



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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17.8.2022, 20:00

Brežice

Grad Brežice
Brežice Castle

V Bachov razmislek: Goldbergove variacije v violinski preobleki
Rethinking Bach: The Goldberg Variations transcribed for Solo violin

JORGE JIMÉNEZ

(Španija / Spain)

violina / violin

Sporočilo umetnika obiskovalcem

Leta 1996 sem v znameniti različici Glenna Goulda na preprostem kasetofonu prvič slišal Bachove Goldbergove variacije. Od takrat me ta čudovita kompozicija ni izpustila. Sprva sem se sprijaznil z dejstvom, da kot violinist tega dela nikoli ne bom mogel igrati. Toda sčasoma sem spoznal, da lahko na violini zveni več glasov hkrati, za kar je primer šestih slavnih partit in sonat za solo violino Johanna Sebastiana Bacha. Končno sem se lotil dela in začel prepisovati eno najbolj zapletenih klavirskih skladb baroka v skladbo za solo violino. To je bilo kot krčenje, ko bi poskušali vse pohištvo iz Versajske palače namestiti v majhno, očarljivo garsonjero v središču Pariza: izbrati je treba le najboljše kose pohištva, hkrati pa ohraniti občutek velike sobe v majhnem novem prostoru.

Moje umetniško poslanstvo

Z več kot 20-letnimi izkušnjami dela z najboljšimi umetniki in ansambli v Evropi, z odličnim poznavanjem tega repertoarja in izčrpanjem vseh tehničnih možnosti svojega inštrumenta, si prizadevam podajati najboljšo glasbo in najbolj vznemirljive skladbe v jezikovni in zvočni svet baročne violine in občinstvu ponuditi nov način poslušanja te glasbe in instrumenta.

Snemanje: Radio Slovenija

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

ob 19:00

Klepet z Jorgejem Jiménezom

Artist's message to visitors

In 1996, I heard Bach's Goldberg Variations for the first time in Glenn Gould's famous version on a simple cassette recorder. Since then, this wonderful composition has not let me go. At first, I resigned myself to the fact that as a violinist I would never be able to play this work. But over time I realised that several voices could sound at the same time on the violin, as Johann Sebastian Bach exemplifies in his six famous partitas and sonatas for solo violin. Finally, I set to work and began to transcribe one of the most complicated piano pieces of the Baroque into a piece for solo violin. This was like downsizing, like trying to fit all the furniture of the Palace of Versailles into a tiny, charming studio flat in the centre of Paris: One must choose the best pieces furniture and try to keep the feeling of the big room in the small new space.

My artistic mission

With more than 20 years of experience working with the best artists and ensembles in Europe, with great knowledge of this repertoire and exhausting all the technical possibilities of my instrument, I aim to export the best music and most exciting compositions to the language and sound world of the baroque violin and offer to the audiences a new way of listening to this music and instrument.

Recording: Radio Slovenija

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

at 19:00

Chat with Jorge Jiménez

Koncertni program / Concert programme

Johann Sebastian Bach (1685-1750):

Clavier Übung bestehend in einer ARIA

**mit verschiedenen Veränderungen vors Clavicimbal mit 2 Manualen.
Denen Liebhabern zur Gemüths- Ergetzung verfertigt
von Hrn. Johann Sebastian Bach Königl. Pohl. u. Churfl. Sæchs. Hoff-Compositeur,
Capellmeister, u. Directore Chori Musici in Leipzig.
Nürnberg in Verlegung Balthasar Schmid
(Goldbergove variacije / The Goldberg Variations, BWV 988)**

Aria

Variatio 1: a 1 Clav.

Variatio 2: a 1 Clav.

Variatio 3: Canone all'Unisono. a 1 Clav.

Variatio 4: a 1 Clav.

Variatio 5: a 1 ô vero 2 Clav.

Variatio 6: Canone alla Seconda. a 1 Clav.

Variatio 7: a 1 ô vero 2 Clav. Al tempo di Giga Variatio 8: a 2 Clav.

Variatio 9: Canone alla Terza. a 1 Clav.

Variatio 10: Fughetta. a 1 Clav.

Variatio 11: a 2 Clav.

Variatio 12: a 1 Clav. Canone alla Quarta. a 1 Clav. Variatio 13: a 2 Clav.

Variatio 14: a 2 Clav.

Variatio 15: Canone alla Quinta. a 1 Clav. Andante Variatio 16: Ouverture. a 1 Clav.

Variatio 17: a 2 Clav.

Variatio 18: Canone alla Sesta. a 1 Clav.

Variatio 19: a 1 Clav.

Variatio 20: a 2 Clav.

Variatio 21: Canone alla Settima. a 1 Clav.

Variatio 22: a 1 Clav. alla breve

Variatio 23: a 2 Clav.

Variatio 24: Canone all'Ottava. a 1 Clav.

Variatio 25: a 2 Clav. Adagio

Variatio 26: a 2 Clav.

Variatio 27: Canone alla Nona. a 2 Clav.

Variatio 28: a 2 Clav.

Variatio 29: a 1 ô vero 2 Clav.

Variatio 30: Quodlibet. a 1 Clav.

Aria da Capo

Nekoč pred začetkom

Leta 1996 sem prvič slišal Goldbergove variacije Johanna Sebastiana Bacha. Zvoki legendarne različice Glenna Goulda, ki so prihajali iz mojega skromnega kasetofona, od takrat živijo v moji glavi. Slap občutkov, ki jih je skladba sprožila v meni, je ublažilo spoznanje, da kot violinist in ne klaviaturist sam nikoli ne bom uspel izvajati to najbolj ikonično delo. A vedno se da sanjati ...

Leta pozneje mi je postalo jasno, da čeprav je violina po naravi melodičen inštrument, so številni skladatelji, zlasti Bach, zanjo pisali na način, ki je povečal njene možnosti, tako da zveni skoraj kot večglasni inštrument, kot čembalo ali orgle. Torej, čeprav na violini ni mogoče »resnično« igrati več kot dveh melodij hkrati, v Bachovih Sei soli, znamenitih sonatah in partitah za solo violino, skladatelj postane mojster iluzije: ustvari učinek, da tri ali celo štirje glasovi zvenijo hkrati.

Sčasoma sem si zadal nalogo: začel sem prepisovati eno najbolj zapletenih skladb za čembalo iz 18. stoletja v skladbo za solo violino. To je bila norost.

Predstavljajte si, da poskušate vse pohištvo iz dvorca Versailles namestiti v čudovito, majhno podstrešno garsonjero v Rue Lafayette: izbrati je treba le najboljše predmete in si prizadevati, da ohranimo enak občutek velikega prostora tudi v manjšem. Kot je zapisal Antoine de Saint-Exupéry: »Zdi se, da se popolnosti ne doseže, ko ni več kaj dodati, ampak ko ni več kaj odvzeti«. Zelo kmalu sem ugotovil, da sem morda začel svoj življenjski projekt.

Legenda

Goldberg je več kot le neverjetna glasba. Tako kot pri Da Vincijevi Mona Lizi je ena najbolj vznemirljivih stvari tudi pri Bachovih Goldbergovih variacijah skrivnost, ki je za njimi. Legenda, kako so nastale variacije, izvira iz zgodnje Bachove biografije glasbenega teoretika Johanna Nikolausa Forkla (*Über Johann Sebastian Bachs Leben, Kunst, und Kunstwerke*, 1802).

Forkel piše: Za to delo se moramo zahvaliti spodbudi nekdanjega ruskega veleposlanika na volilnem sodišču Saške, grofa Kaiserlinga, ki se je pogosto ustavljal v Leipzigu in tja pripeljal svojega mladega čembalista Goldberga, da bi ga glasbeno poučeval Bach. Grof je bil pogosto bolan in je imel težave z nespečnostjo. Tako je moral Goldberg, ki je živel v njegovi hiši, prenočevati v predsobi, da mu je med nespečnostjo igral. ... Nekoč je grof v Bachovi navzočnosti omenil, da bi rad imel za Goldberga nekaj čembalskih skladb, ki bi morale biti tako gladkega in tudi živahnega značaja, da bi ga v neprespanih nočeh morda malo razveselile. Bach je menil, da je to željo najbolje izpolniti z variacijami, katere je do takrat imel za nehvaležno nalogo zaradi ponavljajoče se podobne harmonične podlage. Ker pa so bila ta čas vsa njegova dela že vzorci umetnosti, so mu tudi te variacije prišle pod roko. Vendar je ustvaril le eno tovrstno delo. Potem jih je grof

Once Upon a Piece

In 1996 I heard Johann Sebastian Bach's "Goldberg Variations" for the first time. The sounds of the legendary version by Glenn Gould, coming from my humble cassette player, have lived inside my head ever since. The vast range of feelings that the piece produced in me was tempered by the realisation that, as a violinist and not a keyboard player, I would never achieve playing this most iconic of works myself. But one can always dream ...

Years later, it became clear to me that, although the violin is a melodic instrument by nature, many composers (especially Bach) wrote for it in a way that enhanced its possibilities, making it sound almost like a polyphonic instrument, like a harpsichord or an organ. So even though on a violin one cannot "really" play more than two melodies at once, in Bach's 6 Soli, or the famous Sonatas and Partitas for solo violin, the composer becomes a master of illusion: he creates the effect that three or even four voices are sounding at the same time.

Eventually, I set myself to the task: I started transcribing one of the most complicated pieces for the keyboard from the eighteenth century into a piece for solo violin. It was madness.

Imagine trying to fit all the furniture of Versailles Palace into a beautiful, tiny one-bedroom attic in Rue Lafayette: one would have to choose the best items and aim to keep the same feel of the big space in a smaller one. As Antoine de Saint-Exupéry wrote: "It seems that perfection is achieved not when there is nothing more to add, but when there is nothing more to take away". Very soon, I realised that I might have started a lifetime project.

The Legend

There is more to the Goldbergs than just incredible music. As with Da Vinci's Mona Lisa, one of the most puzzling things about Bach's Goldberg Variations is the mystery behind them. The legend of how the Variations came to be composed comes from an early biography of Bach by music theorist Johann Nikolaus Forkel (*Über Johann Sebastian Bachs Leben, Kunst, und Kunstwerke*, 1802).

Forkel writes: *For this work, we must thank the instigation of the former Russian ambassador to the electoral court of Saxony, Count Kaiserling, who often stopped in Leipzig and brought there with him his young harpsichordist Goldberg, to have him given musical instruction by Bach. The Count was often ill and had sleepless nights. At such times, Goldberg, who lived in his house, had to spend the night in an antechamber, to play for him during his insomnia. ... Once the Count mentioned in Bach's presence that he would like to have some clavier pieces for Goldberg, which should be of such a smooth and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought himself best able to fulfil this wish through Variations, the writing of which he had until then considered an ungrateful task on account of the repeatedly similar harmonic foundation. But since at this time all his works were already models of art, such also these variations became under his hand. Yet he produced only a single work of this kind.*

vedno imenoval kot svoje variacije. Nikoli se jih ni naveličal in je v dolgih neprespanih nočeh pravil: »Dragi Goldberg, zaigraj mi eno mojih variacij.« Bach morda nikoli ni bil tako dobro plačan le za eno svojih del, kot za to. Grof mu je podaril zlati kelih, napolnjen s 100 kovanci Louis-d'Ors. Toda tudi če bi bilo darilo tisočkrat večje, njihova umetniška vrednost še ne bi bila poplačana.

Forkel je prvo Bachovo biografijo napisal leta 1802, več kot 60 let po nastanku Variacij, in je verodostojnost zapisa lahko vprašljiva. Vendar, ali ni v legendah nekaj skrivnostno privlačnega?

Potovanje

V letih, preden je napisal Goldbergove variacije, je bil Bach zaposlen kot dvorni kapelnik pri knezu Leopoldu Anhaltskem v Köthnu. Ta položaj je imel med letoma 1717 in 1723. Knez Leopold je bil velikodušen pokrovitelj in prijatelj, ta prestižen in udoben položaj pa je Bachu omogočil, da se je bolj posvetil svoji ljubljeni ženi Marii Barbari in njuni mladi družini.

Princ Leopold, bolehen od otroštva, je po nasvetu zdravnikov vsako poletje obiskal zdravilišče v Karlsbadu. Vsaj dvakrat je s seboj vzel Bacha in člane njegovega orkestra. Nedvomno je to storil, da bi si okrepil prestiž pred drugimi bogatimi pokrovitelji zdravilišča, ki je postalo eden prvih rednih poletnih festivalov uprizoritvenih umetnosti.

Bilo je leta 1720, med drugim potovanjem v Karlsbad, ko se je zgodila morda največja tragedija v Bachovem življenju: od doma je prišlo nujno sporočilo, a ga je knežje osebje prestreglo in ni Bachu povedalo ničesar. Konec koncev, knezu Leopoldu niti ne bi povzročilo neprijetnosti, če bi svojemu dvornemu kapelniku dovolil, da odide domov. V sporočilu je pisalo, da je Bachova žena Maria Barbara hudo bolna in da verjetno ne bo okrevala. Po šestih tednih se je Bach vrnil domov in za smrt svoje ljubljene žene je izvedel, ko je stopil skozi vhodna vrata. Maria Barbara je bila že pokopana. Bach ni nikoli več potoval.

Ko pišem te besede in svet počasi okreva od primeža pandemije COVID-19, pomislim na glasbenike. Lynn H. Hough je dejal: »Življenje je potovanje, ne cilj«. Ali ni nujno, da vsakega nekaj? Glasbenikova pot se pogosto začne v otroštvu z ljubeznijo do glasbe. Ta občutek da živimo, ko igramo, želja, da bi svet naredili boljši in ga preoblikovali z močjo glasbe. Toda kaj vse to pomeni brez cilja: občinstva? Ure, meseci in leta priprav so zastali zaradi vsiljenih omejitev. Svet se je v tej tišini spremenil in zdaj moramo nekako najti pot nazaj v pokrajino, ki jo je težko prepoznati.

Johann Sebastian Bach je dobro poznal smrt, izgubo in žalovanje. Da nam je kljub vsemu lahko podaril takšen svet navdihujoče, odstrte, poživljajoče in tolažilne glasbe, je močan dokaz človeškega duha. To daje upanje.

Thereafter the Count always called them his variations. He never tired of them, and for a long-time sleepless nights meant: 'Dear Goldberg, do play me one of my variations.' Bach was perhaps never so rewarded for one of his works as for this. The Count presented him with a golden goblet filled with 100 Louis-d'Ors. Nevertheless, even had the gift been a thousand times larger, their artistic value would not yet have been paid for.

Forkel wrote his biography in 1802, more than 60 years after the Variations were composed, and its veracity has been questioned. However, isn't there something mysteriously appealing about legends?

The Journey

Years before writing the Goldberg Variations, Bach was employed as Kapellmeister for Prince Leopold in Köthen. A position he held between 1717 and 1723. Prince Leopold was a generous patron and friend, and this prestigious and comfortable position gave Bach the gift of time to focus on his beloved wife Maria Barbara and their young family.

Prince Leopold, frail since boyhood, took the waters in Karlsbad every summer on the advice of his doctors. On at least two occasions he took Bach and members of his Kapelle orchestra with him. No doubt he did so to enhance his prestige amongst the other wealthy patrons of the spa, which became one of the first regular summer festivals of the performing arts.

It was in 1720, during the second trip to Karlsbad when possibly the greatest tragedy of Bach's life occurred: an urgent message was sent from his home, but the prince's staff intercepted it and told Bach nothing. After all, it would not do to inconvenience Prince Leopold by giving the Kapellmeister some reason to go home. The message said that Bach's wife, Maria Barbara was gravely ill and unlikely to recover. It took Bach another six weeks to head for home and he only heard of his beloved wife's death when he walked through his front door. Maria Barbara had already been buried. Bach never travelled again.

As I write these words, the world slowly recovers from the grip of the COVID-19 pandemic, my thoughts turn to musicians. Lynn H. Hough said: "life is a journey, not a destination". Doesn't it need to be a bit of both, though? A musician's journey often starts in childhood with a love for music. That feeling of coming alive when playing, a desire to make the world a better place, transforming it through the power of music. But what does it all mean without its destination: the audience? Hours, months, years of preparation came to a standstill due to the imposed restrictions. The world has changed during this silence, and we now must somehow find our way back into a landscape that's hard to recognise.

Johann Sebastian Bach was well acquainted with death, loss, and grieving. The fact that he was still able to give us such a world of inspiring, transparent, uplifting and consoling music is a powerful testament to the human spirit. It gives me hope.

Doma

Aria je komad, iz katerega izvira vseh 30 Goldbergovih variacij. Kot da bi bil doma, tesno držal nekoga, ki ga imaš rad, in šepetal, da bo vse v redu ... Postavljena je na basovski liniji, krožnem nizu zvokov, ki se nikoli ne ustavijo in zvenijo, kot da potujejo že od zore časa.

Nato se prično variacije: nebeški nabor plesov, kanonov in čez vse Bachov kontrapunkt v svojem največjem sijaju. Enako kot je Ciaccona Bachovega BWV 1004 deli ikonični nabor sonat in partit za solo violino razdeljena na dvoje, pripelje variacija 15 prvo polovico Goldbergovih variacij na njihov ekvator na najbolj dramatičen način: temnim melodijam in padajočim vzdihom v enem glasu odgovarjajo naraščajoče prošnje v drugem, bogatem, a ne preveč okrašenem: vse se je povezuje v epski zaključek nepozabne žalosti. Ko dosežemo konec variacij, nas Bach pošlje nazaj k Arii: kot da bi se po dolgem času vrnili domov - glasba se zdi čudovito znana, a vendar jo po našem potovanju skozi variacije slišimo s svežo in povečano zavestjo.

17 mesecev po smrti svoje žene Marie Barbare se je Johann Sebastian Bach ponovno poročil. Njegova nevesta je bila sopranistka Anna Magdalena Wilcke, ki je po poroki, za tisti čas nenavadno, nadaljevala kariero profesionalne pevke. Ustvarila je glasbeni dom, kjer je celotna družina Bach pogosto pela in igrala z gostujočimi prijatelji in gostujočimi glasbeniki. Na ta način je Bachov novi dom v Leipzigu postal živahno glasbeno središče.

Zgodovinarji že dolgo menijo, da je skupno zanimanje para za glasbo prispevalo k njenemu srečnemu zakonu. Anna Magdalena je redno pomagala Johannu Sebastianu kot prepisovalka njegove glasbo. Bach ji je posvetil več skladb, ki jih vsebuje slavna zbirka *Notenbüchlein für Anna Magdalena Bach*.

Leta preden je Bach objavil Goldbergove variacije, se Aria pojavi v enem od teh zvezkov. Prvotno so domnevali, da je bila Aria darilo zanjo. Pa bi lahko bilo darilo Ane Magdalene svojemu možu?

Leta 2014 je Bachov raziskovalec Martin Jarvis s Charles Darwin University v Avstraliji postavil revolucionarno tezo, da bi lahko bila Anna Magdalena Bach dejanska skladateljica Arije. Forenzični raziskovalci teh zvezkov so podprli teorijo in rekli, da so prepričani »z razumno mero znanstvene gotovosti«, da je to Ario najverjetneje napisala Anna Magdalena, prav tako pa tudi druga dela, vključno s suitami za violončelo.

Te trditve so Bachovi raziskovalci in izvajalci soglasno zavrnili. Vendar, kot ste morda uganili, sem ljubitelj dobrih zgodb in vsi vemo, da za velikim moškim pogosto stoji odlična ženska.

Homecoming

The Aria is the piece from which all 30 Goldberg Variations spring. It's like being at home, holding someone you love very tight whispering that everything is going to be all right ... It's based on a ground bass, a circular set of sounds that never stop, that sound like they have been going since the dawn of time.

Then, the Variations start: they are a heavenly set of dances, canons and overall, Bach's counterpoint at its best. In the same way the Ciaccona from Bach's Partita BWV 1004 divides the iconic set of Sonatas and Partitas for solo violin in two, Variation 15 brings the first half of the Goldbergs to its equator in the most dramatic way: Dark melodies, falling sighs in one voice answered by rising supplications in the other, rich but not over ornamented: all joined together in an epic conclusion of unforgettable sadness. When we reach the end of the Variations, Bach sends us back to the Aria: like returning home after time away - the music feels wonderfully familiar and yet, after our journey through the variations, we hear it with a fresh and heightened awareness.

17 months after the death of his wife Maria Barbara, Johann Sebastian Bach remarried. His bride was the soprano Anna Magdalena Wilcke, who rather unusually continued her career as a professional singer after getting married. She created a musical home for them where the entire Bach family would often sing and play with visiting friends and touring musicians. In this way, Bach's new home in Leipzig became a vibrant musical centre.

Historians have long said that the couple's shared interest in music contributed to their happy marriage. Anna Magdalena regularly helped Johann Sebastian as a copyist, transcribing his music by hand. Bach wrote several compositions dedicated to her, as contained in the celebrated collection called the *Notenbüchlein für Anna Magdalena Bach*.

Years before Bach published the Goldberg Variations, the Aria appears in one of these notebooks. It was originally assumed that the Aria was a gift for her - but could it have been a gift from Anna Magdalena to her husband?

In 2014 Bach scholar Martin Jarvis, from the Charles Darwin University in Australia, came up with the revolutionary theory that Anna Magdalena Bach might have been the actual composer of the Aria. Forensic examiners of the notebooks backed the theory, saying they were sure "within a reasonable degree of scientific certainty" that Anna Magdalena most likely wrote this Aria, amongst other pieces, including the Cello Suites.

These claims have since been unanimously dismissed by Bach scholars and performers. However, as you might have guessed, I'm a lover of good stories and we all know that behind a great man there is often a great woman.

Jorge Jiménez, February 2022

Jorge Jiménez je eden najbolj iskanih violinistov našega časa. Znan je po svojem mukotrpnem in vznemirljivem pristopu, kjer izvaja glasbo v slogu in instrumentih, za katere je bila napisana, od srednjega veka do 21. stoletja. Jorge je ustanovitelj in vodja španske zasedbe Tercia Realidad in je koncertni mojster zasedb, kot so: La Arpeggiata (FR), The Hanover Band (GB), Forma Antiqua (ES), La Risonanza (IT), Capella Cracoviensis (PL), I Fagiolini (GB) in Laudonia Ensemble (AT). Jorge je stalni gostujoči koncertni mojster orkestrrov, kot so Capella Cracoviensis, Orquesta Sinfónica de La Comunidad Valenciana, Orquesta del Principado de Asturias, Orkest van de Vlaamse Opera, pa tudi gostujoči dirigent nove operne družbe Kiez Oper s sedežem v Berlinu in poljskega orkestra Academy Festival Bachowski Swidnica. Jorge se je kot redni gost pojavil kot glasbeni direktor in solist v londonskem Shakespearovem gledališču Globe, kjer je režiral glasbeni del pri "The Secret Theatre", premierno uprizoritev glasbe Aleksandra Balanescuja in "Four Seasons" z glasbo Maxa Richterja. Jorge je snemal za založbe, kot so Atlantic Records, Naxos, Hyperion, DLR-Capriccio, Lindoro, La Ma de Guido in Prometeo. Jorge je s svojimi eklektičnimi solo violinskimi programi veliko gostoval po Evropi, Južni Ameriki in Kanadi. Nastopal je v Istanbulu, Seville, Barceloni, Bieczu, Swidnici, Krakovu, Londonu, Manchesteru, Berlinu, Madridu, Parizu, Varaždinu, Montrealu in Cochabambi. Leta 2021 je Jorge predstavil svoj album "Lunaris" za založbo GWK (Nemčija), za katerega je napisal 4 elektronske zvočne kulise, ki so jih po mnenju kritikov »zunaj tega sveta«. Jorge igra na violino Ruggieri iz leta 1680 iz fundacije JumpstartJr (Nizozemska) in violino Michelangela Bergonzija iz leta 1780 iz zbirke Jonathana Spareyja (Združeno kraljestvo).

Jorge Jiménez is one of the most sought-after violinists of our day. He is known for his painstaking and exciting approach, performing music in the style and instruments for which it was composed, from the Middle Ages to the 21st century. Jorge is the founder and director of the Spanish ensemble Tercia Realidad and is concertmaster of ensembles such as: La Arpeggiata (FR), The Hanover Band (United Kingdom), Forma Antiqua (ES), La Risonanza (IT), Capella Cracoviensis (Poland), I Fagiolini (United Kingdom) and Laudonia Ensemble (Austria). Jorge is a regular guest concertmaster of orchestras such as Capella Cracoviensis, Orquesta Sinfónica de La Comunidad Valenciana, Orquesta del Principado de Asturias, Orquesta de la Vlaamse Opera, as well as guest conductor appearances of the new Berlin-based opera company Kiez Oper and the Academy Festival Bachowski Swidnica Orchestra in Poland. Jorge appeared as a regular guest as musical director and soloist at London's Shakespeare's Globe Theater, having directed the musical portion of such works as "The Secret Theater", premiering music by Alexander Balanescu and "Four Seasons" with music by Max Richter. Jorge has recorded for labels such as Atlantic Records, Naxos, Hyperion, DLR-Capriccio, Lindoro, La Ma de Guido and Prometeo. With his eclectic solo violin programs, Jorge has toured extensively throughout Europe, South America, and Canada. Performing in Istanbul, Seville, Barcelona, Biecz, Swidnica, Krakow, London, Manchester, Berlin, Madrid, Paris, Varaždin, Montreal and Cochabamba. In 2021 Jorge presented his album "Lunaris" for GWK records (Germany) for which he wrote 4 electronic soundscapes which the critics considered "out of this world". Jorge plays a Ruggieri violin from 1680 from the Jumpstart Jr. Foundation (Netherlands) and a Michelangelo Bergonzi from 1780 courtesy of Jonathan Sparey (United Kingdom)



glasna

