



Sreda, 24. avgust 2016, ob 20:30
Velenje, Grad Velenje

Četrtek, 25. avgust 2016, ob 20:30
Kamnik, cerkev frančiškanskega samostana sv. Jakoba

Petek, 26. avgust 2016, ob 20:30
Brežice, Grad Brežice

Wednesday, 24. August 2016, at 20:30
Velenje, Velenje Castle

Thursday, 25. August 2016, at 20:30
Kamnik, Franciscan church of St. Jacob

Friday, 26. August 2016, at 20:30
Brežice, Brežice Castle

Zefiro Torna (BE)

www.zefirotorna.be

Annelies Van Gramberen, *sopran / soprano*

Dimos de Beun, *kljunasta flavta / recorders*

Philippe Malfeyt, *colascione, vihuela / colascione, vihuela*

Jurgen De bruyn lutnja, *renesančna kitara, umetniško vodstvo / lute, renaissance guitar, artistic direction*

ter / with

Ingenium Ensemble (SI)

www.ingenium-ensemble.si

Blaž Strmole, *tenor / tenor*

Domen Anžlovar, *tenor / tenor*

Matjaž Strmole, *bariton / baritone*

Matija Bizjan, *bas / bass*

Il Divino Lasso - Miraris Mundum

Božanski Lassus razmišlja o svetu

Sporočilo umetnikov obiskovalcem

Zefiro Torna je mednarodno priznan belgijski vokalno-instrumentalni ansambel, ki na edinstven način obuja kulturno dediščino srednjega veka, renesanse in baroka. Pri svojem ustvarjanju se ne omejujemo zgolj na historični pristop, temveč združujemo glasbo s sodobnimi umetniškimi izrazi prek uporabe simboličnih tem. V tokratnem sodelovanju s slovenskim ansamblom Ingenium predstavljamo program, ki usklajuje duhovnost, moralnost, melanholijo, ljubezen, lepoto, nespametnost in parodijo ter svetu nastavlja ogledalo. Raznolika glasba, ki jo ustvarijo solistični in polifonični glasovi ter lutnja, colascione, kitara in flavte, prihaja izpod rok izjemnega renesančnega skladatelja Orlanda di Lassa in nekaterih njegovih sodobnikov.

Kratek komentar progama

V čast renesančnega skladatelja in Evropejca, še preden je ta pojem sploh obstajal, Orlando di Lassa, ki je »nebesa oropal harmonije, da bi jo podaril v veselje ljudem na zemlji«, mednarodno priznani flamski ansambel Zefiro Torna tokrat sodeluje s slovenskim vokalnim ansamblom Ingenium v programu, ki odseva svet preko razmišljujočih hvalnic, pretanjenih šansonov, pesmi, ki slavijo življenje, plesno navdahnjenih italijanskih villanell in moresk.

Il Divino Lasso - Miraris Mundum

The 'divine' Lassus contemplating the World

Artist message to visitors

As a Belgian internationally acclaimed vocal-instrumental ensemble, Zefiro Torna brings to life the cultural heritage of the Middle Ages, Renaissance and Baroque in a unique way. We do not limit ourselves to a merely historical approach but combine the music with current art expressions by incorporating symbolic themes. In this collaboration with the Slovenian vocal ensemble Ingenium, we present a programme that balances spirituality, morality, melancholy, love, beauty, foolishness and parody, holding a mirror to the world. The varied music performed with soloistic and polyphonic voices accompanied by the strings of the lute, colascione, guitar and recorders, is that of the masterful Renaissance composer Orlandus Lassus and a few of his contemporaries.

Programme short commentary

In praise of the Renaissance composer and the European avant la lettre, Orlando di Lasso, who 'deprived the harmony of spheres for us to rejoice on earth', the Flemish internationally acclaimed ensemble Zefiro Torna collaborates with the Slovenian vocal ensemble Ingenium in a programme which mirrors the world by contemplative hymns, refined chansons, songs celebrating life, dancelike Italian villanellas and moresche.



Program / Programme

I. VERA IN MORALA / RELIGION & MORALITY

Gregorian Chant / Joachim van den Hove (1567-1620) /
Orlando di Lasso (1532-1594)

Scapulis suis

Orlando di Lasso (1532-1594)

In me transierunt

Didier Lupi Second (1510-20 – po / after 1559)

Susanne un jour

Giovanni Bassano (ca. 1558-1617)

Susanne un jour

II. STARODAVNOST / ANTIQUITY

Orlando di Lasso (1532-1594)

Carmina chromatico (prologue Prophetiae Sibyllarum)

Orlando di Lasso (1532-1594)

Alma nemes

Orlando di Lasso (1532-1594)

Canzon se l'esser meco

Giovanni Battista Fontana (1571-1631)

Canzone

III. NARAVA, LJUBEZEN IN LEPOTA / NATURE, LOVE & BEAUTY

Orlando di Lasso (1532-1594)

La nuit froide et sombre

Orlando di Lasso (1532-1594)

Avec le jour

Orlando di Lasso (1532-1594)

Bonjour mon coeur

Orlando di Lasso (1532-1594)

Je l'aime bien

Orlando di Lasso (1532-1594)

Il estoit une religieuse

IV. STANJE ČLOVEKA / HUMAN CONDITION

Vincenzo Galilei (1520-1591)

Contrapunto primo

Orlando di Lasso (1532-1594)

A ce matin

Vincenzo Fontana (active between 1540-1550)

Sacio 'na cosa

Orlando di Lasso (1532-1594)

Quand mon mary vient de dehors

Giovanni D. Da Nola (ca. 1510-1592)

O dio se vede chiaroch'io per temoro

V. PRAZNOVANJE / CELEBRATION

Orlando di Lasso (1532-1594)

Bicinia X

Orlando di Lasso (1532-1594)

O vin en vigne

Orlando di Lasso (1532-1594)

Lucescit iam o socii

Anonymus (16. st. / 16th c.)

Chi passa

Antonio Valente (1520-1601)

Gagliarda Napolitana

Giovanni Castelfionio (fl. 16. st. / fl. 16th c.)

Saltarello chiamato El Mazolo

Giovanni D. Da Nola (ca. 1510-1592)

Chi la gagliarda

Orlando di Lasso (1532-1594)

Matona mia cara

* * *

»... Pričujoči, več kot božanski Orlando, ki je kot čebela nabral med najlepših cvetic prednikov in za nameček nebesa domnevno oropal harmonije, da bi jo podaril v veselje ljudem na zemlji. Prekosil je prednike, zaradi česar je edini čudež našega časa ...«

To hvalnico je leta 1571 znani francoski pesnik iz pesniške skupine Plejada, Pierre de Ronsard, posvetil izjemnemu renesančnemu skladatelju 16. stoletja Orlandusu Lassusu ali Orlandu di Lasso. Lasso je bil pravi Evropejec, ko ta pojem sploh še ni obstajal. Zaradi izjemnega glasu, ki ga je bilo moč slišati v cerkvi sv. Nikolaja v Monsu (Flandrija), so ga kmalu opazili mecen, kot je bil Ferdinand Gonzaga. Lasso je Gonzaga spremljal po Evropi in služboval po mestih, kot so Palermo, Milano, Neapelj in Rim. Po kratkotrajnih obiskih v Angliji in Antwerpnu so ga zvalili na ugledni dvor bavarskih vojvod v Münchnu, kjer je bil sprva pevec, nato pa dvorni kapelnik. V zadnjih tridesetih letih svojega življenja je večkrat potoval v Prago, Italijo, na Nizozemsko in na Dunaj.

Z uravnoteženo lahkoto in jasnostjo je Lasso obvladal tako religiozne kot posvetne glasbene oblike svojega časa. Lassoovo delo velja za vrhunec renesančne glasbe 16. stoletja, poleg tega pa je v njem našel navdih tudi prihajajoči baročni glasbeni slog.

Zefiro Torna, mednarodno priznani vokalno-instrumentalni ansambel, je že nekajkrat nastopil na festivalu Seviq Brežice in požel velik uspeh. V okviru programa Mons 2015 – evropska prestolnica kulture se je lotil sodelovanja z evropskimi vokalnimi ansambli. Skupaj z odlično slovensko zasedbo Ingenium so ustvarili program, ki usklajuje duhovnost, moralnost, melanholijo, ljubezen, lepoto, nespametnost in parodijo. Preko razmišljujočih hvalnic, pretanjenih šansonov, pesmi, ki slavijo življenje, plesno navdahnjenih italijanskih villanell in moresk nam prikažejo vse pasti človeškega življenja, kot bi svetu držali ogledalo. Raznolika glasba, ki jo ustvarijo solistični in polifonični glasovi ter lutnja, colascione, kitara in flavte, prihaja izpod rok izjemnega renesančnega skladatelja Orlanda di Lassa in nekaterih njegovih sodobnikov, ki so ga navdihovali ali pa jih je navdihnili njegova presenetljiva nadarjenost.

‘... The present, more than divine Orlando, who has like a honey bee plucked all the most beautiful flowers of the ancestors and above that appears to have deprived the harmony of spheres for us to rejoice on earth. He surpassed the ancestors, which makes him the only wonder of our time ...’

These words of praise were expressed in 1571 by the famous French Pléiade poet Ronsard and were addressed to the masterful 16th century Renaissance composer Orlandus Lassus or Orlando di Lasso. Lassus was a true European avant la lettre. Because of his golden voice that could be heard in the St. Nicholas’ Church in Mons, he was soon snatched away by patrons such as Ferdinand Gonzaga. He followed him around half of Europe and held functions in cities such as Palermo, Milan, Naples and Rome. After short-term stays in England and Antwerp, the prestigious court of the Dukes of Bavaria in Munich recruited him, first as a singer and later as Kapellmeister. In the last thirty years of his life he made numerous trips to Prague, the Netherlands, Italy and Vienna.

With equal ease and lucidity, Lassus mastered all contemporary religious as well as secular genres. Lassus’ body of work is considered the culmination point of the 16th century Renaissance music. It also served as inspiration to the ensuing Baroque music style.

The internationally acclaimed vocal-instrumental early music ensemble Zefiro Torna have already several times successfully appeared at the Seviq Brezice Festival. Within the framework of Mons 2015 – the Cultural Capital of Europe, the ensemble has embarked on a string of collaborations with vocal ensembles across Europe. Together with the excellent Slovenian ensemble Ingenium, they decided on a programme that balances spirituality, morality, melancholy, love, beauty, foolishness and parody. As mirror to the world, all the snares of the human condition are masterfully played, reflected by contemplative hymns, refined chansons and dancelike villanellas and moresche. The varied music performed with soloist and polyphonic voices accompanied by the strings of the lute, colascione, guitar and recorders is that of Lassus and a few of his contemporaries who inspired him or got inspired by his astonishing talent.

O koncertnem programu

IL DIVINO LASSO – MIRARIS MUNDUM

Naslov programa »Božanski Lassus razmišlja o svetu« je kot skrivnostni obrazec, ki napoveduje vsebino in oriše program, ki ga bosta izvedla Zefiro Torna in slovenski vokalni ansambel Ingenium.

ORLANDO DI LASSO

Prvi del naslova se nanaša na izjemnega skladatelja 16. stoletja, ki ga v različnih jezikih različno poimenujejo: Roland de Lassus ou Lattre (francosko), Orlandus Lassus (latinsko) ali Orlando di Lasso (italijansko), in je živel med letoma 1532 in 1594.

Lasso je bil pravi Evropejec, še preden je ta pojem sploh obstajal. Zaradi izjemnega glasu, ki ga je bilo moč slišati v cerkvi sv. Nikolaja v Monsu (Flandrija), so ga kmalu opazili mecen, kot je bil Ferdinand Gonzaga. Lasso je Gonzaga spremljal po Evropi in služboval po mestih, kot so Palermo, Milano, Neapelj in Rim. Po kratkotrajnih obiskih v Angliji in Antwerpnu so ga zvalili na ugledni dvor bavarskih vojvod v Münchnu, kjer je sprva deloval kot pevec, nato pa kot dvorni kapelnik. Kapela je skrbela za bleščeče parade, turnirje, love, bogoslužje in druga praznovanja. Na dvoru se je Lasso počutil domače in se je leta 1558 poročil z Regino Wäckinger, hčerjo vojvodinje dvorne dame, s katero je imel dva sinova, ki sta bila prav tako skladatelja. Zanj trideset let svojega življenja je nato prebil na bavarskem dvoru, od koder je večkrat potoval v Prago, Italijo, Belgijo, na Nizozemsko in na Dunaj.

Z uravnoteženo lahkoto in jasnostjo je Lasso obvladal tako religiozne kot posvetne glasbene oblike svojega časa. Ni pisal le izbranih maš, pasijonov, magnifikatov, žalostink, hvalnic in motetov, temveč tudi popularne glasbene oblike. Podpirali in hvalili so ga pomembni uredniki, kot so Susato, Phalesius, Le Roy & Ballard, in njegovo delo je bilo mednarodno cenjeno. Lassova dela veljajo za vrhunec renesančne glasbe 16. stoletja, poleg tega pa je v njem navdih videl tudi prihajajoči baročni glasbeni slog.

Njegovi sodobniki so ga zelo hvalili. Le Roy je njegov slog opisal kot »pressus et limatus«, strnjen in pološčen. Leta 1572 je slavni francoski pesnik Ronsard v svoji knjigi *Livre de Meslanges* zapisal: »... Pričujoči, več kot božanski Orlando, ki je kot čebela nabral med najlepših cvetic prednikov in za nameček nebesa domnevno oropal harmonije, da bi jo podaril v veselje ljudem na zemlji. Prekosil je prednike, zaradi česar je edini čudež našega časa ...«

MIRARIS MUNDUM

Drugi del programskega naslova, »Miraris Mundum« ali »razmišljanje o svetu in njegovi raznolikosti«, je izposojen iz moteta neznanega avtorja iz 16. stoletja, kjer so retrogradne tehnike simbol tako premikanja naprej kot nazaj, torej cikličnega načela, kjer se preteklost in prihodnost oplajata.

Program se začne z blagoslovom v obliki gregorijanskega napeva ter instrumentalno priredbo Lassovega moteta **Scapulis Suis** flamskega lutnarja in skladatelja Joachima van den Hoveja. Stavek »S svojimi krili te pokrije ...« izvira iz psalma 90,4-5. Bavarski dvor, na katerem je Lasso preživel večino svojega življenja, je bil empirično naravnani in je na gradu Landshut ustvaril enega najzanimivejših kabinetov čudes v Evropi, kamor je povabil najpomembnejše umetnike, filozofe in znanstvenike. Astronom Johannes Kepler je sodobno polifonijo povezal s svojim poskusom notacije pesmi planetov v skladu s heliocentrično astronomijo, pri čemer je Lassov motet **In me transierunt**

About the concert programme

IL DIVINO LASSO - MIRARIS MUNDUM

The components of the programme title 'the Divine Lassus contemplating the world' announce the content and several aspects of the programme as an enigmatic formula. It will be performed by the Flemish vocal-instrumental ensemble Zefiro Torna and the Slovenian vocal ensemble Ingenium.

ORLANDO DI LASSO

The first part of the title refers to the masterful 16th century composer Roland de Lassus ou Lattre (French), Orlandus Lassus (Latin), or Orlando di Lasso (Italian), who lived between 1532 and 1594.

He was a true European avant la lettre. Because of his golden voice that could be heard in the St. Nicholas Church in Mons (former southern Netherlands), he was soon snatched away by patrons such as Ferdinand Gonzaga. He followed him around half of Europe and held functions in cities such as Palermo, Milan, Naples and Rome. After short-term stays in England and Antwerp, the prestigious court of the Dukes of Bavaria in Munich recruited him, first as a singer and later as superior of the music chapel. The chapel was responsible for the lustre of parades, tournaments, hunts, church services and other festivities. In this court life, Lassus felt at home. In 1558 he married Regina Wäckinger, the daughter of a maid of honour of the Duchess, and had two sons, both of whom became composers. He spent the last thirty years of his life at the Bavarian court, from which he made numerous trips to Prague, the Low Countries, Italy and Vienna (to mention only a few).

With equal ease and lucidity Lassus mastered all contemporary secular as well as religious genres. He did not only write sophisticated masses, passions, magnificats, lamentations, hymns and motets, but also applied himself to popular genres. Promoted by important editors as Susato, Phalesius, Le Roy & Ballard, his work was internationally highly praised. Lassus' body of work is considered as the culmination point of the 16th century renaissance music. It also served as inspiration to the ensuing Baroque music style.

His contemporaries praised him in many ways. Le Roy described his style as 'pressus et limatus' or compendious and polished. In 1572, the famous French Pléiade poet wrote in his *Livre de Meslanges*: '... The present, more than divine Orlando, who has like a honey bee plucked all the most beautiful flowers of the ancestors and above that appears to have deprived the harmony of spheres for us to rejoice on earth. He surpassed the ancestors, which makes him the only wonder of our time ...'

MIRARIS MUNDUM

The second part of the programme title 'Miraris Mundum' or 'the contemplation of the world in his variety' is borrowed from an anonymous 16th century motet, where retrograde techniques are a symbol of equally moving forward as well as regression, a cyclic principle where the past and the future interact.

The program starts with a formula of blessing, in the form of Gregorian chant and an intabulation of the Lassus motet **Scapulis Suis** by the Flemish lutenist and composer Joachim van den Hove. The words 'He shall cover you with his wings...' are extracted from Psalm 90:4-5. The Bavarian court, where Lassus spent most of his life, had an empirical mindset and had installed one of the most intriguing *Wunderkammer* of Europe in the castle of Landshut,

večkrat navajal kot model za svojo *Song of the Earth*. V skladbi ima incipit enako solmizacijo (mi fa mi) kot motet, doneči vzklík »MIsery and FA-MIne' pa se ujema z motetovo »jokajočo« frigijsko lestvico. Kot klasično izobraženi *homo universalis* je Lasso poznal zgodovinske vire. Duhovna pesem **Suzanne un jour** izvira iz svetopisemske zgodbe pregnanih Judov v Babilonu. Pesem, v kateri krepstna lepota Suzana pravi, da bi raje umrla kot razžalila Gospoda s prešuštvo, je navdahnila mnogo skladateljev. Leta 1548 se je pojavila kot pesemsko besedilo v zbirki *Premier Livre de Chansons spirituelles par Guillaume Gueroult, mises en musique à 4 parties par Didier Lupi second*. Koncertni program vključuje tako Lupijevo inačico kot tudi instrumentalno interpretacijo Giovannija Bassana. Ko je bil Lasso star dvajset let, so ga navdušile skrivnostne antičnogrške prerokbe. Kot prolog ciklu *Prophetiae Sibyllarum* pesem **Carmina chromatico** razkriva njegovo eksperimentiranje s harmonijo. Navdušen nad poezijo zgodnjerenesanečnega pesnika in humanista Petrarke je Lasso odlično obvladal tudi glasbeno obliko italijanskega madrigala. V **Canzon, se l'esser meco** Petrarka slavi svojo popotniško družico poezijo.

Prefinjene francoske pesmi, kot so **Avec le jour, Je l'aime bien** in **Il estoit une religieuse**, v glasbi in besedi pojejo hvalo naravi, lepoti in ljubezni. Nekatere izhajajo iz del velikih pesnikov Plejade, kot je bil Pierre de Ronsard (**Bonjour mon Coeur**), druge pa se mojstrsko poigravajo s pastmi človeške narave. Hudomušno in parodično tako skladba **Quand mon mary vient de dehors** kot napolitanska kancona **O Dio si vede chiaro cha per te moro** opisujeta napake v zakonskem življenju. Lasso z obilico humorja živahno preskakuje med francoščino, italijanščino (v dialektu), nemščino in latinščino. V pismih svojemu najljubšemu bavarskemu vojvodi Wilhelmu V. je med drugim zapisal: »Ego certissime plus scriberem, sed pour autant qui lest quasi temps de aller ad versperas, et non possum intromittere de faire une petite visitation, au pays bas de ma femme ... A de patro.« (»Zagotovo bi pisal kaj več, vendar je ravno čas za obisk večernic in ne smem pozabiti obiskati ženine spodnje dežele ... Zbogom, gospod.«) Nedvomno je bil Lasso uživač. Ljubil je hrano (**A ce matin**) in vino ter slavil rodovitno naravo v bukolčnih pesmih. Igral se je z jezikom in besedami v pesmi **O vin en vigne** kot tudi v študentski pesmi **Lucescit iam o socii**. Med bivanjem v Neaplju in Palermu se je srečal z lahkotnejšimi plesnimi italijanskimi deli, neapeljskimi villanellami in moreskami, navdahnili so ga skladatelji kot Da Nola in Fontana. Njihove triglasne pesmi, kot so **Sacio 'na cosa, O Dio se vede chiaro and Chi laagliarda** so postale model za najbolj znane pesmi, kot je **Matonna, mia cara**, ki jo najdemo v Lassovi priljubljeni zbirki *Villanelle, Moresche, et altre Canzoni*, objavljeni v Parizu in Antwerpnu.

Zapisal Jurgen De bruyin

inviting the most important artists, philosophers and scientists. The astronomer Johannes Kepler connected contemporary polyphony with his attempt to notate the songs of the planets according to heliocentric astronomy. He referred to the Lassus motet **In me transierunt** repeatedly as a model for his self-created *Song of the Earth*, where the incipit shares the same solmization (mi fa mi), and whose plangent evocation of 'MIsery and FA-MIne' accords with the motet's 'wailing' Phrygian modality. As a classical educated *homo universalis*, Lassus is well acquainted with historical sources. The 'chanson spirituelle' **Suzanne un jour** found its origin in a biblical story from the time of the exiled Jewish people in Babylon. The poem, where the virtuous beauty Susanna speaks that she would rather die than offend the Lord by committing adultery, inspired many composers. It appeared in print in 1548 as the text of a chanson in the collection *Premier Livre de Chansons spirituelles par Guillaume Gueroult, mises en musique à 4 parties par Didier Lupi second*. The programme features this Lupi version as well as an instrumental interpretation by Giovanni Bassano. In his early twenties, Lassus got inspired by the enigmatic ancient Greek oracles. As a prologue of the cycle *Prophetiae Sibyllarum*, the self-referential piece **Carmina chromatico** reveals his experiment on harmony. With a predilection for poems by the early Renaissance poet and humanist Petrarch, Lassus also brilliantly practiced the genre of the Italian madrigal. In **Canzon, se l'esser meco**, Petrarch praises his travelling companion, the poetry itself.

Refined French chansons as **Avec le jour, Je l'aime bien** and **Il estoit une religieuse** in music and words describe the praise of nature, beauty and love. Some of them derive from great Pléiade poets such as Pierre de Ronsard (**Bonjour mon Coeur**). While others play masterfully all the snares of the human disposition. In a humoristic parodying way the song **Quand mon mary vient de dehors** as well as the Neapolitan canzone **O Dio si vede chiaro cha per te moro** describe the malpractices in marriage. Lassus vividly switches between French, Italian (dialect), German and Latin, all with a great sense of humour. In the letters addressed to his favourite Duke of Bavaria, Wilhelm V, he writes sentences as: "Ego certissime plus scriberem, sed pour autant qui lest quasi temps de aller ad versperas, et non possum intromittere de faire une petite visitation, au pays bas de ma femme ... A de patro" ("I would certainly be writing more, but it's just about time to frequent the Vespers, and I must not forget to visit the Netherlands of my wife ... Farewell, master).

There is no doubt that Lassus was a bon vivant. He was a real food (**A ce matin**) and wine lover and praised the fertility of nature in bucolic pieces. He played with language and words in songs as **O vin en vigne** as well as in the student cantus **Lucescit iam o socii**. During his stays in Naples and Palermo he came in contact with the lighter dancing Italian works, the Neapolitan villanelles and moresche and got inspired by composers such as Da Nola and Fontana. Their three-voice songs such as **Sacio 'na cosa, O Dio se vede chiaro** and **Chi laagliarda** became a model for the most famous songs, such as **Matonna, mia cara** which appears in Lassus' popular collection of *Villanelle, Moresche, et altre Canzoni*, published in Paris and Antwerp.

Text by Jurgen De bruyin

Leta 1996 ustanovljeni vokalno-instrumentalni ansambel **Zefiro Torna** na edinstven način obuja kulturno dediščino srednjega veka, renesanse in baroka. Ne omejuje se zgolj na historični pristop, temveč ga povezuje s sodobnimi umetniškimi izrazi. Vključuje zvrsti, kot so ljudska glasba, (ne)zahodna glasba, džez in sodobna klasična glasba, pa tudi literaturo, sodobno likovno umetnost, znanost, filozofijo in ples, pri čemer pri obdelavi različnih simboličnih ali alegoričnih tem sodeluje s posameznimi znanstveniki, umetniki ali skupinami. Rezultat teh sodelovanj so enkratni primeri celostne umetnosti (*Gesamtkunst*)..

S tem pristopom je ansambel Zefiro Torna postal mednarodno prepoznaven. Pogosto ga vabijo na ugledne koncerte in festivale. Kar nekaj njihovih plošč je izšlo pri založbah Et Cetera, Warner Classics in Homerecords, marsikatera izmed njih pa je bila tudi nagrajena.



The vocal-instrumental ensemble **Zefiro Torna** (1996) brings to life the cultural heritage of the Middle Ages, Renaissance and Baroque in a unique way. The ensemble does not limit itself to a merely historical approach but combines it with current art expressions. Starting out from disciplines such as traditional, (non-) occidental, jazz and contemporary classical music, as well as literature, contemporary fine arts, science, philosophy and dance, they collaborate with individual scientists, artists or companies to work with a variety of symbolic or allegorical themes. This results in fascinating pieces of *Gesamtkunst*.

Through this approach, Zefiro Torna has gained international renown. The ensemble is a welcomed guest at prestigious concert venues and art and music festivals. Their creations are regularly awarded and several of them have been released on the labels Et Cetera, Warner Classics and Homerecords.



Jurgen De bruyn (1971) je študiral klasično kitaro pri Raphaëlli Smits in lutnjo pri Philippu Malfeytu na Institutu Lemmens v Leuvenu, kjer je opravil tudi magisterij iz komorne glasbe pri Roelu Dieltiensu in Eriku Van Nevelu. Poleg tega se je udeleževal tudi različnih mojstrskih delavnic, med drugim pri Davidu Russelu in Jordiju Savallu.

Jurgen De bruyn (1971) studied classical guitar with Raphaëlla Smits and lute with Philippe Malfeyt at the Lemmens Institute in Leuven, where he also obtained a master's degree in chamber music with Roel Dieltiens and Erik Van Nevel. Next to this, he took several master classes led by, among others, David Russell and Jordi Savall.

Že od leta 2003 umetniški vodja ansambla za staro glasbo *Zefiro Torna*. Njegovi programi so zaradi večplastnega pristopa poželi mednarodno hvalo, zato skupino vabijo na številne koncertne turneje in nastope na pomembnih prizoriščih in mednarodnih glasbenih festivalih.

Jurgen De bruyn has been the artistic director of the early music ensemble Zefiro Torna since 2003. Their programs gained international acclaim for their multifaceted approach, leading to numerous concert tours and appearances at important concert halls and international music festivals.

De bruyn je sodeloval pri številnih projektih in zgoščenkah stare glasbe z ansambli, umetniki in dirigenti, kot so *Huelgas Ensemble*, *Collegium Vocale Gent*, *Flemish Opera*, *Capilla Flamenca*, *les Agrémens*, *Il Fondamento*, *Currende*, *Vlaams Radio Koor*, *Ensemble Explorations*, *Capriola di Gioia*, *la Cetra d'Orfeo*, *Jeroen Berwaerts ensemble*, *Ann Cambier* in drugi. Poleg tega je sodeloval tudi pri projektih v drugih zvrsteh: džezovska glasba s *Chris Joris Experience*, ansambel *Sahava Seewald*, sodobni ples s *Les Ballets C de la B* in gledališče z glasbo s skladateljem Petrom Vermeerschom v NTGent. Uči na Akademiji za glasbo, besedo in ples v Sint-Lambrechts-Woluwe in v Tienenu.

He has contributed to many early music projects and CD recordings with ensembles, artists and conductors such as the Huelgas Ensemble, Collegium Vocale Gent, the Flemish Opera, Capilla Flamenca, les Agrémens, Il Fondamento, Currende, Vlaams Radio Koor, Ensemble Explorations, Capriola di Gioia, la Cetra d'Orfeo, Jeroen Berwaerts ensemble, Ann Cambier, and others. He has also taken part in projects in other genres: jazz-world music with the Chris Joris Experience, the Sahava Seewald ensemble, contemporary dance with Les Ballets C de la B, and theatre with music by composer Peter Vermeersch with NTGent. De bruyn teaches at the Academies for Music, Word and Dance in Sint-Lambrechts-Woluwe and Tienen.

Po eksperimentiranju z bluesom, džezom in rockom se je **Philippe Malfeyt** odločil za študij klasične kitare na bruseljskem konservatoriju, kjer ga je zanimanje za staro glasbo preusmerilo k igranju lutnje. Leta 1983 je zaključil študij stare glasbe na Kraljevem kolidžu za glasbo v Londonu. Igra širok nabor glasbil s strunami: renesančno in baročno lutnjo, arhlutnjo, teorbo, oud, colascione, baročno kitaro in cittern. S svojim ansablom *Romanesque* je posnel tri odmevne zgoščenke z glasbo Willaerta, Ockeghema in Utendala, ter kar osem zgoščenk s srednjeveško glasbo z zasedbama *Rans* in *Millenarium*. Baročno in renesančno glasbo je igral z ansambli *Ricercar Consort*, *La Pastorella*, *Il Fondamento*, *La Cetra d'Orfeo*, *Zefiro Torna* ... V zadnjih letih se veliko posveča medkulturnemu sodelovanju: *Luthomania* (Maroko, Kitajska), *Sheng* (z džezovsko usmeritvijo), *Pastor de Amor* (flamenko), *Loss* (sodobna arabska glasba), *Tied&Nyckled* (s švedskimi goslimi), *La Rosa Enflorese* (sefardski Judje). Za zadnjo ploščo »Exilio« z *La Rosa Enflorese* in godalnim kvartetom *Alfama* je napisal tudi glasbo. Sodeloval je tudi pri več kot 100 ploščah za založbe Ricercar, Aulos, Opus111, Eufoda, Pavane, Vanguard, Home Records, Gailly Productions, Music & Words, Sony.

Dimos de Beun je z odliko diplomiral iz kljunaste flavte na bruseljskem Kraljevem konservatoriju pri mentorju Bartu Coenu. Pri Hermanu Stindersu in Ewaldu Demeyeru je študiral čembalo na Kraljevem konservatoriju v Bruslju in na Kraljevem konservatoriju v Antwerpnu, ter orgle pri Ignacu Michielsu in Jorisu Verdinu. Diplomiral je tudi iz orkestrskega dirigiranja. Kot igravec continua in/ali flautist pogosto nastopa pri ansamblih, kot so *La Petite Bande*, *Ricercar consort*, *Huelgas*, *Collegium Vocale Gent*, *B' Rock*, *Il Gardellino*, *Akademie für Alte Musik Berlin*, *Zefiro Torna* in mnogih drugih. Sodeloval je tudi pri snemanju številnih zgoščenk. Je prejemnik ugledne nagrade »Ingeborg Köberle« (2006) in učitelj kljunaste flavte ter pomočnik za klaviature na akademijah v Waregemu, Dendermondu in Blankenbergu. S svojo ženo, baročno violinistko Annelies Decock, je ustanovil ansambel *Arcus Coloratus*, ki igra predvsem baročno glasbo v različnih orkestracijah.

Mlada sopranistka **Annelies Van Gramberen** je z odliko magistrirala iz glasbe na institutu Lemmens v Leuvenu. Poleg tega je leta 2011 z odliko zaključila še magisterij iz glasu pri Gerdi Lombaerts in iz komorne glasbe pri Bartu Coenu. Svoje znanje je poglobljala tudi s sodelovanjem na več mojstrskih delavnicah pri Udu Reinemannu, Alexandru Oliveru in Jeanette Fischer. Na univerzi Mozarteum v Salzburgu je obiskovala delavnice, ki so jih vodili Tom Krause, Rudolf Piernay, Edda Moser, Ruggero Raimondi, Kurt Widmer, Gerd Eucker, Helena Lazarska in Barbara Bonney. Kot lirični sopran obvlada velik razpon zvrsti in slogov. Od leta 2011 koncertira po svetu s plesno skupino *Rosas* (Anne Teresa De Keersmaecker) kot solistka v njihovi mednarodno hvaljeni uprizoritvi »En Attendant«, s katero je nastopala na uglednih prizoriščih v Berlinu, Londonu, Sydneyu, Sao Paolu, New Yorku in Parizu. Trenutno se posveča recitalu »American Songs« s pianistom in skladateljem Jeroenom D'hojem, nastopala pa bo tudi z belgijskim baročnim ansablom *Red Herring*. Kot solistka je sodelovala že s številnimi dirigenti, kot so Andrew Wise, Ivo Venkov, Patrick Denecker, Kurt Bikkembergs, Wouter De Coninck ter z ansambli *Zefiro Torna*, *Psallentes*, *Pluto Ensemble* in *Currende*. Uči na LUCA, šoli za umetnost na kampusu Lemmens.

Philippe Malfeyt, after experimenting with blues, jazz and rock music, took up the classical guitar at the conservatory of Brussels. However, his special interest in early music made him resolutely choose the lute. In 1983 he earned a final degree for early music at the Royal College of Music in London. Ever since Philippe Malfeyt has been applying himself to the playing of a wide range of plucked instruments: Renaissance and Baroque lute, archlute, theorbo, ud, colascione, baroque guitar and cittern. With his ensemble 'Romanesque' he recorded three internationally praised CD's with the music of Willaert, Ockeghem and Utendal. His interest in medieval music resulted in 8 CD's with 'Rans' and the French group Millenarium. He played a lot of Baroque and Renaissance-music with 'Ricercar Consort', 'La Pastorella', 'Il Fondamento', 'La Cetra d'Orfeo', 'Zefiro Torna'... In the last years, Philippe became more interested in intercultural collaborations: 'Luthomania' (Morocco, China), 'Sheng' (jazz oriented), 'Pastor de Amor' (Flamenco), 'Loss' (contemporary Arabic), 'Tied&Nyckled' (nyckelharpa) 'La Rosa Enflorese' (Sephardic). For the last release 'Exilio', with La Rosa Enflorese and the Alfama String-quartet Philippe was the author of the music. PM collaborated on more than 100 recordings for Ricercar, Aulos, Opus111, Eufoda, Pavane, Vanguard, Home Records, Gailly Productions, Music & Words, Sony.

Dimos de Beun graduated in recorder summa cum laude at the Royal Conservatory of Brussels with Bart Coen. He studied harpsichord with Herman Stinders and Ewald Demeyere, at the Royal Conservatory of Brussels and the Royal Conservatory of Antwerp, and organ with Ignace Michiels and Joris Verdin. He finished a degree in orchestral direction. As a continuo and/or recorder player, he is a regular guest of ensembles such as La Petite Bande, Ricercar consort, Huelgas, Collegium Vocale Gent, B' Rock, Il Gardellino, Akademie für Alte Musik Berlin, Zefiro Torna and many more. He contributed to numerous CD recordings. Dimos received the prestigious award "Ingeborg Köberle" in 2006 and is a recorder teacher and keyboard collaborator at the Academies in Waregem, Dendermonde, and Blankenberge. Together with his wife and baroque violinist Annelies Decock, he founded the ensemble "Arcus Coloratus" which focuses mainly on performing baroque music in different orchestrations.

The young soprano **Annelies Van Gramberen** graduated with distinction in 2008 with a Master in Music at the Lemmens institute Leuven. Additionally, in 2011, Annelies received her Master after Master's degree in Voice with Gerda Lombaerts and her Master in Chamber Music with Bart Coen, both with honours. She has developed her abilities also by participating in several masterclasses by Udo Reinemann, Alexander Oliver and Jeanette Fischer. At the Mozarteum University in Salzburg she took courses with Tom Krause, Rudolf Piernay, Edda Moser, Ruggero Raimondi, Kurt Widmer, Gerd Eucker, Helena Lazarska and Barbara Bonney. As a light soprano Annelies can handle a very wide range of genres and styles. From 2011 onwards she has been touring all over the world with the dance company Rosas (Anne Teresa De Keersmaecker) as a soloist in their internationally praised production 'EnAttendant'. With this collaboration she performed at renowned venues in Berlin, London, Sydney, Sao Paulo, New York, and Paris. She is currently working on a recital named 'American Songs' with pianist/composer Jeroen D'hoje, and she will be performing with the Belgian baroque ensemble 'RedHerring'. As a soloist, she worked with several directors (e.g. Andrew Wise, Ivo Venkov, Patrick Denecker, Kurt Bikkembergs, Wouter De Coninck) and with the ensembles Zefiro Torna, Psallentes, Pluto Ensemble and Currende. Annelies teaches at LUCA, school of arts, campus Lemmens.

INGENIUM ENSEMBLE je slovenska mednarodno nagrajena mešana pevska zasedba iz Ljubljane. Skupina izvaja širok nabor pesmi različnih glasbenih obdobj in zvrsti. Poglavitni namen skupine je predstavljati javnosti redko izvajana ali celo neznana dela, skladbe slovenskih skladateljev in bogato narodno zborovsko izročilo. Ingenium Ensemble so bili za svoje delovanje in dosežke nagrajeni z zlatim znakom Javnega sklada Republike Slovenije za kulturne dejavnosti.



INGENIUM ENSEMBLE is an internationally multi-awarded mixed vocal group from Ljubljana, Slovenia. The ensemble performs a broad spectre of music from different historical periods and genres. The main purpose of the ensemble is to present rarely performed or even unknown masterpieces, promoting Slovenian composers and national choral tradition. Ingenium Ensemble has been awarded with the Golden Emblem for outstanding achievements in vocal music by the Public Fund of Slovenia for Cultural Activities

Besedila skladb / lyrics

Scapulis suis

Scapulis suis obumbrabit tibi Dominus et sub pennis ejus sperabis,
Scuto circumdabit te veritas ejus.

VERA IN MORALA

S svojimi krili te pokrije,
pod njegove peruti se zatečeš;
ščit in oklep sta njegova zvestoba.

RELIGION & MORALITY

He shall cover you with his wings and you shall be safe under his feathers;
His faithfulness shall be your shield and buckler.

In me transierunt

In me transierunt irae tuae, et terrores tui conturbaverunt me.
Cor meum conturbatum est, dereliquit me virtus mea,
Dolor meus in conspectu meo semper.
Ne derelinquas me, Domine, Deus meus, ne discesseris a me.

Tvoj srd se je razlil čezme in tvoj strah me je uničil.
Moje srce razbija, moč me zapušča, bolečina je vedno z menoj.
Ne zapusti me, Gospod, moj Bog, ne hodi daleč od mene.

Your wrath swept over me and your terrors have destroyed me.
My heart pounds, my strength fails me, my pain is ever with me.
Do not forsake me, o Lord, my God, be not far away from me.

Susanne un jour

Susanne un jour d'amour sollicitée
Par deux viellardz, convoitans sa beauté,
Fust en son coeur triste et desconfortée,
Voyant l'effort fait à sa chasteté.
Elle leur dict, Si par desloyauté
De ce corps mien vous avez jouissance,
C'est fait de moy. Si ie fay resistance,
Vous me ferez mourir en deshonneur.
Mais j'aime mieux périr en innocence,
Que d'offenser par peché le Seigneur.

Suzano prelepo sta oni dan zaprosila dva stara moža, zapeljana od njene lepote.
Razočarano in užaloščeno dekle, ker je bila njena čistost ogrožena, je dejalo: če vama dam svoje telo v zlorabo, umorila bom svojo dušo. In če odklonim, me obsodite na smrt nečastno.
A bolje je umreti v nedolžnosti, kot po svoji krivdi žaliti Gospoda v višavah.
(prevod povzet po Musica Transalpina (1588) Nicholasa Yongea)

Susanna faire, one day of love requested
By two old men whome her sweet looks allur'd
Was in her heart full sad and sore displeased.
Seeing the force her chastity endur'd.
To them she said, if I by craft procur'd
Doe yield to you my body to abuse it,
It will kill my soul. And if I do refuse it,
You will me judge to death in disgrace.
But better it is to perish in innocence,
Than by my fault t'offend my God on high.
(translation after Nicholas Yonge's Musica Transalpina, 1588)

STARODAVNOST

Carmina Chromatico

Carmina Chromatico quae audis modulata
tenore,
Haec sunt ilia, quibus nostrae olim arcana
salutis
Bis senae intrepido cecinerunt ore
Sibyllae.

Alma Nemes

Alma Nemes,
Quae sola Nemes,
Quae dicere Cypris altera,
Quae Pallas altera,
Quarta Chiaris,

Quae pellis nubes,
Quae caelum fronte serenas
Et risu et laetis flammea luminibus

Alma veni vocemque tuam,
Qua flumina sistis funde,
Canas mecum dulce novumque melos.

Pesmi, ki jih slišite, modularane v
kromatiki,
so vsebinsko enake misterijem odrešenja,
ki so jih v preteklosti neustrašno
deklamirale Sibile.

Milostljiva Nemeza,
ena in edina Nemeza,
ti, ki te kličemo druga Afrodita,
druga Atena,
četrta Gracija,

ki preženeš oblake,
ki očistiš obraz neba
s svojim smehom in živahnimi ognjenimi
očmi.

Dobrotljiva, razlij svoj glas,
ki ustavi reke,
in zapoj z menoj sladko novo pesem.

ANTIQUITY

The songs you hear, modulated in the
chromatic style,
Are those by which, in the past, the
mysteries of our salvation,
By intrepid mouth were declaimed by the
Sibyls.

Propitious Nemes,
The one-and-only Nemes,
You who are called a second Aphrodite,
A second Athena,
A fourth Grace,

Who dispels clouds
Who clears the face of the heavens
With your laughter and joyous fiery eyes,

Kind one, pour forth your voice,
With which you make rivers stand still,
Sing with me a sweet new song.

Canzon, se l'esser meco

Canzon, se l'esser meco
Dal matino a la sera
T'à fatto di mia schiera,
Tu non vorrai mostrarti in ciascun loco;
Et d'altrui loda curerai sí poco,
Ch'assai ti fia pensar di poggio in poggio
Come m'à concio il foco
Di questa viva petra, ov'io m'appoggio.

Pesem, če te je moja družba
od mraka do zore
napravila za mojo družico,
se ne boš želela kazati povsod.
In ne bo ti dosti za hvalo drugih,
dovolj bo razmislek, od griča do griča,
o tem, kako sem zaznamovan z ognjem
od tega živega kamna, na katerem slonim.

Song, if being with me
From dawn to evening
Has made you of my company,
You'll not wish to show yourself
everywhere:
And you'll care so little for other's praise,
It's enough for you to take thought, from
hill to hill,
Of how I'm scorched by fire
From this living stone, on which I lean.

La nuit froide et sombre

La nuit froide et sombre,
Couvrant d'obscur ombre
La terre et les cieux,
Aussi doux que miel,
Fait couler du ciel
Le sommeil aux yeux.

Puis le jour luisant,
Au labeur duisant,
Sa lueur expose,
Et d'un tein divers,
Ce grand univers
Tapisse et compose.

NARAVA, LJUBEZEN IN LEPOTA

Noč, mrzla in temna
pokriva s črno senco
zemljo in nebesa,
sladko kakor med
vliva z neba
spanec v tvoje oči.

Potem, bleščeči dan,
ki delo najavlja,
svojo luč razprostre
in v pisane barve
odene in sestavi
to veliko veselje.

NATURE, LOVE & BEAUTY

The night, cold and dark,
Covering with dark shade
Earth and heaven,
As sweet as Honey
Pours from the sky
The sleep into the eyes.

Then, the gleaming day
Leading to labour,
Its light spreads.
And with diverse tint
Drapes and composes
This great universe.

Avec le jour

Avec le jour commence ta journée
De l'Eternel le saint nom bénissant
Le soir aussi ton labeur finissant
Loué le encor' et passe ainsi l'année.

Vstani s soncem in tako začni svoj dan
z blagoslovom božjega imena, kot znaš.
Ob koncu dela, zopet Bogu zahvali,
ponavljaj vse leto po enakem vzorcu.

Rise with the sun and so begin your day,
Blessing, as you do, God's holy name;
Your day's work done, again do it
proclaim;
Continue all the year the selfsame way.

Bonjour Mon Coeur

Bonjour mon coeur, bonjour ma douce vie
Bonjour mon oeil, bonjour ma chère amie!
Hé! Bonjour ma toute belle,
Ma mignardise, bonjour
Mes délices, mon amour,
Mon doux printemps, ma douce fleur nouvelle,
Mon doux plaisir, ma douce colombelle,
Mon passereau, ma gente tourterelle!
Bonjour ma douce rebelle.

Je l'aime bien

Je l'aime bien et l'aimeray
A ce propos suis et serai
Et demeurerai toute ma vie
Et quoi qu'on m'en dise par envie
Je l'aime bien et l'aimeray

Il estoit une religieuse

Il estoit une religieuse
De l'Ordre de l'Ave Maria
Qui d'un Pater
Estoit tant amoureuse
Que son gent corps avec le sien lya.

L'abbesse vint demandant qu'il y a.
Lors respondirent l'un et l'autre
Le Pater et l'Ave Maria
Sont enfilés en une Patenostre.

A ce matin

À ce matin ce seroit bonne estrene,
De desjeuner le bon jambon salé,
Et de bon vin la grand bouteille pleine
Car doucement est de moy avallé,
Avoir bon feu le pain blanc chappellé
Accompagné de la belle au cors gent,
Mais toutefois avoir beu et gallé:
Le principal c'est d'avoir de l'argent.

Sacio 'na cosa ch'è di legno e tonda

Sacio 'na cosa ch'è di legno e tonda
E con fereto, volt'a fonicella
Nevina, o pazarella,
Ch'è strombolo che volta, o argatella.

Sacio 'na cosa e se usa in tutto il mondo
E dentro ce se pon la cuzinella
Nevina, o pazarella,
Fosse un pignato questa, o'na scutella

Dober dan, ljubo srce, dober dan, sladka
ljubezen mojega življenja,
dober dan, moja punčica očesa, moja
draga deklica!
Hoj! Zdravo, moja lepota,
moja ljubica, zdravo,
veselje njihovih oči, moja draga ljubezen.
Moj nežni popek, moja sveža in nežna
pomladna cvetlica,
moje sladko veselje, moj sladki golobček,
moja lastovica, moja nežna grlica!
Dober dan, moja sladka, tiranska
ljubezen.

Ljubim jo in jo vedno bom,
zdaj in kadar koli v času.
Vztrajal bom vse življenje.
In četudi zavidljivci bodo klevetali,
ljubim jo in jo vedno bom.

Nekoč je bila nuna
meniškega reda Zdrave Marije,
ki zaljubila se je
v meniha.
Njeno milo telo je leglo k njemu.

Prišel je opatinja, spraševala, kaj je
narobe,
in odgovarjali so to in ono.
Pater in Zdrava Marija
sta poteptana v en rožni venec.

ČLOVEKOVO STANJE

To jutro bi neizmerno rad jedel
slano šunko, jed, ki jo obožujem,
in poplaknil bi jo s steklenico, polno
vina,
ki najlažje spolzela bi po mojem suhem
grlu.
Ob obilnem ognju in z dobrim kruhom,
z ljubko deklico – ostalo ostane
neizrečeno.
Tako bi zadostil vsem željam.
A zaman: glavno je imeti denar.

Poznam nekaj, kar je leseno in okroglo,
z zavito konico, kar vrti se s tanko
vrvico.
Ugani, trapica mala!
To je preslica, bistrournica.

Poznam nekaj, kar uporablja cel svet,
vanj položimo malo šunke.
Ugani, trapica mala!
To je lonec za juho ali jušnik.

Good day, dear heart, good day sweet love
of my live,
Good day my pupil, my dear maiden!
Hi! Hello my beautiful,
My sweetheart, hello
Mine eyes' delight, my dear love.
My tender bud, my fresh and gentle spring
flower,
My sweet pleasure, my sweet pigeon,
My sparrow, my gentle turtledove!
Good day, my sweet, tyrant love.

I love her and I always will,
For now and for whatever time may come.
I will not yield for the remainder of my life
And no matter what envious tongues
might tell,
I love her and I always will.

Once, there was a nun
Of the monastic Order of Ave Maria
Who fell in love as such
For a monk.
That her gentle body came to lie down
besides him.

The abdis arrived, asking what's the
matter
So they replied one and the other.
The Pater and the Ave Maria
Are treaded in one Rosary.

HUMAN CONDITION

This morning I would dearly love to dine
On salted ham, a dish on which I dote,
To wash it down, a flagon full of wine,
With greatest ease would slide through my
dry throat,
Beside a hearty fire, and with good bread,
A lovely girl – the rest remains unsaid.
And so each appetite would then be sated.
But all in vain: to penury I'm fated.

I know something that's wooden and
round
With a curved tip, whirled by a thin string
Guess, you little fool,
It's a spinning top, O clever girl

I know something used the whole world
over,
In it one puts a little ham thigh
Guess, you little fool
This would be a soup pot or a soup bowl

De pane e caso fusse pepe fondo
Con fecato e sofrirss'anatrella
Nevina, o pazarella,
E gratinata questa o tomazella

De presunto de porco ben tridatta
Se fa 'na cosa con pepe e salata
Intro un stentin serata
Nevina, ch'è saucizia sopresata!

Quand mon mary vient de dehors

Quand mon mary vient de dehors,
Ma rente est d'estre battue :
Il prend la cuillier du pot
À la teste il me la rue.

J'ay grand peur qu'il ne me tue.
C'est un faux vilain, jaloux
C'est un vilain, rioteux, grommeleux.
Je suis jeune et il est vieux.

O Dio si vede chiaro cha per te moro

O Dio si vede chiaro cha per te moro
Perchè me stracii haime sì fieramente.
Mirate o gente
Come mi trata mal questa crudele

Meschino a me sai ben quanto ti adoro
Et penar mi vuoi far sì stranamente.
Mirate o gente etc.

Dhe per pietà vita della mia vita
Dona a me che ti adoro qualche aita.
Mirate o gente etc.

O vin en vigne

O vin en vigne, gentil joli vin en vigne,
Vignon, vigna, vigne sur vigne,
vigne sur vigne.
Et dehet, dehet
et gentil joli vin en vigne.

O vin en grappe, gentil joli vin en grappe,
grappin, grappa, grappe sur grappe,
grappe sur grappe.
Et dehet, dehet
et gentil joli vin en grappe.

Lucescit iam o socii

Lucescit iam o socii,
Nous tardons trop à déjeuner,
Habemus tantum ocii,
Que ferions-nous jusqu'au diner?
Iam parata sunt omnia,
Mettons-nous à table en bonne heure.

Iz kruha in sira bi bil močno začinjen,
zmešan z jetri in praženo račko.
Ugani, trapica mala!
To je gratinirana jed ali tomasella.

Iz drobno mletega kosa šunke
je narejeno, dobro začinjeno s poprom,
soljo,
stisnjeno tesno v črevo.
Ugani kaj! Svinjska klobasa!

Ko moj mož se vrne domov,
so moja nagrada udarci.
Z lonca vzame žlico
in me z njo udarja po glavi.

Bojim se, da me bo ubil,
saj je lažen, ljubosumen podlež,
saj je zoprni, tečen lopov.
Jaz sem mlada, on je star.

Oh, Bog! Tako očitno je, da koprnim po
tebi,
zakaj me trgaš tako silovito?
Glejte vsi,
kako slabo ta žena ravno z menoj.

Tako sem nesrečen! Dobro veš, kako zelo
te obožujem,
in vendar pustiš, da tako čudno trpim.
Glejte vsi ...

Za božjo voljo! Življenje mojega življenja,
pomagaj njemu, ki te obožuje.
Glejte vsi ...

PAZNOVANJE

O, vino v vinogradu, krasno vino v
vinogradu,
vignon, vigna, vino na vino
vino na vino,
Et dehet, dehet,
krasno vino v vinogradu.

O, vino kot kup, krasno vino kot kup
grozdja,
Grapple, grappa, kup grozdja,
grozd na grozd.
Et dehet, dehet,
krasno vino kot kup grozdja.

Dan se že dela, tovariši,
čas je, da jemo.
Veliko časa imamo.
Kaj bi počeli do večerje?
Zdaj je vse pripravljeno,
pojdimo zgodaj k mizi.

Of bread and chees, it would be deeply
spiced
Mixed with liver and sauteed duckling.
Guess, you little fool
This is an *au gratin* dish or tomasella.

Of a ham joint ground up well,
Something is made with pepper and salt,
In an intestine tightly fit.
Guess what, it's a pork sausage!

When my husband comes home,
My reward is to be beaten.
He takes the spoon of the pot
And hits me on the head.

I'm afraid that he would kill me.
It's a false, jealous bastard.
He is a nasty, grumpy villain.
I am young and he is old.

Oh God! It's so obvious that I'm dying for
you
Why must you tear at me so fiercely?
Look everyone,
See how badly this cruel woman treats me.

I'm so miserable! You know well how
much I adore you,
And yet you make me suffer so
outlandishly. *Look everyone etc.*

For pity's sake! Life of my life,
Give some help to the one who so adores
you. *Look everyone etc.*

CELEBRATION

O wine in its vineyard, pretty nice wine in
it's vineyard,
Vignon, vigna, vine on vine
Vine on vine.
Et dehet, dehet
Pretty and nice wine in it's vineyard.

O wine as a bunch, pretty nice wine as a
bunch of grapes,
Grapple, grappa, bunch of grapes,
Cluster on cluster.
Et dehet, dehet,
Nice and lovely wine as a bunch of grapes.

Day is already breaking, companions,
It is high time for us to eat.
We have so much time:
What should we do until dinner time?
Now everything is ready,
Let us go to table early.

*Si quis quaeret, quare?
Quia trop juner aorte douleur.
Nunc bibamus non segniter,
C'est trop manger sans boire un coup.
Bibamus bis, ter et quater,
Puis chanterons "or sus à coup".
Non habentes pecuniam,
L'hoste dira ce qu'il voudra.
Ite per aliam viam,
On le payra quand on pourra.*

Chi la gagliarda

Chi la gagliarda, donna, vo imparare,
Venit' a nui che simo mastri fini,
Che de ser' e de matina Mai manchiamo,
Mai manchiamo disonare:
Tan tan tan tarira, tan tan tan tarira,
Tan tan tan tarira, ra ri ru ra
Provange un poco cance voi chiamare
Appassa diece volte che salimo
Che de ser' e de matina Mai manchiamo,
etc.

Chi la gagliarda, donna, vo imparare,
Sotto lo mastro elle bisogna stare,
Che de ser' e de matina Mai manchiamo,
etc.

Principiante, a ch'è principiante li vo dare
Questo compagno ch'a nome Martino,
Che de ser' e de matina Mai manchiamo,
etc.

Matona, mia cara

Matona, mia cara, Mi follere canzon,
Cantar sotto finestra, Lantze bon
compagnon.
Don don don, diri diri don don don don.

Ti prego m'ascoltare, che mi cantar de
bon,
E mi ti foller bene, come greco e capon.
Don don don, diri diri don don don don.

Comandar alle cacce, cacciar, cacciar con
le falcon,
Mi ti portar becacce, grasse come rognon.
Don don don, diri diri don don don don.

Se mi non saper dire, tante belle rason,
Petrarcha mi non saper, Ne fonte
d'Helicon.
Don don don, diri diri don don don don.

Se ti mi foller bene, mi non esser poltron,
Mi ficcar tutta notte urtar, urtar, urtar
come monton,
Don don don, diri diri don don don don.

Če kdo vpraša, čemu,
odgovorimo, ker preveč posta boli.
Zdaj pijmo in ne prepočasi.
Jesti brez pijače res ne prenesemo.
Pijmo dvakrat, trikrat in še četrtič,
nato pojmo: »Dvigni kozarec, spij do
dna!«
Ker nimamo denarja,
naj gostitelj poreče, kar hoče.
Odplazimo se,
plačali bomo, ko bomo imeli.

Kdor se želi naučiti galiardo, gospa,
naj pride k nam, ki smo dobri učitelji,
saj ponoči in podnevi
ne nehamo igrati.
Tan tan tan tarira...

Poskusi in videl boš, da nas boš še vabil,
potem ko smo nastopili desetkrat,
saj ponoči in podnevi ...

Kdor se želi naučiti galiardo, gospa,
mora biti pod okriljem mojstra,
saj ponoči in podnevi ...

In zanjo, ki je začetnica, imam
plesalca, ki mu je ime Martino,
saj podnevi in ponoči ...

Moja ljuba dama, zapel bi rad pesem
pod vašim oknom, suličar sem živahen
fant!
Don don don, diri diri don don don don.

Prosim, poslušajte me, saj pojem lepo
in vas občudujem, kot Grk občuduje
kopuna!
Don don don, diri diri don don don don.

Ko grem na lov, lovim s sokolom
in prinesel vam bom kljunača, za ledvico
debelega.
Don don don, diri diri don don don don.

Ne morem kramljati o elegantnih rečeh,
nič ne vem o Petrarki ali helikonskem
vodnjaku.
Don don don, diri diri don don don don.

Če me boste ljubili, ne bom len.
Celo noč vas bom ljubil in bom močan
kot oven.
Don don don, diri diri don don don don.

If anyone asks why,
It is because too much fasting causes pain.
Now let us drink, and not too slowly.
To eat without drinking is more than we
can stand:
Let us drink twice, thrice and a fourth
time,
Then sing: 'bottoms up, down the hatch!'
Since we have no money,
The host can say what he likes,
Let's slip away -
We'll pay him when we can.

Who the galliard, lady wishes to learn,
Come to us who are fine teachers,
For at night and in the morning
We never fail to play
Tan tan tan tarira...

Try and see, you will want to call us
After we have been up ten times
For at night and in the morning etc.

Who the galliard, lady wishes to learn,
Has to be under the master,
For at night and in the morning etc.

And to her who is a beginner, I want to
give
This partner whose name is Martino,
For at night and in the morning etc.

My lovely Lady, I want a song to sing
Under your window: this lancer is jolly
fellow!
Don don don, diri diri don don don don.

Please listen to me, because I'm singing
well
And I'm as fond of you as a Greek is of a
capon!
Don don don, diri diri don don don don.

When I go hunting, I hunt with the falcon,
And I'll bring you a woodcock, as fat as a
kidney
Don don don, diri diri don don don don.

I cannot tell you many elegant things,
I know nothing of Petrarch, nor the
Fountain of Helicon
Don don don, diri diri don don don don.

If you'll love me I won't be lazy
I will make love to you all night long, and
be strong as a ram
Don don don, diri diri don don don don.