola da gamba François Bodarta, teorba Maurica Ottigerja in kitara Petra Biffina.

**ELENA MARTINEZ de MURGUIA** se je rodila v San Sebastianu in že kot otrok prišla v stik z glasbo. Izhaja namreč iz glasbene družine in tako se je seznanila z renesančno glasbo ter začela z učenjem viole. Zanimanje za staro glasbo jo je vodilo k učenju viole da gamba pri Joséju Vazquezu, nato pa je nadaljevala študij na touluskem konservatoriju, kjer je tudi diplomirala in poglobljala znanje pri Jaapu in Lindenu. Skupaj z Rafaelom Bonavito in Juanom Vego je ustanoviteljica ansambla DiateSSaron, s katerim je posnela ploščo »Le Basque«, na kateri je glasba za glasbeno in plesno predstavo. Igra na basovsko violo da gamba izdelovalca François Bodarta. Gre za kopijo francoske sedemstrunske viole da gamba, ki jo je prvotno izdelal M. Collichon.

**RAFAEL BONAVITA** se je rodil v Urugvaju. V krogih stare glasbe velja za enega najbolj natančnih in spretnih igralcev na brenkala.

Čeprav je Bonavita zvest zgodovinskemu načinu igranja, je vendarle tudi inovator, kar se tiče novih načinov izražanja, nepravoveren, vendar hkrati natančen interpret potenciala najstarejših strunskih glasbil. Začel je z učenjem klasične kitare pri mojstru Alvaru Pierriju, nadaljeval pa s študijem starih glasbil na glasbeni akademiji Schola Cantorum Basiliensis pri Hopkinsu Smithu. V preteklosti je intenzivno koncertiral in izvajal pedagoško dejavnost ter pogosto sodeloval z dirigenti, kot so Jordi Savall, Rene Jacobs, Marc Minkowski in Gabriel Garrido. Kot solist je posnel številne albume (*Principe delle Muse, Sanz-Murcia, Danzas para guitarra barroca, Música Moderna, Al Compás de la Vihuela* in *Bach-Bonavita*), ki so jih pohvalili tako kritiki kot poslušalci. Rafael Bonavita igra na baročno kitaro, ki jo je leta 1995 izdelal Peter Biffin, in na teorbo Maurica Ottigerja iz leta 2000.

*The program includes works by the great masters and virtuosos of the baroque guitar, theorbo and viola da gamba. The music flourished in the courts of kings, who had musicians working in their courts and had music playing at every occasion. The musicians travelled to and fro, carrying with them rhythms and melodies inspired by the inexhaustible source of the popular music, thereby making music a vehicle of communication and beauty.*

## Artist message to visitors

*We have taken the title Musical Flowers from a collection by Martin y Coll, which reflects many types of songs that were fashionable and that shaped the Europe of the time. We like it because it displayed a way to make music: melodies were borrowed, rhythms were copied, enriching and changing the music according to the time and place. It is very nice to see that the same song was known and used in different countries. Variations appeared, the so-called "floreaba", which means free ornamentation. Since we identify with this creative spirit, we travel and wish to show that we are more alike than different, driven by the same energy and that we enrich each other.*

## About the project

*The idea for the programme was born quite naturally since we like the instruments we play and their repertoire. The programme presents one of the best and most productive periods in music, when artists invented and experimented and music was a way of life. With our audience we like to communicate and share the emotions that the ever-living music, originating from different sources, evokes in us. We believe that through infinite flow of musical languages one gets from local to universal, from folk to cultivated. It should be noted that the title chosen for the collection is not something new. Rodríguez Coelho was one to publish a collection with the same name already in 1620 in Lisbon. What's more, such titles were widespread throughout Baroque Europe. Just think of Frescobaldi's Fiori musicali or Musikalisches Blumenbüschlein by Johann Kaspar Ferdinand Fischer. In the first half of the 17th century Spanish music became popular in France, particularly by ways of theatre. At her wedding with king Louis XIII of France, Anna of Austria, daughter of Philip III of Spain, was accompanied by a group of Spanish musicians and dancers. In 1625 Louis even ordered a portrait of himself dancing to the music of Spanish musicians playing guitars. Next, Maria Theresa of Spain, daughter of king Philip IV of Spain, brought to her wedding with Louis XIV of France a group of Spanish comedians. At the time the composer Lully was very popular in Versailles. As a tribute to the queen, he (working with Molière) sometimes used Spanish characters and literary myths in his comedies and later tragedies. He was also responsible for Spanish dances becoming more refined. Pavaues, folias, chaconnes, sarabandes, and others that Versailles loved, were newly transformed; as such they returned to their homeland and were greeted as old friends that rose in status. Similarly, works with folk origin (such as Tonos de Palacio or Canciones más communes) were built on already established melodic, harmonic and rhythmic patterns. We have nice examples of foreign canciones, which were transcribed but retained typical Spanish rhythm. The compositional techniques used unveil the French court dances such as menuet, rigaudon, bourrée, or allemande, courante or sarabande that quickly became part of the 'French suite'. In 1553 Diego Ortiz set the foundations of basso continuo in his work for viola da gamba Tratado de Glosas, thus making it quite normal for many pieces for two voices to demand fuller harmonies with the help of bass, whether its part be written or not.*

Marin Marais (1656 - 1728)  
**Le Basque**  
(Pièces de violes, 4ème livre, Paris 1717)

#### About the artists

The ENSEMBLE DIATESSARON, from San Sebastián, in the Basque Country, is composed of artists who specialise in playing the 16th to 18th century repertoire with original instruments. Its name refers to one of the characteristic intervals of early music, the perfect fourth.

The band members share an interest in experimentation and search of new avenues in which to bring historical interpretation alive and relevant to the present time. They believe that music is a universal language, which crosses frontiers and centuries to touch the deepest and most direct parts of the human soul.

The ensemble, which was set up in 2000 by Elena Martínez de Murguía, Rafael Bonavita and Juan Vega, is blessed with musicians with considerable experience, each with an impressive background in early music and other styles. They have performed in Arnage (France) in 2001, several times at the Ordicia Baroque Music Festival, at Musikaste in Errenteria in 2005, at the Jornada Quijote in Euskaltzaindia in 2005, at Oñate Music Festival in 2006, at San Sebastián Music Fortnight in 2006, at the Navarre Staged Dance Festival in 2006 and many times at the Basque Symphony Orchestra's Matinées de Miramón, at the Musika-Música Bach is Back festival in Bilbao in 2009, at the wedding anniversary of Louis XIV in Saint Jean de Luz, at the 43th Week of Early Music of Estella where they premiered "Masquerade; Ballet Ridicule pour M. Xerxes", based in the ballet music of J. B. Lully, at FeMAP "Festival de Música Antiga dels Pirineus" 2012, at Quincena Musical de San Sebastián 2013, and others. They recorded the music for "Le Basque", a Baroque music and dance performance that highlights the close links between Baroque theatrical dance and traditional dances. They are planning to fully participate at DONOSTIA 2016 – San Sebastián as European Capital of Culture. The ENSEMBLE DIATESSARON perform this repertoire on instruments based on historical models, such as François Bodart's viola da gamba, Maurice Ottiger's theorbo and Peter Biffin's guitar.

**Elena Martínez de Murguía** was born in San Sebastián and came in contact with music already as a child. Her family was a musical one so she became familiar with Renaissance music and soon started to commence classical training in viola. Her interest in early music inspired her to learn viola da gamba with José Vazquez and subsequently she entered the Toulouse Conservatory where she obtained her diploma and furthered her studies with Jaap ter Linden. She founded Ensemble Diatessaron with Rafael Bonavita and Juan Vega and together they have recorded "Le Basque", which features the music of music and dance performance. She plays a bass viola da gamba, a copy of a French seven strings from M. Collichon, made by François Bodart, Belgium 2003.

Born in Uruguay, **Rafael Bonavita** is internationally recognized within the realm of early music as one of the most solid and versatile musicians in the field of plucked instruments. Being a strict player of historical philology, Bonavita is nevertheless an innovator in new ways of expression, heterodoxical yet at the same time a close translator of the potential within the oldest strings instruments. His start in classical guitar took place under the Maestro Alvaro Pierri, furthering his studies in old instruments with Hopkinson Smith at the Schola Cantorum Basiliensis. He carried out intense concert and pedagogical activities collaborating frequently with directors such as Jordi Savall, Rene Jacobs, Marc Minkowski or Gabriel Garrido. As a soloist, Rafael Bonavita has recorded several albums highly praised by the critics as well as by the audience: "Principe delle Muse" and "Sanz-Murcia, Danzas para guitarra barroca", "Música Moderna", "Al Compás de la Vihuela" and "Bach-Bonavita". He plays a Baroque guitar made by Peter Biffin, Australia 1995 and theorbo by Maurice Ottiger, Switzerland 2000.

Marin Marais (1656 - 1728)

#### **Folies d'Espagne**

Couplets de folies

(Pièces de violes, 2ème livre, Paris 1701)

Giovanni Girolamo Kapsberger (ca. 1580 -1651)

#### **Tenore / Canario**

(Libro primo, Venezia 1604)

Antonio Martín y Coll (1671 - 1734)

#### **Marizápalos**

("Flores de Música", Biblioteca Nacional de Madrid M-1357)

Francesco Corbetta (1615 - 1681)

#### **Caprice de Chaconne**

(La Guitarre Royale, Paris 1670)

Diego Ortiz (ca. 1510 - 1570)

#### **Recercadas**

Recercadas sobre tenores, segunda / settima / quarta / primera

(Tratado de Glosas, Roma 1553)

\*\*\* **odmor / intermission 20 min** \*\*\*

Anonymous (XVIII. stol. / cent.)

#### **Air et Chanson de St. Jaques en couplets ou variations**

(Manuscrit de Foix)

Anonymous (XVIII. stol. / cent.)

#### **Lanchas para baylar**

(Codex Martínez Compañón, Peru)

Robert De Visée (ca. 1650 - ca. 1725)

#### **Prélude et Chaconne**

(Manuscrit Vaudry de Saizenay, Besançon ca. 1699)

Populares, M<sup>a</sup> Antonia Moyua (XVIII. stol. / cent., Zortziko)

#### **Ormatxulo, Donostiako hiru damatxo, Zortziko, Belaun Txingoa, Pelegria naizela**

(Aita Donostia, Iztueta. XIX.-XX. stol. / cent.)

Marin Marais (1656 - 1728)

#### **Grand Ballet**

(Pièces de violes, 3ème livre, Paris 1711)

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