



Pod častnim pokroviteljstvom

Slovenske akademije
znanosti in umetnosti



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Petek / Friday
12.8.2022, 20:00

Soteska

Hudičev turn
Devil's tower

Robert de Visée:
Nekega večera v Versaillesu, 1686 / One evening at Versailles, 1686

ANDREJ JOVANIĆ
(Srbija / Serbia)

francoska teorba, baročna kitara
French theorbo, baroque guitar

Sporočilo umetnika obiskovalcem

Predstavljajmo si tipičen poletni večer v Versaillesu leta 1686: Njegovo veličanstvo se dolgo sprehaja po svojih vrtovih; vedno gre spat ob osmih in večerja v svoji postelji ob desetih; običajno pokliče de Viséeja ob devetih, da igra [francosko teorbo] in kitaro (iz časopisa Philippe de Courcillon, Marquis de Dangeau). Robert de Visée začne igrati v nežnem in sladkem a-molu, nadaljuje v veselem C-duru, nato pa resnem in veličastnem g-molu, božanskem d-molu, pastoralnem A-duru, zaljubljenem e-molu, samotarskem in melanholičnem h-molu (po značaju tonaliteta, Marc-Antoine Charpentier, Règles de Composition, 1682). Njegova kraljeva visokost uživa v užitkih veličastne allemande, prefinjene courante, graciozne sarabande, hitre gigue, trepetajoče gavote, elegantnega menueta, zapeljive passacaille, eksotične chaconne. Ali je možno, da to dogajanje predstavlja en večer, eno uro v prisotnosti veličastnega Roberta de Viséeja?

Moje umetniško poslanstvo

Odraščal sem ob glasbi srednjega veka, renesanse in baroka – moj oče Milan Jovanić je igral lutnjo in kitaro. Glasba pripoveduje večno zgodbo, ki je besede ne morejo opisati. Stara glasba ima navdihujočo strast do učenja, zagotavlja potrebno osnovo za nove umetniške dosežke in sodobno predstavitev zgodovinsko utemeljene glasbene interpretacije. Moje poslanstvo je z občinstvom skozi glasbo doseči neposredno izkušnjo bližine, užitka in prepoznavnosti preteklih časov.

Neposredni prenos: Radio Slovenija

Vinar koncertov Seviqč Brežice 2022:
Družina Jakončič, Kozana, Goriška Brda

ob 19:00
Kulturno kongresni center Dolenjske Toplice
Klepet z Andrejem Jovanićem

Artist's message to visitors

Let us imagine a typical summer evening in Versailles, in 1686: His Majesty takes a long walk in his gardens; he always goes to bed at eight o'clock and dines in his bed at ten; he usually calls de Visée at nine to play [french theorbo] and the guitar (from the journal of Philippe de Courcillon, Marquis de Dangeau). Robert de Visée begins playing in a tender and sweet A-minor, continuing in a happy C-major, then serious and magnificent G-minor, devine D-minor, pastoral A-major, amorous E-minor, solitary and melancholic B-minor... (according to the character of keys by Marc-Antoine Charpentier, Règles de composition, 1682). His Royal Highness enjoys the delights of majestic allemande, sophisticated courante, gracious Sarabande, quick gigue, trilling gavotte, elegant Menuet, seducing Passacaille, exotic Chaconne. Is it possible that this progression represents one evening, one hour in the presence of magnificent Robert de Visée?

My artistic mission

I grew up listening to the music of the Middle Ages, Renaissance and Baroque - my father, Milan Jovanić, was playing the lute and the guitar. The music tells an everlasting story that words cannot describe. Early music has an inspiring passion for learning, provides the necessary basis for new artistic achievements and a contemporary presentation of historically informed musical interpretation. My mission, with the audience, through music, is to achieve an immediate experience of closeness, pleasure, and recognition of past times.

Live broadcast: Radio Slovenija

Winemaker of Seviqč Brežice 2022 concerts: Family winery Jakončič, Kozana, Goriška Brda

at 19:00
Cultural and Congress Centre Dolenjske Toplice
Chat with Andrej Jovanić

Koncertni program / Concert programme

Robert de Visée (1655-1732):

E. Si mi mineur.

Prélude de Mr. de Visée / Allemande du même / Courante du même / Sarabande du même / Gigue du même / La Montfermeil, Rondeau du même

(Ex libris Joan. Steph. de Saizenay [Pièces de luth et de théorbe] manuscrit, copie de Vaudry de Saizenay, 1699)

Robert de Visée (1655-1732):

G. re sol majeur.

La Muzette, Rondeau du même / Les Sylvains de Mr. Couperin, par Mr. de Visée / Menuet de (augmentée par Mr. de Visée)

(Ex libris Joan. Steph. de Saizenay [Pièces de luth et de théorbe] manuscrit, copie de Vaudry de Saizenay, 1699)

Robert de Visée (1655-1732):

Prelude / Courante / Menuet / Chaconne alaffin de chasque Couplet lon repette le premier une fois

(LIURE DE PIECES POUR LA GVITTARRE DEDIÉ AU ROY / COMPOSÉ PAR R. DE VISÉE, 1686)

Francesco Corbetta (1615-1681):

Passacaille / Menuet / Menuet

(LA GVITARRE ROYALLE DEDIEE AV ROY / Composée par Francesco Corbetta, 1674)

Robert de Visée (1655-1732):

Vilanelle de Vizé

(Recueil d'air de guitar Res F-844)

Robert de Visée (1655-1732):

Sarabande / Menuet

(LIURE DE PIECES POUR LA GVITTARRE DEDIÉ AU ROY / COMPOSÉ PAR R. DE VISÉE, 1686)

Robert de Visée (1655-1732):

Prelude / Allemande / Sarabande / Gigue / Passacaille

(LIURE DE PIECES POUR LA GVITTARRE DEDIÉ AU ROY / COMPOSÉ PAR R. DE VISÉE, 1686)

Francesco Corbetta (1615-1681):

Sarabande / Passacaille / Follie. E. mi. la

(LA GVITARRE ROYALLE DEDIEE AV ROY / Composée par Francesco Corbetta, 1674)

Francesco Corbetta (1615-1681):

Autre Partie de Chacone

(LA GVITARRE ROYALLE DEDIEE AV ROY / Composée par Francesco Corbetta, 1674)

Dela Roberta de Viséja najdemo v treh ohranjenih avtorjevih publikacijah (dve zbirki tabulatur za kitaro, natisnjeni 1682 in 1686 ter zbirka duetov za lutnjo in teorbo v notnem zapisu, izšla 1716) in v približno štiridesetih rokopisih, od katerih je Saizenayjev rokopis (1699) še posebej pomemben, saj je bil napisan z veliko skrbnostjo in natančnostjo ter vsebuje nekaj najboljših primerov glasbe, kar je bilo kdaj napisano za theorbo.

Rokopis, ki ga je napisal učenec Roberta de Viséja, Jean-Étienne Vaudry de Saizenay, daje edinstven vpogled v repertoar slavnega učitelja. Poleg skladb, ki jih je sestavil de Visée, vsebuje dela njegovih predhodnikov (Nicolas Hotman, Charles Hurel), priredbe skladb Jeana-Baptista Lullyja, pa tudi priredbe del njegovih sodobnikov (Marin Marais, François Couperin, Antoine Forqueray, itd.).

V primerjavi z zbirko skladb: la Guitarre Royale (1674) Francesca Corbetta se zdi druga knjiga skladb za kitaro Roberta de Viséja (1686), ki se prične v d-molu in zaključi v C-duru, veliko bolje organizirana v svojem razvoju skozi različne tonalitete.

»Gospod Robert de Visée je pridobil sloves po vsej Franciji zaradi časti, ki jo uživa, ko tako pogosto igra pred Ludvikom XIV, tem velikim kraljem ..." (François Le Cocq, Recueil des Pieces de Guitarre, 1729).

Robert de Visée (1655-1732), mojster kitare, teorbe, lutnje, petja, kompozicije in učitelj, je svojo kariero preživel na dvoru v Versaillesu, od okoli 1680 do 1730. Naslednik neponovljivega Jeana-Baptista Lullyja (1632-1687), de Visée razvija intimen, eleganten in moderen slog igranja, njegove skladbe pa so prepoznavne po lepo oblikovani melodiji z elementi visoko razvite harmonije.

Francisco Corbetta (1615-1681), najpomembnejši in najplodovitejši skladatelj za baročno kitaro v sedemnajstem stoletju (el mejor de todo / najboljši od vseh, je dejal Gaspar Sanz, Instrucción de música, 1674), rojen v Pavii v Italiji. Živel je v Franciji in Italiji, potoval v Španijo, Anglijo, Avstrijo v času, ko je baročna kitaro zamenjala lutnjo kot najpogostejši instrument domačega okolja. Čeprav uradno ni nikoli opravljal funkcije učitelja kitare, je njegov seznam učencev ekskluziven: Carlo II vojvoda Mantove, Filip IV. Španski, avstrijski nadvojvoda Leopold Wilhelm, Karel II Angleški; princesa Ann (bodoča angleška kraljica), Hanrietta Anne, vojvodinja Orleanska in francoski Ludvik XIV.

Theorba se je razvila iz basovske lutnje zaradi potrebe po razširitvi spodnjega registra (s podaljškom vratu in

Works of Robert de Visée are preserved in three surviving publications by the author (two collections of tablatures for the guitar, printed in 1682. and in 1686., and a collection of duets for lute and theorbo in notation, published in 1716.), and in about forty manuscripts of which The Saizenay manuscript (1699) is particularly significant since it has been written with great care and precision, and contains some of the best examples of music ever written for theorbo.

The manuscript, written by a pupil of Robert de Visée, Jean-Étienne Vaudry de Saizenay, gives a unique insight into the repertoire of the famous teacher. Apart from pieces composed by de Visée, it contains works by his predecessors (Nicolas Hotman, Charles Hurel), arrangements of pieces by Jean-Baptiste Lully, as well as arrangements of works composed by his contemporaries (Marin Marais, François Couperin, Antoine Forqueray, etc.).

Compared with the collection of pieces: la Guitarre Royale (1674) by Francesco Corbetta, Robert de Visée's second book of guitar pieces (1686), which opens in D minor and finishes in C major, seems much more well organized in its progression through different modes or keys.

"Monsieur Robert de Visée has gained recognition throughout France, from the honor he enjoys in playing so often in front of Louis XIV, this great king ..." (François Le Cocq, Recueil des Pieces de Guitarre, 1729).

Robert de Visée (1655-1732), master of guitar, theorbo, lute, singing, composition, and a teacher, has spent entire career at the court of Versailles, from around 1680 until 1730. A follower of inimitable Jean-Baptiste Lully (1632-1687), de Visée develops an intimate, elegant, and modern style of playing, and his compositions are recognizable by well-shaped melody with elements of highly developed harmony.

Francisco Corbetta (1615-1681), the most significant and prolific composer for baroque guitar in the seventeenth century (el mejor de todo "the best of all" said Gaspar Sanz, Instrucción de música, 1674), born in Pavia, Italy. He lived in France and Italy, travelled to Spain, England, Austria at the time when baroque guitar replaced the lute as the most common household instrument. Although he never officially held the post of guitar teacher, his list of pupils is exclusive: Carlo II – the Duke of Mantua; Philip IV of Spain; Archduke Leopold Wilhelm of Austria; Charles II of England; Princess Ann (the future queen of England); Hanrietta Anne, the Duchess of Orleans and Louis XIV of France.

Theorbo has evolved from the bass-lute due to necessity to broaden the lower register (by extension of the neck

namestitve dolgih basovskih strun) in ustvarjanju bolj resonančnega zvoka, bolj primerne za vokalno spremljavo. Običajno ima štirinajst vrst strun. Sébastien de Brossard je trdil, da je teorbo izumil Nicolas Hotman (1610-1663), slavni violist in teorhist v službi vojvode Orleanskega (Dictionnaire de musique, 1703). Vendar pa so prvi zapisi o teorbi najdeni leta 1589 na dvoru Alfonsa II d'Esteja, vojvode Ferrare v Italiji.

»... Ta instrument (teorba) ima širši razpon pri nizkih kot pri visokih tonih, posledično je treba razlikovati med Théorbe de Pièces (za solo skladbe) in Théorbe d'accompagnement (za spremljavo) ... Dobro igranje zahteva veliko natančnosti in moči v obeh rokah. Tako je ton enakomerno lep, visoki toni so jasni in svetli, bas pa plemenit in veličasten ...« (Jean-Benjamin Francois de la Borde, Essai sur la Musique Ancienne et Moderne, 1780).

»Manjša teorba ima isto število strun kot večja, vendar je uglasena kvarto višje. Ta instrument je bolj primeren za basso continuo kot arhilutnja, ker njegovi visoki toni niso niti pod višino človeškega glasu, niti ni preveč nad basom« (James Talbot, 1690, Talbot Ms. Mus 1187, Christ Church Library, Oxford) .

Baročna kitara je bila v modi od leta 1600 do 1750. Skoraj vsak evropski dvor, pa tudi plesni učitelji, so vabili virtuozne učitelje kitare. Skupno število rokopisov in tiskanih zbirk glasbe za kitaro v sedemnajstem stoletju močno presega tiste za lutnjo ali čembalo.

Baročna ali španska kitara ima pet vrst strun. Je veliko bolj praktičen in manj neroden instrument v primerjavi z dostojanstveno lutnjo ali teorbo. Manjše število strun je pomenilo hitrejše uglasjevanje ter lažje vzdrževanje in transport.

Na kitari je mogoče izvajati vse tonalitete, ne da bi bilo treba preglasiti posamezne strune. Modni, mešani slog igranja je pomenil, da se zvok proizvaja tako z brenkanjem preko vseh strun (arpedžiranje) kot tudi posameznih. Akordi se običajno igrajo z brenkanjem preko vseh strun, medtem ko je pri melodičnih in kontrapunktnih postopih brenkanje posameznih strun, enako kot na lutnji. Na kitaro se je vsak lahko z lahkoto naučil nekaj akordov in jih uporabil za spremljavo pesmi ali plesa, bilo pa je mogoče igranje z veliko virtuoznosti.

and accommodation of long bass strings) and create a more resonant sound that is better suited for vocal accompaniment. It has usually fourteen rows of strings. Sébastien de Brossard claimed that the theorbo was invented by Nicolas Hotman (1610-1663), the famous violist and theorbist in service of the duke of Orleans (Dictionnaire de musique, 1703). However, the first records about the theorbo is found in 1589, at the court of Alfonso II d'Este, Duke of Ferrara in Italy.

“... This instrument (Theorbo) has a wider range in bass than in treble; as a result, there is a distinction to be made between Théorbe de Pièces (for solo pieces) and Théorbe d'accompagnement (for accompanying) ... Good playing demands much accuracy and strength in both hands. That way, the tone is evenly beautiful; the trebles are clear and bright, and the bass noble and full of majesty...” (Jean-Benjamin Francois de la Borde – Essai sur la Musique Ancienne et Moderne, 1780).

„The smaller theorbo, has the same number of strings as the larger theorbo, but it is tuned four tones higher. This instrument is more suitable for basso continuo than archlute because its treble is neither below the register of human voice, nor it is too far above the bass“ (James Talbot, 1690., Talbot Ms. Mus 1187, Christ Church Library, Oxford).

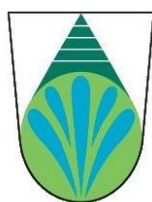
Baroque guitar is in fashion from 1600 until 1750. Almost every court in Europe, as well as a dance teachers, has engaged the services of a virtuoso guitar teacher. The total number of manuscripts and printed collections of music for guitar in the seventeenth century, greatly outnumbers that of lute or harpsichord.

Baroque or Spanish guitar has five rows of strings. It is far more practical and less awkward instrument compared to the dignified lute (or the theorbo). Smaller number of strings meant quicker tuning, easier upkeep, and transport.

On guitar, it is possible to modulate to every mode or key without the need to re-tune certain strings. The fashionable, mixed style of playing meant that the sound is produced by strumming (batterie) as well as plucking (pincer) the strings. Chords are played usually with strumming movement while melodic and contrapuntal textures are expressed by plucking, the same as on the lute. Anybody could learn a few chords to play on the guitar with ease and use them to accompany song or dance, but it was also possible to play with great virtuosity.

Andrej Jovanić (1977, Beograd), mojster glasbe, klasična kitara, je začel študij historičnega izvajanja na lutnji, teorbi in baročni kitari pri Elizabeth Kenny na Royal Academy of Music v Londonu (Velika Britanija) in diplomiral pri Rolfu Lislevandu na Visoki šoli za glasbo v Trossingenu (Nemčija). Kot član komornih ansamblov in orkestrrov redno sodeluje od leta 2018 z Beograjskim festivalom stare glasbe, maestrom Predragom Gosto in ansamblom New Trinity Baroque, od 2017 s festivalom stare glasbe v Bukarešti in ansamblom Sempre, od 2014 s festivalom Seviq Brežice (Slovenija), od 2013 s profesorjem dr. Urošem Dojčinovičem in Mednarodni glasbenim festivalom Vrnjci (Srbija), od 2010 z Borisom Šinigojem in ansamblom Nova Schola Labacencis (Slovenija). Mentorstvo seminarja za basso continuo v Škofji Loki in mentorstvo na Oddelku za staro glasbo Akademije za glasbo Ljubljana (Slovenija) pri opernem projektu Monteverdi - Orfeo. Andrej je sodeloval pri mednarodnem projektu Balkan Baroque Band (2010-2013). Pod vodstvom dirigenta Jean-Christophea Frischa je bilo na stotine koncertov, gledaliških predstav in snemanja zgoščenke v Franciji, na Nizozemskem, v Romuniji, Bolgariji in Grčiji. Pred tem je nastopal tudi v Veliki Britaniji z Orchestra of the Age of Enlightenment, Hannover Band, Musicae Secreta, Musicians of the Shakespeare's Globe theater in drugimi; v Romuniji z ansamblom La Follia (Temišvar); v Srbiji s Travelling musicians in ansamblom Nymbus. Kot ustanovni član in glasbeni vodja nevladnega združenja Nymbus Art, Beograd (prej Nymbusagencija) od leta 2008 organizira koncerte, glasbene festivale in druge kulturne dogodke in projekte. Trenutno je zaposlen kot učitelj klasične kitare na glasbeni šoli Kosta Manojlović v Zemunu (Beograd, Srbija).

Andrej Jovanić (1977, Belgrade), MMus classical guitar, began studies in Historical Performance on lute, theorbo and baroque guitar with Elizabeth Kenny at Royal Academy of Music in London (Great Britain), completed BMus degree with Rolf Lislevand in High School of Music in Trossingen (Germany). As a member of chamber music ensembles and orchestras, Andrej has many ongoing collaborations: since 2018. with Belgrade Early Music Festival, maestro Predrag Gosta and ensemble New Trinity Baroque; since 2017. with Bucharest Early Music Festival and ensemble SEMPRE; since 2014. with Festival Seviq Brežice (Slovenia); since 2013. with professor dr. Uroš Dojčinović and International music festival VRNJCI (Serbia); since 2010. with Boris Šinigoj and ensemble Nova Schola Labacencis (Slovenia), tutor in basso continuo seminar in Škofia Loka; tutoring in Early music department of Academy of music, Ljubljana (Slovenia), in opera project Monteverdi - Orfeo. Andrej took part in international project: "Balkan Baroque Band" (2010 – 2013). Under the leadership of conductor Jean-Christophe Frisch, hundreds of concerts, theater productions, a CD recording, held in France, Netherlands, Romania, Bulgaria and Greece. Previously Andrej also performed: in Great Britain with Orchestra of the Age of Enlightenment, the Hanover Band, Musicae Secreta, Musicians of the Shakespeare's Globe theater to name a few; in Romania with ensemble La Follia (Timisoara); in Serbia with Travelling musicians and Nymbus ensemble. Andrej Jovanić, as the founding member and music director of NGO Association Nymbus Art, Belgrade, formerly known as Nymbusagencija, since 2008., is organizing concerts, music festivals and other cultural events and projects. Currently, Andrej is employed as a classical guitar teacher in music school „Kosta Manojlović” in Zemun (Belgrade, Serbia).



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