

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)

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The GIARDINO DI DELIZIE is a dynamic and creative female Baroque Ensemble that was founded in 2014 in Rome by its artistic director Ewa Anna Augustynowicz. Its members are all specialists in the field of historical performance practice, having studied with eminent international masters such as E. Onofri, E. Gatti, F. Pavan, M. Testori, B. Hoffmann, Ch. Rousset, E. Baiano, E. Mascardi etc. They also play regularly with other ensembles, including Les Eléments, Divino Sospiro, Capella Cracoviensis, Accademia Montis Regalis, Europa Galante, Arianna Art Ensemble, Collegium Pro Musica, Quatuor Mosaiques, Concerto Romano, Accordone and Pomo d'Oro, I Barocchisti etc.

The ensemble is based in Rome and since its foundation has pursued its activity in Italy and abroad, playing at many internationally renowned festivals and venues, such as the Almisonis Melos Festival, the Circle of the Armed Forces at the Ministry of Defence (Rome), Rome Polish Institute of Culture, Filarmonica Romana, Festival Sulle Ombre del Cusanino, Vantaa Music Festival (Helsinki) and the Oude Musik Festival (Utrecht). It has also taken part in various festivals in Poland, including the Schola Cantorum Early Music Festival, Wilanow Palace Warsaw, Società Dante Alighieri Katowice, Barok na Spiszu, Festival Misericordia, Szczecin Baroque Music Festival, Maj z Muzyką Dawną Festival, as well as performing for the Festival de Música Antiga dels Pirineus (Spain) Pietà de' Turchini (Naples), Witold Lutosławski Concert Studio of Polish Radio etc. In 2018, in collaboration with the Polish Institute of Culture in Rome and Polish Consulate in Milan, Giardino di Delizie performed Polish Baroque music in various prestigious venues all over Italy, celebrating the 100th anniversary of Polish independence (Turin University, Società del Giardino in Milan, Museum of Instruments in Rome).

The Giardino di Delizie musicians believe in the need to “saper ben parlare per ben suonare”. Ewa Anna Augustynowicz, its artistic director and PhD scholar, having had always a multitasking and creative personality, is focused on research in the field of musicology and history of music with particular regard to the Roman and Polish Baroque repertoire, rediscovering forgotten composers and establishing links between the two countries. This is, in fact, the main characteristic of the ensemble's activity and its main goal. The intensity and excitement of their performances is also the fruit of their extensive historical research, which has led to the rediscovery of masterpieces by Italian composers centred in Rome, and those of Polish and Italian composers active at the court of the Polish kings.

The ensemble's first recording (world premiere) featured [Lonati's Sinfonie a tre](#), released by Brilliant Classics in 2019, which received widespread critical acclaim. The American magazine "Fanfare" wrote: *"These are spirited performances, notable not just for their technical polish, but also for their heart and human excitement. I can't imagine this level of achievement being surpassed anytime soon, if at all."*

The group's second recording [Gems of the Polish Baroque](#), devoted to 17th century Polish instrumental music, was released in March 2020 by Brilliant Classics. Ruch Muzyczny, a renowned Polish Music Magazine described it as *"the best recording of the 17th century Polish instrumental music as yet"*.

Its third CD featured the first modern recording of the 10 [Sinfonie a tre by Lelio Colista](#), another Roman composer admired in his own time and inexplicably forgotten by posterity. It was also highly praised in specialist publications and the general press and nominated to the prestigious Preis der Deutschen Schallplattenkritik in January 2021.

As Giuseppina La Face wrote in the Italian daily paper Il Fatto Quotidiano *"The Ensemble exalts both the serene severity of the counterpoint and the full, gentle sonority of the music with elegant phrasing and clear rhythmic contrasts that are never aggressive. An excellent performance, with the added value of focusing attention on a hitherto neglected composer of quality, thereby enriching our knowledge of music in Rome during the 17th century."*

The fourth CD by Giardino di Delizie, [Stradella Complete Violin Sinfonias](#) published in June 2021 by Brilliant Classics was given 5 stars by the German Music Magazine Pizzicato: *"Giardino di Delizie is convincing in its elegant élan, its sense of appropriate tempi and the works' tonal idiosyncrasies, which transmits all the music's vibrations and reminds us that the basso continuo is the backbone of this music. This should not prevent us from highlighting the rhetoric of soloist Ewa Anna Augustynowicz"*.

In April 2022 the Ensemble released the album [Alla Polacca. Polish influences in Baroque music](#) containing baroque music pieces inspired by Poland and its folklore, published by the Japanese label DaVinci Publishing. It was nominated to the Preis der deutschen Schallplattenkritik in July 2022.

In September 2022 the ensemble released its recent CD for Brilliant Classics with the complete Trio Sonatas by the Italian female composer [Isabella Leonarda](#).

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.

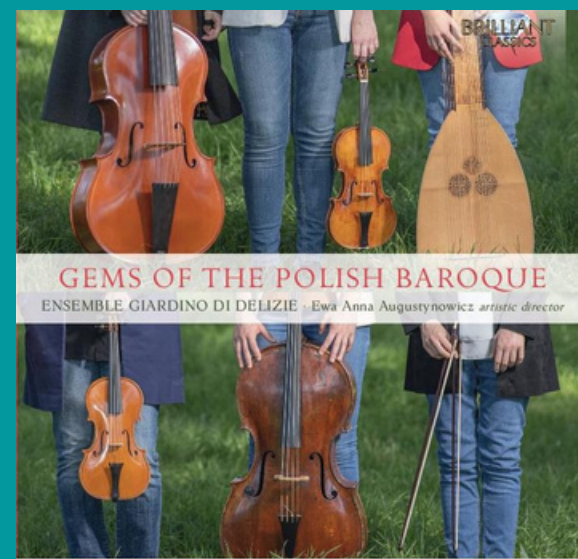
The second piece gives us the opportunity of meeting Michael Haydn, younger brother of Franz Joseph. Michael, like his brother, was sent by their father to study music and became a skilled musician. He was particularly appreciated for his religious compositions, but he composed also 19 string quartets. 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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