



Sobota, 9. julij 2016, ob 20:00
Benedikt, podružnična cerkev Sv. treh kraljev

Saturday, 9 July 2016, at 20:00
Benedikt, Three King's Chapel

Nedelja, 10. julij 2016, ob 20:30
Soteska, Hudičev turn

Sunday, 10 July 2016, at 20:30
Soteska, Devil's Tower

Sollazzo Ensemble (CH)

facebook.com/sollazzoensemble

Perrine Devillers: sopran / soprano

Yukie Sato: sopran / soprano

Vivien Simon: tenor / tenor

Sophia Danilevski: srednjeveški fidel / medieval fiddle

Vincent Kibildis: harfa / harp

Anna Danilevskaia: srednjeveški fidel, vodstvo / medieval fiddle, direction

Parle qui veut

Moralistične pesmi srednjega veka

Moralistic songs from the Middle-Ages

'Srednjeveška glasba' – preprosta besedna zveza, za katero se skriva velika pestrost. Tisočletna evropska tradicija je namreč nadvse redko zavetje različnim repertoarjem. Ne le da je raznoliko gradivo, ki izhaja iz tam, tudi moderna izvajalska praksa nudi širok spekter možnosti, ki vsak zase sloni na zanimivih hipotezah. Te so osnovane tako na originalnih dokumentih kot na intuiciji in prepričanjih sodobnih glasbenikov in muzikologov. Desetletja raziskovanj in glasbene rekonstrukcije tako naši generaciji dajejo neverjetno zakladnico znanja, informaciji in izkušenj, iz katerih lahko črpamo. Vendar pa vse še ni odločeno. Ravno ta mešanica svobode in dolžnosti pa je tisto, kar napravi vlogo medievalista v današnjem času še posebno razburljivo.

Sollazzo Ensemble so oblikovali program z uporabo historične izvajalske prakse in raziskovanjem glasbenega, kulturnega in umetniškega področja obdobja, ki jih zanima (pribl. 1350-1550). Njihova prioriteta je, da izrazijo čustva, ki so jih že sami doživeli, ali da skozi izbrano glasbo in jezik izrazijo svoje misli.

In the simple phrase 'medieval music' lies tremendous diversity. One thousand years of European tradition offer a truly rare resort for different repertoires. Not only are the materials from that time of various nature, but there is also the modern performance practice which offers a great spectrum of possibilities. These are further grounded in fascinating hypotheses based both on original documents and on the intuition and conviction of today's musicians and musicologists. Decades of research and musical reconstruction leave our generation with an incredible treasure trove of knowledge, information and experience upon which to draw; but also leave still a lot of decision-making. This mixture of freedom and responsibility is what makes it so thrilling to be a medievalist today.

The Sollazzo Ensemble create programmes using historically informed performance practice and research on musical, cultural and artistic matters for the period they are passionate about (circa 1350-1550). Their priority is to express the feelings they have personally experienced or to make statements that are meaningful to them using this particular music and language.

Umetniki o koncertnem programu

Skozi celoten srednji vek naletimo na skladbe, polne samozavedanja in družbene kritike. Zanje so lahko značilni določen nasproten ton glasu, satira, ki se pne od bolj prikrite do očitne, ali resignacija in odmik od sveta.

Prvi in zadnji del koncerta zaznamuje slog prešernih melodij, ki je bil moderen na severu Italije v 14. stoletju, danes znan tudi kot italijanski slog Ars Nova ali Trecento. Osrednji del koncerta pa tvorijo skladbe francoskega izvora, ki s svojo trezno in jedrnato estetiko kontrastirajo italijanskemu slogu in zahtevajo povsem drugačno izraznost.

Vendar si onkraj te različne estetike italijanski in francoski skladatelji v svojih trdnih načelih glede morale in kritičnih stališč do družbe, glasbe, običajev in človeške narave delijo skupen jezik: kritike so živahne in daleč od klišejev fevdalne podrejenosti, osebna mnenja izražajo odkrito.

Il meglì' è pur tacere (Najbolje je molčati) in *Dal Traditor* (O izdajalcih) vsebujeta svarilo, ki ima že dolgo tradicijo v srednjeveški literaturi: pazite se obrekovalcev, *mesdisants* v stari francoščini. Prva skladba, za katero si je skladatelj Niccolò da Perugia izposodil popularno melodijo, svetuje, naj ne zaupamo človeku, ki preveč govori, medtem ko druga svari pred izdajalci in njihovimi »medenimi jeziki«.

Medtem ko sta ti dve skladbi zelo ekstrovertirani in svoji temi obdelujeta silovito in samozavestno, gredo naslednje skladbe še dlje in predstavijo nekakšno neizogibnost. Pevec v *O pensieri vani* (Oh, jalove misli) razmišlja o svojem življenju in dejanjih ter se zave, da svoje usode ne more spremeniti, medtem ko v *Perchè vendetta* (Maščevanju) ni druge rešitve, kot maščevanje, ki je lahko tqkojšnje ali kasnejše ali tudi nespametno. Osupljivo besedilo *O cieco mondo* (Oh, slepi svet) opisuje razočaranje nad svetom v celoti, saj pevec pričakuje prevaro in »smrtni strup« v vsakem užitku, ki ga svet nudi.

Skrivnostna in zapletena skladba *Le Basile* (Bazilisk) opisuje strašno pošast, pol petelina in pol kačo, ki ubija zgolj s pogledom, v pesmi pa služi kot prisposoba za vse napake, ki ogrožajo pravo ljubezen. V *Va, Fortune* (Pojdi, Sreča) pripovedovalka krivi usodo za svoje trpljenje in za smrt.

Pour che je ne puis mie demourez en douls payis (Ker ne morem ostati v ljubi deželi) zopet poje o obrekljivcih in o tem, kako njihove spletke za vedno ločijo par. *Parle qui veut* (Naj govorijo, kar hočejo) zaključí francoskih del tega koncerta in svoje začetno besedilo posodi naslovu koncerta: besedilo izraža dobre namene, da nikoli več ne bodo obrekovali. Zadnji del koncerta vsebuje številne podobe, kot so na primer nedolžna ovčica v *Agnel son biancho* (Belo jagnje sem), ki predstavlja pritrjevalce, poosebljenje Glasbe, ki se pritožuje nad žalostnim stanjem nekaterih skladateljev v skladbi *Musica son* (Glasba sem) Francesca Landinija in nazadnje *Cacciando per gustar* (Lov za užitkom), ki slika rimsko tržnico v 14. stoletju in uporablja besednjak trgovanja za govorjenje o ljubezni.

Artists about the concert programme

Scattered throughout the Middle Ages we find pieces full of self awareness and social critique. They can be characterised by a certain dissident tone of voice, satire ranging from the more subtle to the evident, or a resignation and retreat from the world.

The first and the last parts of the concert feature the exuberant style of flourishing melodies which was fashionable in the north of Italy in the fourteenth century, known today as the Italian Ars Nova or Trecento style. The central part of the concert features pieces of French provenance, contrasting the Italian style with their sober and succinct aesthetic, calling for a completely different kind of expressivity.

Nevertheless, beyond these contrasting aesthetical inclinations, in their strong positions on moral matters and critical approaches to society, music, customs and human nature, French and Italian composers share a common language: critics are vivid and, far from the cliché of feudal servitude, personal opinions are frankly expressed.

Il meglì' è pur tacere (The best is to keep silent) and *Dal Traditor* (Of traitors) issue a warning which has a long standing tradition in medieval literature: beware of the slanderers, *mesdisants* in old French. In the first, for which the composer Niccolò da Perugia borrowed a popular melody, it is advised not to confide in someone who speaks too much, while the second warns against traitors and their 'honeyed tongues'.

While these two pieces are very extroverted and approach their matters with strength and confidence, the following pieces go further, presenting a kind of inevitability. The speaker of *O pensieri vani* (O vain thoughts) reflects on his life and deeds realising that he cannot change his fate while in *Perchè vendetta* (For vengeance) there is no other solution but to take revenge, be it sooner or later or against better judgement. The striking text of *O cieco mondo* (O blind world) shows a disillusion with the world in its entirety suspecting deception and 'deathly poison' in every delight it has to offer.

The mysterious and intricate *Le Basile* (The basilisk) describes this monstrous crossbreed between a rooster and a serpent that possesses the power to kill with a glance, but serving as a metaphor for all defects which endanger true love. *Va, Fortune* (Go, Fortune) blames Fate for the narrator's suffering and leading her to her death.

Pour che je ne puis mie demourez en douls payis (Because I cannot stay in the sweet country) once more features the slanderers and tells the story of how their intrigues separate a couple forever. *Parle qui veut* (Speaks who wants) closes the French part of this concert and lends its opening words to our title. The text states a declaration of good intentions and the intention to never slander again. The last part of the concert features an abundance of images such as the innocent sheep in *Agnel son biancho* (I am a white lamb) representing a population of yea-sayers, the personification of Music complaining about the sad state of some composers in Francesco Landini's daring *Musica son* and finally *Cacciando per gustar* (Hunting for pleasure) with its depiction of a Roman market in the fourteenth century, using the imagery of the goods bought and sold to speak about love.

Program / Programme

Niccolò da Perugia (14. stoletje / 14th century)

Il megli' è pur tacere

Andrea da Firenze (?-1415)

Dal Traditor non si può far

Anonymus

O pensieri vani

Jacopo da Bologna (fl. 1340-1386)

O cieco mondo

Trebor (fl. 1380-1409)

Le Basile

Anonymus

Va, Fortune

Anonymous / Guillaume de Machaut (ca. 1300-1377)

Hont peur

Anonymus

Pour che je ne puis

Anonymus

Parle qui veut

* * *

Paolo da Firenze (ca. 1355-1436)

Lena virtu

Giovanni da Firenze (ca. 1350)

Agnel son bianch'e

Francesco Landini (ca. 1325-1397)

Musica son

Johannes Ciconia (ca. 1370-1412)

Ligiadra donna

Paolo da Firenze (ca. 1355-1436)

Perchè vendetta

Zacara da Teramo (ca. 1355-ca. 1415)

Cacciando per gustar



Ansambel Solazzo je bil ustanovljen leta 2014 v Baslu in združuje glasbenike s posebnim zanimanjem za poznosrednjeveške in zgodnjerenesane repertoarje. Ansambel vodi igralka na srednjeveški fidel Anna Danilevskaia, zanj pa so značilne raznolike glasbene izkušnje njegovih članov. Nekateri izmed njih namreč prihajajo iz krogov stare glasbe, drugi iz moderne klasične ali folklorne glasbe, spet tretji iz gledališča ali celo muzikalov.

Člani ansambla Solazzo so študirali na ustanovah, ki slovijo po svoji specializaciji za staro glasbo, kot so na primer Schola Cantorum Basiliensis, Esmuc v Barceloni in CNSM v Parizu in Lyonu. Na teh ustanovah so lahko preizkusili mnogotere načine izvajanja srednjeveškega repertoarja, uživali neprestan pretok idej in vplivov, nato pa našli svojo lastno pot za nadaljevanje skupnega dela.

Leta 2014 je ansambel Solazzo zmagal na *Vier Jahreszeiten*, internem tekmovanju v komorni glasbi Schola Cantorum v sodelovanju s fundacijo August Pickhard, kmalu zatem so ga izbrali za *eeemerging*, program za mlade ansamble, ki ga podpira Creative Europe.

Leta 2015 je ansambel osvojil nagrado *York Early Music International Young Artists Prize* kot tudi nagrado občinstva - *Friends of York Early Music Festival Prize*. Nato so osvojili še *Cambridge Early Music Prize*. Med projekte ansambla spada snemanje prve plošče julija 2016 za založbo Linn Records v sodelovanju z Nacionalnim centrom za staro glasbo.

Sollazzo Ensemble was founded in 2014 in Basel and brings together musicians with a strong interest in late Medieval and early Renaissance repertoires. The ensemble is directed by the fiddle player Anna Danilevskaia and benefits from different musical backgrounds of its members. While some of them come from Early Music families, others have found their calling via modern classical music, folklore music, theatre or even musical.

The members of Sollazzo have profited from studies in institutions renowned for their specialisation in Early Music such as the Schola Cantorum Basiliensis, the Esmuc in Barcelona and the CNSM in Paris and Lyon, where the curriculum offered them diverse ways of approaching medieval repertoire and they enjoyed a constant stream of ideas and influences, before finding an autonomous path for the continuation of their work together.

In 2014 Sollazzo won *Vier Jahreszeiten*, an internal chamber music competition of the Schola Cantorum in cooperation with the foundation *August Pickhard*, and was soon after selected for the young ensemble programme "*eeemerging*" (supported by Creative Europe).

In 2015 Sollazzo won the *York Early Music International Young Artists Prize*, as well as was rewarded by the public with the *Friends of York Early Music Festival Prize*. In addition to that they won the *Cambridge Early Music Prize*. Future projects of the ensemble include their first CD recording in July 2016 for Linn Records in cooperation with the National Center for Early Music.

Anna Danilevskaia je igralka na fidel in renesančno violo, ki se posveča predvsem repertoarjem iz 14. do 17. stoletja. Rodila se je v Sankt Peterburgu in se začela glasbeno izobraževati z igranjem kljunaste flavte pri šestih letih. Pri petnajstih je odkrila fidel in posledično violo da gamba. Študirala je pri Pedru Memelsdorffu v Barceloni, Pierreu Hamonu v Lyonu in pri Paolu Pandolfu na baselski Schola Cantorum.

Anna je osvojila že številne nagrade, med katerimi so prvo mesto na tekmovanju Jugend musiziert leta 1999 in 2003 ter nagrada za mlade izvajalce stare glasbe leta 2009, ki jo podeljujeta Saarländischer Rundfunk in Neumeyer Akademie für Alte Musik.

Anna sodeluje s ansambli, kot sta La Morra ali Currentes, in z njimi nastopa po Evropi ter snema plošče za različne založbe bodisi kot spremljevalna izvajalka ali solistka. Leta 2014 je ustanovila svoj ansambel Sollazzo s čimer se je prvič preizkusila kot glasbeni vodja.

Perrine Devillers je sopranistka, specializirana za staro glasbo, in študira petje na konservatoriju Schola Cantorum Basiliensis. Nastopa kot solo sopranistka ter poje v komornih zasedbah in zborih. Ker je začela kot klarinetistka, je izjemno fleksibilna pri interpretiranju širokega razpona glasbe od srednjeveške do sodobne. Veliko nastopa po Evropi z ansambli, kot so Pygmalion, Profeti della Quinta, La Cetra, Musica Fiorita in Ensemble Binchois.

V zadnjih letih je bila posebno aktivna in je sodelovala pri ustanovitvi novih ansamblov v Baslu, kot so Novantik (antična in sodobna glasba), Duvinsela (renesansa in zgodnji barok), s katerim je osvojila prvo mesto na tekmovanju Biagio Marini 2014 in bo z njim posnela ploščo pri založbi Flora, ter ansambel Sollazzo (francoska in italijanska glasba 14. in 15. stoletja). Najnovejši CD, izdan januarja 2016 s Profeti della Quinta o Luzzaschu Luzzaschiju, je prejel nagrado Five Diapason kot tudi oznako Choc Classica.

Yukie Sato je končala svoj magistrski študij petja na Schola Cantorum Basiliensis leta 2015. Osvojila je prvo nagrado na mednarodnem tekmovanju v petju stare glasbe Canticum Gaudium v Poznani leta 2013, prvo nagrado na 28. mednarodnem tekmovanju za staro glasbo (Yamanashi, 2015) ter prejela nagrado Acanthus za najboljšo interpretko (2014). Diplomirala je iz klasičnega in baročnega petja na Univerzi umetnosti v Tokiu, pred tem pa bila dejavna kot pevka v muzikalih. Leta 2011 je pričela s študijem v Baslu, kjer je najprej končala magisterij iz renesanse in baroka (2013), nato pa še magisterij iz srednjega veka in renesanse.

Yukie je nastopala v operah in oratorijih kot solistka: igrala je Italijanko in Fantoma v Charpentierjevi *Medeji* (Theater Basel, 2015), v Haydnovem *Stvarjenju* (Basel, 2015) in v Händlovem *Mesiju* (Arlesheim, 2015). Poleg ljubezni do stare glasbe pa je Yukie izkušena tudi v sodobni glasbi in je nastopala že na mnogo premierah. Kot solistka poje v glasbenih projektih skupaj z Rinaldom Alessandrinijem, Andreo Marconijem, Dominiquom Vellardom in ansamblom La Morra.

Anna Danilevskaia, a fiddle and renaissance viol player who is specialised in repertoires from the 14th to the 17th century, was born into a family of musicians originally from Saint Petersburg. She began her musical training on the recorder at the age of six and at the age of fifteen discovered the bowed fiddle and consequently the viola da gamba. She studied with Pedro Memelsdorff in Barcelona, Pierre Hamon in Lyon and with Paolo Pandolfo at the Schola Cantorum in Basel.

Anna has been awarded with prizes and won competitions such as the first prize of Jugend musiziert in 1999 and 2003, as well as an award for young performers of early music in 2009 from the Saarländischer Rundfunk and the Neumeyer Akademie für Alte Musik.

Anna works with specialist ensembles such as La Morra or Currentes, with whom she travels through Europe and records for various labels, using her skills accompanying singers as well as performing as a soloist. In 2014 she founded her own group Sollazzo, which is her first project as a musical director.

A soprano specialised in early music, **Perrine Devillers** now studies singing at the Schola Cantorum Basiliensis. She performs as a solo soprano, as well as in chamber music and choir. Her prior instrumental training as a clarinet player gives her great flexibility to interpret music from medieval to contemporary. She sings throughout Europe with ensembles such as Pygmalion, Profeti della Quinta, La Cetra, Musica Fiorita and Ensemble Binchois.

The last years were particularly exciting because she helped form new ensembles in Basel: Novantik (ancient and contemporary music set), Duvinsela (Renaissance and early baroque) which won the first prize Biagio Marini 2014 and is about to record a CD under the Flora label, and Sollazzo Ensemble (French and Italian music of the 14th and 15th century). The latest CD released in January 2016 with Profeti della Quinta about Luzzascho Luzzaschi received a Five Diapason review as well as Choc Classica.

Yukie Sato finished her Master's degree in voice at the Schola Cantorum Basiliensis in Basel in 2015. She won the 1st prize of the International Early Music Vocal Competition Canticum Gaudium (Poznan, 2013), the 1st Uehara prize of the 28th International Competition for Early Music (Yamanashi, 2015) and the best interpreter Acanthus prize (2014). She graduated from the Tokyo University of the Arts in Japan, where she studied classical and baroque singing. Prior to her studies there, she was active as a musical actress. She started studying in Basel in 2011, completing first the Master's degree in Renaissance-Baroque (2013) and then the Master's program Medieval-Renaissance.

Yukie has appeared in operas and oratorios as a soloist: as the Italian woman and Phantom in Charpentier's "Medea" (Theater Basel, 2015), Haydn's "The Creation" (Basel, 2015) and Händel's "Messiah" (Arlesheim, 2015). Besides her love of early music, Yukie also has wide experience in contemporary music, and has performed in many premieres. She sings as a soloist in projects with Rinaldo Alessandrini, Andrea Marcon, Dominique Vellard and Ensemble La Morra.

V Franciji rojeni **Vivien Simon** je obiskoval Pariški konservatorij za glasbo, kjer je pel v zboru Young Choir of Paris, ki ga je vodila L. Equilbey. Je diplomant Schola Cantorum Basiliensis v Švici (nadaljevalni študijski program petja v ansamblu, ki ga sta ga vodila A. Rooley in E. Tubb). Od leta 2010 je pel pod vodstvom L. Equilbey, Philippa Harrewegheja, Suzanne Malki in Geoffroya Jourdaina.

Leta 2014 se je pridružil gledališču La Tempête, ki ga vodi Simon-Pierre Bestion, kot pevec in plesalec za projekte, ki združujejo baročno in električno glasbo ter sodobno koreografijo. Istega leta je ustanovil tudi Collectif Ubique, gledališko in glasbeno skupino, posvečeno večdisciplinarnemu ustvarjanju. S svojim prvim projektom, glasbeno pripovedjo z desetimi instrumenti, je nastopil približno stokrat po vsej državi.

Sophia Danilevski se je s staro glasbo prvič srečala pri osmih letih, ko je pričela igrati violo da gamba, ki se jo je nato učila osem let pri Igishu Michelu v Luksemburgu in nato pri Julii Griffin na konservatoriju v Issy-les-Moulineaux v Parizu. Kasneje se je začela zanimati za srednjeveški fidel in se ga začela učiti pri Randallu Cooku na Schola Cantorum Basiliensis, kjer se je udeležila tudi mojstrskih delavnic pri Shiri Kammen in Benu Bagbyju.

V Benetkah se je s Sollazzom udeležila mojstrskih delavnic pri Pedru Memelsdorffu in Anni Azema. Poleg tega, da je koncertirala s Sollazzom po Angliji, Italiji in Franciji, je nastopala tudi z ansamblom Syntagma na festivalih, kot so Musica Sacra (Maastricht, NL), Tage Alter Musik (Regensburg, D) in Rencontres Internationales de Musique Médiévale au Thoronet (F).

Kot članica Syntagme je posnela zgoščenke, kot so *Rose et Orticha*, 2011 (nagrajena v ZDA, na Portugalskem in v Nemčiji), *Gautier d'Epinal Remembrance*, 2008 (nagrajena v ZDA, Angliji, Franciji in v Nemčiji) in *Stylems Music of the Italian Trecento*, 2008 (nagrajena na Portugalskem, v Franciji in v Nemčiji).

Harfa je bila že od nekdaj del življenja **Vincenta Kibildisa**. Zdi se mu preprosto fascinantna, saj v njej vidi instrument, ki lahko pričara čudeže v rokah smrtnikov, kot so kralj David, Tristan in Orfej. Vincent zaključuje študij na Schola Cantorum Basiliensis, kjer raziskuje glasbo srednjega veka, renesanse in zgodnjega baroka. Predvsem se zanima za razumevanje historičnih kompozicijskih tehnik in notacij, ki so temelj njegovega umetniškega ustvarjanja.

Svoj prvi samostojni album z naslovom *Just Do It* za založbo KlangWelten je posnel leta 2010, sodeluje pa tudi z ansamblom Exquisite Noyse na plošči *la voce del violino*, izdani leta 2015, kjer izvaja instrumentalno glasbo 16. stoletja, ter svoje improvizacije. Sodeluje tudi s številnimi ansambli kot igralec continua.

Born in France, **Vivien Simon** is a graduate of the Young Choir of Paris (National Conservatory of Paris) directed by L. Equilbey and of the Schola Cantorum Basiliensis, Switzerland (Advanced Vocal Ensemble Studies Programme directed by A. Rooley and E. Tubb). Since 2010, he has sung under the direction of L. Equilbey, Philippe Herreweghe, Suzanna Malki, and Geoffroy Jourdain.

In 2014, he joined the company La Tempête directed by Simon-Pierre Bestion as singer and dancer for projects combining baroque and electro music and contemporary choreography. The same year, he created the Collectif Ubique, a theatre and music company devoted to multidisciplinary creations. He has given around one hundred performances of his first project, a musical tale with ten instruments, across the country.

Sophia Danilevski was first introduced to early music at the age of 8, when she started playing Viola da Gamba. She studied the instrument for eight years with Igish Michel in Luxembourg, and then with Julia Griffin at the conservatory of Issy-les-moulineaux, Paris. Later, her interests led her to study medieval fiddle with Randall Cook at the Schola Cantorum Basiliensis, where she had the opportunity to participate in master classes with Shira Kammen and Ben Bagby.

With Sollazzo Ensemble she travelled to Venice where she participated in master classes with Pedro Memelsdorff and Anne Azema. As well as having played and travelled with Sollazzo in England, Italy and France, she performed with the ensemble Syntagma, which has played in festivals such as Musica Sacra, Maastricht, (NL), Tage Alter Musik, Regensburg (D) and Rencontres Internationales de Musique Médiévale au Thoronet (F).

Being part of Syntagma enabled her to record CDs such as *Rose et Orticha*, 2011 (awarded in the USA, Portugal and Germany), *Gautier d'Epinal Remembrance*, 2008 (awarded in the USA, England, France and Germany) and *Stylems Music of the Italian Trecento*, 2008 (awarded in Portugal, France and Germany).

The harp has accompanied **Vincenta Kibildis** for as long as he can remember - without ever having heard it. He finds it fascinating: an instrument that has the power to create miracles in the hands of mortals such as King David, Tristan and Orpheus. Vincent is completing his studies at the Schola Cantorum Basiliensis, exploring the Middle Ages, Renaissance and Early Baroque. His primary interests lie in understanding historical composition techniques and notation, which provide the basis for his artistic endeavours.

Vincent recorded his first solo album *Just Do It* for the KlangWelten label in 2010 and can also be heard with the ensemble Exquisite Noyse on their recording *la voce del violino*, released in 2015, featuring instrumental music of the 16th century, as well as his own improvisations. Vincent also performs with a variety of ensembles as a continuo player.

Besedila skladb / lyrics

Il megli' è pur tacere

Il megli' è pur tacere
colui che troppo parla.
Ispesse volte falla.
I' mi fidai di tare.
E poi non val pentere
Che di me dice male.
E ben già non vol dile.
Colui assai più vale.

Dal Traditor non si può far

Dal traditor non si può l'uom guardare
che mostri buona faccia
con sagaci costumi e falsa traccia.

Pessima pestilenza certamente
familiar nimico
E sopra tutte l'altr'aspre mortale.
Questa malvagia torma frodolente
fece gia per antico
a molti buoni non pensato male.
Simile a Giuda un traditor cotale
pien d'infinita laccia
tradito m'ha con dimostrar bonaccia.

Però si guardi ciascun com' si fida
E come crede altrui.
Bench'altri el parlar abbia pien di mèle:
Che tal si finge amico e par che rida.
Dicendo i' sono e fui
e sarò sempre servidor fedele.
Che poi ascoso vento a le suo vele
e con inganni allaccia
chi più sicuro dorme in le suo braccia.

O pensieri vani

O pensieri vani
O speranza fallace,
O mente ciecha
O core che tardi,
Non t'acorgi del focho'n che tu ardi.

El tempo in futuro
mai non s'aspecta,
Et tu vechio inutele ai fermeçça,
Et non t'avedi che morte t'enfreçça.

Ay! lasso ben veço ogni mio male
Valesse pentir come non vale.

Najbolje je molčati

Najbolje je molčati
ob njem, ki govori preveč.
Zakaj on vara
in naseljuje dvom v meni.
Ne zdi se mi vredno kesati,
ker o meni govori grde stvari.
Njega, ki je vreden toliko več,
to ne boli.

O izdajalcih

Človek se ne more obvarovati pred
izdajalci,
ki kažejo mili obraz
in pod smelimi navadami skrivajo
prevarantstvo.

Zares so znani sovražniki
tako slabi kot najhujša kuga.
Med vsemi najbolj nevzdržni in
smrtonosni.
Ta zla sleparska množica
je že v preteklosti
neizrekljivo slabo storila mnogim ljudem.
Eden od njih, podoben Judežu,
poln nenehnih pasti,
je izdal me pod pretvezo dobrote.

Naj vsak zato previdno polaga upe
v druge ljudi,
naj imajo še tako podmazane jezike.
Nekateri se pretvarjajo, da so prijazni in
smehljajoč pravijo: »Jaz sem in sem bil
in vedno bom tvoj zvesti služabnik,«
nato pa, kot nenaden vihar v jadra,
zavedejo
tiste, ki mirno spijo v njih naročju.

Oh, jalove misli

Oh, jalove misli,
oh, varljivi upi,
oh, slep razum,
oh, šibko srce,
ne veš, v katerem ognju goriš.

Prihodnosti
se nikoli ne da napovedati.
In ti, star, neuporaben, si stalen
in se ne zavedaš, da smrt sega po tebi.

Oh joj, vidim svoje gorje,
spláčalo bi se pokesati,
vendar nima smisla.

The best is to keep silent

The best is to be silent
To him who speaks too much.
For he misleads
And makes me doubt.
And then it is not worth to repent
Because he says bad things about me.
It doesn't mean anything
To him who is worth much more.

Of traitors

A man cannot protect himself from
traitors
Who display goodly faces
And hide under wise habits their false
traces.

Assuredly they are familiar enemies
As bad as the worst plague.
Above all others hard to bear and deadly.
This evil fraudulent mob
Did already in the past
Untold harm to many good people.
One of those traitors, not unlike Judas,
Full of infinite snares,
Betrayed me by pretending benevolence.

Let each one, then, be wary of how he
trusts
Or believes other people.
However honeyed their tongues may be.
Some pretend to be friendly, and
smilingly
Say: "I am and was
And ever shall be your faithful servant"
Who then are like an unforeseen storm to
one's sails and ensnare with deceptions
Those who safely sleep in their arms.

O vain thoughts

O vain thoughts,
O fallacious hope,
O blind mind,
O weak heart,
You don't realise in which fire you burn.

The time in future
Can never been foreseen.
And you, old, useless, are steady
And don't realise that death is aiming for
you.

Alas, I see all my woe
It would be worth to repent but it doesn't
make sense.

O cieco mondo

O cieco mondo, di lusinghe pieno.
mortal veleno in ciascun tuo diletto
fallace, pien d'inganni e con sospetto.

Foll'è colui ch'a te diriza 'l freno.
quando per men che nulla quel ben
perde.
che sopra ogn'altro amor luce e sta verde.

Però gia mai dite colui non curi.
che 'l frutto vuol gustar di dolci fiori.

Oh, slepi svet

Oh, slepi svet, prepoln laskanja,
s strupom v vsem, kar ponujaš.
Lažen, zavajajoč in sumljiv.

Norec je, kdor se za tabo obrača.
S tem izgubi, za manj kot nič, tisto
dobro, kar sije iz vsake druge ljubezni in
ostaja sveže.

Zato ne sme nikomur,
ki želi okusiti sad sladkih rož,
biti mar za tebe.

O blind world

O, blind world full of flatteries
With deadly poison in every pleasure you
offer.
False, full of deceit and suspicion;

He is a fool, who turns toward you.
Thereupon losing, for less than nothing,
that Good which shines above every
other love and remains green.

Thus, whoever wishes to taste the fruit of
sweet flowers
Ought never to care about you.

Le basile

Le basile de sa propre nature
Tous ceulz qu'il voit tue soubdaynement,
Car son venin est mortel sanz mesure,
Sanz remede et sanz alegement.
Ainsi tue Envie
Les bonz par tres sanglante jalousie,
Tant que chascun voit son per a grant
payne,
Car Barat tient le monde en son demaine.

Le roy d'Amours ou palais de Droiture
Si a doune sentense et jugement
Contre ennemi qui par fause morsure
A vrays amans font painne et tourment ;
Maudite soit leur vie,
Et leur jangler plain de tres grant foulie
Per cui je pers l'amour fine et hauteine,
Car Barat tient le monde en son demaine.

Bazilisk

Bazilisk, kot mu je v naravi,
iznenada ubije vse, ki jih uzre.
Njegov strup je smrten nadvse in
zanj ni zdravila, ni pomoči.
Tako Zavist ubije
dobro z zelo okrutnim Ljubosumjem,
tako strašnim, da mu para ni,
saj Prevara drži ves svet v šahu.

Kralj ljubezni na razsodišču
je podal zakon, ki obsoja vse,
ki z varljivim ugrizom svojim žrtvam
povzročajo bolečino in muke pravim
ljubimcem.
Prekrel je njihovo življenje in
njihovo klevetanje, polno nesmislov,
zaradi katerega izgubim pravo in vzvišeno
ljubezen,
saj Prevara drži ves svet v šahu.

The basilisk

The Basilisk by its very nature
Kills suddenly all those it sees.
For its venom is deadly without measure.
Without remedy, without relief.
Thus does Envy kill
The good by very cruel Jealousy.
Such that everyone has great difficulty in
seeing
His equal.
For Deception holds the world in its
domain.

The King of Love at the Court of Law
Has indeed passed judgment,
condemning
Adversaries who, by treacherously biting
their
Victims,
Cause pain and torment to true lovers.
Cursed be their life
And their slander full of utter nonsense.
Because of which I lose the true and lofty
love.
For Deception holds the world in its
domain.

Va fortune

Va fortune, trop as ver moy grant tort,
Que lons temps a chascun jorn m'es
contrayre:
Car il n'est nul qui creüst de confort,
Que mon trist' cuer as fet soffrir
detrayre.
Et fais tous jours: messire m'a esblouie.
La mort m'atent, las! je me garde fenie.

Pojdi, Sreča

Pojdi, Sreča, predolgo me mučiš in
preveč, saj vsak dan si mi nasprotna.
Vsem drugim bi nudila oporo
ob bolečinah, zadanih žalostnemu srcu,
kot počneš vsak dan. Moj gospod me je
omamil.
Smrt me naposled čaka. Zame je končano.

Go, Fortune

Go, Fortune, you have wronged me too
much
For long, every day you were contrary to
me.
To anyone else you would give comfort
After causing so much pain to a sad heart
As you do every day. My lord dazzled me.
Death is waiting for me, alas! I consider
myself ended.

Pour che je ne puis

Pour che je ne puis mie
Demourez en doulz payis
Ou vous manes, douche amie,
Pour les mesdisans hayis,
Je m'en depars trop envis:
Mais puis qu'en sus de vous me trais,
Au departir de mon cuer vous lais.

Dure m'est la departie,
Qu'a cheus oncques ne meffis
Qui de douce compaignie
Me toillent par leur mesdis.
Adieu, tres doulz cuers gentils,
Car congiés est pour tous jours mais;
Au departir mon cuer vous lais.

Parle qui veut

Parle qui veut, je veuil loiaument vivre
Ce est tout mon cuer et mon parfait
voloir.
En loiauté metrai tout mon savoir
Tant que vivrai a qui du tout me livre.
Ja ne serai onques escrit au livre
Des deloiaus pour que a mon pooir,
Parle qui veut...
Car vraiment elle est qui me delivre
De tout ce qui me peut faire doloir.
Et qui me fait dire sans decevoir
De loiauté trestout plain et tout ivre:
Parle qui veut...

Agnel son bianch'e

Agnel son bianco, e vo' belando, be.
e per ingiuria di capra superba
belar convegno, e perdo un boccon
d'erba.

Il danno è di colui, i' dico in fè.
che grasso mi de' aver con lana bionda.
se capra turba che non m'abbi tonda.

Or non so bene che di me sera.
ma pur giusto signor men mal vorra.

Ker ne morem ostati v ljubi deželi

Ker ne morem, draga moja,
ostati v ljubi deželi
blizu tebe, prijateljica moja sladka,
zaradi nemarnih obrekljivcev
odhajam, proti svoji volji.
Vendar ker odhajam od tebe,
zapuščajoč zapuščam ti svoje srce.

Moj odhod mi silno bremeni srce!
Ti, ki so me odtujili od
presladkega druženja
s svojimi plastmi obrekovanja.
Zbogom, ljuba, prelestna, najdražja,
saj grem za zmeraj,
zapuščajoč zapuščam ti svoje srce.

Naj govorijo, kar hočejo

Naj govorijo, kar hočejo, jaz bom živel
zvesto.
To je moja želja in popolna namera.
Vse svoje znanje bom vlagal v zvestobo,
dokler bom živ in s polno vmeno.
Ne bodo me zapisali v imenik
nezvestih.
Naj govorijo, kar hočejo ...
Saj me zares prav ona odrešuje vsega,
kar me teži.
Ona, zaradi katere lahko brez laži rečem:
Poln sem, pijan od zvestobe!
Naj govorijo, kar hočejo ...

Belo jagnje sem

Belo jagnje sem in blejam, baa!
Primorano zaradi žaljivk nadutega kozla,
da blejam in izgubljam travo iz ust.

Njegova škoda, in to je res,
če bi me rad poredil in napravil v fino
volno.
Če kozel tako razburka vode, da me ne
more postriči.

Ne morem reči, kaj se bo zgodilo.
A gotovo bo pravičen gospod bolj
prijazen.

Because I cannot stay in the sweet country

Because I cannot, my dear,
Stay in the sweet country
Close to you, my sweet friend,
Because of the hated slanderers
I go away against my will
But since I estrange myself from you
Leaving, I leave my heart to you.

My departure weighs heavily on me.
They've estranged me
From sweet company
With their cloths of slanders.
Farewell, sweet lovely heart,
Because I go forever,
Leaving, I leave my heart to you.

Speaks who wants

Speak who wants, I want to live loyally
It is my true desire and my perfect will.
I will invest all my knowledge into
loyalty,
As long as I live and with full dedication.
I won't be inscribed in the register of the
Unfaithful, if I can help it.
Speak who wants...
Because it is truly her, who delivers me
From all that could grieve me.
And who makes me say without
deceiving:
I am full, drunk of loyalty!
Speak who wants...

I am a white lamb

I am a white lamb and go bleating, baa!
Obliged by the insults of an overbearing
goat
To bleat and lose a mouthful of grass.

His is the loss, I say in truth.
Who should have me fattened and with
fair wool.
If the goat so disturbs things that he may
not
Have me shorn.

Now I cannot well say what will happen.
But surely a just lord will want less
wickedness.

Musica son

Musica son che mi dolgo, piangendo.
veder gli effetti mie dolci e perfetti
lasciar per frottol i vaghi intelletti.

Perchè ignoranza e vizio ogn'uom
costuma.
lasciasi 'l buon e pigliasi la schiuma.

Ciascun vuol inarrar musical note.
e compor madrial, cacce, ballate.
tenendo ognor le sue autenticate.

Chi vuol d'una virt· venire in loda
conviengli prima giugner a la proda.

Gia furon le dolcezze mie pregiate
da cavalier, baroni e gran signori:
or sono 'mbastarditi e genti cori.

Ma i' Musica sol non mi lamento.
ch'ancor l'altre virt· lasciate sento.

Glasba sem

Glasba sem, in jokaje tožim,
ko vidim, da tisti, ki jih zanimam,
zapuščajo moje sladke in popolne dosežke
zaradi norčavih pouličnih pesmic.

Vsi so že tako vajeni nevednosti in
slabosti,
da, kar je dobro, zamenjajo za smeti.

Vsi se želijo spopadati z notami
in skladati madrigale, lovske pesmi,
balade,
in vsak si lasti umetniško izvirnost.

A vsak, ki si želi pohvale za svoje dosežke,
mora najprej doseči svoj cilj.

Nekoč so moje čare hvalili
vitezi, baroni in veliki gospodje.
Zdaj so gosposka srca pokvarjena.

Vendar jaz, Glasba, ne tožim sama.
Slišim, da so zapostavljene
tudi druge kreposti.

I am Music

I am Music, and tearfully complain
Of seeing interested minds forsake my
sweet
And perfect accomplishments
For trifling street-songs.

Everyone is getting so used to ignorance
and vice
That they reject what's good and go for
the scum.

Everyone wants to wrestle with musical
notes
And compose madrigals, hunting songs,
ballads;
Each one claiming artistic authenticity
for his Own.

But whoever wants to be praised
For any of his accomplishments,
Must first reach his goal.

Once my endearments were praised
By knights, barons and great lords:
Now noble hearts are corrupted.

But I, Music, am not complaining alone:
I hear that the other Virtues have also
been forsaken.

Perchè vendetta

Perchè vendetta far or non si pò,
Aspecto tempo ch'ì' farla potrò.
Di tal che da me senpre ben senti,
El contrario farò di quel ch'ì' fù.
Perchè lla sua alla mie fè menti
Con, minacciandò farmi quell'o più.
Dunque non guarderò all'esser su
Di sopra'n rota ch'ì' pur si farò.
Perchè vendetta...

Maščevanju

Ker se sedaj ne morem maščevati,
čakam na čas, ko se bom lahko.
Vse dobro, ki si ga prejel od mene,
prevračam v svoje nasprotje.
Njegova beseda je bila prelomljena
in grozil mi je z najhujšim.
Zato se ne bom trudila biti na vrhu
kolesa, ki ga bom tako obhodila.
Ker ...

For vengeance

Because I cannot take revenge now,
I wait for a time in which I can.
Of the good that you received from me
I do the contrary of what I was.
Because his faith lied to mine
And he threatened me with the worst.
Therefore I will not try to be on top
Of a wheel which I will go around
anyway.
Because...

Cacciando per gustar

Cantus

Cacciando per gustar de quel tesoro
per aspri monti e boschi pericolosi,
d'uno boschetto d'alborselli d'oro
de fiuri trova' assay aperti e chiusi.
Tastando et odorando li più belli,
et una voce crida :

"Alli gammarielli, a l'argentarielli,
alle lactalini fieschi!
Fieschi, fieschi so' che anche frecciano!

Lov za užitkom

Na lovu, da bi užival v zakladu,
čez skalnate hribe in nevarne goščave,
sem v majhni gruč zlatih dreves
našel mnogo rož, odprtih in zaprtih.
Dotikal sem se in vonjal najlepše,
ko je glas zaklical:

'Škampi, srebrnice, sveži inčuni!'
'Tako zelo sveži, da še migajo!'
'Sveže vongole! Brez jezikov!'

Hunting for pleasure

Hunting in order to enjoy that treasure
Through rugged hills and thickets
perilous, in a small clump of golden trees
I found many flowers, open and closed.
I was touching and smelling the most
beautiful, and a voice cried out:

'Shrimps, silverfish, fresh anchovies!'
'Fresh, so fresh they're still squirming!'
'Fresh clams! They all have their tongues
out!'

A le telline, fieschi, tutte giettano
la lingua fore!"
"Et so' fieschi quessi lactalini?
Damme dui derrate de gammarielli;
et so' fieschi como dice?"
"A la 'nfusaglia dolce!"
"O tu da l'uoglio,
che bal lu petecto?"
"Voyne cinque." "Alle bone melangole,
una ad dinaro!
Custa sei suolli lu centinaro
e buoni duy; saçço cha fora trista."
"Se ne buò tre per duy denari, tolli."
"Tilli."
"Voil, vil e vil?" "Voyne dare duy?"
"Chi vuo' li cavai casi?
Allu caso sardenale,
allu caso de la forma,
allu bono latte!"
"No, no, no, no vo."

"Allu bonu caso fiescho!"
"Non è fiescho como dice."
"Ed è bono, ed è chiaro."
"E chi le vol le bone schiafe?"
"Et chi le vol le bane visciole?"
"Alla recotta fiescha!" "Allu bono oglio,
como l'unto, più che l'ambra!"
"A le bon cerasel"
Et chi le vol le bone ficora?"
"Et chi le vol le bone perseca?"
"Alle castagne remonne, femmene!"

"Anna chà, ve' chà, famme bene ciò!" E
forte.
"Compare, voyme cernere?"
Chi altro, chi farina compra, vende
chi dorme, chi astuta, e chi accende.

Tenor:

'Ay cinci, ay topi, ay betri,
ay ferri, ay rame rotto!
'All'acore, alle fuse,
alla merciarla menuda, madonna!
'Chi à della rasina?
Chi à frexi' e cagane vecchie?
'Sals, sals salsa verde,
mostarda!' 'Chi à dell'ova?
'Chi à della semola?'
'Et so' fieschi quessi?' 'A l'uoglio, a
l'uoglio!'
'Cy, ci, sta, che si' scorticatu!'
'Volgliune sey suolli.'
'Anna, va, far, che te scortiche!'
'Non è, no!'

'So tisti inčuni sveži?'
'Dajte mi dve porciji škampov.'
'Pa so sveži, kot pravite?'
'Sladek fižol!'
'Ti z oljem, koliko za poln vrč?'
'Jaz bi pet.'
'Odlične kumare, ena za en peni!'
'Sto jih stane šest soldov,
jaz hočem pa dva. Vem, da mi bo žal!'
'Če želite tri za dva penija, vzem' te,
obdrž' te.'
'A jih hočete imat, 'čete imat, 'čete imat?'
'Mi boste dali dva?'
'Bo kdo caciocavallo?'
'Sardinijski sir,
sir iz modla,
dobro mleko!'
'Ne, ne, ne, ne, ne, ne, ne!'

'Krasen svež sir!'
'Ni tako svež, kot pravite.'
'Dober je in ni moten.'
'Bo kdor a krasen fižol?'
'Kdo bo sočne višnje?'
'Sveža rikota!' 'Dobro olje, fino in
mastno, mastnejše od jantarja!'
'Fine sladke češnje! A bi kdo fige?'
'Bi kdo sočne breskve?'
'Kuhan kostanj, gospel'
'Fine sladke češnje!'
'Bi kdo sladke fige? Kdo bi sladke
breskve?'
'Kuhan kostanj, gospel'

'Pridite, pridite, to je dobro!'
'Močno je.'
'Dobri mož, bi presejali zame?'
'Kdo je naslednji, kdo kupuje ali prodaja
moko,
kdo spi, lovi, ugasne svečo, kdo jo prižge?'

'Cunje, platna, steklo,
železo, koščki bakra!'
'Šivanke, preslice,
pozamenterija, draga gospa!'
'Kdo prodaja naborke ali stare trakove?'
'Zelena omaka, gorčica.'
'Imate kaj jajc?'
'Imate kaj otrobov?'
'So sveži?'
'Olivno olje, olivno olje!'
'Pridi sem, stoj pri miru, da te oderem!'
'Za šest soldov jih dam.'
'Pridi, ven, da te dam iz kože!'
'Nič ne bi!'

'And are those anchovies fresh?'
'Give me two portions of shrimps.'
'And are they fresh as you say?'
'Sweet lupins!'
'You with the oil, how much for a jugful?'
'I want five.'
'Fine cucumbers, one for a penny!'
'A hundred cost six soldi'
'And I want two; I know I will be sorry!'
'If you want three for tuppence, take 'em,
keep 'em.'
'Do you want 'em, want 'm, want 'em?'
'Will you give me two?'
'Who wants caciocavallo?'
'Sardinian cheese,
cheese from the mould,
good milk!'
'No, no, no, no, no, no, no!'

'Fine fresh cheese!'
'It's not fresh as you say it is.'
'It's good and it's clear.'
'And who wants good beans?'
'And who wants good sour cherries?'
'Fresh ricotta!' "Good oil, nice and greasy,
greasier than amber!"
'Fine sweet cherries! And who wants fine
figs?'
'And who wants fine peaches?'
Boiled chestnuts, ladies!
'Fine sweet cherries!'
'And who wants fine figs? And who wants
fine peaches?'
'Boiled chestnuts, ladies!'

'Come here, come here, that does me
good!'
'It's strong.'
'Good man, do you want to sift for me?'
'Who's next, who is buying or selling
flour,
Who sleeps, hunts, snuffs the candle,
who lights it?'

'Rags, tow, glass,
iron, bits of copper!'
'Needles, spindles,
Odds and ends, my lady!'
'Who has ruffs or old ribbons?'
'Green sauce, mustard.'
'Who has any eggs?'
'Who has any bran?'
'And are they fresh?'
'Olive oil, olive oil!'
'Come here, stand still to be skinned!'
'I want six soldi for them.'
'Come on, out, so I can flay you!'
'I don't want any!'

'Como le day?' 'Voyne dare duy'

'Po koliko pa so?'
'A bo dva preveč?'

'What are you selling them for?'
'Will you dive two?'

'Al'agli, a l'agli! Chi le vo', le bon cepolle?'

'Avante, avante chi se vo' cia(r)mare!'

'Chi vol secar li piettine?'

'Chi voi aconciar piettine da capo?'

'Al dent al dent! Chi à 'l mal dente à 'l mal
parente,

E chi à 'l mal vecino à 'l mal matino !'

'Chi vol conciar caldari,

centrari e capisieri

e comparare treppidi e coverchi ?'

'All'acito, all'acito,

como lo tuosico!'

'Chi voi cernere?" stacciare/decidere

Si, madonna, si, salla su!'

'Česen, česen!' Kdo bi svežo čebulo?'

'Le k meni, če vas zanima vaša

prihodnost!'

'Vam skrajšamo glavnik?'

'Vam popravimo glavnik?'

'Zobje, zobje! Kdor ima slabega soseda
ima slabo jutro!'

'Vam popravimo čajnik, čeber in kad,

ali bi kupili trinožnik ali pokrovko?'

'Kis, kis kot žolč!'

'Kdo bi rad presejal?'

'Da, gospa, že prihajam!'

'Garlic, garlic! Who wants fine onions?'

'Come forward those who want their
fortunes told!'

'Who wants combs cut?'

'Who wants head-combs mended?'

'Teeth, teeth! Whoever has a bad
neighbour has a bad

morning!'

'Who wants kettles mended, buckets and
tubs,

and to buy trivets and lids?'

'Vinegar, vinegar like gall!'

'Who wants to sift?'

'Yes, lady, I'm coming up!'