

KONCERT CONCERT

MARTA ŠEBEŠĆEN

UNESCO *Umjetnik za mir*

i Sebo ansambl

MARTA SEBESTYEN

UNESCO *Artist for Peace*

and Sebő Ensemble

PODGORICA VELIKA SCENA CRNOGORSKOG NARODNOG POZORIŠTA

GREAT HALL OF MONTENEGRIN NATIONAL THEATRE

UTORAK, 8. MAJ 2012. U 20 ČASOVA

TUESDAY, 8th MAY 2012 AT 20:00



Koncert se organizuje u saradnji sa Ambasadom Mađarske
The Concert is organized in cooperation with the Embassy of Hungary





MARTA ŠEBEŠĆEN

„Živim pod čarolijom narodnih pjesama još od djetinjstva. Prvo su to bile pjesme koje je pjevala moja majka, a kasnije folk muzika koja se otvorila preda mnom kao neki novi svijet. Bila sam opčinjena drevnim glasovima – prvenstveno zbirkama *Zoltana Kalosa*, punim veličanstvenih tekstova i melodija. Upravo ovdje željela bih da se zahvalim Zoltanu K. na njegovom mentorstvu, ljubavi, ličnoj i profesionalnoj pomoći – uvijek sam mogla da računam na njih. Tokom mojih putovanja na kojima sam prikupljala narodne pjesme, bila sam u situaciji da doživim preplavljujući ljudski osjećaj stupanja u kontakt sa vječnim porukama prohujalih vremena. Često sam imala osjećaj da mogu da pružim ruku *Balašiju* ili *Petefiju*. (Zar naš *Šandor* ne bi bio srećan da čuje da je njegova ljubavna poema *Ne možete zabraniti cvijet* – broj 10 u ovoj kolekciji – postala narodna pjesma? Pa, ovo je način na koji Mađarska srca misle o ljubavi). Kao što je napomenuo *Kelčei* 1826. godine: „prve iskre istinske nacionalne poezije moraju se tražiti u narodnim pjesmama“. Prema *Jokaiju* „u Mađarskoj je književni salon učio sa divljih livada“ – što je, prema *Kodaliju*, „čak i istinitije u slučaju muzike, jer je muzika imala još manje pisane tradicije nego književnost“. Živeći u buci današnjeg jednostavnog korišćenja mađarskog jezika, možemo i treba da naučimo još više od divljih livada! Kakvo je zadovoljstvo ići brati cvijeće u ovom raznovrsnom, šarenom polju!“ Entuzijazam bivše srednjoškolke Marte Šebešćen (koja uzgred budi rečeno, mora da je izgledala luckasto!) pretvorio se u doživotnu strast, pravu profesiju. „Dugujem zahvalnost velikom broju ljudi za ovo: mojim roditeljima, mojim prijateljima, mojim kolegama, naučnim kolekcionarima i, anonimnim precima i dalje živim seoskim pjevačima koji su bili kreatori, prenosioci i čuvari ove čudesne poezije! Jer je ovo danas organski dio mog života, moj dnevni izvor radosti, i moja utjeha kada sam u nevolji. Iskreno želim da to isto bude vama, moji ljubazni slušaoci!“

Kao UNESCO umjetnik za mir, Marta Šebešćen je doprinijela praćenju Međunarodne godine za približavanje kultura (2010), naročito ističući kulturološke veze između zemalja, posebno u Južnoj i Centralnoj Evropi. Ona je učestvovala u zvaničnim UNESCO događajima, proslavama i žirijima i naglasila ulogu umjetničkog izraza kao mosta za dijalog.

MÁRTA SEBESTYÉN

I have been living under the spell of folksongs ever since I was a young child. First these were the ones I heard my mother sing, later the folk music that opened up before me like a new world. I was mesmerized by the ancient voices – primarily the collections of Zoltán Kallós, full of marvelous texts and melodies. It is here I would like to thank Uncle Zoltán for his mentorship, love, personal and professional help – I was always able to count on these. On my own folksong collecting fieldtrips I was able to experience the overwhelming human sensation of getting in touch with the ageless messages of bygone times. Often I felt I was able to shake hands

with Balassi or Petőfi. (Would our Sándor not be happy to hear that his love poem *You Cannot Forbid a Flower* – No. 10 in this collection – has become a folksong? Well, this is the way Hungarian hearts feel about the matter.) As Kölcsey had remarked in 1826: “The ignition sparks of true national poetry must be sought in the common folksong.” According to Jókai “in Hungary it is the literary salon that learned from the wild meadow” – which, according to Kodály is “even truer in the case of music, because music had even less of a written tradition than literature.” Living in the noise of today’s flat and disgraceful medium of Hungarian language use, we can and ought to learn even more from the wild meadows! What a pleasure it is to go plucking flowers in this manifold, colorful field! The enthusiasm of the former middle school girl, Márta Sebestyén (who, by the way, must have seemed to be off her rocker!) got turned into a life-long passion, a real profession. I owe thanks to a great many people for this: My parents, my friends, my colleagues, the scholarly fieldworkers and collectors, anonymous ancestors and the still living village singers who have been the creators, the transmitters and guardians of this marvelous poetry! For this today is an organic part of my life, my daily source of joy, and my comfort when I am in trouble. I sincerely wish that it should be the same for you, my kind listeners!

As UNESCO Artist for Peace, Márta Sebestyén was contribute to the follow-up of the International Year for the Rapprochement of Cultures (2010), notably by highlighting cultural linkages between countries, particularly in South and Central Europe. She was participate in official UNESCO events, celebrations and juries to stress the role of artistic expressions as bridges for dialogue and worked to mobilize partners on the power of artist.



JUDIT ANDREJSKI

je simbolična figura na sceni rane mađarske muzike. Diplomirala je kao student orgulja kod profesora *Gabora Lehotke*. Baroknu tehniku usavršavala je kod kontratenora *M. Bornus-Sicinskog* u Poljskoj, kao i u Austriji, Engleskoj i Holandiji. Član je grupe za ranu muziku *Musica Profana*, koja je objavila nekoliko CD-a, kao i član vokalnog ansambla *Corvina Consort*. Prije nekoliko godina počela je saradnju sa *Kajus Herom*, poznatim lautistom iz Rumunije, sa kojim je održala brojne koncerte u duetu i sa različitim ansamblima. Redovni je predavač na ljetnjim školama rane muzike. Godine 2009. njeno interesovanje se pomjera sa rane muzike ka narodnoj muzici, kada je započela projekat niza muzičkih radionica, zajedno sa Martom Šebešćen. U njihovim izvođenjima narodnih pjesmama u kontinuo pratnji orgulja i čembala i u jukstapoziciji muzičkih interpretacija i autentičnih narodnih pjesama one otkrivaju skrivenu korelaciju između ove dvije oblasti muzičke kulture.

JUDIT ANDREJSZKI

is an emblematic figure in the scene of Hungarian Early music. She graduated as a student of organ master *Gábor Lehotka*. She trained in baroque voice technique from countertenor *M. Bornus-Szczycinski* in Poland and her studies in Warsaw continued in Austria, England and Holland. She has been a member of *Musica Profana*, the band have released several CDs. Judit is also member of the *Corvina Consort* vocal ensemble. A few years ago she started a collaboration with *Caius Hera*, famous lutenist from Romania, with whom she made many concerts as a duo and in different ensembles. She regularly teaches in different early music summer schools. 2009 saw her move of interest from Early music towards folk music when she began a workshop project with *Márta Sebestyén*. In their organ and harpsichord continuo accompanied folk songs and juxtaposition of historically informed performance songs and folk songs they reveal the hidden correlation between these two musical cultures.



PAL HAVASRETI

je jedan od osnivača ansambla mađarske narodne muzike *Téka*. Osim prikupljanja, istraživanja i aranžiranja pjesama on svira narodne instrumente: hurdi gurdi, utogardon, citru, udaraljke i doboš. Pored toga, dio je menadžmenta grupe koja je pokrenula uspješan klub Dance-house Guild u Budimpešti. Pal Havasreti svira autentičnu seljačku mađarsku muziku, naglašavajući tradicionalni stil sviranja i originalni osjećaj za narodnu muziku. Od 1979. godine, on predaje popularne muzičke instrumente u Džozef Nador Umjetničkoj školi i Nadasdi Kalman Umjetničkoj školi. Dobitnik je priznanja: Mladi majstor narodne umjetnosti (1977), Nagrada Svjetske federacije Mađara u Transilvaniji (1984), Za mađarsku kulturu (1991), Bela Bartok Spomen Nagrada (2006).

PÁL HAVASRÉTI

is one of the founding members of the Hungarian folk music ensemble *Téka*. As well as collecting, researching and arranging songs he plays the following unique folk instruments: hurdy gurdy, ütőgardon (hit garden), zither, percussion, and drum. In addition to this he is part of the management group that runs the successful Dance-house Guild in Budapest. Pál plays authentic Hungarian peasant music, his repertoire emphasising the traditional style of playing and the original feel of the folk music. Since 1979 as a music teacher teaches the popular musical instruments in Joseph Nador Art School and the Nadasdy Kálmán Art School. He received: The Young Master of Folk Art (1977), Award of the World Federation of Hungarians in Transylvania (1984), For the Hungarian Culture (1991), Béla Bartók Memorial Award (2006).



ANSAMBL SEBO

Ferenc Sebo je ključna figura u mađarskoj narodnoj muziku u poslednjih nekoliko decenija, poznat po stvaranju pokreta za instrumentalnu narodnu muziku, i *dancing-house* pokreta. Kao student na državnom Konzervatorijumu za muziku, naučio je da svira klavir i violončelo. Godine 1970, diplomirao je u Budimpešti na Tehnološkom Fakultetu kao arhitekta. Muzika igra važnu ulogu u njegovom životu i tokom svih univerzitetskih godina on je svirao violončelo sa Univerzitetskim simfonijskim orkestrom, ali je takođe nastupao na Univerzitetskoj sceni kao solista sa adaptacijama narodnih pjesama, i svojim pjesmama komponovanim na stihove *Jožefa Atile*. Godine 1970, osnovao je Sebo Ansambl zajedno sa svojim bivšim kolegom sa univerziteta, *Belom Halmosom*, koji je ubrzo izrastao u četvoročlani ansambl. Članovi ansambla takođe prikupljaju narodnu muziku; njihov cilj je da sakupljenu muziku izvode u autentičnom obliku. Sebo ansambl je odigrao veoma važnu ulogu u pokretanju *dancing-house* pokreta. Postojala su dva kluba-kuće; R-klub Tehnološkog Fakulteta i Kassak-klub u Zugloul. Oni su privlačili širok spektar publike, a redovno su ih posjećivali narodni umjetnici, poznati stvaraoci, kao i javne ličnosti. Godine 1985, *Ferenc Sebo*, *Bela Halmos* i *Šandor Timar* su dobili Državnu nagradu za organizaciju ovog pokreta.

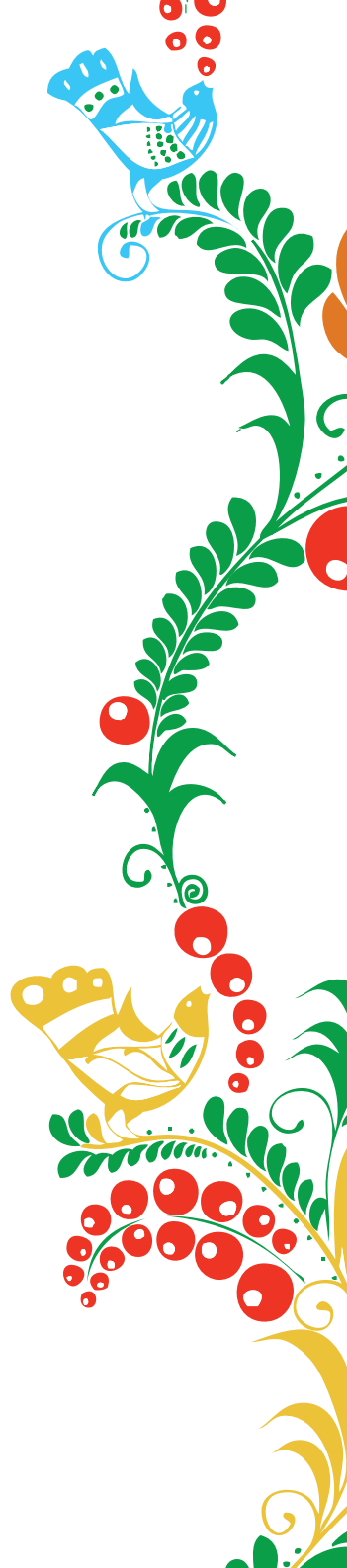
U međuvremenu, kao ostvaren umjetnik, između 1973. i 1980. godine, takođe je radio kao predavač na odsijeku za istraživanje u Zavodu za demotsko obrazovanje. Godine 1984, upisao se na Fakultet za muzikologiju na Muzičkoj akademiji, gde je diplomirao 1989. godine. Predavao je narodnu muziku na Fakultetu za muzikologiju Muzičke Akademije, sprovodio je naučna istraživanja kao naučni saradnik u Zavodu za Muzikologiju Mađarske Akademije Nauka, a projektovao je i realizovao elektronsku dokumentaciju narodne muzike sadržane u ogromnoj kolekciji narodne muzike Zavoda za Muzikologiju. *Ferenc Sebo* je komponovao prateću muziku za nekoliko radio i televizijskih programa, kao i za radove nekih od najpoznatijih mađarskih filmskih režisera – poput *Mikloš Janča*, *Đerđa Somjaša*, *Pal Zolnaja*, *Gabor Bodija*. On je preuzeo bitnu ulogu u promociji narodne muzike, narodne igre i žanrovske stare muzike na televiziji. Od 1996. godine, bio je umjetnički direktor mađarskog nacionalnog folklornog ansambla, a od 2002. godine vrši funkciju direktora u Mađarskoj Kući Legata. Muzička ostvarenja *Ference Seba* nagrađivana su značajnim nagradama i priznanjima.

SEBŐ ENSEMBLE

Ferenc Sebő has been a determining figure in the life of the Hungarian folk music in the past few decades, and renowned for initiating the movement for instrumental folk music, and the *dancing-house*. As a student at the State Conservatory of Music, he learned to play the piano and the cello. In 1970, he graduated at the Budapest University of Technology with a degree in Architecture. Music played an important part in his life also during his university years.

He played the cello with the University Symphony Orchestra, but he also made his appearance on the University Stages with performing recitals of folk song adaptations, and his songs composed to poems by *Attila József*, accompanying them with his guitar play. In 1970, he established the Sebő Ensemble, together with his former university year-mate, *Béla Halmos*, which ensemble soon grew into a four-member group. The members of the Ensemble were also involved in collecting folk music; their aim becoming to perform the acquired piece of music in its authentic form. The Sebő Ensemble, in the following years, played a very important part in starting the dancing-house movement. There were two club-houses to run; the R-club of the University of Technology and the Kassák-club in Zugló. They attracted a wide range of audience, and were regularly visited by folk artists, well-known creative artists, as well as by public figures. In 1985, Ferenc Sebő, Béla Halmos and *Sándor Tímár* were presented with a shared State Award for organising the movement.

In the meantime, the accomplished artist, between the years of 1973 and 1980, also worked as a lecturer at the Department of Research in the Institution for Demotic Education. In 1984, he enrolled on a degree course at the Faculty of Musicology of the Academy of Music, where he graduated in 1989 with a degree in History of Music and also obtained the Certificate of Musicologists. Ferenc Sebő has composed accompanying music to several radio and television programmes, as well as to works of some of the best known Hungarian film directors – such as *Miklós Jancsó*, *György Szomjas*, *Pál Zolnay*, *Gábor Bódy*. He had taken up an essential role in the pursue of enabling folk music, folk dance and the genre of olden music appear on television. From 1996, he has been the art director of the Hungarian National Folk Ensemble, while, from 2002 he has been holding the post of director of the profession at the Hungarian Heritage House. Ferenc Sebő musical achievements have been acknowledged by several awards and distinctions.



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