



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Celje
Stara grofija / Old County

Glasbeni utrip baročnega Londona, od kraljevih dvoran do koncertnega odra
The musical pulse of baroque London, from the royal halls to the concert stage

ENSEMBLE BASTION

(Švica / Switzerland)

Maruša Brezavšček (SI): kljunasta flavta / recorder

Beatriz López Paz (CU): viola da gamba / viol

Elias Conrad (DE): teorba / theorbo

Mélanie Flores (MX): čembalo / harpsichord

Neposredni prenos: Radio Slovenija

Direct broadcast: Radio Slovenija

Celje, Kavarna in slaščičarna Miško Knjižko, ob 19:00
Klepet z Ensemble Bastion

Celje, Kavarna in slaščičarna Miško Knjižko, at 19:00
Chat with Ensemble Bastion



Nicola Matteis (1644/49-<1695)

Aria e Passagi ad immitatione della Trombetta

Allegro / Aria adagio

(Other Ayres and Pieces for the Violin, The Fourth Part, London 1685)

John Adson (1587-1640)

Adson's Masque 1

(British Library London, Additional Manuscript 10444)

John Coperario (1570-1626)

Coperaree or Gray's Inn, the First

(British Library London, Additional Manuscript 10444)

Robert Johnson (1583-1633)

The Satyr's Masque

(British Library London, Additional Manuscript 10444)

Matthew Locke (1621-1677)

Consort for ffor seaverall ffriends

Pavan / Almand / Courante / Ayre / Sarabande / Jigg

(Compositions for Broken and whole Consorts, of two, three, fflower, ffive, and Six Parts, made by Matthew Locke, Composed in Ordinary to his Majestye Charles the Second, British Library London, Additional Manuscript 17801)

Christopher Simpson (1602/1606-1669)

Divisions for the practice of Learners

(The Division-Violist: or an Introduction to the Playing upon a Ground, London 1659)

Nicola Matteis (1644/49-<1695)

Aria.adagio-presto / gigg.prestissimo / Gavotta con divisioni / Ground after the Scotch humour.allegro

(Ayres for the Violin to Wit, the Third and Fourth Parts, London 1685)

Francesco Geminiani (1687-1762)

What shall I do to shew how much I love her

(?) / Allegro moderato / Affetuoso / Allegro moderato / Allegro / Affetuoso

(Rules for playing in a true Taste on the Violin, German Flute, Violoncello and Harpsicord, particularly the Thorough Bass. Exemplify'd in a variety of Compositions on the Subjets of English, Scotch and Irish Tunes, by F. Geminiani, London 1748)

Anonymus

Pauls Steeple

(The First and Second Part of The Division FLUTE Containing The Newest Divisions upon the Choisest Grounds for the FLUTE as also Several Excellent PRELUDES CHACON'S and CIBELLS, London 1706)



Koncert angleške glasbe sedemnajstega in osemnajstega stoletja bo razkril številne zgodovinske vidike, ki so oblikovali bogato glasbeno dediščino te dežele. Potovali bomo skozi glasbeni repertoar od zgodnje stuartske dinastije, z dvorcev Karla I. in II., do repertoarja iz časa po Slavni revoluciji, ko so se glasbene prireditve preselile iz kraljevega dvorca na javna prizorišča, kot so teater in koncertne dvorane.

Glasbeni utrip baročnega Londona od kraljevih dvoran do koncertnega odra

Potovali bomo skozi glasbeni repertoar od zgodnje stuartske dinastije s kraljevega dvora Karla I. in II. do repertoarja iz časa po Slavni revoluciji, ko so se glasbene prireditve preselile iz kraljevega dvorca na javna prizorišča, kot so teater in koncertne dvorane. Obe kraljevi družini sta oboževali razkošne umetniške dogodke in vladarja sta bila v svojem času umetniška mecena z zahtevnim okusom. V kraljevem dvoru so delovali številni umetniki, pesniki, glasbeniki in učenjaki, ki so prispevali k organizaciji nekaterih najbolj dovršenih dvornih zabav, kar jih je kdaj bilo v Angliji. V času Karla I. so tako prirejali »maske«, – družabne spektakle, v katerih so združevali maskirani ples, glasbo, poezijo in gledališče z bogato scenografijo.

Kljub kulturnim in političnim prizadevanjem Karla I., da bi si pridobil naklonjenost angleškega ljudstva, sta njegova avtorska vladavina in verska politika prispevala k izbruhu angleške državljanske vojne in nazadnje k njegovi usmrtni letu 1649.

Obnovitev monarhije je leta 1660 prinesla oživitev umetnosti in s tem tudi glasbe na dvoru in v kapeli. Ker so novega kralja Karla II. predhodno izgnali v Francijo in ker je imela njegova mati francoske korenine, je imel Karl II. afiniteto do francoske kulture in glasbe. Ena izmed renovacij, kjer je bil za zgled »Grande Bande« z dvora Ludviga XIV., je vključevala razširitev godalnega ansambla Kraljeve kapele na 24 glasbenikov. Francoski okus je opazen tudi pri angleških suitah tega časa. Namesto plesov pavane in gagliarde so se postopoma uveljavili *Allemande*, *Courante* in *Sarabande* in sicer v plesni in koncertno izvajani glasbi. Že v sedemdesetih in osemdesetih letih 17. pa je v Angliji postajal vse bolj priljubljen italijanski slog. Naklonjenost italijanskemu stilu se je nadaljevala tudi po revoluciji vse do 18.

A concert of seventeenth- and eighteenth-century English music will reveal the many historical aspects that have shaped the country's rich musical heritage. We will travel through the musical repertoire from the early Stuart dynasty, from the castles of Charles I and II, to the repertoire from the period after the Glorious Revolution, when musical events moved from the royal palace to public venues such as the theatre and concert halls.

The musical pulse of baroque London, from the royal halls to the concert stage

We will travel through the musical repertoire from the early Stuart dynasty from the royal court of Charles I and II. to the repertoire from the time after the Glorious Revolution, when musical events moved from the royal palace to public venues such as the theater and concert halls. Both royal families loved lavish artistic events, and the rulers were patrons of the arts with discerning taste in their time. Many artists, poets, musicians and scholars worked at the royal court, contributing to the organization of some of the most elaborate court entertainments ever seen in England. During the time of Charles I, they organized "masks" - social spectacles in which they combined masked dance, music, poetry and theater with a rich scenography.

Despite Charles I's cultural and political efforts to win the favor of the English people, his autocratic rule and religious policies contributed to the outbreak of the English Civil War and ultimately to his execution in 1649.

The restoration of the monarchy in 1660 brought about a revival of art and thus also of music at court and in the chapel. Because they are the new king Charles II. previously exiled to France and because his mother had French roots, Karl II had affinity for French culture and music. One of the renovations, which was modeled after the "Grande Bande" from the court of Louis XIV, included the expansion of the string ensemble of the Royal Chapel to 24 musicians. The French flavor is also noticeable in the English suites of this time. Instead of pavane and gagliarde dances, *Allemande*, *Courante* and *Sarabande* gradually became established in dance and concert music. Already in the 1770s and 1780s, the Italian style was becoming more and more popular in England. The preference for the Italian style continued even after the revolution until the 18th century, when



stoletja, ko je bilo muziciranje večinoma prisotno v gledališčih, opernih hišah in drugih javnih koncertnih dvorinah.

V našem programu smo za most med tema obdobjema uporabili Geminianijeve variacije na arijo iz Purcellovega *Dioclesian*-a. Z obdelavo teme iz »stare« glasbe je razvidno, da je v 18. stoletju Geminiani podpiral sožitje stare in nove glasbe. Bil je italijanski violinist in skladatelj, član angleške Akademije za staro glasbo. Namena, da bi bogata kulturna dediščina živela naprej, je koncept, ki ga negujemo tudi v današnjem času.

Maske so temeljile na alegoričnih ali mitoloških temah. Ena izmed nalog umetnikov je bila upodobiti kraljevo družino in plemstvo kot personifikacijo vrlin in pozitivnih lastnosti, ki naj bi odlikovale monarhijo, med drugim modrost, pravičnost in velikodušnost. Ker so bile veličastne kraljeve maske običajno izvedene samo enkrat, glasbe, ki jih je spremljala, običajno niso objavili. Ti spektakli so trajali približno štiri ure in so jih običajno pripravljali šele tik pred zdajci. Partiture z vsem repertoarjem, ki je bil izveden med tem dogodkom, žal ni nobene ohranjene in verjetno so glasbeniki v izvedbo vnašali improvizirane elemente. Naša izbira skladb »mask« in takoimenovanih »antimask« izhaja iz britanskega rokopisa (Lbl, Add. MS 10444), ki predstavlja večino tovrstne ohranjene glasbe. »Antimaske« vsebujejo groteskne elemente, kar si je zamislil pisatelj Ben Jonson in jih opisal kot »Spectacle of Strangeness«, ali »spektakel čudnosti«. Glasbeno so se njihove »nenavadne spremembe« manifestirale z nenadnimi metričnimi spremembami. Maske pa so predstavljale dostojanstvo, red in eleganco plemstva ter so se v glasbeni upodobitvi nagibale bolj k enakomernim ritmom. V naši nocojšnji zasedbi s kljunasto flavto, violo da gamba, teorbo in čembalom želimo prikazati ta domišljjski svet kot nekakšen »spomin na maske«, kot je ta glasba v 17. stoletju, ko so z izvedbami spektaklov zaključili, še naprej živela v obliki hišne glasbe.

Matthew Locke (pribl. 1621-1677) je bil eden od glasbenikov, ki so se v zgodnji fazi državljanske vojne pridružili rojalistom in se je na začetku interregnuma najverjetneje pridružil kraljevi družini v izgnanstvu v Haagu. Po obnovi monarhije so Locka kmalu imenovali

music was mostly present in theaters, opera houses and other public concert halls.

In our programme, we used Geminiani's variations on an aria from Purcell's *Dioclesian* as a bridge between these periods. By treating a theme from "early" music, in the 18th century Geminiani supported the coexistence of old and new music. He was an Italian violinist and composer, a member of the English Academy of Early Music. The intention that the rich cultural heritage should live on is a concept that we cherish even today.

The masks were based on allegorical or mythological themes. One of the tasks of the artists was to portray the royal family and nobility as the personification of the virtues and positive qualities that were supposed to distinguish the monarchy, including wisdom, justice and generosity. As magnificent royal masques were usually performed only once, the music that accompanied them was not usually published. These spectacles lasted about four hours and were usually prepared just before the audience. Unfortunately, none of the scores with all the repertoire that was performed during this event has been preserved, and it is likely that the musicians introduced improvised elements into the performance. Our selection of "mask" and so-called "antimask" compositions comes from the British manuscript (Lbl, Add. MS 10444), which represents most of this type of preserved music. "Antimasques" contain grotesque elements, which the writer Ben Jonson imagined and described as "Spectacle of Strangeness". Musically, their "unusual changes" manifested themselves in sudden metrical changes. Masks, on the other hand, represented the dignity, order and elegance of the nobility, and tended more towards steady rhythms in their musical depiction. In our tonight's ensemble with recorder, viola da gamba, theorbo and harpsichord, we want to show this fantasy world as a kind of "memory of masks", as this music continued to live in the form of house music in the 17th century, when the performances ended music.

Matthew Locke (c. 1621-1677) was one of the musicians who joined the royalists in the early stages of the Civil War and most likely joined the royal family in exile at The Hague at the start of the interregnum. After the restoration of the monarchy, Locke was soon appointed composer of the royal *Private Musick*, he was



za skladatelja kraljeve *Private Musick*, zaposlen je bil tudi kot skladatelj za viole (*Composer for the Violins*). Svoj opus instrumentalne glasbe je revidiral in ga na novo zapisal v manuskriptu *Compositions for Broken and whole Consorts, of two, three, fower, ffive, and Six Parts, made by Matthew Locke, Composed in Ordinary to his Majestye*. [z drugo pisavo:] *Charles the Second*. Med drugim vsebuje osem suit, zbranih pod naslovom *ffor severaal ffreinds*. Nocoj bo zazvenela suita v e-molu, transp. v a-mol z angleškimi in francoskimi stavki: *Pavan, Almand, Courante, Ayre, Saraband, Jigg*. Z raznolikimi kompozicijskimi domislicami, glasbenimi presenečenji in stalno menjavo prikazanih afektov, ki prihajajo do izraza v Lockovi komorni glasbi, se v njej najdejo odmevi njegove gledališke glasbe. Locke se je pohvalil, da je razvil angleško opero, saj da je glasbo skladal bolj raznoliko kot kdorkoli pred njim (glej: predgovor k skladbi *Psyche* 1675 Mathewa Locka).

Poleg Locka je bil tudi **Christopher Simpson** (1602/1606-1669) skladatelj katoliške veroizpovedi v času, ko je ji v Angliji niso bili naklonjeni. Tudi on se je med angleško državljansko vojno boril na strani rojalistov. Po njegovi smrti je Locke o njem zapisal: »Bil je človek, ki ga bodo dobri in kulturni ljudje ohranili v najboljšem spominu zaradi svojega zglednega življenja in odličnega znanja.« Simpson sicer ni bil zaposlen na dvoru, je pa užival podporo mecena Sira Roberta Bolesa, pri katerem je nekaj časa tudi stanoval. Tu se je odlikoval ne le kot odličen glasbenik, ampak tudi kot pedagog. Knjigo *The Division Viol* je namenil Robertovemu sinu Johnu Bolesu, ki naj bi bil Simpsonov odličen učenec viole da gamba. Delo vključuje poleg didaktičnih napotkov za izvajanje na instrument in improviziranje na ostanatne base tudi glasbene primere, mdr. *The Division for Learners* v G-duru, ki bo nocoj zazvenel na violi da gamba v spremljavi teorbe.

Poleg Locka je Simpsonova dela dobro poznal tudi Henry Purcell (1659-1695). O Simpsonovem drugi pedagoški izdaji, *A Compendium of Practical Musick*, je l. 1694 zapisal, da je to najbolj »genialna« knjiga, kar jih pozna na to temo. Po Lockovi smrti je bil Purcell na dvoru kralja Karla II. imenovan kot *skladatelj za 24 violinistov Chapel Royal*. Njegova arija »What shall I do to show how much I love her« bo na programu predstavljena malo drugače – v instrumentalni obliki in v kasnejšem galantnem stilu izpod peresa **Francesca Saveria Geminianija** (1687-1762). Skladatelj je to

also employed as Composer for the Violins. He revised his opus of instrumental music and rewrote it in the manuscript *Compositions for Broken and whole Consorts, of two, three, fpower, ffive, and Six Parts, made by Matthew Locke, Composed in Ordinary to his Majestye*. [in another font:] *Charles the Second*. Among other things, it contains eight suites collected under the title *ffor severaal ffreinds*. Tonight, the suite in E minor, transp. in A minor with English and French phrases: *Pavan, Almand, Courante, Ayre, Saraband, Jigg*. With diverse compositional ideas, musical surprises and the constant change of displayed affects that come to the fore in Locke's chamber music, echoes of his theater music can be found in it. Locke boasted that he developed English opera, as he composed music with more variety than anyone before him (see: Preface to *Psyche* 1675 by Mathew Locke).

In addition to Locke, **Christopher Simpson** (1602/1606-1669) was also a composer of the Catholic creed at a time when it was not favored in England. He too fought on the Royalist side during the English Civil War. After his death, Locke wrote of him: "A Person whose memory is precious among good and knowing Men, for his exemplary life and excellent skill". Simpson was not employed at court but enjoyed the support of the patron Sir Robert Boles, with whom he also lived for a while. Here he distinguished himself not only as an excellent musician, but also as a teacher. He dedicated the book *The Division Viol* to Robert's son John Boles, who is said to have been Simpson's great pupil on the viola da gamba. The work includes, in addition to didactic instructions for performing on the instrument and improvising on ostinate basses, also musical examples, M.Sc. *The Division for Learners* in G major, which will be played tonight on the viola da gamba accompanied by the theorbo.

In addition to Locke, Simpson's works were also well known to Henry Purcell (1659-1695). About Simpson's second pedagogical edition, *A Compendium of Practical Musick*, l. 1694 wrote that this is the most "brilliant" book he knows on this subject. After Locke's death, Purcell was at the court of King Charles II. appointed as composer for 24 Chapel Royal violinists. His aria "What shall I do to show how much I love her" will be presented on the programme a little differently - in an instrumental form and in the later gallant style from the pen of **Francesco Saverio Geminiani** (1687-1762). The composer published this composition around 1748 in his



skladbo objavil okrog leta 1748 v svoji zbirki variacij na angleške, škotske in irske arije »Rules for Playing in a True Taste on the Violin, German Flute, Violoncello and Harpsichord, particularly the Thorough Bass« (London, ca. 1748). Več kot petnajst let je v Angliji deloval kot italijanski skladatelj, violinist in glasbeni teoretik. V Londonu je kot nekdanji Corellijev učenec in vsestranski glasbenik zlahka našel primerne angažmaje, saj je bil Corelli saj je bil Corelli v Angliji poznano in cenjeno ime. Zaradi svoje izrazne in ritmično svobodne igre ga je Giuseppe Tartini imenoval »Il Furibondo« (besnež). V Geminianijevih didaktičnih delih, kot sta »A Treatise of good Taste in the Art of Musick [...]« (London, 1749) in »Rules for Playing in a True Taste [...]«, je želel spodbujati način igranja, ki naj bi bil prijeten in v okviru dobrega okusa. Po njegovem mnenju je za dober okus v izvajanju najpomembnejše verno posredovati skladateljeve namere:

Playing in a good Taste doth not consist of frequent Passages, but in expressing with Strength and Delicacy the Intention of the Composer.“ Geminiani, Saverio Francesco: „A Treatise of good Taste in the Art of Musick [...]“, London 1749, stran 3

Kot neapeljski glasbenik, ki se je leta 1670 preselil v Anglijo, je imel **Nicola Matteis** (pribl. 1644-49-pred 1695) pri širjenju zanimanja za italijansko glasbo v Angliji pomembno vlogo. Roger North je v svojem delu »The Musicall Grammarian« opisal, da je Matteis angleškemu narodu zapustil pohvalno dediščino splošne naklonjenosti italijanskemu slogu, da so po njem popolnoma zavrgli francoski slog ter da ni bilo nič več dobro sprejeto, če ni imelo pridiha Italije. Do danes se je ohranilo pet zvezkov Matteisovih arij, ki skupaj s številnimi drugimi izdajami kažejo na njihovo veliko priljubljenost. Čeprav je iz naslovov zbirk razvidno, da gre za izrecno violinske skladbe, so bile označene kot primerne za izvajanje tudi s kljunasto flavto: v kazalu 3. in 4. knjige je dela razvrstil v »najbolj enostavne arije v knjigi, ki jih je mogoče igrati s flavto kot z violino« (Most easy ayres in the Book that may be play'd with the Flute as well as the Violin) in »pasaže in arije, ki jih je nekoliko težje zvaditi na violino z dvojemkami in diminucijami« (Passages and ayres a little harder to practice on the Violin with double stops and divisions). Poleg tega vsebujejo tudi skladbe, ki jih je izrecno namenil za kljunasto flavto, kar je razvidno iz naslovov kot npr. »Arija za flavto« (Aria for the Flute). Tako imenovane arije je razvrstil po tonalitetah, kljub

collection of variations on English, Scottish and Irish arias "Rules for Playing in a True Taste on the Violin, German Flute, Violoncello and Harpsichord, particularly the Thorough Bass" (London, ca. 1748). He worked in England as an Italian composer, violinist and music theorist for more than fifteen years. In London, as a former pupil of Corelli and a versatile musician, he easily found suitable engagements, as Corelli was a well-known and respected name in England. Due to his expressive and rhythmically free playing, Giuseppe Tartini called him "Il Furibondo" (rabid). In Geminiani's didactic works, such as "A Treatise of good Taste in the Art of Musick [...]" (London, 1749) and "Rules for Playing in a True Taste [...]", he wanted to promote a way of playing that should be pleasant and within good taste. In his opinion, the most important thing for good taste in performance is to faithfully convey the composer's intentions:

Playing in a good Taste doth not consist of frequent Passages, but in expressing with Strength and Delicacy the Intention of the Composer.“ Geminiani, Saverio Francesco: „A Treatise of good Taste in the Art of Musick [...]“, London 1749, page 3

As a Neapolitan musician who moved to England in 1670, Nicola Matteis (ca. 1644-49-before 1695) played an important role in spreading interest in Italian music in England. Roger North, in his work "The Musicall Grammarian", has described that Matteis left to the English nation a commendable legacy of general affection for the Italian style, that after him the French style was entirely discarded, and that nothing was more well received unless it had a touch of Italy. Five volumes of Matteis' arias have survived to this day, which together with many other editions indicate their great popularity. Although it is clear from the titles of the collections that these are specifically violin pieces, they were marked as suitable for playing with the recorder as well: in the index to books 3 and 4 he classified the works as the "Most easy ayres in the Book that may be play'd with the Flute as well as the Violin" and "Passages and ayres a little harder to practice on the Violin with double stops and divisions". In addition, they also contain compositions that he specifically intended for the recorder, which is evident from the titles such as "Aria for the Flute". He classified the so-called arias by tonality, and despite his reputation for spreading the Italian style, they also contain French dance movements. Today you



njegovemu slovesu po širjenju italijanskega stila, pa le-te vsebujejo tudi francoske plesne stavke. Danes boste slišali izbor štirih stavkov iz njegove tretje in četrte knjige.

Koncert bomo zaključili s priljubljeno melodijo »**Paul's Steeple**«, ki je bila znana tudi pod imenom »*The Duke of Norfolk*«. Pojavila se je v Londonu po dogodku, ko je zaradi udara strele leta 1561 zgorel stolp londonske cerkve sv. Pavla, ki je slovel po svoji izredni višini. Na to melodijo so improvizirali in tudi zapisali različna besedila – od lamentov o pogoreli cerkvi do raznih šaljk, med drugim tudi satiro o kralju Karlu II. (*Collections of Poems on Affairs of State*, vol. III, str. 70). To melodijo je John Playford od l. 1651 redno vključeval v svojih zbirkah »*The Dancing Master*«, leta 1684 pa jo je objavil tudi v zbirki variacij na priljubljene melodije »*The Division Violin*«. Založnik John Walsh, ki je objavljaj veliko priredb za vsebolj priljubljeno kljunasto flavto, ki se je razširila tudi med amaterskimi glasbeniki, pa je približno dvajset let kasneje objavil še zbirko s priredbami teh skladb pod imenom »*The Division Flute*«. Gre za zapisane improvizacije nekaterih slavnih glasbenikov na priljubljene melodije, ki slonijo na ostinato basih, imenovanih *grounds*. Tudi pri nocojšnji izvedbi bo poleg originalnih slišati nekaj lastnih improvizacij članov in članic ansambla Bastion.

Današnji koncertni spored angleške glasbe sedemnajstega in osemnajstega stoletja razkriva številne zgodovinske vidike, ki so oblikovali bogato glasbeno dediščino te dežele. V skladbah bodo razpoznavni vplivi Francije in v kasnejših delih Italije, ki so se združevali z bolj intimnim angleškim pristopom, in so pripomogli k oblikovanju svojstvene glasbene govorice. Čeprav je naš program večinoma instrumentalen, odraža gledališko naravo glasbe in nas popelje onkraj Shakespearovega sveta v zvočno pokrajino italijanskega *Affetto*.

will hear a selection of four movements from his third and fourth books.

We will end the concert with the popular tune "**Paul's Steeple**", which was also known as "The Duke of Norfolk". It appeared in London after the incident when, due to a lightning strike, i. In 1561, the tower of the London church of St. Paul, who was famous for his extraordinary height. They improvised to this melody and also wrote down various texts - from laments about the burnt church to various jokes, including a satire about King Charles II (*Collections of Poems on Affairs of State*, vol. III, page 70). This tune is by John Playford from l. In 1651 he regularly included it in his collections "The Dancing Master", and in 1684 he also published it in the collection of variations on popular melodies "The Division Violin". The publisher John Walsh, who published many arrangements for the increasingly popular recorder, which also spread among amateur musicians, published a collection of arrangements of these pieces under the name "The Division Flute" about twenty years later. It is about recorded improvisations of some famous musicians on popular melodies, which rest on ostinato basses, called grounds. Also in tonight's performance, in addition to the originals, some of the Bastion ensemble members' own improvisations will be heard.

Today's concert program of seventeenth- and eighteenth-century English music reveals many historical aspects that have shaped the country's rich musical heritage. In the compositions, the influences of France and, in the later parts of Italy, will be recognizable, which combined with a more intimate English approach, and helped to form a distinctive musical language. Although our program is mostly instrumental, it reflects the theatrical nature of the music and takes us beyond Shakespeare's world to the soundscape of the Italian *Affetto*.

Maruša Brezavšček

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Ensemble Bastion se osredotoča na izvajanje repertoarja 17. in 18. stoletja. Ime Bastion simbolizira poslanstvo ohranjanja in raziskovanja stare glasbe ter hkrati počasti spomin na znamenitega skladatelja in glasbenega teoretika Sebastijana Virdunga iz 16. stoletja. Njegova razprava, objavljena l. 1511, *Musica getutscht*, opisuje vse inštrumente, ki sestavljajo tudi ansambel Bastion: kljunasto flavto, violo da gambo, lutnjo in inštrumente s tipkami. Ker so razpravo natisnili v Baslu, je to še dodatna povezava z ansamblom, ki ima tam svoj sedež. V juliju 2024 je Ensemble Bastion na prestižnem tekmovanju za staro glasbo v Yorku (York Early Music International Young Artists Competition) prejel nagrado EUBO (European Union Baroque Orchestra) kot najbolj obetaven sestav mladih umetnikov, specializiran za baročno glasbo. Člani ansambla, Maruša Brezavšček, Martin Jantzen, Elias Conrad in Mélanie Flores so tudi sicer večkratni nagrajenci uglednih mednarodnih tekmovanj. S skupnim delovanjem v ansamblu so pričeli v času študija na Scholi Cantorum Basiliensis, ki predstavlja enega najbolj cenjenih izobraževalnih centrov za staro glasbo.

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Ensemble Bastion focuses on performing repertoire from the 17th and 18th centuries. The name Bastion symbolizes the mission of preserving and researching old music and at the same time honors the memory of the famous composer and music theorist Sebastijan Virdung from the 16th century. His treatise, published in 1511, *Musica getutscht*, describes all the instruments that also make up the Bastion ensemble: recorder, viola da gambo, lute and keyboard instruments. Since the treatise was printed in Basel, this is an additional link with the ensemble, which has its headquarters there. In July 2024, Ensemble Bastion received the EUBO (European Union Baroque Orchestra) award as the most promising ensemble of young artists specializing in baroque music at the prestigious York Early Music International Young Artists Competition. The members of the ensemble, Maruša Brezavšček, Martin Jantzen, Elias Conrad and Mélanie Flores, are also multiple winners of prestigious international competitions. They started working together in the ensemble during their studies at the Schola Cantorum Basiliensis, which is one of the most respected educational centres for early music.

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Maruša Brezavšček je slovenska umetnica na kljunasti flavti, specializirana za staro in sodobno glasbo, dejavna tudi kot izvajalka na baročnem fagotu in dulcijan. Kljunasto flavto poučuje na Akademiji za glasbo v Ljubljani, poleg tega pa je aktivna kot solistka in tudi kot komorna glasbenica. Je ustanovna članica ansamblov Ensemble Bastion in Ensemble Pampinea, zmagovalca tekmovanja *London International Festival of Early Music 2022*. Kot solistka je prejemnica številnih prestižnih nagrad: prejela je dve prvi nagradi na tekmovanju *Tel Aviv Recorder Festival 3* in prvo nagrado na tekmovanju *European Recorder Players Society* v Gradcu. Nastopila je kot solistka z orkestri/ansambli, med drugim s Capricornus Consort Basel, Jeruzalemskim baročnim orkestrom, Musico Cubicularis in Komornim ansamblom Slovenske filharmonije. Snemala je za produkcijo RTV Slovenija, posnela več zgoščenk in premierno izvedla nove skladbe uglednih slovenskih in tujih skladateljev.

<https://www.marusabrezavscek.com/>

Beatriz López Paz (1997), rojena v Havani na Kubi, je glasbenica, specializirana za staro glasbo. Violino je začela študirati pri sedmih letih na konservatoriju Manuel Saumel v Havani in leta 2015 zaključila srednji študij violine na Escuela Nacional de las Artes. V tem obdobju je razvila strast do stare glasbe in se pridružila ansamblu za staro glasbo Ars Longa kot violinistka in gambistka. Z Ars Longa je Beatriz nastopala v Evropi, Združenih državah Amerike in Latinski Ameriki na različnih prestižnih festivalih. Leta 2021 je zaključila dodiplomski študij na Schola Cantorum Basiliensis, specializacijo iz Viole da gamba pri Paolu Pandolfu. Svoje izobraževanje je leta 2023 nadaljevala z magisterijem iz performansa na Scholi, zdaj pa opravlja magistrski pedagoški študij v Baslu. Beatriz je sodelovala z ansambli, kot so Elyma, La Chimera in Ars Longa, ter sodelovala pri snemalnih projektih z Ars Longa in Los Elementos. Njen prispevek k stari glasbi zaznamujeta njena predanost in umetniška odličnost.

Maruša Brezavšček is a Slovenian recorder player, specialising in early and contemporary music, also active as a performer of the baroque bassoon and dulcian. She teaches recorder at the Academy for Music in Ljubljana, Slovenia. Maruša is active as a soloist, as well as a chamber musician, and is a founding member of ensembles Ensemble Bastion and Ensemble Pampinea, the winner of the London International Festival of Early Music competition 2022. As a soloist, she has been the recipient of numerous prestigious accolades, including the first prizes including at the Tel Aviv Recorder Festival 3, and at the European Recorder Players Society Competition in Graz. She has appeared as a soloist with orchestras/ensembles including Capricornus Consort Basel, the Jerusalem Baroque Orchestra, Musica Cubicularis, and the Chamber Ensemble of the Slovenska Filharmonija. Maruša has appeared on recordings produced by Slovenian National RTV, on several CDs and has premiered new works by distinguished Slovene and international composers.

<https://www.marusabrezavscek.com/>

Beatriz López Paz (1997) born in Havana, Cuba, is a musician specializing in early music. She began studying violin at age 7 at Manuel Saumel Conservatory in Havana and completed intermediate violin studies at Escuela Nacional de las Artes in 2015. During this period, she developed a passion for early music and joined the early music ensemble Ars Longa as a violinist and gambist. With Ars Longa, Beatriz has performed in Europe, the United States, and Latin America at various prestigious festivals. In 2021, she completed her Bachelor's studies at the Schola Cantorum Basiliensis, specializing in the Viola da gamba under Paolo Pandolfo. She continued her education with a Master Performance degree at the Schola in 2023 and is now pursuing Master Pedagogical studies in Basel. Beatriz has collaborated with ensembles such as Elyma, La Chimera, and Ars Longa, and has participated in recording projects with Ars Longa and Los Elementos. Her contributions to early music are marked by her dedication and artistic excellence.



Nemški lutnjist **Elias Conrad** je diplomiral na Univerzi Mozarteum Salzburg in Scholi Cantorum Basiliensis. Ima aktiven koncertni urnik in nastopa po vsej Evropi na različnih zgodovinskih brenkalih. Specializiral se je za širok repertoar od 16. do 19. stoletja. Je večkratni nagrajenec in zmagovalec prestižnih mednarodnih tekmovanj ter prejemnik številnih štipendij. Pogosto sodeluje pri produkcijah in snemanjih s slavnimi solisti, kot sta Andreas Scholl in Amandine Beyer, dirigenti, kot so René Jacobs, Raphaël Pichon in Alessandro De Marchi, ter orkestri in institucijami, kot so Gli Incogniti, Pygmalion in I Gemelli. Nastopil je na prestižnih odrih in festivalih, kot so MAfestival Brugges, Oude Muziek Festival Utrecht, Händelfestspiele Göttingen, in snemal za založbe, kot so Aparté, Arcana/Outhere in Pan classics. Je umetniški vodja mednarodno nagrajenega ansambla Mozaïque.

<https://www.eliasconrad.com/>

A graduate of University Mozarteum Salzburg and Schola Cantorum Basiliensis, the German lutenist **Elias Conrad** has an active concert schedule performing all over Europe on a variety of historical plucked instruments, specialising in a wide repertoire from the 16th to 19th centuries. Repeatedly awarded he is laureate and winner of prestigious international competitions and holder of numerous scholarships. Frequently involved in productions and recordings with famous soloists, like Andreas Scholl and Amandine Beyer, conductors, like René Jacobs, Raphaël Pichon and Alessandro De Marchi, and orchestras and institutions, such as Gli Incogniti, Pygmalion and I Gemelli, he has performed on renowned stages and festivals like MAfestival Brugges, Oude Muziek Festival Utrecht, Händelfestspiele Göttingen, and recorded for labels such as Aparté, Arcana/ Outhere and Pan classics. He is artistic director of the international prize-winning ensemble Mozaïque.

<https://www.eliasconrad.com/>

Mélanie Flores je s poukom igranja na čembalo pričela pri osmih letih v Mexico Cityju. S študijem je nadaljevala na Scholi Cantorum Basiliensis v Baslu v Švici. Študirala je pri glasbenikih kot so Norma Garcia, Jörg-Andreas Bötticher in Andrea Marcon. Trenutno študira zborovsko dirigiranje pri Martinu Wettgesu na Glasbeni akademiji v Baslu v Švici. Njene glasbene dejavnosti obsegajo poučevanje, dirigiranje in nastopanje na mednarodnih podijih. Trenutno poučuje basso continuo pri Mehiškem baročnem orkestru (AMA-UNAM), orkestru, ki ga sestavljajo mladi študenti in ga je ustanovila nacionalna univerza v Mehiki. Kot continuo izvajalka sodeluje z Mehiškim baročnim orkestrom UNAM, je uradna korepetitorka na Scholi Cantorum Basiliensis, od marca pa bo vodila zbor »Katholische Universität Gemeinde« v Baslu. Kot solistka in članica različnih zasedb je nastopila na številnih pomembnih mednarodnih festivalih v Švici, Franciji, Italiji, Sloveniji, na Nizozemskem, v Nemčiji, na Češkem in v Mehiki. Leta 2022 je bila nagrajena na mednarodnem Bachovem tekmovanju v Leipzigu v Nemčiji.

<https://www.ensemblesonorita.com/melanie-flores>

Mélanie Flores received her first harpsichord lessons in Mexico City at the age of 8. She further pursued her studies at the Schola Cantorum Basiliensis in Basel, Switzerland. Her teachers include Norma Garcia, Jörg-Andreas Bötticher, and Andrea Marcon. Currently she is studying choir conducting with Martin Wettges at the Musical Academy in Basel, Switzerland. Her musical activities span from teaching, conducting, and performing at an international level. She currently teaches basso continuo at the Mexican Baroque Orchestra (AMA-UNAM), an orchestra made up of young students and founded by the National University of Mexico. She is an official accompanist at the Schola Cantorum Basiliensis, and from March she will conduct the choir of the 'Katholische Universität Gemeinde' in Basel, Switzerland. Both as a soloist and as a member of various ensembles, Mélanie has performed in many important international festivals in Switzerland, France, Italy, Slovenia, Netherlands, Germany, Czech Republic, and México. In 2022 she was awarded at the Bach International Competition, held in Leipzig, Germany.

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