

The rite of Spring

Baroque edition

A reconstruction of the famous ballet by Igor Stravinsky by using programmatic pieces by baroque composers, arrangements and new compositions in baroque style. The chosen pieces have character and extra musical ideas that paint sonorically the mystery and great surge of the creative power of spring.

Part I: Adoration of the Earth

The emblematic melody by Stravinsky introduces the concert in the form of a French Overture composed by the members of the ensemble exclusively for the occasion.

Ouverture

Eliot X Dios (1997)

The Augurs of spring

Up in the hills, begins the celebration of the spring and the tambourins loudly percutes one of the most famous rhythms of classical music combined with the chucklesome melody of Rameau.

Tambourin - Le rappel des oiseaux

(from: Pièces de Clavecin. 1724.

Arr by *Il concerto intempestivo*)

J. P. Rameau (1683- 1764)

Ritual of abduction

The young girls arrive from the river called by the solemn sound of the cello singing the song of the abduction.

Sonata 2 in c-minor

(from: Sei Sonate da Camera a violoncello solo col basso continuo, Op.1)

Jean-Jacques Nochez (1722-1801)

What power art thou

(from: King Arthur. 1691.

Arr by *Il concerto intempestivo*)

Henry Purcell (1659- 1695)

Spring rounds

The young girls dance looping in the harmonies of the Pasacalle.

Il Marquetta. Passacaglio à 2 Violini

(from: Sonate cioè Balletti... a uno e dui violini. Roma 1669)

Pandolfi Mealli (1630- 1670)

Ritual of the two rival tribes

The quarrel begins, and the two violins paint the soundscape of the *bataglia*.

Excerpts from *La Spata Fora. Trombetta à 2 Violini*

(From: Sonate cioè Balletti...a uno e dui violini. Roma: 1669) Pandolfi Mealli (1630- 1670)

Procession of the oldest and wisest one

After the chaotic struggle, the music calms down by the walking solemnity of the Procession March.

The Queen's Funeral march

(From: *Music for the Funeral of Queen Mary*.

Arr by *Il concerto intempestivo*)

H. Purcell (1659- 1695)

The dance of the earth

Sonata 2 - Gigue

(From: *12 Sonatas in three parts*. 1683)

Henry Purcell (1659- 1695)

Part II: The exalted sacrifice

The allusion to the pagan ritual of sacrifice in the Christian Religion is the elevation. The time in the liturgy when the priest raises the consecrated Sacred Body and Blood of Christ. It is the veneration of the Sacrifice of Christ for humanity. In the baroque times, the organist would reserve the most refined compositions for this eminent moment.

Toccata V da sonarsi alla Levatione

J. Froberger (1616- 1667)

Mystic circle of the young girls

Now... as part of the mystic games: The chaconne; the spiritual loop in the constant reiteration of the same harmonies; where the soul discovers itself in consonance with the divinities.

Sonata IV. Ciacona

(From *Mystery Sonatas*. ca. 1674)

H. I. Biber (1644- 1704)

Glorification of the chosen one

The great celebration with joyful and elegant harmonies.

Trio Sonata IX. Allegro

(From: 12 trio sonatas Op. 1. Rome, 1681)

A. Corelli (1653- 1713)

Evocation of the ancestors

"Let us all rejoice in the Lord", says one of the oldest Gregorian chants. Used as an introito for the day of All Saints. When the souls of all the martyrs of the church are honored. A vestigium of paganism in the Christian liturgy.

Gaudeamus omnes in domino

Ritual action of the ancestors

A little improvisation over the previous chant that evokes to the past by using old composition techniques. A time lapse as an anachrony in the sound space of the concert.

Sacrificial dance

At the end, the great last dance of the chosen one is celebrated with this trio sonata based on a quotation of a popular love song *Fuggi, fuggi fuggi, diletta amante*.

Sonata Sopra fuggi dolente core

(From: *Sonate da Chiesa e da Camera*

A Due, Trè, & à quattro. Venetia, 1655)

B. Marini (1594- 1663)

Ensemble *Il concerto intempestivo*

Musicians:

Harpsichord: Eliot Xaquín Dios (Galicia, 1997) is a harpsichordist, organist, pianist and composer currently based in Basel. He received a master's degree Summa cum Laude by the Schola Cantorum Basiliensis as well as a bachelor degree in the Royal conservatory of the Hague and he is also graduated in piano and Galician Bagpipe by the Vigo Conservatory. He had received lessons and masterclasses from great renowned musicians in the early music scene such as Richard Egarr, Andrea Marcon and Beatrice Martin, among others, and in the field of composition with Anton García Abril. He is an active performer giving concerts and recitals in various cities of the Netherlands, Germany, Switzerland, Italy, France, Portugal and Galicia. His experience ranges from small ensembles up to the big orchestra as well as soloist. He won the first prize in the competition Juventudes Musicales with his trio *Vestigium Ensemble*, with which will be invited for a concert tour in Spain for the next two years. He is involved with the virtuoso violin player Rahel Boell conforming the Duo Luar, where they explore new ways of performing early music mixing historical improvisation and contemporary practices in their concerts.

He performed in world renowned festivals like Utrecht Early Music Festival (Netherlands), Spring Festival Den Haag, Festival de Música Antiga Rosa do Mundo (Portugal) and Festival de Música antigua de Úbeda y Baeza (Spain). He is currently expanding his training doing a master's degree in historical improvisation in the Schola Cantorum Basiliensis.

Violin: Rahel Boell (Stuttgart, 1992) is a violinist specialized in early and contemporary music. The language of the baroque area is especially close to her because of its tension between order and freedom. The timbres and joy of experimentation also with unusual instrumental combinations fascinates her in contemporary music. She is currently studying her Master in historical improvisation at the Schola Cantorum, after receiving the Master in contemporary improvisation. She studied her Master in violin and instrumental pedagogy with Daniel Sepec at the Musikhochschule Lübeck. In numerous master classes she was able to learn from specialists such as Gerhard Schulz, Carolin Widmann, Amandine Beyer and Gottfried v.d. Goltz. Parallel to her studies she learned to play the baroque violin with Mayumi Hirasaki, Daniel Sepec and Amandine Beyer. Together with Eliot Dios they formed the Duo Luar, with which they played at Utrecht Early Music Festival. She took part in many ensemble academies like the ones of Freiburger Barockorchester, Ensemble Recherche and the MA Festival Brugge. Now she is focusing on how to combine the different musical worlds of the improvisation and written music of our days and the early music.

Violoncello: Rebecca Krieg (Öhringen, 1995)

After studying in Karlsruhe with Laszlo Fenyö and at the UdK Berlin with Konstantin Heidrich, Rebecca went on to expand her studies in historical informed performance at the Schola Cantorum Basiliensis with Christophe Coin, where she has been studying since one year.

Alongside her modern studies her interest in early music led to her working with musicians such as Guido Larisch, Kristin von der Goltz, Enrico Onofri, Leila Shayegh and Kristian

Bezuidenhout. After being a scholarship holder of the Academy of the Balthasar-Neumann-Orchestra led by Thomas Hengelbrock she remained a consistent player in the ensemble. Besides that she is freelancing in orchestras such as the Münchner Kammerorchester and Die Deutsche Kammerphilharmonie Bremen. Winning the main prize at the Domnick-Cello-Competition Stuttgart with the main focus on contemporary music in April 2022, she is giving more recitals in that field. Rebecca Krieg plays a cello by Carlo Guiseppa Testore built in 1707, lend to her by the Landessammlung Baden-Württemberg.

Violin: Jaume Guri Batlle (Barcelona, 1997) begins his studies in Badalona with Marta García, and continues at the ESMUC with Vera Martínez. He is a member of “Bärhof Ensemble” and has participated in various festivals such as “Musicians in Residence Alella”, “Hohenstaufen Chamber Festival”, “Triolog Concertos Allensbach”, “Weikersheim Chamber Music”, and “Barcelona Apertura”. He has studied chamber music with the Casals Quartet, Kennedy Moretti, Anton Kernjak and Claudio Martínez.

As a member of the JONC for ten years, he has also collaborated with the Mahler Chamber Orchestra.

In 2018 he debuted as a soloist in room 2 of the Barcelona Auditorium. He currently studies with Rainer Schmidt, Barbara Doll and Amandine Beyer in Basel.