

Giardino di Delizie



Bouquet Classico

Wolfgang Amadeus Mozart

String Quartet No.6 in B Major, Kv 159
(Adagio, Allegro, Minuet, Rondeau)

Luigi Boccherini

String Quartet No. 3 op. 6 in mi minor G. 167
(Largo, Allegro, Tempo di Minuetto, Trio)

Michael Haydn

String Quartet in A Major, MH 310, 1780
(Andante, Tempo alla Francese, Allegretto)

Franz Joseph Haydn

String Quartet Op. 64 No 5 in D Major "The Lark"
(Presto, Minuet, Adagio, Minuet, Finale: Presto)

Giardino di Delizie

Giardino di Delizie is a dynamic and creative Polish-Italian ensemble from Rome, founded in 2014 by Dr. Ewa Anna Augustynowicz, violinist and artistic director of the ensemble. It consists of professional artists specializing in playing early instruments mainly from Poland and Italy, who were trained under the watchful eye of outstanding early music specialists and regularly collaborate and perform with renowned European ensembles.

Inspired by Tartini's words, the artists are convinced that “to play well, one must be able to speak well,” which is why the ensemble's concerts, which are extremely intense and fascinating, are the result of historical and musicological research focusing on Italian and Polish composers. It is precisely this rediscovery, through concerts and recordings, of forgotten 17th-century Roman instrumental music composers, as well as those who were inspired by Poland or lived and worked in Poland, that is the mission of the ensemble's artistic director, Dr. Ewa Anna Augustynowicz. The result of this philological approach to early music performance are the ensemble's recordings. The ensemble has performed at many important festivals in Italy and abroad and has recorded eight albums for the renowned record label Brilliant Classic and one for Da Vinci Publishing:

Lonati: Complete Sinfonias (2018 world premiere recording)

Gems of the Polish Baroque (2020)

Colista: Sinfonie a tre (2020 world premiere recording)

Stradella: Complete: Violin Sinfonias (2021)

Isabella Leonarda: Complete Trio Sonatas (2022)

Alla Polacca. Polish influences in Baroque music (04.2022)

Carlo Mannelli: Trio Sonatas op. 3 (2023 world premiere recording)

Colista: Cantatas&Arias (2024 world premiere recording)

Carlo Mannelli: Trio Sonatas op. 2 (2025 world premiere recording)

Many of these releases are world premiere recordings, which have been very well received by international critics. Three albums were nominated for the prestigious Preis der deutschen Schallplattenkritik award, and the penultimate one for the prestigious ICMA award.

For more information, visit the ensemble's website at
www.giardinodidelizie.com

MUSICIANS

Ewa Anna Augustynowicz - Baroque Violin

Valeria Caponnetto - Baroque Violin

Anna Skorupska - Baroque Viola

Valeria Brunelli - Baroque Cello

Requirements and Fees

Italian harpsichord tuned 415 HZ

Temperament meantone 1/6

4 music stands

a stool for the harpsichord

2 chairs for the cello and the theorbo players

In order to agree on the fee please contact us at the following e mail address:

ENSEMBLEDELIZIE@GMAIL.COM

PROGRAM NOTES

What we propose here is a journey throughout Austria and Italy, and above all by means of the impalpable art par excellence. An original itinerary that embraces the final years of the Eighteenth Century and pulls together great masterpieces of famous composers with those of less known authors, trying to find in all of them the traces of a common cultural background. The goal of such a project is to try to withdraw the masterpieces out of their isolation and re-read them as particularly shining episodes of a very complex story, made of unexplored paths and side roads flowing into a common story, contributing in directing its development. What can be established between the main and the background characters of this story is a never ending dialogue, in which we can enjoy getting common influences and origins.

We begin our journey from Austria, from the great season of classical music. We have chosen a quartet by Wolfgang Amadeus Mozart. His genius is visible not only in his early quartets (he composed this one in 1773) that reflect a synthesis between the influences of Italian music, known during his long travel with his father to Italy and the Viennese musical language, but lay a bridge towards new expressive tendencies and a kind of pre-romantic musical texture. The quartet no. 159 consists of 3 movements, a relaxed initial andante with its peculiar opening without the first violin, an impetuous second movement in e minor and the final allegro grazioso in the form of rondò in four episodes.

The second piece gives us the opportunity of meeting Michael Haydn, younger brother of Franz Joseph. Michael, like his brother, was sent by their father to study music and became a skilled musician. He was particularly appreciated for his religious compositions, but he composed also 19 string quartets. Apart being a successor of Mozart at the court of Colloredo, he was also a great admirer and a close and intimate friend of the composer.

The third stop leads us to Italy with one of its most particular composers, Luigi Boccherini. His rich production of string quartets, precocious and stylistically varied, often remains in the shadow in comparison to the great pieces of classical tradition. Nevertheless it embraces the compositions of an original taste and inspiration, where one can observe an evident influence of less known Italian chamber music tradition, represented by composers such as: Nardini, Manfredini, Cambini or Sacchini. In those pieces the cello is often treated in a very virtuous way, revealing some elements from Italian and Spanish popular music. The quartet we have chosen is the one from the opera 8, dated to 1768, thus from the youngest collections of Boccherini. Nevertheless, it is characterized by an extraordinary intensity, which can be heard in the richness of the initial great Largo, in the density of the brilliant Allegro, in the nobility of the Menuetto and in the dramatic poetry of the Trio.

Last but not least, we conclude with Haydn's fifth quartet from op. 64, composed between 1788 and 1790 and dedicated, along with the compositions op. 54 and 55, to Johann Tost, the violinist at the court of Esterhaza. A starring masterpiece of the classical quartet repertoire, that contains in itself the nutshell of Haydn's genius, a great lover of Italian music and a perfect master of the Central-European musical language. In his quartet, one can notice, as often in Haydn's compositions, the presence of popular melodies, like for example in the theme of the Lark in the first movement or in the rustic notes of the Minuet. Each journey requires an adequate means of transport. In this case, it regards the accurate historical research of its sources, the choice of the repertoire and the appropriate selection of the adequate performative methods. In fact, according to all these fundamentals, it was decided to perform on the copies of early music instruments tuned at 432Hz and with the use of classical bows. Our aim is not to behave in a merely antiquarian way but the philology becomes here a means to make the musical pieces live again in their most authentic and intense dimension. To understand today the piece of art of the past in its eternal actuality, we cannot do more than giving it back its past voice.

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