



## PASCHENrecords: August 2023

### Canzoni Fantasia

#### Bartolomeo de Selma and his journey across 17th-century Europe



#### CANZONI FANTASIE

Canzonas and Sonatas by Bartolomeo de Selma y Salaverde, Giovanni Battista Fontana, Dario Castello and Adam Jarzębski

#### MUSICALISCHE SCHLEMMEREY

Anne Schumann | Violin  
Clemens Schlemmer | Dulcian  
Petra Burmann | Theorbo

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The “musical banquet” (“Schlemmer” in German) prepared for us by the eponymous ensemble of bassoonist Clemens Schlemmer and his “comrades in arms” Anne Schumann and Petra Burmann is both entertaining and nourishing, and both informative and delectable.

At the centre of the action is the more or less nebulous figure of the Spanish Augustine monk Bartolomeo de Selma y Salaverde, who was born towards the end of the 16th century and died around 1638 while far from home – probably in Poland, the goal of his intended journey after stops in Innsbruck and Venice. He undertook this trip not for any religious reason but as a composer and an outstanding musician who was clearly a brilliant exponent of the instruments of the bassoon family in general use at the time. Not least amongst these was the curtal, on which Clemens Schlemmer performs so impressively in this CD production. Unique among the bassoon family, being formed from a single piece of wood, it creates its own characteristic aura, particularly dulcet, charming and rather saxophonesque, which one could listen to for hours on end.

Particularly when the delicate, translucent tones of a baroque violin are heard in conjunction with distinctive contributions from the enormous theorbo, this results in a truly choice “banquet”. It is not, of course, focused only on the holy monk from Madrid; standing like signposts on his musical life’s journey, we find works similar to his canzonas and sonatas by the Venetian Giovanni Battista Fontana (1589-1630) and Dario Castello (1602-1631), together with their Polish contemporary Adam Jarzębski (1560-1649). Admittedly somewhat unadventurous, these works are by no means monotonous, as will become abundantly clear after an hour and a quarter of listening.

**Further Information:** [www.paschenrecords.de](http://www.paschenrecords.de)

# Musicalische Schlemmerey

**The ensemble Musicalische Schlemmerey was founded in 2010 in Halle an der Saale with the intent to explore the rich trove of early Baroque instrumental music for violin, dulcian and basso continuo.**

After successfully completing her studies in Weimar and Dresden, **Anne Schumann** began working as a violinist for the Gewandhausorchester Leipzig in 1989. While she enjoyed her engagement in the orchestra, she ventured out on her own shortly after. As a freelance musician, she first took roots in England where she still performs regularly with Sir John Eliot Gardiner and others. Today, her 'musical life' is extraordinarily diverse: Her repertoire includes chamber music with the smallest instrumentation (also with viola and viola d'amore) and extends to symphonic works played on original instruments. Anne Schumann applies her skills to perform early music as lively as possible and specializes on unknown compositions. In 2019 she was awarded the Fasch prize by the city of Zerbst.

From 1991–1998, **Clemens Schlemmer** studied the modern bassoon with Klaus Thunemann, Fritz Finsch and Rainer Luft as well as contrabassoon with Kurt Fiedler and Stanislav Riha. During this time, he performed as solo contrabassoonist with the Norddeutsche Philharmonie Rostock, the Berlin Philharmonic and the Deutsches Sinfonieorchester Berlin. In 2006 he began to study baroque bassoon as well as dulcian with Christian Beuse at the UdK Berlin and continued his studies on the classical bassoon in 2008. Today, Schlemmer lives in Frankfurt/Main and is popular among renowned ensembles of historical performance practice due to his versatility. In addition to performing, Schlemmer also passes on his enthusiasm for the bassoon and his knowledge of historical performance practice to his students – both as an ensemble leader and in private lessons.

**Petra Burmann** studied the guitar at the University of Music and Theater "Felix Mendelssohn-Bartholdy" and lute with Nigel North at the Early Music Institute in Bloomington (USA). She closely collaborates with the Händelfestspielorchester and the Lautten Compagnie. She has worked on numerous opera productions with conductors such as Howard Arman, Michael Hofstetter and Enrico Onofri. Her performances have led her to England, Italy, France, Portugal, Ecuador, China and the USA, where she has played in concert halls such as the Théâtre des Champs-Élysées Paris, the Palais des Beaux-Arts de Bruxelles, in London's Barbican Hall as well as at the Elbphilharmonie Hamburg and the Isarphilharmonie Munich. Petra Burmann lives in the Handel city of Halle (Saale), where she teaches guitar and lute at the "Georg Friedrich Händel" Conservatory and chairs the guitar department. From 2013–2018 she held a teaching position for lute at the Martin Luther University of Halle-Wittenberg.

## Photo:

Musicalische Schlemmerey, Photo Linda Margarete Müller

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