

FINNISH BAROQUE ORCHESTRA // PROJECTS 2024-25

Availability upon request

EROS

with Marianna Henriksson, harpsichord & musical direction // Anna Mustonen, Choreography

Harpsichordist Marianna Henriksson and choreographer Anna Mustonen continue their award-winning collaboration by bringing together early Baroque music and modern dance. Eight musicians from the Finnish Baroque Orchestra, five dancers and five singers reach towards each other in this performance forming versatile constellations of erotic desire. The performance is loosely based on the essay "Eros the Bittersweet" by Anne Carson.

Music from Biagio Marini, Claudio Monteverdi, Giovanni Felice Sances, Tarquinio Merula, Marco da Gagliano, Dario Castello & Barbara Strozzi.

8 instrumentalists, 5 singers, 5 dancers

BALTIC SEA WAVE

with Ilkka Heinonen, Finnish bowed lyre, violone

The programme combines Nordic 17th century string music and the sounds of the *jouhikko*, the Finnish traditional bowed lyre. The string consort and continuo players of FiBO perform music that has been published in the Baltic countries and/or its composers have been residents in different cities on the Baltic shores. Most of the music in this programme is found in the Düben Collection held in the Uppsala University Library, including composers such as Tunder, Schmelzer, Buxtehude, Bertali and Capricornus. Jouhikko soloist Ilkka Heinonen plays "meditations" in between these pieces: improvisations that are based both on the string pieces of the programme and traditional tunes from Finland and other Baltic countries. Heinonen also plays the violone as a member of the string ensemble. The programme is like a big wave, in which the pieces flow into each other and the audience has a chance to peacefully contemplate the harmonies of 17th century music as well as the fragile, touching sound of the *jouhikko*.

Music from Buxtehude, Bertali, Capricornus, Farina, Heinonen, Schmelzer-Tunder-Trad.

10 instrumentalists

JULIET FROM BAGHDAD - The story of a forbidden love

with Bakr Hasan, script, director, actor // Henna Mäki-Filppula, actor // Ali Saad, arabic singer // Sanna Salmenkallio & Anthony Marini, music dramaturgy

This programme combines the classic beauty of William Shakespeare's "Romeo and Juliet" and music from Shakespeare's time with the heart wrenching tale of forbidden love in wartime Baghdad. This story, based on actual events, juxtaposes the traditional roles of a Baroque orchestra and poetry with physical theatre and emotion-filled Arabic music. This take on Shakespeare's classic is directed by Bakr Hasan, an actor and director trained at the University of Baghdad who is now based in Finland. FiBO is joined by singer Ali Saad and film composer Sanna Salmenkallio to bridge 17th-century England with modern-day Baghdad in a production that will not leave one dry eye in the house.

9 instrumentalists, 1 singer, 2 actors

THE WORLD IS BORN - Early Baroque and Finnish folk music

with **Virpi Räisänen, Mezzosoprano // Taito Hoffrén, runosong**

The art of rhetoric is central to Baroque music, and in this programme, FiBO explores the multi-faceted connections between speech and music. The 17th-century brought about a shift in the musical landscape in which music took on an almost mystical role, affecting the emotions of the listeners. This is uniquely mirrored in the Finnish national epic "Kalevala", in which the central character Väinämöinen has the miraculous power of song and music, not unlike Orpheus of Greek mythology. Internationally renowned mezzo-soprano Virpi Räisänen, runo-singer Taito Hoffrén and an ensemble consisting of musicians from FiBO and folk musicians take the audience on a journey to the source of music, in which early Italian Baroque and Finnish folk traditions meet.

Music from Merula, Monteverdi, Strozzi, Uccellini, Valderrábano and Finnish folk music.

9 musicians, 2 singers

WATER, FIRE, EARTH & AIR - ELEMENTS IN THE MUSIC

with **Alfredo Bernardini, oboe // Myriam Arbouz, soprano**

J.-F. Rebel: „Les Éléments“ - New symphony

L.-N. Clérambault: Cantate „Le Soleil, vainqueur des nuages“

A. Vivaldi: Concerto in F major „La tempesta di mare“ RV 98

G. F. Handel: Suite in D major & G major, HWV 349 & 350 „Water Music“

25 instrumentalists

February 2024 and Summer 2024 upon request

THE SWEDISH MASS - THE PATH TO A SCANDINAVIAN MASTERPIECE

with **Vox Luminis, choir // Lionel Meunier, direction**

17th-century Sweden was a melting pot of cultures, as the Swedish Empire sprawled across northern Europe. The Swedish court was extraordinarily international, bringing in musicians and ensembles from central Europe, and this sparked an interest in setting Swedish text to music. Queen Christina of Sweden was the catalyst for this movement, bringing the young Vincenzo Albrici from Rome to Stockholm, where he was the first to set the Fader vår (Our Father) prayer to music for Queen Christina's abdication.

During this time, sheet music was being amassed by the Düben family. This collection, one of the largest collections of 17th-century music, contained over 2000 works that the family had collected from 1640-1720, some of which were anonymous while others were written by well-known composers such as Schmelzer and Buxtehude.

The concert culminates in Johann Helmich Roman's Swedish Mass, a historic work that marked the end of Roman's composition of large-scale choral works. The work is a fantastic realization of the wide range of compositional influences that Roman received during his travels. Not only is the Handelian twist for which he is so well known present, but it at times reminds the listener of Pergolesi, Telemann, and even begins to look forward to an almost early Classical style. But despite the wide range of influences, Händel rises above all, even to the point where Roman quotes "And the glory of the Lord" from Händel's Messiah.

Vincenzo Albrici (1631-1690): Fader Vår

Johann Heinrich Schmelzer (1620/23-1680): Sonata a cinque (from the Düben collection)

Anders Düben (ca 1597-1662): Miserere mei, Deus

Gustav Düben (ca 1628-1690): Veni Sancte Spiritus

Lüdert Dijkman (ca 1640-1717): Lamentum eller En Sorge-Music

Dietrich Buxtehude (1637-1707): Herre vår Gud (Bux WV 40)

Johan Helmich Roman (1694-1758): Then Svenska Messan (The Swedish Mass, 1752)

17 musicians, 14-16 singers

GUTSY SIBELIUS - Sibelius through the lense of historical performance

with Ilya Gringolts, violin // Tomas Djupsjöbacka, conductor

Although nowadays almost all string players playing on modern instruments use metal wound strings, the aesthetic was completely different during Jean Sibelius' time. His violin concerto and fourth symphony, both written before even World War I, would have been played on violins with unwound gut D and A strings, and steel E strings would just begin to be introduced. FiBO is joined by Ilya Gringolts, virtuoso violin soloist for concertos by Paganini and Locatelli. This concert, the third in a series of concerts in which FiBO works its way through Sibelius' orchestral works, will bring all the fireworks of his timeless violin concerto together with the depth of his colorful fourth symphony.

44 musicians

RHETORICS OF EMOTION

with Tuuli Lindeberg, soprano // Erik Bosgraaf, recorder

Antti Auvinen's new concerto has a spectacular scoring: soprano voice, recorder and baroque orchestra. Both singing and flute playing are the oldest forms that mankind used to make music. In this timeless project the focus is on rhetoric as a form of expression of emotions as it was in the baroque times. The new concerto investigates how a current musical language can be invented use to convey emotions. Finnish composer Antti Auvinen paired with Tuuli Lindeberg, Erik Bosgraaf and FiBO are the ideal partners in this endeavor.

Music by Auvinen, Telemann, Vivaldi, Bach

10 - 15 musicians

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