

# Ensemble Odyssee

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Season  
2020-2022

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[...] combining artistic excellence and integrity with a glorious edginess and unflinchingly direct concept of sound and musical intention.

—Oxford Early Music, July 2017

“ Ensemble Odyssee gehört zu den führenden alte Musik Formationen des Kontinents. [...] Odyssees Lesarten zeigen Luzidität, Transparenz, einen gradlinig, entschlackten Ansatz. Sie sind durchdrungen vom musikantischen Verzicht, entsprechend auch auf übertrieben kantiges und aufgerautes Spiel.

—MDR Kultur Spezial Musik  
Martin Hoffmeister, July 2018

**S**onorities 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

Festival Oude Muziek Utrecht, 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, Trigonale, National Centre for Early Music York, Georgian Concert Society Edinburgh, Grachtenfestival Amsterdam, Konzerthaus Berlin

## Guest Artists

Raffaella Milanese, Claron McFadden, Filippo Mineccia, Jenny Högström, Andréanne Paquin, Marc Pantus, Kevin Skelton, Mojca Gal

## Ensemble Settings

Chamber Music Ensemble, Baroque Orchestra with or without Guest Soloists

# 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.

“ Beifallsstürme der etwa 400 Zuhörer gab es für Antonio Vivaldis Concerto für Flautino. Beschrieben als „elegante, leuchtende und leidenschaftliche Tongemälde“ – dem ist nichts hinzuzufügen. Dazu diese Soli, einfach großartig gespielt.

—lr-Online

Renate Marschall, July 2018

### Musicians

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

# Les Caractères de la Danse

## Dancing with the Sun King

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

**L**ouis 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 Montéclair'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.

### Dancer

Mojca Gal

### Musicians

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



“ [...] de uitvoering is ontroerend waar het moet, fris en fruitig waar het kan.  
—Tijdschrift voor Oude Muziek, 2019

New

# Play Me a Tune

## A Seventeenth-Century European Songbook

Solo and Consort Music by J. Dowland, J.J. Van Eyck,  
J.P. Sweelinck, and J. Schop

Inspired by 'T Uitnemend Kabinet and Der Fluyten Lust-Hof

**D**uring the seventeenth century a wealth of melodies was sung and played across Europe. Often known in several countries with different titles, many of these songs were adapted into independent instrumental version. The most famous one, the *Pavan Lachrimae*, is best known in a consort version by John Dowland.

However, more versions of this melancholic tune survive by Dutch and German composers. Such versions are all written for a mixed group of instruments, and often involve a solo instrument spotlighting the player's virtuosic qualities. Many other tunes were also transformed into sophisticated solo pieces rich in diminutions and lush embellishments.

Collections such as *Der Fluyten Lust-Hof* ("The Flute's Garden of Delights" for recorder solo) or *'T Uitnemend Kabinet* ("The Cabinet of Excellence," a set of two- and three-part instrumental music) demonstrate the coexistence of music originating from different European countries in one single volume. Several reprints of these collections speak for their popularity at the time.

Ensemble Odyssee compiled a program featuring some of the most beautiful melodies from these collections demonstrating the diversity and high standard of instrumental performance across seventeenth-century Europe. Tunes played on a consort of violin, recorders, and bass instruments meet the virtuosic sparkle of their solo counterparts with compositions by Van Eyck, Schop, Sweelinck, and Dowland.

“ Das Ensemble Odyssee [...] tut alles, um die Dramatik, aber auch die feineren Melodiebögen zur Geltung zu bringen.  
—Klassik Magazin  
Prof. Dr. Michael Bordta, July 2016

### Musicians

Anna Stegmann, Georg Fritz • recorders  
Eva Saladin • violin

Andrea Friggi • harpsichord & organ  
dulcian • cello • viola da gamba • lute [optional]

# After Darkness

## Nocturnal Music from Eighteenth-Century Italy

Music by G.F. Händel, G. Porsile, A. Scarlatti, and A. Vivaldi

New

**T**he themes of darkness and night have long served to inspire musical compositions. Whereas their symbolism ranges from death, loss of faith, and darkness of the soul, nightfall is also the time to cherish a lover's serenade, a lamentable love, or perform a soothing lullaby.

This musical journey into the night takes us to the very center of human emotions expressed through music. Love and beauty meet destruction and nightmarish despair, impelling its protagonists towards the fringes of instrumental and vocal expression.

Ensemble Odyssee invited Italian soprano Raffaella Milanesi to perform in a small chamber music setting a program of nocturnal vocal music. Together with Anna Stegmann (recorders), they summon the mysticism of the night hours with works by Italian composers such as Vivaldi, Porsile, and Händel.

### Singer

Raffaella Milanesi • soprano

### Musicians

Anna Stegmann • recorder  
Andrea Friggi • harpsichord  
cello • theorbo [optional]

“ The overall refinement of their musical expression, profound knowledge in the field of historically informed performance practice, flawless intonation and sense of subtle nuances, confirm that Ensemble Odyssee is clearly among the top in its field.

—Opera Plus  
Karel Veverka, August 2017

## Stichting Ensemble Odyssee

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## Booking Information

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ENSEMBLE  
*Odyssee*



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### Photos

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