

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Slovenian Academy of Sciences and Arts

Petek / Friday
7.8.2026, 19:30

Celje
Narodni dom

Angleški glasbeni zakladi: Od Dowlanda do Purcella
English Delights: From Dowland to Purcell

THE PLEASURE GARDEN

(Švica / Switzerland)

Maruša Brezavšček (SI): kljunasta flavta / recorder
Andreas Böhlen (DE): kljunasta flavta / recorder
Amélie Chemin (FR): viola da gamba
Niels Pfeffer (DE): lutnja, teorba / lute, theorbo

Neposredni prenos: Radio Slovenija

Live broadcast: Radio Slovenija

Klepet z umetniki:
Celje, Mestna kavarna Celje, ob 18:30

Chat with artists:
Celje, City Café Celje, at 18:30

Sporočilo umetnikov obiskovalcem

Drage poslušalke, dragi poslušalci, veseli nas, da boste ta glasbeni večer delili z nami. Program združuje različne plasti angleške glasbe, v katerih se prepletajo umetelni kontrapunkt, plesni utrip, melanholija, gledališka izraznost in improvizacija. Vabimo vas, da prisluhnete dialogu med glasbili ter preobrazbam starih napevov, ki v vsaki izvedbi zaživijo v novi podobi. Želimo vam večer radovednega in zbranega poslušanja ter skupnega glasbenega doživetja.

Naše umetniško poslanstvo

Staro glasbo razumemo kot živo umetniško prakso. Natančno preučevanje historičnih virov in izvajalskih tradicij povezujemo z ustvarjalnostjo, improvizacijo ter občutljivim medsebojnim poslušanjem. Na historičnih glasbilih raziskujemo izrazne možnosti repertoarja in oblikujemo interpretacije, ki izhajajo iz zapisa ter se dokončno izoblikujejo v trenutku izvedbe. Vsak program je za nas novo srečanje med preteklostjo in sedanjostjo, historičnimi viri in osebnim umetniškim glasom ter izvajalci in poslušalci. Naše poslanstvo je ustvarjati izvedbe, v katerih glasba preteklih stoletij zazveni neposredno, komunikativno in človeško.

Aktualnost koncertnega programa

Program obravnava zgodovinski glasbeni zapis kot izhodišče živega ustvarjalnega procesa. Preučevanje izvirnih tiskov, historičnih glasbil in nekdanjih izvajalskih praks usmerja odločitve o ornamentaciji in oblikovanju zasedb. Enoglasni zapisi ter tradicije improviziranja, variiranja in okraševanja puščajo izvajalcem širok prostor za ustvarjalno oblikovanje glasbe. Prav povezovanje raziskovalne natančnosti z ustvarjalno svobodo daje programu njegovo današnjo aktualnost. Zgodovinsko gradivo v vsaki izvedbi dobi novo zvočno podobo in vzpostavi neposreden dialog s sodobnim občinstvom.

Artists' message to visitors

Dear listeners, We are delighted to share this evening of music with you. The programme brings together contrasting facets of English music, where learned counterpoint, dance rhythms, melancholy, theatrical expression and improvisation intertwine. We invite you to follow the dialogue between the instruments and the transformations of old melodies as they take on new forms in each performance. We hope this evening will offer an opportunity for attentive, curious listening and a shared musical experience.

Our artistic mission

We approach early music as a living artistic practice. We bring together close study of historical sources and performance traditions with creativity, improvisation and responsive ensemble playing. Through period instruments, we explore the expressive possibilities of the repertoire and shape interpretations that grow from the written sources and come fully to life in the moment of performance. For us, each programme is a new encounter between past and present, between historical sources and individual artistic voices, and between performers and listeners. Our mission is to create performances in which music from past centuries speaks with immediacy, openness and a deeply human voice.

Relevance of the Concert Programme

The programme approaches historical notation as the point of departure for a living creative process. The study of original prints, period instruments and historical performance practices informs decisions about ornamentation and instrumental combinations. Single-line notation and traditions of improvisation, variation and ornamentation give performers considerable freedom to shape the music creatively. The programme's contemporary relevance lies precisely in the union of scholarly rigour and creative freedom. Historical material takes on a new sonic form with each performance and enters into a direct dialogue with contemporary audiences.

Koncertni program se pne od poznega 16. do konca 17. stoletja ter razkriva izjemno raznolikost angleškega glasbenega življenja tega obdobja. V njem se srečujejo različni družbeni in izvajalski prostori: plesni in priljubljeni napevi, ki jih je londonski založnik John Playford (1623–1686) vključil v svoje zbirke, intimna *consortna* glasba, ki jo je na violah gojila angleška podeželska gospoda in trgovsko meščanstvo, ter dvorni in gledališki blišč Londona, ki je enega svojih vrhuncev dosegel v ustvarjalnosti Henryja Purcella.

Angleška glasba nikakor ni nastajala v kulturni osami. Program prikazuje mednarodne slogovne vplive, predvsem italijanske in francoske, ki so jih angleški skladatelji prilagajali lastnim tradicijam, obenem pa pokaže tudi nasprotno smer prenosa - odmev angleškega repertoarja na evropski celini. V nocošnjem programu se ta smer prenosa kaže v diminucijah nizozemskega glasbenika Jacoba van Eycka na Dowlandovo znamenito pavano *Lachrimae*, v katerih se skladba za lutnjo, povezana z angleško tradicijo obravnave melanholije, preobrazi v glasbo za kljunasto flavto.

Izbor skladb osvetljuje nekatere osrednje zvrsti in kompozicijske postopke angleške komorne glasbe: kontrapunktično fantazijo za *consort*, plesne *ayres*, improvizacijo nad ponavljajočim se basom oziroma *groundom* ter zgodnje-angleško vključevanje italijanske trio sonate. Različne zvrsti povezuje posebno občutje za zvočno barvo, retorično oblikovanje in tesno prepletanje umetelnega kontrapunkta s plesnim gibanjem. Program tako prikaže širok izrazni razpon angleške glasbe – od introspektivne melanholije in zadržane intimnosti domačega muziciranja do ritmične neposrednosti plesne glasbe ter bleska restavracijskega dvora in londonskega gledališča.

The concert programme spans the period from the late sixteenth to the end of the seventeenth century, revealing the remarkable diversity of English musical life during this era. It brings together music from contrasting social and performance contexts: dance and popular tunes included by the London publisher John Playford (1623–1686) in his collections, intimate consort music cultivated on viols by the English country gentry and the merchant class, and the splendour of the London court and theatres, which reached one of its high points in the music of Henry Purcell.

English music did not develop in cultural isolation. The programme traces the international stylistic influences, particularly Italian and French, that English composers absorbed and adapted into their own traditions, while also following the transmission of English repertoire in the opposite direction, to continental Europe. On tonight's programme, this reverse flow can be heard in Jacob van Eyck's set of diminutions on Dowland's celebrated pavan *Lachrimae*, in which a work for lute associated with the English tradition of musical melancholy is transformed into music for solo recorder.

The selection highlights several central genres and compositional practices of English chamber music: the contrapuntal consort fantasia, dance *ayres*, improvisation over a recurring bass or ground, and the early English assimilation of the Italian trio sonata. These different genres are united by a distinctive sensitivity to instrumental colour, rhetorical expression, and the close interplay of learned counterpoint and dance. The programme thus reveals the broad expressive range of English music, from introspective melancholy and the restrained intimacy of domestic music-making to the rhythmic immediacy of dance and the brilliance of the Restoration court and London theatre.

Henry Purcell (1659–1695):

Sonnata VI (Z.795)

(?)/ Canzona / Largo / Allegro

(Sonnata's of III Parts: Two Viollins and Basse: to the Organ or Harpsecord, 1683)

Henry Purcell (1659–1695):

Sonata 7 (Z.808)

Vivace / Largo / Grave-Canzona / Allegro-Adagio

(Ten Sonata's in Four Parts, 1697)

Henry Purcell (1659–1695):

Two upon a Ground (Z.627)

(The Vocal and Instrumental Musick of The Prophetess, or, The History of Dioclesian, 1691)

John Jenkins (1592–1678):

Fancy 2 (VdGS No. 2)

(21 Fancies, in 3 parts for Viols)

Anonymus:

John, Come Kiss Me Now

(improvizacija / improvisation)

John Dowland (ca.1563–1626):

Pavana Lachrimae

(Manuscriptum, P 15, ca. 1595)

Jacob van Eyck (ca.1590–1657):

Pavane Lachryme

(Der Fluyten Lust-Hof, 1644)

John Dowland (ca. 1563–1626):

Can She Excuse My Wrongs

(The First Booke of Songes or Ayres, 1597)

Tobias Hume (ca.1569–1645):

Captain Humes Pavan

(The First Part of Ayres, 1605)

Matthew Locke (ca.1621–1677):

Set 2

Fantasia / Courant / Ayre / Saraband

(The Broken Consort, ca.1661)

John Playford (1623–1686):

Merry, Merry Milkmaids

All in a Garden Green

(The English Dancing Master, 1651)

Henry Purcell (1659–1695), ena osrednjih osebnosti angleške glasbe po restavraciji monarhije, si je poseben sloves pridobil kot mojster uglasbitev na angleška besedila s pretanjenim občutkom za jezik. Melodično frazo je znal prilagoditi naravnim poudarkom, ritmu in pomenskim odtenkom v jeziku, ne da bi pri tem oslabil njeno glasbeno napetost. Retorična neposrednost njegove vokalne in gledališke glasbe pa prežema tudi instrumentalna dela. Kromatično zaostrene melodične linije ter nenavadni, disonantni intervalni skoki ustvarjajo občutja tesnobe, bolečine in dramske razsežnosti.

Koncert odpirata dve Purcellovi trio sonati. Z 795 pripada zbirki dvanajstih *Sonnata's of III. Parts*, izdani leta 1683, Z 808 pa posmrtno objavljenim *Ten Sonata's in Four Parts* iz leta 1697. V obeh skladbah se angleška kontrapunktična tradicija srečuje z italijanskim modelom *sonate a tre*. Basovska viola da gamba ne podvaja zgolj linije *basso continua*, temveč kot tretji melodični glas enakovredno sodeluje z zgornjima glasovoma, ki ju na današnjem koncertu namesto violin prevzemata kljunasti flavti.

Purcell je mojstrstvo sonate razumel kot združitev zahtevnih kontrapunktičnih postopkov z oblikovanjem »dobre melodije«. Ta ideal uresniči Z 795 že v uvodu. Počasi vzpenjajoči se lestvični postopi ustvarijo veličastno, skoraj arhitektonsko zvočno podobo, pettonski motiv pa se hkrati razpre v treh časovnih merilih: v basu zazveni v osnovnih notnih vrednostih, v drugem zgornjem glasu v avgmentaciji, v prvem pa v dvojni avgmentaciji. Iz navidezno preprostega vzpona tako nastane večplastna kontrapunktična konstrukcija, ki poslušalca uvede v značilni Purcellov spoj slovesne geste in umetelnega kompozicijskega postopka. Tema sledeče *Canzone* združuje akordsko razloženo in lestvično gradivo; vse tesnejši imitacijski vstopi jo postopoma zgostijo v padajočo kromatiko. Zadržani *Largo* in lahkotni *Allegro* nato kontrapunktično težo preusmerita v plesno gibanje.

Čeprav sta obe sonati v C-duru, Purcell isto tonaliteto uporabi za izrazno povsem različna svetova. V Z 795 se ob slovesnem »arhitektonskem« uvodu povezuje tehnika kanona s plesnim zanosom; Z 808 pa najprej prinese svetlo, preprosto in skoraj brezskrbno vzdušje, a se potem od tega afekta nenehno odmika. Počasni odsek se poda v oddaljene tonalitete z nižaji in razkrije Purcellov prefinjeni čut za nepričakovane harmonske zasuke. *Allegro* znova priklje vedrino v C-duru: iz

Henry Purcell (1659–1695), one of the central figures of English music following the Restoration, earned particular renown for his masterly settings of English texts and his subtle feeling for the language. He shaped melodic phrases around the natural stresses, rhythms and shades of meaning of English without diminishing their musical tension. The rhetorical immediacy of his vocal and theatrical music also permeates his instrumental works. Chromatically heightened melodic lines and unusual, dissonant intervallic leaps evoke anxiety, pain and dramatic intensity.

The concert opens with two of Purcell's trio sonatas. Z 795 belongs to the collection of twelve *Sonnata's of III. Parts*, published in 1683, while Z 808 appeared posthumously in *Ten Sonata's in Four Parts* in 1697. In both works, the English contrapuntal tradition encounters the Italian model of the *sonata a tre*. The bass viol does not merely double the *basso continuo* line, but participates on equal terms as a third melodic part alongside the two upper parts, played in tonight's performance by recorders instead of violins.

Purcell understood mastery of the sonata as the union of demanding contrapuntal techniques with the creation of a "good melody". Z 795 realises this ideal from its opening bars. Slowly ascending stepwise figures create a majestic, almost architectural soundscape, while a five-note motif unfolds simultaneously at three rhythmic levels: in the bass in its original note values, in the second upper part in augmentation, and in the first in double augmentation. An apparently simple ascent thus generates a multi-layered contrapuntal structure that immediately introduces Purcell's characteristic union of ceremonial gesture and compositional artifice. The theme of the ensuing *Canzona* combines arpeggiated chordal and scalar material. As the imitative entries follow at ever closer intervals, the texture gradually thickens into descending chromaticism. The restrained *Largo* and buoyant *Allegro* then redirect the contrapuntal weight towards dance.

Although both sonatas are in C major, Purcell uses the same key to create two entirely different expressive worlds. In Z 795, it supports the solemn architecture of the opening and the interplay of canonic technique and dance energy. Z 808 initially establishes a bright, simple and almost carefree atmosphere, but continually departs from this affect. The slow section ventures into remote flat-side keys, revealing Purcell's refined taste for unexpected harmonic turns. The *Allegro* restores the

škotskega punktiranega ritma in pravih štiriraktnih fraz se razvije duhovita igra z navidezno preprostim gradivom. Kratek sklepni *Adagio* gibanje nenadoma zaustavi in sonato sklone z zgoščeno, vprašujočo retorično gesto.

Iz intimnega sveta komorne glasbe se program s *Two upon a Ground* preseli na londonski gledališki oder. Skladba je nastala za tretje dejanje Purcellove semiopere *The Prophetess, or The History of Dioclesian*, (Z 627), prvič uprizorjene leta 1690. Semiopera je govorno dramo prepletala z razkošnimi glasbenimi in plesnimi prizori in tako Purcellova glasba tudi v strogo oblikovanih instrumentalnih točkah ohranja izrazito gledališko neposrednost. Dve kljunasti flauti nad ostinatnim basom (ponavljajočim se basovskim motivom) razvijata kanon: druga prevzema glasbeno misel prve, medtem ko se njuni liniji lovita, zrcalita in postopoma členita v vse živahnije figure. Nespremenljivi *ground* pri tem ni zgolj spremljava, temveč trdna os skladbe, ob kateri postane slišen vsak nov imitacijski vstop in vsak ritmični premik. Iz strogega kontrapunktnega postopka tako vznikne lahko plesno gibanje, ki umetnost sonat prevede v neposredni učinek gledališkega prizora. Kljunasti flauti sta v tej skladbi del Purcellove izvirne zvočne zamisli in ne nadomeščata violinskih glasov kakor v obeh sonatah.

Z **Johnom Jenkinsom** (1592–1678) se program od Purcellovega londonskega gledališča obrne k starejši tradiciji angleškega *consorta*. Jenkinsovo dolgo življenje je segalo od zadnjih let vladavine Elizabete I. do restavracije Karla II. – renesančno polifono izročilo je tako prenesel skozi politične in kulturne prelome angleške državljanske vojne. Večji del kariere je deloval v hišah angleške podeželske gospode, kjer je poučeval in muziciral s člani njihovih družin ter skladal. Njegove fantazije zato pripadajo predvsem intimnemu svetu komorne glasbe. O izjemnem obsegu njegovega ustvarjanja priča več kot osemsto ohranjenih instrumentalnih del.

Fancy 2, VdGS 2, je druga izmed sedemnajstih Jenkinsovih štiriglasnih fantazij, prvotno namenjenih diskantni, dvema tenorskima in basovski violi da gambi. Kot je značilno za to vrsto, ni členjena na več stavkov, temveč postopoma raste iz imitacijskega prepletanja glasov. Posamezne melodične zamisli prehajajo iz enega glasu v drugega, se križajo, umikajo in znova pojavljajo v novih harmonskih razmerjih. Jenkins pri

brightness of C major, developing a witty play with apparently simple material from a Scottish dotted rhythm and regular four-bar phrases. A brief concluding *Adagio* suddenly arrests the movement and closes the sonata with a concentrated, questioning rhetorical gesture.

With *Two upon a Ground*, the programme moves from the intimate world of chamber music to the London stage. The piece was written for the third act of Purcell's semi-opera *The Prophetess, or The History of Dioclesian* (Z 627), first performed in 1690. Semi-opera interwove spoken drama with lavish musical and dance scenes, and Purcell's music retains a distinctly theatrical immediacy even in its most rigorously constructed instrumental numbers. Above an ostinato bass, or recurring bass motif, two recorders develop a canon. The second takes up the musical idea of the first as their lines pursue and reflect one another, gradually breaking into increasingly animated figures. The unchanging *ground* is more than an accompaniment. It forms the firm axis of the piece, making every new imitative entry and rhythmic shift clearly audible. Light-footed dance movement thus emerges from a rigorous contrapuntal procedure, translating the artifice of the sonatas into the immediate effect of a theatrical scene. In this work the recorders form part of Purcell's original conception rather than replacing violin parts, as they do in the two sonatas.

With **John Jenkins** (1592–1678), the programme turns from Purcell's London theatre to the older English *consort* tradition. Jenkins's long life extended from the final years of Elizabeth I's reign to the Restoration of Charles II, carrying the legacy of Renaissance polyphony through the political and cultural upheavals of the English Civil War. He spent much of his career in the country houses of the English gentry, where he taught and made music with members of their families while also composing. His fantasias therefore belong above all to the intimate world of chamber music. More than eight hundred surviving instrumental works testify to the extraordinary scale of his output.

Fancy 2, VdGS 2, is the second of Jenkins's seventeen four-part fantasias, originally scored for treble, two tenor and bass viols. Characteristically for the genre, it is not divided into separate movements but grows gradually from the imitative interweaving of its parts. Individual melodic ideas pass from one voice to another, crossing, receding and reappearing in new harmonic contexts. Jenkins combines rigorous contrapuntal writing with pronounced lyricism. Modulations are prepared slowly,

tem strogo kontrapunktično delo združuje z izrazito spevnostjo: modulacije se pripravljajo počasi, glasbena napetost pa nastaja iz zadrževanja in postopnega zgoščevanja. Homogeni zven štirih viol da gamba bo v današnji izvedbi zazvenel v barvno raznovrstnejšem sestavu dveh kljunastih flavt, lutnje in basovske viole, pri čemer postanejo posamezne linije ter njihova medsebojna interakcija še izraziteje razločljivi.

Napev *John, Come Kiss Me Now* je bil v obtoku že ob prehodu iz 16. v 17. stoletje ter je pripadal skupnemu spominu angleške glasbene kulture. Pojavljal se je kot melodija različnih baladnih besedil, zaradi kratkega, zlahka prepoznavne melodije in harmonskega vzorca, sorodnega *passamezzu moderno*, pa je postal tudi priljubljena podlaga za instrumentalno variiranje. William Byrd ga je v *Fitzwilliam Virginal Book* razvil v niz šestnajstih variacij, leta 1684 pa je John Playford v zbirki *The Division Violin* objavil diminucije violinistov Davisa Mella in Thomasa Baltzarja. Napev se je tako pojavljal v različnih vlogah, od baladne tradicije, muziciranja v amaterskih krogih do uporabe v v virtuosni instrumentalni glasbi.

Nocojšnja verzija se z improvizacijo pridružuje prav tej tradiciji, v kateri zapis ni pomenil dokončne oblike skladbe, temveč eno izmed možnih uresničitvev znanega glasbenega gradiva. Prepoznavna melodija in njena harmonska opora postaneta ogrodje za sprotno oblikovanje diminucij, ritmičnih preobrazb in melodičnih odklonov. Zgodovinski napev tako na koncertu ne zazveni kot nespremenljiv predmet iz preteklosti, temveč kot izhodišče za novo in neponovljivo glasbeno stvaritev.

John Dowland (ok. 1563–1626), eden najslavnejših lutnjistov svojega časa, je velik del kariere preživel na evropskih dvorih, njegov glasbeni jezik pa je postal skoraj sinonim za elizabetinsko estetiko melanholije. Ta ni pomenila zgolj osebne žalosti, temveč kultiviran izrazni način z lastnim repertoarjem retoričnih figur, harmonskih barv in simbolnih povezav. Dowland je podobo melanholičnega umetnika zavestno gojil tudi z naslovom skladbe *Semper Dowland, semper dolens* (vedno Dowland, vedno žalujoč). Klub opisnemu naslovu pa njegova glasba zajema mnogo širši razpon – od zadržane introspekcije do plesne živahnosti in retorične ostrine.

Najprepoznavnejši znak tega melanholičnega sveta je postal padajoči štirinotni motiv pavane *Lachrimae*.

while musical tension arises from suspensions and a gradual intensification of the texture. In tonight's performance, the homogeneous sonority of four viols is recast in the more varied colours of two recorders, lute and bass viol, bringing the individual lines and their interaction into sharper relief.

The tune *John, Come Kiss Me Now* was already in circulation around the turn of the seventeenth century and formed part of the common stock of English musical culture. It appeared as the melody for various ballad texts. Its concise, readily recognisable melodic shape and a harmonic pattern related to the *passamezzo moderno* also made it a popular basis for instrumental variation. William Byrd developed it into a set of sixteen variations preserved in the *Fitzwilliam Virginal Book*. In 1684, John Playford published divisions on the tune by the violinists Davis Mell and Thomas Baltzar in *The Division Violin*. The melody thus circulated in many different contexts, from ballad singing and amateur music-making to virtuoso instrumental performance.

Tonight's improvised version continues this tradition, in which a written setting represented one of many possible realisations of familiar musical material rather than its definitive form. The recognisable melody and its harmonic support provide a framework for the spontaneous creation of divisions, rhythmic transformations and melodic departures. On tonight's programme, the historical tune becomes the point of departure for a new and unrepeatable musical creation.

John Dowland (c. 1563–1626), one of the most celebrated lutenists of his age, spent a substantial part of his career at continental European courts. His musical language became virtually synonymous with the Elizabethan aesthetic of melancholy. Melancholy signified more than personal sadness. It was a cultivated mode of expression with its own repertory of rhetorical figures, harmonic colours and symbolic associations. Dowland consciously cultivated the persona of the melancholic artist, as reflected in the title *Semper Dowland, semper dolens* (always Dowland, always sorrowing). Despite this descriptive title, his music encompasses a far wider expressive range, from restrained introspection to the vitality of dance and rhetorical bite.

The most recognisable emblem of this melancholic world was the descending four-note motif of the pavan *Lachrimae*. The instrumental work was already

Instrumentalna skladba je krožila že v devetdesetih letih 16. stoletja, leta 1600 pa ji je Dowland v pesmi *Flow, my tears* dodal besedilo, kar je njen glasbeni izraz solz, izgube in prostovoljne odmaknjenosti prevedlo še v besede. *Lachrimae* je postala ena najbolj razširjenih instrumentalnih skladb svojega časa ter je v številnih priredbah, citatih in variacijah zaživela po vsej Evropi.

Štiri desetletja pozneje je **Jacob van Eyck** (ok. 1590–1657), utrechtški mestni zvonar in virtuoz na kljunasti flavti, Dowlandov napev vključil v zbirko *Der Fluyten Lust-hof*. Van Eyck ga je obdelal dvakrat; na današnjem koncertu bo zazvenela druga in obsežnejša izmed obeh verzij *Pavane Lachryme*, ki obsega tri diminucije. Obe obdelavi sta v tisku prvič izšli leta 1644. Večglasno zasnovo izvirnika Van Eyck prenese v eno samo melodično linijo, v kateri harmonijo nakazujejo melodični skoki, poudarjeni toni in kadence.

Prva diminucija še tesno sledi obrisu Dowlandove melodije in ohranja njen zadržani melanholični značaj. V naslednjih se figuracija vse bolj osamosvaja: iz posameznih delcev melodije nastajajo novi motivični vzorci, ritmično gibanje pa postaja gostejše. V sklepnih variacijah se tema vpleta v neprekinjen tok šestnajstink. Njen obris ostaja prepoznaven, čeprav ga gostejša figuracija nekoliko zabriše ter pavani daje odločnejši in živahnejši značaj. Pozornost tako postopoma preide od prepoznavanja znanega napeva k Van Eyckovemu domiselnemu preoblikovanju njegovega gradiva.

Drugačen obraz Dowlandove umetnosti razkriva *Can She Excuse My Wrongs*, peta pesem iz zbirke *The First Booke of Songes or Ayres* iz leta 1597. Anonimno besedilo ni le ljubezenska tožba, temveč obtožujoč nagovor. Govorec se sprašuje: »Naj jo imenujem dobro, ko pa mi ne vrača naklonjenosti?« Ali: »Naj hvalim listje, kjer ne najdem sadu?« Ogenj, ki se razblini v dim, nerodovito listje in besede, zapisane v pesek, razkrivajo nasprotje med videzom ljubezni in njeno dejansko praznino. Dowland teh ostrih besed ne postavi v počasno pavano, temveč v živahno tridobno *galliaro*. Plesni ritem zato pritožbe ne spremeni v pasivno žalovanje, temveč v uglajen, vendar odločen retorični izziv. Napetost med družbeno eleganco dvornega plesa in neposrednostjo besedila je eden najizrazitejših učinkov pesmi.

circulating during the 1590s. In 1600, Dowland recast it as the song *Flow, my tears*, translating its musical imagery of tears, loss and self-imposed withdrawal into words. *Lachrimae* became one of the most widely disseminated instrumental pieces of its time and circulated throughout Europe in numerous arrangements, quotations and variations.

Four decades later, **Jacob van Eyck** (c. 1590–1657), Utrecht's city carillonneur and a virtuoso recorder player, included Dowland's tune in his collection *Der Fluyten Lust-hof*. Van Eyck made two settings of it. Tonight's programme presents the second and more extensive version of *Pavane Lachryme*, comprising three diminutions. Both settings first appeared in print in 1644. Van Eyck transfers the polyphonic design of the original into a single melodic line, in which harmony is suggested through melodic leaps, structurally emphasised notes and cadences.

The first diminution still follows the outline of Dowland's melody closely and preserves its restrained, melancholic character. In those that follow, the figuration becomes increasingly independent. Fragments of the melody generate new motivic patterns, while the rhythmic motion grows denser. In the final variation, the theme is woven into a continuous stream of semiquavers. Its outline remains discernible, although the denser figuration slightly obscures it and lends the pavan a firmer, more animated character. The listener's attention gradually shifts from recognising the familiar tune to following Van Eyck's ingenious transformation of its material.

A different facet of Dowland's art emerges in *Can She Excuse My Wrongs*, the fifth song in *The First Booke of Songes or Ayres* of 1597. The anonymous text is not merely a lover's lament, but an accusatory address. The speaker asks, "Shall I call her good when she proves unkind?", and whether leaves deserve praise when they bear no fruit. Fire vanishing into smoke, barren foliage and words written in sand expose the contrast between the appearance of love and its actual emptiness. Dowland sets these sharp words not as a slow pavan but as a lively triple-metre *galliard*. The dance rhythm transforms the complaint into a polished yet resolute rhetorical challenge rather than passive mourning. The tension between the social elegance of courtly dance and the directness of the text is one of the song's most striking effects.

Tobias Hume (ca. 1569–1645) je bil škotski poklicni vojak, gambist in skladatelj, o čigar življenju je ohranjenih razmeroma malo zanesljivih podatkov. Izdal je dve zbirki glasbe za viole in glas: *The First Part of Ayres* leta 1605 in *Captain Humes Poeticall Musicke* leta 1607. Svojo vojaško identiteto je poudarjal tudi v glasbenih tiskih: predstavljal se je z nazivom kapitana, v predgovoru prve zbirke pa je zapisal, da sta bila njegov poklic in izobrazba povezana z orožjem, glasba pa je bila edini nežnejši del njegove osebnosti.

V zbirki *The First Part of Ayres*, znani tudi po naslovu *Captain Humes Muscicall Humors*, je odločno zagovarjal izrazne in večglasne možnosti viole da gamba v primerjavi s tedaj uglednejšo lutnjo. Trdil je, da lahko viola združi tisto, kar je imenoval »parts, Passion and Division«: večglasno vodenje, izrazno intenzivnost in diminucijsko variiranje. *Captain Humes Pavan* je delo za solo violo da gamba iz zbirke leta 1605. Z naslovom, v katerem skladatelj uporabi svoj vojaški čin in ime, je nakazal neposredni glasbeni preplet obeh strani svojega življenja.

Po restavraciji monarhije leta 1660 je **Matthew Locke** (ca. 1621–1677) postal eden osrednjih skladateljev na dvoru Karla II., čigar naklonjenost francoski plesni in orkestrski glasbi se je oblikovala med njegovim izgnanstvom na celini. Za skupino dvornih glasbenikov, imenovano Broken Consort, je Locke verjetno okoli leta 1661 napisal šest štiristavčnih sklopov. Izraz *broken consort* pri tem ne pomeni nepopolnega ansambla, temveč sestav, ki združuje glasbila različnih družin: v tem primeru dve violini in basovsko violo, ki so se jim lahko pridružile orgle ali teorbe.

Set 2 v G-duru povezuje angleško tradicijo kontrapunktične fantazije s francosko zaznamovano plesno kulturo restavratorskega dvora. Fantaziji sledijo plesna *Courant*, spevni *Ayre* in *Saraband*, ki je bila v tedanji Angliji še živahnejša od počasne in slovesne sarabande poznejšega baroka. Izmenjavanje resnobnejših in lahkotnejših ter dvodobnih in tridobnih stavkov postavlja zbirko na stičišče dveh tradicij: starejša angleška umetnost *consorta* se v njej prepleta z novejšim dvornim slogom, ki je po francoskem zgledu dajal prednost ritmično jasnim plesnim stavkom. Ti so na dvoru postopoma prevladali. Ansambel Twenty-four Violins na dvoru Karla II., oblikovan po francoskem vzoru, je kmalu izpodrinil Broken Consort in zanj tipičen kontrapunktični repertoar.

Tobias Hume (c. 1569–1645) was a Scottish professional soldier, viol player and composer, about whose life relatively little reliable information survives. He published two collections of music for viols and voices: *The First Part of Ayres* in 1605 and *Captain Humes Poeticall Musicke* in 1607. He also emphasised his military identity in his musical publications, styling himself Captain Hume and declaring in the preface to his first collection that his profession and education had been associated with arms, while music was the only gentler part of his nature.

In *The First Part of Ayres*, also known as *Captain Humes Muscicall Humors*, Hume vigorously championed the expressive and polyphonic possibilities of the viol against the more prestigious lute. He claimed that the viol could unite what he called "parts, Passion, and Division": polyphonic writing, expressive intensity and variation through divisions. *Captain Humes Pavan* is one of his more extended works for solo viol. By combining his military rank and name in its title, Hume suggested a direct musical convergence of the two sides of his life.

Following the Restoration in 1660, **Matthew Locke** (c. 1621–1677) became one of the leading composers at the court of Charles II, whose affinity for French dance and orchestral music had developed during his exile on the Continent. Probably around 1661, Locke wrote six four-movement sets for a group of court musicians known as the Broken Consort. Here the term *broken consort* does not denote an incomplete ensemble, but one combining instruments from different families: in this case, two violins and a bass viol, possibly joined by organ or theorbo.

Set 2 in G major unites the English tradition of the contrapuntal fantasia with the French-inflected dance culture of the Restoration court. The Fantasia is followed by a dancing *Courant*, a lyrical *Ayre* and a *Saraband*, which in seventeenth-century England was still livelier than the slow and solemn saraband of the later Baroque. The alternation of graver and lighter movements in duple and triple metre places the collection at the meeting point of two traditions. The older English art of *consort* music is interwoven with a newer courtly style which, following French models, favoured rhythmically clear dance movements. These gradually came to predominate at court. The Twenty-four Violins, established at the court of Charles II on the French model, soon supplanted the Broken Consort and its characteristic contrapuntal repertory.

Koncert skleneta anonimna plesna napeva iz zbirke *The English Dancing Master*, ki jo je londonski založnik in knjigotržec **John Playford** (1623–1686) prvič izdal leta 1651 – v času interregnuma, ko ni bilo kraljevega dvora, številni zbori v stolnicah so bili razpuščeni, gledališča pa zaprta. V tako spremenjenih razmerah so večji pomen dobili zasebno muziciranje, ljubiteljski glasbeni krogi in glasbeni tisk. Playfordova vloga pri zbirki je bila uredniška in založniška. V njej je zbral priljubljene melodije in jih opremil z navodili za ples. Objavil jih je enoglasno in brez predpisane instrumentalne zasedbe, zato so ostajale odprte za harmoniziranje, okraševanje in prilagajanje različnim glasbilom. Nocoj bosta zazveneli v instrumentalni priredbi, ki jo je na podlagi Playfordovega zapisa oblikoval naš ansambel.

Ob sklepnih plesih se raznolikost programa pokaže tudi v različnih razmerjih med zapisom in izvajalcem. Zapis lahko natančno določa večglasno kontrapunktično zasnovo, ohrani prepoznavni napev, ponudi basovsko ogrodje za improvizacijo ali zabeleži zgolj melodijo in navodila za ples. Vsaka od teh oblik izvajalcem odpira drugačen prostor za prirejanje, okraševanje in sprotno oblikovanje glasbe. S priredbo Playfordovih napevov se koncert sklene prav na tem stičišču: njun zapis je ohranjen v tisku iz leta 1651, njuna nocojšnja zvočna podoba pa nastaja na novo.

Maruša Brezavšček

The concert concludes with two anonymous dance tunes from *The English Dancing Master*, first published in 1651 by the London publisher and bookseller **John Playford** (1623–1686). The collection appeared during the Interregnum, when there was no royal court, many cathedral choirs had been disbanded and the theatres were closed. In these altered circumstances, private music-making, amateur musical circles and printed music assumed greater importance. Playford's role in the collection was editorial and commercial. He gathered popular melodies and supplied them with dance instructions. He published them as single melodic lines without specified instrumentation, leaving them open to harmonisation, ornamentation and adaptation for different instruments. Tonight they will be heard in an instrumental arrangement created by our ensemble from Playford's notation.

The closing dances bring into focus another aspect of the programme's diversity: the different relationships between written notation and the performer. A source may define a multi-part contrapuntal design in detail, preserve a familiar tune, provide a bass framework for improvisation, or record no more than a melody and dance instructions. Each of these forms gives performers a different degree of freedom to arrange, ornament and shape the music in performance. The concert ends at precisely this point of intersection with the ensemble's arrangement of Playford's tunes: their notation survives in a print from 1651, while the form they take in sound is created anew tonight.

Maruša Brezavšček



The Pleasure Garden (CH)

The Pleasure Garden, ustanovljen 2026, je mednarodni ansambel za staro glasbo, ustanovljen z namenom raziskovanja angleškega repertoarja pozne renesanse in zgodnjega baroka. Njegov prvi program, Angleški vrt: Glasba od Dowlanda do Purcella, povezuje umetnost dvorov, salonov in vrtov Anglije 17. stoletja: od melanholičnih ayrov Johna Dowlanda in njihovih virtuosnih instrumentalnih odmevov do fantazij, suit, plesov in sonat Johna Jenkinsa, Matthewa Locka, Johna Playforda in Henryja Purcella. Ansambel gradi na historično informirani izvajalski praksi ter na raznoliki zvočni paleti kljunastih flavt, lutnje in viole da gamba.

The Pleasure Garden, founded in 2026, is an international early music ensemble established with the aim of exploring the English repertoire of the late Renaissance and early Baroque periods. Its first programme, The English Garden: Music from Dowland to Purcell, brings together the art of the courts, salons and gardens of seventeenth-century England: from the melancholic ayres of John Dowland and their virtuosic instrumental echoes to the fantasies, suites, dances and sonatas of John Jenkins, Matthew Locke, John Playford and Henry Purcell. The ensemble builds upon historically informed performing practice and the diverse sound palette of recorders, lute and viola da gamba.



Maruša Brezavšek (SI)
kljunasta flavta / recorder

ŠTUDIJ / EDUCATION

- (2023) Schola Cantorum Basiliensis (Andreas Böhlen)
- (2021) Schola Cantorum Basiliensis (Andreas Böhlen)
- (2019) Universität Mozarteum Salzburg (Dorothee Oberlinger)
- (2019) Escola superior de musica de Catalunya (Pedro Memmelsdorff)
- (1017) Conservatorio di Brescia »Luca Marenzio« (Antonio Politano)
- (2014) Universität Mozarteum Salzburg (Andrea Guttmann-Lunenburg, Matthijs Lunenburg)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Specializirana na obdobja italijanskega trecenta, renesanse, zgodnjega in visokega baroka ter sodobne glasbe / Specialisation in Italian Trecento, Renaissance, early and high Baroque, and contemporary music
- kljunasta flavta, dulcijan (renesančni fagot), baročni fagot / recorder, dulcian (Renaissance bassoon), Baroque bassoon
- aktivna kot solistka in komorna glasbenica / active as a soloist and chamber musician

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Celje (SI), Seviqc
- (2025) Radovljica (SI), Festival Radovljica
- (2025) Varaždin (HR), Varaždinske barokne večeri
- (2025) Basel (CH), Forum Frühe Musik ReRenaissance
- (2025) York (GB), York Early Music Festival
- (2024) Innsbruck (AT), Innsbrucker Festwochen der Alten Musik
- (2024) Čedad / Cividale del Friuli (IT), Festival Musica Cortese
- (2023) Basel (CH), Erasmus klingt! Lab Festival Basel
- (2023) London (GB), London International Festival of Early Music
- (2022) Tel Aviv (IL), Zucker Hall

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) V kraljestvu Partenope: Neapeljski baročni koncerti / In the Kingdom of Parthenope: Neapolitan Baroque Concertos (Seviqc)
- (2025) Brummen und Blaßen (Forum Frühe Musik ReRenaissance)
- (2025) Phantasma: Heaven and Hell (York Early Music Festival)
- (2024) Od kraljevih dvoran do odra: glasbeni utrip Londona / From Royal Courts to the Stage: The Musical Pulse of London (Innsbrucker Festspiele Alter Musik, Seviqc, Baročni Randevuji)

SNEMANJA (najpomembnejša v zadnjih 4 letih)

RECORDINGS (the most important from the last 4 years)

- (2025) Radiotelevizija Slovenija
- (2024) Radiotelevizija Slovenija
- (2023) Radiotelevizija Slovenija
- (2023) BBC

DISKOGRAFIJA / DISCOGRAPHY

- (2025) Stradivarius (Accursio Antonio Cortese: Peregrinatio)
- (2019) Ars Slovenica, Edicije DSS (Brina Jež Brezavšček: Ponotranjene razsežnosti)
- (2015) Radio Slovenija, ZKP RTVS (Brina Jež Brezavšček: Samo drobec modrega)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

- (2025) Ljubljana, Priznanje pomembnih umetniških del: Področje glasbene ustvarjalnosti in poustvarjalnosti – kljunasta flavta
- (2024) York, EUBO Development Trust for the Most Promising Young Artist/s specialising in the Baroque repertoire
- (2022) London, London International Festival of Early Music, First Prize

DELOVANJE / AFFILIATIONS

- (2023-) samozaposlena kot glasbenica v Švici Self-employed musician in Switzerland
- (2023-) Docentka na Akademiji za glasbo v Ljubljani Lecturer at Music Academy Ljubljana
- (2023-) Capella Helvetica (članica) Capella Helvetica (member)
- (2022-) Musikschule Küttigen/Biberstein Musikschule Küttigen/Biberstein
- (2021-) Bastion (umetniška vodja) Bastion (artistic director)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Hrvatski barokni ansambl, Harmonia Adriatica, Ensemble Hyacinthus
- (2025) Musica Cubicularis
- (2024) Musica Gloria
- (2023) Camerata Bern
- (2022) Jerusalem Baroque Orchestra

KRITIKE / REVIEWS

- Eden od vrhuncev letošnjega festivala SeviqC, ki se je v tem poletju preselil v Celje, je bil nastop izstopajoče izjemne interpretke Maruše Brezavšček, oz. Ensemble Bastion iz Švice. Maruša Brezavšček z vsakim koncertom v Sloveniji dokaže, da je umetnica mednarodnega slovesa, kar potrjuje v nastopih z zasedbami, kot so Ensemble Bastion, Musica Cubicularis in Ensemble Pampinea. Je tako izvajalka sodobne kot baročne in srednjeveške glasbe, kar priča o njeni umetniški širini in zrelosti. [...] Maruša Brezavšček je zablestela z bleščečim fraziranjem in izjemno tehnično virtuosnostjo, vselej povezano z avtentično in historično prepričljivo interpretacijo. (Marina B. Žlender, Glasna, 1.9.2024)

One of the highlights of this year's SeviqC festival, which relocated to Celje this summer, was the performance of the outstanding interpreter Maruša Brezavšček, together with the Switzerland-based Ensemble Bastion. With every concert in Slovenia, Maruša Brezavšček confirms her status as an artist of international standing, as evidenced by her appearances with ensembles such as Ensemble Bastion, Musica Cubicularis and Ensemble Pampinea. She is equally accomplished in contemporary, baroque and medieval repertoire, demonstrating remarkable artistic breadth and maturity. [...] Maruša Brezavšček shone with brilliant phrasing and exceptional technical virtuosity, always combined with an authentic and historically convincing interpretation. (Marina B. Žlender, Glasna, 1 September 2024)

- Maruša Brezavšček je izjemna virtuoziinja, z baselskimi kolegi je pričarala enega najbolj tehtnih koncertov baročne ansambelske glasbe, kar smo jim bili priča v zadnjih letih ljubljanskega koncertnega življenja. Ni bila solistka v izpostavljenem pomenu besede, sploh v ritornelih je zavzela vlogo zgolj bolj ali manj izpostavljenega glasu v celotni fakturi in zasijala, kjer je bilo to na mestu. V uvodnem delu Johanna Josepha Fuchsa je bilo slišati celo nekaj občutljivih glissandov, ki nikakor niso zveneli kot slučajni – popestrili so celotno skladbo. V Telemannovem kvartetu se je zdelo, kot da dobesedno govori skladateljev jezik. Njene fraze so se bližale skorajda govornemu fraziranju, mehčanju v dialogih z ansamblom; retorična samozavest, karizmatičnost in duhovitost v solističnih pasusih. (Lovrenc Rogelj, Radio Ars, Glasbeni utrip, 6.10.2021)

Maruša Brezavšček is an exceptional virtuoso; together with her Basel colleagues she created one of the most substantial concerts of baroque ensemble music heard in recent years on the Ljubljana concert scene. She was not a soloist in the conventional, foregrounded sense of the word; particularly in the ritornellos she assumed the role of a more or less integrated voice within the overall texture, shining precisely where appropriate. In the opening movement by Johann Joseph Fux, one could even hear several delicate glissandi, which by no means sounded accidental – they enriched the entire composition. In Telemann's quartet it seemed as though she quite literally spoke the composer's language. Her phrasing approached almost speech-like articulation, softening in dialogues with the ensemble; rhetorical confidence, charisma and wit characterised the solo passages. (Lovrenc Rogelj, Radio Ars, Glasbeni utrip, 6 October 2021)

- Pokazala je, da kljunasta flavta ni le enodimenzionalen instrument, kot se je včasih drži neutemeljen predsodek, temveč so – če je le dobro zaigrana – njene razsežnosti pri nas le premalo poznane. Nastopila je kot popolnoma osredotočena glasbenica z utemeljeno razvpitim ansamblom. (Ivana Maričić, Delo, 18.10.2021)

She demonstrated that the recorder is not a one-dimensional instrument, as an unfounded prejudice sometimes suggests; when well played, its expressive range is far greater than generally recognised here. She performed as a fully focused musician alongside a justifiably renowned ensemble. (Ivana Maričić, Delo, 18 October 2021)

- Večkrat nagrajena mlada slovenska glasbenica Maruša Brezavšček očitno izvrstno obvladuje tudi tako subtilen instrument, kot je kljunasta flavta. Njena tehnična dovršenost je prepričljiva, prav tako izrazito muzikalno fraziranje in dinamično niansiranje v vseh treh izrazito virtuosnih stavkih Vivaldijevega Koncerta za kljunasto flavto v D-duru, RV 428. V sodelovanju z baročnim orkestrom Musica Cubicularis je mlada umetnica ustvarila izjemno prepričljivo interpretacijo. (Zdenka Weber, Klasika.hr, 27.9.2021)

The multi-award-winning young Slovenian musician Maruša Brezavšček clearly masters such a subtle instrument as the recorder with great authority. Her technical command is convincing, as is her distinctly musical phrasing and dynamic nuance in all three highly virtuosic movements of Vivaldi's Concerto for Recorder in D major, RV 428. Together with the Baroque Orchestra Musica Cubicularis, the young artist delivered a truly impressive interpretation. (Zdenka Weber, Klasika.hr, 27 September 2021)

SPLETNA STRAN / WEBSITE

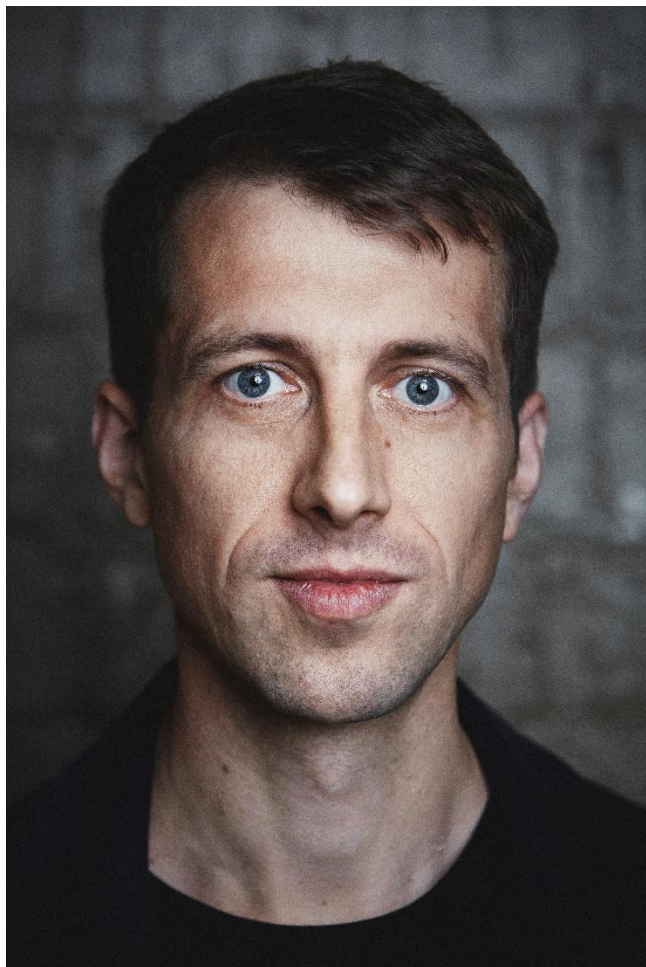
- <http://www.marusabrezavscek.com>

FACEBOOK

- [Maruša Brezavšček](#)

VIDEO

- [Christoph Graupner - Ouverture-Suite for Recorder, Strings and Continuo in F major, GWV 447](#)
- [Ensemble Pampinea - Saltarello](#)
- [Ensemble Bastion / Arcangelo Corelli, Sonata Nr. 4, op. 5 / Ornamentation by Johan Helmich Roman](#)



Andreas Böhlen (DE)
kljunasta flavta / recorder

ŠTUDIJ / EDUCATION

- (2011) Jazzschule Basel (Dominic Landolf)
- (2010) Schola Cantorum Basiliensis (Rudolf Lutz)
- (2008) Università di Bologna (DAMS, Discipline delle Arti, della Musica e dello Spettacolo), specialistični študij muzikologije / specialised degree in Musicology, laurea specialistica in musicologia)
- (2007) Conservatorium van Amsterdam (Walter van Hauwe, Paul Leeonhouts)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- historična izvajalska praksa, kljunasta flavta / Historical Performance, recorder
- jazz, saksofon / Jazz, saxophone
- sodobna glasba, kljunasta flavta / Contemporary Music, recorder

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Tokyo (JP) Suntory Hall
- (2026) Kobe (JP) Shoin Chapel
- (2025) Tokyo (JP) Tokyo Opera City
- (2025) Basel (CH) Peterskirche
- (2025) Creuzburg (DE) Praetorius-Tage
- (2025) Marijampole (LT) Medynas Festival

- (2025) Weener (DE) Organeum
- (2025) Warmia (PL) Mid-Europe Early Music Festival
- (2025) Chofu (JP) Chofu Music Festival
- (2025) Rheinfelden (CH) Kirche

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Bach Collegium Japan
- (2025) Bach Collegium Japan
- (2025) Capriccio Barockorchester
- (2025) Theatrum Affectuum

DISKOGRAFIJA / DISCOGRAPHY

- (2024) Aeolus Music Telemann trios and quartets
- (2022) BIS Bach harpsichord concerti
- (2021) Aeolus Music Sammartini recorder sonatas Vol.2
- (2020) Aeolus Music Sammartini recorder sonatas Vol.1

DELOVANJE / AFFILIATIONS

- (2021-) Schola Cantorum Basiliensis (profesor kljunaste flavte / recorder professor)
- (2017-) Zürcher Hochschule der Künste (profesor kljunaste flavte / recorder professor)

SODELOVANJA (najpomembnejša v zadnjih 4 letih)

COLLABORATIONS (the most important from the last 4 years)

- (2026) Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki
- (2025) Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki
- (2024) Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki
- 2023 Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki
- (2022) Masaaki Suzuki, Masato Suzuki, Moritz Sembritzki, Francesco Corti

SPLETNA STRAN / WEBSITE

- www.andreasboehlen.com

FACEBOOK

- [Andreas Böhlen](#)

VIDEO

- [Andreas Böhlen](#)



Amélie Chemin (FR)
Viola da gamba

ŠTUDIJ / EDUCATION

- (2008) Schola Cantorum Basiliens (Paolo Pandolfo)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- koncertiranje v orkestru, duu, kot solist ter continuo igra na violo da gamba in baročni violončelo / performances in orchestra, duo and solo settings, and continuo playing on the viola da gamba and baroque cello
- vodenje mojstrskih tečajev s Paolom Pandolfom / teaching masterclasses with Paolo Pandolfo
- poučevanje consorta viol da gamba v Luzernu / teaching viola da gamba consort in Lucerne

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Schwetzingen (DE), Schwetzingen SWR Festspiele
- (2026) Madrid (ES), Fundación Juan March
- (2025) Basel (CH), Cardinal Complex
- (2025) Zutphen (NL), Internationaal Cellofestival Zutphen
- (2025) Innsbruck (AT), Innsbrucker Festwochen der Alten Musik
- (2025) Zadar (HR), Glazbene večeri u Sv. Donatu
- (2025) Stavanger (NO), Stavanger Chamber Music Festival
- (2025) Basel (CH), Stadtcasino Basel
- (2024) Porto (PT), Porto Cello Festival
- (2024) Santa Creus (ES), Festival Jordi Savall

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Flow our tears Duo Pandolfo Chemin (Verein Labyrinth Chemin-Pandolfo Basel)
- (2026) Orfeo Monteverdi (Il Gusto Barocco)
- (2024) Joyes des Elizés Duo Pandolfo Chemin (Festival Jordi Savall Santes Creus)
- (2024-2025) Johannes Passion Bach La Cetra Barock Orchester Basel (La Cetra Tour in France and Spain and Leipzig)

DISKOGRAFIJA / DISCOGRAPHY

- (2021) Pan Classics (Pietro Torri Trastulli & Arias Musica Fiorita)
- (2021) Berlin Classics (Bach Branderburgische Konzerte Il Gusto Barocco)
- (2021) Glossa (Abel A sentimental journey Paolo Pandolfo)
- (2020) Ricercar (A consort's monument L'Achéron)
- (2016) Glossa (Marin Marais pieces à une et deux violes Palo Pandolfo)

DELOVANJE / AFFILIATIONS

- (2025-2026) Association Labyrinto Chemin-Pandolfo
- (2020-2026) Albert Koechlin Stiftung AKS Haus der Instrumente (profesorica / professor)
- (2008-2026) La Cetra Barock Orchester Basel CH

VIDEO

- [Flow our Tears Promo Konzerte Baselland](#)
- [Marin Marais : Folies d'Espagne](#)
- [Bach Cello Suite 5 : Prelude arranged for 2 Viols - Pandolfo-Chemin](#)
- [Abel Sonata Dmaj A:2 50 Allegro](#)
- [Paolo Pandolfo plays Violatango](#)
- [Violas en diálogo](#)
- [C. P. E. Bach y el estilo sentimental \(IV\)](#)



Niels Pfeffer (DE)
teorba / Theorbo

ŠTUDIJ / EDUCATION

- (2023) Schola Cantorum Basiliensis (Julian Behr)
- (2021) Schola Cantorum Basiliensis (Jörg-Andreas Bötticher)
- (2019) Hochschule für Musik Freiburg (Robert Hill)
- (2019) Royal Conservatoire The Hague (Zoran Dukić)
- (2017) Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (Jörg Halubek, Johannes Monno)

PODROČJE (najpomembnejše v zadnjih 4 letih)

FOCUS (the most important from the last 4 years)

- Historično informirana izvajalska praksa na brenkalih in čembalu / Historically informed performance practice on plucked instruments and harpsichord
- Basso continuo
- Sodobna glasba za stare instrumente / Contemporary music for early instruments

KONCERTI (10 najpomembnejših v zadnjih 4 letih)

CONCERTS (10 most important from the last 4 years)

- (2026) Venezia (IT), Chiesa di San Salvador, Chiesa di San Luca
- (2026) Utrecht (NL), Tivoli Vredenburg

- (2025) Basel (CH), Festival Alte Musik Basel (FAMB)
- (2025) Freiburg (DE), Theater Freiburg
- (2025) Mazeikiu (LT), Tarptautinis Mažeikių vargonų muzikos festivalis
- (2024) Innsbruck (AT), Haus der Musik Innsbruck
- (2024) Magdeburg (DE), Sonntagsmusik der Telemann-Gesellschaft Magdeburg
- (2024) Merano (IT), Südtirol Festival Merano
- (2024) Esterhazy (HU), Schloss Esterhazy
- (2024) Ženeva / Geneva (CH), ACMA Festival 2024; Théâtre Les salons

PROJEKTI (najpomembnejši v zadnjih 4 letih)

PROJECTS (the most important from the last 4 years)

- (2026) Chiaroscuro: Kapsperger's Madrigali (Schloss Weißenbrunn Stiftung)
- (2025) À toi: baročna glasba, prepletena z impresionizmom, za baročno lutnjo in violino / Duo Mandelbrot, baroque music intertwined with impressionism, for baroque lute & violin (Les Amis de l'Esparrou)
- (2025) Probstücke Digital, digitalna izdaja 24 Probstücke Johanna Matthesona, vključno s posnetki / Digital edition of the 24 Probstücke by Johann Mattheson, including recordings (Südwestrundfunk Kultur)

DISKOGRAFIJA / DISCOGRAPHY

- (2025) warblingQUIRE Records, WQ2501 (Denis Delair: The Violin Sonatas, Ensemble The Levée)
- (2025) Challenge Classics, CC72017 (More Than Muses – Female Creative Power in the Golden Age, Tabea Schwartz & Vernon Consort)
- (2025) Passacaille, PAS1158 (J. S. Bach: Solo Cantatas for Alto – Armenian Chants, Seda Amir-Karayan, Camerata Vivaldiana, Fritz Krämer)
- (2022) Querstand / Verlagsgruppe Kamprad, VKJK 2208 (Georg Philipp Telemann: Essercizii Musici, Ensemble La Visione, 4 CDs)

DOSEŽKI (najpomembnejši v zadnjih 4 letih)

ACHIEVEMENTS (the most important from the last 4 years)

- (2024) Neuburg an der Donau, Biagio-Marini-Wettbewerb (Prva nagrada / 1st prize, Ensemble Auditum Dignum)
- (2024) Basel, Ensemblewettbewerb der Schola Cantorum Basiliensis (Prva nagrada / 1st prize, The Levée)
- (2023) Basel, Preis der Marchal-Stiftung für Masterrezital und Masterarbeit

DELOVANJE / AFFILIATIONS

- (2025-) Zürcher Hochschule der Künste (predavatelj za lutnjska glasbila / Lecturer in Lute Instruments)
- (2024-) Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (korepetitor za čembalo / Harpsichord Accompanist)
- (2023-) Schola Cantorum Basiliensis (korepetitor za lutnjo in čembalo / Lute and Harpsichord Accompanist)
- (2021-) Eberhard Karls Universität Tübingen, Musikwissenschaftliches Institut (raziskovalni sodelavec / Research Associate)
- (2020-2022) Musikakademie der Stadt Kassel (predavatelj za čembalo in historično informirano izvajalsko prakso / Lecturer in Harpsichord and Historically Informed Performance Practice)
- (2018-2024) Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (predavatelj za teorbo in basso continuo) / Lecturer in Theorbo and Basso Continuo)

- (2015-) Samostojni glasbenik / Freelance Musician

SODELOVANJA (najpomembnejša v zadnjih 4 letih)**COLLABORATIONS** (the most important from the last 4 years)

- (2026) Kammerorchester Basel, Main Barockorchester, Accademia degli Stravaganti
- (2025) Main Barockorchester, Ensemble Ad Fontes Basel, Accademia degli Stravaganti
- (2024) Barucco Consort Wien, Main Barockorchester, Ensemble Ad Fontes Basel, Capricornus Consort Basel, Accademia degli Stravaganti
- (2023) Bachstiftung St. Gallen, La Cetra Barockorchester Basel, Main Barockorchester, Ensemble Ad Fontes Basel, Capricornus Consort Basel, Accademia degli Stravaganti
- (2022) Barucco Consort Wien, Main Barockorchester, Capricornus Consort Basel, Accademia degli Stravaganti

SPLETNA STRAN / WEBSITE

- nielspfeffer.de

FACEBOOK

- [Niels Pfeffer](#)

VIDEO

- [Niels Pfeffer](#)

Program Seviqc

Program Seviqc je dolgoročni razvojni projekt stare glasbe v Sloveniji. Ko smo leta 1982 v Radovljici začeli organizirati tečaje stare glasbe, smo pričeli s točke nič. Od takrat je program Seviqc ustvarjal okvir, v katerem so se umetniki lahko posvečali historičnim instrumentom in izvajalskim praksam, občinstvo pa je spoznavalo repertoar, ki je bil dotlej v slovenskem prostoru skoraj neznan. Danes ima Slovenija vrsto mednarodno dejavnih umetnikov na področju stare glasbe, vedno več pa je tudi prirediteljev, ki staro glasbo delno ali v celoti vključujejo v svoj program. Stara glasba je prisotna v predmetnikih glasbenih šol že na osnovni stopnji, ljubljanska akademija za glasbo ima oddelek za staro glasbo.

Program Seviqc je zavezan izključno umetnosti in strokovni odličnosti, sledi evropskim trendom in jih soustvarja. Razvoj je naravnan trajnostno, z jasno profilirano in stabilno poslovno vizijo, ki se dopolnjuje z vsakoletnimi novimi spoznanji. Kakor smo v Radovljici (1982-1996) postavili temelje in iz Brežic (1997-2023) oblikovali mrežo dogodkov po vsej Sloveniji, je Celje (2024-) tretja razvojna faza tega nacionalnega projekta. Mesto Celje s svojo infrastrukturo in bogastvom lokacij ponuja edinstveno možnost, kakršne tudi v svetovnem merilu ne srečamo pogosto. Mesto Celje je izrazito razvojno naravnano in dobro razume pomen kulture za razcvet mesta in regije. Program Seviqc ima odlične mednarodne reference in aktivno prispeva k temu razvoju. Slovenska akademija znanosti in umetnosti je naš častni pokrovitelj od 2014 in je pokroviteljstvo potrdila za 2026, člani REMA smo od 2003, nosilec Znaka EFFE smo od 2015 in smo potrjeni za naslednje dvoletno obdobje.

V okviru razvoja scene posvečamo še posebno pozornost slovenskim umetnikom, tudi tistim z rezidenco zunaj Slovenije, kar je za razvoj stare glasbe pomembno. S pristopom Seviqc Collegiumartis povezujemo slovenske umetnike z mednarodnimi in spodbujamo njihovo mednarodno karierno pot. Festivalski program in njegova priprava sta pogosto v vlogi inkubatorja mednarodnih nastopov slovenskih umetnikov.

Pomembna razsežnost našega delovanja je povezovanje stare glasbe, kulturne dediščine in regionalnega razvoja. Festivalski koncerti potekajo že od vsega začetka skoraj izključno v historično pomembnih prostorih. Tudi zaradi našega programa so uveljavljeni kot pomembna kulturna okolja in privlačne destinacije kulturnega turizma. Festival Seviqc je spodbudil obnovo gradu Pišece, referenčno podprl obnovo več prostorov kulturne dediščine in bil argument v pogajanjih za slovensko lastništvo.

Razvoj občinstev je eno osrednjih področij našega dela. Z vrhunskim programom in izjemnimi prostori Festival Seviqc pritegne približno dve tretjini obiskovalcev iz okolij zunaj občine koncerta in s tem izrazito spodbuja kulturni turizem. Festival Seviqc ima jasno profilirano prodajno politiko vstopnic, ki z vrsto brezplačnih vstopov in široko paleto ugodnosti podpira razvoj kulturnih dobrin.

Program poleg koncertov vključuje tudi strokovne in javne razprave. Simpozij Celeia združuje umetnike, raziskovalce in kulturne strokovnjake pri razmisleku o vlogi stare glasbe, kulturne dediščine in družbene vloge festivalov. Program Seviqc tako deluje kot prostor srečevanja umetnosti, znanja in javnega dialoga v evropskem kulturnem prostoru.

The Seviqc Programme

The Seviqc programme is a long-term development project for early music in Slovenia. When we began organising early music courses in Radovljica in 1982, we started from scratch. Since then, the Seviqc programme has created a framework in which artists could devote themselves to historical instruments and performance practices, while audiences discovered repertoire that had previously been almost unknown in Slovenia. Today Slovenia has a number of internationally active early music artists, and an increasing number of organisers who include early music partly or entirely in their programmes. Early music is already present in the curricula of music schools at elementary level, and the Academy of Music in Ljubljana has a department dedicated to early music.

The Seviqc programme is committed exclusively to artistic and professional excellence. It follows developments in Europe and actively contributes to them. Its development is conceived as sustainable, with a clearly defined and stable operational vision that is continuously enriched by new insights. While Radovljica (1982–1996) laid the foundations and Brežice (1997–2023) developed a network of events across Slovenia, Celje (from 2024 onwards) represents the third developmental phase of this national project. With its infrastructure and wealth of venues, the City of Celje offers a unique opportunity rarely encountered even on a global scale. Celje is strongly development-oriented and recognises the importance of culture for the flourishing of the city and the region. The Seviqc programme enjoys excellent international references and we are proud to contribute to this development. The Slovenian Academy of Sciences and Arts has been our honorary patron since 2014 and has confirmed its patronage for 2026. We have been members of REMA since 2003, and holders of the EFFE Label since 2015, confirmed for the next two-year period.

As part of the development of the field, we pay particular attention to Slovenian artists, including those based abroad, which is important for the development of early music. Through the Seviqc Collegiumartis approach, Slovenian artists are connected with international colleagues and supported in their international careers. The festival programme and its preparation serve as an incubator for international appearances by Slovenian artists.

An important dimension of our work is the connection between early music, cultural heritage and regional development. Festival concerts have, from the very beginning, taken place almost exclusively in historically significant venues. Through our programme, many of these venues have become recognised cultural environments and attractive destinations for cultural tourism. The Seviqc festival has encouraged the restoration of Pišce Castle, provided reference support for the restoration of several heritage sites and contributed to preserving Slovenian ownership during negotiations.

Audience development is one of the central areas of our work. With its outstanding programme and remarkable venues, the Seviqc festival attracts approximately two thirds of its audience from outside the municipality in which the concert takes place, thereby significantly stimulating cultural tourism. The festival also maintains a clearly defined ticketing policy that supports access to culture through a range of free admissions and various benefits.

In addition to concerts, the programme also includes professional and public discussions. The Symposium Celeia brings together artists, researchers and cultural professionals to reflect on the role of early music, cultural heritage and the social role of festivals. The Seviqc programme thus functions as a space where art, knowledge and public dialogue meet within the European cultural landscape.

Vabilo k prijavi na Seviqcnews

Brezplačne elektronske novice **Seviqcnews** so naše osnovno informativno glasilo. Nanje se lahko prijavite na naši spletni strani www.seviqc.si.

Prijavni obrazec se nahaja v stolpcu **SEVIQCNEWS** na skrajni desni strani.

Arhiv že poslanih Seviqcnews je dostopen v meniju [Festival / Seviqcnews](#), kjer lahko preberete tudi naša pretekla obvestila. S prijavo na Seviqcnews boste redno obveščeni o koncertih, umetnikih in drugih dejavnostih programa Seviqc.

Vabilo k donaciji dela dohodnine

Donacija iz dohodnine je prihodek, o katerem odločate davčni zavezanci v Sloveniji. Če ga ne namenite upravičencem, ostane v državnem proračunu. Z vašo donacijo bomo lažje razvijali program stare glasbe, omogočali nove umetniške projekte ter ohranjali dostopnost programa najširšemu občinstvu. Tudi zaradi teh donacij lahko ohranjamo poslovno politiko, ki omogoča številne brezplačne dogodke, ugodne cene vstopnic v predprodaji ter druge ugodnosti za obiskovalce.

Z vašo podporo prispevate tudi k prepoznavnosti Slovenije na evropskem kulturnem zemljevidu ter k razvoju naših prizorišč kulturne dediščine. Vabimo vas, da postanete del te zgodbe.

Kako lahko namenim del dohodnine programu Seviqc? Navodilo je na naši spletni strani www.seviqc.si v meniju [Doniraj](#).

Za kaj bo porabljen donacija? V celoti za izvedbo festivala Seviqc in podpornih aktivnosti.

Spletne povezave

Zaradi preglednosti spletni naslovi v tiskani izdaji niso izpisani. Aktivne povezave do spletnih strani, družbenih omrežij, videov in drugih spletnih vsebin so na voljo v elektronski izdaji te publikacije:
www.seviqc.si / Festival / Publikacije

Invitation to subscribe to Seviqcnews

The free electronic newsletter Seviqcnews is our main source of information. You can subscribe on our website www.seviqc.si.

The subscription form is located in the **SEVIQCNEWS** column on the far right side of the page.

An archive of previously published Seviqcnews is available in the menu [Festival / Seviqcnews](#), where you can also read our past announcements. By subscribing to Seviqcnews you will be regularly informed about concerts, artists and other activities of the Seviqc programme.

Invitation to Allocate Part of Your Income Tax

Slovenian taxpayers may allocate part of their income tax to eligible organisations. If they do not do so, the funds remain in the state budget. With your donation we will be able to further develop the early music programme, enable new artistic projects and keep the programme as accessible as possible. These donations also help us maintain our ticketing policy, including free admission to many events, reduced advance ticket prices and other benefits for our audiences.

Your support also contributes to Slovenia's visibility on the European cultural map and to the development of our heritage venues. We warmly invite you to become part of this story.

How can I allocate part of my income tax to the Seviqc programme?

Instructions are available on our website www.seviqc.si in the [DONATE](#) section.

What will the donation be used for? It will be used entirely for the Seviqc festival and its supporting activities.

Online Links

For reasons of readability, web addresses are not printed in this edition. Active links to websites, social media, videos and other online content are available in the electronic edition of this publication:
www.seviqc.si / Festival / Publikacije

Hvala za Vaš obisk.
Obiskovalci ste tisti, ki oblikujete podobo festivala.

Thank you for joining us.
It is our audience that shapes the identity of the festival.

Vabimo Vas na naše naslednje koncerte:

Predstava: OperArija (SI)
ponedeljek, 10.8.2026 ob 18:00
Celje, Glasbena šola Celje
Klepet z umetniki ob 19:00 v Kavarni Oaza

Koncert: Qvinta Essença (ES)
sreda, 12.8.2026 ob 19:30
Celje, Stolna cerkev sv.Danijela
Klepet z umetniki ob 18:30 v Kavarni Oaza

Koncert: Bach Collegium Barcelona (ES)
četrtek, 13.8.2026 ob 19:30
Celje, Cerkev Marijinega vnebovzetja
Klepet z umetniki ob 18:30 v Kavarni Oaza

Koncert: Duo Stegmann - Jiménez (GB)
nedelja, 16.8.2026 ob 19:30
Celje, Knežji dvor
Klepet z umetnikoma ob 18:30 v Kavarni Oaza

Koncert: Tiago Matias (PT): vihuela, baročna kitara
ponedeljek, 17.8.2026 ob 19:30
Soteska, Hudičev turn
Klepet z umetnikom ob 18:30 v KKC Dolenjske Toplice

Koncert: Musica Antiqua Neoplantensis (RS)
četrtek, 20.8.2026 ob 19:30
Celje, Knežji dvor
Klepet z umetniki ob 18:30 v Mestni kavarni Celje

Koncert: Savaria Baroque Orchestra (HU)
petek, 21.8.2026 ob 19:30
Celje, Narodni dom
Klepet z umetniki ob 18:30 v Mestni kavarni Celje

We invite you to our upcoming concerts:

Performance: OperArija (SI)
Monday, 10 August 2026 at 18:00
Celje, Celje Music School
Chat with the artists at 19:00, Oaza Café

Concert: Qvinta Essença (ES)
Wednesday, 12 August 2026 at 19:30
Celje, Cathedral of St Daniel
Chat with the artists at 18:30, Oaza Café

Concert: Bach Collegium Barcelona (ES)
Thursday, 13 August 2026 at 19:30
Celje, Church of the Assumption of the Virgin Mary
Chat with the artists at 18:30, Oaza Café

Concert: Duo Stegmann - Jiménez (GB)
Sunday, 16 August 2026 at 19:30
Celje, Princely Palace
Chat with the artists at 18:30, Oaza Café

Concert: Tiago Matias (PT): vihuela, Baroque guitar
Monday, 17 August 2026 at 19:30
Soteska, Devil's Tower
Chat with the artist at 18:30, KKC Dolenjske Toplice

Concert: Musica Antiqua Neoplantensis (RS)
Thursday, 20 August 2026 at 19:30
Celje, Princely Palace
Chat with the artists at 18:30, City Café Celje

Concert: Savaria Baroque Orchestra (HU)
Friday, 21 August 2026 at 19:30
Celje, Narodni dom
Chat with the artists at 18:30, City Café Celje

Vaš SeviqC

Your SeviqC

Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
Under the honorary patronage of the Slovenian Academy of Sciences and Arts

