



Nedelja, 31. julij 2016, ob 20:30
Rogaška Slatina, Grand hotel Rogaška

Sunday, 31 July 2016, at 20:30
Rogaška Slatina, Grand hotel Rogaška

Ad Fontes (CH)

<http://vereinhistab.wix.com/histab>

Sebastian Mattmueller: bas / bass
Anne Simone Aeberhard: kljunasta flavta / recorder
Mojca Gal: violina, ples / violin, dance
Bruno Hurtado Gosalvez: viola da gamba / viol
Sam Champan: teorba / theorbo

Omamljen od ljubezni in vina

Videti glasbo, slišati ples
(Balanchine)

V nekem trenutku svoje kariere se je ansambel Ad Fontes odločil, da razišče nove načine izvajanja glasbe, ki bi bili inovativni in bi se razlikovali od klasičnih koncertov, hkrati pa bi še vedno ohranili koncept historične izvajalske prakse. Ker se eden izmed članov posveča tudi historičnemu plesu, je bila prva misel, da povežejo glasbo z gibanjem. Po nadaljnjem razmišljanju se je rodila ideja, da vključijo še besedilo in zgodbo. Kaj bi bilo bolj primerno kot kantata? Tako se je rodil koncept projekta: izvedba francoskih kantat z dodatnimi instrumentalnimi skladbami in plesom.

Dandanes izvajalska praksa pogosto pomeni podajanje glasbe brez kakršnih koli drugih prvin. Igranje in retorika sta izginila s koncertnih odrov in glasbeniki običajno nimajo navade neposredneje nagovarjati občinstva. A prav ta komunikacija bi koncert naredila veliko zanimivejši in privlačnejši za obisk. Vsakdo namreč lahko posluša skladbo na zgoščenki, ne more pa doživeti tovrstnega dogodka.

Člani skupine ne igrajo zgolj glasbe, ampak skušajo tudi postati kateri od likov, ki jih glasba opisuje. Skušajo posredovati svoje razumevanje določene skladbe, njeno ozadje in zgodovinski kontekst izvajanja na enostaven in razumljiv način – s kretnjami, koraki in smiselnim glasbenim fraziranjem. Prepričani so, da današnje občinstvo glasbo v taki izvedbi veliko bolje razume in mu več pomeni. Bolj privlačna je za široko poslušalstvo, tudi za tiste, ki niso vajeni poslušanja stare glasbe. Navsezadnje, ljudje ne poslušamo samo z ušesi, temveč tudi z očmi.

Besotted with wine and love

See the music, hear the dance
(Balanchine)

At some point in their career Ad Fontes decided to explore new ways of performing music: ways that would offer something innovative, differ from a classical concert and at the same time stay in the concept of historical performance. Since one of the ensemble members is dedicated also to historical dance, the first idea was to combine the two: music and movement. Further reflexion brought up the idea of including text and story. What would be in this case more appropriate than a cantata? The concept of the project was thus born: a performance of French cantatas with additional instrumental pieces and dance.

Nowadays performance practice very often means reproducing music without any other elements: acting and rhetoric have vanished from concert stages and musicians usually do not have the habit of speaking to the audience more directly. Yet this very communication would make a concert much more interesting and in a way, worth attending, since one can listen to a piece from a CD, but cannot experience such kind of an event.

The members of the group try not only to play music but to also become one or the other character the music is describing. They try to transmit their understanding of the particular piece, its background and historical performance context in an easy understandable way – through gesture, step, and meaningful musical phrase. They are convinced that the music is much more understandable and more meaningful for nowadays' audience, if it is performed in this way: it is more inviting for a broad audience, also for those, who are not used to listening to early music. After all, one listens not only with the ears, but also with the eyes.

Umetniki o koncertnem programu

Ob odorskem uprizarjanju del stare glasbe ne moremo oziroma ne smemo povsem pozabiti na izvajalski kontekst, v katerem so bila ta dela izvedena. Resni poromantični način izvajanja koncertov idejno nikakor ni blizu baročni odrski praksi, ko so pevci pri petju čisto naravno uporabljali kretnje. Pevec ni samo muziciral, temveč je tudi pripovedoval zgodbo. Vsak pripovedovalec pa ve, da mora govoriti tudi z rokami, da ima njegov govor močnejši učinek. Takšna načela lahko prebiramo v različnih razpravah tako za retoriko kot za pevce. Kako daleč bo nekdo šel, prevzel določeno vlogo in postal lik, ki poje v kantati, je prepuščeno pevcu. Ansambel Ad Fontes je tokrat izbral zlato sredino med pripovedovanjem zgodbe in igranjem likov.

Na francoskem dvoru so bili plesni vložki običajen del opere, divertissements ali kantate. Celo Molièrova dela so prvotno vsebovala ples z obstoječo glasbo, kar ni posebno znano in se danes le redko izvaja. Ansambel Ad Fontes pa vključuje plesne vložke med posamezne dele kantate: plesalka predstavi enega od likov ali prikaže čustvo arije.

Teme, predstavljene v obeh kantatah, se pogosto pojavljajo v francoskih odrskih delih, saj so večkrat segali po zgodbah iz grške mitologije. V Morinovi kantati *Bakhus* ansambel povabi občinstvo v svet Bakha, grškega boga vina, satirov in favnov z besedami: »*Slavimo Bakha, boga vina in veseljačenja. Naj drugi slavijo junake in bojevnike, naj imajo svoje žalostne zgodbe. Mi pa pojemo o najbolj miroljubnem bogu, čigar junaki niso legli na zemljo v krvi, temveč v vinu.*«

Prav tako je bila na baročnem odru pogosta téma o tragičnem junaku. Toda Don Kihot je zaradi pretiranega libreta in čustvenosti bolj tragikomičen kot privzdignjen junak, ko kantata prestopi mejo in postane bolj parodija na *tragédie lyrique* kot prava tragedija.

Don Kihot je obupan – njegova Dulcineja mu ne vrača ljubezni. Zato iz obupa vrže svoja oblačila čez rob pečine in niti Sančo Pansa mu ne more preprečiti, da ne vrže še sebe za njimi. Med padcem Don Kihot prosi svojega tovariša, naj o njegovem koncu Dulcineji pove: »Mrtev sem, draga Dulcineja, umrl sem od večne ljubezni do tebe.«

Artists about the concert programme

When putting early works on stage one cannot or perhaps should not entirely forget about the performance context in which those works have been performed. The serious post-Romantic way of giving concerts is ideologically not at all close to Baroque stage practice. Back then singers would naturally use gestures when singing. A singer would not only make music, he would also narrate a story. Every narrator knows that he or she should speak with his or her hands as well in order to get a more powerful effect of his or her speech. Those principles can be read in different treatises both for rhetoric and singers. How far one would like to go, take a certain role and become the character that is singing in the cantata, is the choice of the singer. This time Ad Fontes decided to stay half-way between narrating the story and acting its characters.

At the French court dance inserts would be a common part of an opera, divertissement or cantata. Even works of Molière have originally contained dances with existing music: a fact that is not well-known and even less put in practice nowadays. Ad Fontes thus include dance inserts between the parts of the cantata: the dancer presents one of the characters or depicts the affect of the aria.

The themes presented in both cantatas often appear in French stage works. Taking a story from Greek mythology was very common. In Morin's *Bacchus* the ensemble invite their audience in the world of Bacchus, the Greek god of wine, Satyrs and Fauns with the words: *Let us praise Bacchus, the God of wine and feast. The others praise heroes and warriors; let's leave those sad stories to them. We sing about the most peaceful God, whose heroes lay down to earth not in blood, but in wine.*

A tragic heroic theme was also common on Baroque stage. However, being highly exaggerated in libretto and the affect, Don Quixote is more of a tragic-comic hero than an elevated one as the cantata crosses the border and becomes more of a parody on *tragédie lyrique* than a proper *tragédie*.

Don Quixote is desperate – his Dulcinea wouldn't return his love. He throws his clothes over the edge of the cliff out of despair and even Sancho Pansa cannot prevent him from throwing himself after them. Already falling down the cliff Don Quixote asks his companion to tell his Dulcinea about his end: 'I am dead, dearest Dulcinea, having died from everlasting love for You.'

Program / Programme

Jacques-Martin Hottetere (1674-1763)

Sonate IIe

Prelude.Gravement / Courante
(*1)

Nicolas Bernier (1664-1734)

Bacchus, Cantate a Voix Seule

Récitatif / Air.Gay / Récitatif / Air.Gracieux / Récitatif / Air.Vif
(*2)

Marin Marais (1656-1728)

La Muzette

(*3)

Nicolas Bernier (1664-1734)

Bacchus, Cantate a Voix Seule

Récitatif / Air
(*2)

Marin Marais (1656-1728)

Second air. Canarie

(*4)

Nicolas Bernier (1664-1734)

Bacchus, Cantate a Voix Seule

Récitatif / Air. Vif
(*2)

* * *

André Campra (1660-1744)

Lentement

(*5)

Marin Marais (1656-1728)

Folies d'Espagne (izbor / selection)

(*6)

Jean-Baptiste Morin (1677-1745)

Dom Quichotte, Cantate 5^e, a voix seule et symphonie

Récitatif / Air Espagnol / Récitatif / Air / Récitatif / Mort de Dom Quixotte / Air pesamment / Tombeau
(*7)

Jacques Hotteterre (1780 – 1701)

Doux Sommeil, endormez les amans misérables

1	SONATES EN TRIO / Pour les / FLûTES TRAVERSIERES, FLûTES A BEC, VIOLONS, HAUTOIS, & c. / DEDIEES / A Son Alteſſe Royale / MONSIEUR LE DUC D'ORLEANS. / PAR M. ^ſ HOTTETERRE le Romain. / Flûte de la Chambre du Roy. / LIVRE PREMIER. / OEUVRE TROISIEME. / SE VEND À PARIS. Prix.broché 3H.15. / CHEZ AUTHEUR, rue d'auphine au coin de la rue contrescarpe, chez / Les' FOUCAUT Marchand, rue St. Honoré à la regle d'or. / AVEC PRIVILEGE DU ROY. / M.DCC.XII.
2	CANTATES / FRANÇOISES / OU / Musique de Chambre / avoix seule / AVEC / Simphonie et sans Simphonie / Et la Basse Continûe. / PAR / M ^ſ . BERNIER. / NOUVELLE EDITION / Gravées par De Gland Graveur du Roi. / IV ^e LIVRE / Partition in Folio / Prix 10. ^{li} / A PARIS / Chez Madame Vanhowe, rue des Petits Augustins Fauxb. / Sait Germain vis a vis la rue des Marais. / Mr. Poilly, rue St.Jacues al'Esperance vis la rue du Platre. / Mr. Neuilly, Lib.re grande sale du Palais al'ecude france a lapalme / AVEC PRIVILEGE DU ROI.
3	PIECES / de / VIOLES / Composées par / M. Marais / ordin.re / de la musique / da la / Chambre / du Roy
4	NOUVEAU RECUEIL / De Dance de Balet celle de Ballet / contenant / un tres grand nombres des meillieures / ENTRÉES DE BALLET / de la Composition De M. ^r Pecour / tant pour homes que pour femmes / qui onr été dances a L'Opera Ouurage tres Utile aux / Maitres et a toutes les personnes / qui S'apliquent a la Dance / Recicillies et mises au jour. / PAR M. ^ſ GAUDRAU M. ^ſ DE DANCE / et de L'accademie Royalle de Musique / A PARIS / chez La Sieur Gaudrau Rue de Seine / aucoint de la ruê ducotombier faubour St. Germain / Et pierre Ribon Libraire au bout du pont neuf / AVEC PRIVILEGE DU ROY.
5	L'EUROPE / GALANTE, / BALLET, / mis en musique / Par Monsieur *****. (Campra.) / A PARIS, / Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pur la Musique, / rue Saint Jean de Beauvais, au Mont-Parnasse. / M.DC.XCVII. / Avec Privilege de Sa Majesté.
6	PIECES de VIOLE / Composées Pur / Mr MARAIS / Croinaire de la Musiqe de la Chambre du Roy / LIVRE SECOND / A Amsterdam / Chez ESTIENNE ROGER Narchand Libraire / Michael Charles Le Cene.
7	CANTATES FRÂÇOISES / a une, et a trois voix, / avec simphonie. / Par M. ^r Morin / Ordinaire de la Musique / De, Son Alteſſe Roiale / Monseigneur / LE DUC D'ORLEANS / OEUVRE VI. ^e / SE VEND À PARIS. / Chez le Sieur Foucault Marchand, Rue S. Honoré / à la regle d'or. Prix, Six livres broche. / AVEC PRIVILEGE DU ROI. / M.DCCXII.

Ansambel **Ad Fontes** se je oblikoval leta 2010, ko so še delovali v skupini Les Eléments. Člani skupine so študirali na Visoki šoli za umetnost v Bernu, družilo pa jih je navdušenje za staro in komorno glasbo. Poučevali so jih različni učitelji, med drugimi Michael Form, Carsten Eckert, Amandine Beyer, Kees Boeke in Jill Feldmann.

Ansambel je koncertiral v Švici, Nemčiji, Italiji, Belgiji in Sloveniji ter sodeloval na festivalih, kot so Young Euro Classics (Nemčija), Solisti Aquilani (Italija), Musik&Mensch (Švica), Young Artist Presentation festivala LAUS Polifoniae 2014, ter na otvoritvenem koncertu tekmovanja The International Telemann Competition 2015. Ansambel je nastopal tudi na nekaterih mednarodnih tekmovanjih in revijah (leta 2013 na mednarodnem Telemannovem tekmovanju v Magdeburgu) in prejel nagrado založbe Bärenreiter Urtextpreis. Julija 2013 so se predstavili na mednarodnem tekmovanju stare glasbe Maurizio Pratola v L'Aquila (Italija) in osvojili prvo nagrado ter nagrado občinstva.

Avgusta 2014 so bili kot obetaven ansambel povabljeni k sodelovanju na Mednarodni reviji mladih umetnikov (IYAP) v Antwerpnu (Nizozemska), kjer so sodelovali v mojstrskih delavnicah in koncertirali na festivalu LAUS Polifoniae. Njihovi nastopi so bili deležni zelo spodbudnega in pozitivnega odziva vodij najpomembnejših evropskih festivalov stare glasbe.

Ensemble **Ad Fontes** was formed in 2010 whilst still active as the Les Eléments. The members of the group studied at the Hochschule der Künste Bern and shared enthusiasm for both early and chamber music. The ensemble thus began its career. They were coached by different mentors – among other by Michael Form, Carsten Eckert, Amandine Beyer, Kees Boeke and Jill Feldmann.

The ensemble gave concerts in Switzerland, Germany, Italy, Belgium, and Slovenia. Among others they played for the Young Euro Classics (G), the Solisti Aquilani (I), the Musik&Mensch (CH), the Young Artist Presentation of the Festival Laus Polifoniae 2014, and the opening concert of the International Telemann Competition 2015. The group participated at some international competitions and presentations (at the international Telemann competition in Magdeburg 2013) and received the Bärenreiter Urtextpreis award. In July 2013 they presented themselves at the International competition for early music Maurizio Pratola in L'Aquila (I) and were awarded with the first prize and the prize of the audience.

In August 2014 the Ensemble got invited to participate as one of the promising ensembles of 2014 at the International Young Artists Presentation (IYAP) in Antwerpen (NL), where they participated at the master class and gave concerts during the Festival LAUS Polifoniae. For those performances they received very encouraging and positive feedback from the directors of the most important early music European festivals.



Anne Simone Aeberhard se je rodila v Bernu. Kljunasto flavto je začela igrati pri petih letih. Študirala je pri Michaelu Formu na Visoki šoli za umetnost v Bernu (2006–2011), se tam izobraževala tudi pri Carstenu Eckertu in Dirku Börnerju ter študij končala z diplomom iz glasbe in magisterijem iz pedagogike. Nato je na Visoki šoli za umetnost v Zürichu opravljala še magisterij pri Keesu Boekeju in ga uspešno zaključila leta 2013. Zdaj poučuje kljunasto flavto na glasbenih šolah, hkrati pa gradi mednarodno kariero, saj igra v več zasedbah, kot so Kantatenchor Bern/Bach-Collegium Bern, Collegium Cantorum/Musicum St. Gallen, Biennale 2008, Musik zur Marktzeit Solothurn, Schlosskapelle Mammern, Fermata Musica in „Il Trionfo del Tempo et del Disinganno“ Stadttheater Bern.

Anne Simone Aeberhard was born in Bern. She started to play the recorder at the age of five. She pursued her studies with Michael Form at the Hochschule der Künste Bern from 2006 to 2011 (Bachelor of Arts in Music and afterwards a degree in the Master of Pedagogy), where she also received lessons with Carsten Eckert and Dirk Börner. She continued her studies at the Zürcher Hochschule der Künste in a Master of Performance with Kees Boeke and graduated in 2013. When not performing, she works as a recorder teacher at several music schools. Anne Simone is pursuing an international career as a recorder player in different ensembles. Among others she performs with Kantatenchor Bern/Bach-Collegium Bern, Collegium Cantorum/Musicum St. Gallen, Biennale 2008, Musik zur Marktzeit Solothurn, Schlosskapelle Mammern, Fermata Musica, and „Il Trionfo del Tempo et del Disinganno“ Stadttheater Bern.

Mojca Gal je z odliko diplomirala na Akademiji za glasbo v Ljubljani pri Primožu Novšaku (2008) in na Visoki šoli za umetnost v Bernu pri Moniki Urbaniak in Moniki Baer (2011). Magistrski študij je nadaljevana na baselski Schola Cantorum Basiliensis pri Amandine Beyer (2013). Sodelovala je tudi z Davidom Plantierom, Leilo Schayegh in z Rachel Podger. Mojca študira baročni ples na Schola Cantorum Basiliensis pri Barbari Leitherer, sicer pa je delala tudi s Christine Bayle, Berndom Niedecknom, Dedo Christino Colonna in z Natalie van Parys. Mojca so povabili k sodelovanju na številnih mednarodnih festivalih po Evropi. Igra v ansamblih Arabesque, Accademie Bach d'Aix, Musica Fiorita in v komornih orkestrih, kot sta Allegria musicale in Concerto poetico. Predstavila se je tudi na tekmovanjih – na slovenskem državnem tekmovanju leta 2007 je tako osvojila prvo in še dve spremljevalni nagradi. Pozornost vzbuja tudi kot plesalka: na nordijski poletni akademiji baročnega plesa na Švedskem leta 2015 je osvojila Cramerjevo štipendijo.

Bruno Hurtado Gonzales se je rodil v Barceloni. Glasbeno šolo je začel obiskovati pri sedmih letih, in sicer violončelo in glasbeno teorijo v rodnem mestu. Kasneje je nadaljeval študij na Visoki šoli za umetnost v Zürichu, kjer je diplomiral pri Roelu Dieltiensu, magistriral pa je na Visoki šoli za umetnost v Bernu iz violončela pri Louise Hopkins in iz viole da gamba pri Brianu Franklinu. Trenutno študira violo da gamba na Akademiji za glasbo v Trossingenu pri Lorenzu Duftschmidu. Bruno je član različnih ansamblov in orkestrov ter igra violončelo, baročni čelo in violo da gamba na različnih koncertih in festivalih po Evropi. Prejel je štipendijo Društva Pabla Casals in štipendijo katalonske vlade.

Sam Chapman je odrasčal na jugozahodu Anglije. Študiral je historična brenkala pri Elizabeth Kenny na Kraljevi akademiji za glasbo v Londonu in na Schola Cantorum Basiliensis v Baslu pri Hopkinsonu Smithu. Kot prvi lutnjak je magistriral iz bassa continuo pri Jesperju Christensenu. Trenutno je gostujoči učitelj za basso continuo na Centralni univerzi v Bogoti (Kolumbija). Je tudi usposobljen učitelj zdravilne metode »Aleksandrova tehnika«. Sam je nastopal na mnogih mednarodnih glasbenih festivalih in posnel vrsto zgoščenk. Leta 2008 je ustanovil lastno mešano skupino The Queen's Revels, ki raziskuje in igra angleško glasbo pozne renesanse. Je dobitnik nagrad Julian Bream Prize in The Robert Spenser Award, ki ju podeljuje Kraljeva akademija za glasbo.

Sebastian Mattmüller je študiral zborovsko dirigiranje v Baslu. Na konservatoriju v Neuenburgu je pridobil koncertno in pedagoško diplomu iz petja pri Jeanne Roth. Sebastian je član različnih ansamblov v Švici in tujini, poje na številnih festivalih stare glasbe in v oratorijih kot tudi na koncertih z romantičnimi samospevi in sodobno glasbo. Velja tudi za priznanega pripovedovalca: nastopal je v melodramah, Banchierjevi madrigalni komediji in sodeloval pri zvočni knjigi Blösch. Imel je koncertne turnee po Evropi, Ameriki (v Severni Ameriki z ansamblom Carund Luzern, v opernem gledališču Teatro Colon v Buenos Airesu), v Rusiji in Ukrajini (z Basler Madrigalisten) ter v Centralni Aziji (festivali stare, pa tudi sodobne glasbe (Sinfonia' L. Beria z ansamblom Sinfonietta Basel)). Je član sestavov Les Solistes de Lyon, Cantus figuratus (Pariz), Musica poetica Freiburg, Zuercher Singakademie, Abendmusiken der Predigerkirche v Baslu. Sodeloval je z Renéjem Jacobsom, Jonom Buzeo in Stefanom Haselhoffom.

Mojca Gal graduated with distinction both at the Academy of Music Ljubljana in 2008 (Primož Novšak) and at the HKB Bern in 2011 (with Monika Urbaniak, Monika Baer). Later on she pursued her Master Performance at Schola Cantorum Basiliensis (2013 with Amandine Beyer). She worked also with David Plantier, Leila Schayegh and Rachel Podger. Mojca is studying baroque dance at SCB (under Barbara Leitherer). She also worked with Christine Bayle, Bernd Niedecken, Deda Christina Colonna and Natalie van Parys. Mojca has been invited to play in numerous international festivals throughout Europe. She plays in ensembles Arabesque, Accademie Bach d'Aix, Musica Fiorita and chamber orchestras such as Allegria musicale and Concerto poetico. She presented herself also in competitions and in the Slovene National competition 2007 she was awarded the first and two additional prizes. She received attention also as a dancer: in the Nordic Baroque Dancers Summer Academy in Sweden 2015 she was given a Cramer scholarship.

Bruno Hurtado Gosálvez was born in Barcelona. He started his musical education at the age of seven and studied violoncello and music theory in his home town. Later on he pursued his studies at ZHdK Zürich, where he obtained the titles Bachelor of Arts (class of Roel Dieltiens) and the Master in Music Performance at the HKB Bern (violoncello with Louise Hopkins and viol with Brian Franklin). He currently studies viol at the Academy of Music in Trossingen in the class of Lorenz Duftschmid. Bruno is a member of different ensembles and orchestras and plays the violoncello, baroque cello and viol in different concerts and festivals in Europe. He was given a scholarship from Paul Casals Society and another from the Catalanian government.

Sam Chapman grew up in the English West Country. He studied historical plucked instruments with Elizabeth Kenny at the Royal Academy of Music (London) and at the Schola Cantorum Basiliensis in Basel (class Hopkinson Smith). He was the first lutenist to obtain a master's degree in basso continuo (class of Jesper Christensen). Sam is currently a visiting teacher for basso continuo at the Universidad Central in Bogotá, Colombia. He is also a qualified Alexander Technique teacher. Sam Chapman has performed at many international music festivals and can be heard on a number of CD recordings. In 2008 he founded his own mixed consort "The Queen's Revels" with the aim of researching and performing English music from the late renaissance. Sam has been awarded both with the Julian Bream Prize and the Robert Spenser Award at the Royal Academy of Music.

Sebastian Mattmüller studied choir direction in Basel. He obtained his concert and pedagogy diploma in singing at the Conservatory Neuenburg, studying with Jeanne Roth. Sebastian is a member of different ensembles in Switzerland and abroad, singing in numerous early music festivals and oratorios as well as concerts with romantic Lied and contemporary music. He is acknowledged also as narrator (performances of melodrama, Banchieri's madrigal comedy, production of the audio book „Blösch“). He had concert tours in Europe, America (North America with Ensemble Carund Luzern, Teatro Colon Buenos Aires), Russia, Ukraine (Basler Madrigalisten), and Central Asia (early music festivals, also contemporary music (Sinfonia' von L. Berio mit Sinfonietta Basel)). He is a member of Les Solistes de Lyon, Cantus figuratus (Paris), Musica poetica Freiburg, Zuercher Singakademie, Abendmusiken der Predigerkirche in Basel. Worked with René Jacobs, Jon Buzea and Stefan Haselhoff.