

Giardino di Delizie



Reviews

“Ewa Anna Augustynowicz, primo violino e direttrice artistica, Katarzyna Solecka, violino, e Valeria Brunelli, violoncello, con Sofia Ferri (tiorba e chitarra barocca) e Chiara Cattani (clavicembalo, organo) per il continuo ne danno un'interpretazione vivida, che mette ben in luce il gusto per i contrasti e la definizione ritmica vigorosa che dà alle sezioni di danza un tratto piacevolmente mondano, fisico, sottolineando nondimeno le parti in cui Leonarda espone la sua dottrina contrappuntistica.”

L'Ape Musicale

“El Ensemble Giardino di Delize, haciendo uso de instrumentos barrocos y criterios históricos interpretativos, suena bien cohesionado, con buen dominio de las técnicas de ornamentación del primer Barroco (el caso del disco en cuestión) y con un muy buen papel en la dirección artística y primer violín de Ewa Anna Augustynowicz. El bajo continuo suena rico y variado, ya que la alternancia de tiorba y guitarra barroca con clave u organo ofrece colores distintos a las diferentes secciones de una misma sonata o de sonatas entre sí. Cabe recordar que el bajo continuo es muy importante en la época barroca: son los cimientos de una casa. Si eso se construye muy bien, todo lo que se añade encima será automáticamente de buena calidad y es que, en conjuntos de cámara, el bajo continuo inspira a las voces agudas y vice-versa. Y así suena el disco: con compenetración de todas las intérpretes y con una evolución muy grande, in crescendo, desde que apareció su primera grabación en el sello Brilliant Classics hasta esta grabación.”

Melomano

Isabella Leonarda

"La Musa Novarese"

Triosonata Nr. 9

Presto. Largo. 4/4. Prestissimo

Triosonata Nr. 7

4/4. Largo. 4/4. 6/8

Triosonata Nr. 4

Presto. Adagio. Presto. Solo. Allegro. Solo. Prestissimo. Adagio. Presto. Adagio. Presto. Adagio

Triosonata Nr. 1

Allegro. Largo. Adagio. Aria, allegro. Solo. Vivace

Triosonata Nr. 5

Adagio. Prestissimo. Adagio. Presto. 3/2. Adagio. Presto. Adagio. Presto. 3/2

Triosonata Nr. 8

6/8. 3/2. 4/4. 3/2. Spiritoso. 3/2

Triosonata Nr. 10

Spiritoso. Presto. Presto. Adagio. Presto. Presto. Adagio. Presto. Presto. Spiritoso

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

Valeria Brunelli - Baroque Cello

Sofia Ferri - Theorbo, Baroque Gitar

Elisabetta Ferri - Harpsichord/Organ

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

Isabella Leonarda, Daughter of Count Giannantonio Leonardi and Apollonia Sala, Isabella Leonarda was born in 1620. Her family belonged to the local aristocracy in Novara, and although there are no records regarding her education as a girl, she is likely to have learned the rudiments of music at home, as was customary for the nobility. At the time daughters were often considered for their potential value in future matrimonial alliances that would enhance the prestige of the family, or were destined to join religious institutions so that their portion of the inheritance could go to their brothers. In 1636 Isabella entered the Congregation of the Virgins of Sant'Orsola in Novara, where she spent almost seventy years, the whole of the rest of her life. That said, she kept in touch with the external world thanks to the fact that the Sisters of the Orsoline Order were not cloistered nuns, but instead were involved in furthering religious education and works of charity. Isabella Leonarda died in 1704 at the age of 84, leaving for posterity almost 200 compositions published in twenty volumes and collections between 1640 and 1700 in Venice, Milan and above all Bologna, where to this day around half of her extant music is still to be found.

This considerable output comprises forty or so liturgical compositions, including masses, psalms, responsorial chants, litanies, magnificats and other items. To add to which here are also numerous compositions on non liturgical texts, such as the motets with and without instrumental accompaniment. Furthermore, there is a volume containing 12 instrumental sonatas, 11 of which are trio sonatas and the other a sonata for solo violin and basso continuo.

Outside Italy, little attention was paid to Isabella Leonarda's compositions, so that when she died they were largely forgotten. Indeed, her name only returned to light in the 20th century, during research into various aspects of music history and sources.

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