



Travelling Musicians (RS)

Tour de baroque

Petek / Friday, 15. 8. 2014, 20:30
Soteska, Hudičev turn / Devil's Tower



Sobota / Saturday, 16. 8. 2014, 20:30
Pišce, Grad Pišce / Pišce Castle



Nedelja / Sunday, 17. 8. 2014, 20:30
Žalec, Dvorec Novo Celje
Novo Celje mansion



Aleksandar Novaković (bariton / baritone)
Mirjana Radosavljević (kljunaste flavte / recorders)
Marija Roduner (francoski rog / french horn)
Đorđe Milošević (baročni violončelo / baroque cello)
Andrej Jovanić (teorba, baročna kitara / theorbo, baroque guitar)

www.nymbusagencija.co.rs

Ansambel stare glasbe Travelling musicians je nastal leta 2008 kot rezultat združitve več glasbenikov s potrebo po izražanju svojih lastnih idej o interpretaciji stare glasbe. Pri oblikovanju te skupine so se njeni člani odločili, da bodo potovali z glasbo skozi stoletja, in se pri tem zgledovali po potujočih pevcih iz zgodovine, ki so potovali in raziskovali ter se učili o glasbi na dvorih, trgih in ulicah. Za njihove programe so značilni raznolikost repertoarja, posvečanje enake količine pozornosti tako novejšim kot tradicionalnim in umetniškim glasbenim oblikam iz prejšnjih stoletij ter pravo ravnovesje med vokalnimi in instrumentalnimi deli. Nekoliko nenavadna izbira in kombinacija instrumentov, na katere igrajo, jih pogosto vodi stran od odvisnosti od sodobnih tiskanih izdaj in jim omogoča neposredno preučevanje zgodovinskih virov in raziskovanje in ustvarjanje lastnih glasbenih priredb. Redno nastopajo v Beogradu in na različnih festivalih v Srbiji ter v okviru Nymbus Art management prirejajo lastne projekte, ki vključujejo ples, poezijo in druge glasbene umetnike. Za beograjski radio in televizijo so posneli so več programov.

Early music ensemble "Travelling musicians" formed in 2008, as result of encounter of several musicians who had the need to express their ideas about the interpretation of early music in individual way. Modelled on Minstrels of past eras, who travelled, researched and learned music on courts, as well as plazas and streets, members of this group have gathered to travel with music through the centuries. Their programmes are characterised by great diversity of historical repertoire, equal attention dedicated to popular, traditional and art music forms of past centuries, and by search for fine balance between vocal and instrumental works in their programs. Somewhat unusual choice and blend of instruments that they play, often leads them not to depend on contemporary printed editions of music, but to consult historical sources directly and to explore adaptation and development of their own music arrangements. They perform regularly in Belgrade and various festivals in Serbia, and participate in their own projects (usually involving co-operation with dance, poetry and other music artists) which they make as a part of Nymbus Art management. They made several recordings for radio and television of Belgrade.

Iz sredstev davkoplavevalcev sofinancirajo festival Seviqč Brežice 2014 / *The Seviqč Brežice Festival 2014 is co-financed from taxpayer funds by: Francoski inštitut Charles Nodier (Ljubljana, SI), Institut Français (Paris, FR), Mestna občina Celje (Celje, SI), Ministrstvo za kulturo (Ljubljana, SI), Občina Brežice (Brežice, SI), Občina Dolenjske Toplice (Dolenjske Toplice, SI), Občina Grad (Grad, SI), Občina Makole (Makole, SI), Občina Rogaška Slatina (Rogaška Slatina, SI), Občina Slovenska Bistrica (Slovenska Bistrica, SI), Radiotelevizija Slovenija javni zavod, Ljubljana (Ljubljana, SI) in / and Veleposlaništvo Republike Avstrije (Ljubljana, SI).*

Festival Seviqč Brežice 2014 smo pripravili s koproducenti programa / *the Seviqč Brežice Festival 2014 was prepared with co-producers of the programme: Ad libitum Konzertwerkstatt gGmbH (Villach, AT), Associazione Orchestra Sinfonica "Guido d'Arezzo" (Arezzo, IT), Centre culturel de rencontre d'Ambronay (Ambronay, FR), Festival Kvarner (Opatija, HR), New European Opera (Paris, FR) in / and Piccolo Festival (Reana del Rojale, IT).*

Tour de Baroque je edinstven izbor glasbenih del in mojstrovih dveh stoletij glasbene zgodovine. Pričnemo pred približno 400 leti. Takrat se je skupina vodilnih humanistov zbrala in odločila, da obudi staro grško dramo v luči novega navdiha renesanse. Od začetka 17. stoletja je bilo modno in se je od vsakega mladega gospoda pričakovalo, da bo ubral pot do velikih renesančnih mest v Firence, Benetke in Rim. Tako je ta program vrh ansamblovih glasbenih izkušenj in okusov, pogosto nenasitna želja, da odkrijejo edinstvenost zvoka in ponovno tudi mojstrovine glasbene umetnosti, ki so nam danes bližje, da jih najdemo in ponovno odkrijemo. Brilljantni skladatelji, kot so Monteverdi, Caccini, Kapsberger, so ustvaril izjemna dela in izvedbe v povsem novem stilu. Potem preko Anglije do Songs & Ayres Dowlanda in Purcella, pa potem do francoskega šansona in baleta z Boessetom in Lullyjem in spet nazaj v Italijo h Corelliju in njegovemu učencu Geminianiju. In na koncu še zrelost Bacha in Mozarta. Program se večinoma zgleduje po vokalni glasbi. Vedno je veljajo, da je človeški glas najbolj popoln instrument od vseh. Tako ansambel svoje delo pričinja z raziskovanjem zvoka nenavadne komorne zasedbe, ki si jo je izbral. Pravijo, da so vokalne skladbe najboljša pot, da najdejo prijetno ravnotežje v tonu in obsegu različnih instrumentov. Ko so enkrat odkrili te možnosti pri italijanskem madrigalu, so lahko to razvijali naprej tudi pri baročnem koralu.



Program Tour de Baroque is a unique selection of musical works and masterpieces across two centuries of western music history. Starting some 400 years ago, when a group of leading humanists gathered together and pronounced the prevailing style of music dead and worthless, and when in the wake of this new inspiration, brilliant composers such as Monteverdi, Frescobaldi, Kapsberger... created extraordinary compositions and performance scripts in a completely new and different style. After a brief encounter with Spanish and Latin folklore (Truilo del Peru), the music brings us to the art French early baroque Ayres and ballet (Boesset, de Visee, Dusmaret). The final stage is represented by maturity of Bach, Vivaldi and Mozart. The program is mostly inspired by vocal music, since it has always been recognized that the human voice is the most perfect instrument of all. So has our work together started with exploration of sonorities of unusual chamber instrumentarium we have chosen. The vocal pieces proved to be the best for finding the pleasing balance in tone and registers of different natured instruments. Once we have discovered the possibilities in Italian madrigal and progressed further to baroque coral, it was difficult to decide what not to arrange and play! As was the fashion started in 17th century, when it was expected of every young gentleman of means, to make a journey to the great renaissance cities of Florence, Venice and Rome, so is this program a culmination of our musical experiences and tastes, often insatiable thirst for discovery of unique sonorities and rediscovery of masterworks of music art, which are more easier available to find and research today.

Claudio Monteverdi (1567-1643)

Toccata (SV318 Orfeo, 1607)

Claudio Monteverdi (1567-1643)

Entrata: Il ballo delle ingrate

(Madrigali guerrieri, et amorosi, 1638 - SV167)

Claudio Monteverdi (1567-1643)

Sinfonia / Moresca (Orfeo, 1607 - SV318)

Girolamo Frescobaldi (1583 – 1643)

Aria: Se l'aura spira tutta vezzoza

(Primo libro d'arie musicali per cantarsi, 1630)

Claudio Monteverdi (1567-1643)

Duet: Pur ti miro, pur ti godo

(L'incoronazione di Poppea, 1642 - SV308)

Claudio Monteverdi (1567-1643)

Nigra sum Vespro delle Beata Vergine (1610 - SV206)

Biagio Marini (1594 – 1663)

Sonata: Passacaglia a tre (Op. 22, Per ogni sorte di strumento musicale diversi generi di sonate, da chiesa, e da camera, 1655)

Anonymous (XVI stol. / cent.)

Villancico: Rodrigo Martinez

(Cancionero musical de Palacio, 15.-16. stol. / cent.)

Codex Martínez Compañón (1782–1785)

Cachua serranita: El Huicho Nuevo, a Nuestra Señora del Carmen, de la ciudad de Trujillo

Antoine Boesset (1586-1643)

Ayre: Nos Esprits Libres et Contents

(Balet de la Reyne, 1609)

Michael Praetorius (1571-1621)

Suite: Gaillardes et Bransles

(Gaillardes / Bransles de la Grenee – Terpsichore, 1612)

Antoine Boesset (1586-1643)

Ayre: Frescos Ayres del Prado

(Douzieme Livre d'ayrs sur le luth, 1624)

Marin Marais (1656-1728)

Musette / La Mettelote (Pieces de viole, 1686-1725)

Henri Desmaretz (1661-1741)

Passacaille (tragédie en musique: Venus et Adonis, 1697)

Antoine Boesset (1586-1643)

Air: A la fin cette bergere

(Douzieme Livre d'ayrs sur le luth, 1624)

Wolfgang Amadeus Mozart (1756-1791)

Ave verum corpus (1791 - KV 618)

Johan Sebastian Bach (1685-1750)

Aria: Suita 3 (1731 - BWV 1068)

Giovanni Pergolezi (1710-1736)

Arietta: Ogni pena più spietata

(commedia musicale: Lo frate 'nnamorato, 1732)

Johan Sebastian Bach (1685-1750)

Choral / Prelude (Wachet auf, ruft uns die Stimme - BWV 140)

Antonio Vivaldi (1678-1741)

Chi alla colpa fra tragito

(Armida, aria al Campo d'Egitto, 1718 - RV699)