

Program / Programme

Jacques-Christophe Naudot (1690-1762):

Concerto (Opus XVII/5)

Allegro / Adagio / Allegro

Jean-Philippe Rameau (1683-1764)

IVe pièce de clavecin en concert

La Pantomime / L'Indiscrete / La Rameau

Antonio Vivaldi (1678-1741)

Concerto

Allegro / Largo / Allegro

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Johann Friedrich Fasch (1688-1758):

Sonata in canon (FaWV N:d4)

Andante / Allegro / Largo / Allegro non molto

Georg Philipp Telemann (1681-1767)

Sonata (TWV 42:D11)

Allegro / Adagio / Vivace

Georg Philipp Telemann (1681-1767)

Concerto a 4 (TWV 43:g4)

Allegro / Adagio / Allegro

Umetniki o koncertnem programu

V 18. stoletju pojem *orkester* ni bil tako ustaljen, kot je danes pri simfoničnem orkestru. Odvisen je bil od kraja in priložnosti. Viole (imenovane tudi *violetta* ali *viola da braccio*), na primer, niso uporabljali kar v vsaki skladbi in mnogo koncertov je bilo napisanih za *komorni orkester*, ki so ga sestavljali solist, dve violini in basso continuo (čelo in čembalo), brez viole. Pričujoči program primerja znane skladbe, pisane za dve violini, s tistimi manj izvajanimi, napisanimi za violino in viole.

Naslov programa (*Ne tako zelo*) italijanski koncerti poudarja zabavno zgodovinsko dejstvo: naj so se francoski in nemški skladatelji z uporabo Corellijevih tehničnih in harmoničnih učinkov še tako trudili, da bi zveneli italijansko, jim to ni nikoli povsem uspelo. Na neki točki jih njihova glasba izda in poznavalcem razkrije, od kod v resnici prihajajo! Francoski skladatelji so ta poskus poimenovali *La Réunion des Goûts* (Združitev okusov), s čimer so glasbo naredili nekako dvojno, tako italijansko kot francosko. Namen tega koncerta je, da občinstvu poda sredstvo za prepoznavanje teh dvoznačnih očarljivih trenutkov glasbe in za uživanje v njih.

Kdo so znane osebe programa? Gotovo Vivaldi in Rameau. Morda Telemann. A kdo dandanes še pozna Naudota in Fascha?

Kot mnogo drugih pariških skladateljev 1730-ih let je bil Naudot prostozidar. Imel je stike s Clérambaultom in Boismortierjem, ki sta bila pristojna za glasbo njegove lože. Napisal je veliko sonat (in zgolj te) ter koncertov za flavto. Kot mojstrski interpret in učitelj si je pridobil številne kulturne mecene.

Fasch je bil slaven nemški violinist, organist in skladatelj, ki je študiral pri Kuhnau in Graupnerju. Njegova glasba pomeni prehod med barokom in klasiko. Spoštoval ga je celo sam Johann Sebastian Bach, ki je prepisal nekaj Faschevih skladb.

Program je tako poklon pozabljenim skladateljem, kot sta Naudot in Fasch, ki so bili v svojem času upravičeno slavni, kot tudi priložnost za občinstvo, da odkrije nenavadne skladbe teh mojstrov.

Les Contre-Sujets je baročni ansambel, ustanovljen leta 2012 v Parizu, ki se osredinja na izvirno sodelovanje z občinstvom in raziskovanje novih oblik koncertov. Leta 2015 so Les Contre-Sujets prišli v finale na Händlovem tekmovanju v Göttingenu in na Concours du Val de Loire, ki ga je vodil William Christie.

Bili so tudi izbrani v projektu EEEmerging, v okviru katerega so izvedli rezidence v središčih za staro glasbo v Ambronay (Francija), Yorku (Velika Britanija) in v Ljubljani (Slovenija).

Les Contre-Sujets se lahko pohvalijo tudi s povabili na koncerte Fringe Mafestivala (Bruges) in festivala Oude Muziek (Utrecht), radijskim nastopom v živo na Concertgebouw v Amsterdamu, Vincent Dumestre (*Le Poème Harmonique*) pa jih je kot Mladi ansambel leta 2017 izbral za naslednjo sezono La Chapelle Corneille v Rouenu (Francija).

Dolgoročni projekti ansambla vključujejo poezijo, gastronomijo, sinestezijsko in obnovo partnerstva z Delacroixovim muzejem v Parizu za izvedbo inovativnega koncertnega cikla o grški mitologiji.

Artists about the concert programme

In the 18th century, the notion of *orchestra* was not as stable as it is nowadays with symphonic orchestras. It depended on the region and on the occasion. The viola, for instance, sometimes called *violetta* or *viola da braccio*, was not used in every piece of music and many concertos were written for *chamber orchestras*: a soloist, two violins and basso continuo (cello and harpsichord), without a viola. This programme compares famous pieces written for two violins, with others rarely played, written for violin and viola.

The title of the concert, (*Not so Italian*) concertos, highlights a funny historical fact: no matter how hard French and German composers tried to make their concertos sound Italian thanks to technical and harmonic effects inherited from Corelli, they could never succeed entirely, and at some point, their music betrays them and gives us hints about their nationality! French composers called this attempt *La Réunion des Goûts*, offering a double perspective on music, both Italian and French. The aim of this concert is to offer the audience the means to identify and appreciate these ambiguous delightful moments of music.

Who are the celebrities of the programme? Vivaldi and Rameau, for sure! Maybe Telemann. But who knows Naudot and Fasch nowadays?!

Like many Parisian composers in the 1730s, Naudot was a Freemason, in contact with Clérambault and Boismortier, in charge of the music of his Lodge. He wrote many (and exclusively) sonatas and concertos for flute, and his skills of interpretation and as a professor brought him several cultural patrons.

Fasch was a famous German violinist, organist and composer who studied with Kuhnau and Graupner. His music accomplished the transition between the baroque and the classical eras. He was even respected by the great Johann Sebastian Bach himself who copied down some of his pieces!

This programme is a tribute to forgotten composers such as Naudot and Fasch who were rightfully notorious in their time, as well as an opportunity for the audience to discover unusual pieces of these Masters.

Les Contre-Sujets, formed in 2012 in Paris, is a Baroque ensemble who focuses on original interaction with the audience and exploring new concert formats. In 2015, the ensemble was a finalist at the Göttingen Haendel Competition and at the Concours du Val de Loire, presided by William Christie.

Since then, the ensemble has been selected by the EEEmerging project and has consequently held residencies in the Early Music Centres of Ambronay (France), York (Great-Britain) and Ljubljana (Slovenia).

Les Contre-Sujets have also been invited to the Fringe concerts of the MAFestival (Bruges) and Oude Muziek festival (Utrecht), have played live on the radio at the Concertgebouw in Amsterdam, and have been elected Young Ensemble 2017 by Vincent Dumestre (dir. of *Le Poème Harmonique*) for the next season of La Chapelle Corneille in Rouen (France).

Long-term projects of *Les Contre-Sujets* include poetry, gastronomy, synaesthesia and a renewed partnership with the Musée Delacroix in Paris for an innovative cycle of concerts about the Greek mythology.



Samuel Rotsztejn, inženir, profesor matematike, igravec kljunaste in baročne flavte ter čembala, je predan povezovanju kultur in umetniških disciplin. Leta 2007 je prejel štipendijo SOGEDA za nadarjene mlade talente v Monaku. Je tudi skladatelj, njegova zadnja skladba za čembalo je nastala leta 2015 v londonskem muzeju Händlova hiša. Njegova najljubša barva je že od nekdaj rumena, rodil pa se je na isti dan, kot so Telemanna imenovali za glasbenega vodjo petih hamburških cerkva (vendar ne v istem letu).

Koji Yoda se je rodil na Japonskem, kjer je na tokijski univerzi Toho-Gakuen magistriral iz violine. Leta 2009 je začel s študijem baročne violine pri Patricku Bismuthu v Parizu, ki ga je zaključil z odliko. Zdaj nastopa z odličnimi ansambli, kot so Les Musiciens du Louvre, La Fenice, Le Concert Spirituel in l'Academia Montis Regalis. Koji je tudi slaščičar, ki se je izobraževal pri znanem pariškem kuharju Pierru Herméju, in sanja o projektih, ki bi vključevali glasbo in gastronomijo.

Maya Enokida je študirala historično izvajanje na avtentičnih glasbilih na londonskem Trinity College of Music. Leta 2013 je zmagala na tekmovanju v stari glasi na svoji univerzi in v živo nastopila v oddaji *In Tune* radia BBC 3. Sodelovala je s pomembnimi ansambli, kot so Florilegium, Academy of Ancient Music (GB), Le Concert Spirituel in Orchestre Français des Jeunes Baroque (FR), ter bila na koncertni turneji z ansambloma Diderot in Les Figures.

Eric Tinkerhess, ki so ga v internetni publikaciji ResMusica opisali z besedami »popoln« in »čudovita prisena«, prihaja iz Ann Arborja v Michiganu (ZDA). Trenutno študira violo da gamba in francosko poezijo na Sorboni v Parizu, ima pa tudi diplomu iz čela s konservatorija v Oberlinu (ZDA) in magisterij s pariškega konservatorija, kjer je študiral pri Christophu Coinu. Leta 2015 je posnel ploščo pri Audax Records (ki ji je revija Diapason namenila pet zvezdic) in imel mojstrske delavnice na Univerzi v Huddersfieldu (GB) in konservatoriju v Šanghaju. Nastopa tudi z ansambloma La Jupiter in Consonances.

Na Japonskem rojeni **Takahisa Aida** je študiral na tokijski Univerzi za umetnost v razredu Masaaki Suzuki in na pariškem konservatoriju pri Olivieru Baumontu, Blandine Rannou in Kennethu Weissu, kjer je z odliko opravil magisterij iz čembala in bassa continua. Udeležil se je tudi mojstrskih delavnic pri Pierri Hantaïju, Noëlle Spieth in Bertrandu Cuilleru. Je zmagovalec 23. mednarodnega tekmovanja stare glasbe v Yamanashiju, koncertira kot solist in igravec continua v ansamblih La Jupiter in Les Figures ter poučuje na več francoskih konservatorijih.

Engineer, mathematics teacher for graduate students, recorder, baroque flute and harpsichord player, **Samuel Rotsztejn** is dedicated to building bridges between cultures and artistic disciplines. Laureate of the 2007 SOGEDA Scholarship for promising young talents born in Monaco, Samuel is also a composer whose last piece for harpsichord was created in 2015 at the Haendel House Museum in London. His favourite colour has always been and will always be yellow and he was born on the same day Telemann was appointed music director of the five churches of Hamburg (only not the same year).

Koji Yoda was born in Japan where he received an MA in violin at the Toho-Gakuen University in Tokyo. Since 2009, he has been specializing in baroque violin with Patrick Bismuth in Paris, where he graduated with highest honours. He now performs with prestigious ensembles such as Les Musiciens du Louvre, La Fenice, Le Concert Spirituel, and l'Academia Montis Regalis. Koji is also a pastry cook selected by renowned Parisian chef Pierre Hermé, and dreams of designing projects involving music and gastronomy.

Maya Enokida has been specialising in historical performance on period instruments at the Trinity College of Music in London. In 2013, she won the Trinity Early Music Competition and performed live on BBC Radio 3's 'In Tune'. She has worked with important ensembles such as Florilegium and the Academy of Ancient Music in the UK, Le Concert Spirituel and Orchestre Français des Jeunes Baroque in France, and she has been touring with ensembles Diderot and Les Figures.

Described by ResMusica as "impeccable," "a beautiful presence," **Eric Tinkerhess** is from Ann Arbor, Michigan (US), and is currently studying the viola da gamba and French poetry at the Sorbonne in Paris after a BA in cello performance at the Oberlin Conservatory and a MA at the Paris Conservatory where he studied with Christophe Coin. In 2015, Eric recorded for Audax Records (five stars from Diapason Magazine) and gave master classes at Huddersfield University (UK) and the Shanghai Conservatory. Eric also performs with ensembles La Jupiter and Consonances.

Born in Japan, **Takahisa** studied at the University of Fine Arts in Tokyo in the class of Masaaki Suzuki and at the Paris Conservatory in the classes of Olivier Baumont, Blandine Rannou and Kenneth Weiss, where he received a MA in harpsichord and basso continuo with highest honours and attended master classes with Pierre Hantaï, Noëlle Spieth and Bertrand Cuiller. Winner of the 23rd Yamanashi International Early Music Competition in Japan, Takahisa tours both as a soloist and continuo player in ensembles La Jupiter and Les Figures. He is also a teacher in several French Conservatories.