



Sreda / Wednesday 1.8.2018, 20:30
Soteska, Hudičev turn / Devil's Tower

Heere rest my thoughts

Ensemble rosarum flores (AT)

Gabriele Ruhland: viola da gamba / viol
Wolfgang Praxmarer: lutnje, cistre, pandora / lutes, cister, pandora
Ilse Strauß: kljunaste flavte / recorders

*Heere rest my thoughts: instrumentalna glasba iz časa
kraljice Elizabete I.*

*Heere rest my thoughts: instrumental music from the
time of Queen Elizabeth I.*

Sporočilo umetnikov obiskovalcem

Naš program vodi skozi raznolikost človeških občutkov. Stalni krog narave je najprej simbol brezskrbnega in prijetnega življenja, označenega z mladostno energijo - simbolizirano, na primer s pesmijo slavčka. Kot je značilno za angleško glasbo okrog leta 1600, je osrednja tema ljubezen. Ljubezen v vseh pogledih: od velikega veselja in polnega upanja do obupa in grenkega razočaranja. »Come Again« predstavlja hrepenenje, da bi spet našli ljubljenega, da bo konec dolge odsotnosti. Seveda se pojavlja tudi prevladujoče razpoloženje melanholije, ki jo lahko vedno najdemo v skladbah Johna Dowlanda, Thomasa Morleyja in njihovih angleških sodobnikov. Solze tečejo, ali kot pravi John Dowland, »Flow My Tears« (tecite moje solze), ki se razvijejo v instrumentalne različice Lachrimae (solz). Program zaključujejo živi in veseli plesi. Izredno, norčavo, dvorsko vzvišeno in deloma prizemljeno. Ansambel Rosarum Flores predstavlja glasbo z instrumenti, ki so bili takrat v Angliji zelo priljubljeni. To so kljunaste flavte, viole da gamba in lutnje različnih izvedb in velikosti.

Artists' message to visitors

Our programme will lead you through the diversity of human feelings. The constant cycle of nature is, at first, a symbol of the carefree and pleasurable life that is marked by juvenile energy – symbolised, for example, by the song of the nightingale. As is typical for the English music from around 1600, the central theme is love. Love in all its facets: from exuberant joy and fulfilled hopes to desperation and bitter disappointments. "Come again" represents the longing to see the loved one again, to end the long time of absence. Of course, a prevailing mood of melancholy, which is always to be found in the compositions by John Dowland, Thomas Morley and their English contemporaries, might thus arise. The tears flow – or, like John Dowland puts it, "Flow my tears" –, which develop into instrumental "Lachrimae versions". Life-affirming and joyful dances will conclude our programme. Exuberant, foolish, courtly and in parts very down-to-earth. The rosarum flores ensemble plays its music on instruments that were common in England at that time, like recorders, viols and lutes in various versions and sizes.

O projektu

Ensemble rosarum flores s sedežem v Innsbrucku intenzivno raziskuje nove koncertne formate na področju stare glasbe. Vsi glasbeniki so naklonjeni angleški renesančni glasbi, ki ima izvor v Elizabetinski dobi (1533-1603). Glasbo, ki jo izvajajo nocoj, so napisali skladatelji, ki so živeli in delali v času Elizabete I. John Dowland, Thomas Morley in Robert Johnson se v povezavi občutljivih literarnih predlog z instrumentalnimi skladbami uvrščajo med najpomembnejše predstavnike svojega časa. Mnoge njihove skladbe so bile v Evropi tako priljubljene, da so jih sodobniki vključevali v številne glasbene zbirke, rokopise in tiske. Jacob van Eyck, na primer, slepi virtuoz na carillonu, vrsti zvončkov, zaposlen v cerkvi v Utrechtu, je na teh melodijah ustvaril na ducate variacij za kljunasto flavto, ki jih je objavil v zbirki Der Fluyten Lust-Hof. Različico Engels Nachtegaeltje (angleški slavček), napisano za tri instrumente, prav tako najdemo v sloviti nizozemski zbirki Uitnemen Cabinet. Neverjetna gostota, izrazna moč in intenzivnost te glasbe se odraža tudi v literaturi tistega časa. V delih Williama Shakespeara igra glasba pomembno vlogo, vključena je bila v številne njegove predstave. Ensemble rosarum flores povezuje v svojem programu glasbo z recitacijo številnih angleških sonetov Williama Shakespeareja. Historični instrumenti, na replikah katerih Ensemble rosarum flores izvaja svoje koncerte, so bili med najbolj razširjenimi instrumenti v Angliji okoli 1600. To so viole da gamba in kljunaste flavte različnih velikostih in obsegov, enako tudi lutnje in cistre.

About the project

The Innsbruck-based Ensemble rosarum flores is intensely exploring new concert formats in the field of Early Music. All the musicians share affection for English Renaissance music that has its origin in the Elizabethan era (1533–1603). The music that will be performed during this evening was written by composers that lived and worked around the time of Elizabeth I. John Dowland, Thomas Morley and Robert Johnson in combination with their delicate songs and instrumental compositions rank among the most prominent representatives of this time. Many of their compositions were so popular in Europe that they were reflected in numerous music collections, manuscripts and prints. Jacob van Eyck, for example, who was a sightless carillonneur employed at the church in Utrecht, composed dozens of recorder variations on those popular tunes, which were collected in the so-called "Fluyten Lusthof". A version of "Engels Nachtegaeltje" (English nightingale) composed for three instruments can be found in the "Uitnemen Cabinet" collection as well. The unbelievable density, expressive power and intensity of this music is also reflected in the literature of that time. In William Shakespeare's work, music is playing an important role, and incidental music was added to numerous of his plays. In its programme, Ensemble rosarum flores thereby unites music and recitals of a number of English sonnets written by William Shakespeare. The instruments which Ensemble rosarum flores use as replicas of historical instruments in their concerts were among the most widely played instruments in England at the time around 1600: viols and recorders in various sizes and ranges, as well as lutes and citterns.

I.
A GARDEN IN HER FACE

Anonymus / Jakob van Eyck (ca. 1590-1657): **Bravade**
Thomas Champion (1567-1620): **There is a garden in here face**
John Playford (1623-1686): **All in a garden green**
John Dowland (1563-1626): **The Frog Galliarde**
Thomas Weelkes (1576-1623): **The nightingale the organ of delight**
John Playford (1623-1686): **Woodycock**
Jakob van Eyck (ca.1590-1657): **Engels Nachtegaeltje**
Anonymus: **Nachtegael** (Uitnement Kabinet, 1649)
Robert Johnson (1580- 1633): **Where the bee sucks**
Thomas Morley (1557-1602): **La Caccia**
Anthony Holborne (1545-1602): **Fantasy**
Robert Johnson (1580- 1633): **Satyr's Dance**

II.
BELOVED LOVE

William Brade (1560-1630): **My Lady Wraths Mascharada**
William Shakespeare (1564-1616): **Sonnet 145**
Robert Johnson (1580- 1633): **The Princess Almaine**
Tobias Hume (1569—1645): **The Duke of Holston's Almaine**
Jakob van Eyck (ca.1590-1657): **Camagain**
Anonymus: **Male simmen**
John Wilbye (1574 – 1638): **Fly love aloft to heaven**
Robert Johnson (1580- 1633): **The noble man**

III.
HEERE REST MY THOUGHTS

William Holborne (?-?):**Heere rest my thoughts**
William Shakespeare (1564-1616): **Sonnet 66**
John Dowland (1563-1626): **Lachrimae Galliarde**
Jakob van Eyck (ca.1590-1657): **Pavane Lacryme**
Thomas Morley (1557-1602): **Fantasia "Il Lamento"**
Anonymus / Jakob van Eyck (ca. 1590-1657): **When Daphne from fair / Phoebus did fly / Derde, Doen Daphne d'over**
William Byrd (1542?-1626): **Fantasy**

IV.
FINALLY WE DANCE

William Brade (1560-1630): **The Queens Intrada**
William Shakespeare (1564-1616): **Sonnet 128**
Thomas Lupo (1570-1628): **Pavan**
Anonymus: **Adons Masque**
Anonymus: **Cupararee or Graysin**
Jakob van Eyck (ca.1590-1657): **Prins Robberts Masco** (Uitnement Kabinet, 1649)
Anonymus: **Mascarada** (uredil / edited by Thomas Simpson, 1582-ca.1628, iz / from: Taffel-Consort, Hamburg, 1621)

O koncertnem programu

"Heere rest my thoughts" - to vrstico najdemo v priredbi Williama Holbornea kot samostojen del v "Chittaren Schoole" Anthonyja Holborna, Williamovega brata, objavljenega leta 1597. Naj misli najdejo mir, ker so vznemirjene z žalostjo ljubezni, zmedene in ne morejo zaiti drugam.

Misli lahko najdejo ta mir v naravi, kateri bomo namenili prvi del našega programa. V *The English Dancing Master*, celoviti knjigi o glasbi, ki jo je napisal znani plesni mojster John Playford in izdal leta 1651 v Londonu, se srečamo s čudovito melodijo »All in a garden green«. Zbirka Johna Playforda predstavlja 105 popularnih angleških plesov in njihovih melodij. V teh opazovanih narave in mnogih živalih seveda ne smemo spregledati slavčka, nightingale v glasbeni različici Johna Weelksa, sloke (woodycock) ponovno izpod peresa Johna Playforda, kot tudi variacije na Engels Nachtgeaeltje (angleški slavček) slepega Jakoba van Eycka, enega od najbolj znanih virtuozov na Nizozemskem tistega časa. Zbirka "Uitnement Kabinet" (1649) vsebuje ducate variacij na poznane napeve, tako tudi triglasnega slavčka. Za konec tega dela programa se bomo udeležili lova z barvnim duetom *La Caccia*. Spremljal nas bo Thomas Morley.

Drugi del našega programa je v celoti posvečen ljubezni. Gospe iz visoke angleške družbe, kot na primer *Lady Wrath* na plesu v maskah, nam predstavlja glasba Williama Bradea. V svoji *Allemandi* za lutnjo, Robert Johnson dovoli princesi, da prikaže svoje ljubke gibe. Ne bomo pa izključili niti gospodov tistega časa: Tobias Hume nam predstavi vojvodo Holstona, medtem ko so gospod *Male Simmen* in njegove poskočnice opisani v rokopisu neznanega skladatelja. John Wilbye pripoveduje, kako ljubezen beži, melanholične misli se zlijejo v prvotno srečno kuliso.

V angleški glasbi okrog 1600 zavzema melanholija ključno vlogo. Prevladuje žalosten napev, ki ga spremljajo solze. O tem v našem tretjem delu programa. *Lachrimae Galliarde* in *Lachryme Pavan*, mirno povezana plesa Johna Dowlanda in Jakoba van Eycka kot tudi lamento Thomasa Morleyja za dva glasova odlično predstavljata to razpoloženje. Vso to žalost je neposredno ali posredno izziva *Kupid*, bog ljubezni. Kot vedno, tudi zdaj povzroča zmedo: *Phoebusa* (Apolona) je zadela *kupidova puščica* in brezupno se je zaljubil v *Daphne*, vendar mu ta ljubezni ne vrača. *Phoebus Daphne* zasleduje, vendar mu nimfa pobegne. Da bi mu preprečili, da jo najde, so bogovi spremenijo nimfo v *lovorjevo drevo*. Spet smo pri Jakobu van Eycku, ki to tako žalostno zgodbo z absolutno natančnostjo pripoveduje v variacijah za kljunasto flavto.

Za zaključek našega programa, da se umaknemo iz depresije in melanholije, pridejo živahni in veseli plesi. *The Queens Intrada* Williama Brada nas popelje v plemiško družbo kraljice Elizabete I. Ob slovesnih napevih se ljubko sprehodi skozi dvorano in se ne spremeni niti med *Pavano* Thomasa Lupa. Ampak morda je povsem možno, da jo bujno gibanje v *Adons Masque* neznanega skladatelja ali *Mascarada* Thomasa Simpsona spet prebudijo k plesu.

About the concert programme

"Heere rest my thoughts" – this line is to be found in an arrangement by William Holborne and as a solo piece in "Chittaren Schoole" by Anthony Holborne, William's brother, published in 1597. May the thoughts find peace, since they are stirred up by sorrow of love, confused and not able to turn to other topics.

The thoughts can find this peace in nature, to which we will devote the first part of our programme. In *The English Dancing Master*, a comprehensive music book which was written by the well-known dancing master John Playford and published in London in 1651, we come across the wonderful tune "All in a garden green". John Playford's compendium describes 105 then popular English dances and their tunes. In these observations of nature, animals in large numbers are of course not to be missed: the *Nightingale* – a musical version by John Weelkes –, the "*Woodycock*" once again by John Playford as well as variations of the "*English Nightingale*" composed by the sightless Jakob van Eyck, one of the best-known recorder virtuosos in the Netherlands at that time. The collection "*Uitnement Kabinet*" (1649) contains dozens of variations of well-known tunes, so the *nightingale* for three voices. To conclude this part of the programme, we will go hunting accompanied by Thomas Morley's colourful duet "*La Caccia*". The second part of our programme will be completely dedicated to love. *Gentlewomen of English society*, such as *Lady Wrath*, who participates in a masquerade ball, will make their appearance – set to music by William Brade. In his *Allemanda for lute*, Robert Johnson allows a princess to show her graceful movements. At last, we will not exclude the gentlemen of that time: Tobias Hume introduces us to the Duke of Holston, while Mister "*Male Simmen*" and his crazy capers are described in a manuscript by an anonymous composer. John Wilbye deals with "fleeing" love; melancholic thoughts blend into the initially happy scenery.

In English music from around 1600, melancholy plays a vital role. A plaintive tune, accompanied by tears, prevails. We will address these topics in the third part of our programme. "*Lachrimae Galliarde*" and "*Lachryme Pavan*", calmly composed dances by John Dowland and Jakob van Eyck, as well as Thomas Morley's lament for two voices represent this mood perfectly. All this sorrow is directly or indirectly provoked by *Cupid*, the god of love. Just like almost always, he causes confusion: *Phoebus* (= *Apollo*) is struck by one of *Cupid's* arrows and hopelessly falls in love with the nymph *Daphne*, but his love is not requited. He pursues *Daphne*, but the nymph flees. In order to escape his advances, the gods eventually turn the nymph into a laurel tree. Once again, it is Jakob van Eyck who interprets this ultimately sad story in his recorder variations with absolute accuracy.

To conclude our programme and to alleviate our depressing and melancholic thoughts, we venture to play a buoyant and joyful dance. "*The Queens Intrada*" by William Brade takes us back to the noble, courtly society associated with Queen Elizabeth I. In sync with the solemn tunes, she walks gracefully through the hall, and even remains unfazed during Thomaso Lupo's *Pavan*. But just maybe, the exuberant movements expressed in the "*Adsons Masque*" or Thomas Simpson's "*Mascarada*" will prompt her to venture to dance eventually.

Naši nocojšnji instrumenti vključujejo brenkala, kot sta renesančna lutnja in arhilitnja. Replike historičnih instrumentov sta izdelala Bernd Holzgruber (Avstrija) in Michael Haaser (Nemčija). Potem so tu Bassanove kljunaste flavte za consort. Bassanovi so bili dinastija proizvajalcev instrumentov, ki so delovali v Benetkah in kasneje v Angliji. Stiki z William Shakespearejem in angleškim dvorom dokazujejo visoko mojstrstvo teh izdelovalcev glasbil. Kopije je izdelala Adriana Breukink (Nizozemska). Zgodnjebaročne kljunaste flavte so izdelali Luca de Paolis, Helge Stiegler in Philippe Bolton. Tenorsko violo da gamba je po originali Jakoba Stainerja izdelal Peter Hüttnannberger (Avstrija) leta 1984, altovsko violo da gamba pa Werner Rohregger (Avstrija) 2006.

Ensemble rosarum flores

Ansambel sta 2014 ustanovila Ilse Strauß in Wolfgang Praxmarer in je specializiran za negovanje zgodnje glasbe na Tirolskem. Ansambel sodeluje z različnimi muzeji in glasbenimi zbirkami, da najde redke zaklade. V zadnjih štirih letih so izvajali posebne programe za razstave, včasih v kombinaciji z vizualnimi umetnostmi in glasbo. Sodeluje z igralci in pripovedovalci, da poudari močan preplet literature, zgodovine in glasbe različnih obdobj. Pogosto ga vabijo k projektom za otroke, da jim posredujejo staro glasbo. Ansambel nastopa z različnimi instrumenti od duetov do renesančnega consorta in je gostoval na festivalu Espazos Sonoros v Španiji in na festivalu stare glasbe v Innsbrucku.

Ilse Strauß

Ilse Strauß je študirala kljunasto flavto v Gradcu in na Dunaju in se udeležila številnih mednarodnih mojstrskih tečajev. Redno sodeluje na glasbenih tekmovanjih v Avstriji in tujini. Poučuje na glasbeni šoli v svojem domačem kraju Innsbrucku in pogosto vodi delavnice za učitelje in mojstrske razrede. Je članica Capella Wilthinensis in Capella Claudiana v Innsbrucku in igra kljunasto flavto v Tiroler Barockinstrumentalisten, neodvisnem baročnem orkestru s sedežem na Tirolskem. Je soustanoviteljica platforme konTakt, ki na Tirolskem, spodbuja izmenjave o stari glasbi. Ilse Strauß pomembno prispeva k razvoju scene.

Wolfgang Praxmarer

Wolfgang Praxmarer je po zaključenem študiju v domačem Innsbrucku obiskoval mednarodne mojstrske tečaje pri Hopkinsonu Smithu in drugih. Kot član različnih ansamblov stare glasbe je potoval po Evropi in Severni Afriki. Kot komornega glasbenika in spremljevalca pri continuu ga redno vabijo k sodelovanju na koncertih in produkcijah. Njegov repertoar na različnih lutnjah in kitarških instrumentih se giblje od zgodnje renesanse do 19. stoletja. Za svoje dosežke na področju zgodnje glasbe je prejel nagrado Jakoba Stainerja, ki jo podeljuje zvezna dežela Tirolska in nagrado innsbruškega radia.

Our instruments for this concert include plucked string instruments like a renaissance lute and an archlute, which are replicas of historical instruments and were built by Bernd Holzgruber (Austria) and Michael Haaser (Germany). Furthermore, we play on 'Bassano' consort recorders. The Bassanos were a dynasty of instrument makers who worked in Venice and later in England. Contacts to William Shakespeare and the English court stand testament to the high quality of their works. The replicas were built by Adriana Breukink (Netherlands). The early baroque recorders are built by Luca de Paolis, Helge Stiegler and Philippe Bolton. The tenor viol is made by Peter Hüttnannberger (Austria) 1984, it is a copy after Jakob Stainer. The alto viol is built by Werner Rohregger (Austria) 2006.

Ensemble rosarum flores

In 2014, Ilse Strauß and Wolfgang Praxmarer founded the Ensemble rosarum flores, which specialises in cultivating Early Music in Tyrol. Therefore they work together with different museums and musical collections to find out rare treasures. During the last four years they performed special programmes for exhibitions, sometimes in combination of visual arts and music. They work together with actors and speakers for giving a view to the intense relationship between literature, history and music of different times. They are often invited for children-projects to impart the knowledge about ancient music. The ensemble, which performs with variable instrumentation – from duets to renaissance consorts – played at the Festival Espazos Sonoros in Spain and at the Innsbruck Festival of Early Music, among others.

Ilse Strauß

Ilse Strauß studied the recorder in Graz and Vienna and attended numerous international master classes. She acts as a juror in music competitions in Austria as well as abroad on a regular basis. She teaches recorder at the music school in her hometown Innsbruck and is very often asked for workshops for teachers and masterclasses. Moreover, she is a member of the Capella Wilthinensis and the Capella Claudiana in Innsbruck and plays the recorder at the Tiroler Barockinstrumentalisten, an independent Baroque orchestra based in Tyrol. As a co-founder of konTakt, a platform in Tyrol designated for encouraging the exchange of and about Early Music, Ilse Strauß is an essential contributor to the scene.

Wolfgang Praxmarer

Wolfgang Praxmarer attended international master classes with Hopkinson Smith and others after he had completed his studies in his hometown Innsbruck. Being a member of various Early Music ensembles, he travelled Europe and North Africa. As chamber musician and continuo accompanist, he is regularly invited to participate in concerts and productions. His repertoire on different lute and guitar instruments ranges from the Early Renaissance to the 19th century. In recognition of his merits in the field of Early Music, he was awarded the Jakob Stainer prize by the State of Tyrol and the Innsbruck radio prize.

Gabriele Ruhland

Gabriele Ruhland je študirala violončelo na Univerzi za glasbo in uprizoritvene umetnosti v Münchnu pri profesorju Fritz Kiskaltu in komorno glasbo na Univerzi Mozarteum Salzburg. V ZDA (Cincinnati, Ohio) se je udeležila s mojstrskih tečajev, ki so jih vodili Peter Wöpke, William Pleeth, Julius Berger in Quartet LaSalle. Tu se je pričela ukvarjati s staro glasbo. Nadaljevala je s študijem viole da gamba in se udeležila tečajev pri Judith Davidoff (New York Viol Consort) in Joséja Vasqueza na Dunaju. Sodelovala je s številnimi ansambli za staro glasbo, snemala zgoščenke in sodelovala v radijskih prenosih. Osvojila je nagrade na mednarodnih tekmovanjih v Trapaniju v Italiji in Osaki na Japonskem. Kot vodja festivala "AmaDea - Die Komponistinnen des Barock" ("AmaDea - ženske baročne skladateljice") je ustvarila mednarodno vzdušje. Ima tudi obsežno zbirko notnih zapisov ženskih baročnih skladateljic in veliko literature, posvečene tej temi. V 2013 je bila izbrana za predsednico BarockPur!, združenja, ki se posveča izkoriščanju glasbene raznolikosti na področju stare glasbe v Salzburgu, katerega je gradila vse od ustanovitve 2008.

Gabriele Ruhland

Gabriele Ruhland studied cello at the University of Music and Performing Arts in Munich with Professor Fritz Kiskalt and chamber music at the Mozarteum University Salzburg. Master classes conducted by Peter Wöpke, William Pleeth, Julius Berger and the LaSalle Quartet led her to attend master classes in the USA (Cincinnati/Ohio). That was the point when she delved into Early Music. She continued her training studying the viol and attending courses conducted by Judith Davidoff (New York Viol Consort) and José Vasquez in Vienna. Since then, she has been playing concerts with numerous Early Music ensembles and has participated in CD and broadcast recordings. She won prizes at international competitions in Trapani/Italy and Osaka/Japan. As the head of the festival "AmaDea – Die Komponistinnen des Barock" ("AmaDea – Women composers of the Baroque"), she created an international stir. She is also in possession of a large collection of notes written by female Baroque composers and has a body of literature dedicated to this topic. In 2013, she was voted chairwoman of BarockPur!, an association dedicated to exploiting the musical variety in the field of Early Music in Salzburg, to which she has been contributing since its founding in 2008.

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