



Sobota, 29. 10. 2016, ob 20:00
Celja, Stara grofija

Saturday, 29. 10. 2016, at 20:00
Celje, Old Count's Mansion

La Lyra (SI, IT)

Bor Zuljan (SI): renesančna kitara / *renaissance guitar*
Massimiliano Dragoni (IT): tolkala / *percussion*

Il Bordelletto

Rojstvo kitare

Vabljeni k odkrivanju izvora kitare in kitarske glasbe! Od nebeških fantazij do živahnih zemeljskih plesov; pridružite se nam na barvitem popotovanju skozi malo poznan repertoar tega drobnega dragulja, ki so ga nekoč imenovali »*il bordelletto*«.

Večina bi pravilno sklepala, da kitara izvira iz Španije. Prva glasba zanjo se je tam pojavila sredi 16. stoletja in se dokončno izoblikovala okoli leta 1600. Takrat je bil že opazen specifičen slog, ki ga v kitarski glasbi deloma zasledimo še danes, zlasti v flamenku ter drugih španskih, latinskoameriških in italijanskih glasbenih tradicijah.

Današnji barviti in ustvarjalni program se podaja k začetkom tega popularnega inštrumenta in njegove glasbe. Gre za skoraj v celoti improviziran program, ki intimni polifoni slog iz sredine 16. stoletja združuje z živahnimi plesi, ki so opredeljevali kasnejšo kitarsko glasbo 17. stoletja.

Bor Zuljan

Il Bordelletto

The birth of the guitar

Come and discover the origins of the guitar and its music! From celestial fantasies to earthly and lively dances; join us on a colourful journey through the hardly known repertoire of this little jewel, which used to be called "*il bordelletto*".

As many might guess, the guitar originates from Spain. The first music for it appeared there in the mid-16th century and crystalized around 1600 in a specific style, which is partly still used in guitar music today, especially in flamenco and other Spanish, Latin-American and Italian traditions.

This colourful and creative programme tries to trace the origins of this popular instrument and its music. Almost entirely improvised it combines the intimate polyphonic style of the mid-16th with the lively dances that later defined the guitar music of the 17th century.

Bor Zuljan

Program / Programme

Juan del Encina (1468-1529):

Si abrá en este baldrés

(1)

Improvizacija / *improvisation*:

Tastar di corde

Joan Ambrosio Dalza (fl. 1508):

Calata alla spagnola

(2)

Joan Ambrosio Dalza (fl. 1508):

Calata alla spagnola ditta terzetti

(2)

Miguel de Fuenllana (cca. 1500- 1579):

Fantasia n. 2

(3)

Anonymus:

La gamba

Miguel de Fuenllana (cca. 1500-1579):

Fantasia n. 6

(3)

Anonymus:

Di, perra mora

(4)

Improvizacija / *improvisation*:

Tiento

Luys de Narváez (cca. 1500-1555):

Paseabase el rey moro

(5)

Luys de Narváez (cca. 1500-1555):

Romance del Conde Claros

(5)

Improvizacija / *improvisation*:

Fantasia

Luys de Narváez (cca. 1500-1555):

Diferencias sobre Guárdame las vacas

(5)

Miguel de Fuenllana (cca. 1500- 1579):

Fantasia n. 3

(6)

Anonymus:

Bergamasca

Miguel de Fuenllana (c. 1500-1579):

Fantasia n. 1

(6)

Anonymus:

Passamezzo antico

Anonymus:

Aria di Fiorenza, La sua corrente

Miguel de Fuenllana (cca. 1500-1579):

Fantasia n. 4

(6)

Anonymus:

Passacaille

Filippo Azzaiolo (1530/40 – po/after 1570):

Chi passa per sta strada

Antonio Valente (cca. 1520 - cca. 1580):

Gagliarda napolitana

(7)

Anonymus:

Spagnolletta

Improvizacija / *improvisation*:

Toccata

Anonymus:

Canarios

Improvizacija / *improvisation*:

Toccata

Anonymus:

La folia

Iz zbirke / *from collection* :

(1) Cancionero de Palacio

(2) Intabulatura de Lauto, Libro quarto (Joan Ambrosio Dalza)

(3) Orphenica Lyra (Miguel de Fuenllana)

(4) Cancionero de Medinaceli

(5) Los seys libros del Delphin de musica (Luys de Narváez)

(6) Orphenica Lyra (Miguel de Fuenllana)

(7) Intavolatura de cimbalo

O projektu

Prve kitare so se verjetno pojavile konec 15. stoletja, najstarejši znani glasbeni zapis za ta inštrument pa je iz leta 1546. Občinstvo za kitaro, ki zelo verjetno izvira iz Španije, je hitro raslo po vsej Evropi, četudi so se prvotna glasba in tehnike komaj kaj razlikovale od tistih za lutnjo in vihuelo. Pomemben španski teoretik Juan Bermudo (1555) je celo komentiral, da je kitara vihuela brez zunanjih strun. Kitari lasten glasbeni jezik in tehnike so se pričele pojavljati šele v zadnji četrtini 16. stoletja. Medtem ko je v Španiji in južni Italiji njena priljubljenost rasla in so se mnogi pustili zapeljati svežemu, ritmičnemu brenkanju, so drugi kritizirali lahkotno glasbo, drugačno od plemenitih polifonih zvokov vihuele. Iz tistega obdobja se sicer ni ohranilo skoraj nič glasbenih zapisov, redki obstoječi pa pričajo o enostavnih tehnikah brenkanja.

Program skuša poustvariti glasbo tega skrivnostnega obdobja in raziskuje razvoj specifičnega glasbenega jezika in tehnik, ki so se pričeli pojavljati konec 16. stoletja ter so kasneje odločilno vplivali na baročno kitaro in njene naslednike. Redki ohranjeni glasbeni zapisi pričajo, da je bila glasba v veliki meri improvizirana, in tako bo tudi naš program skoraj v celoti improviziran. Prikazal bo prehod med polifonim slogom 16. stoletja in lahkotnejšim baročnim slogom; od intimnih fantazij do živahnih plesov, od katerih se nekateri že spogledujejo s flamenkom. Program je navdahnila edina do danes ohranjena renesančna kitara, čudovit primerek, ki ga je leta 1581 v Lizboni izdelal Belchior Dias in ga hranijo v londonskem Royal College of Music. Po velikosti (majhnosti) in obliki gre za renesančno kitaro, ki pa že ima peti par strun, značilen za baročne inštrumente. V našem projektu uporabljamo njeno edino obstoječo natančno repliko, ki jo je izdelal španski izdelovalec strunskih glasbil César Arias.

O koncertnem programu

Prva glasba za kitaro – tedaj še glasbilo s štirimi pari strun – je bila objavljena leta 1546 v Sevilji. Napisal jo je Mudarra in je zelo podobna njegovi glasbi za vihuelo: polifonija s fantazijami in variacijami nad ostinatnim basom. Po tej knjigi so se v Evropi pojavile številne publikacije z glasbo za kitaro; prva je izšla Barberisova leta 1549 v Italiji, nato vrsta objav Le Roya in Morlaya med letoma 1551 in 1556 v Franciji ter zadnja, ki jo je leta 1570 v Antwerpnu izdal Phalèse. Posebej zanimiva je španska publikacija slepega vihuelista in skladatelja Miguela de Fuenllana iz leta 1554, Orphenica Lyra; večina knjige je sicer posvečene vihueli s šestimi pari strun, a so vmes tudi skladbe za kitaro s štirimi pari strun kot tudi edinstvena zbirka skladb za vihuelo s petimi pari strun, ki je uglasena enako kot kitara. Poleg pomembne razprave *Declaracion de instrumentos* (1555) Juana Bermuda je to prvi dokument, ki govori o kitari podobnem inštrumentu s petimi pari strun. Okoli leta 1600 se je inštrumenta prijel ime španska kitara (*chitarra spagnola* v italijanščini). Številni viri iz 17. stoletja navajajo, da mu je peti par strun dodal pesnik in glasbenik Vicente Espinel. Prvi znani objavljeni zapis o kitari je izšel v Barceloni leta 1596 z navodili Joana Carlosa Amata. Gre za prvi natisnjeni dokument z novo

About the project

While the first guitars probably appeared in the late 15th century, the earliest known music for this instrument dates from 1546. Most probably originating from Spain, this instrument quickly got its audience all around Europe, but the music and its technique at the beginning hardly differed from that of the lute and the vihuela. The important Spanish theorist Juan Bermudo (1555) even said that the guitar is like the vihuela without its outermost strings. It was not before the last quarter of the 16th century that the guitar started developing a musical language and technique of its own. Its popularity in Spain and in southern Italy started rising, and while many were seduced by the fresh and lively rhythmical strumming, others criticised this light music as opposed to the noble polyphony elicited from the vihuela. However, almost no music survived from this period and the scarce documents show simple strumming techniques.

The programme tries to recreate the music of this mysterious period and retrace the creation of the specific musical language and techniques that started emerging in the late 16th century and that later defined the Baroque guitar and its descendants. As the few surviving musical documents show, the music was extensively improvised. In a similar way, our programme will be almost entirely improvised, showing the passage from the polyphonic style of the 16th century to the lighter Baroque style; from the intimate fantasias, to the lively dances, some of which already flirt with Flamenco. Our programme was inspired by the only surviving Renaissance guitar, a splendid little jewel made by Belchior Dias in Lisbon in 1581. Conserved in the Royal College of Music in London, the (small) size and body shape of this instrument suggest a Renaissance guitar while already introducing the 5th course typical of Baroque instruments. The only exact copy of it, made by the Spanish luthier César Arias, is used for this project.

About the concert programme

The first music for guitar, at the time a four-course instrument, appeared in 1546. Published in Sevilla, the guitar music of Mudarra is very much like his music for the vihuela: a polyphonic style with fantasias and variations on ostinato bass. After this book, many publications appeared around Europe; first in Italy in 1549 with Barberis, later in France with a series of publications between 1551 and 1556 by Le Roy and Morlaye, and the final one in 1570 by Phalèse in Antwerp. Particularly interesting is another Spanish publication from 1554, Orphenica lyra by the blind vihuelist and composer Miguel de Fuenllana; while the great majority of the book is dedicated to the six-course vihuela, there appear some pieces for a four-course guitar as well as a unique collection of pieces for a five-course vihuela, which actually shares the tuning of the guitar. This is, along with the important treatise *Declaracion de instrumentos* (1555) by Juan Bermudo, the first document that speaks about a five-course guitar-like instrument. Around 1600 the instrument became known as the Spanish guitar (*chitarra spagnola* in Italy) and many 17th century sources cite the poet and musician Vicente Espinel as the one who added the fifth course of strings. The first known

glasbo za ta instrument – vsebuje specifične »alphabeto« akorde in enostavna navodila za igranje –, nedavno pa je muzikolog in tolkalec Massimiliano Dragoni v Perugii (Italija) odkril rokopis še starejšega datuma. Nov način igranja je do leta 1600 že postal standard, Vicente Espinel in mnogi drugi so pozdravljali njegovo svežino, drugi, med njimi Sebastián de Covarrubias (1611), pa sovztrajali pri plemeniti polifoniji vihuele in zaničevali lahkotnejšo glasbo kitare, tako enostavno, da bi jo lahko *igral vsak konjski hlapec*. Prve tablature za kitaro s petimi pari strun so se pojavile šele okoli leta 1630 v Italiji. Dejstvo, da je od zadnje objave v 16. stoletju do tedaj minilo več kot 50 let, nakazuje izredno močno tradicijo improvizacije. Ta je postopoma oblikovala nov jezik, ki se je dokončno izoblikoval v tablaturah za kitaro sredi 17. stoletja. Današnji program raziskuje to skrivnostno obdobje in išče v njegovi glasbi rojstvo specifičnega kitarskega jezika. Kot se je dejansko igralo, je tudi današnji program skoraj v celoti zasnovan kot improvizacija. Model za polifone improvizacije so Fuenllanove fantazije za vihuelo s petimi pari strun, novi repertoar pa natančneje določajo številni literarni viri in dokumenti, med drugim nedavno odkriti »Botte« in razprava Joana Carlosa Amata. Zvok tega skrivnostnega obdobja umetno poustvarjamo s kombinacijo diminucij v slogu 16. stoletja in variacij v specifičnem kitarskem slogu 17. stoletja.

publication on it appeared in Barcelona in 1596 with instructions by Joan Carlos Amat. While being the first printed source with new music for this instrument – containing specific "alphabeto" style chords and simple strumming instructions – an even earlier manuscript source has recently been found by the musicologist and percussionist Massimiliano Dragoni in Perugia, Italy. The new, strummed style seemed to have become a standard by 1600, and while Vicente Espinel and many others welcomed this fresh way, others like Sebastián de Covarrubias (1611) preferred the noble polyphony as played on the vihuela and disdained the guitar's lighter music, so easy that it *could be played by a stable boy*. It was not before around 1630 that the first 5-course guitar tablature appeared in Italy; the fact that more than 50 years passed from the last publication in the 16th century prove that there must have been an important improvisational tradition, which slowly defined the new idiom that crystalized in the mid-17th century guitar tablatures. Today's programme investigates this mysterious period and tries to trace its music as the birth of a specific guitar idiom. As it was in practice, the programme is almost entirely improvised. The Fuenllana's fantasias for the 5-course vihuela serve as a model for the polyphonic style improvisations, while the numerous literary sources and documents, such as the newly found "Botte" and Joan Carlos Amat's treatise, define the new repertoire. The sound of this mysterious period is hypothesized using a combination of both 16th century style diminution and 17th century specific guitar style variation.



Nedavno ustanovljeni ansambel **La Lyra** se loteva različnih projektov, ki jih zasnuje in izvaja specialist za strunske instrumente Bor Zuljan. Izvirni in redko izvajani programi ansambla se osredinjajo na dolgo obdobje renesanse ter ustvarjalen pristop združujejo z muzikološkim raziskovanjem. Ansambel je sodeloval s solisti, kot sta Pino De Vittorio in Jeffrey Thompson, in nastopil na nekaterih velikih evropskih festivalih.

La Lyra is a recently founded ensemble that takes on different projects, conceived and performed by the plucked strings specialist Bor Zuljan. Centred on the long Renaissance period, the original and rarely heard programmes all combine a creative approach with musicological research. The ensemble has collaborated with soloists, such as Pino De Vittorio and Jeffrey Thompson, and has performed at some major European festivals.

Kitarist in lutnjist **Bor Zuljan** (1987) se posveča različnim glasbenim zvrstem ter išče sintezo med sodobno in staro glasbo, najrazličnejšimi glasbenimi tradicijami sveta, džezom in improvizacijo. Igra na razne kitare ter na stare in tradicionalne strunske instrumente, kot so različne vrste lutenj, vihuela, arabska lutnja in tar. Sodeloval je že pri številnih krstnih izvedbah in se tudi sam ukvarja s kompozicijo ter raziskovanjem zvoka. Aktivno nastopa v različnih glasbenih zvrsteh. Kot solist je nastopil z orkestrom Slovenske filharmonije, orkestrom Ženevskega konservatorija, orkestrom festivala Ernen ter skupino Geneva Camerata. Redno sodeluje s švicarsko skupino za sodobno glasbo Ensemble Contrechamps, igra v duu z Dušanom Bogdanovičem, je pa tudi soustanovitelj projekta Detto il Gorzanis s pevcem Pinom De Vittorinom. S skupinami in glasbeniki, kot so William Dongois (Concert brisé), Jeffrey Thompson in Capella Mediterranea, je nastopil na odrih najpomembnejših evropskih festivalov, v Aziji in Afriki ter snemal za kanadsko založbo Doberman-Yppan. Je umetniški vodja festivala Dnevi stare glasbe, ki ga je leta 2011 ustanovil v sodelovanju z Ustvarjalnim središčem Abram. Za Muzikološki inštitut ZRC SAZU je pripravil sodobno izdajo *Druge knjige glasbe za lutnjo* skladatelja Giacoma Gorzanisa, ki je pred kratkim izšla v zbirki Monumenta Artis Musicae Sloveniae. Po maturi na Srednji glasbeni šoli v Ljubljani iz džeza in klasike je študij nadaljeval pri Aniellu Desideriu v Koblenzu ter kasneje magistriral iz kitare (prof. Dušan Bogdanović) in lutnje (prof. Jonathan Rubin) na Visoki šoli za glasbo v Ženevi. Na isti šoli je končal specializacijo iz srednjeveške glasbe (prof. Francis Biggi), magistrirjal iz glasbene pedagogike ter istočasno kot asistent vodil raziskovalni projekt o improvizaciji fantazij na lutnji, s katerim tudi nadaljuje doktorski študij v sodelovanju s Centrom za renesančne študije Ricercar ter univerzo v francoskem Toursu. Dodatno se je izpopolnjeval pri Hopkinsonu Smithu, Eduardu Egüezu, Pascale Boquet in Alvaru Pierriju. V Ženevi poučuje lutnjo, kitaro in improvizacijo ter predava in vodi mojstrske tečaje na inštitucijah, kot so Schola Cantorum Basiliensis, Juilliard School of Music, Fondazione Giorgio Cini v Benetkah ter Escuela Superior de Musica de Mexico. Je varovanec Ustanove Gallus. Več let je prejemal štipendijo Ministrstva za kulturo RS ter Lions kluba Vogrsko.

Tolkalist **Massimiliano Dragoni** (1978) je po vsem svetu veliko nastopal in snemal z različnimi ansambli, med drugim z zasedbami Lucidarium, Micrologus, Cappella della Pietà de' Turchini (Cappella Napolitana), Complesso Barocco in Ensemble Elyma. Je magister srednjeveške filozofije – v magistrski disertaciji je preučeval Boethiusov vpliv na srednjeveško glasbeno teorijo. Na pomembnih evropskih glasbenih ustanovah redno predava in vodi mojstrske tečaje iz starih in tradicionalnih tolkal. Ni le ustanovni član ansambla Anonima Frottolisti in ustanovitelj akademije stare glasbe Resonars – Accademia di Arti Antiche, temveč tudi goreč preučevalec italijanske glasbe, plesa, ljudskega zdravilstva in kuharstva.

Bor Zuljan (1987) is active in different musical genres and projects and searches for a synthesis of contemporary and early music, different world music traditions, jazz and improvisation. He plays guitars, early and traditional plucked string instruments, such as different kinds of lutes, vihuela, oud and the tar. The search for the connection between sound, image and word led him to collaborate in different interdisciplinary projects. He is an active performer in different musical fields: in early and traditional music he collaborated with musicians such as Pino De Vittorio, William Dongois and Jeffrey Thompson, groups such as the Capella Mediterranea and the Concert brisé, and performed in the most important festivals. He has been equally active in contemporary music, performing with the ensemble Contrechamps, the Vortex ensemble, soloists such as Kai Wessel, and collaborating with composers such as Helmut Lachenmann and Klaus Huber. He has had many concerts with Dusan Bogdanovic and performed as soloist with the Slovenian Philharmonic Orchestra, the Geneva Camerata, and the Ernen festival orchestra. From 2011, he is the artistic director of an early music festival *Dnevi stare glasbe* in Slovenia. His critical edition of Gorzanis' *Second lute book* has recently been published by the Slovenian Musicological Society. After graduating in jazz and classical programmes at the Ljubljana Conservatory of Music, he continued with his studies with Aniello Desiderio in Koblenz, Germany. In 2007, he started studying at the Haute Ecole de Musique de Genève where he then obtained a Bachelor's and Master's degree in Guitar and Lute (Dusan Bogdanovic, Jonathan Rubin), continued with a specialization in Medieval music and finished an MA in music pedagogy. From 2011 to 2013 he worked as research assistant at the same school and is continuing with a PhD on Fantasia improvisation at the Centre d'Etudes Supérieures de la Renaissance in Tours. He has received teachings from lute and guitar players, such as Hopkinson Smith, Eduardo Egüez, Pascale Boquet, and Alvaro Pierri. He teaches guitar and lute in Geneva and has given numerous conferences and master classes at institutions, such as the Juilliard School of Music, Schola Cantorum Basiliensis, Fondazione Giorgio Cini in Venice, Escuela Superior de Musica de Mexico, and the Ljubljana Academy of Music. He is a winner of different prizes and scholarships.

Percussionist **Massimiliano Dragoni** (1978) has performed and recorded extensively throughout the world with different ensembles, such as Lucidarium, Micrologus, Cappella della Pietà de' Turchini (Cappella Napolitana), Complesso Barocco and Ensemble Elyma. He holds a Master's Degree in Medieval Philosophy, his thesis dedicated to Boethius' influence on medieval music theory. He regularly gives lectures and masterclasses on early and traditional percussion at important European music institutions. He is a founding member of the ensemble Anonima Frottolisti, and was the founder of Resonars – Accademia di Arti Antiche. In addition, he is a fervent researcher of Italian music, dance, folk-medicine and cooking traditions.

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