



CONCERT AT THE HAPSBURG COURT

(Aparté Label record, Release Date: 25/09/2012)

Domitille Gilon: violin
Ronald Martin Alonso: viola da gamba
Damien Pouvreau: théorbo
Olivier Salandini: organ
Thomas Soltani: harpsichord

Sonatas for violin and basso-continuo



Heinrich Ignaz Franz Biber (1644 – 1704): Sonatas n° III and V (1681)
Johann Jakob Froberger (1616 – 1667): Lamentation sur la mort de Ferdinand III
Johann Heinrich Schmelzer (1623 – 1680): Sonata tertia (Unarum Fidium)
Johann Jakob Walther (1650 – 1717): Suite n° 8 (Hortulus Chelicus)

“Another bright new Baroque group takes the stage...Gilon is an authoritative performer and is well supported by continuo musicians who offer plenty of variety of texture and attack... Ensemble Stravaganza are clearly talented musicians.”

Gramophone Magazine, February 2013

“Sous l'impulsion du claveciniste Thomas Soltani (entre autres), le jeune ensemble français Stravaganza éblouit littéralement dans ce programme audacieux, exigeant, musicalement virtuose...”

Carl Fisher – classiquenews.com

“Un premier CD très réussi pour l'Ensemble Stravaganza, qui signe ici un très bel hommage à un continent presque inconnu de l'Europe du Nord : l'Allemagne du 17e siècle...”

Michel Jakubowicz - On-Mag.fr

“Leur premier CD vient ponctuer un début de parcours plus que prometteur ! Ils nous emmènent à Vienne, à la cour des Habsbourg au XVIIe siècle. Biber, Froberger, Schmelzer et Walther sont de la partie. Le violon revêt ses plus beaux atours et la musique brille de tous ses feux !”

CD de la semaine, Musiq 3

ENSEMBLE STRAVAGANZA – DIRECTION ARTISTIQUE: Domitille Gilon & Thomas Soltani

45 boulevard Rabelais, 94100 Saint-Maur des Fossés – www.ensemble-stravaganza.com

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Music seems to have enlivened the Hapsburg Court since the fifteenth century. The accession of Ferdinand III to the throne (1637) started a new line of cultivated music-loving emperors, promoting talented musicians and prolific composers. As generous sponsors of the arts, they became effective actors of the musical life that punctuated events at the Court. Ferdinand III as well as Leopold I and Joseph I contributed especially to the boom of musical production, sacred and profane, in seventeenth-century Austria. Ferdinand III remarkably reorganised the Musikcollegien, a famous musical establishment funded by the imperial Court. Thanks to the attention paid to that musical institution the number of opera and oratorio performances had multiplied tenfold between 1630 and 1675.

The musical practice of the emperors themselves played a large part in the undeniable musical supremacy of the Hapsburg Court over Europe. Leopold I especially used to spend most of his free time composing music and displayed rare passion and dedication on each occasion of the numerous official and private events organised at the Court, where music naturally played a privileged part. The musical profusion at the Court had such an influence throughout Europe that exchanges began to take place between Germany and Italy, followed by Spain and France. Vienna with its Court and musicians became a place for constantly renewed experiences in musical practice, style, composition and interpretation techniques. Musical aesthetics were profoundly enriched and diversified, incidentally showing the remarkable open-mindedness of the monarch.

The pieces chosen for this recording were all written by composers who worked for some time under the sponsoring of the Hapsburg emperors. This repertoire comes from thriving seventeenth-century Vienna and is a living testimony to the inventiveness that stemmed from the bonds, between emperors such as Leopold I and Ferdinand III and musicians such as Froberger, Schmelzer, Biber, etc. It goes without saying that every composer had his own aesthetics and style. They each contributed in their own way to the evolution of the musical practice of the time, notably using multiple influences as German styles, as in the case of Froberger for instance. Improvements were also made to the instruments, mostly on the violins, drawn by the general talent of those artists, whose fame was mainly due in the first place to their virtuosity as violinists.

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