



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
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Brežice, Grad Brežice / Brežice Castle

Svoboda v baroku in danes
Tihožitje: Bach, Matteis, von Biber, improvizacije

Freedom in baroque times and nowadays
Still Life: Bach, Matteis, von Biber, improvisations

ADRIANA ALCAIDE

(Španija / Spain)

violina / violin

Koncerni program / Concert programme

Johann Sebastian Bach (1685-1750):

Partia Seconda a violin solo senza basso

Allemande

(Sei Solo a violino senza Basso accompagnato, BWV
1004)

Adriana Alcaide (*1973):

Miratges

(improvizacija / improvisation)

Johann Sebastian Bach (1685-1750):

Partia Seconda a violin solo senza basso

Sarabande

(Sei Solo a violino senza Basso accompagnato, BWV
1004)

Adriana Alcaide (*1973):

Nonstop

(improvizacija / improvisation)

Johann Sebastian Bach (1685-1750):

Partia Seconda a violin solo senza basso

Ciaccona

(Sei Solo a violino senza Basso accompagnato, BWV
1004)

Nicola Matteis (1650-1714?):

Passaggio Rotto

Adriana Alcaide (*1973):

Ocean

(improvizacija / improvisation)

Heinrich Ignaz Franz von Biber (1644-1704):

Passaglia

(Sacrum Mysterium)

Adriana Alcaide (*1973):

Hokkaido

(improvizacija / improvisation)

Johann Sebastian Bach (1685-1750):

Partia Seconda a violin solo senza basso

Ciaccona

(Sei Solo a violino senza Basso accompagnato, BWV
1004)

brez odmora
without a break

Sporočilo umetnice obiskovalcem

Po dolgih letih življenjskih izkušenj, trpljenja in uspehov je moj namen, da z glasbo ustvarim prostor notranje svobode, kjer je vse mogoče. Naj moč zvoka vodi naše duše. Kdaj se je začelo, kdaj se bo ustavilo? Pravo darilo brez časa in prostora. Z baročno violino in mojim glasom boste potovali med preteklostjo in sedanjostjo.

Moje umetniško poslanstvo

Moje osebno poslanstvo je, da današnjemu občinstvu na najbolj iskren in spoštljiv način približam glasbo baročnih časov za violino in prenesem čisto dušo tistega obdobja. In glede na naš sedanji trenutek želim, da združim preteklost in sedanjost. Moj cilj je prebiti meje, omejitve in ločitve, da izbrišem čas in prostor, tako da najdem vrednost brez časa in prostora.

Artist's message to visitors

After many years of life experience, suffering and success, my purpose with music is to create a space of inner freedom where everything is possible. Let the power of the sound guide our souls. When did it start, when will it stop? A real gift of no time and no space. The baroque violin and my voice will make you travel between the past and the present.

My artistic mission

My personal mission is bringing the music of baroque times for violin to today's audience in the most honest and respectful way, transmitting the pure soul of that period. And according to our present moment, being able to put together the past and the present. My aim is to break borders, limits, and separation to delete time and space, finding the value no-time and no-space.

O koncertnem programu

Tihožitje je rojstvo pričakovanega in ljubljenega sina, kraj, kjer prostor in čas ne obstajata, kjer se odstranijo ovire in kamor padejo vse oznake mojega pogojenega uma in dojemanja.

Vprašali se boste: Zakaj baročna glasba in improvizacija? Barok me povezuje s kontrasti, s chiaroscuro moje duše, z možnostjo svobode zahvaljujoč osnovni strukturi, v iskanju notranje harmonije skozi nekaj tako eteričnega, a tako konkretnega, kot je zvok.

Improvizacija me vodi skozi neznani prostor, skozi nenehno raziskovanje sveta zunaj oblik in mi omogoča, da se povežem z najbolj organskim in najbolj naravnim delom svoje prisotnosti in seveda vedno z veseljem in radovednostjo eksperimentiranja in ustvarjalnosti.

Odločila sem se za ustvarjanje tihožitja iz baročne ideje o kontrastih, slikarski umetnosti, chiaro-oscuro in svetlobi proti temi. Vedno sem si želela približati starodavno glasbo sedanjosti, ljudem danes. Oblike in oblike v človeštvu se spreminjajo, vendar duh in duša ostajata ista. Iz tega kontrasta in tišine je nastala ideja o združevanju baročnega sloga z mojim ustvarjanjem, spontano improvizacijo, nekaj, kar je bilo narejeno tudi v baročnih časih. Tako sem na nek način v naš današnji jezik vnesel baročni duh.

Odločila sem se, da uporabim tudi svoj glas, da bi bil bolj pošten in neposreden ter da na oder postavi različne zvočnosti, ki bogatijo violinsko.

Kakorkoli že, kljub vsemu kontrastu se skupna ideja z baročno željo in mojo lastno željo dobro združi, saj ima vsaka nota, ki jo ustvarim, vsak zvok, ki iz nje izhaja, voljo, da se predstavi v največjem obsegu. Ni nekaj, kar bi obdržali zase; to je nekaj, kar lahko delite z vsemi nami in ga vrnete viru.

Moja želja: osvoboditi se hrupa, da olajšamo prenos glasbe v vsej njeni velikosti in da razsvetlimo pozabljene kotičke. Združitev teh dveh polov je kraj, kjer je ravnovesje uravnoteženo.

(Adriana Alcaide)

About the concert programme

Still Life is the birth of an expected and beloved son, a place where space and time do not exist, where barriers are removed and where all the labels of my conditioned mind and perception fall.

You will ask yourself: Why baroque music and improvisation? The Baroque connects me with the contrasts, with the chiaroscuro of my soul, with the possibility of freedom thanks to an underlying structure, in search of internal harmony through something so ethereal, yet so concrete, as sound.

Improvisation guides me towards an unknown space, through a constant exploration of the world of non-forms and allows me to connect with the most organic and most natural part of my presence and of course, always with the joy and curiosity of experimentation and creativity.

I decided to create Still Life from the baroque idea of contrasts, pictorial art, chiaro-oscuro and light versus darkness. I always wanted to approach the old-time music to the present moment, the people from nowadays. The shape and forms in humankind changes but the spirit and soul stay the same. From that contrast and stillness came out the idea of combining baroque style with my own creation, spontaneous improvisation, something done as well in baroque times. So, in a way I was bringing the baroque spirit into our present language.

I decided to use my voice as well in order to make it more honest and direct, bringing to the stage different sonorities that enrich the one of the violin.

Anyway, despite all the contrast, the common idea with the baroque desire and my own desire blends well because every note I create, every sound it comes out, has the will of being offered to the biggest dimension. It's not something to keep it for oneself; it's something to share with all of us and giving it back to the source.

My desire: free myself from the noise to facilitate the transmission of music in all its magnitude and to be able to enlighten the forgotten corners. Merging these two poles is where the balance is balanced.

(Adriana Alcaide)

Sonate in partite za solo violino (BWV 1001–1006) so sklop šestih del **Johanna Sebastiana Bacha**. Včasih jih imenujejo sonate in partite za solo violino glede na naslove, kot jih je zapisal Bachovimi v svojem rokopisu: »Partia« (v množini »Partien«) se je v Bachovem času pogosto uporabljala v nemško govorečih regijah, medtem ko je bil italijanska »partita« umeščena v to zbirko leta 1879 v izdaji Bach Gesellschaft in je postala standard tistega časa. Ta zbirka je bila sestavljena iz treh sonat da chiesa v štirih stavkih in treh partitas (ali partias) v plesnih oblikah. Druga Partita je splošno znana po svoji Chaconne, ki velja za eno najbolj mojstrskih in izraznih del, kadarkoli napisanih za solo violino. Zbirka je bila urejena do leta 1720, vendar jo je objavil šele leta 1802 Nikolaus Simrock v Bonnu. Tudi po objavi je bila ta dela v veliki meri prezrta, dokler jih ni pričel slavni violinist Joseph Joachim. Danes so Bachove sonate in partite bistveni del violinskega repertoarja in se pogosto izvajajo in snemajo. Sei Solo a Violino senza Basso accompagnato (Šest solov za violino brez basovske spremljave), kot jih je poimenoval Bach, je trdno uveljavilo tehnične sposobnosti violine kot solo inštrumenta. Skladbe so pogosto služile kot arhetipi za solo violinske skladbe poznejših generacij skladateljev, vključno z Eugène Ysaÿe in Béla Bartók.

Nicola Matteis (Matheis) je bil prvi italijanski baročni violinist v Londonu, za katerega je Roger North za nazaj ocenil, »da je bil drugi za Corellijem«, in skladatelj, ki je bil v tistem času zelo priljubljen, čeprav je bil do konca pozabljen 20. stoletje. O njegovem zgodnjem življenju vemo zelo malo. Matteis se je verjetno rodil v Neaplju, v več svojih delih se imenuje kot "Napolitano". V London je prišel v zgodnjih 1670-ih in po poročanju Rogerja Northa je imel za sponzorja mestnega trgovca, ki ga je poučeval, kako pritegniti plemstvo za uslugo (tako da so ga lahko spremljali na solističnih recitalih in drugih manjših nastopih). John Evelyn poroča v svojem dnevniku dne 19. novembra 1674, kar je prva omemba Matteisa: »Slišal sem tistega osupljivega violinskega Signora Nichola (z drugimi izbranimi muzicisti), ki ga na tem instrumentu zagotovo nikoli ni presejal smrtnik, tako zelo sladko, da je instrument pel kot človeški glas in ko je hotel, kot consort več inštrumentov: delal je čudeže na vsaki noti: in bil tudi odličen skladatelj. Nič primernejšega za violino v Nicholovi roki: Zdelo se je, da je navdihnjen in je igral tako čudovito, da nas je vse osupnilo.«

The sonatas and partitas for solo violin (BWV 1001–1006) are a set of six works composed by **Johann Sebastian Bach**. They are sometimes referred to as the sonatas and partitas for solo violin in accordance with Bach's headings in the autograph manuscript: "Partia" (plural "Partien") was commonly used in German-speaking regions during Bach's time, whereas the Italian "partita" was introduced to this set in the 1879 Bach Gesellschaft edition, having become standard by that time. The set consists of three sonatas da chiesa in four movements and three partitas (or partias) in dance-form movements. The 2nd Partita is widely known for its Chaconne, considered one of the most masterly and expressive works ever written for solo violin. The set was completed by 1720 but was not published until 1802 by Nikolaus Simrock in Bonn. Even after publication, it was largely ignored until the celebrated violinist Joseph Joachim started performing these works. Today, Bach's Sonatas and Partitas are an essential part of the violin repertoire, and they are frequently performed and recorded. The Sei Solo a Violino senza Basso accompagnato (Six Solos for Violin Without Bass Accompaniment), as Bach titled them, firmly established the technical capability of the violin as a solo instrument. The pieces often served as archetypes for solo violin pieces by later generations of composers, including Eugène Ysaÿe and Béla Bartók.

Nicola Matteis (Matheis) was the earliest notable Italian Baroque violinist in London, whom Roger North judged in retrospect "to have been a second to Corelli," and a composer of significant popularity in his time, though he had been utterly forgotten until the later 20th century. Very little is known of his early life, although Matteis was probably born in Naples, describing himself as 'Napolitano' in several of his works. He came to London in the early 1670s and according to the diarist Roger North, had a city merchant as a sponsor, who schooled him in the ways of currying favour from the gentry (by allowing them to accompany him in parlour recitals and other minor performances). John Evelyn reports in his diary for 19 November 1674, the earliest notice of Matteis, "I heard that stupendious Violin Signor Nichola (with other rare Musicians) whom certainly never mortal man exceeded on that instrument, he had a stroak so sweete, made it speaking like the Voice of a man and when he pleased, like a Consort of severall Instruments: he did wonders upon a Note: was an excellent Composer also. Nothing approached the violin in Nichola's hand: he seemed to be inspired and played such ravishing things on a ground as astonished us all."

Heinrich Ignaz Franz von Biber je bil češko-avstrijski skladatelj in violinist. Rojen v majhnem češkem mestu Wartenberg (danes Stráž pod Ralskem) je Biber delal v Gradcu in Kremsierju (danes Kroměříž), preden je nezakonito zapustil svojega delodajalca iz Kremsierja, princa-škofa Carla Liechtensteina-Kastelkorna, in se naselil v Salzburgu. Tam je ostal do konca svojega življenja in objavil veliko svoje glasbe, očitno pa le redko, če sploh, na koncertnih turnejah. Biber je eden najpomembnejših skladateljev za violino v zgodovini tega inštrumenta. Njegova tehnika mu je omogočila, da je zlahka dosegel šesto in sedmo lego, uporabil več premorov v zapletenih polifonih pasažah in je raziskoval različne možnosti uglasovanja skordature. Med drugim je pisal opere, sakralno glasbo in glasbo za komorne zasedbe. Napisal je tudi eno najstarejših znanih skladb za solo violino, monumentalno Passacaglio Roženvenskih sonat (Sacrum Mysterium). Že za časa življenja je bila njegova glasba znana in posnemana po vsej Evropi. Konec 18. stoletja ga je glasbeni zgodovinar Charles Burney razglasil za najboljšega violinskega skladatelja 17. stoletja. Konec 20. stoletja je Biberjeva glasba, zlasti Roženvenske sonate, doživela preporod. Danes se pogosto izvaja in snema.

(povzeto po Wikipedii)

Heinrich Ignaz Franz von Biber was a Bohemian-Austrian composer and violinist. Born in the small Bohemian town of Wartenberg (now Stráž pod Ralskem), Biber worked in Graz and Kremsier (now Kroměříž) before he illegally left his Kremsier employer, Prince-Bishop Carl Liechtenstein-Kastelkorn, and settled in Salzburg. He remained there for the rest of his life, publishing much of his music but apparently seldom, if ever, giving concert tours. Biber was one of the most important composers for the violin in the history of the instrument. His technique allowed him to easily reach the 6th and 7th positions, employ multiple stops in intricate polyphonic passages, and explore the various possibilities of scordatura tuning. Among other pieces, Biber wrote operas, sacred music, and music for chamber ensemble. He also wrote one of the earliest known pieces for solo violin, the monumental passacaglia of the Mystery Sonatas (Sacrum Mysterium). During Biber's lifetime, his music was known and imitated throughout Europe. In the late 18th century he was named the best violin composer of the 17th century by music historian Charles Burney. In the late 20th century Biber's music, especially the Mystery Sonatas, enjoyed a renaissance. Today, it is widely performed and recorded.

(taken from Wikipedia)

Adriana Alcaide, rojena v Barceloni, je s subvencijo katalonske vlade zaključila štirileten študij historične interpretacije in baročne violine na Kraljevskem konservatoriju v Haagu na Nizozemskem pri Enricu Gattiju, Pavlu Besnoziuku, Elizabeth Walfish, Tonu Koopmanu, Christini Pluhar, Lucy van Dael, Ryo Terakadu, Jaapu ter Lindnu, Wielandu Kuijknu in drugih. Od leta 2000 do 2002 je bila članica European Baroque Orchestra ter je sodelovala z Royem Goodmanom in Andrewom Manzejem. Trenutno sodeluje z L'Arpeggiata, Al Ayre Español, Ludovice Ensemble, Christino Pluhar, Martinom Gesterjem, Monico Huggett in drugimi. Posnela je več zgoščenk za založbe Harmonia Mundi, Naïve, K617 in Brilliant Classics. In pred kratkim je izdala lastno samostojno zgoščenko »Tihožitje«, ki je prejela čudovite kritike. Ustanovila je Symbiotic Ensemble ter Follia Project, glasbo povezuje s scenskim delom in prosto improvizacijo. Je tudi glasbena direktorica in glavna izvajalka skupine Händel and Friends pri Auditori Educa. Nastopala je v dvoranah kot sta Carnegie Hall v New Yorku in Wigmore Hall v Londonu. Od leta 2015 sodeluje v japonski tradicionalni glasbeni skupini Soubugen, s katero je večkrat gostovala po Japonski.

www.adrianaalcaide.com

Adriana Alcaide, born in Barcelona, completed, thanks to a grant from the Catalan government, the studies of historical interpretation and baroque violin for four years at the Royal Conservatory in the Hague (Holland), with Enrico Gatti, Pavlo Besnoziuk, Elizabeth Walfish, Ton Koopman, Christina Pluhar, Lucy van Dael, Ryo Terakado, Jaap ter Linden and Wieland Kuijken, among others. From 2000 until 2002 she is a member of the European Baroque Orchestra, working with Roy Goodman and Andrew Manze. She works currently with L'Arpeggiata, Al Ayre Español, Ludovice Ensemble, Christina Pluhar, Martin Gester, Monica Huggett, etc. She has recorded several CDs for Harmonia Mundi, Naïve, K617 and Brilliant Classics labels. And she has recently released her own solo CD "Still Life", which has received wonderful critics. Founder of Symbiotic Ensemble and Follia Project, she combines music with scenic work, and free improvisation. Now she is musical director and main performer of Händel and Friends from Auditori Educa. She has played in halls as Carnegie Hall (New York) and Wigmore Hall (London). Since 2015 she takes part of Soubugen, a Japanese traditional music group, touring on several occasions around Japan.

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