



Petek, 19. avgust 2016, ob 20:30
Pišece, Grad Pišece

Friday, 19. August 2016, at 20:30
Pišece, Pišece Castle

Sobota, 20. avgust 2016, ob 20:30
Trate, Grad Cmurek

Saturday, 20. August 2016, at 20:30
Trate, Cmurek Castle

Ensemble Leviathan (FR)

Eugénie Lefebvre, *sopran / soprano*

David Witczak, *bariton / baritone*

Lucile Tessier, *kljunasta flavta / recorder*

Julie Dessaint, *viola da gamba / viol*

Pierre Rinderknecht, *teorba, kitara / theorbo, guitar*

Clément Geoffroy, *čembalo / harpsichord*

Pesmi blaznosti: karakterji
londonskega gledališča v 17. stoletju
Glasbena norost Londona v 17. stoletju

Mad Songs: characters in
London theatre in 17th century
Musical madness in 17th century London

Sporočilo umetnikov obiskovalcem

»Moj največji užitek je igrati angleško baročno glasbo. Ko sem odkrila te nore skladbe z imenom *Mad Songs*, sem vedela, da jih moram povezati v nek program. Neizmerno sem uživala, ko smo jih s pevci pripravljali, in menim, da bodo naredile precejšen vtis. Občinstvu smo hoteli ponuditi vpogled v to, kar so Londončani v 17. stoletju lahko slišali v gledališču. Rezultat našega dela je nekakšen sprehod med človeškimi strastmi, od melanholije do besa, od žalosti do čiste sreče. Upamo, da boste v tej glasbi uživali v tolikšni meri kot mi.«
(Lucile Tessier)

Artist message to visitors

»There is no greater pleasure for me than to play English Baroque music. When I have discovered these insane musical pieces called *Mad Songs*, I knew I had to build a programme around them. I enjoyed immensely working on these songs with the singers, and I think they make quite an impression! We wanted to give the audience a glimpse of what the Londonian public of the 17th century could hear at the theatre. The result is a kind of promenade among the human passions, from melancholy to rage, from sadness to pure joy. We hope you enjoy it as much as we do!'
(Lucile Tessier)

Kratek komentar progama

»Pesmi blaznosti« so izražale psihološke motnje nekaterih likov in so bile napisane za angleške drame v 17. stoletju. Glasbena oblika, ki prikazuje številna skrajna čustva, je bila zelo priljubljena ob koncu stoletja in je navdihovala največje skladatelje tistega časa, med katerimi najdemo tudi znamenitega Henryja Purcella. Ansambel Leviathan bo predstavil te *Pesmi blaznosti* izmenjaje z inštrumentalnimi skladbami iz istega časovnega obdobja.

Programme short commentary

'Mad Songs' were airs expressing the psychological disorders of some characters, written for plays in England during the 17th century. This musical form, displaying many extreme emotions, was very popular at the end of the century, and inspired the greatest composers of the time, among which we can find the well-known Henry Purcell. Ensemble Leviathan will present these *Mad Songs*, punctuated by instrumental pieces of the same period.

Program / Programme

Thomas Preston (?-ca.1653):

Upon La Mi Re

Henry Purcell (1659-1695):

A New Ground: Here The Deities Approve

(iz / from: Lessons for the Harpsichord or Spinnet, printed by Henry Playford, 1696)

Nicola Matteis (ca.1650-ca.1714):

Aria Amorosa

(iz / from: Ayres for the violin, printed. 1676)

John Eccles (1668-1735):

I burn, I burn

(iz / from: The Songs to the New Play of Don Quixote, part the Second, printed by John Heptinstall, 1694)

John Coperario (ca.1570-1626):

Coperario, or Gray's Inn / Fool's Maske

(iz / from: Masque of the Inner Temple and Gray's Inn, printed, 1613)

Henry Purcell (1659-1695):

Let the Dreadful Engines

(iz / from: The Songs to the New Play of Don Quixote, part the First, printed by John Heptinstall, 1694)

James Hart (1647-1718):

Dorinda's Song

(iz / from: The Tempest, printed, 1667)

Henry Purcell (1659-1695):

O, let me Weep !

(iz / from: Orpheus Britannicus, printed by John Heptinstall, 1698)

* * *

Henry Lawes (1595-1662):

Symphony

Henry Purcell (1659-1695):

From Rosie Bow'rs

(iz / from: The Songs in the Third Part of the Comical History of Don Quixote, printed by John Heptinstall, 1695)

Henry Purcell (1659-1695):

Jigg

(iz / from: A collection of ayres, compos'd for the theatre, printed by John Heptinstall, 1697)

Henry Purcell (1659-1695):

Though my mistress be fair

(iz / from: Orpheus Britannicus, printed by John Heptinstall, 1698)

Henry Purcell (1659-1695):

Hornpipe

(iz / from: A collection of ayres, compos'd for the theatre, printed by John Heptinstall, 1697)

Tobias Hume (1569-1645):

A Humorous Pavin

(iz / from: The First Part of Ayres, printed by John Windet, 1607)

Henry Purcell (1659-1695):

You say 'tis Love, a Dialogue

(iz / from: Orpheus Britannicus, printed by John Heptinstall, 1698)

Henry Purcell (1659-1695):

An Evening Hymn

(iz / from: Harmonia Sacra, or select anthems in score for one, two, and three voices, printed by John Walsh (1688)

Nicola Matteis (ca.1650-ca.1714):

Diverse Bizzarie Sopra la Vecchia Sarabanda

(iz / from: Ayres for the violin, printed, 1676)

O projektu

Projekt je vzklil med muzikološkim raziskovanjem Lucile Tessier, umetniške vodje Ensemble Leviathan. V svoji magistrski nalogi se je namreč posvetila nastanku in kulturnemu kontekstu glasbe za komedijo Thomasa Durfeya, *The Comical History of Don Quixote* (*Komična zgodba Don Kihota*), ki je nastala v zadnjih letih 17. stoletja. Poleg čudovite glasbe je odkrila tudi očarljivo obdobje, polno ustvarjalnosti in doživetij ter skrajnih, včasih silovitih čustev. Zdi se, da je bila tematika blaznosti v tistem času in prostoru močno razmahnjena in se je pogosto pojavljala v angleški kulturi, o čemer pričajo tudi dela Williama Shakespeara. V glasbi je ta močna prevzetost nad duševnimi težavami rodila edinstveno in nenavadno glasbeno obliko – pesem blaznosti (*Mad Song*). Napisana je bila za dramske like, ki izgubljajo razum, skladatelji pa so uživali pri pretvarjanju teh psiholoških motenj v glasbene norosti.

S svojim programom Ensemble Leviathan raziskuje to »zmedeno stran« baroka. *Pesmi blaznosti* bi res lahko opisali kot izbruh baročne glasbe, pri katerem se izrazi celoten nabor čustev od mile nežnosti do popolne blaznosti. Repertoar omogoča glasbenikom, da pokažejo vso svojo izraznost, raziščejo vse barve in zmožnosti svojih glasbil, vključno s »hrupnimi« dramatičnimi učinki. V svojem času so bile pesmi blaznosti napisane za zelo karizmatične pevce, ki so včasih dosegli slavo prav s prepevanjem teh norih pesmi. Nadarjena pevca ansambla Leviathan, Eugénie Lefebvre in David Witczak, pri izvajanju skladb uporabljata vse svoje dramske izkušnje in poznavanje baročne glasbe ter si prizadevata, da strastno upodobita nore zaljubljenca. Pesmi povezujejo instrumentalni vložki iz istega časa, ki poslušalca popeljejo od ene atmosfere k drugi na glasbenem sprehodu po človeških strasteh.

O koncertnem programu

Ob koncu 17. stoletja je bil London izjemno zanimivo in razburljivo mesto. Po desetih letih puritanske vladavine se je z vrnitvijo kralja Karla II. leta 1660 pričelo novo obdobje, imenovano »srečna restavracija«. Izredno verni in strogi puritanci so prepovedali vse oblike zabave od pitja v gostiščih do iger na srečo in seveda gledališče. Tako je bila ena prvih odločitev novega kralja, da je v veliko veselje Londončanov ponovno odprl vsa gledališča. Desetletja, ki so sledila, so bila nato polna gledaliških eksperimentov in novosti, med katerimi je bil ena najpomembnejših prihod žensk na javne odre. Ker je bilo predhodno ženskam nastopanje prepovedano, so bili prvi javni nastopi teh čisto svežih igralk prava atrakcija, ki je gotovo spodbudila obnovljeno veselje do gledališča. Ker so takratne igre vedno vključevale glasbo, so skladatelji izrabili priložnost in za igralkle pisali vedno bolj dovršene arije. V zadnjem desetletju 17. stoletja se je uveljavila posebna vrst pesmi, pesmi blaznosti, ki so jih skoraj vedno izvajale ženske. Ta izjemno kontrastna in čustvena oblika je skozi glasbo slikala padec v neprištevnost, igralkam pa je omogočala, da je pokazala svojo nadarjenost od glasovne virtuoznosti do dramatičnosti.

Tako občinstvo tistega časa kot pisci in skladatelji so imeli zelo radi te čustvene in divje prikaze in niso mogli skriti svoje očaranosti z duševnimi motnjami. Pravzaprav je bilo nekaj povsem običajnega, da je družina v nedeljo obiskala umobolnico Bedlam, kjer si si za nekaj penijev lahko ogledal blazneže v okovih.

About the project

This project was imagined during the musicological research of Lucile Tessier, artistic director of Ensemble Leviathan. For her Master thesis, she studied the genesis and cultural context of the music written for *The Comical History of Don Quixote*, a comedy by Thomas Durfey, created during the last years of the 17th century. Along with fantastic music, she discovered a fascinating period, full of creation and experiences, and extreme, sometimes-violent emotions. The subject of madness seemed to be particularly developed at the time and place, and was a recurrent theme in the English culture, as we can see for example in the works of William Shakespeare. Musically speaking, this fascination for the troubles of the mind gave birth to a unique and bizarre musical object: the Mad Song. Written for the theatre, these airs were sung by characters losing their minds, and the composers enjoyed translating these psychological disorders in musical follies.

With their programme, Ensemble Leviathan explore the "messy side" of the Baroque. These *Mad Songs* could indeed be described as the paroxysm of Baroque music, where all the range of passions is expressed, from sweet tenderness to total rage. This repertoire allows the musicians to display all their expressivity, exploring all the colours and possibilities of their instruments, including the "noisy", dramatic effects. At the time, the *Mad Songs* were written for very charismatic singers, who sometimes reached fame by singing these crazy songs. The two talented singers of Ensemble Leviathan, Eugénie Lefebvre and David Witczak, use all their dramatic experience and knowledge of Baroque music to sing the pieces, striving to incarnate the mad lovers with passion. Instrumental pieces of the time are inserted in between the songs to lead the listeners from one atmosphere to another, taking them on a musical promenade along human passions.

About the concert programme

At the end of the 17th century, London was a fascinating and exciting place to live in. After 10 years of Puritan Republic, the return of King Charles II in 1660 marked the beginning of a new era, called "The Happy Restoration". The very religious and strict Puritans had forbidden every kind of entertainment, from drinking in inns to gambling, and, of course, the theatre. One of the first decisions of the new king after his return was to reopen all the playhouses to the great pleasure of the Londoners. The decades that followed were filled with theatrical experiments and novelties, one of the most important being the arrival of women on public stages. Women weren't allowed to perform in public theatres before, and the debuts of these brand new actresses were a real attraction, certainly responsible for the renewed taste in the theatre. At that time, plays always included music, and the composers took advantage of the new situation to write more and more elaborate arias for the actresses. In the last decade of the 17th century, a special type of song began to be in vogue: the Mad Song. Sung almost always by women, this very contrasted and expressive form musically illustrated the tipping over of someone losing his or her mind. It allowed the actresses to show their talents, from vocal virtuosity to dramatic power.

The public of the time was very fond of these very expressive, wild displays, as were the writers and composers, who never could hide their fascination for the disorders of the mind. At the time, it was

Skladbe na programu raziskujejo različne stopnje norosti, od melanholije do besa. Tri pesmi blaznosti so iz vokalne glasbe za igro *The Comical History of Don Quixote* Thomasa Durfeya, ki je prva angleška gledališka adaptacija znamenitega Cervantesovega romana, napisana leta 1695. Najkrajša, *I burn, I burn* (*Gorim, gorim*) Johna Ecclesa, je bila napisana za Ann Bracegirdle, eno najpopularnejših igralk tistega časa. S to pesmijo je zaslovela v takšni meri, da je do konca svoje kariere pela samo še Ecclesove pesmi. Takrat so sicer vsi igralci znali peti, toda Bracegirdlova je bila posebnost znana po svojih dramskih sposobnostih, ki jih je v pesmi blaznosti lahko razvila do popolnosti.

Let the dreadful engines (*Naj strašno kolesje*) je verjetno edina pesem blaznosti, napisana za moški lik. Takrat je veljalo, da so ženske bolj sentimentalne kot moški in se pustijo voditi čustvom, zato so bolj nagnjene k duševnim motnjam. V *Don Kihotu* pa nasprotno zblazni lik Cardenia, ki ga zapusti ljubljena, kar je bilo za tisti čas precej nenavadno. Henry Purcell je to priložnost v celoti izrabil in spretno uporabil vse vokalne in izrazne možnosti, ki jih nudi nizek register.

Od Rosie Bow's je verjetno najbolj znana pesem blaznosti. Gre za Purcellovo zadnjo skladbo, kar nakazuje tudi naslov pesmi: »*To je bila zadnja pesem, ki jo je napisal g. Purcell, in poje o njegovi bolezni.*« V njej so na začetku vsakega stavka na zelo izviran način omenjena različna čustva: ljubezen, veselje, melanholija, strast in blaznost, kar nam omogoča sledenje nenadnim čustvenim spremembam lika.

Ensemble Leviathan se je odločil, da bodo *Pesmi blaznosti* obdali z vokalnimi in instrumentalnimi skladbami, ki se tudi nanašajo na vzroke in posledice ljubezni, sicer na manj skrajn, a kljub temu čustven način. *Dorinda's Song* (*Dorindina pesem*) in *O, let me weep* (*Oh, naj jočem*) objokujeta odhod ljube osebe, medtem ko duet *You say 'tis Love* (*Praviš, da je to ljubezen*) iz znanega Purcellovega *Kralja Arturja* opisuje boj moža za naklonjenost ljubljene, medtem ko ona okleva, da bi se predala ljubezni.

V spet drugem žanru *Though my mistress be fair* (*Čeprav je lepa moja dama*) predstavi relativne odlike ljubezni in ... vina!

Instrumentalne skladbe, ki izražajo radosti in bridkosti ljubezni, so v angleški glasbi zelo pogoste. Ensemble Leviathan je združil tri najljubše inštrumente angleških skladateljev, ko gre za nežno, ganljivo in čustveno glasbo: violo da gamba, kljunasto flavto in baročno lutnjo (teorbo). Kljunasta flavta, »ljubezenska piščal«, kot jo opiše Purcell v *Ode to St Cecilia*, je »najmehkejši« inštrument. Lutnjo vedno opisujejo kot rahločutno, žensko, romantično in je eden redkih inštrumentov, ki so jih takrat lahko igrale ženske. Viola da gamba že z zvokom vzbuja melanholijo in nežnost. To instrumentalno formacijo pa okrepi še čembalo, ki kot »bobnar« v skupini prinaša močan in zelo izrazit zvok.

Ensemble Leviathan je namenoma izbral kratke instrumentalne skladbe, ki poslušalca vodijo od ene pesmi k drugi in mu omogočajo, da odkrije barvo vsakega inštrumenta, posamično in skupaj, od ljubezenskih napevov italijansko-britanskega violinista Matteisa do skladb na *basso ostinato* Henryja Purcella.

actually a common thing in London take the family on a Sunday for a visit to the Bedlam asylum, where for a few pennies you could see the lunatics in chains.

The programme pieces exploit the diverse degrees of madness, from melancholy to frenzy. The three *Mad Songs* sung here are from the vocal music composed for Thomas Durfey's play *The Comical History of Don Quixote*, the first English theatrical adaptation of the famous Cervantes novel, written in 1695. The shortest one, *I burn, I burn* by John Eccles, was written for Ann Bracegirdle, one of the most popular actresses at the time. She achieved such great success with this song that she only sung music composed by Eccles until the end of her career. At that time, all actors were trained to sing, but Bracegirdle was known especially for her dramatic talents, and so the *Mad Song* allowed her to display her full potential.

Let the dreadful engines is probably the only *Mad Song* written for a male character. It was considered then that women were more sentimental and ruled by their emotions, and thus more inclined to disorders of the mind. In *Don Quixote*, however, the character of Cardenio is left by his lover, and so becomes mad, which is very transgressive for the period. In this piece, Henry Purcell takes full advantage of the occasion and makes use of the vocal and expressive possibility a low tessitura can offer.

From Rosie Bow's is probably the most famous *Mad Song* nowadays. It is also the last piece composed by Henry Purcell, as indicated in the title of the air: '*This was the last song that Mr. Purcell set, it being on his Sickness*'. In a very original way, the various affects are indicated within the score, at the beginning of each section, which allows us to follow the abrupt emotional changes of the character: *Love, Gayly, Melancholy, Passion, and Frenzy*.

Leviathan chose to surround these *Mad Songs* with vocal and instrumental pieces that also refer to the causes and consequences of love, in a less extreme but equally expressive way. *Dorinda's Song* and *O, let me weep* deplore the departure of the loved one, when the duo *You say 'tis Love...*, from the well-known Purcell's *King Arthur*, present the campaign of a man to win over the one he loves, while she hesitates to surrender to love.

Another genre, *Though my mistress be fair* presents the relative virtues of love and...wine!

The instrumental pieces expressing the pleasures and torments of love are very common in English music. The ensemble have reunited the three favourite instruments of the English composers when it comes to tender, moving and expressive music: viola da gamba, recorder and baroque lute (the theorbo). Recorder, "the amorous flute" as it is described in the *Ode to St Cecilia* by Purcell, is the ultimate "soft" instrument. Lute is always described as subtle, feminine, romantic, and is one of the only instruments allowed for women at this time. Viola da gamba, by the nature of its sound itself, evokes melancholy and tenderness. This instrumental formation is consolidated by harpsichord, which brings a powerful and very expressive sound, like the 'drummer' of the band!

Ensemble Leviathan chose short instrumental pieces to lead the listeners from one song to another, and to allow them to discover the colour of each instrument, separately and together, from the amorous airs of the Italian-British violinist Matteis to the *grounds* (pieces written on an *ostinato* bass) of Henry Purcell.



Ensemble Leviathan je leta 2015 ustanovila Lucile Tessier, ki je mlade poklicne glasbenike povabila k skupnemu cilju – raziskovanju novih možnosti igranja baročne glasbe prek iskanja še neznanega repertoarja in eksperimentiranja z interpretacijo, da v novi luči prikažejo skladbe svojega programa. Ansambel se posveča angleški baročni glasbi od Dowlanda do Händla s posebnim poudarkom na Purcellu in njegovih sodobnikih. To glasbeno raziskovanje je povezano z raziskovalnim delom, ki ga Lucile Tessier izvaja na pariški Sorboni v okviru doktorskega študija, kjer preučuje številne pojavnosti in glasbene oblike norosti v odrski glasbi ob koncu 17. stoletja v Londonu.

Ime zasedbe Leviathan sta navdahnila tako politična razprava Thomasa Hobbsa, objavljena leta 1651, kot mitološka morska pošast, na katero se sklicuje. Ko primerja državo strašni in ogromni morski pošasti, s tem dobro opiše zapletenost takratnih angleških političnih in družbenih razmer. Enako dobro pa ta nered odražajo tudi glasbene in gledališke produkcije ob koncu 17. stoletja, ki prikazujejo radovednost, slo po nenavadnosti, norosti, skratka po baroku v njegovi najizrazitejši obliki.

Lucile Tessier, kljunasta flavta, baročna oboa in umetniško vodstvo

Navdušena nad raznolikostjo stare glasbe se je Lucile Tessier izobraževala na različnih evropskih konservatorijih, med katerimi sta bila tudi Schola Cantorum v Baslu in Višja konservatorija (CNSM) v Parizu in Lyonu. Sprva je igrala kljunasto flavto, potem je študirala baročni in renesančni fagot, nato srednjeveško piščal in baročno oboo. Leta 2014 je opravila magisterij iz kljunaste flavte. Na vse te instrumente zdaj igra v različnih ansamblih stare glasbe, med katerimi so Les Sacqueboutiers de Toulouse, La Chapelle Rhénane, Le Parlement de Musique in mlada zasedba La Tempête. Zelo jo zanimajo tudi muzikološke raziskave, zato pripravlja doktorat na muzikološkem oddelku pariške Sorbone in se posveča zlasti angleški glasbi 17. stoletja. Raziskovanje jo je navdahnilo k temu, da teorijo podpre s prakso, zato je ustanovila Ensemble Leviathan, da bi glasbo, ki jo raziskuje, približala širšemu poslušalstvu.

Ensemble Leviathan was created in 2015 by Lucile Tessier. She gathered young professionals around a common goal: discovering new ways of playing baroque music, both by looking for unknown repertoire and by experimenting with the interpretation in order to cast a new light on the pieces they choose to play. They specialize in baroque English music, from Dowland to Handel, with special emphasis on Purcell and his contemporaries. This musical exploration is linked to the research Lucile Tessier has been dealing with in a PhD at the Sorbonne University (Paris). More specifically put, she has been working on the many appearances and musical forms of madness in stage music at the end of the 17th century in London.

The name Leviathan was inspired both by the political treatise of Thomas Hobbes, published in 1651, as by the mythological monster Hobbes is referring to. By comparing the State to a terrifying and gigantic sea monster, he describes well the complexity of the English political and social situation at the time. Similarly, the musical and theatrical productions at the end of the 17th century reflect the disorder equally well, and display a curiosity, a taste for the bizarre, for madness, for the Baroque in its most expressive form.

Lucile Tessier, recorder, baroque oboe and artistic direction

Passionate about the diverse colours of early music, Lucile Tessier was trained in various European Conservatories, including the Schola Cantorum (Basel) and the Superior Conservatories of Paris and Lyon (CNSM). Originally a recorder player, she studied baroque and renaissance bassoons, then shawm and baroque oboe. She obtained a Master's in recorder in 2014. She now plays all these instruments with various early music ensembles, including Les Sacqueboutiers de Toulouse, La Chapelle Rhénane, Le Parlement de Musique or the young company La Tempête. She is also highly interested in musicological research and is currently a PhD student at the Musicology Department of the Sorbonne University (Paris), focusing her research on English music of the 17th century. She supported her theoretical exploration by creating Ensemble Leviathan in order to make the music of her study accessible to a larger audience.

Julie Desaint, viola da gamba

Julie Dessaint je študirala kitaro in violo da gamba na konservatorijih v Nantesu in Parizu pri Emmanuelu Balssi, Danielu Cuilleru, Marion Middenway, Jeanu Tubéryju, Sébastien Marqu in Marianne Muller. Redno igra kot solistka in kontinuitka z zasedbami La Simphonie du Marais (H. Reyne), Ensemble Desmarets (R. Khalil) in Le Concert Etranger (I. Jedlin). S Simonom-Pierrom Bestionom je ustanovila zasedbo La Tempête, ki je nastopila na velikih festivalih, kot so La Chaise-Dieu, Sinfonia en Périgord ali Contrepoints 62.

Francoskih baritonist **David Witczak** se je izobraževal na versajskem Centru za baročno glasbo, nato pa nadaljeval na konservatoriju Sweelinck v Amsterdamu, kjer je študiral pri Valérie Guillorit in Davidu Wilsonu-Johnsonu. Nato se je vrnil v Francijo in za njegovo nadaljnjo umetniško je bil odločilnega pomena študij pri italijanski sopranistki Anni Marii Bondi. K njegovemu koncertnemu udejstvovanju spadajo nastopi v Matejevem pasijonu (J. S. Bach), Bachovih kantatah, Mozartovi Kronanjski in Veliki maši, Charpentierjevih motetih in Schützovem madrigalu Sedem Jezusovih besed na križu. Ljubezen do komorne glasbe ga vodi k sodelovanju z ansambli, kot so Le Concert Spirituel, Ensemble Marguerite Louise in La Cappella Pratensis. Njegov odski repertoar vključuje vloge Masetta (Don Giovanni, Mozart), Shaunarda (La Bohème, Puccini), Fiorella (Seviljski brivec, Rossini), Alessia (Mesečnica, Bellini), Curia in Ahila (Julij Cezar, Händel) in Bena (Telefon, Menotti).

Eugénie Lefebvre, sopran

Eugénie, nagrajenka tekmovanja v baročnem petju v Frovillu leta 2013, je študirala na Centru za baročno glasbo v Versaillesu in na londonski šoli za glasbo in gledališče Guildhall. Na odru je nastopila v delih Kastor in Poluks (Rameau), Medeja (Charpentier), Hipolit in Aricija (Rameau), Žlahtni meščan (Lully), Les Fêtes Vénitiennes (Campra), Orfej in Evridika (Gluck), Don Giovanni (Mozart) in Kronanje Popeje (Monteverdi). Koncertno pa nastopa z ansambli Concert d'Astrée (E. Haim), l'Arts Florissants (W. Christie), Pygmalion (R. Pichon), Correspondances (S. Daucé), Le Poème Harmonique (V. Dumeestre) in z Akademijo za staro glasbo Berlin. V letu 2016 bo kot solistka izdala tri plošče.

Pierre Rinderknecht je sprva igral rock in džez kitaro v Epinalu, nato pa ga je pritegnila stara glasba in pričel je študirati teorbo in baročno kitaro pri Benjaminu Perrotu v Versaillesu. Zdaj nastopa z mnogimi glasbenimi ansambli, kot so zbor Centra za baročno glasbo v Versaillesu, trio Lunarisi ali La Tempête, s katerim je leta 2015 posnel zgoščenko.

Clément Geoffroy je študiral čembalo v Nantesu in Parizu pri Bertrandu Cuilleru, Olivieru Beaumontu in Blandine Rannou, po končanem magisteriju pa se je vpisal še na korepetitorstvo pri Stéphaneu Fugetu. Radovednost ga je gnala, da je kar nekaj let igral tudi violo da gamba ter raziskoval še druga stara glasbila na tipke, kot na primer klavikord in orgle. Leta 2013 je zmagal na tekmovanju v čembalu Paola Bernardi v Boloniji. Nastopa z znanimi ansambli za staro glasbo, kot so Le Concert d'Astrée, La Chapelle Rhénane ali La Réveuse. Je tudi soustanovitelj ansambla L'Escadron Volant de la Reine. V Vannesu in Aubervilliersu poučuje čembalo.

Julie Dessaint, viola da gamba

Julie Dessaint studied guitar and viola da gamba at the conservatories of Nantes and Paris, with Emmanuel Balssa, Daniel Cuiller, Marion Middenway, Jean Tubéry, Sébastien Marq and Marianne Muller. She regularly plays as a soloist and a continuoist with La Simphonie du Marais (H. Reyne), Ensemble Desmarets (R. Khalil), Le Concert Etranger (I. Jedlin). With Simon-Pierre Bestion she created the ensemble La Tempête, which played in great festivals such as La Chaise-Dieu, Sinfonia en Périgord or Contrepoints 62.

French Baritone **David Witczak** was educated at Versailles' Centre de Musique Baroque before entering the Sweelinck Conservatory of Amsterdam where he was taught by Valérie Guillorit and David Wilson-Johnson. Back in France, his studies with the Italian soprano Anna Maria Bondi were decisive for his future career. His concerts engagements included performances in Matthew Passion (JS Bach), Bach's Cantatas, Krönungsmesse and Große Messe (Mozart), Charpentier's motets, Die sieben Worte Jesu Christi am Kreuz (Schütz). His love of chamber music leads him to work with ensembles such as Le Concert Spirituel, Ensemble Marguerite Louise, and La Cappella Pratensis. On stage his repertoire includes Masetto (Don Giovanni, Mozart), Shaunard (La Bohème, Puccini), Fiorello (Il Barbiere di Siviglia, Rossini), Alessio (La Sonnambula, Bellini), Curio and Achilla (Giulio Cesare, Handel), and Ben (The Telephone, Menotti).

Eugénie Lefebvre Soprano

Laureate at the 2013 Froville baroque singing competition, Eugénie studied at the Centre de Musique Baroque of Versailles and the Guildhall School of Music and Drama in London.

Her production appearances have included *Castor et Pollux* by Rameau, *Médée* by Charpentier, *Hippolyte et Aricie* by Rameau, *Le Bourgeois Gentilhomme* by Lully, *Les Fêtes Vénitiennes* by Campra, *Orfeo ed Euridice* by Gluck, *Don Giovanni* by Mozart, *Le Couronnement de Poppée* by Monteverdi (Néron). She performs in concert with le Concert d'Astrée (E. Haim), les Arts Florissants (W. Christie), ensemble Pygmalion (R. Pichon), ensemble Correspondances (S. Daucé), Le Poème Harmonique (V. Dumeestre) and the Académie für Alte music of Berlin. In 2016 she will release three recordings as a soloist.

Pierre Rinderknecht began his musical life in Epinal, by playing rock and jazz guitar. He then took an interest in early music, and went to study theorbo and baroque guitar with Benjamin Perrot in Versailles. He now plays with many early music ensembles, such as the choir of the Centre de Musique Baroque de Versailles, Trio Lunarisi, or La Tempête, with whom he recorded a CD in 2015.

Clément Geoffroy studied harpsichord in Nantes and Paris, with Bertrand Cuiller, Olivier Beaumont and Blandine Rannou. After obtaining his Master's degree, he entered the « Chef de Chant » class of Stéphane Fuget. Curious by nature, he played viola da gamba for many years and explored other early keyboards such as pianoforte, clavichord or organ. In 2013, he won the First Prize of the harpsichord contest Paola Bernardi in Bologna. As a continuoist, he plays with famous early music ensembles, such as Le Concert d'Astrée, La Chapelle Rhénane or La Réveuse, and co-created the ensemble L'Escadron Volant de la Reine. He teaches harpsichord in Vannes and Aubervilliers.

Besedila skladb / lyrics

I burn, I burn

I burn, I burn, my Brain consumes to Ashes ;
Each Eyeball too, like Lightning Flashes ;
Within my Breast there glows a solid Fire,
Which in a thousand Ages can't Expire :
Blow, blow, the Wind's great Ruler,
Bring the *Po* and the *Ganges* hither,
'Tis sultry, sultry Weather ;
Pour 'em all on my Soul,
It will hiss like a Coal,
But never be the cooler.
Twas Pride, hot as Hell,
That first made me Rebel ;
From Love's awefull Throne a Curs't Angel I fell :
And mourn now the Fate
That my self did create,
Fool that consider'd not when I was well.
Adieu, adieu transporting Joys,
Off ye vain Fantastick Toys,
That dress'd the Face and Body to allure ;
Bring, bring me Daggers, Poyson, Fire,
For scorn is turn'd into Desire,
All Hell feels not the rage, which I, poor I, endure.

Gorim, gorim

Gorim, gorim, moji možgani se spreminjajo v pepel.
Vsako zrklo šviga kot strela.
V mojih prsi gori ogenj,
ki ga ne ugasijo tisočletja.
Pihaj, pihaj, gospodar vetra,
prinesi semkaj Pad in Ganges –
soparno je in vroče –
zlij ju na mojo dušo in
zasikala bo kot razbeljen premog,
a ohladila se ne bo.
Ponos, vroč kot pekel,
me prvič je ukrivil.
S strašnega prestola Ljubezni,
prekleti angel, padla sem
in zdaj objokujem usodo,
ki sama sem si jo naprtila,
in o njej ne mislila, ko um bil je zdrav.
Zbogom, zbogom, očarljiva sreča,
stran z vami, čudodelne igračke,
ki obraz in telo ste lišpale zaman.
Prinesite, prinesite bodal, strupa in ognja,
saj iz prezira se rodila je želja,
in pekel cel ne čuti besa,
ki ga jaz, uboga jaz, prestajam.

Let the Dreadful Engines

Let the dreadful Engines of Eternal Will,
The Thunder roar, and crooked Lightning kill ;
My Rage is hot as theirs, as fatal too,
And dares as horrid Execution do.
Or let the Frozen North its Rancour show,
Within my Breast far greater Tempests grow ;
Despair's more cold than all the Winds can blow.
Can nothing, nothing warm me ?
Yes, Lucinda's Eyes ;
There Aetna, there, there Vesuvio lies,
To furnish Hell with Flames,
That mouting reach the Skies.
Ye Pow'rs, I did but use her Name,
And see how all the Meteors flame ;
Blue Lightning flashes round the Court of Sol,
And now the Globe more fiercely burns
Than once at Phaeton's Fall.
Ah ! Where are now those flow'ry Groves,
Where Zephyr's fragrant Winds did play ?
Where, guarded by a Troop of Loves,
The fair Lucinda sleeping lay :
There sung the Nightingale and Lark,
Around us all was sweet and gay ;
We ne'er grew sad till it grew dark,
Nor nothing fear'd but shortning Day.
I glow, I glow, but 'tis with Hate ;
Why must I burn for this Ingrate ?
Cool, cool it then, and rail,
Since nothing will prevail.
When a Woman Love pretends,
'tis but till she gain her Ends,
And for better, and for worse,
'tis for Marrow of the Purse,
Where she felts you o'er and o'er,
proves a Slatern or a Whore.
This Hour will tease and vex,
And will cuckold ye the next,
They were all contriv'd in spite :
To torment us, not delight ;
But to scold, and scratch and bite,
And not one of them proves right ;
But all are Witches by this Light :
And so I fairly bid'em, and the World,
Good Night.

Naj strašno kolesje

Naj strašno kolesje večne volje,
umori trušč nevihte in blisk strele.
Moj bes je vroč in smrten kot ta dva,
In si upa tudi koga usmrtiti.
Ali pa naj mrzli sever pokaže zobe,
v mojih prsih divjajo veliko večji viharji in
obup je hladnejši kot piš vseh vetrov.
Mar me nič, prav nič ne more ogreti?
Da, Lucindine oči.
Tam Etna, tam Vezuv leži,
da pekel preskrbi s plameni,
ki pnejo se v nebo.
Vse sveto! Saj sem le njeno ime izrekel,
in glej, kako se meteorji vžigajo.
Modri bliski plešejo krog Sončevega dvora
in zdaj svet bolj žari
kot nekoč ob Fetonovem padcu.
Ah, kje so zdaj tisti cvetlični gaji,
kjer igrali so se Zefirja vetrovi?
Kjer, v varnem naročju ljubezni,
prelepa Lucinda je speča ležala.
Tam pela sta slavec in škrjanec
in krog naju vse bilo je lepo in veselo.
Žalost prišla je le skupaj z mrakom,
in skrb le takrat, ko se krajšal je dan.
Žarim, žarim, a zdaj od mržnje.
Čemu gorim za nehvaležno?
Ohladi, ohladi se in umiri,
saj nič ne bo pomagalo;
ko ženska v ljubezni se pretvarja,
je to zgolj, da nekaj zase iztrži,
v škodo ali korist,
da izmozga mošnjo,
kamor vedno sega,
ker je umazanka ali vlačuga.
Ura se bo neznosno vlekla
in naslednji boš, ki te zapelje.
Saj vse bile so porojene v jezi,
da prinašajo gorje in ne veselja,
temveč oštevajo, praskajo in grizejo.
In niti ena se ne izkaže za pravo,
vse so čarovnice ob tej uri,
zato želim jim vsem in svetu
lahko noč.

From Rosy Bow'r's

In Five Movements

First Movement - Love

From Rosy Bow'r's where Sleep's the God of Love,
Hither ye little waiting Cupids fly,
Teach me in soft Melodious Songs to move

With tender Passion my Heart's darling Joy.
Ah ! Let the Soul of Musick Tune my Voice,
To Win dear Strephon, who my Soul enjoys.

Second movement – Gayly

Or if more influencing
be doing something Airy,
with a Hop and a Bound,
and a Frisk from the (G)round,
I will trip, trip like a Fairy ;
As when on Ida dancing,
were three Celestial Bodies,
with an Air, and a Face,
and a Shape, and a Grace,
let me Charm like Beauty's Goddess ;

Third Movement – Slow - Melancholy

Ah ! Ah ! 'tis in vain, 'tis all, 'tis all in Vain,
Death and Despair must end the fatal Pain ;

Cold Despair disguis'd, like Snow and Rain,
Falls on my Breast,
Bleak Winds in Tempest Blow,
my Veins all Shiver and Fingers Glow,
my Pulse beats a dead March for lost repose,
and to a solid lump of Ice my poor fond Heart is froze.

Fourth Movement – Passion

Or, say ye Pow'rs, my Peace to Crown,

Shall I thaw my self, and drown,
Amongst the foaming Billows,
Increasing all with Tears I shed ?
On Beds of Ooze, and Chrystal Pillows
lay down my Lovesick Head ?

Fifth Movement – Swift - Frenzy

No, no, I'll streight run Mad,
That soon my Heart will warm,
When once the Sense is fled,
Love has no Power to Charm.
Wild thro' the Woods I'll fly,
And dare some savage Boar,
A thousand Deaths I'll die,
Ere thus in vain adore.

Od RosyBow'rs

V petih stavkih

Prvi stavek – Ljubezen

Od Rosy Bow'r's, kjer je spanec bog ljubezni,
semkaj poletite, vi mali Kupidi spremljevalci,
naučite me nežne melodične pesmi, da z njo

se strastno dotaknem srca moje sreče.
Ah, naj duša glasbe uglesi moj glas,
da osvoji ljubo Strefoni, ki radosti mi dušo.

Drugi stavek – Veselo

Ali če bolj učinkuje
kaj živahnejšega,
s hopom in skokom,
odbijajoč se okrog in od tal,
skakljal bom kot vila.
Kot ko so na Idi plesala
tri nebeška telesa;
z zrakom in obrazom
in obliko in milino,
naj očaram kot boginja lepote.

Tretji stavek – počasen – Melanholija

Ah, ah, zaman je, vse, vse je zaman.
Smrt in obup naj končata bolečino.

Hladen obup, zamaskiran kot sneg in dež,
pada na moje prsi.
Mrzli vetrovi v viharju divjajo,
moje žile ledenijo in prsti žarijo,
moj utrip igra koračnico smrti izgubljenemu miru,
in moje ubogo ljubeče srce je zmrznilo v kepo ledu.

Četrty stavek – Strast

Ali, recite, Sile, da okronate moj mir,
Naj se utopim v penečih valovih,
ki višam jih s solzami?
Na obrežno posteljo in blazino iz kristalov
položim svojo zaljubljeno glavo?

Peti stavek – hiter – Blaznost

Ne, ne, prej bom zblaznela,
kot se mi ogreje srce.
Ko enkrat zbeži razum,
ljubezen nima več moči.
Divja skoz gozd bom tekla
in izzvala merjasca,
umrla tisočerihi smrti,
preden spet zaman hrepenim.

An Evening Hymn

Now, now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.
Hallelujah!

Though my mistress be fair

Though my Mistress be Fair,
Yet froward, yet froward she's too
Then hang the dull Soul
That will offer to Woe
But 'tis Wine, brave Wine,
'Tis Liquor, good Liquor
That's much more sublime,
Much brisker and quicker
It in Sparkles smiles on me,
Tho' she frown upon me :
Then with Laughing and Quaffing
I'll Time and Age beguile
Owe my Pimples and Wrinkles
To my Drink, and a Smile.

Come fill up my Glass,
And a pox on her Face ;
May it never want Scars and Scratches
Wash, Paint and Patches :
Give me all my Drinking Magazine,
I'll blow up the Scornful Quean ;
Give me Bottles and Jugs
And Glasses and Mugs
I'll hug'em and tug'em
And Court'em much more
Than e're I did the peevish Girl before.

Večerna hvalnica

Zdaj, zdaj ko je sonce skrilo svoj žar
in svetu zaželelo lahko noč,
svoje telo položim v mehko posteljo,
a kje počivala bo moja duša?
Ljubi, ljubi Bog, v tvojem naročju.
Mar obstaja slajša varnost?
Zatorej, k počitku, moja duša!
In poj in slavi usmiljenje,
ki podaljšuje tvoje dni.
Aleluja!

Čeprav je lepa moja dama

Čeprav je lepa moja dama,
je čemerna res zelo.
Zato k vragu z mrko revo,
ki prinaša skrbi,
saj to vino, krepko vino,
to žganje, dobro žganje,
ki je bolj veličastno,
bolj sveže in živahno,
ki smeji se skozi mehurčke,
čeprav se dama moja mršči.
Nato bom s smehom in nalivanjem
prevaral čas in starost,
svoje gube naprtil pijači
in smejanju.

Pridi in napolni mi kozarec,
in vrag vzemi njen obraz.
Naj mu ne manjka brazd in prask,
barve in obličev.
Daj mi svojo pivsko zalogo,
da raznesem zasmehljivo princesko,
daj mi steklenice in vrče
in kozarce in skodele,
da jih objemam in ljubkujem,
in jim dvorim mnogo bolj
kot kdaj tej zlovoljni deklini.

You say 'tis Love, a Dialogue

SHE: You say, 'tis Love creates the pain, Of which so sadly you complain, And yet would fain engage my heart In that uneasy cruel part; But how, alas! think you that I Can bear the wounds of which you die?

HE: 'Tis not my passion makes my care, But your indiff'rence gives despair: The lusty sun begets no spring Till gentle show'rs assistance bring; So Love, that scorches and destroys, Till kindness aids, can cause no joys.

SHE: Love has a thousand ways to please, But more to rob us of our ease; For waking nights and careful days, Some hours of pleasure he repays; But absence soon, or jealous fears, O'erflows the joy with floods of tears.

HE: But one soft moment makes amends For all the torment that attends.

BOTH: Let us love, let us love and to happiness haste. Age and wisdom come too fast. Youth for loving was design'd.

HE: I'll be constant, you be kind.

SHE : You be constant, I'll be kind.

BOTH: Heav'n can give no greater blessing Than faithful love and kind possessing.

Praviš, da je to ljubezen, dialog

Ona: Praviš, da ljubezen ustvarja bolečino, o kateri toliko tarniš, in hkrati bi vanjo vpletel še moje srce. A kako, pomisli, naj bi jaz, prestajala te muke, od katerih ti umiraš?

On: Ne trpim zaradi strasti, ampak zaradi tvoje brezbriznosti. Mogočno sonce ne prinese pomladi, dokler mu nežni dež ne priskoči na pomoč. Zato ljubezen, ki le peče in uničuje, dokler milost ne vskoči, ne prinaša veselja.

Ona: Ljubezen ima tisoč načinov, da nas razveseljuje, a še več, da nas ohromi. Neprespane noči in dneve skrbi poplaha z nekaj urami užitka, a odsotnost ali ljubosumje kaj kmalu zamenjata veselje s poplavi solza.

On: A en nežen trenutek ljubezni popravi vse bolečine, ki jo spremljajo.

Oba: Ljubiva se, ljubiva, in odhitiva v srečo. Starost in modrost sta prehitro tu. Mladost je ustvarjena za ljubezen.

On: Jaz bom stanoviten, ti bodi mila.

Ona: Ti bodi stanoviten, jaz bom mila.

Oba: Ni večjega blagoslova iz nebes, kot sta zvesta ljubezen in mila pripadnost.

O, let me weep

O, let me forever weep:
My eyes no more shall welcome sleep.
I'll hide me from the sight of day,
And sigh my soul away.
He's gone, his loss deplore,
And I shall never see him more.

Oh, naj jočem

Oh, naj jočem za vedno.
Moje oči ne bodo iskale več spanja.
Skrila se bom dnevu
in tarnala v duši.
Odšel je, objokujem njegov odhod,
Nikoli več ga ne bom videla.

Dorinda's Song

Adieu to the pleasures and Follies of Love;
For a Passion more Noble my Fancy does move:
My Shepherd is dead, and I Live to proclaim,
In sorrowful Notes, my *Amintas* his Name.
The wood Nymphs reply, when they hear me complain,
Thou never shalt see thy *Amintas* again:
For Death has befriended him,
Fate has defended him;
None, none alive is so happy a Swain.

You Shepherds and Nymphs, that have danc'd to his
lays,
Come help me to sing forth *Amintas* his Praise;
No Swain for the Garland durst with him dispute,
So sweet were his Notes while he sung to his lute:
Then come to his Grave, and your kindness pursue,
To weave him a Garland of Cypress and Yew:
For Life has forsaken him,
Death hath o'ertaken him;
No Swain again will be ever so true.

Then leave me alone to my wretched Estate,
I lost him too soon, and I Lov'd him too late;
Yon Echoes and Fountains, my witnesses prove,
How deeply I sigh for the loss of my Love:
And now of our Pan, whom we chiefly adore,
This favour I never will cease to Implore;
That now I may go above,
And there enjoy my Love;
Then, then I never will part with him more.

Dorindina pesem

Zbogom užitkom in norostim ljubezni,
zakaj plemenitejša strast me zdaj objema.
Moj pastir je mrtev in živim, da pojem
njegovo ime *Amintas*.
slišijo me gozdne nimfe in pravijo,
ne boš več videla *Amintasa*,
saj ga je vzela smrt,
in ga je objela usoda,
nihče, nihče, ni tako vesel kot ta fant.

Vi pastirji in nimfe, ki ste plesali na njegove pesmi,
pomagajte mi peti slavo *Amintasu*,
noben pastir si ni upal z njim tekmovati za venec,
tako sladke so bile melodije njegove lutnje.
Nato pridite na grob in izkažite dobroto,
spletite venec iz ciprese in tise,
kajti življenje ga je zapustilo,
smrt ga je vzela,
nikdar noben pastir ne bo tako stanoviten.

Nato pustite me samo v moji žalosti.
Prekmalu sem ga izgubila in prepozno ljubila.
Odmevi in vodnjaki naj bodo priča
moji bridki tožbi za izgubljeno ljubeznijo.
In zdaj še Pana, oboževanega,
za vedno prosim,
da lahko odidem dol
in tam uživam svojo ljubezen.
Takrat, takrat se nikoli ne ločim od njega.