



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

Embarquement pour Cythère

Francoski barok: Couperin, Campra, Moulinié, Lully, de Villeneuve
French baroque: Couperin, Campra, Moulinié, Lully, de Villeneuve

XVIII-21 LE BAROQUE NOMADE

(Francija / France)

Ariane Zanatta: dessus

Iris Tocabens: basse de viole

Florent Marie: teorba, baročna kitara / theorbo, baroque guitar

Jean-Christophe Frisch: traverso

Sporočilo umetnikov obiskovalcem

XVIII-21 Le Baroque Nomade povabi med koncerti občinstvo na potovanje skozi čas in prostor. Ansambel v sedanjem času poustvarja kulturne in zgodovinske povezave med evropskim repertoarjem in glasbeno tradicijo od drugod: kitajsko, indijsko, etiopsko, turško, gre po stopinjah potujočih glasbenikov, ki so potovali po svetu v času, ko so potovanja ustvarjala mešane kulture. Ansambel je še posebej delal na historično dokazanih srečanjih med evropsko in zunajevropsko staro glasbo. Zahvaljujoč temu pomembnemu muzikološkemu delu je XVIII-21 Le Baroque Nomade del preнове interpretacije baročne glasbe iz časa, ko je nastala, do danes.

Poslanstvo ansambla

XVIII-21 Le Baroque Nomade že več kot 25 let izstopa v baročni glasbeni pokrajini s svojim humanističnim in pionirskim pristopom. 1995, da bi osvetlil pozabljene mojstrovine, je Jean-Christophe Frisch ustanovil XVIII-21 Musique des Lumières, ki ga je kasneje preimenoval v XVIII-21 Le Baroque Nomade. Pomembno ime, ki takoj povabi v velik razkorak med 18. stoletjem in današnjim časom. Je tudi povabilo na potovanje: Jean-Christophe Frisch ni čakal, da multikulturalizem postane trend raziskovanja in približevanja celin, ter da tudi spomni, da je glasba že od nekdaj omogočala medsebojno odkrivanje kultur in idej.

Artists' message to visitors

XVIII-21 Le Baroque Nomade invites the public to travel through time and space during its concerts. The Ensemble recreates in real time the cultural and historical connections between European repertoire and musical traditions from elsewhere: Chinese, Indian, Ethiopian, Turkish, in the footsteps of globetrotter musicians who traveled the world at a time when travels were creating mixed cultures. The Ensemble particularly worked on the historically proved meetings between European and extra European early music. Thanks to significant musicological work, XVIII-21 Le Baroque Nomade is part of the renewal in the interpretation of Baroque Music since its creation.

The mission statement of the ensemble

Since more than 25 years, XVIII-21 Le Baroque Nomade stands out in the baroque musical landscape thanks to its humanist and pioneer approach. 1995, to bring to the light forgotten scores, Jean-Christophe Frisch created XVIII-21 Musique des Lumières, which became later XVIII-21 Le Baroque Nomade. A meaningful name, which immediately invites to the wide gap between the 18th century and the establishment in ours. An invitation to travel too: Jean-Christophe Frisch did not wait for the multiculturalism to become a trend to explore and bring the continents closer, to remind also that music has always allowed the mutual discovery of cultures and ideas.

Michel de la Barre (ca. 1675-1745):
Sonate «L'inconnüe»
[gravement] / Vivement / [lentement]
(Livre 1, IXe suite)

François Couperin (1668-1733):
Les Solitaires
(Airs Sérieux et à Boire, Ballard, 1711)

Marin Marais (1656-1728):
La Matelotte
(Pièces de Viole, livre IV. Suite d'un goût français.)

André Campra (1660-1744):
Arion
Récitatif / Air piqué / Récitatif / Air lentement / Récitatif
(Cantates françaises, Cinquième cantate)

Francisque Corbette (1615-1681):
Prélude
La Guitarre Royale

Etienne Moulinié (1599-1676):
Dialogue espagnol
(Airs de cour avec la tablature de luth et de guitare, livre III.)

Marin Marais (1656-1728):
La Rêveuse
(Livre 4, Suite d'un goût Etranger.)

Jean-Baptiste Lully (1632-1687):
Air de la beauté
Ritournelle / Air
(Mariage Forcé, LWV 20)

Joseph Chabanceau de La Barre (1633-1678):
Ah, je sens que mon cœur
(Airs à deux parties, avec les couplets de seconde en diminution.)

Jacques-Martin Hotteterre (1674-1763):
La Cascade de Saint-Cloud
Allemande, piqué.
(Premier livre de pièces pour la flûte traversière. 3e suite.)

Alexandre de Villeneuve (1677-1756):
Le Voyage à Cythère
Récit, de 3^ovement modéré / Air, Cicilienne, tendrement / Récit, Lentement / Récitatif

Jean-Philippe Rameau (1683-1764):
Hâtez-vous de vous embarquer
(Les Indes Galantes)

Jacques Morel (ca. 1700-1749):
Chaconne
(Pièces de viole, livre 1)



O koncertnem programu

Kakšno glasbo lahko slišimo na Watteaujevih slikah? Kakšne melodije igrajo ti dui in trii, ki združujejo petje in inštrumente? In na kaj plešejo brezskrbne mlade lepote? Težko je videti partiture, so pa to nedvomno aranžmaji, narejeni priložnostno, ker prisotni glasbeniki ne ustrezajo nobenemu obstoječemu delu.

Glasba je namenjena druženju tistih, ki igrajo, pojejo ali poslušajo. Stvari so povedane, ne da bi se jih dotaknili, pripovedujemo zgodbe, se spogledujemo, kot bi v francoščini povedali na angleški način. Predvsem pa smo pri plesu ali glasbi med dejanjem, kretnjami in pogledom.

Med akordi vsak izrazi svoje srce in sliši srce drugega. Kot lahko beremo v razpravi o flavti tistega časa: »Glasbeni okraski se uporabljajo za izražanje nežnosti, ljubezni in užitka«. V tem vrstnem redu, kot razumemo.

Ta svoboda nam omogoča, da ponudimo širok repertoar, od najbolj znanih del do nepričakovanih, včasih komičnih, a vedno občutljivih najdb.

About the concert programme

What music can be heard in Watteau's paintings? What tunes are played by these duos and trios, which combine singing and instruments? And what are the carefree young beauties dancing to? It is rare that one can see the scores, but they are undoubtedly arrangements, made in the moment, because the musicians present do not correspond to any existing works.

The music is there to bring people together, those who play, sing, or listen. Things are said, without seeming to touch them, we tell tales, we flirt, as French would say in the English way. But above all, dance, or music, we are in the act, in the gesture, in the look.

Between the chords, each one expresses his or her heart, and hears that of the other. As one can read in a flute treatise of the time: "The musical ornaments are used to express tenderness, love and pleasure". In this order, understand who can.

This freedom allows us to offer a wide repertoire, ranging from the most famous pieces to unexpected, sometimes comical, but always delicate finds.



Potovanja so sestavni del glasbenega delovanja **XVIII-21 Le Baroque Nomade**. V vsakem, tudi drobnem času, najdemo nepozabna srečanja: koncert v Kabulu z afganistanskimi glasbeniki, takoj ko so odpravili talibansko prepoved glasbe, bo ostal v nepozabnem spominu. Trajno sodelovanje s kitajskimi umetniki je obema kulturama omogočilo, da so se opazovale in se razumele pred izmenjavo svojih izkušenj. Šest let dolgo partnerstvo z l'AGORA-La Marsa v Tuniziji je ustvarilo možnost dolgoročnega projekta o glasbeni izmenjavi med obema obalama Sredozemskega morja. Petnajstletne skupne izkušnje z romunsko-madžarskimi umetniki iz Transilvanije so pripeljale do evropskega mednarodnega projekta, ki ga je skupaj s slovaškimi,

Travels are an integral part of the musical approach of **XVIII-21 Le Baroque Nomade**. Every single time, the meetings are memorable: the concert in Kabul with Afghan musicians, right after the lifting of Taliban music prohibition will remain an unforgettable memory. A lasting cooperation with Chinese artists has allowed the cultures to observe, understand each other before attempting common experiences. A six years long partnership, still going on, with l'AGORA-La Marsa, in Tunisia, created the possibility of long term project about the musical exchanges between both banks of Mediterranean Sea. 15 years of common experience with Romanian/Hungarian artists from Transylvania led to a European international project, built by the cultural

romunskimi, ukrajinskimi in francoskimi partnerji zgradil kulturni center Gödöllő Castel na Madžarskem. In toliko drugih. Muzikološka strogost mora iti z roko v roki z veliko živahnostjo na odru. XVIII-21 Le Baroque Nomade zato pripisuje velik pomen intenzivnosti svojih koncertov, da postanejo edinstveni in enostavni: prisotnost plesalke Merlin Nyakam, uprizoritve, interakcije z javnostjo itd. Zdaj jo potrebujemo bolj kot kdaj koli prej. XVIII-21 Le Baroque Nomade glasbo še naprej uporablja kot družbeno vez, vezaj med kulturami, da bi še naprej povezoval ljudi, spodbujal razumevanje, dialog in mir. XVIII-21 Le Baroque Nomade je izvedel več sto koncertov v Franciji in zunaj nje, v več kot 45 državah in objavili več kot dvajset zgoščenk, ki jih je kritika odlično ocenila: Téléràma, France Musique, nominacija za "Victoires de la Musique", Classic News, Classica, Le Monde, Diapason, La Terrasse itd.
<https://xviii-21.com/>

Ariane Zanatta, rojena v družini skladateljev in organistov, se navdušuje nad umetnostjo teatarskega petja, značilno za opero sedemnajstega in osemnajstega stoletja. Magistrirala je iz gledališča ter iz interpretacije stare glasbe na univerzah Sorbonne-Nouvelle in Paris-Sorbonne, diplomirala iz liričnega petja in ima glasbeno diplomu pariških konservatorijev. Ariane je soustanovila baročni ansambel Contrapposto in Duo Naïades, s katerima je nastopala po vsej Franciji, predvsem v Chapelle Royale v Versaillesu. Sodeluje s priznanimi baročnimi zasedbami, kot sta Le Concert Spirituel in Le Baroque Nomade.
<http://mima.paris-sorbonne.fr/content/ariane-zanatta>

V družini **Florenta Marieja** je glasba vedno zavzemala pomembno mesto: večglasno petje in očetov poklic izdelovalca lutenj sta bila naravna pot, da se je tudi sam posvetil glasbi. Leta 2006 je diplomiral iz renesančne lutenje v razredu Eugèna Ferreja na Conservatoire National Supérieur de Musique et Danse de Lyon, Francija. Njegov okus po izkušnjah in raznolikosti ga je pripeljal do velike raznolikosti glasbe, od srednjeveške monodije do baročne glasbe. Florent Marie sodeluje s številnimi evropskimi ansambli, kot so Collegium vocale, Les Siècles, Ensemble Céladon, Le Banquet Céleste, Les Traversées Baroques, La Douce Semblance, Ensemble Correspondance in v zadnjem času z XVIII-21 Le Baroque Nomade. Florent je eden redkih lutenjistov, ki se ukvarja z poustvarjanjem večglasne improvizacije, kot so jo uporabljali glasbeniki 16. stoletja, na primer s tehniko ricercara.
<https://florentmarie.jimdofree.com>

centre of Gödöllő Castel in Hungary, together with other partners. The musicological rigour must go hand in hand with a great vivacity on stage, XVIII-21 Le Baroque Nomade therefore attaches a great importance to the intensity of its concerts to make them unique, singular: presence of the dancer Merlin Nyakam, staging, interactions with the public, etc. We need it now more than ever, XVIII-21 Le Baroque Nomade keeps using music as a social link, a hyphen between cultures to keep bringing people together, to encourage understanding, dialogue, and peace. XVIII-21 Le Baroque Nomade already gave hundreds of concerts in France and abroad, in more than 45 countries, and published more than twenty critically acclaimed CDs: Téléràma, France Musique, nomination to the « Victoires de la Musique », Classic News, Classica, Le Monde, Diapason, La Terrasse, etc.
<https://xviii-21.com/>

Born into a family of composers and organists, **Ariane Zanatta** is passionate about the art of the actor-singer that is characteristic of seventeenth- and eighteenth-century opera. She holds a master's degree in theatre and a master's degree in the interpretation of early music from the Sorbonne-Nouvelle and Paris-Sorbonne Universities, as well as a Musical studies Diploma in lyrical singing and a Musical Studies Certificate in piano from the Paris conservatories. Ariane co-founded the baroque ensemble Contrapposto and the Duo Naïades in which she performed throughout France, notably at the Chapelle Royale in Versailles. She collaborates with renowned baroque ensembles such as Le Concert Spirituel and Le Baroque Nomade.
<http://mima.paris-sorbonne.fr/content/ariane-zanatta>

Music always took an important place in **Florent Marie** family: polyphonic singing and his father's vocation as a lute maker turned him naturally to devote his life to music. He graduated in renaissance lute in 2006 from Eugène FERRE's class in the Conservatoire National Supérieur de Musique et Danse de Lyon, France. His taste for experience and variety led him to play a great diversity of music, from medieval monody to baroque music. Florent Marie collaborates with many European ensembles, such as Collegium vocale, Les Siècles, Ensemble Céladon, Le Banquet Céleste, Les Traversées Baroques, La Douce Semblance, Ensemble Correspondances, and more recently with XVIII-21 Le Baroque Nomade. Florent is one of the few lutenists who engages in recreating polyphonic improvisation that musicians of the XVI century used, such as the ricercar technique.
<https://florentmarie.jimdofree.com>

Iris Tocabens je zelo zgodaj odkrila violo da gamba s Christianom Salajem na konservatoriju v Perpignanu. Diplomsko iz glasbene smeri za ta instrument je leta 2018 prejela na pariškem konservatoriju v razredu Christine Plubeau in nadaljevala šolanje pri Nimi Ben David na Pôle Supérieur v Parizu-Boulogne-Billancourt. Iz muzikologije je diplomirala na univerzi Sorbonne in prejela prvo nagrado na splošnem srednješolskem tekmovanju. Trenutno pripravlja državno diplomsko za učiteljico glasbe in profesionalno glasbenico. Iris Tocabens se je izpopolnjevala na več mojstrskih tečajih pri priznanih glasbenikih, kot so Marianne Muller, Paolo Pandolfo in Vittorio Ghielmi. Redno nastopa v Franciji in Evropi z ansambli, kot je XVIII-21 Baroque Nomade (Jean-Christophe Frisch), in pod vodstvom Stéphane Fugeta ali Sébastiena Daucéja.

<https://www.sorbonne-universite.fr/portraits/iris-tocabens>

Izvajalec na baročni flavti in dirigent **Jean-Christophe Frisch** je ustanovil ansambel XVIII-21 Le Baroque Nomade leta 1995. Od takrat je ansambel izvedel na stotine koncertov v 45 državah in na 4 celinah, od Norveške do Etiopije ali Ekvadorja do Indonezije. Bil je med prvimi zgodovinsko informiranimi izvajalci, ki so odkrili, kako lahko tradicionalno glasbo z ustnim izročilom uporabimo kot vir informacij za sodobne izvajalce stare glasbe. Jean-Christophe Frisch, umetniški vodja XVIII-21 Le Baroque Nomade, poučuje interpretacijo baročne glasbe na pariški univerzi Sorbonne, njegovo referenčno knjigo Le Baroque Nomade pa danes uporabljajo številni učitelji. V zadnjih letih je skušal razumeti, kako so dejanski glasbeniki v resnici živeli svojo glasbo v baročnih časih, z zgodovinskimi slikami pa je analiziral, kako je bila glasba prisotna v vsakdanjem življenju, od samostanov do vasi, od gradov do vrtov.

Iris Tocabens discovered viola da gamba very early with Christian Sala at the Conservatoire of Perpignan. She received her Musical studies Diploma in this instrument in 2018 at the Conservatoire of Paris in the class of Christine Plubeau and continued her training with Nima Ben David at the Pôle Supérieur of Paris-Boulogne-Billancourt. Holder of a bachelor's degree in Musicology at Sorbonne University as well as First Prize-winner at the general high school competition, she is currently training for a National Diploma as a teacher of music and as a professional musician. Iris Tocabens completed her training during several masterclasses with several recognized musicians, like Marianne Muller, Paolo Pandolfo and Vittorio Ghielmi. She regularly performs in France and Europe with ensembles like the XVIII-21 Baroque Nomade (Jean-Christophe Frisch): and under the direction of Stéphane Fuget or Sébastien Daucé.

<https://www.sorbonne-universite.fr/portraits/iris-tocabens>

Baroque flute player, conductor, **Jean-Christophe Frisch** created his own group, XVIII-21 Le Baroque Nomade en 1995. Since, hundreds of concerts have been given in 45 countries and 4 continents, from Norway to Ethiopia, or Ecuador to Indonesia. He was among the first historically informed performers who discovered how traditional music from oral tradition can be used as a source of information for modern players of early music. Jean-Christophe Frisch, artistic leader of XVIII-21 Le Baroque Nomade teaches interpretation of baroque music at the Sorbonne, Paris university, and his reference book Le Baroque Nomade is now used by many teachers. In the last years, he tried to understand how actual musicians were really living their music in the baroque times, using the historical paintings to analyse how music was present in every day's life, from the convents to the villages, the castles, or the gardens.

