Programmes

Leila Schayegh | violin and direction

Biber / Rosary Sonatas
The Joyful Mysteries – The Sorrowful Mysteries – The Glorious Mysteries:

Leila Schayegh | violin and direction, **Alberto Gaspardo** | organ, **Cristiano Gaudio** | cembalo
It's possible to add a theorbo, lirona, 8-feet violone
duration: 70 min and 50 min

Ciaccona!
Works by Henry Purcell, Antonio Bertali, Tarquinio Merula, Johann Heinrich Schmelzer, Samuel Capricornus, Antonio Bertali, Nicola Matteis, Giovanni Battista Vitali, Nicola Matteis Junior, Archangelo Corelli, Tomaso Vitalino, Johann Pachelbel

Leila Schayegh | violin and direction, **Eva Saladin** | violin, **Daniele Caminiti** | theorbo and baroque guitar
Jonathan Pesek | violoncello and viola da gamba, J**ohannes Keller** | harpsichord

Let's dance the ciaccona! Hardly any other form in classical music enjoys such enduring popularity as the ciaccona – a dance over a simple, repeated bass line, ever-changing above it. And that's exactly how we bring it to the stage: a wonderful selection of ciacconas from different countries and eras, in varying combinations – sometimes carefree, sometimes dramatic, sometimes short, sometimes long. Variety and entertainment guaranteed!

Concertate!
Works by Telemann, Bach, Graupner and Vivaldi for 1-3 solo instruments

Leila Schayegh | violin and direction
6 violins, 1-2 violas, 1-2 violoncelli, 1 violone, 1 harpsichord, 1 Lute

The High Baroque was not only the birthplace of the solo concerto, but even more so the era of the sheer joy of making music together. There is an abundance of concertos for multiple solo instruments; the best known among them are Vivaldi's concertos for four violins, Bach's concerto for two violins, Corelli's concerti grossi… This dazzling programme aims to show that there are many more works with cult potential, and that at the appointed time it puts (almost) every person on stage in the spotlight at least once.

Programmes

Le monde d'Elisabeth Jacquet de la Guerre - music in the private chambers of Louis XIV
Sonatas and Pièces de clavessin by Elisabeth Jacquet de la Guerre (1665-1729)

Leila Schayegh | violin and direction, **Soko Yoshida** | violin, **Brigitte Gasser** | viola da gamba
Irene Roldàn | harpsichord

After the death of a large part of her family, all went quiet for ten years around the still-young harpsichordist and composer Elisabeth Jacquet de la Guerre, who had been patronised like no other. Then she returned – with a set of violin sonatas which she performed in the private chambers of Louis XIV. The sonatas made a great impression. They were said to be full of the fantasy and imagination that is rare in the present day. We weave part of this collection with trio sonatas and pieces from the pièces de clavessin into an overall picture of the oeuvre of a strong woman whose life story was extraordinary for her time.

Handel's Worlds: Between Sacred Grandeur and Secular Splendor
Christoph Prégardien | Tenor
(In collaboration with Karsten Witt Musikmanagement)
La Centifolia | **Leila Schayegh** - violin and direction

This program distills the brilliance of Handel's London years into a single evening: the most beautiful and moving tenor arias from Rodelinda, Tamerlano, Samson, and Jephtha, framed by overtures and concerti grossi — such as HWV 315 in F major, for example. In this way, the earlier Italian secular works and the later English sacred works are placed side by side, unfolding the full breadth of Handel's oeuvre.

Apothéoses
Works by Arcangelo Corelli, Louis Couperin, Jean-Féry Rebel

Leila Schayegh | violin, **Eva Saladin** | violin, **Rebeka Rusó** | viola da gamba
Juan Sebastian Lima | lute, theorbo, **Johannes Keller** | harpsichord

What happens when muses-kissed geniuses breathe their last? They are escorted by the floating ladies to Mount Parnassus! This is the fate that befalls the astonished Monsieurs Lully and Corelli in the two Apothéoses of Louis Couperin. Before the two gentlemen unite the French style with the Italian in those eternal heights, there is still playing, living and mourning to be done on earth: in the Italian manner in Rome, and in the French manner in Paris.

Programmes

Transfigured Night and Fulfilled Longing
Schubert's quintet and Schönberg's sextet juxtaposed

Franz Schubert String Quintet in C major, Op. post. 163, D 956
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Arnold Schönberg *Verklärte Nacht*, String sextet Op. 4 after a poem by Richard Dehmel

Leila Schayegh, **Melissa Chen**, **German Echeverri** | violin
Anne Sophie van Riel, **German Echeverri** | viola , **Felix Knecht**, **Martin Egidi** | violoncello

Two composers with a deep affinity for poetry, from utterly different eras, two monumental works – and barely seventy years apart: by juxtaposing Schubert's late work with Schoenberg's early work, it becomes clear just how far music had evolved during the nineteenth century. What unites them is the close relationship both composers had with the word. Their music is a direct translation of text into sound. Emotion, touching of the soul, and motion in their purest form.

Farina - Expression and fantasy in a time of musical excitement
Works by Steffan Nau, Carlo Farina, Michelangelo Rossi, Pietro Paolo Melli

Leila Schayegh | violin, **Jonathan Pesek** | double bass, **Daniele Caminiti** | archlute
Jörg Halubek | harpsichord and organ

Carlo Farina was one of the most imaginative composers and violinists of the early 17th century. He contributed substantially to the development of violin technique and explored new formal boundaries in his compositions. Four collections of highly varied pieces were printed in Dresden, his place of work for many years, including 6 sonatas for violin and basso continuo.

Farina's era was an age of fantasy, of innovation, of the search for powerful expression. That is why we combine Farina's sonatas with solo pieces of the period. Introduced by toccatas, fantasias and traditional melodies for harpsichord, lute, violin and viol, Farina's exuberant music truly comes to life and reveals to the audience the colourful richness of this musically exciting age.