



Silva Rerum arte (PL)

Češka glasba 18. stoletja
*Czech Music of the 18th Century: Vodička,
Tůma, Benda*

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PRODAJA VSTOPNIC

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PROGRAM

Torek / Tuesday, 26. 8. 2014, 20:30
Poljčane, Samostan Studenice
Studenice Monastery

Sreda / Wednesday, 27. 8. 2014, 20:30
Šmartno pri Litiji, Grad Bogenšperk
Bogenšperk Castle

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Vabljeni tudi na naše naslednje koncerte:

29.8.2014, 20:30, Rogaška Slatina, Grand hotel Rogaška
**Orchester Purpur (AT): Joseph Haydn (1732-1809): Orlando
paladino (Hob. XXVIII:11) / Drama eroicomico v treh dejanjih –
scensko**

30.8.2014, 20:30, Celje, Narodni dom
**Orchester Purpur (AT): Joseph Haydn (1732-1809): Armida
(Hob.XXVIII:12) / Drama eroico – concertante**

3.9.2014, 20:30, Maribor, Mariborski grad
5.9.2014, 20:30, Rogaška Slatina, Grand Hotel Rogaška
**Maria Gabryś (PL): klavir / Schubert - Mendelssohn - Chopin –
romantika v dialogu**

7.9.2014, 20:30, Turjak, Grad Turjak, Viteška dvorana
**Capella Carniola (SI): Libre Vermell de Montserrat & labirinti
pomladi in ljubezni**

Iz sredstev davkoplačevalcev 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).

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Izdal / Published by: Ars Ramovš zavod za umetnost, avgust 2014

Maja Miro Wiśniewska (traverso)
Monika Tóth (violina / violin)
Danuta Zawada (violina / violin)
Helga Schmidtmayer (viola)
Agnieszka Oszańca (violončelo / cello)
Szilárd Chereji (kontrabas / double-bass)
Marek Kubát (teorba, baročna kitarra / theorbo, baroque guitar)
Małgorzata Skotnicka (čembalo / harpsichord)

www.silverarumarte.pl

Vodička, Tůma in Benda so ustvarjali v času estetskih sprememb na področju umetnosti. Ko so jih najemali na najpomembnejših evropskih dvorih osemnajstega stoletja – München, Dunaj, Berlin – so se srečali s kalejdoskopom novih in starih formalnih glasbenih rešitev. Tako lahko v njihovih delih slišimo vplive neapeljske šole, galantnega sloga, grobega sloga viharništva (*Sturm und Drang*) in nastajajočega klasičnega sloga, ki jih uveljavljajo s čustvenostjo ter rahločutnostjo, značilno za ljudi iz vzhodnega dela Srednje Evrope.

Vodička, Tůma and Benda composed in times of aesthetic changes in art. Hired at the important eighteenth-century European courts – Munich, Vienna, Berlin – they encountered the kaleidoscope of old and new formal solutions in music. Thus, in their works one can hear influences of the Neapolitan school, galant style, the rough style of Sturm und Drang, and the emerging classical style, enforced with sensibility and sensitivity characteristic for the people from East-Central Europe.

Vacláv Vodička (1715/20-1774)
Sinfonia in C a due violini, viola e basso
Allegro / Andante / Allegro

Vacláv Vodička (1715/20-1774)
**Iz / from Huite Sonates Pour le Violon et la Basse Dont il y
en a quatre pour la Flute Traversiere.**
Adagio / Allegro / Menuetto

Antonín Reichenauer (ca. 1694-1730)
**Concerto a due violini, viola, violoncello obbligato con
organo o cembalo**
Allegro / Adagio / Fresco

František Ignác Antonín Tůma (1704-1774)
Sinfonia a quattro in B a due violini, viola e basso
Largo / Allegro / Andante / Allegro

Franz Benda (1709-1786)
**Concerto in e a 5 stromenti - Flauto Traverso, Violino
Primo, Violino Secondo, Viola e Basso**
Allegro con brio / Adagio un poco andante / Presto

František Ignác Antonín Tůma (1704-1774)
Partita a quattro in d a due violini, viola e basso
Andante / Presto / Arietta (Andante) / Menuet / Presto

Silva Rerum (Gozd stvari) je v stari poljski tradiciji družinska knjiga zanimivih stvari, ustvarjenih iz dneva v dan, da si zapomnimo potek družinske zgodovine. Takšne knjige so bile priljubljene v poljskih plemiških družinah od šestnajstega do konca osemnajstega stoletja. Koncerti Silva Rerum arte predstavljajo glasbeno različico take knjige, članom ansambla so pri oblikovanju koncertnih programov pomembne tri ideje: ZVOK: Obnova starih instrumentov v sodobni kulturi je kot odpiranje vrat v neznani svet novih zvočnosti. Občutljivi umetnik se tako lahko približa lepoti in raznolikosti glasbenega jezika preteklih stoletij. DIALOG: Vsak glasbeni dogodek je posebno srečanje. Srečanje izvajalca s skladateljem. Intimno srečanje glasbenikov pri muziciranju. Polno napetosti in topline pri srečanju ansambla z občinstvom. INFORMACIJE: Pri pripravi koncertov poskuša ansambel vedno razumeti in predstaviti glasbo v širšem zgodovinskem kontekstu, ki temelji na zgodovini, socialni kulturi, umetnosti, baroku, spisih baročnih glasbenikov, kjer je večkrat poudarjeno, da lahko le tisti, ki razvije »bon gout« (dober okus), lahko ustvari čudovito glasbo. Silva Rerum arte želi doseči ta ideal tako na estetski kot intelektualni ravni. Ansambel je na dosedanjih koncertih na Poljskem (Gdańsk, Sopot, Gdynia, Toruń, Chelm, Kraków, Warszawa), v Nemčiji, Češki republiki in Sloveniji izvajal dela evropskih dvorov in sakralno zgodnjo glasbo.

Sosednje države so redko v zelo dobrih prijateljskih odnosih, a je Poljska na tem področju vsekakor izjema: Čehe imamo radi zaradi njihovega inteligentnega, abstraktnega smisla za humor in zaradi njihovih edinstvenih filmov. Pa vendar, zakaj bi izvajali dela baročnih čeških skladateljev? Spodaj vam ponujamo nekaj naših odgovorov. Vaclav Vodička je bil izjemen violinist, ki je kot skladatelj delal za bavarskega volilnega kneza Karla Albrechta, kasneje vladarja Karla VII (1742-5). Njegova družina je imela z Mozartovo prijateljski odnos. Leta 1739 so mu v Parizu dodelili privilegij za delo Sei sonate, op. 1. Poučeval je violiniste na Seminarium Gregorianum v Münchnu, v Amsterdamu pa je leta 1757 pod imenom Korte instructie voor de vioole izšlo njegovo delo o tehniki igranja na violino. František Ignác Antonín Tůma je bil študent znanega dunajskega mojstra kontrapunkta - Johanna Josepha Fuxa. Pri svojih 30. letih je bil 'Compositor und Capellen-Meister' pri grofu Franzu Ferdinandu Kinskyju, lordu kanclerju Češkega območja. Po smrti J. C. Gayerja leta 1734 je Kinsky za njegovega naslednika v vlogi kapelnika praške katedrale predlagal Tůmo, a je njegovo priporočilo prispelo prepozno. Kinsky je v svojem priporočilu zapisal, da je Tůma »edini [skladatelj], ki je sposoben posnemati ... Fuxa in slediti njegovim vodilom«. V letih, ki so sledila, je ostal na Dunaju, kjer je deloval kot skladatelj in igral basovsko viollo da gamba ter teorbo; cenjen je bil s strani dvora in plemstva, vsaj eno delo pa je menda pri njem naročila vladarica Marija Terezija. Njegova dela sta poznala Haydn in Mozart. František Benda je bil enkrat violinist in skladatelj, v mlajših letih pa tudi odličen pevec. V avtobiografiji, ki jo je napisal leta 1763, je predstavil

podrobnosti o začetkih svojega izobraževanja in glasbenikih, s katerimi je bil povezan v času svoje dolge kariere. Ko ga je izdal glas, se je vrnil k staršem in se osredotočil na študij violine, predvsem s proučevanjem Vivaldijevih koncertov. Leta 1732 je bil vabljen, naj se pridruži kraljevemu orkestru v Varšavi. Kasneje ga je kot violinista zaposlil pruski princ Friderik, leta 1771 pa je postal koncertni mojster v kraljevski kapeli. Pri Johannu Gottliebu Graunu je študiral kompozicijo in izvajalsko prakso adagiev, pozneje pa še pisanje koncertov pri Johannovem bratu, kapelniku Carlu Heinrichu Graunu. V svoji avtobiografiji je ocenil, da je kralju, navdušenemu flavtistu, igral spremljavo na 10.000 koncertih. Charles Burney je Bendo označil za enega najbolj uglednih glasbenikov na berlinskem dvoru, za nekoga, ki si je »pridobil velik ugled v svojem poklicu, ne le s svojim značilnim slogom igranja na violino, ampak tudi z elegantnimi in ganljivimi skladbami, ki jih je napisal za to glasbilo«.



Silva Rerum ("Forest of Things") in the old Polish tradition is a family book of interesting things to remember, created day by the day, according to the course of family history. Such books were created in the Polish noble families from the sixteenth until the end of the eighteenth century. Silva Rerum arte concerts represent a 'musical' version of the book. They are created based on three ideas, important for it's members: SOUND. Restoration of ancient instruments in contemporary culture is like opening the door to the unknown world of new sonorities. A sensitive artist can thus come closer to the beauty and diversity of musical language of the past centuries. DIALOGUE. Each musical event is a special meeting. The meeting of the performer with the composer. The intimate encounter of the musicians performing together. Full of tension and warmth the meeting of the ensemble with the audience INFORMATION. In preparing concerts, the ensemble always tries to understand and present the music in a broad historical context, inspired by history, social culture, art, baroque, baroque musicians writings, which often stressed that only those who have developed a 'bon gout' - good taste - can create beautiful music. Silva Rerum arte seeks to reach this ideal on both aesthetic and intellectual level. The ensemble concerted in Poland (Gdańsk, Sopot, Gdynia, Toruń, Chelm, Kraków, Warszawa), Germany, Czech Republik, Slovenia, playing European court and sacral early music.

It's rather rare for neighbouring countries to have truly friendly relations. Poland is certainly an exception in this area: we love Czechs for their intelligent, abstract sense of humour and unique movies. But why play the works of Baroque Czech composers? Here are some of our answers. Vaclav Vodička was an outstanding violinist and a composer at the service of Elector Karl Albrecht of Bavaria, later Emperor Karl VII (1742-5). His family had a friendly relationship with the Mozart family. In 1739 he was granted a privilege in Paris for the publication of his Sei sonate, op. 1. He taught the violinists of the Munich Seminarium Gregorianum. He wrote a violin method, published in Amsterdam as Korte instructie voor de vioole in 1757. František Ignác Antonín Tůma was a student of the famous Viennese master of counterpoint - Johann Joseph Fux. By the age of 30 he was a 'Compositor und Capellen-Meister' to Count Franz Ferdinand Kinsky, the High Chancellor of Bohemia. Upon J. C. Gayer's death in 1734, Kinsky recommended Tůma as his successor as Kapellmeister at the Prague Cathedral, however, this recommendation arrived too late. According to Kinsky's recommendation, Tůma was 'the only [composer] capable of imitating . Fux and of following the latter's principles'. In the following years he remained in Vienna and was active as a composer and as a player on the bass viol and the theorbo; he was esteemed by the court and the nobility, and at least one work may have been commissioned from him by the Empress Maria Theresa. His works were known to Haydn and Mozart. František Benda was a fine violinist and composer, and as a young man - an excellent singer. His autobiography, written in 1763, presents details of his early training and the musicians with whom he associated during his long career. When his voice broke, he returned to his parents' home and began to focus his studies on the violin, particularly through studying the concertos of Vivaldi. In 1732 he was invited to join the royal court orchestra in Warsaw. Later on he was engaged as violinist by Crown Prince Frederick of Prussia. He was appointed Konzertmeister in the king's Kapelle in 1771. He studied the composition and performance of adagios with Johann Gottlieb Graun, and later studied concerto writing with Johann's brother, the Kapellmeister Carl Heinrich Graun. In his autobiography he estimated that he had accompanied the king, an avid flautist, in 10,000 concertos. Charles Burney described Benda as one of the prominent musicians at the court in Berlin, one who had 'acquired a great reputation in his profession, not only by his expressive manner of playing the violin, but by his graceful and affecting compositions for that instrument'.