

About the program

After being forgotten (for about a century), the transverse flute was "reinvented" again in France in 1680. Curiously it kept its old name - the German flute because during the Renaissance it was appreciated by the Swiss and German mercenaries who served the King of France.

The first great composers who created a repertoire for the transverse, traverso, flute were in the service of Louis XIV "Le Grand". Their names are little known these days, but Philidor and La Barre were highly respected at the court of Versailles, where they had the honor of playing and composing for "the greatest king in the world". They were partners of Marin Marais (viola da gamba), François Couperin (harpsichord) and Robert de Visée (guitar and theorbo). These musicians, famous all over Europe, constituted the "Chambre du Roy", that is to say probably the best group of musicians in Europe around 1700.

Robert de Visée, was especially noted, because the king himself played the guitar, it seems, quite well. De Visée also played the lute, but is best known today for the pieces he dedicated to the theorbo*, this large, low-pitched, sumptuous-sounding lute invented in Italy a century earlier, especially for accompanying singers. Theorbo quickly achieved such success that the greatest masters of the lute wrote wonderful works for it.

The special feature of de Vize's pieces is that some of them can be played either on the lute alone, or on the transverse flute with accompaniment. Michel de la Barre also explains in the preface to his works that the most beautiful instrument that accompanies the flute is precisely the theorbo.

A few decades after its development at the French court, the flute spread to Italy and Germany, where it gradually supplanted the recorder. Verracini, a world-renowned virtuoso violinist, made sure that some of his violin sonatas could also be played on the flute. Vivaldi also dedicated several concerts for the flute, such as the famous Gardellino and several sonatas. The beautiful elegant sonata we offer is probably not by Vivaldi's, but by an unknown German composer. The manuscript is preserved in the library of Stockholm, which shows the extent to which music and musicians "circulated" around the continent, enriched by each other's influences.

** Theorbo has evolved from the bass-lute due to necessity to broaden the lower register (by extension of the neck and accommodation of long bass strings, diapasons) and create a more resonant sound that is better suited for vocal accompaniment. Most often there are fourteen rows of strings. Sébastien de Brossard claimed that the theorbo was invented by Nicolas Hotman (1610-1663), the famous violist and theorbist in service of the duke of Orleans (Dictionnaire de musique, 1703). However, the first records about the theorbo is found in 1589, at the court of Alfonso II d'Este, Duke of Ferrara in Italy.*

The program

Michel de la Barre (c. 1675 –1745.)

Deuxième livre (1710), neuvième suite: *Sonate l'Inconnu- Chaconne*

Pierre Philidor (1681. – 1731.)

Premier Livre (1717), cinquième suite: *Très lentement- Allemande - Sarabande - Gigue*

Robert de Visée (c. 1655 – 1732/1733)

Pièces de Théorbe et de luth (manuscrit de Vaudry de Saizenay, 1699):
Prelude - Allemande - Sarabande - Chaconne

Francesco Maria Veracini (1690. –1768.)

Sonata Prima (F major): *Largo e Nobile - Allegro - Largo - Allegro*

Antonio Vivaldi (att.) (1678. –1741.)

Sonata E minor RV 50: *Andante - Siciliano - Allegro*

Composers:

Michel de La Barre, the first of the great famous French flutists, was born in Paris. Thanks to his compositions, he probably founded the first school of the French traverso flute. Sonata l'Inconnuë, ("the unknown") is a sonata in name only. It is actually a series of perfect French variations, characterized and completely representative of La Barra. The fact that La Barre gave it the nickname "Sonata" proves the growing influence of Italian music.

Pierre Danican Philidor, composer, oboist and violinist, was born in Paris in 1681 and died in Versailles in 1731. He collaborated with Francois Couperin and Marine Marais. His dramatic Pastorale was performed at court in 1697, but he is best known for his Six Suites for Two Transverse Flutes, which were published in 1717 and 1718 (as well as the collection of Trios from 1717, which is among his best creations.)

Robert de Visée (1655 - 1732), guitarist, theorbist, lute player, singer, composer and teacher, spent his entire life at the court of Versailles, from 1680 to 1732. As a follower of the inimitable Jean-Baptiste Lilly, de Visée develops an intimate, elegant and modern style of playing, and his compositions are characterized by a harmoniously shaped melody with elements of a highly developed harmonic texture.

Francesco Maria Veracini (Florence, 1690 - Florence 1768) was an Italian composer and violinist. At the age of twenty-nine he went to Venice where he performed various concerts with such mastery that Tartini became convinced that he could not compete with him and retired to Ancona devoting himself to new studies. His compositions and performances (in Venice, London, Dresden, Prague) caused the greatest enthusiasm.

Antonio Lucio Vivaldi (Venice, March 4, 1678 - Vienna, July 28, 1741) was an Italian priest and one of the most important composers of the Baroque period, as well as a famous violinist. Vivaldi is widely recognized as the most important representative of the Baroque instrumental concerto, which he perfected and popularized more than any of his contemporaries. A deeper understanding of his music begins with the realization that compared to Bach and even Handel, he was the most progressive Baroque musician.



Jean-Christophe Frisch

Flute player, conductor, associated professor at Paris Sorbonne University

Since founding XVIII-21 Le Baroque Nomade, along with the Balkan Baroque Band, Jean-Christophe Frisch has travelled the world over, devoting himself to exchanges and encounters of European Baroque music with various forms of traditional music. This conductor's powerful musical adventure is also a human adventure with the musicians, which is transmitted to the audience through emotion and the humanism that underpins every project.

His rigour and precision go back to his studies of biology. An outstanding flautist from the beginnings of his career, his complete recording of Vivaldi's flute sonatas (for Universal) remains a reference. His innovative vision of Baroque music persuaded him to create Le Baroque Nomade, with the aim of implementing his musical ideas. From then on, Jean-Christophe Frisch has devoted himself to conducting and opened a new way in the rereading of the Baroque repertoire, discovered some forty years ago. His interpretations are noteworthy for the sense of contrast in tempos, the balance between the low and high registers in orchestration, and the expressive inventiveness of phrasings. Guided by a constant questioning of experiments, his research is based on the incredible advances of the most recent musicological discoveries, the authenticity and sincerity of his musicians, and his personal relationship with the orchestra, based on confidence, serenity and otherness.

Jean-Christophe Frisch has conducted in 45 countries, in prestigious venues such as the Cité de la Musique in Paris, the Cologne Philharmonie, the Bergen (Norway) Festival, the Southbank Centre Festival in London, the festivals of Jerusalem, Utrecht and Granada, the operas of Rome, Damascus and La Fenice in Venice... He has made more than twenty recordings, unanimously hailed by the international press: 'One of the best CDs of the year 2003' (*Sunday Times*), 'One of the year's most extraordinary releases' (*Gramophone*), 'Fascinating recordings' (*Early Music Review*)...

The concerts and shows directed by this conductor, nicknamed 'the Indiana Jones of Baroque music' by his musicians, have been described in numerous articles as absolutely exceptional performances: 'A cultural revelation. The resulting sound is gripping. Past master in this subtle to-and-fro between the Same and the Other' (*Télérama*), 'XVIII-21 plays on contrasts as on relationships with a skill that succeeds in respecting the poet's share. [...] novelty of the approach, the quality of the interpretation and the musicological rigour of the chosen options...' (*Le Monde*), 'Essential' ([classicnews.com](http://www.classicnews.com)), 'Admirable spirit of imagination' (*Early Music Review*)...

His energy and charisma transport the listener into a poetic, sensitive world.

'That is called infinite respect' (*Télérama*).

25 years of professional practice in early music

"And what should an ordinary music listener hope for here? That regardless of where they went, these talents will probably not forget to share their gift in the future (at least sometimes!) with those they were born with and who first noticed them." *M. Ognjanović, Excerpt from the text Light in the Twilight Zone: Secrets of the City, Politika, July 16, 1998, Belgrade*



Andrej Jovanić (1977. Belgrade), MMus, began studies in Historical Performance on lute, theorbo and baroque guitar with Elizabeth Kenny at Royal Academy of Music in London (Great Britain), completing BMus with Rolf Lislevand in High School of Music in Trossingen (Germany).

He was a scholarship holder of the Royal Academy of Music in London for several years and a winner of several awards for chamber performance of baroque music in England. As one of the most talented musicians of his generation, he received a Renaissance lute as a gift from the Royal Academy of Music (special recognition).

With his solo programs ("Robert de Vize's Suite on French theorbo and baroque guitar" and "Robert de Vize, Francesco Corbetti and One Evening at Versailles, 1686"), he achieved exceptional success at early music festivals in Novi Sad, Belgrade -2021. and Seviq Brežice (Slovenia) - 2022, as well as at concerts in Vrnjačka Banja and in Zemun.

As a member of chamber ensembles and orchestras he performed a large number of performances in the country and abroad: ensemble Sempre (Bucharest, Romania), New Trinity Baroque ensemble (USA/Serbia), Balkan Baroque Band (France), ensemble La Follia (Romania), Orchestra of the Age of Enlightenment (Great Britain), Musicians of the Globe (Great Britain), Travelling musicians (Serbia), ensemble Nimbus (Belgrade), Nova Schola Lubacensis (Slovenia), with Uroš Dojčinović and others. He was also a guest at many early music festivals: Romania, France, Slovenia, Serbia, USA, Greece, Montenegro, etc.

Since 2010, Andrej has participated in the implementation of the international project Balkan Baroque Band (bringing together musicians from the Balkan countries and France) under the direction of the world-famous musician Jean-Christophe Frisch. In 2011/2012, concerts were held at festivals in France, Bulgaria, Romania, Greece, etc. He was a participant in the European tour (2012/13) within the project Wu Wei / Balkan Baroque Band / Vivaldi-Les Quatre saisons with acrobats from China.

The Academy of Music from Slovenia, which opened the Early Music Department in Ljubljana in October 2010, invited Andrej (as one of the few lecturers for basso continuo on theorba) to participate in their first Monteverdi project, conducted by Egon Mihajlović. He was also a lecturer and concert participant in music workshops in Škofja Loka and Ljubljana.

In the opinion of many music critics, Andrej is Serbia's best theorbist: Paul Fowles - Classical Guitar Magazine, England, Smiljka Isaković, Gordana Krajačić, Donata Premeru...

Musical Utrip 8/24/2022 - Festival Seviq Brežice, Katarina Radaljac. *"The Serbian master of these instruments, Andrej Jovanić, transformed himself into the role of de Visée on one fresh August evening, and led the audience of the Seviq Brežice festival through a rounded program, which he imagined as a journey between different tonalities."; "Andrej Jovanić perfectly played the role of the famous baroque interpreter, of course through the sensitive interpretation of his works."; "The refined finesse, different moods and enthusiastic playing of the performers stood out more and more during the interpretation"*

Serbia's eminent music critic Gordana Krajačić wrote, after the concert: *"It was a real artistic experience to meet this artist and these works..."* (Music criticism, "Making music in one breath", Blic, August 9, 2022, Pop&Kultura, p. 22).

Andrej Jovanić is employed as a guitar teacher at the "Kosta Manojlović" music school in Zemun.





Dordje Milošević (Belgrade, 1979), graduated cello at the Faculty of Music in Belgrade in the class of Prof. Sandra Belić. He was a scholarship holder of the Ministry of Culture and Education of Luxembourg where he trained at the National Conservatory of Music in the class of Prof. Claude Giampellegrini. During his education, he was the winner of many awards at national and international competitions. He was actively trained in master classes for cello, chamber, baroque and contemporary music with: M. Ler, A. Gerhard, S. Apolin, K. Rodin, K. Janković, I. Kalman, P. Gulde, M. Ude, M. Kodla, B. Kokse, Dž. Kraucha, L. Camings, J. Adams... Since 2004, in Serbia and abroad, he has also performed on baroque cello,

interpreting early and baroque music in an authentic way. He is one of the founders of domestic chamber ensembles Belgrade Baroque and String Quartet "Mokranjac" with which he held a large number of concerts in the country and abroad (Sweden, Croatia, Montenegro).

He was a member of the ensemble for contemporary music Luxembourg Sinfonietta, as well as baroque ensembles Nymbus and Balkan Baroque Band, with whom he regularly performed and performed a large number of concerts throughout Europe (Germany, France, Belgium, Luxembourg, Slovenia, Greece, Romania, Bulgaria,...). He regularly performs and performs concerts in Serbia and abroad with the Tempera Barocca ensemble (Serbia, France, Russia, Macedonia). Since 2009, he has been a member of the Metamorphosis Ensemble, with which he has performed numerous concerts in Serbia and abroad. He has performed at all the most important serbian music festivals, as well as at several prominent foreign music festivals, of which the following stand out: Budva Grad Teatar (Montenegro), Ceviq Brežice (Slovenia), La Chaise-Dieu (France), Festival International Echternach (Luxembourg)... He regularly performs as a soloist, and in recent years he has intensified his work on the interpretation of works of contemporary Serbian composers, achieving a significant number of premieres the works of local authors composed for cello.

Since 2015, more than 20 new compositions of various forms of contemporary composers for solo cello, cello and piano and string quartet have been created, commissioned by Dordje Milošević, which have been premiered in different cities of Serbia, as well as abroad.

He has achieved permanent audio recordings for the needs of Radio Television of Serbia, as well as audio recordings abroad, of which recordings for ERT and the European Broadcasting Union stand out. With the String Quartet Mokranjac recorded and released the first promotional CD with works by contemporary Serbian composers in 2013. Since September 1, 2020, he has been employed as the director of the Stanislav Binički Music School in Belgrade. He is a member of the Association of Music Artists of Serbia.