

Giardino di Delizie



Reviews

In keeping with the music of a man who knew how to live dangerously, there is a wonderful almost improvisatory spontaneity about these performances, which incorporate inspired ornamentation. In the Sinfonias a tre, in effect trio sonatas, the archlute takes the second melodic voice while the organ plays continuo, an approach which works very well indeed. Instrumental music is only a very small part of Stradella's output, but his confident writing for this chamber ensemble with its vividly wayward approach to harmonic progressions and mercurial changes of rhythm is wonderfully engaging, especially when played with such imaginative musicality as it is here. Augustynowicz plays a warm-toned and declamatory Baroque violin by the Ravenna maker, Marco Minnozzi.

Early Music Review

"Stradella may have been mainly active as a composer of vocal music, these sinfonias - and those for two violins - are certainly not minor works. They are serious and important contributions to the instrumental repertoire of the late 17th century, and they are taken as such by the Ensemble Giardino di Delizia, which delivers excellent and often exciting performances..."

Musica dei Donum

Corelli&Co.

Counterpoints, fugues and follies in Baroque Rome

Alessandro Stradella (1639-1682)

Sinfonia a violino e bc nr. 8 in F Major

Lelio Colista

Passacaille dite Mariona

Arcangelo Corelli (1653-1713)

Sonata for violin and bc op. 5 nr. 7 in D Major

Preludio, Corrente, Sarabanda, Giga

Francesco Geminiani (1687-1762)

Sonata for cello and bc in a minor op. 5 no. 6

Adagi, Allegro Assai, Grave, Allegro

Carlo Mannelli (1640 – 1697)

Sinfonia for violin and bc op. 1 in a minor

Domenico Scarlatti (1685-1757)

Sonata for harpsichord solo k 208 in A Major

Adagio e cantabile

Alessandro Stradella (1639-1682)

Sinfonia a tre in d minor

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. Four 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

Manuela Albano - Baroque Cello

Giorgia Zanin - Theorbo, Baroque Gitar

Elisabetta Ferri - Harpsichord/Organ

Requirements and Fees

Italian harpsichord tunned 415 HZ

Temperament meantone 1/6

3 music stands

a stool for the harpsichord

2 chairs for the cello and the theorbo players

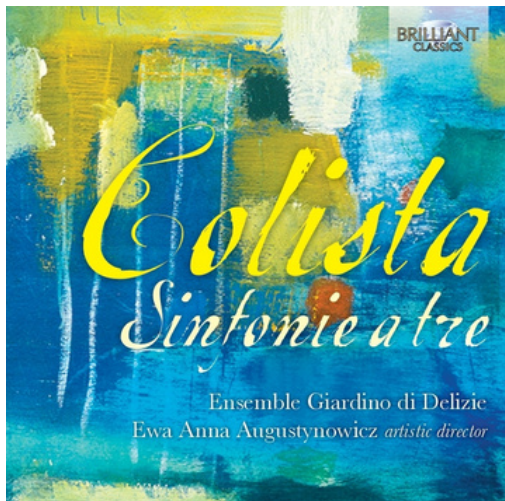
In order to agree on the fee please contact us at the following e mail address:

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PROGRAMME NOTES

Rome, early seventeenth century: In those years Rome is a city where every corner abounds with obelisks, new palaces, beautiful fountains, churches and hundreds of artists dedicated to enrich the glory of the Eternal City. In architecture, the simple lines of Renaissance give way to a new style - the Baroque. The Baroque meant to attract the spectator's eye and spark his fantasy. Through gold, plasters and marbles, the leading classes are showing the glory of the catholic church in Rome. Masters such as Bernini and Borromini are leaving their eternal heritage with churches like Saint Peter, Sant' Agnese, Sant' Ivo alla Sapienza and fountains such as The Fountain of Four Rivers in the Navona Square. In music it is a continuous opening and growing of academies, theatres and artistic circles. The art is fermenting in every corner demonstrating to the world the supremacy of Catholic religion. All these events make Rome attractive to any kind of artists - composers, musicians and singers – drawn by opportunities to get commissioned, make money and learn from great masters. In music these are the years of the fair beauty of the musical language of Frescobaldi that develops influencing later the sublime sensibilities of the musical language by Stradella, the majestic expression of Pasquini, the happiness of compositions by Boni and Bononcini, the sorrow of Scarlatti, the virtuosity of Lonati and culminating in the mastery and expressivity of music written and played by Corelli. If all this splendor found a place in our imagination it would be easier to close the eyes and daydream about woods, flowers, cypruses, pine trees and sweet and fresh springs of water... Steps of our imagination would certainly follow a wide path promising the infinity and showing new wonders on every corner: an ancient decoration, a smiling cupid, a dancing nymph playing in the wind...

Artistic Director: Ewa Anna Augustynowicz, Phd



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