

The *Sypert*

Summer Concert Series 2023

Sunday 4 June 2023

7.30pm

St. Cecilia's Hall

Ensemble Stravaganza

Domitille Gilon · violin

Thibault Noally · violin

Maylis Moreau · viola da gamba

Thomas Soltani · harpsichord

Abendmusiken, the north-German influence



Sonata triplex

Johann Theile (1646-1724)

Trio Sonata in G major, BuxWV 271

Dietrich Buxtehude (1637-1707)

Solo: Adagio – Allegro – Allegro A 3
Allegro

Solo: Adagio – Allegro
Allegro

Sonata for violin, viola da gamba, and basso-continuo in E minor

Philipp Heinrich Erlebach (1657-1714)

Adagio – Allegro – Adagio
Allemande
Courante
Saraband
Gigue

Sonata VI a violin solo (1678)

Johann Heinrich Ignaz Franz Biber (1644-1704)

*** INTERVAL (20 minutes) ***

Hortus Musicus IV D-moll

Johann Adam Reinken (1643-1722)

Sonata 16ta
Allemanda 17ma
Courant 18va
Saraband 19na
Gigue 20ma

Sonata quarta, unarum fidium

Heinrich Schmelzer (c.1623-1680)

Sonata in C BuxWV 266

Dietrich Buxtehude

Solo: Allegro
Adagio – Allegro – Adagio – Presto – Adagio – Lento

Abendmusiken, the north-German influence

From the mid-sixteenth century, the reputation for excellence of the north-German composers was well established. Johann Adam Reinken, Dietrich Buxtehude and Johann Theile were all good friends and belonged to the circle of north-German contrapuntists, albeit inspired by the monodic *stile nuovo* of Italy, championing the idea that music must serve the drama. The Abendmusiken programme presents master works from north-German composers who had an important influence on Bach.

The **Stravaganza Ensemble** is a baroque formation mainly dedicated to chamber music of the seventeenth and eighteenth centuries for one or two high-pitched instruments. Brought together by the violinist Domitille Gilon and the harpsichordist Thomas Soltani, musicians take part with enthusiasm and dedication to this musical and human adventure, which makes each concert a unique and rewarding experience for the audience.

The Stravaganza Ensemble includes various formations, with soloist musicians playing regularly in the main baroque orchestras: La Simphonie du Marais (Hugo Reyne), Ensemble Sagittarius (Michel Laplénie), Opéra Fuoco (Jay Bernfeld), Gli Incogniti (Amandine Beyer), Les Ambassadeurs (Alexis Kossenko), Pulcinella (Ophélie Gaillard), Pygmalion (Raphael Pichon), les Musiciens de Saint-Julien (François Lazarevich)...

The Stravaganza Ensemble is regularly invited to numerous international festivals, in France (Printemps des Arts de Monte-Carlo, Festival baroque du Pays du Mont Blanc, Musicale Internationale de Guil Durance, Sinfonia en Périgord...), in Scotland (Sypert concert series), in the Netherlands (Oude Muziek Utrecht), in Belgium (Ma Festival, Concertgebouw), Germany (Tage Alter Musik Regensburg), Austria (Wiener Konzerthaus), Poland...

The ensemble was awarded the bronze medal of the Academy of Literature and Arts in 2011. They also won the third prize and the special prize of critics and medias at the Premio Bonporti competition (Italy), the special prize "De Graaf Unico van Wassenaer Masterclass Award" at the van Wassenaer international early music competition in Amsterdam (Netherlands). Stravaganza has been also winner of the H.I.F Biber competition, in Austria (F.J. Aumann Prize).

The recordings of Stravaganza: Concert at the Hapsburg Court, Arcangelo Corelli (trio sonatas opus 3, 4), Ariane & Orphée (French cantatas) and Abendmusiken have been very well received by the critics (Aparte label record & Muso label).

The next recording of Stravaganza will be released in October 2023.

Harpsichord by Hass, 1764

The harpsichord used in this evening's concert is part of the Raymond Russell Collection, donated to the University in his memory by Raymond's mother Maud Russell in 1964. One of the comparatively few surviving harpsichords from Hamburg, it was built in 1764 by Johann Adolph Hass who, like his father, also made clavichords. Although some Hass harpsichords are extremely complicated, particularly in regard to registration, this instrument has a single keyboard and three sets of strings, two at unison pitch and one an octave higher. The workmanship shown by Hass in his instruments is exemplary, and the decoration is usually extremely fine, often with precious materials and paintwork. How this instrument was originally decorated is unclear, as it is now covered in rosewood



vener in a herringbone pattern, which was applied in the early twentieth century, probably by the French firm of Erard. Its tapered legs also date from this period. The soundboard retains its original painted flowers. This is an excellent instrument, having a brightness and bell-like clarity which is ideal for music in which the various lines need to be heard against each other, suiting in particular the music of north-German composers such as Telemann and his contemporaries.

Dr Jenny Nex,
Musical Instrument Collection Curator

Forthcoming concerts in the Syper summer concert series 2023:

Saturday 11 June, 7.30pm, St Cecilia's Hall. Scots Baroque.

Sunday 2 July, 7.30pm, St Cecilia's Hall. The Prince Regent's Band.

Tickets £23 / £20 / £8 Please book via Eventbrite:

www.eventbrite.com/cc/sypert-summer-concert-series-2023-2103799

Tickets may also be purchased on the door, subject to availability.

This series of concerts is generously supported by Drs George and Joy Syper.

Thanks also to the staff of St Cecilia's Hall, William Hendry for harpsichord tuning and the Friends of St Cecilia's Hall.