



Sreda / Wednesday 11.4.2018, 20:30

**Brežice, Grad Brežice / Brežice Castle**

## Broken Consort: Tiha voda bregove dere / Still waters run deep

### Prisma (DE)

Elisabeth Champollion (DE): kljunasta flavta / recorder

Franciska Anna Hajdu (HU): violina / violin

David Budai (HU): viola da gamba / viol

Alon Sariel (IL): lutnja / lute

#### Sporočilo umetnikov obiskovalcem

Izklopite telefon, privoščite si čaj, naslonite se nazaj in se prepustite potovanju skozi Anglijo 16. stoletja.

#### O projektu

Projekt vključuje ansambel instrumentov različnih družin, kakršne so bili v rabi v Angliji v 16. stoletju, kot tudi instrumentalno prakso »lomljenja« melodije, oziroma načina okraševanja s številnimi drobnimi in hitrimi notami. Z glasbo Johna Dowlanda, Anthonya Holborna, Williama Corkina, Tobiasa Huma in drugih predstavlja Prisma v tem programu celoten spekter angleške glasbe med renesanso in zgodnjim barokom. Imamo veliko prostora za bogastvo čudovitih napevov med težko melanholijo in opojnimi ritmi gostišč.

#### Program koncerta

Prisma predstavlja program, ki ga je pripravila na svoji rezidenci na Glasbeni kmetiji Pri Martinovih v Globočicah.

#### Artists' message to visitors

Turn off your cellphone, have a tea, lean back and let us take you on a tour through 16th century England!

#### About the project

This project includes an ensemble of instruments of different families of 16th-century-England as well the instrumental practice of "breaking" a melody line, i.e. ornament it with many small and fast notes. In this program with music by John Dowland, Anthony Holborne, William Corkine, Tobias Hume and others, Prisma presents the full range of english music between Renaissance and early Baroque. There's plenty of room for beautiful tunes between the heavy melancholy and the intoxicating rhythms of the taverns!

#### Concert programme

Prisma presents the program they prepared at their residency at the Musical farm Pri Martinovih in Globočice.



Thomas Simpson (1582–1628) <b>Pavan</b> (iz / from: Tafel-Consort)	*****
John Dowland (ca. 1563–1626) <b>The King of Denmark's Galliard</b>	Thomas Simpson (1582–1628) <b>Sachevils Dolorosi</b> <b>Galliard</b>
John Dowland (ca. 1563–1626) <b>Lachrimae Pavan</b>	Tobias Hume (1569–1645) <b>Tom and Mistresse fine</b> <b>The new Cut</b>
Johann Schop (1590–1667) <b>Four Note Galliard</b>	Hugh Ashton (?–1558) <b>Hornepype</b>
Orlando Gibbons (ca. 1583–1625) <b>Fantazia a 3</b>	Anthony Holborne (1545–1602) <b>Passamezzo Pavan</b> <b>Passamezzo Galliard</b>
John Dowland (ca. 1563–1626) <b>Forlorn my Hope</b>	William Corkine (fl. 1610–1617) <b>The Punks Delight</b>
Tobias Hume (1569–1645) <b>An English Frenchman</b>	Thomas Ford (1580–1648) <b>Cate of Bardie</b>
John Dowland (ca. 1563–1626) <b>Mr. Langton his Pavan</b>	Angleška tradicionalna / English traditional <b>John come kiss me now</b>
Alfonso Ferrabosco (1575–1628) <b>So beautie on the waters stood</b>	
? Thomas Preston (?–1563) <b>Upon La Mi Re</b>	
Anonymus (16. stol./cent.) <b>Lady Careys Dompe</b>	

## O koncertnem programu

Britanski otoki so bili vedno posebni, kar se tiče glasbe. Ob prelomu stoletja okrog leta 1600, medtem ko so glasbeniki na celini izumljali opere in peli virtuozne monodije, so angleški skladatelji instrumentalno polifonijo razvili do najvišje popolnosti in očarali dušo s sladkimi melodijami in drzno harmonijo. V programu glasbe Broken Consort, ali mešani consort, kjer zasedba vključuje instrumente različnih družin, raziskujemo glasbo dvora, dvoran in ulic ter pivnic. Povezava visoke umetniške in intelektualne glasbe z napevi, kot so Cate of Bardie ali The Punk's Delight z našim mešanim instrumentalnim consortom, prinašajo najboljši zvok homogenih skupin, kot so consort kljunastih flavt ali viol da gamba. V zgodnji angleški baročni glasbi je broken consort ansambel z instrumenti več kot ene same družine, na primer skupine godal ali pihal. Izraz broken (zdrobljen) se v elizabetinskem obdobju nanaša predvsem na delitev, prelom dolgih tonov v krajše. »To je svetleč učinek te 'sladke zdrobljene glasbe', ki od takrat pa vse do danes očara občinstvo« (Harwood 1978).

## About the concert programme

The British Isles have always been special regarding music. At the turn of the centuries around 1600, while musicians on the continent were busy inventing opera and singing virtuoso monodies, English composers brought polyphonic instrumental music to its highest perfection, enchanting the soul with sweet melodies and crazy harmonic structures. In this program about Broken Consort Music, we explore music from the court, the chamber, and the streets and pubs. This fusion of highly artistic and intellectual music with tunes like Cate of Bardie and The Punk's Delight with our mixed instrumental consort brings forward the best of sounds from the homogeneous groups like recorder or viol consort. In early English Baroque music, a broken consort is an ensemble featuring instruments from more than one family, for example a group featuring both string and wind instruments. The term "broken" in the Elizabethan period refers primarily to division, the "breaking" of long notes into shorter ones. "It is the shimmering effect of this 'sweet broken music' that so delighted audiences then and continues to cast its spell today" (Harwood 1978).



**PRISMA** že od samega začetka obstoja skupine potuje po Evropi: Nemčija, Avstrija, Francija, Velika Britanija, Italija, Latvija, Romunija, Češka, Slovenija. Štirje mladi glasbeniki so se povezali v ansambel z namenom, da izvajajo še posebej ekspresivno, nenavadno in barvito glasbo 16. in 17. stoletja. Göttinger Tageblatt je zapisal, da »daje ta resnično živahna umetnost interpretacije skupaj s tehnično popolnostjo, lepoto zvoka in ravnotežjem vtis, da je vsaka fraza izumljena prav v trenutku izvedbe«. Maja 2015 je Prisma osvojila prvo nagrado na mednarodnem tekmovanju Heinrich Ignaz Franz Biber v Avstriji. Zatem so bili povabljeni, da koncertirajo na Biber Festivalu na Dunaju, na Reihe Historischer Musik v okviru Händel-Festspiele v Göttingenu, na On Air Zahodnonemškega radia in na avstrijskem radiu Ö1. V obdobju od 2016 do 2018 so del programa eeemerging (Centre culturel de rencontre d'Ambronay). Glasbeni novinar Leszek Bernat je o predstavitvi skupine na festivalu EEEmerging v Ambronayu zapisal: »Prisma je očarala občinstvo, ki ga je navdušila njihova muzikalnost, popolno medsebojno razumevanje glasbenikov, umetnosti ornamentike in radosti pri ustvarjanju glasbe. Ni čudno, da je ta skupina osvojila nagrado občinstva.«

**PRISMA** has been touring Europe from the very beginning of the group's existence: Germany, Austria, France, Great Britain, Italy, Latvia, Romania, Czech Republic, Slovenia. The ensemble of four young musicians get together to play the particularly expressive, wacky, and colourful music of the 16th and 17th century. The Göttinger Tageblatt states that *"this truly vivid art of interpretation – together with technical perfection, beauty of sound and balance – brings the impression that every phrase is invented in the very moment."* In May 2015, Prisma won 1st Prize at the International Heinrich Ignaz Franz Biber Competition in Austria. Following this, they have been invited to give concerts at the Biber Festival in Vienna, the Reihe Historischer Musik der Händel-Festspiele Göttingen, and on air with the Westdeutscher Rundfunk and Ö1 – Österreichischer Rundfunk. In 2016, 2017 and 2018, they are accepted to be part of the programme "Emerging European Ensembles" (Centre culturel de rencontre d'Ambronay). Music journalist Leszek Bernat wrote about the group's appearance at Ambronay "EEEmerging" Festival: „Prisma enchanted the audience which was captivated by their musicality, perfect understanding between the musicians, art of ornamentation and the joy of making music together. No wonder this group won the Audience Price.“

**ELISABETH CHAMPOLLION** je končala študij kljunaste flavte pri Hanu Tolu v Bremnu in Pierru Hamonu v Lyonu. Je dobitnica prve nagrade na Nordhorn Recorder Festival 2014 in je štipendistka Nemškega Sveta. Je umetniški vodja koncertne serije Gröpelinger Barock v Bremnu. Koncertne turneje kot solistka z orkestri New Dutch Academy (dirigent Simon Murphy) in Elbipolis Barockorchester Hamburg (dirigent Jürgen Groß) so ji omogočile solistične, komorne in orkestrske nastope na Raad van State v Den Haagu, Istanbulskem festivalu, Premiere Performances v Hong Kongu MDR Musiksommer in Tage Alter Musik Herne.

**ELISABETH CHAMPOLLION** completed her studies of recorder with Han Tol in Bremen and Pierre Hamon in Lyon. She is the 1st Prize winner of the Nordhorn Recorder Festival 2014 and holds a scholarship from the Deutscher Musikrat. Elisabeth is the artistic leader of the Bremen-based early music concert series Gröpelinger Barock. Concert tours as a soloist with the orchestras New Dutch Academy (dir. Simon Murphy) and Elbipolis Barockorchester Hamburg (dir. Jürgen Groß) bring her to play solo concertos, chamber music and orchestral music in the Raad van State Den Haag, Istanbul Festival, Premiere Performances Hong Kong, MDR Musiksommer or Tage Alter Musik Herne.

**FRANCISKA ANNA HAJDU** prihaja z Madžarske. Violino je študirala na glasbenem inštitutu Varga Tibor, temu pa je sledil študij baročne violine z Veroniko Skuplik na Hochschule für Künste v Bremnu. Koncertira po Nemčiji in mednarodno uveljavljenimi ansambli kot so La dolcezza (Veronika Skuplik), Weser-Renaissance (Manfred Cordes), L'Arpeggiata (Christina Pluhar) in Concerto Palatino (Bruce Dickey). Od leta 2014 je štipendistka Tesdorpf'sche gemeinnützige Stiftung.

**FRANCISKA ANNA HAJDU** comes from Hungary. She studied violin at the Varga Tibor Musikinstitut, followed by Baroque violin studies with Veronika Skuplik at the Hochschule für Künste Bremen. She performs in Germany and internationally with Early music groups such as La dolcezza (Veronika Skuplik), Weser-Renaissance (Manfred Cordes), L'Arpeggiata (Christina Pluhar) and Concerto Palatino (Bruce Dickey). Since 2014, she has held a scholarship at the Tesdorpf'sche gemeinnützige Stiftung.



**DÁVID BUDAI**, rojen v Budimpešti, je svoj glasbeni študij pričel z violino, nato pa se je posvetil violi da gamba. Med študijem viole da gamba se je še posebej posvetil historično informirani improvizaciji v razredu Martina Erhardta. Od 2012 je študiral na Hochschule für Künste v Bremnu s Hille Perl. Nastopa kot komorni glasbenik in solist s številnimi skupinami, med njimi Weser Renaissance, Bremer Barock Consort, Resonantia Leipzig in Michaelis Consort. Redno poučuje violo da gamba in improvizacijo

**DÁVID BUDAI**, born in Budapest, began his musical studies on the violin, but subsequently turned his interests to the viol. During his viol training at Leipzig, he developed an interest in historically-informed improvisation while taking classes with Martin Erhardt. Since 2012, Dávid has studied at the Hochschule für Künste Bremen with Hille Perl. He performs as a chamber musician and soloist with numerous groups, including Weser Renaissance, the Bremer Barock Consort, Resonantia Leipzig, and the Michaelis Consort. He also regularly teaches viol and improvisation.

Mandolinist in lutnjist ter tudi dirigent **ALON SARIEL** goji tako staro kot sodobno glasbo in je premierno izvedel več deset skladb napisanih prav zanj. Nastopal je na festivalih, kot je Salzburger Biennale za sodobno glasbo ali Festival Oude Muziek v Utrechtu za staro. Nastopal je v dvoranah kot sta Berlinska filharmonija in La Scala v Milanu. Kot solist in član različnih ansamblov je koncertiral po Evropi, ZDA in Mehiki, na Bližnjem in Daljnem vzhodu, na univerzah Trinity College of Music London, Lilla Akademien Stockholm, ter na kazanskem državnem konservatoriju v Rusiji in konservatoriju Celaya v Mehiki. Je umetniški direktor baročnega orkestra Concerto-Foscari. Nedavni angažmaji kot solista in dirigenta vključujejo ansamble kot so komorni orkestri v Münchnu (MKO) in Berlinu (DKO), Simfonični orkester jeruzalemskega radia, Sofijske filharmonije Tel Aviv Soloists in Barokksolistene na Norveškem.

As a mandolinist and lutenist, as well as a conductor, **ALON SARIEL** is at home in the fields of both early and new music, having premiered dozens of works dedicated to him. He appeared at festivals such as the Salzburger Biennale for New Music and the Early Music Festival in Utrecht, and has performed in halls such as the Berliner Philharmonie and La Scala in Milan. As a soloist and member of different ensembles, Alon Sariel toured throughout Europe, the USA and Mexico, the Middle- and Far-East, and has given master classes at universities such as Trinity College of Music (London), Lilla Akademien (Stockholm), the Kazan State Conservatory (Russia) and the Celaya Conservatory (Mexico). Alon Sariel is musical director of the Baroque orchestra Concerto-Foscari. Recent engagements as soloist/conductor include ensembles as the chamber orchestras of Munich (MKO) and Berlin (DKO), Jerusalem Radio Symphony, Sofia Philharmonic, Tel Aviv Soloists and the Barokksolistene (Norway).

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