

SLEPAKOVA

SERAFIN

SHADOW TRICKS

COMPOSERS:
PURCELL
DANYEL
LAMBERT
PIGNOLET
DE MONTECLAIR
BOURGEOIS
DE VISÉE

Shadow

by



LE SOMMEIL





SHADOW TRICKS

This program centres on an intimate dialogue between voice and lute/theorbo, featuring English and French repertoire from the Renaissance and early Baroque. Depending on the context, it can be expanded to include instruments such as viola da gamba, harpsichord, violin, traverso, or harp.

Trickster (noun)

{from English trick + -ster, influenced by Old Norse trikja, “to deceive”}

A mythological or folkloric figure who subverts norms and disrupts order through cunning, deception, or humor, often acting as a catalyst for transformation or revealing hidden truths. In Jungian psychology, an archetype embodying paradox, unpredictability, and the disruptive forces of the unconscious.

Shadow (noun)

{from Old English sceadu, “shade, darkness”}

In Jungian psychology, the unconscious aspect of the personality containing repressed instincts, desires, and traits, often projected onto others and essential for inner wholeness. In anthropology and myth, a representation of the soul or life force, sometimes believed to be separable from the body and vulnerable to harm.

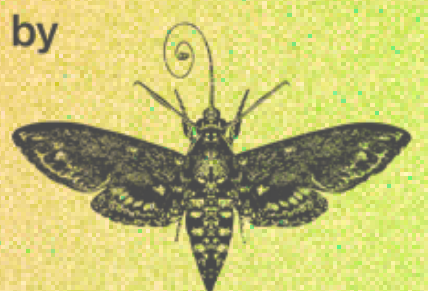
Shadows play tricks on us.

SHADOW TRICKS

They obscure what we long to see and reveal what isn't really there. They thrive on opposites: the brighter the light, the sharper the shadow. Across many cultures, the shadow is associated with the soul itself — psyché (ψυχή) — much like a reflection in water or a mirror. It can elude us, as in Plato's cave, or return our image and reveal something essential about who we are.

The Trickster, a boundary-crosser — a disruptive force that bends rules, mocks order, and exposes rigidity and pretense. Like the Shadow, the Trickster dwells in the darker realms of the psyche, where our hidden instincts, taboos, and irrational drives live. Neither good nor evil, both archetypes catalyze transformation.

Songs, sung in the darkness, can have a different meaning. Images we see in our sleep can mean something else than what they seem. People we meet in our dreams can in fact be just us in disguise.



LE SOMMEIL



Program

Henry Purcell (1659–1695)

- 1 *Here the Deities approve*
—from Welcome to all the pleasures,
Z 339 (1683) Ode for St. Cecilia's Day

Henry Purcell (1659–1695)

- 2 *See, even Night herself (Night's Song)*
—from The Fairy Queen, Z 629 (1692)
Masque after A Midsummer Night's Dream

Michel Lambert (1610–1696)

- 7 *Ma bergère est tendre et fidelle*
—from Airs à une, deux et trois parties
avec la basse-continue (1689)

Louis-Thomas Bourgeois (c.1676–after 1750)

- 4 *Psiché*
—from Cantates françoises, Livre II
For voice (C1 clef), viola da gamba
or German flute, and continuo

Michel Lambert (1610–1696)

- 5 *Ombre de mon amant*
—from Airs à une, deux et trois parties
avec la basse-continue (1689)

SHADOW TRICKS

John Danyel (1564–c.1626)

- 6 Can doleful notes? (1601)
—from Songs for the Lute, Viol and Voice,
dedicated to Mrs. Anne Grene
I. Can doleful notes? II. No, let chromatic tunes
III. Uncertain, certain turns

Michel Pignolet de Montéclair (1667–1737)

- 3 O Toi, Déesse de Cithère
—from La Mort de Didon (1706)
Cantate française

Robert de Visée (c.1652–c.1730)

- 7 Suite in D Minor
—from Pièces de Théorbe et de Luth (1716)

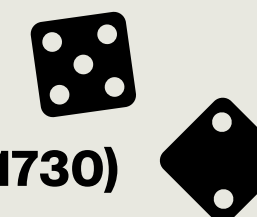
Prélude	Courante
Entrée d'Apollon (after Lully)	Sarabande
Assez de pleurs (after Lully)	Gigue
Allemande	Passacaille

Henry Purcell (1659–1695)

- 8 Ariel's Song 1
—from The Tempest, Z 631 (c. 1695) Masque
after Shakespeare's The Tempest

Henry Purcell (1659–1695)

- 9 Ariel's Song 2
—from The Tempest, Z 631 (c. 1695) Masque
after Shakespeare's The Tempest



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LE SOMMEIL



MARGARITA



SLEPAKOVA

Margarita Slepakova, a mezzo-soprano praised for her warm timbre, charismatic stage presence, and virtuosic coloratura, is the curator of Le Sommeil. She launched her career under the guidance of Sir John Eliot Gardiner, which evolved into a long-term artistic collaboration, taking her to prestigious venues such as Carnegie Hall and Royal Albert Hall. Margarita has received critical acclaim for her portrayals of roles such as Dido (Dido & Aeneas) and Cecilio (Lucio Silla). Over the years, she has worked with leading conductors, including René Jacobs, Philippe Pierlot, Alessandro Moccia, Dirk Vermeulen, Bart Naessens, Andrea de Carlo, Andrea Marcon, and Giovanni Antonini. She has recorded for renowned labels such as Universal, Arcana Outthere Music, and Denovali Records with the experimental electronic duo Nanook of the North.

Margarita studied voice at the Schola Cantorum Basiliensis and the Fryderyk Chopin University of Music, complementing her academic education with cultural studies at the University of Warsaw. Her deep fascination with Baroque traditions and contemporary interpretations forms the foundation of her artistic pursuits and the mission of Le Sommeil. She has also performed contemporary works written specifically for her voice and presented sound installations in European contemporary art galleries. As a writer of essays and literary texts, founding Le Sommeil allowed her to realize her vision of exploring the intersection of myth, dream, and music through Jungian archetypes.

LEON



SERAFIN

Leon Serafin plays a wide range of historical lute and guitar instruments. He regularly collaborates with renowned early music ensembles and orchestras, including the Freiburger Barockorchester, Los Elementos, Das Kolorit, Capella Sollertia, Theatro dei Cervelli, Collegium 1704, and Armonico Tributo, among others. In recent years, he has appeared at numerous festivals, such as the Bachfest Leipzig, Südtirol Festival Merano, Heidelberger Frühling, Cervo Festival, Borgate dal Vivo Festival, and Roma Festival Barocco.

With Theatro dei Cervelli, he participated in two CD productions that received highly positive reviews in the press. In addition to his performance and recording activities, he develops his own projects, such as the audiovisual installation *il tempo perduto* with sound artist Luis Miehllich.

Based in Basel, he specializes in music of the Seicento and the Renaissance. As a soloist, he is particularly dedicated to mid-17th-century French repertoire, which showcases the expressive range of the theorbo, eleven-course Baroque lute, and Baroque guitar.





LE SOMMEIL

Le Sommeil is both an ensemble and a conceptual project exploring the relationship between myth, archetype, and dream through the medium of Baroque music. Its members met while studying at the Schola Cantorum Basiliensis and have established themselves as award-winning soloists and collaborators with some of Europe's most prestigious ensembles, including Il Giardino Armonico, Il Pomo d'Oro, Monteverdi Choir & Orchestras, Les Talens Lyriques, and The English Concert. They have worked with conductors such as Sir John Eliot Gardiner, Giovanni Antonini, Christophe Rousset, René Jacobs, Harry Bicket, and Andrea Marcon. The ensemble's members have won top prizes in prestigious competitions such as the MA Festival Competition in Bruges, the José Herrando International Baroque Violin Competition, and the Van Wassenauer International Competition for Oude Muziek Utrecht, and have received awards like the Diapason d'Or and Choc Classica.

Le Sommeil's debut recording was released by Universal Music, and the ensemble has performed at festivals and concerts across Europe, gaining attention from both European and American press (Early Music Seattle).

Grounded in the principles of historical performance, the ensemble seeks contemporary resonance. Drawing inspiration from Jungian archetypal theory encountered in dreams, Le Sommeil treats music as a vessel for myth, allowing its meanings to emerge through subtle layers of narrative, spatiality, and sensory gestures. Their concerts often feature dreamlike visual elements, unconventional use of space, and program booklets inviting the audience to participate in shaping the experience.

In autumn 2025, Le Sommeil plans to premiere *Semele* as part of a European concert tour, culminating in an album recording. Prior to that, in May, they will tour with their previous program centered on the French Baroque composer Élisabeth Jacquet de La Guerre.



Contact & Booking

LE SOMMEIL



lesommeilbaroque@gmail.com

Booking

Katarzyna Sobolewska

+41 762347900

margaritaslepakova.com

[@lesommeilbaroque](https://www.instagram.com/lesommeilbaroque)

Matilda Lewon

+48 502202217