



Sreda / Wednesday 14.8.2019, 20:30

Soteska, Hudičev turn / Devil's Tower

L'ultimo romano

Simone Vallerotonda (IT)

Arhilutnja, baročna kitara / *Archlute and baroque guitar*

*L'ultimo romano: Lutnjisti in kitaristi v Rimu med
17. in 18 stoletjem*

*L'ultimo romano: Lutenists and guitarists from Rome in
the 17th and 18th centuries*

Sporočilo umetnikov obiskovalcem

Program »L'ultimo romano« je posvečen istoimenskemu solo albumu, ki sem ga posnel v Italiji pozimi leta 2016 na izjemni lokaciji v Palazzo dei Papi v Viterbu. Na ta album sem izjemno navezan, zame je pomemben iz več razlogov. Program, ki ga bom predstavil na koncertu na festivalu Seviq Brežice, vključuje glasbo skladatelja Giovannija Zambonija romana, protagonista tega albuma, pa tudi drugih rimskih lutnjistov in kitaristov 17. in 18. stoletja. Program je čudovit, poln izjemne neposrednosti, gostote, strogosti, veličastja in izrazne odkritosti. Izvajal ga bom na arhilutnji in kitari, zvezdah inštrumentalnega baroka in z njima pričaral tiste vidike, tiste večne lastnosti, ki so šle skozi stoletja, ne da bi sploh izginile zaradi svojega brezčasnega značaja. Oživijo izgubljeni zvok mesta, ki se še danes, morda le tišje in bolj skrito, odraža v njih.

O projektu

Da bi razumeli rimsko glasbo, se moramo ozreti na mestno krajino: številne cerkve, veličastne starodavne ruševine, ki stkane z urbanim tkivom ustvarjajo spektakularno povezanost s stoletji, velike zelene površine, barve palač, velikodušna razsvetljava in bleščeče jasno nebo. Razkošje, slovesnost in ironična lahkotnost so temelji, na katerih je zgrajena rimska glasbena šola. Od renesanse do baroka in vzvišena nad raznolikostjo posameznih stilov živi ta osnovna koda naprej: slovesnost in teža se stapljata zaviti z brezskrbno lahkotnostjo. Arhilutnja in kitara, zvezdi inštrumentalnega baroka, pričarata oba obraza te večne značilnosti, ki traja stoletja, ne da bi zaradi svojega brezčasnega značaja izginila.

Artists' message to visitors

The "L'ultimo romano" program is dedicated to the eponymous solo album, which I recorded in Italy in the winter of 2016, in the Palazzo dei Papi in Viterbo, an extraordinary location. I am very attached to this record, it was important for me, for several reasons. The program that I will propose in concert at the Seviq Brežice Festival will include music by composer Giovanni Zamboni romano, the protagonist of the album, and other lutenists and guitarists from Rome in the 17th and 18th centuries. This repertoire is wonderful, of extraordinary immediacy, density, rigor, majesty and expressive frankness. I will play archlute and guitar, "star" instruments of the Baroque, conjure up those both facets, those eternal traits that went through the centuries without ever going out of style because of their timeless character. They revive the lost sound of a city that still nowadays, if perhaps more softly and secretly, is reflected in them.

About the project

In order to understand Roman music, one should consider the cityscape: the many churches, the majestic ancient ruins which – perfectly inserted into the urban fabric, produce a spectacular stratification of centuries – the large green spaces, the colour of the palaces, the generous light, the dazzlingly clear sky. Opulence, solemnity and ironic lightness are the foundations upon which the Roman music school is built. From Renaissance to the Baroque age – overriding the diversity of individual styles – this basic code lives on: solemnity and gravity plus a certain crafty and carefree lightness. Archlute and guitar, "star" instruments of the Baroque, conjure up those both facets, those eternal traits that went through the centuries without ever going out of style because of their timeless character.

Lorenzino romano del liuto (1552-1590)

Fantasia

(Thesaurus Harmonicus, Köln 1603)

Hieronimus Kapsberger (1580-1651)

Toccata VI

Gagliarda V

(Libro I d'intavolatura di lauto, Roma 1611)

Anonymus (17.stol./cent.)

Passacaglia

(Libro di leuto del Doni, XVII)

Tommaso Marchetti romano (?-17.stol./cent.)

Mal francese mi tormenta

(Libro I d'intavolatura della chitarra spagnola, Roma 1660)

Ferdinando Valdambrini romano (17.stol./cent.)

Mamma lo scorpìo

(Libro I & II di chitarra, Roma 1646)

Ferdinando Valdambrini romano (17.stol./cent.)

Passacaglia

(Libro I & II di chitarra, Roma 1646)

Tommaso Marchetti romano (?-17.stol./cent.)

Clorida

(Libro I d'intavolatura della chitarra spagnola, Roma 1660)

Giovanni Zamboni romano (17.stol./cent.)

(Sonate d'intavolatura di leuto, Lucca 1718)

Sonata VIII

Arpeggio / Allemanda / Giga / Sarabanda / Minuetto

Sonata VI

Alemanda / Giga / Sarabanda / Gavotta

Sonata XI

Grave / Current / Sarabanda / Minuet / Ceccona

O koncertnem programu

Strogost kontrapunkta Rimske šole, neposredna lahkotnost modnih pesmi za kitaro, lahkotna virtuoznost, vljudna in spevna ljubkost: to so barve velike freske Večnega mesta. Od poznega 16. pa vse do 18. stoletja so avtorji, kot Lorenzino, Kapsberger, Valdambrini, Zamboni svojemu imenu s ponosom dodajali »romano« in kljub svojim različnostim izražali isti kompozicijski duh gostote, strogosti, veličastnosti in izrazne neposrednosti.

About the concert programme

The contrapuntal rigour of the "Roman school", the immediate lightness of fashionable songs played on the guitar, lightspeed virtuosity, courteous and tuneful grace: those are the colours that paint the great fresco on the Eternal City. Since the late 16th century and well into to the 18th, such authors as Lorenzino, Kapsberger, Valdambrini, Zamboni – who proudly style themselves "romano" next to their name – use to display, despite their diverse individual characteristics, the same compositional spirit; one made of density, rigour, majesty and expressive directness.

Da bi razumeli rimsko glasbo, se moramo ozreti na mestno krajino: številne cerkve, veličastne starodavne ruševine, ki stkane z urbanim tkivom ustvarjajo spektakularno povezanost s stoletji, velike zelene površine, barve palač, velikodušna razsvetljava in bleščeče jasno nebo.

Vse te lastnosti, ki združujejo »moderni« barok z antiko, so z ulicami središča Rima natančno zrcalo grobega kontrapunkta, povezanega z melodično jasnostjo glasov. Razkošje, slovesnost in ironična lahkotnost so temelji, na katerih je zgrajena rimska glasbena šola. Od renesanse do baroka – ko prevlada nad raznolikostjo posameznih stilov - ta osnovna koda živi naprej: slovesnost in gravitacija ter določena zvita in brezskrbna lahkotnost. Arhitekturna in kitara, zvezdi inštrumentalnega baroka, pričarata oba obraza te večne značilnosti, ki traja stoletja, ne da bi zaradi svojega brezčasnega značaja izgubila. Oživljata izgubljeni zvok mesta, ki se še danes, morda le tišje in bolj zakrito, odraža z njima.

Simone Vallerotonda

Rojen leta 1983 v Rimu, je študiral klasično kitaro. Pri osemnajstih je, globoko zaljubljen v staro glasbo, kupil lutnjo brez kakršnega koli znanja, kako jo sploh igrati. Po tem je študiral lutnjo pri Andrei Damianiju na konservatoriju Santa Cecilia v Rimu, kjer je diplomiral z najboljšimi ocenami. Iz teorbe in baročne kitare je magistriral na Staatliche Hochschule für Musik v Trossingenu v Nemčiji pri Rolfu Lislevandu, prav tako z najboljšimi ocenami. Na univerzi Tor Vergata v Rimu je z odliko diplomiral iz filozofije in uspešno zagovarjal doktorsko disertacijo o odnosih med glasbo iz 18. stoletja in francoskimi filozofi. Leta 2011 se je uvrstil na prvo mesto v razredu solistov na mednarodnem tekmovanju za lutnjo Maurizio Pratola. Leta 2018 je prejel najvišjo nagrado oddelka za komorno glasbo REMA (Réseau Européen de Musique Ancienne). Nastopal je v gledališčih in na koncertnih prizoriščih po Italiji, Evropi, ZDA, Avstraliji, Južni Ameriki in na Daljnem vzhodu. Je reden gost najbolj prestižnih festivalov. Snemal je za glavne radijske in televizijske postaje, kot so RAI, ABC, BBC, Mezzo, France Musique, Radio4, Art, Polskie Radio, Kulturradio, RSI, Radio Classica, Vatican Radio, kot tudi za založbe Naïve, Sony, Erato, EMI, Decca, Amadeus, Brilliant, Aparté, E Lucevan Le Stelle Records, Arcana Outhere Music. Poleg solistične dejavnosti sodeluje kot continuo izvajalec pri ansamblih Accademia Nazionale di Santa Cecilia, L'Arpeggiata, Les Ambassadeurs, Imaginarium Ensemble, Mare Nostrum, Il Pomo d'Oro. Na konservatoriju za glasbo Antonio Scontrino v Trapaniju v Italiji poučuje lutnjo. Leta 2014 je ustanovil ansambel I Bassifondi v zasedbi kitara, teorba in continuo lutnja, ki goji repertoar 17. in 18. stoletja. Njihov prvenec Alfabeto falso je bil nominiran pri ICMA 2018 (International Classical Music Award) med najboljšimi baročnimi instrumentalnimi posnetki.

In order to understand Roman music, one should consider the cityscape: the many churches, the majestic ancient ruins which – perfectly inserted into the urban fabric, produce a spectacular stratification of centuries – the large green spaces, the colour of the palaces, the generous light, the dazzlingly clear sky. All those features, mixing "modern" Baroque with the Antique, make the alleys of downtown Rome the exact mirror of grave counterpoint combined with the melodic clarity of the voices. Opulence, solemnity and ironic lightness are the foundations upon which the Roman music school is built. From Renaissance to the Baroque age – overriding the diversity of individual styles – this basic code lives on: solemnity and gravity plus a certain crafty and carefree lightness. Archlute and guitar, "star" instruments of the Baroque, conjure up those both facets, those eternal traits that went through the centuries without ever going out of style because of their timeless character. They revive the lost sound of a city that still nowadays, if perhaps more softly and secretly, is reflected in them.

Simone Vallerotonda

Born in Rome in 1983, he started studying the classical guitar. At age 18, deeply in love with early music, he bought a lute without any idea on how to play it. Then he had lute tuition from Andrea Damiani at the "Santa Cecilia" Conservatory in Rome, where he graduated with the highest marks. He subsequently obtained a Master's Degree in theorbo and Baroque Guitar at the "Staatliche Hochschule für Musik" in Trossingen (Germany) under the guidance of Rolf Lislevand, also with the highest marks. Once again with full honours, he graduated in Philosophy at the "Tor Vergata" University of Rome, submitting a PhD dissertation about the relationships between 18th-century music and the French Philosophes. In 2011, he ranked first in the soloists' class of the International Lute Competition "Maurizio Pratola", also obtaining in 2018 the highest prize in the chamber music section from REMA (Réseau Européen de Musique Ancienne). He appeared at outstanding theatres and concert venues in the Italia, Europe, USA, Australia, South America, Far East and He is a regular guest at the most prestigious Festivals. He has recorded for major radio and television broadcasters such as RAI, ABC, BBC, Mezzo, France Musique, Radio4, Art, Polskie Radio, Kulturradio, RSI, Radio Classica, Vatican Radio, as well as for the labels Naïve, Sony, Erato, EMI, Decca, Amadeus, Brilliant, Aparté, E Lucevan Le Stelle Records, Arcana Outhere Music. In addition to his soloist's activity, he takes part as a continuo player in various ensembles including: Accademia Nazionale di Santa Cecilia, L'Arpeggiata, Les Ambassadeurs, Imaginarium Ensemble, Mare Nostrum, Il Pomo d'Oro. He teaches Lute at the "Antonio Scontrino" Conservatory of Music in Trapani (Italy). In 2014 he founded "I Bassifondi", his own proprietary ensemble offering a 17th-18th century repertoire for guitar, theorbo and lute with continuo. Their debut album "Alfabeto falso" was nominated in the ICMA 2018 (International Classical Music Award) among the best baroque instrumental records.

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Festival Seviqč Brežice 2019 smo pripravili s koproducenti programa / The Seviqč Brežice Festival 2019 was prepared with co-producers of the programme: Associazione I Solisti Ambrosiani (Legnano, IT), Chiesa Beata Vergine del Rosario (Trieste, IT), CIDIM - Comitato Nazionale Italiano Musica (Roma, IT), Hrvatski glazbeni centar (Zagreb, HR).



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