

Giardino di Delizie & Roberta Mamei



Mary and Magdalene. Love and Liberation

Antonio Caldara

Sinfonia nr 12, A minor "*La Passione di Gesù Signor nostro*"

Grave, Allegretto, Adagio, Allegro

from Oratorio "*Maddalena ai piedi di Cristo*" aria: "*In lagrime stemprato il cor qui cade*"

A. Vivaldi – Sinfonia nr 6, G minor "*San Elena al Calvario*"

Adagio - Allegretto, Adagio, Allegro e Spiritoso

Giovanni Bononcini

from Oratorio "*Maddalena ai piedi di Cristo*" aria: "*Da quel Destino*"

Alessandro Scarlatti

from Oratorio "Il giardino di rose" aria: "*Mentr'io godo in dolce Oblio*"

Antonio Vivaldi

Sinfonia C major from "*Dorilla in tempe*" RV 709

Andante

Giovanni Bononcini

from Oratorio "*Maddalena ai piedi di Cristo*" aria: "*Voglio piangere*"

Antonio Vivaldi

Concerto G minor, RV 153 Allegro

Antonio Caldara

from Oratorio “Maddalena ai piedi di Cristo” aria: “Per il mar del pianto mio”

Antonio Vivaldi

Sinfonia B flat minor “Sinfonia al Santo Sepolcro” RV 169 Adagio molto
Allegro ma poco

G. B. Ferrandini

Cantata “Il pianto di Maria”

Recitativo: “Giunta l’ora fatal dal ciel prescritta”

Cavatina: “Se d’un Dio fui fatta Madre”

Recitativo accompagnato: “Ah me infelice!” & Cavatina da capo

Recitativo: “Ahimè ch’Egli già esclama ad alta voce”

Aria: “Sventurati miei sospiri”

Recitativo accompagnato: “Sì disse la gran Madre”

Aria: “Pari all’amor immenso”

Recitativo accompagnato: “Or se per grande orror tremò

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 CD for Brilliant Classics with the complete Trio Sonatas by the Italian female composer [Isabella Leonarda](#). Its recent CD features the Trio Sonatas op. 3 by [Carlo Mannelli](#) (first world recording 03.2023)

MUSICIANS

Roberta Mameli - Sopran

Ewa Anna Augustynowicz - Baroque Violin

Anna Skorupska -.Baroque Viola, Project Manager

Valeria Caponnetto - Baroque Violin

Alessia Pazzaglia - Baroque Violin

Sara Montani - Baroque Violin

Agnieszka Oszańca - Baroque Cello

Sofia Ferri - Theorbo, Baroque Gitar

Carla Tutino -Bass

Lilianna Stawarz - Harpsichord, Organ

Requirements and Fees

Italian harpsichord tuned 415 HZ

Italian organ positive 415 Hz

Temperament meantone 1/6

8 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

This is not just an Italian Baroque music concert, but a true narrative journey, featuring two figures of the Christian religion: Mary and Mary Magdalene.

In Baroque culture, where religious feeling manifested itself in external emotionality to move and impress the soul of the believer, there was a veritable explosion of the cult of Mary, which saw the Virgin as the mediatrix par excellence and the comforter, able to protect, receive and save.

At the same time, Mary Magdalene offered artists a wide range of possible interpretations: from being a disciple of Jesus, to being portrayed as a sinner, to being venerated as the apostle to the apostles ("apostola apostolorum"). Mary Magdalene is thus, after the mother of Jesus, the most frequently represented biblical figure in literature and art. She gained importance in the second half of the 16th century and was also of great interest to composers in the 17th and 18th centuries.

In sacred representations, the female figures stand out as positive models: the love that does not give up (Mary Magdalene), the strong motherhood in pain (Mary). They are women who, like the mother of Jesus, represent all suffering humanity, or who, like Mary Magdalene, show the ability to redeem themselves through love.

The first part of the program includes arias from the oratorios *La Maddalena ai piedi di Cristo* by G. Bononcini and A. Caldara, both written around 1700, wonderful examples of this musical form of the time.

G. Bononcini's masterpiece, composed when he was only 20 years old, captivates the audience with an inexhaustible wealth of invention. Intense moments of song, as in the magnificent, hypnotic aria of *Maddalena Voglio piangere*, which describes in a thrilling sequence of contrasts the inner conflict of Magdalena, torn between earthly and heavenly love.

The theme that emerges from the texts of the arias by A. Caldara, the most prolific and famous oratorio composer of his time, is the conscience of Mary Magdalene, the soul of her character of the "repentant sinner", an extremely effective formula for drama, emotion and music that is as heavenly as it is seductive.

The programme continues with the cantata "Il pianto di Maria" by G.B. Ferrandini, for many years attributed to G.F. Handel, sombre in character but highly expressive. It is a disturbing portrait of a rebellious mother weeping with grief at the foot of the cross and accusing heaven of having abandoned her son; love, joy and consolation meet pain, grief, and destruction: light and darkness are in dialogue.

Finally, the program includes symphonies and concertos from Vivaldi's rich repertoire that place no particular emphasis on "inspiration" or "extravagance" but are at the same time endowed with deep intensity and drama as well as moments of joy and rediscovered peace.

According to a tradition common at the time, certain symphonies had an introductory function in dramatic works and thus lost their autonomous status: composers regarded the "symphony before the opera" as a separable element that could be transferred to another dramatic work or used in a completely different context, for example for a religious celebration or as a concert piece.

Also to be performed are A. Caldara's Symphony from the oratorio "La passione di Gesù Signor nostro", A. Vivaldi's "San Elena al Calvario" and the Sinfonia "Al Santo Sepolcro", probably Vivaldi's most controversial and mystical symphony, which was probably written for the Pietà Chapel.

Artistic Director: Ewa Anna Augustynowicz

Project Manager: Anna Skorupska



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