



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Nedelja / Sunday
13.8.2023, 20:00

Grad Brežice / Brežice Castle

Stylus Phantasticus in intima: dve barvi lepote
Stylus Phantasticus vs Intimacy: two colours of beauty

BACH COLLEGIUM BARCELONA DUO

(Španija / Spain)

Adriana Alcaide: violina violin
Carles Blanch: teorba / theorbo

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During the recent floods, water flooded the production
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Sporočilo umetnikov obiskovalcem

Najino poslanstvo je postati most med materialno in duhovno realnostjo. Vsakdanje življenje nas vse sili, da ostanemo v materialističnem razumevanju sveta, medtem ko nam umetnost in predvsem glasba omogočata, da zaznavamo druge realnosti, druge resnice in se približamo popolnosti Narave. Ta neizgovorjena govorica, ki jo držimo v rokah in glasbilih, nam odpira nova vrata za vse tisto, česar z besedami ne moremo. Tako najlepša in najčistejša čustva ter bolečino in trpljenje preobrazimo v olajšanje. Zvok potuje hitro kot svetloba in človekovo notranjost lahko spremeni v sekundi. Umetniki nadziramo in vsakogar spominjamo, da lahko ustvarimo lastno resničnost, lahko sanjamo z odprtimi očmi in vemo, da je tisto, kar si predstavljamo, lahko resnično zaradi moči zaupanja, ki nam jo pripoveduje zvok. Glasba je skupaj s plesom najstarejše zdravilo človeštva. Ravnovesje in lepota spreminjata strukturo naših telesnih celic, delata red v naših mislih in čustvih ter nas spominjata na nečloveško realnost, veliko večjo od naših majhnih umov.

Poslanstvo ansambla

Bach Collegium Barcelona iz leta v leto pregleduje obsežen repertoar, ki ga je napisal Johann Sebastian Bach, osredotočen na kantate. Glavna pozornost je s kompromisi usmerjena v njegova instrumentalna dela in druge skladatelje, ki bi lahko bili gnezdo Bachovih idej. Bili so njegovi predniki, ki so vplivali nanj, da je lahko opravil edinstveno vlogo v glasbeni zgodovini. Sočasno s koncerti v Kataloniji širi ansambel svoj okvir in gostuje tudi v drugih državah, kot sta Nemčija in Francija. Njegov fokus je zblížati glasbo in občinstvo. Poleg koncertov namenja svoj čas in energijo pedagoškimi uram ter je navdih za otroke in glasbene šole, ki ustvarjajo skupnost, z glasbo in umetnostjo, v službi današnjega časa.

Snemanje: Radio Slovenija

Vinar koncertov Seviqč Brežice 2023:
Družina Jakončič, Kozana, Goriška Brda

ob 19:00
Klepet z Bach Collegium Barcelona Duo

Artists' message to visitors

Our mission as artists is to become a bridge between material reality and spiritual reality. Everyday life forces all of us to remain in a materialistic perception, while art and especially music allows us to perceive other realities, other truths and be closer to the perfection of Nature. This unspoken language that we hold in our hands and musical instruments opens us a new door of expressing everything that cannot be done through words, the most beautiful and pure emotions, and to transform all the pain and suffering in relief. Sound travels fast as light and he can transform the inside of a human being into a second. We artists, we oversee reminding everyone that we can create our own reality, we can dream with open eyes, and we know that what we imagine it can be real because of the power of trust and confidence that sound shows us all the time. Music is the oldest medicine of humankind, together with dancing. The balance and beauty change the structure of our body cells, makes order inside our minds and emotions, and remind us of the non-human reality, much bigger than our small minds.

The mission statement of the ensemble

Bach Collegium Barcelona oversees sharing year by year the huge repertoire written by Johann Sebastian Bach, mainly Cantatas. But his duty and compromise open to his instrumental works and as well to other composers that could be the nest of Bach's ideas, they were his ancestors that influenced him, even though he had a unique role in music history. Simultaneously to their concerts in Catalonia, they are enlarging their frame, going to other countries as Germany and France. Their focus is to promote proximity between the music itself and the audience. Apart from concerts, they dedicate their time and energy to do pedagogical sessions and be an inspiration for children and music schools that are willing to create a musical community, with music and art as a service to our times.

Recording: Radio Slovenija

Winemaker of Seviqč Brežice 2023 concerts:
Family winery Jakončič, Kozana, Goriška Brda

at 19:00
Chat with Bach Collegium Barcelona Duo

Stylus Phantasticus in intima: dve barvi lepote
Stylus Phantasticus vs Intimacy: two colours of beauty

Heinrich Ignaz Franz von Biber (1644-1704)

(Sonata 1: Oznanjenje / The Annunciation)

Praeludium / Variatio / Aria allegro / Variatio / Adagio / Finale
(Sacrum Mysterium, 1698)

Johann Heinrich Schmelzer (ca.1620-1680)

Sonata Quarta

(?) / Sarabande / adagio a dagio / guige / (?) / allegro / (?) / presto
(Sonatae unarum fidium, 1664)

François Couperin (1668-1733)

Second Concert

Prélude / Allemande Fuguée / Air Tendre / Air Contre fugue / Échos

(Concerts Royaux, Composé par Monsieur Couperin, Organiste de la Chapelle du Roy, ordinaire de la Musique de sa Chambre; et cy-devant Professeur-maître de composition, et d'accompagnement de Monseigneur le Dauphin Duc de Bourgogne, Père de sa Majesté ... Avec Privilège du Roy, 1722)

Georg Muffat (1653-1704)

Sonata Violino Solo. G. Muffat, Praga July 1677

Adagio / Allegro / Adagio / Allegro / Adagio

Johann Sebastian Bach (1685-1750)

Sonata per il Violino e Cembalo di J. S. Bach (BWV 1021)

Adagio / Vivace / Largo / Presto

Bach Collegium Barcelona Duo se osredotoča na širjenje Bachove instrumentalne glasbe. Za koncert je pripravil program različne glasbe s skupno rdečo nitjo: skladatelji Biber, Schmelzer in Muffat so bili velik navdih za Johanna Sebastiana Bacha. Poglobljeno so se trudili prikazati vse možnosti baročne violine: virtuoznost, globino, čustvenost, svobodo in ustvarjalnost. Imenovali so jih mojstri *Stylus Phantasticus*. Prav vsi so vplivali na Bachovo delo. Ta slog je bil edinstven in oseben. V vojnih časih je družba v krču, ustvarjalnost pa kaže, kako preseči težke trenutke: tveganje, kontrasti življenja in smrti, dvojnost kot žalost in veselje, izražanje čustev. Vse to pa se odraža skozi zahtevno inštrumentalno tehniko. Vsi so napisali obsežen glasbeni opus, predvsem za godala in še posebej za violino. Iskanje lepote je bila skupna želja vseh, kar se kaže na primer v Muffatovem *Armonico Tributo*, Schmelzerjevem *Unarum Fidium* in von Bibrovi *Mensa Sonora*. Nasprotje tem ekstrovertnim občutkom prikazovanja čustev in barv v glasbi je François Couperin, predstavnik uglajenosti, elegancije in rokokoja. Polno zvočna govorica čembala je velik izziv za violino. To je razkošen program nemške glasbe, ki so ga od 17. stoletja dalje upodabljali veliki

In charge of spreading Bach instrumental music, Bach Collegium Barcelona Duo, offers a programme with different music, within a common frame: composers as Biber, Schmelzer and Muffat were a great inspiration for Johann Sebastian Bach. They worked deeply to show all the possibilities of the baroque violin: virtuosity, depth, emotion, freedom, and creativity. They have been called the masters of *Stylus Phantasticus*, that they all influenced Bach's work. This style was a singular and personal one; in war times, society was convulsed, and creativity appeared to survive the difficult moments they were living: risk, contrasts, life and death, duality as sadness and joy, expression of emotion, as well as high instrumental technique... All of them have a huge musical production, mainly for string instruments and especially for the violin. The search of beauty was a common desire from all of them, showed for example in *Armonico Tributo* by Muffat, *Unarum Fidium* by Schmelzer and *Mensa Sonora* by Biber. Contrasting with this extrovert feeling of showing emotions and colours in music, we have F. Couperin, the model of refinement, elegance, rococo style, in a real harpsichord language, a big challenge for the violin.

skladatelji. Z občinstvom so želeli deliti svobodo, ustvarjalnost in lepoto z vsemi izraznimi in virtuoznimi možnostmi violine. Continuo, ki ga vodi teorba, omogoča uživanje v tej čudoviti glasbi na zelo poseben in intimen način. Model, ki ustvarja most med francosko in nemško kulturo.

Heinrich Ignaz Franz von Biber je bil češko-avstrijski skladatelj in violinist. Deloval je v Gradcu in Kroměřížu, preden je ilegalno zapustil delodajalca, princa škofa Karla Liechtenstein-Kastelkorna, in se naselil v Salzburgu. Tu je ostal do konca življenja, objavljala večino svoje glasbe, a očitno le redko, če sploh kdaj, koncertiral. Spada med enega najpomembnejših skladateljev za violino v zgodovini instrumenta. Njegova izvirna tehnika mu je omogočila, da je z lahkoto dosegel 6. in 7. lego, uporabil več registrov v zapletenih polifoničnih pasażah in raziskoval različne možnosti uglaševanja skordature. Med drugim je Biber pisal tudi opere, sakralno glasbo in glasbo za komorne zasedbe. Napisal je eno najzgodnejših znanih skladb za violino solo, monumentalno passacaglio v *Sacrum Mysterium* (Roženskih sonatah). V času Biberjevega življenja je bila njegova glasba znana in posnemana po vsej Evropi. V poznem 18. stoletju ga je glasbeni zgodovinar Charles Burney razglasil za najboljšega violinskega skladatelja 17. stoletja. Konec 20. stoletja je Biberjeva glasba, zlasti Roženske sonate, doživela renesanso. Danes se pogosto izvaja in snema. Oznanjenje je sonata, ki odpira zbirko *Sacrum Mysterium*, kjer so sonate večinoma napisane v skordaturi, tako da je v vsakem trenutku Jezusovega življenja vzdušje drugačno. V prvi, ki ponazarja oznanjenje Mariji, da bo spočela otroka, z glasbo upodablja prihod angela in odprtje neba.

Johann Heinrich Schmelzer je bil avstrijski skladatelj in violinist srednjega baroka. O njegovem otroštvu ni znanega skoraj nič, vendar se zdi, da je na Dunaj prispel v tridesetih letih 16. stoletja ter ostal skladatelj in glasbenik na habsburškem dvoru do konca svojega življenja. Imel je tesen odnos s cesarjem Leopoldom I., ki mu je podelil plemiški naziv. Leta 1679 se je povzpел v kapelnika in umrl med epidemijo kuge le nekaj mesecev potem, ko je bil imenovan na ta položaj. Schmelzer je eden najpomembnejših violinistov svojega obdobja in je pomembno vplival na kasnejše violinsko ustvarjanje nemških in avstrijskih skladateljev. Veliko je prispeval k razvoju violinske tehnike ter spodbujal uporabo in razvoj sonatnih in suitnih oblik v Avstriji in Južni Nemčiji. Vodilni avstrijski skladatelj svoje

A flamboyant programme of German music from early 17th century, depicted by great composers that wanted to share freedom, creativity, and beauty with the audience, using all the expressive and virtuosic resources of the violin. In this case, the continuo ran by a theorbo, allows to enjoy this wonderful music in a very special and intimate way, an instrument that will create a bridge between the French culture and the German culture.

Heinrich Ignaz Franz von Biber was a Bohemian-Austrian composer and violinist. Biber worked in Graz and Kroměříž before he illegally left his employer, Prince-Bishop Karl 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 among the major composers for the violin in the history of the instrument. His own 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. 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. The Annunciation is the sonata that opens the Rosary or Mystery Sonatas, most of them written in scordatura to give a different spirit to each moment of Jesus' life. This first one announces to Maria that she's going to conceive a child, depicting with music the arrival of an angel and the opening of the sky.

Johann Heinrich Schmelzer was an Austrian composer and violinist of the middle Baroque era. Almost nothing is known about his early years, but he seems to have arrived in Vienna during the 1630s and remained composer and musician at the Habsburg court for the rest of his life. He enjoyed a close relationship with Emperor Leopold I, was ennobled by him, and rose to the rank of Kapellmeister in 1679. He died during a plague epidemic only months after getting the position. Schmelzer was one of the most important violinists of the period, and an important influence on later German and Austrian composers for violin. He made substantial contributions to the development of violin technique and promoted the use and development of sonata and suite forms in Austria and South Germany. He was the

generacije je vplival na Heinricha Ignaza Franza von Biberja. *Sonata Quarta* iz *Unarum Fidium* jasno izpostavi ostinatni bas chaconne, obogaten z mnogimi ornamentacijami. Je polna domišljije, svežine in lepote, pravi dragulj zgodnjebaročne glasbe.

Georg Muffat je najbolj znan je po izjemno natančnih informativnih navodilih za izvajanje, ki so bila natisnjena skupaj z njegovimi zbirkami godalnih skladb *Florilegium Primum* in *Florilegium Secundum* (Prvi in Drugi šopek), leta 1695 in 1698. Bil je, kot Johann Jakob Froberger pred njim in Georg Friedrich Händel za njim, svetovljanski skladatelj, ki je imel pomembno vlogo v izmenjavah med evropskimi glasbenimi tradicijami. Podatki, ki jih vsebujeta omenjeni zbirki, so edinstveni. Ta navodila za izvajanje so bila namenjena nemškimi godalcem pri razumevanju francoskega plesnega sloga. Vključujejo podrobna pravila za tempo in vrstni red lokovanja pri različnih stavkih, pa tudi bolj splošne napotke za dobro ansambelsko igranje in muziciranje. Ti napotki so izjemno dragoceni za današnje glasbenike, ki jih zanima historično izvajanje. *Sonata Violino Solo* je prva znana datirana skladba in edina sonata za solo violino Georga Muffata. Rokopis se nahaja v knjižnici nadškofijskega gradu v Kroměřížu, prvi natis pa nosi letnico 1977. Rokopis je pisan zelo jasno in natančno, oštevilčenje basa je zelo točno. Notni zapis, naslov in podpis na koncu je pisala ista roka. Nič ni znanega o tem, zakaj je Muffat napisal to sonato. Po dveh obdobjih študija v Rimu in Parizu je iskal primerno zaposlitev. Na tej poti se je nekaj časa mudil v Pragi, kjer je napisal to sonato. Počasen srednji del z izstopajočimi enharmoničnimi harmonijami pa nas lahko spomni na tiste eksperimentalne čembale s 24 in več tipkami v oktavo, ki so bili skonstruirani za reševanje problema pri iskanju najprimernejše uglasitve za instrumente s tipkami. Je Muffat morda videl enega teh instrumentov, ki so takrat obstajali v Pragi?

François Couperin je bil francoski baročni skladatelj, organist in čembalist. Imenovali so ga Couperin le Grand (Couperin Veliki), da bi bil prepoznan med drugimi člani glasbeno nadarjene družine Couperinov. Couperin je priznaval svoj dolg do italijanskega skladatelja Corellija. Franciji je predstavil Corellijevo obliko trionsonate, ko je napisal dve veliki trio sonati. Prvo, *Le Parnasse, ou L'Apothéose de Corelli* (Parnas ali Corellijeva apoteoza), objavljeno leta 1724, je napisal, da bi se oddolžil Corelliju. Druga, *L'Apothéose de Lully*, je bila objavljena leto kasneje in napisana v čast Jeana-Baptista Lullyja. Povezal je francoski in italijanski stil baročne glasbe. To je sam imenoval *réunion des goûts* (srečanje okusov). Iste leta, ko je izšla *L'Apothéose de Corelli*, je izdal zbirko desetih skladb *Nouveaux concerts, ou Les goûts réunis*, kjer

leading Austrian composer of his generation, and an influence on Heinrich Ignaz Franz von Biber. The *Sonata Quarta* from *Unarum Fidium* clearly shows the ostinato of a Ciaccona bass, enriched by all the ornamented ideas, full of imagination, freshness, and beauty. A real jewel for early baroque music.

Georg Muffat is best known for the remarkably articulate and informative performance directions printed along with his collections of string pieces *Florilegium Primum* and *Florilegium Secundum* (First and Second Bouquets) in 1695 and 1698. Muffat was, as Johann Jakob Froberger before him, and Handel after him, a cosmopolitan composer who played an important role in the exchanges between European musical traditions. The information contained within the *Florilegium Primum* and *Florilegium Secundum* is nearly unique. These performance directions were intended to assist German string players with the idiom of the French dance style and include detailed rules for the tempo and order of bow strokes in various types of movement, as well as more general strategies for good ensemble playing and musicianship. These texts remain extremely valuable for modern historically interested musicians. *Sonata Violino Solo* is his first dated composition known in our days, and it is his only sonata for violin solo known today. It is handed down to us by a manuscript to be found in the library of the archbishop's castle at Kroměříž. The first printed edition dates to 1977. The manuscript is written very clearly and accurately. Figuring of the thorough bass is placed very exactly. Music, title, and the signature at the end of the piece have been written by the same hand. Nothing is known about Muffat's occasion of writing the sonata. After two periods of apprenticeship in Rome and Paris he looked for a position. On his way he spent some time in Prague where he wrote the sonata. However, the slow middle part of the sonata with its outstanding enharmonic harmonies may remember us of those experimental harpsichords with 24 and more keys per octave having been constructed to solve the problem how to find a suitable tuning for keyboard instruments. Maybe, Muffat had access to one of those instruments existing in Prague at that time?

François Couperin was a French Baroque composer, organist and harpsichordist. He was known as Couperin le Grand (Couperin the Great) to distinguish him from other members of the musically talented Couperin family. Couperin acknowledged his debt to the Italian composer Corelli. He introduced Corelli's trio sonata form to France. Couperin wrote two grand trio sonatas. The first, *Le Parnasse, ou L'Apothéose de Corelli* (Parnassus, or the Apotheosis of Corelli), was written to show his great debt to Corelli and published in 1724.

prav tako združuje ta dva različna stila baročne glasbe. Njegova najbolj znana knjiga *L'art de toucher le clavecin* (Umetnost igranja na čembalo, izdana leta 1716) vsebuje napotke za prstne rede, udarce, okraske in druge značilnosti čembalske tehnike. Vključuje pa tudi osem preludijev v tonalitetah njegovih prvih dveh zbirk skladb za čembalo in Allemande za ponazoritev italijanskega stila.

Veliko skladb izjemnega genija **Johanna Sebastiana Bacha** je navdihnila francoska glasba njegovega časa, še posebej glasba François Couperina. Ta velika ljubezen do francoskega stila se odraža v njegovih delih, kot so Orkestrske suite, Francoske suite za čembalo in številne druge skladbe. *Deuxième Concert Royal* je primer prefinjenosti, dovršenega pisanja in iskanja lepote v vsakem stavku. S prepородom v 19. stoletju velja Johann Sebastian Bach za enega največjih skladateljev v zgodovini zahodne glasbe. Bach je obogatil uveljavljene nemške sloge s svojim mojstrstvom kontrapunkta, harmonije in organizacije motivov z adaptacijo ritmov, oblik in tekstur iz drugih dežel, zlasti iz Italije in Francije. Bachove skladbe vključujejo na stotine kantat, tako sakralnih kot posvetnih. Skladal je latinsko cerkveno glasbo, pasijone, oratorije in motete. Pogosto je povzel luteranske korale, ne samo v svojih večjih vokalnih delih, ampak tudi v štiriglasnih koralih in sakralnih delih. Veliko je pisal za orgle in za druga glasbila s tipkami. Komponiral je tako koncerte za violino in čembalo, suite in komorno glasbo kot tudi za orkester. Veliko njegovih del vključuje obliko kanona in fuge.

Adriana Alcaide & Wikipedia

The other, *L'Apothéose de Lully*, was published a year later and composed in honour of Jean-Baptiste Lully. It used both French and Italian styles of Baroque music, to reconcile the very different styles in what Couperin called a *réunion des goûts* (a reunion of tastes). The same year as *L'Apothéose de Corelli* was published, Couperin published a set of ten pieces, *Nouveaux concerts, ou Les goûts réunis*, that also combined these two different styles of Baroque music. His most famous book, *L'art de toucher le clavecin* (The Art of Harpsichord Playing, published in 1716), contains suggestions for fingerings, touch, ornamentation, and other features of keyboard technique, as well as eight preludes in the keys of the pieces in his first two books of harpsichord music and an Allemande to illustrate the Italianate style.

At the same time, the great genius that was **Johann Sebastian Bach**, wrote many of his pieces, inspired by the French Music of those times, having François Couperin as a model to follow. This big love for the French style is clear in works as *Orchestral Suites*, the *French Suite* for harpsichord and many other music by him. The *Deuxième Concert Royal* is an example of refinement, elaborated writing, and the search of beauty in every movement. Since the 19th-century Bach revival he has been generally regarded as one of the greatest composers in the history of Western music. Bach enriched established German styles through his mastery of counterpoint, harmonic, and motivic organisation, and his adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include hundreds of cantatas, both sacred and secular. He composed Latin church music, Passions, oratorios, and motets. He often adopted Lutheran hymns, not only in his larger vocal works, but for instance also in his four-part chorales and his sacred songs. He wrote extensively for organ and for other keyboard instruments. He composed concertos, for instance for violin and for harpsichord, and suites, as chamber music as well as for orchestra. Many of his works employ the genres of canon and fugue.

Adriana Alcaide & Wikipedia

Bach Collegium Barcelona Duo

(<https://bachcollegiumbarcelona.com/en/>). Ansamblu Bach Collegium Barcelona, ustanovljenemu leta 2018, dirigira Pau Jorquera, vodi pa ga Adriana Alcaide. Je profesionalna pobuda z zborom in orkestrom, specializirana za interpretacijo stare glasbe, ki omogoča različne sestave znotraj skupine: zbor a cappella, instrumentalna komorna glasbena skupina ali polni baročni orkester. Programe izvajajo samostojno, pa tudi skupaj zbor in orkester. Glavni cilj Bach Collegium Barcelona, v skladu s Fundacijo BZM, je širjenje glasbe Johanna Sebastiana Bacha s koncerti, ki Bachovo glasbo približujejo publiku. Na nocojšnjem koncertu boste prisluhnili dvema glasbenikoma Bach Collegium Barcelona z deli Johanna Sebastiana Bacha in glasbo drugih mojstrov, ki ga je navdihnili. Tako Adriana Alcaide kot Carles Blanch imata bogate mednarodne izkušnje na področju stare glasbe in historičnega izvajanja. Koncertirata v najimenoitnejših dvoranah in festivalih v Evropi, Ameriki in Aziji.

Adriana Alcaide

(<http://cargocollective.com/adrianaalcaidees/Adriana>) je zaključila študij violine v Barceloni z visokimi kvalifikacijami. Leta 1999 je dobila štiriletno podporo in štipendijo katalonske vlade za študij baročne violine na oddelku za staro glasbo na Kraljevem konservatoriju v Haagu pri Enricu Gattiju in Pavlu Besnoziuku. Tam je začela sodelovati s Tonom Koopmanom, Christino Pluhar in Ryom Terakadom. Od leta 2000 do 2002 je bila članica EUBO, ki sta vodita Lars Ulrik Mortensen in Andrew Manze. Sodelovala je pri koncertih Concerto Amsterdam, Berlin Baroque in Al Ayre Español. Trenutno sodeluje z L'Arpeggiato, Vespres d'Arnadí. Koncertirala je v glavnih dvoranah Evrope in Združenih držav, kot so: Concertgebouw Amsterdam, Carnegie Hall New York, Wigmore Hall London, Auditori Barcelona in v mnogih drugih državah, kot so Japonska, Francija, Nemčija in Kolumbija. Snemala je za založbe Harmonia Mundi, Naïve, K617 in Brilliant Classics. Je ustanoviteljica Symbiotic Ensemble in Follia Project. Pogosto potuje na Hokkaido, kjer spoznava japonsko tradicionalno glasbo s Soubugenom in z japonsko pianistko Megumi Tanno. Je glasbena vodja in izvajalka Händel and Friends pri Auditori Educa. Pred kratkim je izdala samostojno zgoščenko »Tihožitje«. Skupaj s Pauom Jorquero je soustanoviteljica Bach Collegium Barcelona. Ponovno so povabljeni na glasbeni festival Bach Fest v Leipzigu.

Bach Collegium Barcelona Duo.

(<https://bachcollegiumbarcelona.com/en/>). Founded in 2018, Bach Collegium Barcelona is conducted by Pau Jorquera and led by Adriana Alcaide. The ensemble is a professional initiative with a choir and an orchestra specializing in the interpretation of early music, allowing different formations within the group as: choir a cappella, instrumental chamber music group or full baroque orchestra. On some occasions they work in an autonomous way and in many other occasions they work together both, the choir and the orchestra. The main objective of the BCB, in line with that of the BZM Foundation, is the spreading of J.S. Bach's music through concerts that include elements of proximity between the music itself and the public. In this concert you will be able to listen two of the musicians from Bach Collegium Barcelona, spreading J. S. Bach's work, as well as the previous music he was inspired by. Both Adriana Alcaide and Carles Blanch have a wide international experience in the field of early music and historical performance, playing in the most remarkable concert halls and festivals from Europe, America and Asia.

Adriana Alcaide

(<http://cargocollective.com/adrianaalcaidees/Adriana>) completed her violin studies in Barcelona with high qualifications. In 1999 she gets the support and a grant during four years from the Catalan government to study baroque violin in the Early Music Department at the Royal Conservatory in the Hague learning from Enrico Gatti and Pavlo Besnoziuk. There she gets to work with Ton Koopman, Christina Pluhar and Ryo Terakado. From 2000-2002 she is member of the EUBO, led by Lars Ulrik Mortensen and Andrew Manze. She has been part of Concerto Amsterdam, Berlin Baroque and Al Ayre Español. Currently she works with L'Arpeggiato, Vespres d'Arnadí. She has offered concerts in the main halls of Europe and the United States, such as: Concertgebouw Amsterdam, Carnegie Hall New York, Wigmore Hall London, Auditori Barcelona and in many more countries like Japan, France, Germany and Colombia. She has recorded for Harmonia Mundi, Naïve, K617 and Brilliant Classics labels. Founder of Symbiotic Ensemble and Follia Project. She's travelled several times to Hokkaido, learning about Japanese traditional Music with Soubugen and with the Japanese forte-piano player, Megumi Tanno. Now she is musical director and performer of Händel and Friends from Auditori Educa. Lately she has released her solo CD "Still Life". She is co-founder together with Pau Jorquera of Bach Collegium Barcelona. They have been invited for second time to the Bach Fest in Leipzig music festival.

Carles Blanch

(<https://www.instagram.com/carles.blanch/?igshid=Mzc1MmZhNjY%3D&fbclid=IwAR2Pz4IUvgVotViVUBx7LvGmASqoDVpiw1buWyPAif8nA9U9Rx-RxD2si8M>), rojen v Flixu, je glasbene študije začel v Móra d'Ebre pri Williamu Watersu. Študij kitare je nadaljeval pri Gustavu Themu in Sadahiru Otaniju. Kasneje se je začel posvečati renesančnim in baročnim strunskim instrumentom ter iz njih leta 2018 diplomiral na ESMUC pod vodstvom Xavierja Díaza Latorreja in iz bassa continua pri Mónici Pustilnik. Udeležil se je mojstrskih tečajev Rolfa Lislevanda, Davida Russella, Carlesa Trepata. Sodeluje z ansambli Accademia del Piacere, Le Concert des Nations (J. Savall), Young Capella Reial de Catalunya, Vespres d'Arnadí, Laberintos Ingeniosos (Xavier Díaz Latorre) in L'Arpeggiata (vodstvo Christina Pluhar). Je učitelj kitare in historičnih strunskih inštrumentov renesanse in baroka na konservatoriju v Vila-seca (Tarragona).

Carles Blanch

(<https://www.instagram.com/carles.blanch/?igshid=Mzc1MmZhNjY%3D&fbclid=IwAR2Pz4IUvgVotViVUBx7LvGmASqoDVpiw1buWyPAif8nA9U9Rx-RxD2si8M>), born in Flix, began his musical studies in Móra d'Ebre, with William Waters. He continues his guitar studies with Gustavo Them and Sadahiro Otani. Later he starts going deeper in Renaissance and Baroque string instruments. In 2018 he is graduated from this specialty at the ESMUC under the direction of Xavier Díaz Latorre and basso continuo with Mónica Pustilnik. At the same time, he participates in master classes by Rolf Lislevand, David Russell, Carles Trepata, among others. He collaborates with formations such as Accademia del Piacere, Le Concert des Nations (J. Savall), Young Capella Reial de Catalunya, Vespres d'Arnadí, Laberintos Ingeniosos (Xavier Díaz Latorre) and L'Arpeggiata (directed by Christina Pluhar). He is teacher of guitar and historical string instruments of the Renaissance and the Baroque at the Conservatory of Vila-seca (Tarragona).

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