



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Petek / Friday
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Celje
Stolna cerkev sv. Danijela
Cathedral Church of St. Danijel

Johann Sebastian Bach:
Sonate za violino in obligatni čembalo (prvi del)
Sonatas for violin and cembalo obbligato (part one)

ADRIANA ALCAIDE

violina / violin

ANA MARIJA KRAJNC

čembalo / harpsichord

Zahvaljujemo se Daliborju Miklavčiču za uporabo njegovega čembala
We thank Dalibor Miklavčič for the use of his harpsichord



Snemanje: Radio Slovenija

Recording: Radio Slovenija

Glasbena šola Celje, ob 19:00
Klepet z Adriano Alcaide in Ano Marijo Krajnc

Music school Celje, at 19:00
Chat with Adriana Alcaide and Ana Marija Krajnc

Najini umetniški poslanstvi

Our artistic mission

Adriana Alcaide: Moje umetniško poslanstvo za solo nastop je ustvariti prostor lepote, miru in tišine znotraj te hrupne, stresne in neosredotočene družbe; dati prednost čustvenim in duhovnim vrednotam namesto materialističnih in »uporabi-zavrzi« predmetov. Glasba in esenca zvoka lahko preobrazita vse nas, ozavešča, kaj je pomembno in kaj je odveč, pomagata pri povezovanju s samim seboj in z ostalimi bitji. Glasba je človeška iznajdba, ki poskuša posnemati popolnost in lepoto narave in nas zato približa našemu naravnemu stanju. Smo en del več te velike stvaritve, nič višje od katerega koli drugega živega bitja. Tako nam končno glasba pokaže tisto bistveno skromnost, ki jo nenehno iščem.

Adriana Alcaide: My artistic mission for solo performance is to create a space of beauty, peacefulness, and silence within this noisy, stressed and out of focus society; to prioritize emotional and spiritual values, instead of materialistic and "use and throw" objects. Music and the essence of sound can transform all of us, making us conscious about what it's important and what it's superfluous, helping to connect with ourselves and with the rest of the beings. Music is a human invention that tries to imitate the perfection and beauty of nature and for this reason it approaches us to our natural state, we are one part more of this big creation, not higher than any other alive being. So finally, music it shows to us the essential modesty, which I am constantly looking for.

Ana Marija Krajnc: Morda sem na nek način narejena tako, da želim delati glasbo, da jo želim ustvarjati in deliti s komer koli, ki jo želi poslušati. To je preprosto tisto, zaradi česar želim jutraj vstati in kar me navdušuje. Ko ne igram, razmišljam o igranju. Nikoli ne morem razumeti, ali sem igrala dobro ali ne, zdi se zelo zapleteno in bolj ko razmišljam o tem, je sprejem občinstva močno odvisen od njegovega čustvenega stanja, pa tudi od mene. Verjamem, da je najbolj idealen prenos občutkov takrat, ko lahko popolnoma pozabim nase in igram kot v transu ter sprejemam vsa tveganja, ki s tem pridejo, pa postanejo tako nepomembna, ker moja usoda po glasbenem doživetju zbledi v globoko nepomembnost.

Ana Marija Krajnc: I might have been made in a way that I want to do music, that I want to create it and share it with whoever wants to listen. It is simply what makes me want to get up in the morning, what makes me excited. When I don't play, I think about playing. I can never understand if I have played well, or not, it seems way to complex and the more I think about it the reception of the audience depends a lot on people's own emotional states, as well as my own. I believe the most ideal transfer of emotions happens when I can forget myself completely, and play as I was in a trance state, accepting all the risks that come with that, which become unimportant because my fate after the musical moment fades into deep irrelevance.



Kot že pove naslov, so Sonate za violino in obligatni čembalo »obligaten« in obvezen repertoar za vse ljubitelje glasbe, ljubitelje Bacha in predvsem ljubitelje lepote. »Čut in senzibilnost«, kot bi rekla Jane Austen, sta motor teh neverjetnih instrumentalnih del Johanna Sebastiana Bacha. Kot izjemen poznavalec obeh inštrumentov je to zbirko šestih sonat napisal med letoma 1717 in 1723 in z njo ustvaril svoja najbolj osupljiva dela. Njegov navdih za to glasbo nima meja in občinstvo vedno znova preseneča z lepoto, pestrostjo barv, bogatim spreminjanjem tonalitete in odlično razvitostjo kontrapunkta med instrumentoma. Vsaka teh sonat je napisana v drugačnem afektu, ki prikazuje vsa izrazna orodja obeh inštrumentov, violine in čembala, kar pripomore k neposrednemu stiku z občinstvom. Naš glavni cilj je premagati vso zahtevno tehniko obeh inštrumentov, da lahko posredujemo duh vsake skladbe in s poslušalci delimo vso glasbeno veličastnost teh del, ki so nastala v Cöthnu, kot tudi Brandenburški koncerti.

(Adriana Alcaide)

As the title of the music itself, "Sonatas for violin and cembalo obbligato", is an "obbligato" and mandatory repertoire for all music lovers, Bach lovers and most of all for beauty lovers. "Sense and sensibility", as Jane Austen would say, is the motor of these incredible instrumental works by Johann Sebastian Bach. Deep connoisseur of both instruments, he wrote this set of six sonatas during 1717 and 1723, and he achieved to create the most amazing moments of his works. His inspiration for this music has no limits and surprises constantly the audience with beauty, diversity of colours, a rich change of tonalities, and great development of the counterpoint between the two instruments. Each one of the sonatas is written in a different affect, showing all the expressive tools of both instruments, the violin, and the harpsichord, what helps to connect directly with the audience. Our main goal is to overcome all the demanding technique of both instruments, to be able to communicate the spirit of each piece and share with the listeners all the musical magnificence of these works, composed in Cöthen, as the Brandenburg concertos.

(Adriana Alcaide)

Johann Sebastian Bach (1685-1750):

Sei Sounate / à / Cembalo certato è / Violino Solo col / Basso per Viola da Gamba accompagnato / se piace /
Composte / da / Giov. Sebast. Bach

Sonata 6 (BWV 1019)

Allegro / Largo / Cembalo Solo. Allegro / Adagio / Allegro

Sonata V (BWV 1018)

? / Allegro / Adagio / Vivace

Sonata 2 (BWV 1015)

Dolce / Alleg: / Andante un poco / Presto

Drugi del šestih sonat je na sporedu v petek, 23. avgusta 2024. Vabljeni!

The second part of the six sonatas is scheduled for Friday, August 23, 2024. You are welcome!



Šest sonat BWV 1014-1019 za violino in obligatni čembalo Johanna Sebastiana Bacha je eden prvih primerov uporabe čembala kot solističnega instrumenta, tukaj skupaj z violino. Čembalo je imel v baroku vlogo continua, tukaj pa dobi enak tehnični in glasbeni standard kot violina. Te skladbe v Bachovem času uvajajo obliko trio sonate, ki jo bodo pozneje široko uporabljali najpomembnejši skladatelji glasbene zgodovine. Z bogatejšo strukturo ter razvitimi kompozicijskimi in izraznimi orodji Bach raziskuje neskončno govorico obeh glasbil. Priložnost, da uživate v najlepših delih tega skladatelja.

Kmalu po smrti svoje prve žene Marie Barbare je Johann Sebastian Bach napisal najbolj neverjetne instrumentalne skladbe svojega opusa. Druga partita za violino solo BWV 1004 je primer, kjer Ciaccona zaključuje celotno skladbo in je posvečena smrti Marije Barbare. V naslednjih mesecih je, prav tako v Cöthnu, skomponiral Brandenburgske koncerte, Clavier Büchlein za svojega najstarejšega sina Wilhelma Friedemana. V tem času se je poročil s svojo drugo ženo Anno Magdaleno in zanj napisal še en Clavier Büchlein, kompilacijo skladb za instrumente s tipkami, nekoliko kasneje pa je izšel prvi zvezek Das Wohltemperirte Clavier, dvoglasne in triglasne invencije ter simfonije za isti inštrument.

Napisane verjetno med 1720 in 1723, vendar ni jasno, kdaj točno, je Bach med svojim bivanjem v Cöthnu napisal celoten sklop sonat za violino in obligatni čembalo v trionsonatni obliki, kar je bil povsem nov način skladanja glede na slog tistega časa. Zaradi Bachovega odličnega poznavanja obeh inštrumentov je s temi skladbami raziskal in upodobil vse tehnične in izrazne možnosti obeh inštrumentov, zaradi česar spada ta glasba še danes v za izvajalce najzahtevnejši repertoar.

Kakor violina v trionsonatni obliki oblikuje gornjo melodično linijo, prevzame desna roka drugo melodično linijo, leva pa izvaja basovsko linijo. Večina Bachovih glasbenih predlog je precej eksperimentalnih in drznih glede na čas svojega ustvarjanja. S temi sonatami opusti misel na vlogo bassa continua, ki je običajno dodeljena čembalu. Tako je v vseh šestih sonatah čembalo obravnava solistično, enako kot violino.

The six sonatas BWV 1014-1019 for violin and harpsichord obbligato by Johann Sebastian Bach are one of the first examples using the harpsichord as a soloist instrument, together with the violin, used to have a continuo role within the baroque style, here the harpsichord gets the same technical and musical standard as the violin. These pieces introduce at that historical moment the trio sonata form, which will be extremely used afterwards by the most important composers in music history. With a richer structure, developed compositional and expressive tools, Bach explores the infinite language of both instruments. An opportunity to enjoy the most beautiful pieces by this composer.

Little after the death of Bach's first wife, Maria Barbara, Johann Sebastian wrote the most incredible instrumental pieces within his production; the Second Partita for violin solo BWV 1004 is an example, with the Ciaccona closing the whole piece and dedicated especially to the death of Maria Barbara. In the coming months, as well in Cöthen, he composed the Brandenburg concertos, the Clavier Büchlein for his eldest son Wilhelm Friedeman Bach, and at the same period he married his second wife Anna Magdalena, writing for her another Clavier Büchlein, a compilation of pieces for the keyboard, and a bit later it will appear Das Wohltemperirte Clavier, Book 1 and the two-parts and three-parts inventions and sinfonias for the same instrument.

Supposed to be written from 1720 and 1723, but not sure when exactly and during Bach's stay in Cöthen, the complete set of sonatas for violin and obbligato harpsichord were composed in trio sonata form, a quite new way of composition, according to the style of that time. Because of Bach's deep knowledge about both instruments, with these pieces he explored and depicted the whole technical and expressive tools of both instruments, making of this music one of the most demanding repertoires for musicians, even nowadays.

As a trio sonata form, violin covers one of the upper singing lines, while the right hand of the harpsichord takes the other upper melodic line, and with the left hand of the harpsichord he provides the bass line. As most of the musical proposals from Bach were quite experimental and daring according to the historical moment he was living in, this time, with these sonatas he forgets about the role of basso continuo, normally given to the harpsichord and he creates 6 full pieces, where this instrument is treated as a soloist, as the violin.



Prvih pet sonat BWV 1014–1018 je sestavljajo po štirje stavki, ki sledijo slogu sonate da chiesa, s počasnim prvim stavkom, ki mu sledi hiter stavek, nato še en počasen stavek in na koncu allegro. Vsi hitri stavki temeljijo na obliki fuge. Na splošno so prvi hitri stavki sonat napisani kot tutti fuge, zaključni stavki pa kot koncertni allegri, razen v peti sonati BWV 1018 v f-molu in tretji sonati BWV 1016 v E-duru.

Šesta sonata BWV 1019 ima več rokopisnih različic, z določenimi spremembami v posameznih stavkih, vendar se v vseh različicah pojavi solistični stavek za čembalo s tacet pri violini. To je edini trenutek v celotnem nizu sonat, ko se zgodi ta fenomen, nekakšen Bachov posmehljiv humor.

V vseh teh sonatah raziskuje Bach različna čustvena razpoloženja različnih tonalitet:

Prva sonata BWV 1014 je v h-molu, v tonaliteti, ki jo Mattheson opisuje kot bizarno, muhasto in melanholično. Ta tonaliteta se redko uporablja in tukaj Bach prikazuje intimen način lepote, ustvarja vzdušje nežnosti, harmonije in globine.

Druga sonata BWV 1015 je v A-duru, ki po Matthesonu kaže zelo ganljiv značaj, nekoliko briljanten, zlasti v prvem in drugem stavku, je tožeh in poln žalostnih strasti v tretjem stavku, kjer uporabi kanon kot tehnični in izrazni vir na odličen način in zaključi s četrtrim stavkom, polnim živosti in veselja.

Tretja sonata BWV 1016, v E-duru, z enim najlepših začetkov katere koli skladbe v glasbeni zgodovini, s svobodnim in improviziranim zapisom, ki je hkrati pravi izziv za violino, je primer tega, kar Mattheson imenuje obupano žalost, prikazana v tretjem stavku, s prodornim drugim stavkom ter briljantnim in virtuosnim četrtrim stavkom.

Četrta sonata BWV 1017, v c-molu, je ena najpogostejše izvajanih tega sklopa sonat. S prvim stavkom, ki nas spomni na arijo iz Matejevega pasijona »Erbarme dich, mein Gott«, kaže po Matthesonu živahnost in žalost hkrati. Z intenzivnima in zahtevnima drugim in četrtrim stavkom izzivata obe fugi visok tehnični nivo obeh instrumentov in obeh izvajalcev. Tretji stavek raziskuje obliko "odmeva" v resnično mojstrskem slogu in vedno z najbolj ekstremno lepoto.

The five sonatas BWV 1014-1018 are all in four movements following the sonata da chiesa style, with a slow first movement, followed by a fast movement, then another slow movement before the final allegro. The fast movements are all based in a fugue form. In general, the first fast movements of the sonatas are written as tutti fugues and the closing movements as concerto allegros, except in the fifth sonata BWV 1018 in F minor, and the third sonata BWV 1016 in E major.

The sixth sonata BWV 1019 has several manuscripts, with certain changes in the movements, but in all versions appear a solo movement for the harpsichord, with tacet in the violin. This is the only moment in the whole set of sonatas that this phenomenon happens, a kind of Bach's mocking humour.

Along this set of sonatas, Bach explores the different spirit of the different tonalities:

The first sonata BWV 1014 is in B minor, a tonality that Mattheson describes as bizarre, moody, and melancholic, is a tonality seldom used and here Bach shows an intimate way of beauty, creating an atmosphere of delicacy, harmony, and depth.

The second sonata BWV 1015, in A Major, shows, according to Mattheson opinion, a very touching character somewhat brilliant, especially in the first and second movements, plaintive and full of sad passions in the third movement, using the canon as a technical and expressive resource in a superb way, to end with a fourth movement full of aliveness and joy.

The third sonata BWV 1016, in E Major, with one of the most beautiful beginnings of any piece in musical history, with a free and improvised writing that at the same moment is a real challenge for the violin, is an example of what Mattheson says as a desperate sadness, showed in the third movement and with a penetrating second movement and a brilliant and virtuos fourth movement.

The fourth sonata BWV 1017, in C minor is one of the most played within this set of sonatas. With a first movement that reminds us to the aria from St. Matthew Passion, "Erbarme dich, mein Gott", shows according to Mattheson, liveliness, and sadness at the same time. With intense and demanding second and fourth movements, these fugues challenge both performers to a high-level technique of each instrument and player. The third movement explores the form of "echo" in a



Peta sonata BWV 1018, v f-molu, je napisana v neverjetno temni tonaliteti, vendar uporabljena na presenetljiv način genialnega skladatelja, ki ustvarja vzdušje blagoslovljene lepote in mirnega duha, za violino udobnega in naravnega. Tako drugi kot četrti stavek sta v stilu fuge, vendar tekoče in z naravnim razvojem. V tretjem stavku uporabi Bach violino kot spremljevalni inštrument, kjer z dvojemkami ustvarja najbolj presenetljive harmonije. Medtem igra čembalo osnovno melodijo in glavno vlogo, ki violino vodi v svojo glasbeno pripoved. Po Matthesonovi študiji o pomenu tonalitet je ta f-mol primer blagih in sproščenih občutkov, ki so v nekaterih trenutkih težki in globoki ter se dotikajo nemočnega in melanholičnega značaja.

Šesta in zadnja sonata celotne zbirke, BWV 1019 v G-duru, tudi ena najbolj izvajanih sonat v koncertnih dvoranah, je resnično odprta in ekstrovertirana sonata. Od ostalih petih sonat se razlikuje po formalni zgradbi, številu stavkov in solističnem stavku čembala v sredini. Po mnenju Matthesona nam ta sonata na splošno kaže briljanten in vesel značaj, s prepričljivimi namigi in resnimi značilnostmi na določenih mestih. Uvod sonate se poigrava z dvoumnostjo med tremi in štirimi dobami, glasbeno sporočilo pa je razloženo na tekoč in enostaven način. Drugi stavek v e-molu, paralelni tonaliteti G-dura, ustvarja intimen in občutljiv dialog med obema instrumentoma, poln prefinjenosti in podrobnosti. Tretji stavek je čembalski solo, kar se v tovrstnih sonatah uporablja precej redko, vendar Bach tu izkoristi vse tehnične in glasbene možnosti takega inštrumenta, kar nas spominja na moč Concerta Italiana. Naslednji stavek, tokrat v h-molu, je napisan v slogu kanona, giblje se skozi več tonalitet in v istem stavku ustvarja povsem različna vzdušja. Sonata se zaključí z razposajenim in igrivim stavkom, ki sklene celoten sklop šestih sonat. Briljanten način mojstra, da zaključí vse to veliko potovanje po vsem tem mikro svetu, ki ga predstavlja vsaka sonata.

Adriana Alcaide
po Hansu T. Davidu, Arthurju Mendlu
in Johnu Eliotu Gardinerju

really mastered styled and always with the most extreme beauty.

The fifth sonata BWV 1018, in F minor, is written in an incredibly dark tonality but used in an amazing way for the genius composer, creating an atmosphere of blessed beauty and peaceful spirit, making it comfortable and natural for the violin. Both second and fourth movements are in a fugue style, but this time with a really flowing writing and a natural development. In the third movement, Bach uses the violin as an accompanying instrument, played with double stops and creating the most amazing harmonies. Meanwhile the harpsichord plays the main melody and principal role, guiding the violin towards the harpsichord field. According to Mattheson study about the tonalities spirit, this F minor is an example of mild and relaxed feelings, being heavy and deep at some moments and touching the helpless and melancholic character.

The sixth and last sonata of the whole set, the BWV 1019 in G Major, also one of the most played sonatas in concert halls, is a really opened and extrovert sonata. It differs from the other five sonatas by its formal structure, the number of movements and the harpsichord solo movement in the middle of the sonata. According to Mattheson, this sonata would show us a brilliant and a happy character in general, with persuasive, insinuating and serious characteristics at certain points. The opening of the sonata plays with the ambiguity between 3 and 4 beats and the musical message is explained in a fluent and easy way. The second movement, in the minor relative tonality of G-Major, E minor, creates an intimate and delicate dialogue between both instruments, full of refinement and detail. The third movement is a harpsichord solo, a quite rare way used in this kind of sonatas, but there Bach takes profit of all the technical and musical resources of such an instrument, reminding us of the power of the Concerto Italiano. The next movement, this time in B minor, is written in a canonical style, moving along several tonalities, and creating completely different atmospheres in the same movement. This sonata ends with an exuberant and playful movement, closing the whole set as well of the six sonatas. A brilliant way of the master to conclude all this big trip along all this micro-world that represents each sonata.

Adriana Alcaide
after Hans T. David, Arthur Mendel,
and John Eliot Gardiner



Adriana Alcaide, rojena v Barceloni. S štiriletno štipendijo katalonske vlade je diplomirala iz historičnega izvajanja na Koninklijk Conservatorium v Haagu pri Enricu Gattiju in Pavlu Besnoziuku. Od 2000 do 2002 je bila članica EUBO, European Union Baroque Orchestra, pod vodstvom Andrewa Manzeja. Sodeluje z L'Arpeggiata, Ludovice Ensemble, Al Ayre Español in umetniškimi vodji kot so Rinaldo Alessandrini, Christina Pluhar, Giuliano Carmignola, Eduardo López Banzo in Monica Huggett. Koncertira v Concertgebouw Amsterdam, Carnegie Hall New York, Wigmore Hall London, Les Champs Elysées v Franciji in v mnogih drugih državah iz ZDA, Evrope in Azije. Je ustanoviteljica Symbiotic Ensemble in Follia Project, ki se posveča delu z otroki, družinami in improvizacijo. Sodeluje z ansamblom Soubugen in Megumi Tanno na Japonskem. Od 2018 je glasbena direktorica Händel and Friends v l'Auditori de Barcelona. Skupaj s Pauom Jorquero je soustanoviteljica ansambla Bach Collegium Barcelona, ki je bil povabljen na Bach Fest Leipzig.

Ana Marija Krajnc (rojena 1999 v Ljubljani) je čembalistka, organistka in komorna glasbenica. Študirala je pri Lorenzu Ghielmiju, Egonu Mihajloviću, Daliborju Miklavčiču, trenutno pa pri Andrei Marconi na Schola Cantorum Basiliensis. Redno nastopa na festivalih orgel in stare glasbe doma in v tujini, kot npr. festivalu stare glasbe Societa dell Quartetto v Milanu, v muzeju San Colombano, kjer je izvedla recital na originalnih inštrumentih iz zbirke Tagliavini. Sodeluje s Slovenskim baročnim orkestrom ter kot kontinuitka s Komornim orkestrom Slovenske filharmonije. Je prejemnica absolutne prve nagrade na mednarodnem tekmovanju za čembalo Gianni Gambi v Pesaru v Italiji 2022, lani pa se je uvrstila med prvih 15 kandidatov s celega sveta na orgelskem tekmovanju International Organ Competition Musashino-Tokyo na Japonskem.

Adriana Alcaide, born in Barcelona. Thanks to a grant from the government, she graduates in Historical Performance at Koninklijk Conservatorium in the Hague, under Enrico Gatti and Pavlo Besnoziuk. From 2000-2002 she is member of EUBO, conducted by Andrew Manze. She plays with L'Arpeggiata, Ludovice Ensemble, Al Ayre Español, with directors as Rinaldo Alessandrini, Christina Pluhar, Giuliano Carmignola, Eduardo López Banzo and Monica Huggett. She has in Concertgebouw Amsterdam, Carnegie Hall New York, Wigmore Hall London, Les Champs Elysées France and in many more countries from USA, Europe, and Asia. She creates Symbiotic Ensemble and Follia Project, working with children, families, and improvisation. Now she collaborates with Soubugen and with Megumi Tanno in Japan. She is the musical director Händel and Friends in l'Auditori de Barcelona since 2018. She creates together with Pau Jorquera the ensemble Bach Collegium Barcelona, who had been invited for Bach Fest Leipzig.

Ana Marija Krajnc (born 1999 in Ljubljana) is a harpsichordist, organist, and chamber musician. She studied with Lorenzo Ghielmi, Egon Mihajlović, Dalibor Miklavčič, and currently with Andrea Marconi at the Schola Cantorum Basiliensis. He regularly performs at organ and early music festivals at home and abroad, such as at the Societa dell Quartetto early music festival in Milan, at the San Colombano Museum, where she performed a recital on original instruments from the Tagliavini collection. She collaborates with the Slovenian Baroque Orchestra and as a continuo player with the Chamber Orchestra of the Slovenian Philharmonic. She is the recipient of the absolute first prize at the Gianni Gambi International Harpsichord Competition in Pesaro, Italy 2022, and last year she ranked among the first 15 candidates from around the world at the Musashino-Tokyo International Organ Competition in Japan.



MESTNA OBČINA CELJE

