



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the
Slovenian Academy of Sciences and Arts

Torek / Tuesday
22.8.2023, 20:00

Soteska
Hudičev turn / Devil's Tower

Fortuna, nam prizaneseš?
Fortuna, will you spare us?

ENSEMBLE PAMPINEA

(Švica / Switzerland)

Maruša Brezavšček (SI):
srednjeveška kljunasta flavta
medieval recorder

Fiona Kizzie Lee (HK):
srednjeveška kljunasta flavta, flavta s tamburinom, portativ, dvojna flavta
medieval recorder, pipe and tabor, organetto, double recorder

Vojtěch Jakl (CZ):
srednjeveška viela
medieval viela

Sporočilo umetnikov obiskovalcem

Vabljeni na koncert srednjeveške glasbe Guillaumea de Machauta in njegovih sodobnikov. Kot poslušalci ne boste zgolj gledalci, ki ves čas koncerta opazujejo, kako Fortuna ravna z nami, ampak boste tudi sami sodelovali pri odločanju o naši usodi. Ali nam bo Fortuna prihranila bolečino in obup, bo določeno z metom ogromne kocke s srednjeveškimi poslikavami, saj bo tako določen vrstni red glasbenih del. Z obilico inštrumentov, kot so portativ, srednjeveške flavte, flavta s tamburinom, dvojna flavta in viela, upamo, da vam bomo prinesli lep koncert in odlično igro!

Poslanstvo ansambla

Glavni cilj Ensemble Pampinea je poudariti lepoto srednjeveškega repertoarja skozi instrumentalno ekspresivnost in elastičnost. Člani ansambla verjamejo, da je zgodbe mogoče povedati brez besedila, zgolj z barvo tona, artikulacijo, fraziranjem, izrazom ter z gesto in komunikacijo instrumentalistov. Člani ansambla verjamejo, da je odgovornost vsakega glasbenika zgodnjega repertoarja, da upošteva najnovejše raziskave. Poleg tega je njihovo poslanstvo historično informirana izvedba, dostopna današnji javnosti vseh starosti in profilov. Delo ansambla je obogateno z znanjem in raziskovanjem Fione Kizzie Lee.

Artists' message to visitors

You are invited to enjoy a concert of medieval music composed by Guillaume de Machaut and his contemporaries. As the audience, you will not only be a spectator to watch how Fortuna treats us throughout the concert, but you will participate yourself to decide our fate – a giant dice will be thrown to determine whether Fortuna will spare us from pain and despair by deciding the order of the musical pieces. With plenty of instruments, such as the organetto, the medieval recorders, pipe and tabor, double recorder, and medieval viela, we hope to bring you a beautiful concert and a great game!

The mission statement of the ensemble

The medieval Ensemble Pampinea's main objective is to highlight the beauty of the medieval repertoire through instrumental expressivity and elasticity. They believe that stories can be told with no text, but with tone colour, articulation, phrasing, expression, etc., and with gesture and communication of the instrumentalists. Ensemble Pampinea considers the awareness of latest research a responsibility of every musician of the early repertoire; moreover, they count making informed performance approachable for a modern public of all ages and backgrounds their mission. The ensemble's work is advanced by the knowledge and research of Fiona Kizzie Lee.

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Vinar koncertov Seviqc Brežice 2023:
Družina Jakončič, Kozana, Goriška Brda

Winemaker of Seviqc Brežice 2023 concerts:
Family winery Jakončič, Kozana, Goriška Brda

ob 19:00
Kulturno kongresni center Dolenjske Toplice
Klepet z Ensemble Pampinea

at 19:00
Cultural and Congress Centre Dolenjske Toplice
Chat with Ensemble Pampinea

Fortuna, nam prizaneseš? / Fortuna, will you spare us?

INTRODUCTIO

Guillaume de Machaut (1300-1377):

De fortune me doy pleindre

(kljunasta flavta, viela, portativ / recorder, viela, organetto)

PRIMA PARS

Negotovost in upanje / Hope and Uncertainty

Guillaume de Machaut (1300-1377):

Esperance qui m'asseure

(kljunasta flavta, viela, portativ / recorder, viela, organetto)

Guillaume de Machaut (1300-1377):

Tres douce dame

(dvojna flavta / double recorder)

Anonymus

Puisque amé sui doucement

(Cypriot Codex, I-Tn MS J.II.9: kljunasta flavta, portativ / recorder, organetto, viela)

SECUNDA PARS

Sreča in radost / Happiness and Sweetness

Anonymus

Tres douce, plaisant figure

(Chantilly Codex, F-CH MS 564: kljunasta flavta, viela, portativ / recorder, viela, organetto)

Guillaume de Machaut (1300-1377):

Double hoquet

(kljunasti flavti, viela / recorders, viela)

Guillaume de Machaut (1300-1377):

Douce dame jolie

(kljunasta flavta, dvojna flavta / recorder, double recorder, viela)

Anonymus

La seconde estampie royal

(Chansonier du Roi, F-Pnm Français 844: flavta s tamburinom, kljunasta flavta, viela / pipe and tabor, recorder, viela)

TERTIA PARS

Bolečina in obup / Pain and Despair

Guillaume de Machaut (1300-1377):

Biaute qui toutes autres père

(kljunasti flavti, viela / recorders, viela)

Guillaume de Machaut (1300-1377):

Ay mi! dame de valour

(flavta s tamburinom, viela / pipe and tabor, viela)

Anonymus

Ha, Fortune

(Chantilly Codex, F-CH MS 564: kljunasta flavta, viela, portativ / recorder, organetto)

Johannes Ciconia (ca.1370-1412):

Merce o morte

(kljunasti flavti / recorders)

CONCLUSIO

Guillaume de Machaut (1300-1377):

Ma fin est mon commencement

(kljunasti flavti, viela / recorders, viela)

Kocko je oblikovala Lene Lekše in sešila Tajda Novšak /
The dice was designed by Lene Lekše and sown by
Tajda Novšak.



Skrita pravila Fortune (sreče): obiskovalec koncerta bo vrgel velikansko kocko, ki spominja na Fortuno z zavezanimi očmi, ki sprejema odločitve: srečna in uspešna prihodnost ali tista, ki prinaša obup in muke.

Fortuna, nam prizanesiš?
Navodila za igro

Z metom kocke boste začasno prevzeli vlogo same Fortune, ki bo žonglirala z usodo Ensemble Pampinea, in odločala o tem, kaj se bo dogajalo v koncertnem programu

1. Če vržete **I**, vstopi Ensemble Pampinea v čas *negotovosti in upanja*. Veseli se lepih trenutkov v življenju, kot je na primer spoznati lepega in pravega ljubimca, po drugi strani pa se boji, da prežita na nanj frustracija in bolečina, ki le čakata, da ga boleče prizadaneta. Z drugimi besedami: to je tako kot v običajnem življenju!
2. Če vržete **II**, se usodi ansambla svetlika sončni žarek: življenja glasbenikov napolnjujeta *sreča in radost*. To cenijo in uživajo, kolikor morejo, saj vedo, da je to lahko le začasno.
3. Če vržete **III**, pahneta ansambel v *bolečino in obup*. Glasbeniki si ne morejo predstavljati boljšega načina, kako preživeti to težko obdobje, kot z igranjem skladb obupa in lepe žalosti za vas, drago občinstvo.

Fortuna's (luck's) hidden rules: A member of the public will have the chance to throw a giant dice, resembling the blindfolded Fortuna as she makes her decisions: a happy and prosperous future or one that demands despair and torment.

Fortuna, will you spare us?
User Instruction of the Game

By participating in the dice throw, you will take the temporary role of Fortuna herself, juggling the fate of the Ensemble Pampinea, and deciding what will happen next in the concert programme.

1. In throwing **I**, Ensemble Pampinea enters a stage of **Hope and Uncertainty**. On the one hand, the ensemble members celebrate joyful moments in life, such as discovering a beautiful and pure lover; on the other hand, they fear that frustration and pain are on the way, lurking out and ready to induce pain on them. In other words, it is like a normal life!
2. In throwing **II**, you grant the ensemble a ray of sunlight: the musicians' lives are filled with **Happiness and Sweetness**. They treasure that and enjoy themselves as much as they can, as they know it might be temporary.
3. In throwing **III**, you are essentially throwing the ensemble into **Pain and Despair**. What better way to get through the difficult period than playing melodies of despair and beautiful sadness for You, esteemed audience?

V programu »Fortuna, nam prizaneseš?« se občinstvo potopi v repertoar ars nova in ars subtilior, ki vključuje dela Machauta iz kodeksov Chantilly in Cyprius. Nepredvidljiva narava Fortune se kaže kot kocka v rokah občinstva. Ko kocka pade, določi vrstni red treh programskih sklopov in s tem usodo ansambla na odru. Kar pa ni podvrženo naključju, je srednjeveški pogled na svet: Fortuna ni zapečaten, ampak se nenehno spreminja. Program se zaključi z Machautovim »Ma fin est mon commencement« (Moj konec je moj začetek), kar zaobjema krog življenja.

In the programme "Fortuna, Will You Spare Us?", the audience is immersed in the repertoire of ars nova and ars subtilior, featuring works by Machaut as well as those from the Chantilly and Cypriot Codex. The unpredictable nature of Fortuna appears as a dice in the hands of the audience: the result of the dice determines the order of the program and thus the fate of the ensemble on stage. However, what is not subject to chance is the medieval worldview - Fortuna is not fixed but keeps changing. The program concludes with Machaut's "Ma fin est mon commencement," embracing the circle of life.

Fortuna caeca est.
(Sreča je slepa)

Fortuna caeca est.
(Fortune is blind)

V grški komediji in po besedah rimskih latinskih avtorjev je bila Fortuna, boginja usode, pogosto prikazana z zavezanimi očmi in je držala v roki *Rota Fortunae* (kolo sreče). Ta podoba se je nadaljevala v srednjeveškem pogledu na svet preko vplivnih piscev, kot je Boetij. Sreča je slepa, nihče, niti božanstvo same Usode, tega ne nadzoruje. Nestanovitnost njenega značaja je vodila sv. Avgušтина, da je v *De civitate Dei contra paganos* leta 426 zapisal: »Kako je torej dobra ona, ki brez razsodnosti pride tako do dobrega kot do slabega?«. Srednjeveške upodobitve Fortune poudarjajo njeno dvojnost in nestabilnost. Stara francoska pesnitev Roman o roži (*Le Roman de la Rose*, 1230/1270) prikazuje ljubimca, katerega upe je narekovala Sreča. V Dantejevem Peklu Virgil predstavlja Fortuno tako kot hudiča in kot angela, ki je podrejen Bogu. Veliki skladatelj in pesnik Guillaume de Machaut (1300-1377) v *De fortune me doy pleindre* hvali Fortuno, a se tudi pritožuje nad njo, saj dovoljuje, da najde pošteno in popolno damo. Pesnik pa hkrati ne ve, če bo ljubezen trajala, saj se lahko Fortuna kadar koli odloči, da obrne svoje kolo proti njemu.

In Greek comedy and in the words of Roman Latin authors, Fortuna, the goddess of Fate, was often depicted blindfolded and with the *Rota Fortunae* (Wheel of Fortune). This image continued into the medieval worldview through influential writers such as Boethius. Luck is blind; nobody, even the Fate's deity herself, controls it. The fickleness of her character led St. Augustine to write, in *De civitate Dei contra paganos* (AD 426) "How, therefore, is she good, who without discernment comes to both the good and to the bad?" Medieval representations of Fortuna emphasize her duality and instability. The old French poem *Le Roman de la Rose* (1230/1270) depicts a lover whose hopes were dictated by Luck; in Dante's *Inferno*, Fortuna is explained by Virgil as both a devil and a ministering angel, subservient to God. The great composer and poet Guillaume de Machaut (1300-1377), in *De fortune me doy pleindre*, praises yet also complains that Fortuna permits such a fair and perfect lady to be found; however, the poet is also uncertain whether the love will continue to exist as Fortuna can choose to turn her wheel against him at any moment.

Nocojšnji koncert uvaja skladba Guillaumea de Machauta, ki zgoščeno ponazarja naravo Fortune. De Machaut, ki je znan po svojem obsežnem opusu, je delal za številne bogate in vplivne pokrovitelje svojega časa. Ni bil le kanonik v katedrali v Reimsu, ampak je delal med drugim tudi za Janeza I. Luksemburškega – grofa in češkega kralja, papeža Benedikta XII., Karla V. – normandijskega vojvodo in kasneje francoskega kralja. De Machaut je skladal v širokem razponu stilov in oblik, še posebej je bil znan po svojih posvetnih delih, vključno z lai in formes fixes: rondoji, virelai in baladami. Ta dela so se nanašala predvsem na dvorno

Tonight's concert commences with a piece by Guillaume de Machaut that succinctly iterates the nature of Fortuna. Known by his sizeable oeuvre, Machaut worked for numerous wealthy and powerful patrons of his time – not only was he a canon at the Reims Cathedral, but he also worked for John I of Luxembourg and King of Bohemia, Pope Benedict XII, Charles V, Duke of Normandy, and later King of France, among others. Composing in a wide range of styles and forms, Machaut was particularly known for his secular works, including the *Lais* and the *forms fixes*: *rondeau*, *virelai* and *ballade*. These works dealt mostly with courtly love,

ljubezen, ki se je praviloma začela in končala glede na odločitve naše protagonistke Fortune. Zaljublenci so se veselili najti popolne ljubimce, ob posegih Fortune pa so žalovali za neuslišano ljubeznijo.

Eden glavnih razlogov, zakaj Guillaumea de Machauta v sodobnem času pogosto hvalijo kot »največjega skladatelja« srednjeveškega obdobja, je ta, da dela drugih skladateljev tistega časa preprosto niso preživel v celoti in tudi ne na organiziran način. Pesnik in skladatelj je začel delati na načrtovani zbirki svojega celotnega opusa v petdesetih letih 14. stoletja, pri čemer je sam nadzoroval prepisovanje velikih šestih knjig in odločal o vrstnem redu skladb v zbirki. To je omogočilo, da je njegov opus preživel skoraj v celoti do danes.

Ne samo, da je bilo njegovo ohranjanje opusa vrhunsko, ampak Machautova glasba vsebuje elemente, ki ga ločijo od njegovih sodobnikov. Njegove balade so bile na primer prvi vzorci povsem nove zvrsti francoske pesmi, ki je vsebovala formalno, določeno strukturo besedila, kjer so bili glasovi zasnovani v ritmičnem odnosu drug do drugega. Poleg tega je eksperimental s kontrapunktom v uporabi novih kombinacij popolnih in nepopolnih intervalov.

Posvetna dela de Machauta, pa tudi nekaterih njegovih sodobnikov, kot sta P. des Molins (dejaven v sredini 14. stoletja) in Philippe de Vitry (1291-1361), so napisana v slogu imenovanem ars nova. To je polifona glasba v »novem slogu«, ki je cvetel v Franciji in njeni okolici v času poznega srednjega veka. De Machaut je bil ikonična osebnost svojega časa, zato leto njegove smrti (1377) označujemo za začetek fenomena ars subtilior, glasbenega sloga, za katerega je bila značilna ritmična in notacijska kompleksnost in je bil namenjen manjšemu številu prefinjenih poznavalcev. Vzorednic med ars nova in ars subtilior ni težko videti, zdi se, da se je slednja razvila kot podvrsta prve. Lotevata se podobnih tem: ljubezni, smrti in seveda spontanosti Fortune. Rokopise, ki vsebujejo širok repertoar ars subtilior, najdemo v kodeksu Chantilly in francoskem kodeksu Cyprius. Nocojšnji koncert predstavlja dela de Machauta in skladbe iz omenjenih kodeksov ars subtilior.

Prima pars: Negotovost in upanje

Esperance qui m'asseure
Tres douce dame
Puisque amé sui doucement

which usually began and ended according to decisions by our protagonist, Fortuna. Lovers rejoice over the existence of a perfect lover; and mourn over an unrequited love under the interventions by Fortuna.

One of the main reasons why Guillaume de Machaut is often praised in modern times as the "greatest composer" of the medieval period is that the works of other composers at the time just did not completely survive, nor in an organized manner. The poet-composer started working on a planned collection of his entire oeuvre in the 1350s, himself supervising the copying of the large six books and deciding the order of which the pieces appeared in the collection, allowing his oeuvre to survive in almost entirely up to today.

Not only was his preservation of oeuvre cutting-edge, but Machaut's music also exhibits elements that brings him apart from his contemporaries. His ballads, for example, were the first specimens of an entirely new genre of French song that featured a formal, fixed text structure with voice parts conceived in relation to each other rhythmically; and he experiments with the counterpoint in terms of using new combinations of perfect and imperfect intervals.

The secular works of Machaut, as well as some of his contemporaries such as P. des Molins (fl mid-14th century) and Philippe de Vitry (1291-1361), are composed in the style called *Ars nova*, polyphonic music in the "new style" that flourished in France and its surroundings during the late medieval times. With Machaut being such an iconic figure, scholars referred his death year (1377) as the start of the phenomenon of *Ars subtilior*, a musical style that embraces rhythmic and notational complexities and targets a small audience of refined connoisseurs. It is not difficult to see parallels between *Ars nova* and *Ars subtilior*, in that the latter seemed to develop as a subcategory of the former – they tackle similar topics, namely love, death and of course, the spontaneity of Fortuna. Manuscripts that contain a large repertoire of *ars subtilior* works include the *Chantilly Codex* and the *French Cypriot Codex*. In our concert today, works by Machaut and from these two *ars subtilior* codices are presented.

Prima pars: Hope and Uncertainty

Esperance qui m'asseure
Tres douce dame
Puisque amé sui doucement

Kolikor nam upanje prinaša varnost in veselje, lahko prinese tudi razočaranje. Želimo si sladkih misli, okusnih jedi, ugodno srečo, prijetno dobrodošlico. Naši načrti pa se žal vedno ne izidejo. Kljub temu smo še vedno polni upanja s svojimi hotenji, saj smo lahko v življenju tudi neverjetno dobro nagrajeni.

Secunda pars: Sreča in radost

Tres douce, playsant figure
Double hoquet
Douce Dame Jolie
La Seconde Estampie

Slast in užitek v srednjeveški liriki, pa naj bosta še tako sladka, sta začasna in kratkotrajna. Včasih je že to, da lahko z nekom plešeš ali uživaš v glasbi, res velik trenutek sreče. Raznolikost ljubezni je tista, ki oblikuje življenje nepozabno in vredno.

Tertia pars: Bolečina in obup

Biaute qui toutes autres père
Ay me! Dame de valor
Ha Fortune
Merce o morte

Ubogi jaz. Nepozabna dama, ki jo ljubim in si jo želim, mi povzroča bolečino. Svoje srce hranim z znaki, ki so drugi skriti, in bridko živim v solzah.

Junaki teh del so izkusili obup in kalvarijo, ko so jih njihovi zapeljivi in plemeniti ljubljenci prepustili žalosti. Fortuna jih je pahnila v situacijo, kjer so njihovi ljubimci postali nedosegljivi, nedostopni. Hrepenenje, pričakovanje in posledično obup, so klasični viški francoske glasbe 14. stoletja.

Če naša prihodnost ni v naših rokah, če je Fortuna tako nestanovitna, kot pravijo – zakaj se še vedno trudimo? Stari Rimljani so vedeli, da je nрав Fortune tesno povezana z virtusom, vrlino. Ljudje brez vrlin privlačijo nesrečo. Machiavelli nam v Vladarju (Il principe, 1513) zagotavlja, da Fortuna vlada le eni polovici naše usode, drugi polovici pa naša lastna volja.

Naš koncert se zaključi z de Machautovim *Ma fin est mon commencement*. Če Fortuna deluje kot cikel usode, nas konec vrne na naš začetek.

Fiona Kizzie Lee

As much as hope brings us assurance and joy, it also brings disappointment. We wish for sweet thoughts, delicious meals, a good fortune, a pleasant welcome. Our plans don't always go well. Yet, we are still hopeful with our pursuit, the rewards in life are often without equal.

Secunda pars: Happiness and Sweetness

Tres douce, playsant figure
Double hoquet
Douce dame jolie
La Seconde Estampie

Delight and Pleasure in the medieval lyric, however sweet they are, are temporary and short-lived. Sometimes, to be able to dance with somebody, or to enjoy a moment of music, are indeed already great moment of happiness. Love's complexity is what makes life memorable and worthwhile.

Tertia pars: Pain and Despair

Biaute qui toutes autres père
Ay me! Dame de valour
Ha Fortune
Merce o morte

Poor me. The worthy lady whom I love and desire inflicts pain on me. I feed my heart on signs that others don't see, and I live bitterly on tears.

The protagonists in the pieces experienced despair and agony as their fine and noble lovers left them in a state of sadness. Fortuna has thrown them into situations that their lovers became unattainable and unreachable – the longing, the expectations, and the subsequent despair – classic *topos* of music in the 14th-century France.

If our future is not in our own hands, if Fortuna is as fickle as they say – why are we still trying hard? Ancient Roman thoughts also claimed that Fortuna's identity was closely tied to virtus. People who lacked virtues attracted ill-fate. Machiavelli brings us further assurance in The Prince, saying that Fortuna only rules one half of men's fate, the other half being of their own will.

Our concert ends with Machaut's *Ma fin est mon commencement*. If Fortuna works as a cycle of fate, our end brings us back to our beginning.

Fiona Kizzie Lee

Glasbeniki, ki sestavljajo **Ensemble Pampinea**, Fiona Kizzie Lee, Maruša Brezavšček in Vojtěch Jakl, so nagrajenci tekmovanj stare glasbe. Spoznali so se med študijem na Schola Cantorum Basiliensis, kjer so imeli priložnost, da raziščejo obsežen repertoar srednjeveške glasbe in spoznajo možnosti barvitenga aranžmaja z uporabo različnih historičnih instrumentov. V svoj instrumentarij vključujejo kljunasto flavto, vielo, flavto s tamburinom, dvojno flavto in portativ. Novembra 2022 je Ensemble Pampinea prejel prvo nagrado na tekmovanju za mlade ansamble LIFEM (Londoni mednarodni festival stare glasbe) in bil povabljen, da se predstavi s koncertom v novembru 2023. Bil je tudi eden štirih finalistov, izbranih za nastop na tekmovanju Musikfestspiele Potsdam Sanssouci v juniju 2023. Avgusta 2022 je s programom Boccaccio's Decameron nastopi v Sloveniji v Muzeju občine Šenčur in v cerkvi sv. Florijana v Ljubljani.

Maruša Brezavšček (www.marusabrezavscek.com) je izvajalka na kljunastih flautah, kot tudi na dulcianu in baročnem fagotu. Osvojila je številne prestižne nagrade. Na tekmovanju iz kljunaste flaute v okviru TARG 3 je leta 2020 v Tel Avivu prejela dve prvi nagradi, leta 2016 pa prvo nagrado na tekmovanju ERPS v Gradcu. Leta 2021 je prejela nagrado Ivana Wernerja za svoje umetniške dosežke kot solistka z orkestrom na festivalu Varaždinske barokne večeri. Je soustanoviteljica ansamblov Duo Decima, Ensemble Bastion in Ensemble Pampinea. Slednji je prejel prvo nagrado na tekmovanju LIFEM (Londoni mednarodni festival stare glasbe) 2022. izobraževala se je pri priznanih glasbenikih: kljunastih flautistih Dorothee Oberlinger, Pedro Memelsdorff, Antonio Politano, Han Tol in Andreas Böhlen, fagotistih Carlesu Cristobalu, Donni Agrell in Josepu Borrasi. Prejela je diplome z odliko na Schola Cantorum Basiliensis/Musikakademie Basel in na Universität Mozarteum Salzburg, zaključila leto Erasmus izmenjave na Escuela Superior de Musica de Catalunya in obiskovala »Corso libero - Flauto dolce« na Conservatorio di Musica Luca Marenzio di Brescia.

Fiona Kizzie Lee (www.fionakizzielee.com), izvajalka na kljunastih flautah in klaviaturistka, se je specializirala za srednjeveško in renesančno glasbo ter nastopa kot solistka in sovoditeljica nagrajenih ansamblov v Baslu in Hong Kongu. Je tudi raziskovalka in pedagoginja stare glasbe, ki je pogosto vabljena, da predava in govori na akademskih dogodkih. Njeni ansambelski dosežki vključujejo prvo nagrado na Londonskem tekmovanju mladih ansamblov za staro glasbo novembra 2022 (z Ensemble Pampinea), je finalistka in polfinalistka Mednarodnega tekmovanja mladih umetnikov v Yorku v Angliji (Ensemble.q.p.i.t., 2019) in Internationaal Van Wassenaer Concours v Utrechtu na Nizozemskem

The musicians comprising **Ensemble Pampinea**, Fiona Kizzie Lee, Maruša Brezavšček and Vojtěch Jakl, are prize winners in the early music scene. They met during their studies at the Schola Cantorum Basiliensis, where they had the opportunity to explore the extensive repertoire of medieval music and to learn about the possibilities of a colourful arrangement using various historical instruments. The trio plays recorder, fiddle, pipe and tabor, double recorder as well as organetto. In November 2022, Ensemble Pampinea won First Prize in the LIFEM (London International Festival for Early Music) competition for young ensembles and has been invited to present a concert there in November 2023. The Ensemble is also one of the four finalist groups selected to play in the competition of Musikfestspiele Potsdam Sanssouci in June 2023. In August 2022, the ensemble was invited to perform their programme "Boccaccio's Decameron" in Slovenia, at Muzej občine Šenčur and Cerkev sv. Florijana in Ljubljana.

Maruša Brezavšček (www.marusabrezavscek.com) is a recorder player and performer on the dulcian and baroque bassoon. She has won numerous prestigious awards - as a recorder player, she received double first prize at TARG 3 in Tel Aviv in 2020 and first prize at the ERPS competition in Graz in 2016. In 2021 she received the Ivan Werner Prize for her artistic achievements as a soloist with orchestra at the Varaždinske barokne večeri festival. Maruša is a co-founder of the ensembles Duo Decima, Ensemble Bastion and Ensemble Pampinea. The latter received first prize in the 2022 London International Festival of Early Music competition. Maruša studied with renowned musicians such as the recorder players Dorothee Oberlinger, Pedro Memelsdorff, Antonio Politano, Han Tol and Andreas Böhlen as well as the bassoonists Carles Cristobal, Donna Agrell and Josep Borrás. Maruša received diplomas with distinction at the Schola Cantorum Basiliensis/Musikakademie Basel and at the Universität Mozarteum Salzburg, completed an Erasmus exchange year at the Escuela Superior de Musica de Catalunya and attended "Corso libero - Flauto dolce" at the Conservatorio di Musica Luca Marenzio di Brescia.

Recorder and Keyboard Player **Fiona Kizzie Lee** (www.fionakizzielee.com) specialises in Medieval and Renaissance music and performs as a soloist and co-directs award-winning ensembles in Basel and Hong Kong. She is also a researcher and educator in early music who is frequently invited to talk and speak in academic events. Her ensemble achievements include the first prize of the London Early Music Young Ensemble Competition in November 2022 (with Ensemble Pampinea), finalist and semi-finalist in the

(Ensemble La Fiamma, 2019). Bila je štipendistka Jockey Club Music and Dance Fund v letih 2016–2017 in ima magisterij iz muzikologije na King's College London (2017), drugi magisterij iz izvajanja srednjeveške glasbe (2019) in tretji specializirani magisterij iz renesančne glasbe (2021). Zdaj pripravlja doktorat iz muzikologije na Univerzi v Zürichu.

Vojtěch Jakl je študiral sodobno violino na Praškem konservatoriju (CZ) pri Dagmar Zárubovi, Jaroslavu Foltýnu in Jiříju Vodički. Po zaključenem magistrskem študiju baročne violine na Janáčkoví akademiji za uprizoritvene umetnosti v Brnu (CZ) pri Lenki Torgersen je zaključil študij na Schola Cantorum Basiliensis (CH) pri prof. Amandine Beyer. Udeležil se je mojstrskih tečajev, ki so jih vodili John Holloway, Lucy van Dael, Ton Koopman, Olivier Schneebeli, Patrick Cohën-Akenine in drugi. Pogosto igra v ansamblih, kot so Collegium 1704, Collegium Marianum, Ensemble Inégal, Musica Florea, Czech Ensemble Baroque in drugi. Je ustanovni član nedavno ustanovljene češke skupine B3 Ensemble in baselskega Tria Rýnský. Kot član ansamblov je sodeloval pri številnih snemanjih zgoščenk in nastopal na prestižnih festivalih in v koncertnih dvorinah po Evropi, vključno z Bachfestom v Leipzigu, Prague Spring Festival, Château de Versailles Spectacles, Resonanzen Festival Wien in drugimi.

International Young Artists Competition in York, England (Ensemble.q.p.i.t., 2019) and the Internationaal Van Wassenaer Concours in Utrecht, Netherlands (Ensemble La Fiamma, 2019). Lee was a Jockey Club Music and Dance Fund scholar in 2016-2017, and holds a Masters in Musicology at King's College London (2017), a second master's degree in performance of Medieval Music (2019) and a third Specialised master's degree in Renaissance Music (2021). She is now reading a Doctorate in Musicology at the University of Zürich.

Vojtěch Jakl studied modern violin at the Prague Conservatory (CZ) with Dagmar Zárubová, Jaroslav Foltýn and Jiří Vodička. After completing a Master's degree in baroque violin at the Janáček Academy of Performing Arts in Brno (CZ) with Lenka Torgersen, he is currently completing studies at the Schola Cantorum Basiliensis (CH) with Prof. Amandine Beyer. Vojtěch has taken part in masterclasses led by John Holloway, Lucy van Dael, Ton Koopman, Olivier Schneebeli, Patrick Cohën-Akenine etc. He frequently plays in ensembles such as Collegium 1704, Collegium Marianum, Ensemble Inégal, Musica Florea, Czech Ensemble Baroque, and others. He is a founding member of the recently formed Czech B3 Ensemble and Basel based Rýnský Trio. As an ensemble member, he has participated in numerous CD recordings and performed at prestigious festivals and concert halls across Europe, including Bachfest Leipzig, the Prague Spring Festival, Château de Versailles Spectacles, Resonanzen Festival Wien, etc.

