



Pod častnim pokroviteljstvom  
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the  
Slovenian Academy of Sciences and Arts

**Torek / Tuesday**  
**16.8.2022, 20:00**

**Grad Bogenšperk**  
**Bogenšperk Castle**

***Solitudine e libertà***  
*med Bachom in Italijo / between Bach and Italy*

**FEDERICO TOFFANO**  
(Italija / Italy)

violončelo / cello

## **Sporočilo umetnika obiskovalcem**

Zelo sem vesel, da lahko prvič v Sloveniji odigram baročni recital za violončelo solo na gradu Bogenšperk. Izbral sem program, ki povezuje dve slavni suiti za violončelo nemškega skladatelja Johanna Sebastiana Bacha z nekaterimi skladbami manj znanih italijanskih avtorjev, ki so v drugi polovici 17. stoletja postavili violončelo kot solo instrument. Do prve polovice tega stoletja je imel violončelo predvsem vlogo spremljave: continuo. Samo violi da gamba je bila zaupana vloga solista. Stvari so se s tem spremenile. Zanimivo bo odkrivati, kako različni so slogi posameznih italijanskih skladateljev, ki prihajajo iz različnih italijanskih regij in mest: od Benetk do Sicilije, skozi Bologno in Neapelj.

## **Moje umetniško poslanstvo**

Moje poslanstvo je, da odnesejo obiskovalci s koncerta spomin, gesto, čustvo in da ga bo potem poglobijo v lastno izkušnjo. To mora biti vloga vsakega umetnika: navdušiti ljudi, da bodo poslušali novo glasbo, nove žanre in repertoarje ter si tako pridobili vse bolj ozaveščeno »uho«. Umetnik bo tako vedno bolj zadovoljen in njegov študij vse bolj poglobljen, da bo zadostil potrebam javnosti. Glasba je strast tako za tiste, ki jo ustvarjajo in interpretirajo, kot za tiste, ki jo poslušajo.

Snemanje: Radio Slovenija

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

ob 19:00

**Klepet s Federicom Toffanom**

## **Artist's message to visitors**

I am very happy to play a Baroque solo cello recital in Slovenia at Bogenšperk Castle. I chose a programme that wanted to combine two famous cello suites by the German composer Johann Sebastian Bach with some pieces by lesser-known Italian authors who have made the cello a solo instrument since the second half of the 1600s. Until the first half of the 1600s, the cello had only the role of accompaniment: the continuo. Only the viola da gamba was entrusted with the role of soloist. Things were about to change. It will be very interesting for the public to discover how the style of each Italian composer is so different from each other. The Italian composers and cellists of the programme come from different Italian regions and cities: from Venice to Sicily, passing through Bologna and Naples.

## **My artistic mission**

My mission is to ensure that after the concert the audience brings home a memory, a gesture, an emotion and that they will then want to deepen it for their own experience. This must be the role of every artist: to make people passionate about going to hear new music, new genres, and repertoires, thus acquiring an increasingly aware "ear". The artist will therefore be more and more satisfied, and his study will be more and more in-depth to meet the needs of the public. Music is passion both for those who create and interpret it and for those who use it.

Recording: Radio Slovenija

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

at 19:00

**Chat with Federico Toffano**

**Koncertni program / Concert programme**

Johann Sebastian Bach (1685-1750):

**Suite 2de** (BWV 1008)

Preludio / Allemande / Courante / Sarabande / Menuet 1 & 2 / Gigue

(6 Suites a Violoncello Solo senza Basso composées par J. S. Bach. Maitre de Capelle)

Francesco Paolo Supriano (1678-1753):

**Toccatà decima**

Domenico Gabrielli (1659-1690):

**Ricercare I**

**Ricercare V**

Giuseppe Clemente Dall'Abaco (1710-1805):

**Capriccio 1**

**Capriccio 9**

(11 caprices, manuscript: Biblioteca di Conservatorio di Milano)

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Giulio Ruvo (fl. 1700):

**Romanella**

**Tarantella**

**Romanella**

**Tarantella**

Johann Sebastian Bach (1685-1750):

**Suite 3.** (BWV 1009)

Preludio / Allemande / Courante / Sarabande / Bourree 1 & 2 / Gigue

(6 Suites a Violoncello Solo senza Basso composées par J. S. Bach. Maitre de Capelle)

Čista instrumentalna glasba je vedno zasnovana na retoričen način: od prvih primerov pisane instrumentalne glasbe v zgodnjem italijanskem 16. stoletju, preko kontrapunktnih oblik kot sta *ricercar* in fuga, do oblike sonate v poznem 18. stoletju in simfonične pesmi v sredi 19. stoletja je glasba organizirana kot govor, v nekakšni meditaciji brez besed. Predmet tega glasbenega sklepanja je glasba sama, v svoji racionalni logiki, v svoji čisti lepoti, ki se ne nanaša na nič zunaj sebe.

Ta program za solo violončelo se začne iz teh estetskih premis in od Bachove druga suita za violončelo. Njeni stavki so prepleteni z deli nekaterih manj znanih italijanskih skladateljev, ki so bili Bachovi sodobniki ali iz prejšnjih generacij. Bach je bil prvi, ki je del svojega instrumentalnega dela namenil violončelu kot samostojnemu instrumentu. V programu so predstavniki bolonjske šole Gabrielli in dva rimske šole: Supriano in Ruvo, tja do pozne beneške šole, ki jo predstavlja Dall'Abaco, član starodavne veronske družine glasbenikov in skladateljev. Ti komadi so po svojem značaju podobni šestim stavkom Bachove tretje suite za violončelo in z njimi korespondirajo v dialog. Bachovo zanimanje za italijansko glasbo je bilo ogromno, čeprav nikoli ni potoval po italijanskem polotoku. Verjetno se je s starejšim bratom Johannom Christophom že v otroštvu spoznal z nekaterimi italijanskimi mojstri, kasneje pa s svojimi poklicnimi izkušnjami v Weimarju in Cöthnu. Dobro znana je globoko v negovi ustvarjalnosti sinteza italijanskega, francoskega in flamskega sloga, kar najdemo tudi v suitah za violončelo, kjer ima ta sinteza obliko stiliziranih plesnih gibov, razvitih kot notranje glasbene meditacije, obdarjene z retorično strukturo.

Violončelo je bil do druge polovice 17. stoletja bolj kot spremljajoči instrument v bassu continuo. Domenico Gabrielli je morda prvi violončelist in skladatelj, ki je violončelo izvelkel iz te funkcije v drugi polovici 17. stoletja. S svojimi sedmimi *ricercari* za violončelo solo bolonjski skladatelj začne raziskovati tehnične in izrazne sposobnosti instrumenta, ki ga bodo v naslednjem stoletju vodile k samostojni vlogi v celični literaturi.

**Johann Sebastian Bach** se je leta 1717 umaknil z weimarskega dvora. »6. novembra je bil Bach, doslej koncertni mojster in dvorni organist, aretiran v dvorani sodne palače; 2. decembra mu je bil dopust končno odobren in je bil izpuščen«. Tako je zapisano v občinskem arhivu Leipziga. Weimarski vojvoda ni maral, da bi Johann Sebastian zapustil njegovo službo in ga je dal zapreti za štiri tedne. Istega leta je

Pure instrumental music is always conceived in a rhetorical way: from the earliest examples of written instrumental music in the early Italian 16th century, through the contrapuntal genres as *ricercare* and fugue, up to the sonata form in the late 18th century and the symphonic poem in the mid-19th century, music is organised like a speech, in a sort of wordless meditation. The object of this musical reasoning is music itself, in its rational logic, in its pure beauty which does not refer to anything outside itself.

This program for solo cello starts from this aesthetic premises and from J.S. Bach's second Cello Suite. Its different movements are intermingled with pieces of some less known Italian composers, contemporaries of Bach or belonging to the previous generations, the first ones who devoted part of their instrumental output to the violoncello as a solo instrument. We find an exponent of the Bologna school, Gabrielli, and two of the Roman school: Supriano and Ruvo, until the late Venetian school represented by Dall'Abaco, part of an ancient Veronese family of musicians and composers. These pieces are similar in character to the six movements of Bach's third cello suite, and they are put in a dialogue with them. Bach's interest in Italian music was immense, even though he never travelled in the Italian peninsula. He probably got aquainted with some Italian masters in his childhood with his elder brother Johann Christoph, and later in his professional experiences in Weimar and Cöthen. His deep work of synthesis among the Italian, French and Flemish style is well known, and is to be found also in the coils of the cello suites, in which this synthesis takes the form of stylised dance movements, developed as inner musical meditations endowed with a rhetorical structure.

The cello until the second half of the 1600s served as an accompaniment instrument, the so-called basso continuo. Domenico Gabrielli is perhaps the first cellist and composer to bring out the cello from the mere function of basso continuo in the second half of the 1600s. With his seven *ricercari* for solo cello, the Bolognese composer begins to explore the technical and expressive abilities of the instrument which from the following century will lead him to have a solo role in cell literature.

**Johann Sebastian Bach** resigned from the Weimar court in 1717. "On November 6, Bach, hitherto concert master and court organist, was arrested in the hall of justice; on 2 December, his leave was finally granted and he was released from arrest". So writes the municipal archive of Leipzig. The Duke of Weimar did not like Johann Sebastian's resignation and had him imprisoned for four weeks. In the same year, the composer was hired

skladatelja kot maestro di cappella v Köthnu zaposlil princ Leopold. Če je Bach v Weimarju pisal zgolj sakralno glasbo, pa se je v letih 1717 do 1723 na kalvinističnem dvoru v Köthnu lahko posvetil instrumentalni glasbi in njeni največji skladateljski svobodi. Tu so rojene suite za solo violončelo.

O sicilijskem violončelistu **Giulio Ruvo** (17.-18. stoletje) in violončelistu iz Kampanije Francesco Paolu Supriano vemo bolj malo. Prvi je deloval predvsem v Rimu, drugi je bil leta 1708 imenovan za prvega violončela kraljeve kapele v Barceloni, vendar je vedno živel v senci svojega velikega tekmeca, ki je tistem času deloval v Španiji: Luigija Boccherinija.

**Domenico Gabrielli**, rojen v Bologni 19. oktobra 1659, je znan tudi pod vzdevkom "Minghin [Minghino, Domenichino] dal viulunzaal", vzdevek, ki se nanaša na posebne vodstvene sposobnosti, zaradi katerih je v kratkem času postal slaven. Pri Giovanniju Legrenziju je študiral kompozicijo, v domačem kraju pa violončelo pri Petroniu Franceschiniju. 23. aprila 1676, ko je bil star komaj sedemnajst let, je postal član Filharmonične akademije v Bologni in leta 1683 prevzel funkcijo predsednika. Ko je Franceschini umrl, se je potegoval za mesto violončelista pri kapeli S. Petronia in se tu zaposlil.

**Giuseppe Clemente dall'Abaco** je bil violončelist in dirigent, aktiven dolgo časa: rodil se je leta 1708 in umrl 1805. V prvi polovici svojega življenja je deloval v Nemčiji na dvoru v Bonnu, potoval je tudi v Anglijo in Francijo, nato pa se je 1753 vse do svoje smrti upokojil v Arbizzanu blizu Verone. V Italijo se je vrnil, ko je obtožen prevare proti vojaški blagajni Kölna. Uspel je dokazati svojo nedolžnost, vendar je moral odstopiti s položaja. Njegovih enajst kapric za solo violončelo je bilo napisanih v majhnem mestu v regiji Valpolicella. V tej zbirki se izmenjujejo trenutki melanholije in spokojnosti.

in Köthen by Prince Leopold, as choirmaster. If in Weimar Bach could only compose sacred music, from 1717 to 1723 in the Calvinist court of Köthen, he could devote himself to instrumental music and its greatest compositional freedom. Here the suites for solo cello are born.

Little is known about the Sicilian cellist **Giulio Ruvo** (17th-18th centuries) and the Campania cellist Francesco Paolo Supriano. The first worked mainly in Rome, the second was appointed first cello of the Royal Chapel of Barcelona in 1708, but always lived in the shadow of his great rival who was in Spain in the same years: Luigi Boccherini.

**Domenico Gabrielli**, born in Bologna on 19 October 1659, also known by the nickname of "Minghin [Minghino, Domenichino] dal viulunzaal", a nickname referring to the special executive skills that made him famous in a short time. A pupil of Giovanni Legrenzi, in Venice, for composition, he dedicated himself in his hometown to the study of the cello, under the guidance of Petronio Franceschini. On April 23, 1676, at the age of only seventeen, he became a member of the Philharmonic Academy of Bologna, assuming the office of president in 1683. Meanwhile, on the death of Franceschini, he took part in the competition for a position as cellist at the Chapel of S. Petronio and was subsequently hired for this job.

**Giuseppe Clemente dall'Abaco** was an active and long-lived cellist and conductor. Born in 1708 and died in 1805. In the first half of his life, he worked in Germany at the court of Bonn, also traveling to England and France and then retiring to Arbizzano, near Verona, from 1753 until his death. He returns to Italy after being accused of a fraud against the military treasury of Cologne. He manages to prove him innocent of him, but he must resign from his position. His eleven caprices for solo cello were written here, in this small town in the Valpolicella region. In this collection, moments of melancholy and serenity alternate.

**Federico Toffano** je leta 2009 diplomiral iz izvajanja violončela na Konservatoriju za glasbo v Vicenzi (Italija), kjer je študiral pri Gianantoniu Vieru. Od 2009 do 2011 je študiral pri Giovanniju Gnocchiju in Stefanu Cerratu na Incontri con il Maestro v Imoli (Italija) in dodatno na Akademiji Maria Brunella, Antiruggine. Kasneje se je udeležil nadaljnjih tečajev in mojstrskih tečajev pri Francu Maggiu Ormezowskem, Enricu Dindu, Roccu Filippiniju, Thomasu Demengi in Laszlu Fenyu. Med 2005 in 2006 je bil glavni violončelist Orchestra Regionale dei Conservatori del Veneto. Nato je bil v letih 2010 in 2011 izbran za nastop z Gustav Mahler Jugendorchester in Orchestra Mozart pod vodstvom Claudia Abbada. Leta 2011 je bil na avdiciji izbran za prvo mesto pri Orchestra dell'Arena di Verona na najpomembnejšem italijanskem opernem festivalu. Toda njegova prava strast so historične izvedbe. Udeležil se je tečajev za baročni violončelo pri Gaetanu Nasillu in Stefanu Veggettiju. Leta 2011 je bil izbran za glavnega violončelista pri evropski turneji European Union Baroque Orchestra (EUBO). To je bila priložnost, da nahrani svojo strast do baročne glasbe in mu je potrdila, da bi se temu rad posvetil. Leta 2012 je študiral baročno violončelo na Kraljevi glasbeni akademiji pri Jonathanu Mansonu v Londonu. Iste leta je bil po avdiciji povabljen, da kot glavni violončelist sodeluje pri Les Musicies du Louvre pod vodstvom Marca Minkowskega. Leta 2013 je postal prvi violončelist orkestra Il Pomo d'oro in začel igrati z Beneškimi baročnimi orkestrom. Od 2011 je igral v najpomembnejših festivalskih in koncertnih dvoranah, kot so Tokyo Opera City, Wigmore Hall, Carnegie Hall, Salzburg Festspielhaus, Frankfurt Opernhaus. Sodeloval je pri številnih snemanjih z založbami Erato, Sony, Deutsche Grammophon, Naive, Cpo, Brilliant Classics, Decca, Alpha Classics. Od 2018 je član kvarteta Delfico. Igra baročni violončelo, ki ga je 2005 izdelal Pierre Bohr, in sodobni violončelo, ki ga je 2016 izdelal Robert Brewer Joung.

**Federico Toffano** gained a Diploma in cello performance at the Conservatory of Music of Vicenza (Italy) in 2009, where he studied with Gianantonio Viero. From 2009 to 2011 Federico studied with Giovanni Gnocchi and Stefano Cerrato at Incontri con il Maestro of Imola (Italy), and additionally at Mario Brunello's Academy, Antiruggine. He later attended further courses and masterclasses with Franco Maggio Ormezowsky, Enrico Dindo, Rocco Filippini, Thomas Demenga and Laszlo Fenyo. In 2005 and 2006 Federico was the principal cellist of the Orchestra Regionale dei Conservatori del Veneto. Following this, in 2010 and 2011, he was selected to play with the Gustav Mahler Jugendorchester and with the Orchestra Mozart conducted by Claudio Abbado. In 2011 he was selected (first place) by audition to play with the Orchestra dell'Arena di Verona for the most important Italian opera festival. It is however in the world of historical performance where his true passion lies. This interest has led him to attend some baroque cello courses with Gaetano Nasillo and Stefano Veggetti. In 2011, Federico was offered a place as principal cellist to tour with the European Union Baroque Orchestra (EUBO) around Europe. This opportunity allowed him to feed his passion for baroque music and confirmed to him that this is where he would like to dedicate himself. In 2012 he studied baroque cello at Royal Academy of Music with Jonathan Manson in London. In the same year, after audition, he was invited to play, as principal cellist, with Les Musicies du Louvre under the direction of Marc Minkowski. In 2013 he became the first cello of Il Pomo d'oro orchestra, and he started to play with Venice Baroque Orchestra. Since 2011 he started to travel around the world to play in the most important Festival and concert hall like Tokyo Opera City, Wigmore Hall, Carnegie Hall, Salzburg Festspielhaus, Frankfurt Opernhaus. He participated in many recording with the following labels: Erato, Sony, Deutsche Grammophon, Naive, Cpo, Brilliant Classics, Decca, Alpha Classics. Since 2018 he plays with quartetto Delfico. He plays a baroque cello built in 2005 by Pierre Bohr and a modern cello built in 2016 by Robert Brewer Joung.



glasna

