



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Slovenian Academy of Sciences and Arts

Sreda / Wednesday
23.8.2023, 20:00

Grad Brežice / Brežice Castle

CelloEvolution

Josetxu Obregón

violončelo / cello

(Španija / Spain)

Sporočilo umetnika obiskovalcem

Imate edinstveno priložnost, da poslušate zelo nenavadno povezavo prvega repertoarja kadarkoli napisanega za violončelo v kombinaciji z Bachovimi suitami za violončelo. Koncert poustvarja nekakšno imaginarno suito, v kateri lahko slišimo preludij in po enega od plesov Bachovih suit za violončelo, ki se izmenjujejo s sorodnimi skladbami seicenta. Niso povezani le s tonaliteto in tempom, ampak upoštevajo tudi razvoj glasbe skozi barok. Tako je na primer prosta improvizacijska oblika *ricercara* precej podobna Bachovim preludijem. Ali na primer nekatere plesne oblike italijanskega seicenta nastopijo tudi kasneje v Bachovem visokem baroku v Köthenu. Vse to izvajam na originalnem violončelu iz baroka, z ohranjeno historično konstrukcijo in lokom. Tako se lahko čim bolj približam izvirnemu zvoku tega repertoarja.

Moje umetniško poslanstvo

V Španiji sem zaključil redni študij sodobnega violončela in komorne glasbe, na Nizozemskem pa nadaljeval z magistrskim študijem. Tu sem že takoj sodeloval z orkestrom *Concergebouw* in komorno glasbeno skupino *Octeto Ibérico de Violoncellos*. Ob poučevanju modernega violončela v Madridu na kraljevem konservatoriju sem se odločil, da se bom specializiral za historično izvajanje stare glasbe. Ustanovil sem ansambel *La Ritirata* s ciljem, da izvaja oboje, tako poznani kot manj znani repertoar za violončelo: od prvih začetkov v zgodnjem baroku, vse do klasicizma in zgodnje romantike; vendar vedno s historičnim pristopom.

Artist's message to visitors

This is a unique opportunity to listen to a very unusual combination of the first repertory ever written for the cello, combined with Bach cello suites, in a way that the concert recreates some sort of imaginary suite in which we can hear a prelude and one of each dances that Bach wrote for each of the cello suites, alternating with related pieces from the seicento, not only related in key and tempo, but also taking into account the evolution of music during the baroque, so for instance the free improvisatory *Ricercare* form relates very much to Bach preludes, or for instance some dance forms such that were both used in the Italian seicento as well as later on in Bach's high baroque in Köthen. All of this performed in an original violoncello from the baroque, with a historical setup and bow, to try and come as close to possible to the original sound of this repertoire.

My artistic mission

After concluding regular modern cello and chamber music studies in Spain as well as a Master's degree in Holland, in a moment where I was working with *Concergebouw Orchestra* and some chamber music group as the *Octeto Ibérico de Violoncellos*, as well as teaching modern cello in Madrid's Royal Conservatory, I decided to specialize in the historical performance of early music, and from this moment I founded *La Ritirata* with the goal of performing both renown and unknown repertory from the very beginning of the cello in the early baroque until the classicism and early romanticism, always with an historical approach.

Snemanje: Radio Slovenija

Recording: Radio Slovenija

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

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

ob 19:00
Klepēt s Josetxujem Obregónom

at 19:00
Chat with Josetxu Obregón

CelloEvolution

Johann Sebastian Bach (1685-1750):
Suitte 2de (BWV 1008)

Prelude

(6 Suites a Violoncello Solo senza Basso composées
par J. S. Bach. Maitre de Capelle, ca. 1727-31, Berlin,
Staatsbibliothek zu Berlin - Preußischer Kulturbesitz,
Musikabteilung (D-B) Mus.ms. Bach P 269)

Domenico Galli (1649-1697):

Sonata IX

(Trattenimento musicale sopra il violoncello, 1691,
Modena, Biblioteca Estense Universitaria. (I-MOe):
mus.c.81)

Giulio de Ruvo (fl. 1700):

Romanella

(Milano, Biblioteca del Conservatorio di Musica
"Giuseppe Verdi". Fondo Gustavo Adolfo Nosedà,
NOSE.O.46.4.2)

Johann Sebastian Bach (1685-1750):
Suitte 2de (BWV 1008)

Allemande

(6 Suites a Violoncello Solo senza Basso composées
par J. S. Bach. Maitre de Capelle, ca. 1727-31, Berlin,
Staatsbibliothek zu Berlin - Preußischer Kulturbesitz,
Musikabteilung (D-B) Mus.ms. Bach P 269)

Giuseppe Colombi (1635-1694):

(Giga)

(Varie Partite di Barabani, Ruggieri, Scordature, a
violino solo o con basso, Lib.14°. Modena, Biblioteca
Estense Universitaria. MUS.F.0283)

Joseph (Giuseppe) Marie Clément Ferdinand
dall'Abaco (1710-1805):

Capriccio Quarto

Capricj del sig.r Giuseppe Barone Dall'Abaco.
Violoncello solo (ca. 1770, Milano, Biblioteca del
Conservatorio di Musica "Giuseppe Verdi".
RIMUS.F.30)

Johann Sebastian Bach (1685-1750):
Suitte 2de (BWV 1008)

Courante/

6 Suites a Violoncello Solo senza Basso composées
par J. S. Bach. Maitre de Capelle, ca. 1727-31, Berlin,
Staatsbibliothek zu Berlin - Preußischer Kulturbesitz,
Musikabteilung (D-B) Mus.ms. Bach P 269).

Johann Sebastian Bach (1685-1750):
Suitte 5 (BWV 1011)

Sarabande

(6 Suites a Violoncello Solo senza Basso composées
par J. S. Bach. Maitre de Capelle, Berlin,
Staatsbibliothek zu Berlin - Preußischer Kulturbesitz,
Musikabteilung (D-B) Mus.ms. Bach P 269)

Giulio de Ruvo (fl. 1700):

Romanella

(Milano, Biblioteca del Conservatorio di Musica
"Giuseppe Verdi". Fondo Gustavo Adolfo Nosedà,
NOSE.O.46.4.2)

Domenico Gabrielli (1651-1690):

Ricercar Primo

Ricercari per il Violoncello (1689, Modena, Biblioteca
Estense Universitaria. mus.g.0079)

Johann Sebastian Bach (1685-1750):
Suitte 4 (BWV 1010)

Bouree 1.re Bourre 2

(6 Suites a Violoncello Solo senza Basso composées
par J. S. Bach. Maitre de Capelle, ca. 1727-31, Berlin,
Staatsbibliothek zu Berlin - Preußischer Kulturbesitz,
Musikabteilung (D-B) Mus.ms. Bach P 269)

Francesco Paolo Supriano (1678 -1753):

Toccata V

(Principij da imparare à suonare il violoncello e con 12
Toccate à solo (1720, Napoli, Biblioteca del
Conservatorio di Musica "San Pietro a Majella". ms
9607 bis)

Giovanni Battista Vitali (1632-1692):

Capritio

(Partite sopra diverse Sonate di Gio: Batta: Vitali per il
Violone, ca. 1680, Modena, Biblioteca Estense
Universitaria. mus.e.0244)

Johann Sebastian Bach (1685-1750):
Suitte 3. (BWV 1009)

Gigue

(6 Suites a Violoncello Solo senza Basso composées
par J. S. Bach. Maitre de Capelle, ca. 1727-31, Berlin,
Staatsbibliothek zu Berlin - Preußischer Kulturbesitz,
Musikabteilung (D-B) Mus.ms. Bach P 269)

Katera je bila prva skladba, napisana za solo violončelo? Kaj je bilo skomponirano, preden je Bach ustvaril svoje izjemne suite za solo violončelo? Ta vprašanja so gnala Josetxu Obregóna, da se je posvetil začetkom solistične literature za svoj inštrument. Začetke najdemo v Bologni, ki je s svojimi sijajnima Capella Musicale in Accademio Filarmonico odločilno prispevala k razvoju violine in violončela. Violončelist bo izvajal dva *ricercara* Domenico Gabrielli iz leta 1688 kot prvi posebni deli za solo violončelo brez spremljave. Nadaljnje postaje na poti od Bologne do Cöthena do vrhunca tega žanra s šestimi Bachovimi suitami so skladbe Vitalija, Gallija, de Ruva, Dall'Abaca, Supriana in Colombija. Josetxu Obregón interpretira Bachova dela na nenavaden način: iz vsake Bachove suite izbere plesni stavek. Te nato (kot slogovno primerjavo) umesti med skladbe svoje italijanske antologije.

Začetki v Bologni

Približno od začetka prejšnjega stoletja dalje smo mislili, da je bilo dvanajst *ricercarov* zbirke *Ricercate sopra il violoncello o' clavicembalo* Giovannija Battiste degli Antonija (1687) najzgodnejša glasba, napisana za solo violončelo brez spremljave. Vendar pa je odkritje violinskega parta teh *ricercarov* ob koncu stoletja pokazalo, da pravilen in premišljen pristop k igranju teh skladb kaže na izvedbo z violino in violončelom. To je tudi mnenje profesorja Marca Vanscheeuwijcka. Posledično je treba naš pogled usmeriti k nastanku tega žanra v današnji italijanski regiji Emilii-Romagni. V sedemnajstem stoletju je imela impresivna bazilika San Petronio v Bologni, kjer je papež Klemen VII leta 1530 okronal Carlosa V. za cesarja, briljantno cappello musicale. Bila je zelo cenjena zaradi svoje instrumentalne tradicije in je skupaj z Accademio Filarmonico predstavljala vodilno glasbeno ustanovo v mestu. Skupaj spadata v tako imenovano bolonjsko šolo, ki so jo občudovali po vsej Evropi. Med glasbeniki cappelle najdemo znane violončeliste, kot so Giovanni Battista Vitali, Domenico Gabrielli in Giuseppe Maria Jacchini, ki so temu instrumentu, do takrat uporabljanem le za continuo, prvič dali inovativno solistično vlogo. To je ustvarilo veliko spremembo v repertoarju in tehničnih virih violončela.

Domenico Gabrielli, v bolonjskem narečju z vzdevkom »Mingain dal viulunzeel« (Dominik violončela), je študiral kompozicijo pri Legrenziju in violončelo pri Franceschiniju. Po smrti slednjega, leta 1680, ga je nasledil kot violončelist cappelle San Petronio. Kot član Accademie Filarmonica di Bologna,

What was the first composition ever written for solo violoncello? What was composed before Bach created his extraordinary suites for solo cello? These questions drove the cellist Josetxu Obregón to devote himself to the beginnings of solo literature for his instrument. These beginnings can be found in the city of Bologna, which, with its brilliant Capella Musicale and the Accademia Filarmonica, made a decisive contribution to the development of the violin and the cello. Obregón presents two *ricercari* by Domenico Gabrielli from 1688 as the first specific works for unaccompanied solo cello. Further stations on the way from Bologna to Cöthen to the climax of this genre with Bach's six suites are compositions by Vitali, Galli, de Ruvo, Dall'Abaco, Supriano and Colombi. Bach's works are also presented by Obregón, but in an unusual way: He takes a dance movement from each of Bach's suites and then places them – as a comparison of styles – between the works from his Italian anthology.

The origins in Bologna

From around the start of the last century onwards, the earliest compositions written for solo unaccompanied cello were thought to be the twelve *Ricercate sopra il violoncello o' clavicembalo* by GB degli Antoni (1687). However, the discovery at the century's end of a violin part for these *ricercars* would point to the most correct and thought-through approach to playing these pieces being with a violin and cello; and this is the opinion of the music scholar Marc Vanscheeuwijck. Consequently, our view needs to be turned to the genre's emergence in the present-day Italian region of Emilia-Romagna. In the seventeenth century, the impressive Basilica of San Petronio in Bologna – where Carlos V had been crowned emperor by Pope Clement VII in 1530 – was equipped with a brilliant cappella musicale, held in high standing for its instrumental traditions and, which together with the Accademia Filarmonica, represented the two leading musical institutions in the city. Jointly, they fell within the purview of what is known as the Bolognese School, which was admired all over Europe. Among the musicians found in the cappella were notable cellists such as Giovanni Battista Vitali, Domenico Gabrielli and Giuseppe Maria Jacchini, who for the first time supplied the cello (up till then required only for continuo purposes) with a solo instrument's innovative role, engendering a major change in both its repertory and its technical resources.

Domenico Gabrielli, in the Bolognese dialect nicknamed "Mingain dal viulunzeel" (Dominic of the cello), studied composition with Legrenzi and cello with Franceschini and, on the death of the latter in 1680, succeeded him as cellist of the cappella at San Petronio. A member of the Accademia Filarmonica di Bologna – of which he went on to be president – he pursued a career writing opera and as a virtuoso, which took him all the way to being in service at the Este court. In

kjer je bil potem predsednik, je nadaljeval kariero s pisanjem oper. Pot virtuoza ga je pripeljala vse do službovanja na dvoru Este. Leta 1688 je napisal zbirko sedmih *Ricercari p[er] il Violoncello*, od katerih sta dva vključena v nocojšnji koncert. Hrani jih Biblioteca Estense v Modeni in so prelomnega pomena za literaturo violončela. Zlasti zdaj, ko domnevamo, da so to prvi primeri specifičnega repertoarja za solo violončelo brez spremljave.

Giovanni Battista Vitali je bil tudi član Accademie Filarmonice di Bologna, pravzaprav od njene ustanovitve leta 1666, saj ga že leta 1658 najdemo na seznamu violonistov kapele San Petronio. Maestro di cappella Confraternità del Santissimo Rosario je postal leta 1673, hkrati pa je zasedal tudi mesto sotto maestra di cappella na dvoru Francesca II. v Modeni. Izdal je štirinajst zbirk, v katerih je najpomembnejša instrumentalna glasba, dve pa vsebujeta sakralno vokalno glasbo. Njegov Capritio je iz rokopisa *Partite sopra diverse Sonate di Gio: Batta: Vitali per il Violone*, iz okoli leta 1680 in ga hrani Biblioteca Estense v Modeni. Ta arhiv je ključnega pomena za razvoj glasbe za godala v sedemnajstem stoletju. Skladbe te zbirke je mogoče izvajati tako solistično kot s spremljavo, ki jo lahko slišimo na posnetku *Il Spiritillo Brando* ansambla La Ritirata z Josetxujem Obregónom, ki je izšel pri Glossi GCD 923101, 2013).

Nadaljnji razvoj

Tudi drugi skladatelji so pisali za violončelo solo, med njimi **Domenico Galli**. Bil je violončelist in avtor zbirke dvanajstih sonat zbirke *Trattenimento musicale sopra il violoncello a solo*, ki jih je posvetil vojvodi Modene in Reggia, Francescu II. Vsestransko talentiran se je ukvarjal tudi s kiparstvom, oblikovanjem, dekoracijo, notariatom, kaligrafijo in izdelavo instrumentov. Violončelo, ki ga je naročil njegov mecen in ga je Galli izdelal za vojvodove lastne predstave, je danes shranjen v galeriji Estense v Modeni in je zelo impresiven. Je odlično izdelan in okrašen z izvrstnimi rezbarijami, ki predstavljajo alegorije o družini Este. Verjetno je njegov izdelovalec na njem izvedel svojo Sonato IX, delo, strukturirano v treh delih, z Gigue na sredini, in objavljeno istega leta, ko je bil violončelo izdelan (1691).

Giulio de Ruvo je bil odličen instrumentalni virtuoz, če sodimo po tem, kar razkrivajo partiture njegovih sonat za violončelo in continuo. O njem je malo biografskih podatkov. Morda je bil rojen v Apuliji ali pa v okolici Barija. Domnevamo, da je deloval v Neapeljskem kraljestvu, podkraljestvu španske krone

1688 he composed a collection of seven *Ricercari p[er] il Violoncello* – two of which are included into this concert – which are held in the Biblioteca Estense in Modena and are regarded as possessing a ground-breaking significance for the cello literature, especially now that it is thought that they represent the first examples of specific repertoire for unaccompanied solo cello.

Giovanni Battista Vitali was also a member of the Accademia Filarmonica di Bologna, indeed from its foundation in 1666, and had made an appearance in the list of the 'violoni' players of the San Petronio cappella as early as 1658. In 1673 he became maestro di cappella of the Confraternità del Santissimo Rosario and would also hold the post of sotto maestro di cappella at the court of Francesco II in Modena. He published fourteen collections, in which instrumental music is the most prominent genre, except for two editions of sacred vocal music. His Capritio comes from the manuscript volume, *Partite sopra diverse Sonate di Gio: Batta: Vitali per il Violone*, dating from around 1680 and held in the Biblioteca Estense in Modena, an archive which has been crucially important for the advancement of the cause of seventeenth-century string music. The pieces in this set can be performed both soloistically and in accompanied form (the latter can be heard on La Ritirata's *Il Spiritillo Brando* recording with Josetxu Obregón on Glossa GCD 923101, 2013).

The onward development

Other composers also pursued writing for solo cello, amongst them being **Domenico Galli**. In addition to being a cellist himself and the author of the *Trattenimento musicale sopra il violoncello a solo*, he produced a collection of twelve sonatas dedicated to the Duke of Modena and Reggio, Francesco II. Furthermore, his ample talents and skills extended to sculpture, design, decoration, notaryship, calligraphy and the making of instruments. The cello commissioned by his patron, which Galli made for the duke's own performances, is kept today in the Galleria Estense in Modena, and is striking in its impressiveness, excellence, and its manufacture, decorated with exquisite carvings representing allegories about the Este family. Maybe its creator may have performed his own Sonata IX on it, a work structured in three sections, with a Gigue in the middle – and published in the same year as the cello was made (1691).

Giulio de Ruvo, presumably an instrumental virtuoso judging from what is revealed in the scores of his sonatas for cello and continuo, may have been born in Apulia, perhaps in the vicinity of Bari. There are few biographical details to be had about him, but it is thought that he was active in the Kingdom of Naples, the viceroyalty of the Spanish crown at that time, given that Ruvo dedicated several compositions to the Duke

tistega časa, saj je posvetil več skladb vojvodi Bovinskemu, ki je bil rezident tega mesta. Dve Romanelli, vključeni v nocojšnji koncert, sta iz rokopisa zbirke Gustava Adolfa Nosede, ki jo hrani Biblioteca del Conservatorio Giuseppe Verdi v Milanu. Najdemo ju na dveh listih, ki sta žal v slabem stanju, saj imata popokane in natrgane vogale, kjer bi bila potrebna celo rekonstrukcija nekaterih taktic.

Giuseppe Colombi je bil od leta 1671 violinist na dvoru v Modeni, kjer se je tri leta pozneje povzpел na položaj sotto maestra dvorne kapele, kjer je ostal do svoje smrti. Bil je učitelj violine vojvode Francesca II. In je nasledil Giovannija Mario Bononcinija kot maestro di cappella katedrale v Modeni. Tudi ta položaj je zasedal do konca svojega življenja. Njegov skladateljski opus je skoraj izključno instrumentalen. Izdal je pet zvezkov simfonij, sonat in raznih plesov, ki jih hrani Biblioteca Estense v Modeni. Tu hranijo tudi 22 njegovih rokopisnih zvezkov. V enem izmed njih, *Varie Partite di Barabani, Ruggieri, Scordature violino solo o con basso*. Lib.14°, najdemo kratek plesni stavek brez naslova, ki ima jasno obliko gige.

Francesco Paolo Supriano, rojen v Conversanu (jugovzhodna Italija) je imenovan tudi kot Scipriani, Supriani ali Soprani. Verjetno je študiral na neapeljskem Conservatorio di Santa Maria di Loreto. V času španske nasledstvene vojne (med letoma 1707 in 1710) je služboval kot glasbenik pri Real Capilla v Barceloni, pri nadvojvodi Carlosu Avstrijskemu, enemu dveh pretendentov za španski prestol. Po povratku v Neapelj je delal v tamkajšnji Real Cappella do leta 1730. Napisal je prvo znano šolo za violončelo *Principij da imparare à suonare il violoncello*, danes shranjeni v knjižnici Conservatorio di San Pietro a Majella v Neaplju. V tej šoli za violončelo je tudi njegovih 12 Toccate à solo, ki jih nasledijo zelo virtuosne variacije naslednjega zvezka, z napačnim naslovom *Sonate a due Violoncelli*. V njem je deset solističnih Toccat ponovno zapisanih, vendar kot okrašena različica z bassom continuo.

Vrhunec z Bachom v Cöthenu

Ta repertoar doseže svoj vrhunec pri kasnejših šestih *Suites à Violoncello Solo senza Basso* Johanna Sebastiana Bacha. Mojstrovina združuje vrhunsko umetnost z veliko formalno enovitostjo. Te suite predstavljajo vrhunec solistične glasbe in eno najpomembnejših literatur za violončelo. Suite so nastale med letoma 1717 in 1723, ko je skladatelj deloval kot kapellmeister na nemškem dvoru v Cöthenu, v službi Leopolda, kneza Anhalt-Cöthena. V

of Bovino, who was resident in that city. The two Romanellas included on this concert come from a manuscript in the Gustavo Adolfo Nosedo collection, held in the Biblioteca del Conservatorio Giuseppe Verdi in Milan. They appear in two folios which are unfortunately now in a poor condition given that they have cracked and torn corners, some of which even require the reconstruction of a bar or so.

Giuseppe Colombi was a violinist at the court of Modena from 1671, where three years later he rose to the position of sotto maestro of the cappella of the court, which post he held until his death. Violin teacher of Duke Francesco II, he succeeded Giovanni Maria Bononcini as maestro di cappella of Modena Cathedral, a position which he also continued to occupy until the end of his life. His compositional output was almost exclusively instrumental, and he published five volumes of sinfonias, sonatas and sundry dances which are kept in the Biblioteca Estense in Modena, where additionally are held 22 manuscript volumes, in one of which, *Varie Partite di Barabani, Ruggieri, Scordature a violino solo o con basso*. Lib.14°, is to be found a brief dance movement, in the score of which no title appears, even if the music makes one think distinctly of a Giga.

Francesco Paolo Supriano, born in Conversano (South-East Italy) and known as Scipriani, Supriani and Soprani, probably studied in the Neapolitan Conservatorio di Santa Maria di Loreto. He served as musician at the Real Capilla of Barcelona between 1707 and 1710, during the time of the Spanish War of Succession, being in the service of Archduke Carlos de Austria, one of the two aspiring candidates to the Spanish throne. On his return to Naples, Supriano worked at the Real Cappella there until 1730. He wrote the earliest-known teaching method for the instrument, *Principij da imparare à suonare il violoncello*, today kept in the library of the Conservatorio di San Pietro a Majella in Naples. Appearing with this cello tutor are Supriano's 12 Toccate à solo, to which should be added the highly virtuosic divisions found in a further volume – incorrectly entitled *Sonate a due Violoncelli* – wherein ten of the Toccatas appear written out again along with an ornamented version and a basso continuo line.

The point of culmination with Bach in Cöthen

This repertoire was brought to a peak of excellence later by Johann Sebastian Bach with the six *Suites à Violoncello Solo senza Basso*, works combining consummate artistry with great formal unity; they represent the pinnacle of solo music for the instrument and form one of the most important works for the cello. The Suites were composed when the composer was working as Kapellmeister at the German court of Cöthen, in the service of Leopold, Prince of Anhalt-Cöthen, between 1717 and 1723. It was during this period that Bach produced

tem obdobju je Bach ustvaril svoja največja instrumentalna dela: Brandenburške koncerte, suite za orkester, sonate in partite za violino solo. Princ je bil velik ljubitelj glasbe, pristaš kalvinizma, ki je zavračal umetno komponirano religiozno glasbo. Zato večji del Bachovega opusa tega obdobja obsega posvetno glasbo. Avtografski rokopis suit za violončelo solo je izgubljen, ohranjeni pa so prepisi za Anno Magdaleno Wilcke, drugo ženo Johanna Sebastiana. Suite sestavlja šest plesnih nizov, ki so si oblikovno podobni. Vse imajo enako strukturo, začnejo se s preludijem, sledijo Allemande, Courante, Sarabande in Gigue, med slednji pa se vključujejo galantni plesi, tako imenovana »galanterie« (ali izbirni ples). To je v prvih dveh suitah Menuet, v naslednjih dveh Bourrée in v zadnjih dveh Gavotte. Vsak ples je dvodelen s ponavljanji. V galanterijah sta dva plesa iste vrste, dvodelna s ponavljanji, po drugem pa sledi da capo prvega brez ponavljanja.

Cilj tega koncerta je predstaviti širok pregled repertoarja za violončelo solo. Tej veličastni zbirki se približamo z drugačnega zornega kota, postavljenega z največjim spoštovanjem. Iz vsake teh Bachovih suit smo vzeli po en ples iste vrste. To omogoča predstavitev vseh plesov, s čimer vtis enovitosti zajema ves program kot celoto.

Naprej po Bachu

Po Bachu se je razvoj tega repertoarja nadaljeval, čeprav na manj odločen način. Reprezentativna osebnost razvojnega procesa, katerega korenine so bile v baroku, je bil v Bruslju rojeni Italijan Giuseppe Maria Dall'Abaco (rojen kot Joseph-Marie-Clément Ferdinand Dall'Abaco), sin violinista Evarista Feliceja Dall'Abaca. V 95 let dolgem življenju je začrtal slavno kariero violončelista. V Bonnu je bil v službi kölnskega volilnega kneza kot glasbeni direktor, v Veroni pa član tamkajšnje Accademie Filarmonice. Njegov skladateljski slog je baročen, čeprav v njegovem dolgem življenju nastopi klasična doba v celoti. Iz njegovega opusa velja omeniti 11 Capriccev za violončelo solo, ki marsikje spominjajo na Bachovo ustvarjanje. Ko se je baročna doba končala, se zdi, da se je ta hiter tempo pisanja za violončelo solo nekoliko umiril. V dvajsetem stoletju pa se znova pospeši z repertoarjem, ki so ga med drugimi ustvarjali Max Reger, Zoltán Koldáy in Benjamin Britten.

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the greatest of his instrumental works (Brandenburg Concertos, Suites for Orchestra, Sonatas and Partitas for Solo Violin), a focus prompted by the fact that the prince, a great music-lover, was professing the form of Calvinism that rejected elaborate religious music, because of which the greater part of Bach's output at this time consisted of secular music. The Suites for Solo Cello – whose autograph manuscript have been lost, and which have come down to us principally because of a manuscript copy made for Anna Magdalena Wilcke, Johann Sebastian's second wife – comprise six series of dances presenting great similarity in form. All them have the same structure; they begin with a prelude, follow with an Allemande, a Courante, a Sarabande and Gigue, and between these last two pieces they include a galante dance, the so-called "galanterie" (or optional dance), which is a Minuet in the first two suites, a Bourrée in the two following and a Gavotte in the final two. The structure of each dance is of two parts, both of which are repeated. In the galanteries, are found two dances with their corresponding repetitions followed by a da capo of the first of these.

The aim of this concert is to offer a broad overview of the repertoire for solo cello. It has been decided to approach this magnificent collection from a different angle (almost an impudent one but done with the greatest of respect): one piece from each of these Bach suites has been taken, allowing for all the movements from the suite to be represented; further, with each of the suites present in this manner, a sense of unity is accorded to the programme as a whole.

Onwards from Bach

After Bach, the evolution of this repertoire continued onwards, albeit in a less assertive manner. A representative figure of the development process whose roots lay in the Baroque was the Brussels-born Italian Giuseppe Maria Dall'Abaco (born as Joseph-Marie-Clément Ferdinand Dall'Abaco), son of the violinist Evaristo Felice Dall'Abaco. Across his 95 years of life, he mapped out a celebrated career as a cellist; in Bonn he was in the service of the Prince-Elector of Cologne as music director, and in Verona he was a member of the Accademia Filarmonica there. His compositional style was that of the Baroque, even though the Classical era had fully emerged during his long life. Of note from his output are the 11 Capricci per violoncello solo, which recall the compositional writing of the Bach Suites in many places. Once the Baroque era ended this brisk pace of writing for the solo cello seems to have abated somewhat before quickening anew in the twentieth century with the important contributions to the repertory made by Max Reger, Zoltán Koldáy and Benjamin Britten, among others.

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Josetxu Obregón (<https://josetxuobregon.com>) je bil rojen v Bilbao. Violončelo, komorno glasbo in dirigiranje je študiral na diplomski in magistrski stopnji v Španiji in na Nizozemskem. Baročni violončelo je študiral na Kraljevem konservatoriju v Haagu pri Annerju Bylsmi. Je ustanovitelj in umetniški vodja ansambla La Ritirata, enega najbolj priznanih in uveljavljenih ansamblov za staro glasbo v Španiji. Redno nastopa v najprestižnejših koncertnih dvoranh v 18 različnih evropskih državah, v ZDA, Mehiki, Čilu, Kostariki, Boliviji, na Japonskem in Kitajskem. Koncertira na prizoriščih, kot so Concertgebouw Amsterdam, Tokyo Opera City, Centro Nacional de las Artes de México in Royal Festival Hall London. Igral je z nekaterimi najpomembnejšimi evropskimi ansambli, kot je Kraljevi orkester Concertgebouw, in v okviru stare glasbe med drugim z Le Concert des Nations (Jordi Savall), Orchestra of the Age of Enlightenment, kot prvi violončelist L'Arpeggiata (Christina Pluhar), EUBO (European Union Baroque Orchestra) in Arte dei Suonatori. Snemal je za založbe Virgin, Verso, Arsis, Columna Música in The Gift of Music ter med drugim tudi za BBC3, NPS Radio 3 Holland, Mezzo, Španski nacionalni radio in TV ter Makedonsko televizijo. Igra na originalni violončelo Sebastiana Klotza iz leta 1740, tirolski violončelo iz začetka 19. stoletja in 5-strunski piccolo violončelo.

Josetxu Obregón (<https://josetxuobregon.com>) was born in Bilbao, he studied cello, chamber music and conducting at Bachelor and master's level in Spain and Holland, where he studied baroque cello at the Royal Conservatory of The Hague and where he was in touch with Anner Bylsma. Founder and artistic director of La Ritirata, - one of Spain's most renown and praised Early Music ensembles - Josetxu also performs on a regular basis at the most prestigious concert halls in 18 different European countries, the United States, Mexico, Chile, Costa Rica, Bolivia, Japan, and China; at venues such as the Concertgebouw Amsterdam, Tokyo Opera City, Centro Nacional de las Artes de México, the Royal Festival Hall London. He has played with some of Europe's most important ensembles, such as the Royal Concertgebouw Orchestra, and in the context of Early Music with Le Concert des Nations (Jordi Savall), Orchestra of the Age of Enlightenment and as first cellist of L'Arpeggiata (Christina Pluhar), EUBO (European Union Baroque Orchestra) and Arte dei Suonatori, among others. He has recorded for Virgin, Verso, Arsis, Columna Música and The Gift of Music record labels and for BBC3, NPS Radio 3 Holland, Mezzo, the Spanish National Radio and TV and the Macedonian TV, among others. He regularly plays an original Sebastian Klotz cello from 1740, a Tyrolean cello from the early 19th century and a 5-string piccolo violoncello.

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