

Giardino di Delizie



Polish Musicians at the court of the Vasas

Kaspar Foerster (1616-1673)

Sonata à 3 "La Sidon" for 2 violins and bc

Adam Jarzębski (1590-1648)

Cromatica, Berlinesa

Mikołaj Zielenki (1550-1616)

Fantasia no. 2 and no. 3

Stanisław Sylwester Szarzyński (1692-1713)

Sonata for 2 violins and organ

Kaspar Foerster (1616-1673)

Sonata a 3 "La Pazza"

Marcin Mielczewski (1600-1651)

Canzon Prima a due

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

Agnieszka Oszańca - 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

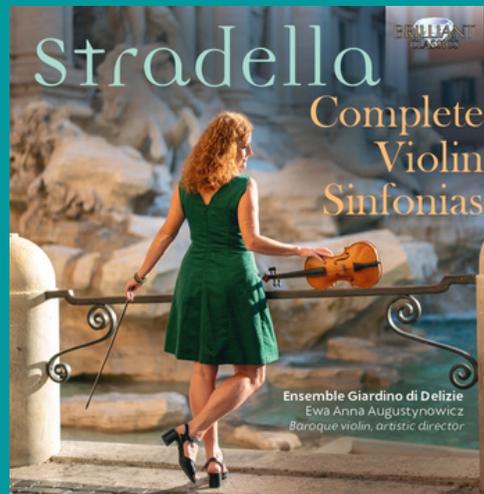
Over the centuries there have been numerous fruitful encounters between Italian and Polish music, especially during the baroque period. Today the ensemble Giardino di Delizie continues this well-established tradition with performances and research that have enriched and inspired players and audiences alike.

Italy was a fundamental point of reference for the cultural élite of the Polish-Lithuanian Commonwealth, which looked to Venice for its republican system, deemed a political model, and Rome for its ancient roots and Christian heritage, considered by many the heart of the world. For education Italian universities were greatly esteemed, especially those of Padua and Bologna, where many of the scions of leading families were sent to study, even if their parents did not agree with Venetian religious politics or Roman Catholicism. From their travels south, the young Polish gentlemen brought home not only learning, life experience and books, but also printed scores, instruments, certain madrigals, and indeed the arias that they had committed to memory.

Admiration for Italian music, which during the 17th century made a huge impression on much of Europe, encouraged the Polish and Lithuanian aristocracy to invite Italian singers and instrumentalists to their courts. Those who answered the call were not just musicians at the start of their career, but also masters and expert composers attracted to the distant Commonwealth not only out of curiosity, but also because they were handsomely paid.

Polish singers, players and composers soon adopted the Italian style of the time, both at home and abroad. In many courts mixed Polish-Italian ensembles were created, allowing generations of musicians to improve their skills and exchange ideas and opinions. The Vasa royal court was an outstanding case in point, especially during the reign of ilaw IV, who particularly enjoyed both instrumental music and opera.

Artistic Director: Ewa Anna Augustynowicz, PhD



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