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Slovenska Bistrica, Bistriški grad / Bistrica Castle

## *Una Suave Melodia*

### Han Tol & Nigel North

Han Tol (NL): kljunasta flavta / recorder

Nigel North (GB/US): lutnja / lute

*Pripoved, narava in poezija v glasbi renesanse in baroka*

*Speech, nature and poetry in the music of the Renaissance and Baroque era.*

#### **Sporočilo umetnikov obiskovalcem**

Nocojšnji program "Una Suave Melodia" se osredotoča na krhko lepoto in sladkost zvoka, ki je tako značilen za renesančno in baročno obdobje. V sodobnem času so naša ušesa vsakodnevno pod stresom zaradi stalnega hrupa okoli nas. Digitalni zvok je celo pogosto agresivno ojačen s slušalkami ali zvočniki. V obdobju renesanse, to je približno med 1400 in 1600, so glasbeniki poskušali posnemati naravo v vsej svoji prefinjenosti in barvi. To je pomenilo tako poslušanje ptic, še zlasti slavčka, kakor tudi prizadevanja, da analizirajo in posnemajo njihovo petje. Predvsem pa so poskušali razumeti in uživati skoraj neomejene raznolikosti izražanja človeškega glasu: od visokega do nizkega, od hitrega do počasnega, od glasnega do mehkega, vznemirjenega, vzdržnega, od navdušenja do joka, od kričanja do šepeta. Instrumentalisti so veljali za virtuoze, če so lahko občinstvo prepeljali v čarobni zvočni svet, ki je predstavljal naravo v vsem njenem veličastju. Čista tišina je veljala za nepogrešljiv in pomemben del te brezmejne oblike komunikacije! Naslov »Una Suave Melodia« namiguje ne le na lepoto Falconierijeve skladbe, ampak tudi na način, kako ustvarjati glasbo, polno poezije in zapletenega izraza; nekaj kar čutimo, da je danes ogroženo, vendar ne sme nikoli biti pozabljeno...

#### **Artists' message to visitors**

Tonight's program, "Una Suave Melodia", focusses on the fragile beauty and sweetness of sound that is so typical for the Renaissance and Baroque period. In modern times our ears are battered daily by the constant noise and rumble around us. Digital sound is even often aggressively amplified through head phones or loudspeakers. In the Renaissance, the period roughly between 1400 and 1600, musicians strove to imitate nature in all its refined exquisiteness and color. This implied both listening in awe to birds (particularly to the nightingale), and trying to analyse and copy their song. But, and most especially, they sought to understand and savour the almost unlimited variety of expression of the human voice: from high to low, fast to slow, loud to soft, trilling, sustaining, from cheering to weeping, shouting to whispering. Instrumentalists were considered to be virtuosos, if they were able to carry the audience into a magical auditory world that represented nature in all its adroit magnificence. Pure silence was considered an indispensable and vital part of this boundless form of communication! The title "Una Suave Melodia" hints not only at the beautiful composition by Falconiero, but also at a kind of music making, full of poetry and intricate expression; something we feel is threatened nowadays, but should never be forgotten...

La Vitoria Trionfante

Nicolò Corradini (1585-1646)  
**Sonata "La Sfondrata"** (op. 1, 1624)

Marco Uccellini (1603/1610-1680)  
**Sonata duodecima** (op.5, 1649)

Upon several excellent Grounds

("A Collection of Divisions for the Flute and the Lute, being very Improveing and Delightfull to all Lovers of those Instruments")

William Croft (1678-1727)  
**Sonata in G, upon a Ground**

Thomas Preston (-1563)  
**Upon La Mi Re**

Anonymus (±1600)  
**John come kiss me now**  
(English Ground)

Gottfried Finger (1655/6-1730)  
**Ciacona**  
**Division on a Ground in g**

Una Suave Melodia

Josquin des Prez (1450/1455-1521)  
Diminutions: Luis de Narváez (fl.1526-1549) & Han Tol (2000)  
**Milles Regretz**

Andrea Falconieri (1585/1586-1656)  
**Una Suave Melodia e su corrente**

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Der Fluyten Lusthof

Giulio Romolo Caccini (1551-1618)  
Diminutions: Jonkheer Jacob van Eyck (1590-1657)  
**Amarilli mia Bella**

Nicolas Vallet (1583-1642)  
**Onder de Lindergrone & Carillon de village**

Jonkheer Jacob van Eyck (1590-1657)  
**Wat zalmen op den Avond doen**

La Retorica degli Affetti

Jacques Arcadelt (1507-1568)  
Diminutions: Giovanni Spadi (fl.1625)  
**Ancor che co'Il partire**

Marco Uccellini (1603/1610-1680)  
**Aria Terza**  
**Aria Nona**  
(op.4, 1645)

Pierre Regnault Sandrin (1490-1561)  
Diminutions: Diego Ortiz (1510-1576)  
& Albert de Rippe (1500-1551)  
**Doulce Memoire**

Due Ciaccone, by Eminent Masters

Johann Christian Schickhardt (1682-1762)  
Sonata (op. 17/3): **Chaconne**

Benedetto Marcello (1686-1739)  
Sonata (op. 1/12): **Ciacona**

## O koncertnem programu

Leta 1511 je Sebastian Virdung objavil knjigo o glasbi in pomembnih instrumentih, ki so se takrat uporabljali (Musica getuscht). Pomenljivo je, da sta kljunasta flavta in lutnja predstavljena kot dva od samo treh glavnih instrumentov. Kontrastna zvoka naših instrumentov - sladka melodična in ekspresivna »orgelska piščal« in zvok brenkala dvojnih strun na votlem lesenem telesu v obliki buče si delita skupno stvar: željo in zmožnost, da glasba zapoje.

Nocojšnji program, ki povzema vsaj 200 let glasbe, ni oblikovan kronološko, temveč bolj kot tapiserija vseh različnih glasbenih zvrsti, ki jih je mogoče deliti in uživati s tema veličastnima instrumentoma. Vokalna glasba, v eni ali drugi obliki, bo močno prisotna. V 16. stoletju je bila glasba v osnovi vokalna, večina instrumentalistov igralcev in skladateljev je posnemala ta knežji primer. Slišali bomo tri hite melodij stoletja: de Rorejev Ancor che col partire, Sandrinijev Doulice memoire in Josquinov Mille regretz. Že njihovi naslovi kažejo, da so bila besedila posvetna, ko so večinoma osredotočena na ljubezen, drage spomine ali lepoto narave. To je bil nov vidik ustvarjanja glasbe okrog leta 1500, saj je bil repertoar do takrat v glavnem zasnovan na sakralnih besedilih. Tudi uporaba solo instrumentov je bila revolucionarna. Tradicionalno so bili v rabi, da podvajajo in podpirajo vokalne dele. Ker so se vse bolj razvijali in so lahko sami po sebi izrazili poetično lepoto, so knjige z napotki o tem, kako igrati, postale dostopne vse večjemu številu prizadevnih ljubiteljev glasbe. Glasbeni tisk je izumil Benečan Ottaviano Petrucci (1466-1539), svoje natise je izvažal širom Evrope. Eden od najbolj virtuoznih igralcev in inštruktorjev svojega časa, Sylvestro Ganassi, je objavil dve razpravi, v katerih zavzemata kljunasta flavta (Fontegara, 1535) in lutnja (Regola Rubertina, 1541) vidno mesto in sta podrobno obravnavani. Umetnost igre na kljunasto flavto je vsebovala ekstremno virtuoznost. Kot navaja Ganassi, je bilo to pogosto izraženo v tako imenovanih diminucijah (tudi divisions ali passaggi), kjer so bile dolge in melodične linije gornjega parta polifone skladbe okrašene in »razbite« v hitre note pasaž skrajne virtuoznosti. Ta vidik narave kljunaste flavte ne slišimo le v zgoraj omenjenih napevih, ampak tudi v čisto instrumentalnih sklopah diminucij van Eycka, Fingerja in drugih ter delih izposojenih iz violinskega repertoarja Uccellinija in Corradinija. Slep nizozemski virtuoz na kljunasti flavti Jacob van Eyck je leta 1644 izdal zbirko variacij za svoj instrument, največjo zbirko za solistični pihalni instrument kadarkoli doslej. Mesto Utrecht ga je povabilo, da bi v poletnih mesecih po večerji igral kljunasto flavto v občinskem parku. Njegove improvizacije, ki temeljijo na znanih sodobnih melodijah, je zapisal in natisnil prijatelj s pomenljivim naslovom Der Fluyten Lusthof, oziroma Vrt užtkov s flavto.

## About the concert programme

In 1511, Sebastian Virdung published a book about music and the important instruments in use at the time (Musica getuscht). Significantly, the recorder (Blockflöte, flauto dolce) and the lute (Laute, liuto) are represented as two of only three main instruments. The contrasting sounds of our instrumentarium – a sweet melodic and expressive “organ pipe”, and the plucked sound of double strings over a hollow gourd-shaped wooden body – share one thing in common; with them we have both the desire and ability to make the music sing.

Our programme, while it covers at least 200 years of music, will not be presented to you chronologically, but more as a tapestry of all the different genres of compositions with which we may share and enjoy these two magnificent instruments with you. Vocal music, in one form or another, will feature heavily. In the sixteenth century, the primary musical genre was vocal, and most instrumental players and composers imitated this princely example. We will hear three of the hit tunes of the time; de Rore's Ancor che col partire, Sandrin's Doulice memoire and Josquin's Mille regretz. Their titles already indicate that the song texts were secular, mostly focussing on love, dear memories, or the beauty of nature. This was a new aspect of music making around 1500, as the repertoire had been mainly based on sacred texts until then. The use of solo instruments was also revolutionary. Traditionally they had been in use to double and support the vocal parts. As they developed more and more and were capable to express a poetic beauty in their own right, instruction books about how to play them became available to a growing number of well-to-do music lovers. Music printing had been invented by the Venetian Ottaviano Petrucci (1466-1539) and his editions were exported all over Europe. One of the most virtuosic players and instructors of the time, Sylvestro Ganassi, published two treatises in which both the recorder (in the “Fontegara”, 1535) and the lute (“Regola Rubertina”, 1541) were prominently displayed and discussed. Extreme virtuosity was part of the art of the recorder, as is stated by Ganassi, and this was often expressed in so called diminutions (divisions or passaggi), in which the long and melodic lines of the upper part of a polyphonic composition were embellished, “broken” into rapid notes in passages of utmost virtuosity. This aspect of the recorder's nature will not only be heard in the tunes, mentioned above, but also in purely instrumental sets of divisions (by van Eyck, Finger etc) and the borrowings from the violin repertoire by Uccellini and Corradini. The blind Dutch recorder player, Jacob van Eyck, produced the largest ever set of variations for a solo wind instrument in 1644. He was appointed by the city of Utrecht to play on his recorder in the municipal park after dinner, during the summer months. His improvisations, based on famous contemporary melodies, were written down and printed by a friend with the fitting title: “The Flute's Pleasure Garden”.

Obdobje renesanse, približno med 1400 in 1600, je v glasbeni zgodovini pogosto omenjeno kot doba polifonije. Skladbe je sestavljajo več samostojnih glasov, ki so jih peli samo vokalno ali ob spremljavi instrumentov. Vsaka skladba je temeljila na strogih zakonih harmonije in kontrapunkta, pri čemer so linearne linije korespondirale v vertikalno sozvočje in ustvarjale medsebojni imitacijski odnos. Harmonično lepoto tega repertoarja je zasenčila kaotična postavitev besedila, saj je vsak glas v imitaciji drugega lahko prišel z istim besedilom v drugem času. Ker je glasba v začetku 16. stoletja postala bolj sekularna, kar je pripeljalo do iznajdbe novega žanra, madrigala, je jasen izraz na novo ustvarjenih, razumljivih besedil postal veliko bolj pomemben. Skozi renesanso se je lutnja razvila kot kontrapunktičen instrument, ki je lahko hkrati izvajal tri, štiri ali pet glasov. Te kontrapunktične spretnosti lahko slišimo v vseh intabulacijah\* 16. stoletja.

Potreba, da bi bila besedila bolj razumljiva, vodi v novo dobo okoli 1600, v čas baroka, ko je lutnja postala eden glavnih continuo instrumentov, popolnoma sposobna povečati učinek in vsebino besedila enega samega glasu skozi harmonično akordsko spremljavo. V tej vlogi je kljunasta flavta našla dejavnega in prijetnega »suave« partnerja v delih Marcella, Schickhardta, Corradinija in Uccelinija, v Arias, Grounds in Dances, vključno z dvema Chaconnama, ki zaključujeta naš večer. Samo ena skladba nosi naslov Una Suave Melodia, upava pa, da se boste strinjali, da to velja za vsak del najinega nocošnjega sporeda.

Nigel North

\* Intabulacija je bila v 14. in 16. stoletju običajna kompozicijska praksa pri instrumentih s tipkami in lutnji. Neposredni učinek intabulacije je bila ena zgodnjih prednosti instrumentov s tipkami, sposobnost, da izvajajo glasbo za več instrumentov na samo enem.

The Renaissance period, roughly between 1400 and 1600, is often referred to in music history as the age of polyphony. The compositions consisted of several, independent parts, sung by voices alone or with accompaniment of instruments. Each composition was based on strict laws of harmony and counterpoint, making sure that the different linear parts produced corresponding, simultaneous sounds while maintaining an imitative relationship between them. The harmonic beauty of this repertoire was overshadowed by a chaotic text placing, since each voice would come in at a different time with the same text, in imitation. As music became more secular in the beginning of the sixteenth century, leading to the invention of a new genre, the madrigal, the clear expression of newly created, intelligible texts became much more paramount. During the Renaissance the lute was developed as a contrapuntal instrument, able to represent 3, 4 or 5 voices simultaneously – these contrapuntal skills will be heard in all of the intabulated\* music from that period.

The urge to make texts more comprehensible lead to a new era around 1600, the Baroque era, during which the lute became one of the principal basso continuo instruments, perfectly able to enhance the affect and content of the text of a single voice through harmonic chordal accompaniment. In this role the recorder has found an able and suave partner in the works of Marcello, Schickhardt, Corradini and Uccellini, in Arias, Grounds and Dances, including the two Chaconnes which bring our evening to a close. While only one piece has the title, Una Suave Melodia, we hope you will find the title amply applicable and true of each and every piece of music in our programme

Nigel North

\*Intabulation was a common compositional practice in 14th–16th century keyboard and lute music. A direct effect of intabulation was one of the early advantages of keyboards, the ability to render multiple instruments' music on one instrument.

**Han Tol** je aktiven kot solist, član ansamblov, glasbeni direktor in predavatelj po vsej Evropi, ZDA in na Daljnem vzhodu. Je profesor na Hochschule für Künste v Bremnu v Nemčiji in na Schola Cantorum Basiliensis v Baslu v Švici. Njegova pedagoška dejavnost vključuje izpopolnjevalne tečaje na priznanih glasbenih ustanovah na Dunaju, Salzburgu, Ženevi, Sankt Peterburgu, Jeruzalemu, Baltimoru, Tokiu, Seulu in Hong Kongu. Han Tol je bil do leta 2007 član izjemnega kvarteta Flanders Recorder Quartet, s katerim je zvedel več kot 600 koncertov po vsem svetu. V njegovi orkestrski skladbi z Balthasar Neumann Ensemble iz Freiburga v Nemčiji je bila nepozabna njegova interpretacija italijanske glasbe iz 17. stoletja, preoblečena v polno klovnsko oblačilo. Han Tol je bil gostujoči umetniški vodja pri produkciji odlično ocenjene zgoščenke Perpetuum Mobile z nedavno odkritimi Telemannovimi deli. Nemška glasbena revija Tibia je pred kratkim objavila njegova prispevka, ki sta rezultat obsežne raziskave o življenju in delu skrivnostnega beneškega glasbenika, tiskarja in slikarja iz 16. stoletja Sylvestra Ganassija. Umetnika lahko slišite na 40 CD posnetkih za založbe, kot so Teldec, Harmonia Mundi, EMI in CPO.

**Nigel North**, rojen v Londonu v Angliji, je od leta 1999 profesor lutnje na Inštitutu za staro glasbo Univerze Indiana v Bloomingtonu (ZDA). Ob tem je predaval tudi na The Guildhall School of Music and Drama London (1976-1996), Hochschule der Künste Berlin (1993-1999) in the Royal Conservatory Den Haag, (2006-2009). Glasba ga je prvič navdahnila pri sedmih letih z instrumentalno pop skupino iz zgodnjih šestdesetih let The Shadows. Klasično glasbo je študiral na violini in kitari ter odkril svojo pravo življenjsko spremljevalko lutnjo, ko je bil star 15 let in ki jo poučuje že skoraj 50 let. Julian Bream je leta 2002, po enem njegovih Bachovih londonskih recitalih, zapisal: »Spomnim se, da sem bil na izjemnem recitalu, za katerega bi si želel, da bi ga lahko izvedel tudi sam. To je bil eden od Bachovih recitalov Nigela Northa, bil sem prevzet, kako mojstrsko in glasbeno je bilo. Resnično glasbeno doživetje, nekaj, česar pri kitaristih in lutnjistih ne najdete prav pogosto in kar je tudi na splošno precej redko.« Posnel je štiri zgoščenke Bach on the Lute, štiri zgoščenke za lutnjo Johna Dowlanda (Naxos), v delu pa je nova serija glasbe Sylviusa Weissa (BGS) in Francesca da Milana (BGS).

**Han Tol** is active as a soloist, ensemble player, musical director and teacher throughout Europe, the U.S. and the Far East. He holds a professorship at the "Hochschule für Künste" in Bremen, Germany, and at the "Schola Cantorum Basiliensis" in Basle, Switzerland. His teaching activities include further courses at renowned music institutions in Vienna, Salzburg, Geneva, St. Petersburg, Jerusalem, Baltimore, Tokyo, Seoul and Hong Kong, to name a few. Han Tol was a member of the outstanding "Flanders Recorder Quartet". In his orchestral work with the "Balthasar Neumann Ensemble" of Freiburg, Germany, his interpretation of 17th century Italian music while clad in full clown apparel was probably the most memorable. Han Tol was their guest artistic director for the production of the highly praised CD, "Perpetuum Mobile", with recently discovered repertory by Telemann. The German music magazine "Tibia" recently published two articles by Han Tol, the result of his extensive research on the life and works of the mysterious sixteenth-century Venetian musician, printer and painter, Sylvestro Ganassi.

**Nigel North**, born in London, England, has been Professor of Lute at the Early Music Institute, Indiana University, Bloomington (USA) since 1999. Previous positions included The Guildhall School of Music and Drama, London (1976-1996), Hochschule der Künste, Berlin (1993-1999) and the Royal Conservatory, Den Haag, (2006-2009). Initially inspired at the age of seven by the early 60's instrumental pop group "The Shadows", Nigel studied classical music through the violin and guitar, eventually discovering his real path in life, the lute, when he was 15. Basically self-taught on the lute, he has been playing and teaching for nearly 50 years. After hearing one of Nigel's Bach recitals in London, Julian Bream recalled in 2002 "I remember going to a remarkable recital, one which I wish I had the ability to give: it was one of Nigel North's Bach recitals, and I was bowled over by how masterful and how musical it was. A real musical experience, something you don't always get from guitar and lute players and which, in general, is pretty rare." Recordings include a four CD boxed set "Bach on the Lute" (Linn Records), four CDs of the lute music of John Dowland (Naxos), and a new ongoing series of music by Sylvius Weiss (BGS) and Francesco da Milano (BGS).

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