



Pod častnim pokroviteljstvom
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Grad Brežice
Brežice Castle



Josetxu Obregón je bil rojen v Bilbau. Violončelo, komorno glasbo in dirigiranje je študiral na diplomski in magistrski stopnji v Španiji in na Nizozemskem, kjer je študiral baročni violončelo na Kraljevem konservatoriju v Haagu pri Annerju Bylsmi. Je ustanovitelj in umetniški vodja La Ritirata, enega najbolj priznanih in uveljavljenih ansamblov za staro glasbo v Španiji. Josetxu redno nastopa tudi v najprestižnejših koncertnih dvorinah v 18 različnih evropskih državah, v ZDA, Mehiki, Čilu, Kostariki, Boliviji, na Japonskem in Kitajskem, 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 pikolo violončelo.

Josetxu Obregón 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 renowned 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.

Josetxu Obregón (ES)

violončelo / cello

CelloEvolution

Johann Sebastian Bach, Domenico Galli, Giulio de Ruvo, Giuseppe Colombi,
Joseph Marie Clément Ferdinand dall'Abaco, Domenico Gabrielli,
Francesco Paolo Supriano, Giovanni Battista Vitali

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 violončelista Josetxu Obregóna, da se je posvetil začetkom solistične literature za svoj inštrument. Te začetke najdemo v mestu Bologna, ki je s svojima sijajnima Capella Musicale in Accademia Filarmonica odločilno prispevalo k razvoju violine in violončela. Obregón predstavlja dva ricercara Domenica Gabriellija iz leta 1688 kot prvi posebni deli za solo violončelo brez spremljave. Nadaljnje postaje na poti od Bologne do Cöthna do vrhunca tega žanra s šestimi Bachovimi suitami so skladbe Vitalija, Gallija, de Ruva, Dall'Abaca, Supriana in Colombija. Obregón predstavlja tudi Bachova dela, vendar na nenavaden način: iz vsake Bachove suite vzame po en plesni stavek in jih nato – kot slogovno primerjavo – umesti med dela iz svoje italijanske antologije.

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.

Moje umetniško poslanstvo

Po končanem rednem študiju sodobnega violončela in komorne glasbe v Španiji ter magistrskem študiju na Nizozemskem, ko sem že takoj sodeloval z orkestrom Concergebouw in komorno glasbeno skupino Octeto Ibérico de Violoncellos ter poučeval moderni violončelo v Madridu na kraljevem konservatoriju, sem se odločil, da se bom specializiral za historično izvajanje stare glasbe. Ustanovil sem La Ritirata s ciljem, da izvaja oboje, tako poznani kot manj znani repertoar za violončelo, od prvi začetkov v zgodnjem baroku pa do do klasicizma in zgodnje romantike, vendar vedno s historičnim pristopom.

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.

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