



ENSEMBLE *Odyssee*

2019-2021



“[...] combining artistic excellence and integrity with a glorious edginess and unflinchingly direct concept of sound and musical intention. [...] Ensemble Odyssee play this music as though their lives depended on it,”
—Fatima Lahham, Oxford Early Music, July 2017

Sonorities of the past can still speak to modern audiences: we are **Ensemble Odyssee** and this is why we make music. We are **Anna Stegmann** (recorder), **Eva Saladin** (violin), **Georg Fritz** (oboe), and **Andrea Friggi** (harpsichord), an Amsterdam-based ensemble that uses cutting-edge musicological research to push the boundaries of artistic creativity.

Historically informed performance practice is our way of rediscovering lost sounds. From chamber music to full orchestra, we draw from the original instrumentation and offer its sounds to modern audiences.

Our first CDs resurrected unknown repertoire from seventeenth-century Naples. Our latest one unearthed little-known English instrumental solo concertos. With each program, whether live or recorded, we bring back to life the sounds of a particular place and a particular time. Our sound is bold and precise because it is supported by solid musicological research.

We are Ensemble Odyssee. We look forward to making music for you.

PERFORMANCES

De Bijloke Gent, Thüringer Bachwochen, Summer Festivities of Early Music Prague, Toonzaal Den Bosch, Tage Alter Musik Berlin, Het Orgelpark Amsterdam, Summerwinds Festival, Bad Arolser Barockfestspiele, Händelhaus Halle, National Centre for Early Music York, Georgian Concert Society Edinburgh, Grachtenfestival Amsterdam, Konzerthaus Berlin, Concertgebouw Amsterdam

AWARDS

Van Wassenae Conours 2011

GUEST ARTISTS

Raffaella Milanese, Claron McFadden, Filippo Mineccia, Jenny Högström, Andréanne Paquin, Marc Pantus, Kevin Skelton, etc.

ENSEMBLE SETTINGS

Baroque orchestra, chamber music ensemble, duo recorder-harpsichord

“ Het ensemble speelt gewoon lekker!”
—Marcel Bijlo, Klassieke Zaken, mei 2018 ”

WITH PROPER GRACES

CORELLI'S OPUS 5 AS A SOURCE OF INSPIRATION

Sonatas and Trios by A. Corelli, G.F. Händel,
F. Barsanti, F.M. Veracini, and H. Albicastro

When Arcangelo Corelli published his twelve violin sonatas Op. 5 on January 1st 1700—perhaps quite a symbolic date—it quickly became a best-seller. It was soon reprinted several times across Europe and arranged for other instruments. By the fourth reprint the first six sonatas da camera featured additional ornaments, also called “graces,” claimed to have been added by the composer himself.

By 1702 the London publisher Walsh printed a recorder version of these six sonatas, followed in 1707 by sonata nos. 3 and 4. The title bore the extra mention “Artfully transpos’d and fitted to a flute and bass.” The slow movements again featured Italian-style ornaments, labeled “with proper graces by an eminent master.”

Ensemble Odyssee takes these popular seventeenth-century sonatas and their surviving ornaments as inspiration, adding its own “graces” in the same spirit to solo and chamber pieces of the time. The audience will enjoy Corelli’s original sonatas and their original arrangements, next to pieces by Bellinzani, Barsanti, Veracini and Händel.



PERFORMERS

Anna Stegmann • recorder
Eva Saladin • violin *or* Georg Fritz • oboe
Andrea Friggi • harpsichord
bassoon • cello • viola da gamba [optional]

PROGRAM & CONCEPT

Anna Stegmann, Andrea Friggi
Ensemble Odyssee © 2018

OPTION 1 violin (Eva Saladin), recorder, and continuo
OPTION 2 oboe (Georg Fritz), recorder, and continuo

The programs differ in some details but the general concept remains the same



“Ensemble Odyssee combines knowledge and respect for early music with a fresh enthusiasm that makes this music exciting and haunting.”

—George Adams, Expedition Audio, July 2015



LES CARACTÈRES DE LA DANSE

DANCE AND MUSIC FROM VERSAILLES
AT THE TIME OF THE SUN KING

Works by J.B. Lully, J.F. Rebel, J.J. Hotteterre,
M. Marais, and M. Pignolet de Montécclair

Louis XIV was the personal embodiment of France and he loved to dance, so he made the country dance for him. The composer Lully was the one who gave life to much of Louis' dancing dreams, and in French operas of the period dance is an essential part of the show. The king himself was a fine dancer and had many opportunities to demonstrate his skill at the multiple dance balls given at Versailles.

Michel Pignolet de Montécclair's Sérénade is a collection of dances probably written for one such occasion. The collection is exceptional because it contains all the music that was performed in one evening, divided into three parts: airs de fanfares, airs tendres, and airs champêtres.

When J.F. Rebel, one of the violin players of the Vingt-quatre violons, wrote Les caractères de la danse, he launched a new fashion: the piece was written for a solo female dancer who performed a rapid succession of different dances, completely changing character every few bars. The piece achieved great popularity thanks of the performances of Mlle Prévost and was repeatedly copied by other composers.

This program, presented in collaboration between Ensemble Odyssee and a professional Baroque dancer, offers an overview of dance around the turn of the eighteenth century, from courtly dance to virtuosic solos.

PROGRAM & CONCEPT

Andrea Friggi, Anna Stegmann
Ensemble Odyssee © 2018

DANCER

Mojca Gal

PERFORMERS

Anna Stegmann, Georg Fritz • recorder & oboe
Eva Saladin, David Alonso Molina • violins
Agnieszka Oszańca • basse de violon
Robert Smith • viola da gamba
Andrea Friggi • harpsichord

“Ensemble gehört zu den führenden alte Musik Formationen des Kontinents. Man spielt klar, historisch informiert, in je nach Repertoire unterschiedlichen Besetzungen. Odyssees Lesarten zeigen Luzidität, Transparenz, einen gradlinig, entschlackten Ansatz. Sie sind durchdrungen vom musikantischen Verzicht, entsprechend auch auf übertrieben kantiges und aufgerautes Spiel.”

—Martin Hoffmeister, MDR Kultur Spezial Musik, July 2018

IN FREUNDSCHAFT

ALTERNATIVE VERSIONS OF EIGHTEENTH-CENTURY GERMAN CLASSICS

Concertos and Suites by
J.S. Bach, G. Ph. Telemann, Ch. Graupner, and J.F. Fasch

In 1723 the position of cantor at the St Thomaskirche in Leipzig opened up. Among the applicants for this prestigious job were four of Germany's most acclaimed composers: Bach, Telemann, Fasch, and Graupner. Bach won, despite being less famous than his competitors at the time. He may be more famous today, but all four composers are remarkable for their huge output of instrumental music. Their pieces have been extensively performed and recorded in the past few decades, and many are now widely known as classics of baroque music.

While modern audiences look for authentic performances of the historical originals, eighteenth-century audiences had quite a different perspective. Indeed it was common for a piece to have many alternative versions and to be performed with different instruments depending on the forces available on each occasion. Usually only one version of each piece has come down to us as the standard one, leaving alternates to be forgotten by history.

For example Bach's famous harpsichord concerto in D minor is very likely a reworked version of a lost violin concerto. Similarly, his fourth Brandenburg concerto exists in a version for harpsichord.

In this program Ensemble Odyssee presents alternative versions of eighteenth-century German masterpieces and revives them with instrumentations that are almost never heard today. Together with lesser-known woodwind suites and overtures by Graupner and Fasch, they showcase the various styles that coexisted in eighteenth-century Germany: a tasteful blend of French, German, and Italian idioms.

SOLOISTS

Anna Stegmann • recorder
Georg Fritz • oboe
Eva Saladin • violin
Andrea Friggi • harpsichord

PROGRAM & CONCEPT

Eva Saladin
Ensemble Odyssee © 2018

ORCHESTRA

2 violins • 1 viola • 1 cello • 1 violone • 1 bassoon [optional] • theorbo [optional]



“Ensemble Odyssee's own crisply perky readings then fit them like a glove, with Anna Stegmann herself equally on the button, dispatching the almost relentless recorder passagework with fluent ease.”

—Charlotte Gardner, Gramophone, December 2016

UNA NOTTE A POSILLIPO

FESTIVAL MUSIC FROM SEVENTEENTH- AND EIGHTEENTH-CENTURY NAPLES

Music by Antonio Farina, Pietro Marchitelli, and Alessandro Scarlatti

In the seventeenth century, an astonishing stream of compositions poured out of Naples and Neapolitan composers and performers were in high demand all over Europe. One of the most important events in Neapolitan musical life was the Spassi di Posillipo, an open-air festival on the Naples seashore. The nobility enjoyed vocal serenades and instrumental music played from boats by the most famous performers of the time.

Ensemble Odyssee presents a program of masterpieces a Neapolitan audience would have heard on such a festival night. Some are well-known pieces by Alessandro Scarlatti, others are forgotten gems by Neapolitan masters of the highest caliber: virtuosic instrumental music by Pietro Marchitelli, a colleague of Scarlatti at the royal chapel, and luscious cantatas and serenatas by Antonio Farina.

SINGER

Raffaella Milanese • soprano

PROGRAM & CONCEPT

Andrea Friggi
Ensemble Odyssee © 2018

ORCHESTRA

2 recorders • 6 violins • 1 cello • 1 violone • theorbo [optional] • 1 harpsichord/organ



“ Mit viel Spielfreude und anpackenden Tempi vermittelt die Aufnahme ein sehr lebendiges Bild der neapolitanischen Musik des Barock. Sehr schön mischen sich die unterschiedlichen Farben der Streicher und Bläser (hier vor allem der Flöten) zu einem weihnachtlichen Ausdruck. ”

—Bernhard Schrammek, Kulturradio, December 2014

DISCOGRAPHY



ANTONIO FARINA

Serenate Napoletane (Pan Classics, 2013)

Neapolitan Seventeenth-Century Music by Antonio Farina, Pietro Marchitelli and Alessandro Scarlatti

“ [...] c’est la formation instrumentale dirigée par Andrea Friggi qui donne à admirer une lecture inventive et affûtée, un son généreux. ”

—Sophie Roughol, Diapason, October 2013

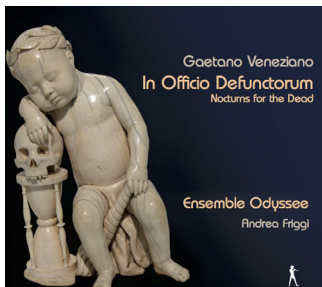


GAETANO VENEZIANO

Christmas in Naples (Pan Classics, 2014)

Neapolitan Seventeenth-Century Christmas Music by Gaetano Veneziano and Alessandro Scarlatti

Selected as CHRISTMAS CHOICE by BBC Music Magazine, December 2014



GAETANO VENEZIANO

In Officio Defunctorum (Pan Classics, 2015)

Neapolitan Seventeenth-Century Music for the Office of the Dead by Gaetano Veneziano and Alessandro Scarlatti

“ [Ensemble Odyssee’s] performances of Veneziano’s Notturnos are cause for optimism, and I look forward to the group’s future recordings. For now, this record is an opportunity to hear music that is otherwise very difficult to find. ”

—George Adams, Expedition Audio, July 2015



ATTILIO ARIOSTI

London (Glossa, 2016)

Vocal and Instrumental music by Attilio Ariosti

“ Über jede Kritik erhaben ist das plastische, direkte und doch dezente Spiel des Ensembles Odyssee.

Fazit: Thematisch und musikalisch eines der erfreulichsten Sängerevents der letzten Zeit. ”

—Amazon Review, January 2016



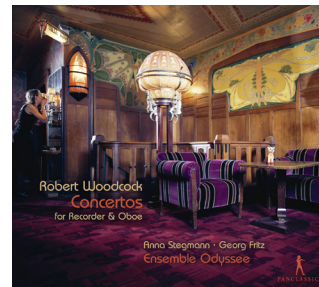
WILLIAM BABELL

Concertos Op. 3 (Pan Classics, 2016)

Instrumental Concertos and Sinfonia by William Babell

“ Ensemble Odyssee’s own crisply perky readings then fit them like a glove, with Anna Stegmann herself equally on the button, dispatching the almost relentless recorder passagework with fluent ease. ”

—Charlotte Gardner, Gramophone, December 2016



ROBERT WOODCOCK

Concertos for Recorder & Oboe (Pan Classics, 2018)

Instrumental Music by Giuseppe Sammartini, Charles Dieupart, and Robert Woodcock

“ Het Ensemble Odyssee [...] geeft Woodcocks in 1727 gepubliceerde concerten [...] sprankeling en charme... ”

—Frits van der Waa, Volkskrant, July 2018

ANNA STEGMANN



RECORDER

PERFORMANCES

Boston Early Music Festival, Merkin Concert Hall NY, Greenwich Early Music Festival, Traumzeit Festival, Festival Oude Muziek Utrecht, MA-Festival Brugge, Semana de Música Cuenca, Musica Sacra Maastricht, Holland Festival

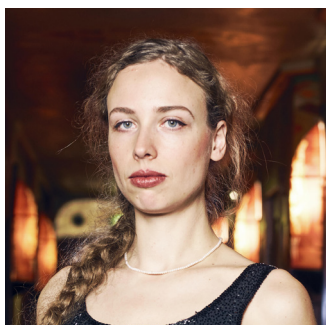
AWARDS & SCHOLARSHIPS

GWK Förderpreis 2007, Competition for Contemporary Music Cracow 2007, International Montreal Recorder Competition 2009, Linkprijs 2001, Van Wassenaar Concours 2011, Concert Artist Guild 2014, Gerd Bucerius Stipendium / Deutsche Stiftung Musikleben 2008 & 2009, Prins Bernard Cultuurfonds 2012

TEACHING AND MASTERCLASSES

Royal Academy of Music, Orpheus Boutique Australia, Jackdaws Educational Trust, Birmingham Conservatoire, Royal Northern College of Music, Chetham's School of Music, Blockflötenshop Fulda, Blokfluitdagen Mechelen, Lyme Regis Recorder Courses

ÉVA SALADIN



VIOLIN

PERFORMANCES

Seizoen Oude Muziek, Freunde Alter Musik Basel, Basler Festtage für Alte Musik, La Folia Rougemont, York Early Music Festival, Potsdam Sanssouci, Saint-Michel-en-Thiérache, RheinVokal, Mainzer Musiksommer, Sastamala Gregoriana, Konzerthaus Berlin, Tage Alter Musik Berlin, Barockfestspiele Bad Arolsen, Grachtenfestival Amsterdam, Schwetzingen Festspiele, Festival de Saintes

ENSEMBLE COLLABORATION

La Cetra Barockorchester Basel, Gli Angeli Genève, Il Profondo, Profeti della Quinta, Les passions de l'âme, St. Galler Bachstiftung, Ensemble Daimonion, Stile Galante

ANDREA FRIGGI



HARPSICHORD

PERFORMANCES

Concertgebouw Amsterdam, Muziekgebouw aan 't IJ Amsterdam, Konzerthaus Berlin, Handelhaus Halle, National Centre for Early Music York, Utrecht Early Music Festival, Chapelle des Minimes Bruxelles, Grachtenfestival Amsterdam

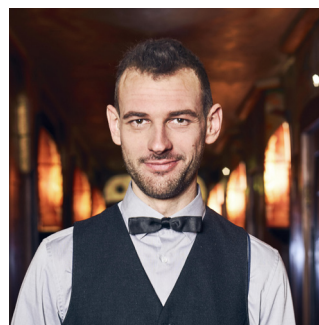
SELECTED PUBLICATIONS

A. FRIGGI, *The Serenatas and Cantatas with String by Antonio Farina*, Amsterdam 2013, 2 vols. — A. FRIGGI, *Organi e organisti a Merate: la chiesa di S. Ambrogio nei secoli*, in *Calligrafia di un restauro. L'organo di S. Ambrogio in Merate da Serassi a Corno*, Merate 2006, pp. 21–62 — J.C. DALL'ABACO, *Capricci per violoncello solo*, White Prince, Lugano 2005

TEACHING AND MASTERCLASSES

Conservatorium van Amsterdam, Utrechts Conservatorium

GEORG FRITZ



OBOE

PERFORMANCES

Resonanzen Wien, Styriarte, Grachtenfestival Amsterdam, MA-Festival Fringe, Pfingstfestspiele Baden-Baden, Wege durch das Land, AbendMusic Lebensmusik in Innsbruck, Berliner Tage für Alte Musik, Innsbrucker Festwochen für Alte Musik

ENSEMBLE COLLABORATION

Salzburger Hofmusik, Balthasar Neumann Ensemble, De Nieuwe Philharmonie Utrecht, Elbipolis Barockorchester Hamburg, Le concert lorrain, Modo Antiquo, Barrocade Ensemble, Stile Galante, Ensemble Matheus



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