



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



SEVIQC  
BREŽICE



# Flanders Recorder Quartet (BE)

www.flanders-recorder-quartet.be

Četrtek / Thursday,  
27.8.2015, 20:30

Žalec, Dvorec Novo Celje  
Novo Celje Mansion



Mladinska knjiga  
70 LET

Petek / Friday, 28.8.2015, 20:30

Turjak, Grad Turjak  
Turjak Castle



Flanders  
State of the Art

Za pripravo degustacije med koncertom 28.8.15 se zahvaljujemo:



Iz sredstev davkoplačevalcev sofinancirajo festival Seviqc Brežice 2015 / *The Seviqc Brežice Festival 2015 is co-financed from taxpayer funds by:* AECID - Agencia Española de Cooperación Internacional para el Desarrollo (Madrid, ES), EACEA - Education, Audiovisual And Culture Executive Agency (Brussels, BE), Francoski inštitut Charles Nodier (Ljubljana, SI), Institut Français (Paris, FR), Mestna občina Celje (Celje, SI), Mestna občina Velenje (Velenje, SI), Ministerstvo kultúry Slovenskej republiky (Bratislava, SK), Ministrstvo za kulturo (Ljubljana, SI), Občina Brežice (Brežice, SI), Občina Dolenjske Toplice (Dolenjske Toplice, SI), Občina Grad (Grad, SI), Občina Kamnik (Kamnik, SI), Občina Krško (Krško, SI), Občina Ljutomer (Ljutomer, SI), Občina Makole (Makole, SI), Občina Rogaška Slatina (Rogaška Slatina, SI), Občina Slovenska Bistrica (Slovenska Bistrica, SI), Občina Žalec (Žalec, SI), Representation of the Flemish Government (Wien, AT), Veleposlaništvo Republike Avstrije (Ljubljana, SI) in / and Zavod Republike Slovenije za zaposlovanje (Ljubljana, SI).

Festival Seviqc Brežice 2015 smo pripravili s koproducenti programa / *The Seviqc Brežice Festival 2015 was prepared with co-producers of the programme:* Centre culturel de rencontre d'Ambronay (Ambronay, FR), Collegio Ghislieri di Pavia (Pavia, IT), Internationale Händel Festspiele Göttingen (Göttingen, DE), Ozango (Strasbourg, FR), Réseau Européen de Musique Ancienne (Versailles, FR), Rīgas Senās mūzikas centrs (Rīga, LV), The York Early Music Foundation (York, GB) in / and Universitatea națională de muzică din București (București, RO).

Izdal / Published by: Ars Ramovš zavod za umetnost, avgust / August 2015

www.seviqc-brežice.si

## Circa 1600: Raznolikost ob koncu stoletja

Tom Beets  
Bart Spanhove  
Joris Van Goethem  
Paul Van Loey

Smo okoli leta 1600, v enem najzanimivejših glasbenih obdobj. Povsod po Evropi vlada polifonija. V Italiji, z jedrom v Firencah in Benetkah, pa vzklije nov slog. Prične se barok. Skladatelji skušajo zbuditi občutke v poslušalcih z virtuoznimi variacijami, harmonično podprtimi melodijami in izrazno močnimi intervali. To ponovno odkritje čiste instrumentalne glasbe in njeno osvoboditev iz omejitev vokalne glasbe so podrobno prikazali Monteverdi, Gabrieli in mnogi drugi.

### O koncertnem programu

Izraz »barok« se uporablja za označevanje številnih različnih glasbenih praks, ki se pojavljajo od konca 16. stoletja do sredine 18. stoletja, od Claudia Monteverdija (1567–1643) do Johanna Sebastiana Bacha (1685–1750). Povezovalno načelo, zaradi katerega lahko to 150-letno obdobje spravimo v isti predalček z označbo »barok«, je v začetku izrazen ideal, prebujanje čustev, načelo, ki se je rodilo okoli leta 1600.

Barok temelji na prepričanju, da je glasba zmožna in zavezana vplivati na telo, čustva, ki jih izzove, pa so posledica sprememb v človeškem telesu. Določeni zunanji dražljaji vključno z zvokom in glasbo namreč lahko spremenijo stanje naših telesnih tekočin (*humores*), telesnih par (*vapores*) in drugih sestavin našega bitja, kot so življenjski duhovi (*spiritus animales*), možgani in duša. Ti občutki od zunaj zmotijo normalno stanje telesa z vzbujanjem in izzivanjem čustev. Ravnotežje se spremeni in telo je aktivno prizadeto, medtem ko um doživi tako motnjo le pasivno. Prebrali smo nekaj slavnih razprav na to temo, kot so *Traité des passions de l'âme* (1649) Renéja Descartesa, *Musurgia Universalis* (1650) Athanasiusa Kircherja, ki piše prav o vplivu glasbe, in *Der vollkommene Kapelmeister* (1739) Johanna Matthesona.

Presenetljivo je že Sir Thomas More v *Utopiji* (1516) pisal o strasteh v glasbi: »... naj gre za molitev ali pesem o veselju, vztrajnosti, težavah, objokovanju ali jezi – melodija tako dobro predstavi svoje sporočilo, da čudovito gane, vznemiri, presune in razvname duše poslušalcev.«

Za aktiviranje mehanizmov, ki vplivajo na telo in dušo, se lahko uporabijo najrazličnejša glasbena sredstva in kompozicijske teksture.

modusi, tonalitate, tempi, ritem, intervali, konsonanca, disonanca, rastoče in padajoče melodično gibanje, dinamika, sprememba registra ali tessiture, instrumentacija in drugo. Prav uporaba teh sredstev je porodila nov slog, ki ga Kircher imenuje »musica pathetica«, slog, kjer ima glasba moč »ut ad datum quemcunque anime affectum auditorem concitet« (da poslušalca spodbudi h kateremu koli čustvu duše). Tako lahko čustvo žalosti izzovemo s padajočim melodičnim gibanjem, najbolje v majhnih intervalih (poltoni, kromatika), s kopičenjem disonanc, sinkopiranjem, počasnim tempom, uporabo najnižjega registra in podobno. Obratno pa čustvo veselja lahko povzročijo veliki intervali, omejena raba disonance, hitri tempi in tridobni takt.

Teorija o čustvih in strasteh pojasni tudi odnos med glasbo in retoriko. Kot so antični retoriki uporabljali retorična sredstva, da so zdramili čustva svojih poslušalcev, jih nadzorovali in vodili v določeno smer, ima tudi skladatelj možnost *di muovere l'affetto dell'animo* (ganiti čustva duše) poslušalca. (Guilio Caccini, *Le nuove musiche* 1601/02). V začetku 17. stoletja je instrumentalna glasba tako kakovostno kot količinsko postala enakovredna vokalni. Oblike, ki so jih uporabljali, sicer še niso bile standardizirane in so imele mnogo vidikov, a so se kasneje razvile v dela, tipična za dobo, pogosto polna virtuoznih značilnosti in okraskov.

Kompozicijske značilnosti renesanse so se sprva obdržale in ostale zveste vokalnemu kontrapunktu in imitaciji. Količinsko je bil najpomembnejši instrumentalni žanr kancona. Ima zanimivo zgodovino, ki bo prikazana tudi v tem koncertnem programu v kombinaciji imitativne in tipično instrumentalne dvostavčne kancone **Canzon La Spiritata** Giovannija Gabriellija in rahlo starinske, a odlično vokalno okrašene kancone **Canzon deta Suzanne un iour** Giovannijevoga strica Andrea. Drugi dve kanconi s programa sta delo Tarquinia Merule, izkušnega orglavca in violinskega virtuozu, ki je deloval kot kapelnik v Cremoni, Bergamu in Benetkah. V svoji pozni kanconi (1637) je sledil zgodnjim zagovornikom sonate di camera in sonate di chiesa ter je bil eden najnaprednejših skladateljev svojega časa. Merulova dela najdemo v številnih tiskanih instrumentalnih partiturah 17. stoletja. **La Marcha** in **La Livia** sta vzeti iz prve knjige kancon in sta zanimiva primera novega instrumentalnega sloga, ki ni imel več nobene povezave z vokalno glasbo. V predgovoru izdaje iz leta 1615 je dodal *per sonare conogni sorti de strumenti musicale (igrati z vsako vrsto glasbenih instrumentov)*, kljunaste flavte dovoljene!

Nov način komponiranja (*das Generalbasszeitalter*, kot ga je imenoval Hugo Riemann) je našel pot v instrumentalno glasbo in ustvaril prva neodvisna tipična instrumentalna dela za instrumentaliste in basso continuo.

Od vseh instrumentalistov se je pričakovalo, da obvladajo improvizacijo in diminucijo, kar je vodilo v nastanek novih improviziranih žanrov (ricercar, tokata, fantazija, preludij). Razvoj teh oblik je bil močno povezan z osamosvojitvijo instrumentalne glasbe. Skladatelji so se osredotočili na pravo individualno ustvarjanje, neodvisno od obstoječih modelov ali navdihov iz besedil.

*In ko si glasbenik dovoli uporabiti, kar se mu porodi v glavi, ne da bi izrazil strast ene same besede, se skladba imenuje Fantazija ali Ricercar.*

(Marin Mersenne, *Harmonie Universelle*, 1636)

Domišljjske oblike ricercarja, tokate, fantazije in preludija je zelo rad uporabljal tudi virtuoz na glasbilih s tipkami, Giralomo Frescobaldi, in sicer v nepredvidljivem in kreativnem slogu *zdaj počasi, zdaj hitro, celo zadržano v zraku, da se ujame z ekspresivnostjo ali pomenom besed ... kajti prefinjeni presoji samega izvajalca je prepuščeno, da ureja tempo* ((Frescobaldi, *toccate e partite*, 1615, predgovor). Nekaj več konvencionalnosti, a še vedno veliko mero virtuozne improvizacije opazimo pri **Jacobu van Eycku** v njegovih skladbah *Der Fluyten Lust-Hof* (1644–64) za kljunasto flavto. Diminuiranje je močno prisotno tudi pri številnih variacijah na vzorce bassu ostinata. Zgodnji primer virtuoznosti na stalnem basu je skladba **Maske** Hughja Ashtona, originalno napisana za tri glasove, četrti, zelo zapleten in včasih nerodno oblikovan glas pa je kasneje dodal neki g. Whytbroke. Okoli leta 1600 sta bila najplivnejša evropska skladateljca za glasbila s tipkami, zlasti orgle, Jan Pieterszoon Sweelinck in Frescobaldi. Sweelinckov skladateljski slog močno temelji na kontrapunktu in melodičnosti angleških virginalistov. Njegova tehnika komponiranja je stroga, precej drugačna od Frescobaldijeve, kar je moč slišati tudi v njegovih variacijah na temo **Ballo del granuca** in **Pavana Lacrimae**. Čeprav so bile te skladbe prvotno pisane za orgle, so kot nalašč za zasedbo kljunastih flavt (orgle so samo omara piščali?!).

**Ballo del granuca** poznega 16. stoletja izvira iz osrednje Italije, kjer je nadvojvoda Ferdinando De Medici slovel kot ljubitelj umetnosti. Bil je mecen Giulia Caccinija, Jacopa Corsija in drugih glasbenikov iz skupine Camerata de' Bardi, katerih ustvarjanje je rodilo opero v Firencah. Naslov **Ballo del granuca** se nanaša na italijanski ples, ki

so ga prvič zaplesali na poroki Ferdinanda s Kristino Lorensko leta 1589. Vsebuje niz kratkih glasbenih fraz akordične teksture, ki kar kliče po okraskih in kadencah v različnih tonalitetah. V Amsterdamu živečega organista Jana Pieterszooona Sweelincka je ta preprosta melodija tako navdušila, da je napisal pet izvirnih in energičnih variacij in ustvaril svoj **Ballo**. V tem istem obdobju je napisal tudi variacije za orgle na znano Dowlandovo melodijo **Lacrimae Pavana**. Ta pavana, najverjetneje prvotno napisana za solo lutnjo, gotovo pred letom 1595, je postala Dowlandova najbolj znana skladba: včasih se je celo podpisal »Jo. Dolandi de Lacrimae«. Obstaja veliko interpretacij skladbe **Lacrimae** (ali **Lachrymae**, dobesedno solze) za soliste in ansamble. Besedilo zanjo, katerega avtor je po vsej verjetnosti kar Dowland, je nastalo kasneje.

*Tecite, solze moje, padajte iz svojih izvirov! Izgnan za vedno naj žalujem. Kjer črna ptica noči poje o žalostni sramoti, tam naj živim izgubljen ...*

Druga popularna oblika je bila variacija na cantus firmus, kjer skladatelj splete polifonično teksturo okoli dane melodije, kot na primer v čudoviti **Fantasia sopra lo son ferito**. Ta mojstrovina je iz Scheidtove raznolike zbirke glasbe za glasbila s tipkami, **Tabulatura Nova**, ki je bila objavljena v Hamburgu leta 1624. Palestrinov madrigal, na katerem je imensko osnovana, je bil zelo popularen pri italijanskih glasbenikih okoli leta 1600 in so ga uporabljali kot izhodišče za improvizacijo. Le prva od štirih tem, uporabljenih v tej fantaziji, prihaja neposredno od Palestrine, čeprav je druga narejena s preobratom prve. Tretja in četrta tema sta kromatični. Delo se zaključí z bogatim odsekom, kjer vse štiri teme nastopijo skupaj. Podobne ideje najdemo tudi v več pomembnih delih Jana Pieterszooona Sweelincka, ki je bil Scheidtov učitelj.

V zgodnjem baroku je postala izjemno popularna tudi plesna glasba za instrumentalni ansambel. Na nemške skladatelje so močno vplivali angleški instrumentalisti, ki so delali v nemških deželah (npr. William Brade v Hamburgu 1560–1630), o čemer pričajo odlični primeri iz zbirke **Banchetto Musicale** (1617) Johana Hermana Scheina in **Ludi Musici** (1621–1627) Samuela Scheida. Najpopularnejši so bile postavitve pavane, galjarde in alemande za pet glasov. Izjema je zbirka **Taffel Consort** Thomasa Simpsona, objavljena v Hamburgu leta 1621. Ta izredno priljubljena ansambelska knjiga melodij vsebuje 50 plesov za štiri glasove, večinoma angleškega izvora. Flanders Recorder Quartet so v svoj program vključili dve jakobinski melodiji, **Satyr's Dance** in **Volto**, slednjo v kombinaciji z jigu podobnim ritmičnim **Capriciom**. Množično produkcijo plesne glasbe je nenadoma prekinila tridesetletna vojna, ki so jo bojevali predvsem v Nemčiji med letoma 1618 in 1648.

## O umetnikih

Od ustanovitve leta 1987 se je ansambel Flanders Recorder Quartet razvil v enega najboljših svetovnih ansamblov. Uspeh leta 1990 na prestižnem tekmovanju Musica Antiqua v Bruggeu, ki ga sponzorira Flanders Festival, je bil začetek njihove obširne koncertne kariere. Po več kot 1800 koncertih na petih kontinentih, tudi v nekaterih svetovno znanih dvoranah v Tokiu, New Yorku in Salzburgu, si je ansambel zagotovil pomemben položaj v svetu stare glasbe. Pogosto tudi gostuje na vodilnih glasbenih festivalih v Helsinkih, Parizu, Ženevi, Bostonu, Vancouvru, Singapurju, Tajpeju in v Mexico Cityju. Posneli so številne nagrajene plošče pri založbah Harmonia Mundi, Archiv/Deutsche Grammophon, Ricercar in OPUS 111. Leta 2003 je kvartet podpisal pogodbo o dolgoročnem in intenzivnem sodelovanju z nemško založbo AEOLUS.

Flanders Recorder Quartet občinstvu predstavlja glasbilo, ki je bilo dve stoletji močno podcenjeno. V izjemni zbirki ansambla so reprodukcije glasbil, izdelane po ilustracijah Virdungu (1511) in po originalih iz zbirke Henrika VIII., baročna velika basovska kljunasta flavta, dolga 2,3 m (izdelal jo je Friedrich von Huene iz Bostona), in sodobne kljunaste flavte Hansa Coolsma iz Utrechta. Obširna zbirka glasbil in izjemno virtuozno izvajanja raznolikega programa spremenita vsak koncert v nepozabno doživetje in poskrbita, da kljunasta flavta, eno najpomembnejših glasbil renesanse in baroka, zasije v vsem nekdajšnjem sijaju.

Člani ansambla Flanders Recorder Quartet delujejo kot odlični učitelji (profesorji ali vodje mojstrskih tečajev), katerih poučevanje temelji na navdihanju učencev. Pri tem se ne ogibajo sočanju sodobne in stare glasbe. Oprijemljiv dokaz tega njihovega dela je knjiga o igranju v ansamblu, ki je bila prevedena v številne jezike.

Flanders Recorder Quartet slovi po aranžmajih z občutkom in po več kot štiridesetih skladbah, ki so bile napisane prav zanje. Nekatere izmed teh skladb so na voljo javnosti v ansamblovi lastni zbirki »The Flanders Recorder Quartet Series«, ki izhaja pri nemški založbi Heinrichshofen. Mediji, javnost in mednarodne žirije so pohvalili kristalno čist način igranja, tehnično dovršenost, homogen zvok in interpretacijo, ki je zvesta slogu glasbe. »Glasbeniki so se zamaknjeni zibali, združevali zamolki ton portativa z ekspresivno soigro odličnega godalnega kvarteta« (S. Smith, New York Times).

# Flanders Recorder Quartet (BE)

Circa 1600

## Variety at the turn of the century

Circa 1600: one of the most intriguing periods in the history of music. Throughout Europe, polyphony holds sway. In Italy, with Florence and Venice as the nuclei, a new style emerges. The baroque era has commenced. Composers aim to arouse feelings in listeners primarily with virtuosic diminutions, harmonically supported melodies and expressive intervals. This rediscovery of pure instrumental music and its emancipation from vocal music was expounded by Monteverdi, Gabrieli and many others.

### About the concert programme

The term 'baroque' is used for the many different musical displays from the end of the sixteenth century up to the middle of the eighteenth century: from Claudio Monteverdi (1567-1643) to Johann Sebastian Bach (1685-1750). The unifying principle that allows us to place this period of 150 years in a single drawer 'baroque' is initially an expressive ideal, the awakening of affects, a principle which was born circa 1600.

The basis of the baroque is the belief that music is capable of, and has the duty to encourage the affects of the body. These affects are the result of changes within the human physique. Specific external stimulants, including sounds and music, can change the condition of our body fluids (humors), body vapours (vapores) and other components of our being such as the life spirits (spiritus animales), the brain and the soul. These sensations from outside interfere with the normal condition of the body by arousing and stirring the affects. The equilibrium gets altered and the body becomes actively 'affected' whilst the mind undergoes such a disturbance only in a passive manner. The ensemble has read some famous treatises about the subject, such as René Descartes, *Traité des passions de l'âme* 1649, Athanasius Kircher, *Murgia Universalis* 1650 which specifically describes music and Johann Mattheson, *Der vollkommene Kapellmeister* 1739.

Strikingly Sir Thomas More was already writing about the passions in music, as early as 1516 in his *Utopia*: "...whether it be a prayer, or els a ditty of gladnes, of patience, of trouble, of mournyng, or of anger: the fassion of the melodye doeth so represente the meaning of the thing, that it doth wonderfully move, stirre, pearce, and enflame the hearers myndes.

The most diverse musical tools and compositional textures can be employed to activate the mechanism of affecting the body and mind: *modi*, tonality, tempo, rhythm, intervals, consonance, dissonance, rising and descending movement, dynamics, change of register or tessitura, instrumentation etc. By using these weapons rhetorically to stir the mind and body, a style that Kircher calls 'musica pathetica' came into existence – music being of such a nature ut ad datum quemcunque anime affectum auditorem concitet (trans. that she encourages the listener to any given affect of the soul). In this way the affect of grief can be evoked by a descending melodic movement, preferably in small intervals (semitones, chromatics), by an accumulation of dissonances, syncopation, slow movement, use of the lowest register etc. On the contrary the affect 'joy' can be caused by wide intervals, limited use of dissonance, swift movement, and triple meter.

This theory of the affects and passions expounds the relationship between music and rhetoric. The orators from antiquity used rhetorical means to stir the emotions of their audience, to control them and guide them in a specific direction; a composer also has the capability di muovere l'affetto dell'animo (to move the affects of the soul) of the listener (Giulio Caccini, *Le nuove musiche* 1601/02).

At the start of the seventeenth century instrumental music became the equal of vocal music in quality and quantity. The forms used were not yet standardised and exhibited many facets but later developed into idiomatic works, often exhibiting virtuosic features and ornamentation.

Initially the compositional features of the renaissance stayed in existence, keeping faithful to vocal counterpoint and imitation. The canzona is in quantity the most important instrumental genre. It has an interesting history, which is demonstrated in this concert programme by combining the imitative and typically instrumental two-part **Canzon La Spiritata** by Giovanni Gabrieli, with the rather old-fashioned, but brilliantly vocally decorated **Canzon deta Suzanne un iour** by Andrea, Giovanni's uncle. The two other examples of the canzona presented are by Tarquinio Merula, a well-trained organist and violin virtuoso, who worked as bandmaster and director of church music in Cremona, Bergamo and Venice. In his late canzone (1637), he adhered to the early advocates of the sonata di camera and di chiesa and was one of the most advanced composers of the time. Merula's works are to be found in numerous instrumental prints during the seventeenth century. **La Marcha** and **La Livia** are taken from the first book of canzonas and are striking examples of the new instrumental style, which was released from any vocal

associations. The preface of this 1615 edition adds the text per sonare conogni sorti de strumenti musicale, recorders allowed!

The new way of writing (das Generalbasszeitalter, as Hugo Riemann put it) found its way into instrumental music, resulting in the first independent idiomatic instrumental works for instrumentalists and basso continuo.

As all instrumentalists were expected to master the *métier* of improvisation and diminution, consequently new extemporised genres emerged (*ricercata*, *toccata*, *fantasia*, *preludio*). The development of these forms was closely related to the emancipation of instrumental music. Composers focused on free individual creativity, independent of existing models or inspiration based on a text.

And when the musician takes the liberty to employ all that comes to mind without expressing the passion of a single word, then this composition is called *Fantaisie*, or *Recherche*.

(Marin Mersenne, *Harmonie Universelle*, 1636)

The fanciful forms of the *ricercata*, *toccata*, *fantasia* and *preludio* were put into practice extensively by the keyboard virtuoso Giralomo Frescobaldi in an unpredictable and creative style now slowly, now quickly, and even held in the air, to match the expressive effect, or the sense of the words... for it is left to the fine judgement of the performer to regulate the tempo (Frescobaldi, *toccate e partite*, 1615, preface). A more conventional, but also highly virtuosic improvisation practice was noted by **Jacob van Eyck** in his *Der Fluyten Lust-Hof* (1644-64) for the *handfluyt*. The technique of diminution is also clearly present in the many variations on *ostinato* bass patterns. An early example of virtuosity upon a fixed bass is the **Maske** by Hugh Ashton, originally for three voices with a highly complex and sometimes awkwardly shaped fourth voice added later by one Mr. Whytbrooke. Circa 1600, the most influential keyboard composers in Europe were Jan Pieterszoon Sweelinck and Frescobaldi, especially on organ playing. Sweelinck's compositional style is strongly based on the contrapuntal and melodic traits of the English virginalists. He writes in a strict and severe way, very different from Frescobaldi, as can be heard in his variations upon the themes **Ballo del granduca** and **Pavana Lacrimae**. Although these pieces were originally conceived for organ they fit a recorder consort like a glove (an organ is only a chest of flutes?!)

The late sixteenth century *Ballo del granduca* originated in central Italy, where Grand Duke Ferdinando De Medici distinguished himself as a lover of the arts. Ferdinando was patron to Giulio Caccini, Jacopo Corsi, and other musicians of the Camerata group, whose work marked the birth of opera in Florence. The title refers to an Italian dance first performed at the marriage of Ferdinando De Medici to Christina of Lorraine in 1589. It consists of a series of short musical phrases with chordal texture, exploring embellishment and cadencing on various pitches. The Amsterdam-based organist Jan Pieterszoon Sweelinck was inspired by this simple tune. In his *Ballo*, the original dance is the model for five original and energetic variations. In the same period, Sweelinck composed organ variations upon Dowland's most famous melody, the *Lacrimae Pavana*. This pavana, in all probability originally composed as a lute solo, certainly before 1595, became Dowland's signature song, literally as well as metaphorically: he would occasionally sign his name "Jo. Dolandi de Lachrimae". Many interpretations of *Lachrimae* (or *Lachrymae*, literally 'tears') were penned for solo and ensembles with the lyrics being added later, the text probably contributed by Dowland himself.

Flow, my tears, fall from your springs! Exiled for ever, let me mourn.  
Where night's black bird her sad infamy sings, There let me live forlorn...

Another popular form was the variation upon a cantus firmus, where the composer weaves polyphonic textures around a given melody, as in the magnificent **Fantasia sopra lo son ferito**. This chef-d'oeuvre comes from Scheidt's *Tabulatura Nova*, a varied collection of keyboard music published in Hamburg in 1624. Palestrina's madrigal, on which it is nominally based, was popular with Italian musicians around 1600 and was used as a starting point for improvisation. Only the first of the four themes, used in this fantasia, comes directly from Palestrina, although the second is achieved by reversing the first. The third and fourth themes are chromatic. The work terminates with a richly-worked section in which all four themes appear together. Similar ideas are found in several substantial works by Jan Pieterszoon Sweelinck, who was Scheidt's teacher.

Dance music for instrumental ensemble became a highly popular genre in early baroque, with German composers being influenced by the English instrumentalists who worked there (e.g. William Brade in Hamburg 1560-1630). Excellent examples are to be found in Johann Herman Schein's *Banchetto Musicale* (1617) and Samuel Scheidt's *Ludi Musici* (1621-1627). The most popular were settings for five voices of the pavana, *gaillarde* and *allemande*. Thomas Simpson's *Taffel Consort*, published in Hamburg in 1621 was an exception to this. This immensely popular ensemble tune book contains no less than fifty four part dances, mostly with English origin. For this concert programme the Flanders Recorder Quartet have selected two Jacobean tunes, **Satyr's Dance** and **Volta**, the latter in combination with a typically jig-like rhythmic **Capricio**. The mass production of dance music was abruptly terminated during the Thirty Years' War, a European civil war fought mostly in Germany between 1618 and 1648.

## About the artists

### The Ambassadors of the Recorder ...

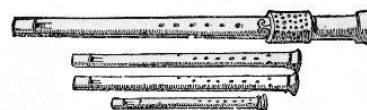
Since it was founded in 1987, the Flanders Recorder Quartet has evolved into one of the world's top ensembles. The ensemble's success in 1990 at the prestigious Musica Antiqua Competition in Brugge, which is sponsored by the Flanders Festival, meant the start of an extensive concert career. After more than 1800 concerts on five continents, including some in world-famous concert halls in Tokyo, New York and Salzburg, the ensemble has attained a prominent position in the world of early music. The ensemble also makes regular guest appearances at leading music festivals such as those in Helsinki, Paris, Geneva, Boston, Vancouver, Singapore, Taipei, and Mexico City.

Numerous prizewinning recordings have been made for record companies such as Harmonia Mundi, Archiv/Deutsche Grammophon, Ricercar, and OPUS 111. In 2003 the quartet entered a long and intensive collaboration with the German label AEOLUS.

The Flanders Recorder Quartet showcases an instrument that was underestimated for two centuries. Its extraordinary collection contains reproductions of instruments after illustrations by Virdung (1511), after originals from the collection of Henry VIII, a Baroque great-bass recorder some 2.3 meters in length (which was built by Friedrich von Huene, Boston), and modern recorders by Hans Coolsma (Utrecht). The extensive collection of instruments and the highly virtuoso performance of a richly varied programme make each concert an unforgettable experience and allow the recorder, one of the most important instruments of the Renaissance and Baroque periods, to shine in all its former splendour.

The members of the Flanders Recorder Quartet have also built impressive careers as teachers, and are able to convey their pedagogical ideas in an inspiring manner be it as professors or at master classes. In doing so, they do not avoid the confrontation between contemporary and early music. A tangible result of this work is a book on ensemble playing, which has been translated into a number of languages.

The Flanders Recorder Quartet has been acclaimed for its sensitive arrangements and for the more than forty compositions that have been dedicated to the group. Some of these pieces have been made available to the public in the ensemble's own series of editions, "The Flanders Recorder Quartet Series," published by the German publishing house Heinrichshofen. The press, the public, and international juries have praised the glass-clear ensemble playing, the technical perfection, the homogeneous sound, and the true-to-style interpretation: "The players swayed and swooned, combining the breathy timbre of a portative organ with the expressive interplay of a fine string quartet" (S. Smith, New York Times).



Hugh Aston (ca.1485-1558)  
**Maske** (GB-Och Mus 979-983)

Alexander Agricola (ca.1446-1506)  
**Magnificat secundi toni**

Samuel Scheidt (1587-1654)  
**Fantasia super lo son ferito** (SSWV 103)

Jan Pieterszoon Sweelinck (1562-1621)  
**Ballo del granduca** (SwWV 319)

Robert Johnson (ca.1580–1634)  
**Satyr's Dance**  
Iz / from: Tafel-Consort allerhand lustige Lieder von 4 Instrumenten und einem G. B.' 'theils seiner eigenen, theils anderer,' Hamburg, 1621

Giovanni Gabrieli (1555-1612)  
**Canzon La Spiritata**  
Iz / from: Canzoni per sonare con ogni sorte di stromenti a quattro, cinque & otto, con il suo basso generale per l'organo, novamente raccolte de diversi excellentissimi musici & date in luce. Libro primo. Venice, 1608

Andrea Gabrieli (1530-1586)  
**Canzon deta Suzanne un iour**  
Iz / from: Canzoni alla francese et ricercari ariosi, tabulate per sonar sopra istromenti da tasti ... libro quinto. Venince, 1615.

Jan Pieterszoon Sweelinck (1562-1621)  
**Pavana Lachrimae**

\*\*\* Odmor / Intermission 20 min \*\*\*

Anonymus (1621)  
**Capricio & Volta**  
Iz / from: Tafel-Consort allerhand lustige Lieder von 4 Instrumenten und einem G. B.' 'theils seiner eigenen, theils anderer,' Hamburg, 1621

Jacob van Eyck (1589/90-1657)  
**Engels Nachtegaeltje**  
Iz / from: Der Fluyten Lust-hof. Amsterdam, 1644,46, 49

Tarquinio Merula (1594-1665)  
**La Marcha & La Livia**  
Iz / from: Canzoni a quattro voci per sonare con ogni sorte de strummenti musicali Libro primo. Venetiè, 1615

Johann Sebastian Bach (1675-1750)  
**Passacaglia** (BWV 582)

