



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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

Ponedeljek / Monday
18.8.2025, 19:30

Celje
Knežji dvor / Princely Palace

Renesančno popotovanje po Evropi
A Renaissance Tour of Europe

CAPELLA HELVETICA

(Švica / Switzerland)

Katharina Haun: kornet, kljunasta flavta / cornetto, recorder
Adam Bregman: pozavna, kljunasta flavta / trombone, recorder
Maruša Brezavšček: dulcijan, kljunasta flavta / dulcian, recorder

Neposredni prenos: Radio Slovenija

Live broadcast: Radio Slovenija

Zahvaljujemo se Kati Laštro
za keramične spominke našim umetnikom

With thanks to Kata Laštro
for her ceramic souvenirs for our artists.

Celje, Mestna kavarna Celje, ob 18:30
Klepet s Capella Helvetica (CH)

Celje, City Café Celje, at 18:30
Chat with Capella Helvetica (CH)



**Renesančno popotovanje po Evropi
A Renaissance Tour of Europe**

Francija / France

Filles à marier à 3

(Brussels Royal Library, MS 9085)

Aranžma / Arrangement: Adam Bregman

Jean de Castro (ca. 1540-ca.1600)

Noë Faignient (fl. ca. 1560-1600)

Séverin Cornet (ca. 1520-82)

Susanne ung jour à 3

Gerardus van Turnhout (ca. 1520-1580)

Jouyssance vous donneray à 3

Thoinot Arbeau (1520-1595)

Jouyssance vous donneray

Anonimus (

Tourdion

Danceries, 1530)

Nizozemska / The Netherlands

Jacques Barbireau (ca. 1455-1491)

Johannes Ghiselin (ca. 1455-1509)

Een vrowlic wesen à 3

Anonimus

Een vrowlic wesen à 2

(Bicinia gallica, latina et germanica, 1545)

Jacob van Eyck (1590-1657)

Wat zal men op den Avondt doen



Italija / Italy

Jhan Gero (fl. 1540-1555)

Perch'io piangh'ad ogn'hor donna gentile à 2

Andrea Gabrieli (1533-1585)

Che giova posseder

Magister Gulielmus (Giovanni Ambrosio) (ca. 1420-1484)

Falla con misuras

Diego Ortiz (1510-1570)

Recercata Primera sopra La Spagna

Magister Gulielmus (Giovanni Ambrosio) (ca. 1420-1484)

El gioioso

Aranžma / Arrangement: Adam Bregman

Nemčija / Germany

Orlande de Lassus (1532-1594)

Oculus non vidit

Michael Praetorius (1571-1621)

Vom Himmel hoch à 2

Henricus Isaac (ca. 1450-1517)

Carmen in sol à 3

Henricus Isaac (ca. 1450-1517)

Die Brunnlein die da fließen à 3

Od planetov in zvezd, ki se vrtinčijo po nebesnem svodu, do najnižjih bitij na zemlji – gibanje in spremembe so v nas in povsod okoli nas: tekoči potok ali vino, ki lije iz steklenice, utripajoči plameni ognja, dan, ki prehaja v noč, tedni, ki postajajo meseci, postajajo leta, mladost, ki se prevesi v starost. Vse teče – *panta rhei*! Po tem starodavnem izrazu, ki je prestal preizkušnje časa, se naš program posveča temam vsega, kar teče in se spreminja – tako v nas kot v svetu okoli nas. Na prstih se sprehaja skozi moralizatorske ode o nestalnosti Clauda Le Jeunea, teče skozi Isaakovo *Die Brunnlein, die da fließen* in priljubljeno pivsko melodijo *Quant je bois du vin claret tout tourne*, ter se izgublja v zamišljenih pesmih o minevanju časa pri Dowlandu in Arcadelu. Besedila prepletajo verze o vodi in vinu, treznosti in pijanosti, sreči in melanholiji, življenju in smrti – vse v tekočem utripu in ritmu, v melodiji in harmoniji glasbe – zvanečem utelešenju *panta rhei*.

From the planets and stars whirling about the heavens to the lowliest of creatures on earth, motion and change are in us and all about us: a flowing stream or wine from a bottle, flickering flames of a fire, day turning to night, weeks becoming months becoming years, youth and old age. Everything flows: “panta rhei”! Following this ancient expression that has withstood the tests of time, our programme traverses themes of all that flows and changes, both within us and in the world around us. It tiptoes through moralizing odes about *inconstance* by Claude le Jeune, flows through Isaac’s “Die Brunnlein die da fließen” and the popular drinking tune “Quant je bois du vin claret tout tourne,” and gets lost in wistful songs about the passage of time by Dowland and Arcadelt. The texts spin verses about water and wine, sobriety and drunkenness, happiness and melancholy, and life and death, all to the flowing pulse and rhythm, melody and harmony of music—a sounding embodiment of “panta rhei”.



Sporočilo umetnikov obiskovalcem:

Vse teče, vse je v pretoku. Ta starodavni aforizem povzema bistvo kozmosa in vsega, kar je v njem. Gibanje in sprememba sta v nas – od najpreprostejših vsakdanjih poti do življenjskega osebnega razvoja – in vsepovsod okoli nas: v naši neposredni okolici, v naravi in v prostranem, vedno širšem vesolju. Glasba zrcali ta neskončni tok: njen utrip je krožni tek časa, nad katerim se ritmi, melodije in harmonije neprestano prepletajo v gibanju. Kot živo utelešenje misli panta rhei je glasba popolno sredstvo za raziskovanje te brezčasne ideje, ki nam je še danes tako blizu.

Naše umetniško poslanstvo:

Capella Helvetica, katere jedro sestavljajo renesančna pihala, predstavlja glasbo iz 15., 16. in 17. stoletja ter jo oživlja za občinstvo našega časa. Z igranjem na zveste kopije izvirnih instrumentov in branjem iz zgodovinskih zapisov se ansambel do repertoarja približa na historično informiran način – ne le zato, da bi razumeli ljudi in zgodbe preteklosti, temveč da bi jih posredovali tako, da nagovorijo sedanjost. Vsak koncert je več kot zgolj izvedba: je dialog, ki zabava, pouči, prevzame in poslušalca popelje na potovanje v preteklost, osvetljeno z umetniško močjo in spoznanji sedanjega trenutka.

Artists' message to visitors:

Everything flows; all is in flux. This ancient aphorism captures the essence of the cosmos and everything within it. Movement and change are in us – from the simplest daily routines to a lifetime of personal growth – and all around us: in our immediate surroundings, in the wild, and in the vast, ever-expanding universe. Music mirrors this endless flow: its pulse is the cyclical passing of time, over which rhythms, melodies, and harmonies dance in constant motion. As the living embodiment of panta rhei, music offers a perfect medium to explore this timeless idea, still so relevant today.

Our artistic mission:

Capella Helvetica, with its core of Renaissance wind instruments, presents music from the 15th to the 17th centuries, bringing it vividly to life for today's audiences. Playing on faithful copies of original instruments and reading from historical notation, the ensemble approaches the repertoire in a historically informed way – not only to understand the people and stories of the past, but to share them in a way that speaks to the present. More than a performance, each concert becomes a dialogue: to entertain, to inform, to captivate, and to carry the listener on a journey into the past, illuminated by the artistry and insight of the present.



Capella Helvetica združuje raziskovanje in na virih temelječe zgodovinsko izvajanje stare glasbe z zabavnim in privlačnim ustvarjanjem glasbe za današnje raznoliko občinstvo. Prizadeva si narediti glasbo 15., 16. in 17. stoletja dostopno širši publiki in z njo stopiti v dialog. Naš zgodovinski pihalni ansambel nastopa na kornetih, pozavnah, dulcijanih, kljunastih flavtah in njihovih še redkejših spremljevalcih, kot so drsna trobenta, douçaine ali enoročna piščal. Z ustvarjalnimi koncertnimi formati, ki pogosto vključujejo amaterje ali otroke, ansambel ustvarja sinergije, ki podirajo zidove med klasičnim glasbenikom in poslušalcem. V letih 2023 in 2024 smo izvedli programe, ki se osredotočajo na glasbo Michaela Praetoriusa, Orlanda di Lassa in italijanskih nun, ter ustvarjamo standardni repertoar za ansambel, ki se osredotoča na staro instrumentalno glasbo in najbolj priljubljene umetniške pesmi renesanse. V letu 2025 se ansambel veseli prvega posnetka zgoščenke.

... Katoliška cerkev Buchs AG je oživila z glasbo, plesom in petjem. Profesionalni baselski ansambel, ki je bil na odru s historičnimi pihali, je očaral občinstvo in prikazal, kako so plemiči plesali pred 500 leti. ... veličastno je otrokom in občinstvu odkril nov svet basse dancea. Posebej impresivni so bili glasni zvoki pomerja (stara oboa), dulcijana (stari fagot), renesančne trobente in korneta (vrsta lesene trobente z luknjami za prste). (Iris Aleit, Buchser Bote, 19. junij 2024)

... Capella Helvetica je skupaj s Singstimme Basel Land poskrbela, da je Pavlova kulturna cerkev zazvenela. [...] Pet glasbenikov iz petih držav se je zbralo v Baslu na Schola Cantorum, da bi oživili zaprašeno renesančno glasbo in to je tisto, kar počnejo. Številni nenavadni zvoki in pevski glasovi so prinesli impresiven rezultat, ki se mu je na koncu lahko pridružilo tudi občinstvo. Večer, ki je bil čaroben in resnično v pričakovanju božiča. (Mélanie Honegger, Basler Zeitung, 4. december 2023)

Capella Helvetica combines the research and source-based historical performance of Early Music with entertaining and engaging music-making for today's diverse audience. It aims to make music of the 15th, 16th and 17th centuries accessible to a broad audience and enter into dialogue with it. Our historical wind ensemble performs on cornettos, trombones, dulcians, recorders, and their even rarer comrades such as slide trumpets, douçaines, or pipe and tabor. With creative concert formats, often integrating amateurs or children, the ensemble is creating synergies that break down the walls between the classical musician and listener. In 2023 and 2024 we performed programs focusing on music by Michael Praetorius, Orlando di Lasso, and Italian nuns, as well as creating a standard repertoire for the ensemble that focuses on early instrumental music and the most popular art songs of the Renaissance. In 2025 the ensemble is looking forward to record their first CD recording.

... The Catholic Church of Buchs AG was brought to life with music, dance, and song. The professional Basel-based ensemble, performing on historical wind instruments, enchanted the audience and showed them how nobles danced as far back as 500 years ago. Majestic music-making revealed to both children and adults a new world of the Basse Danse. Particularly impressive were the powerful sounds of the pommer (an early oboe), dulcian (an early bassoon), a Renaissance trumpet, and the cornett (a wooden trumpet-like instrument with finger holes). (Iris Aleit, Buchser Bote, 19 June 2024)

... Capella Helvetica, together with the Singstimmen Basel Land, filled the Paulus Culture Church with sound. The five musicians from five different countries first met in Basel at the Schola Cantorum to breathe new life into dusty Renaissance music – and that is exactly what they do. The many unusual timbres combined with the Singstimmen produced an impressive result, culminating in the audience joining in for the finale. An evening that enchanted and truly awakened the anticipation of Christmas. (Mélanie Honegger, Basler Zeitung, 4 December 2023)



Katharina Haun, rojena v Avstriji, je študirala kornetto in kljunasto flavto na Kunstuniversität Graz, Mozarteum Salzburg (AUT) in Schola Cantorum Basiliensis (CH). Katharina, ki mednarodno deluje kot instrumentalistka, dirigentka, pedagoginja in raziskovalka, si je zadala cilj povezati te različne vidike svoje raznolike kariere. Kot aktivna izvajalka je nastopila z ansambli, med drugim z Leones ali La Cetra ter v seriji »Abendmusiken in der Predigerkirche«. Je tudi ustanoviteljica Capealla Helvetica, baselskega ansambla, ki koncertira po vsej Evropi. Njena raziskava o glasbi habsburškega cesarstva je bila objavljena v »De Musica Disseranda 2017«, trenutno pa raziskuje na področju korneta v renesansi, ki ga je predstavila na različnih konferencah, kot je MedRen 2019. Redno je vabljen kot gostujoči dirigent in učitelj na različnih šolah in delavnicah, vključno z Renaissancemusikwoche Sondershausen (DE) ali Privatuniversität Wien (AT) ali Universidad Central de Bogotá (CO).

Katharina Haun was born in Austria has studied cornetto and recorder at the Kunstuniversität Graz, Mozarteum Salzburg (AUT), and the Schola Cantorum Basiliensis (CH). Working internationally as an instrumentalist, conductor, pedagogue, and researcher, Katharina has made it her aim to connect these different facets of her varied career. As an active performer, she has appeared with ensembles including Leones or La Cetra and in the series "Abendmusiken in der Predigerkirche". She is also the founder of Capealla Helvetica, a Basel based ensemble that has concertized throughout Europe. Her research on Music of the Habsburg Empire has been published in "De Musica Disseranda 2017". She is regularly invited as a guest conductor and teacher at various schools and workshops, including Renaissancemusikwoche Sondershausen (DE) or Privatuniversität Wien (AT) or Universidad Central de Bogotá (CO).

Maruša Brezavšček je slovenska kljunasta flavta, specializirana za staro in sodobno glasbo, dejavna pa je tudi kot izvajalka na baročnem fagotu in dulcianu. Poučuje kljunasto flavto na Akademiji za glasbo Ljubljana v Sloveniji in živi v Baslu v Švici. Je prejemnica številnih prestižnih priznanj, vključno s prvimi nagradami na TARF 3 (Tekmovanje kljunastih flavt v Tel Avivu) leta 2020 v dveh različnih kategorijah in prvo nagrado na tekmovanju ERPS (European Recorder Players Society) v Gradcu (2016). Septembra 2021 je za svoj solistični nastop z ansamblom Musica Cubicularis na festivalu Varaždinske Barokne Večeri prejela nagrado Ivana Wernerja za umetniške dosežke. Prejela je tudi štipendije Ministrstva za kulturo Republike Slovenije, Fundacije Viktoria, Mestne občine Ljubljana in Fundacije Lyra v Švici.

Maruša Brezavšček is a Slovenian recorder player, specialising in early and contemporary music, and is also active as a performer on the baroque bassoon and dulcian. She teaches recorder at the Ljubljana Academy of Music in Slovenia and is based in Basel, Switzerland. She has been the recipient of numerous prestigious accolades, including first prizes at the TARF 3 (Tel Aviv Recorder Competition) in 2020 in two distinct categories and first prize at the ERPS (European Recorder Players Society) Competition in Graz (2016). In September 2021, she received the Ivan Werner Award for artistic achievement for her performance as a soloist with the ensemble Musica Cubicularis at the Varaždinske Barokne Večeri festival. She has also been awarded grants from the Slovenian Ministry of Culture, Fundacija Viktoria, the Municipality of Ljubljana and the Lyra Foundation in Switzerland.

Adam Bregman igra historične pozavne vseh obdobj, nastopa z evropskimi in ameriški zasedbami, kot so Capella Helvetica (Švica), Ciaramella (Los Angeles), Oltremontano (Belgija), Piffaro, Renaissance Band (Philadelphia) in Huelgas Ensemble (Belgija). Kot učitelj zgodnje trobilne in historične izvajalske prakse je od leta 2013 sovoditelj Indiana Early Double Reed in Sackbut Workshop, od leta 2017 pa poučuje v živo in na spletu za San Francisco Early Music Society, kjer je

Adam Bregman plays historical trombones from every era, appearing with such European and American ensembles as *Capella Helvetica* (Switzerland), *Ciaramella* (Los Angeles), *Oltremontano* (Belgium), *Piffaro*, *the Renaissance Band* (Philadelphia), and the *Huelgas Ensemble* (Belgium). As a teacher of early brass and historical performance practice, he has co-directed the Indiana Early Double Reed and Sackbut Workshop since 2013 and, since 2017, has taught live



sodirektor poletne delavnice srednjega veka in renesanse. Adam je doktoriral iz historične muzikologije na Univerzi Južne Kalifornije. Njegovo najnovejše delo vključuje sodelovanje pri izdaji faksimila in študijo rokopisa »basse danse« Margarete Avstrijske (Alamire, 2022) in »Hermafrodiška narava kompleksa Mi-Fa«, poglavje v »Raziskavah glasbe in ezoterike« (Boydell & Brewer, 2023).

and online classes for the San Francisco Early Music Society, where he is co-director of the Medieval and Renaissance Summer Workshop. Adam earned a PhD in historical musicology at the University of Southern California. His most recent work includes a collaboration on a facsimile edition and study of Margaret of Austria's *basse danse* manuscript (Alamire, 2022) and "The Hermaphroditic Nature of the *Mi-Fa* Complex," a chapter in *Explorations in Music and Esotericism* (Boydell & Brewer, 2023).



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

