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SEVIQČ
BREŽICE

Musica Aeterna (SK)

www.musicaaeterna.sk

Torek / Tuesday, 25. 8. 2015, 20:30

Mokrice, Grad Mokrice
Mokrice Castle



Il duello musicale (Glasbeni dvoboj)

Capricornus versus Bertali



Vinar koncerta / Wine provided by:



Peter Zajčček (violina / violin)
Peter Zelenka (violina / violin)
Lucia Krommer (viola da gamba)
Jana Zelenková (čembalo / harpsichord)
Jakub Mitrik (teorba / theorbo)

Koncert z naslovom "Il Duello Musicale" (Glasbeni dvoboj) prikazuje navidezno srečanje umetnikov Capricornusa in Bertalija, ki je pomembno za zgodovino glasbe. Še danes se namreč muzikologi in glasbeni teoretiki ukvarjajo s sonatami iz antologije *Prothimia suavissima* in pri tem pogosto naletijo na presenetljive ugotovitve. Na koncertu bodo poslušalci prisluhnili milemu zvoku, petju in retoriki godal iz različnih družin glasbil.

O projektu

V 17. stoletju je bila Bratislava eno najpomembnejših mest glede kakovostnega glasbenega ustvarjanja v cerkvah in katedralah. Ta glasbeni razvoj sta navdihnili kulturno razviti sosedi Avstrija in Madžarska. Zgodba Capricornusa in Bertalija je pomembna še danes, poleg tega pa zbirka *Prothimia suavissima duodenal duodenum prima e secunda* vsebuje tudi dela avtorjev ki še vedno niso bili prepoznani. Ansambel Musica Aeterna meni, da primerjava kompozicijskih slogov, ki jo bodo izvedli na koncertu, lahko pomaga razrešiti marsikatero vprašanje.

O koncertnem programu

Leta 1672 je bila v Nemčiji objavljena antologija z naslovom *Prothimia suavissima* (»Najslajše hrepenenje«), ki je vsebovala 24 cerkvenih sonat za tri ali štiri glasove in basso continuo. Avtor antologije je naveden kot »J. S. A. B.«, kar je Sebastien Brossard, nekdanji lastnik edine ohranjene kopije, razvozljal kot »Bertali«. Verjetno je imel v mislih violinista in skladatelja sonat Antonia Bertalija (roj. 1669). Slovaški muzikolog Ladislav Kačič je ugotovil, da je prvih šest sonat drugega dela identičnih tistim v antologiji *Continuation der neuen wohl angestimmten Taffel-Lustmusic* (1671) Samuela Capricornusa (roj. 1665 na Madžarskem, kapelnika v Bratislavi in Stuttgartu). V tej zbirki najdemo tudi eno skladbo, katere avtor naj bi bil Antonio Bertali. Med sonatami *Prothimia suavissima* pa so nekatere, ki jih pisni viri pripisujejo Bertaliju, Johannu Heinrichu Schmelzerju in Davidu Pohleju. Sonate se med seboj očitno slogovno razlikujejo, zato lahko domnevamo, da so nekateri založniki po Capricornusovi in Bertalijevi smrti izrabili njune skladbe in jih objavili skupaj s skladbami drugih avtorjev. Deli antologije so polni resnih napak.

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www.seviqč-brežice.si

Johann Heinrich Schmelzer (1623 - 1680)

Sonata 4ta á 3 ⁽¹⁾

Antonio Bertali (1605 – 1669)

Sonata á 3

Samuel Capricornus (1628 - 1665)

Sonata 1. á 3 ⁽²⁾

Samuel Capricornus (1628 - 1665)

Sonata 3. á 3 ⁽²⁾

Samuel Capricornus (1628 - 1665)

Sonata 5. á 3 ⁽²⁾

*** Odmor / Intermission ***

Samuel Capricornus (1628 - 1665)

Ciaccona

(Herzog August Bibliothek Wolfenbüttel)

Antonio Bertali (1605 - 1669)

Sonata 2. á 3 ⁽¹⁾

Antonio Bertali (1605 - 1669)

Sonata 4. á 3 ⁽¹⁾

Antonio Bertali (1605 - 1669)

Sonata 6. á 3 ⁽¹⁾

Johann Heinrich Schmelzer (1623 - 1680)

Sonata 7. á 3 ⁽²⁾

The concert subtitled "Il Duello Musicale" will virtually feature a meeting between the artists Capricornus and Bertali, which is important for music history, since even today, musicologists and music theorists research the sonatas in the *Prothimia suavissima* anthology and the discoveries bring surprising results. At the concert the audience will hearken to the sweet sound, singing and rhetorical speech of strings instruments of different instrumental families.

About the project

In the 17th century Bratislava was one of the most important towns in terms of its high-quality musical production in churches and cathedrals. This musical development was inspired by the culturally advanced neighbouring countries, Austria and Bohemia. The Story of Capricornus and Bertali is still relevant at present and the collection *Prothimia suavissima duodenal duodenum prima e secunda* furthermore includes the works, whose authors have not yet been identified. Concert comparisons of the compositional styles can thus contribute to a further development of the issues raised by the anthology.

About the concert programme

In 1672 an anthology called *Prothimia suavissima* ("Sweetest Desire") was published in Germany, containing 24 church sonatas for three or four voices and basso continuo. The author of this anthology is „J. S. A. B. “. Sebastien Brossard, the former owner of the only preserved copy, decoded the abbreviation as „Bartali“. He probably meant the imperial chapel master Antonio Bertali (+1669), a violinist who also composed sonatas. The Slovak musicologist Ladislav Kačič identified the first six sonatas of the second part as identical with those of the anthology *Continuation der neuen wohl angestimmten Taffel-Lustmusic* (1671) by Samuel Capricornus (+1665, born in Bohemia, chapel master in Bratislava and Stuttgart). In this collection, there is however one composition under the name of Antonio Bertali. On the other hand, among the sonatas of *Prothimia suavissima* there are also some, which are in written sources attributed to Bertali, Johann Heinrich Schmelzer and David Pohle. There are obvious differences of style among the sonatas, so we can assume that after Capricornus' and Bertali's death one or two publishers took advantage of their compositions and published them together with others of different origin. The parts of the anthology are full of serious mistakes.

About the artists

Peter Zajiček, an artistic director and concertmaster of Musica Aeterna, has been successfully cooperating with the Centre of Baroque Music in Versailles for several years, as well as with other foreign partners (Holland Festival of Early Music Utrecht, Days of Early Music Sopron, Bach Tage Berlin, Bachfest Leipzig, Swedish Baroque Festival Malmö etc.).

Famous conductors, soloists and specialists in the field of early music, regularly cooperate with Musica Aeterna (Alfredo Bernardini, Christophe Coin, Richard Fuller, Enrico Gatti, Martin Gester, Paul Goodwin, John Holloway, Jan Kleinbussink, Catherine Mackintosh, Charles Medlam, Andrew Parrott, Simon Standage, John Toll). The ensemble has had more than 25 CD recordings awarded prestigious international prizes, e.g. the Diapason d'Or in 1994, 1995 and 2002 for the collection *Concerti Grossi* by Georg Muffat. Musica Aeterna is also highly acclaimed by the international critics for its artistic results and musicianship, and considered one of the leading early music ensembles in Europe.

⁽¹⁾ PROTHIMIA SUAVISSIMA / sive / DVODENA PRIMA / SONATARUM LECTISSIMARUM, / quae / nunc prima Editione in Germania prodierunt / cum tribus, quatuor Instrumentis redactae, / Et Basso ad Organum / Autore / F.S.A.B. Bartali. / Anno Domini M.DC.LXXII.

⁽²⁾ PROTHIMIA SUAVISSIMA / sive / DVODENA SECVNDA / SONATARUM SELECTISSIMARUM, / quae / nunc prima Editione in Germania prodierunt / cum tribus, quatuor Instrumentis redactae, / Et Basso ad Organum / Autore / F.S.A.B. Bartali. / Anno Domini M.DC.LXXII.