

Giardino di Delizie



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

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

Valeria Brunelli - Baroque Cello

Sofia Ferri - Theorbo, Baroque Gitar

Chiara Cattani - 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

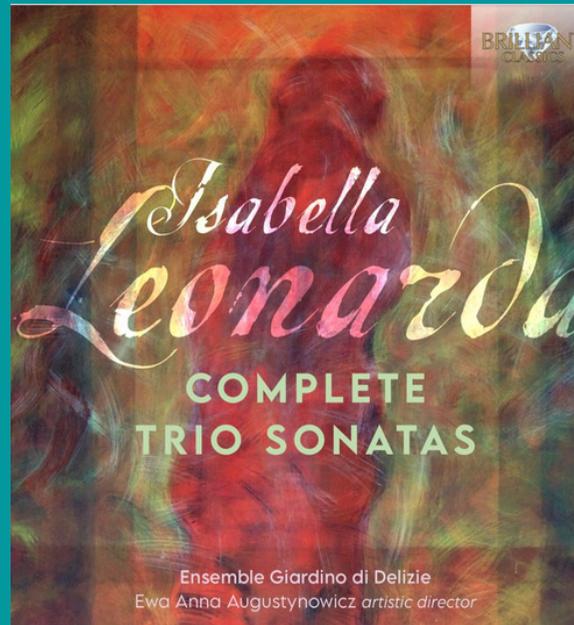
Program notes

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.

Artistic Director: Ewa Anna Augustynowicz, Phd



Salita di Monte del Gallo, 31

Rome 00165, Italy

tel. 0039 3463146655

ensemledelizie@gmail.com

www.giardinodidelizie.com

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