



*Artist in Residence:
**Schwetzingen SWR
Festival**
Vienna Concert Hall*

*Winner of the Sparkassen
Cultural Foundation
Rhineland's Grand Cultural
Prize 2025*

DOROTHEE OBERLINGER

Concert programs 2026 / 2027

www.ensemble1700.de



Ensemble 1700

**** since 2002*

Dorothee Oberlinger & Ensemble 1700

“VIVALDI! – The Four Seasons & Concertos”

Franziska Hölscher, Dorothee Oberlinger, Ensemble 1700

SPECIAL: “The world is out of joint”

A Shakespeare program Matthias Brandt, Andreas Scholl, Dorothee Oberlinger and Edin Karamazov

“Baroque Influencer – Alessandro Scarlatti”

Bruno de Sà (soprano) - Dorothee Oberlinger, Ensemble 1700

NEW: Per Dresda

Dorothee Oberlinger & Ensemble 1700

Christmas program: Pastorale – Natale Italiano

Dorothee Miels (soprano), Dorothee Oberlinger,
Li pifferi e le muse, Ensemble 1700

GF Handel: Il Trionfo del Tempo e del Disinganno.

Dennis Orellana, Francesca Lombardi-Mazzulli, Alois Mühlbacher,
Laurence Kilsby, Ensemble 1700

Lumiere et ombre

Stephan MacLeod (baritone), Dorothee Oberlinger, Ensemble 1700

Repeated Patterns

Dorothee Oberlinger & Ensemble 1700

Who's next – The election for Leipzig's Thomaskantor

Anna Lucia Richter (mezzo-soprano), Dorothee Oberlinger,
Ensemble 1700

La Follia

Núria Rial (soprano), Dorothee Oberlinger, Yves Ytier,
Ensemble 1700

Prussian Blue

Dorothee Oberlinger, Ensemble 1700

ARCADIA

Dorothee Oberlinger, Ensemble 1700

Chiaroscuro

Sreten Manoilovic (baritone), Dorothee Oberlinger, Ensemble 1700

VIVALDI! Concerti della Natura

Dorothee Oberlinger, Ensemble 1700

Il Giardino d'Amore

Roberta Marni (soprano), Xavier Sabata (counter),
Dorothee Oberlinger, Ensemble 1700

Aria Napoletane

Andreas Scholl (Counter), Dorothee Oberlinger, Ensemble 1700

Night Musick

Marie Lys (soprano), Dorothee Oberlinger, Ensemble 1700

French Baroque

Dorothee Oberlinger, Francois Lazarevitch, Hille Perl, Ensemble 1700 bc

Celtic Baroque

Dorothee Oberlinger, Vittorio Ghielmi, Johanna Seitz,
Fabio Rinaudo, Fabio Biale

Dorothee Oberlinger & Friends: Projects

Grand Tour

Dorothee Oberlinger & Peter Kofler

VIVALDI: Five Seasons

Dorothee Oberlinger & Edin Karamazov

Dance for Two

Dorothee Oberlinger & Nils Mönkemeyer

Grounds

Dorothee Oberlinger & Jens Thomas

Concert programs

**DOROTHEE
OBERLINGER**

2026/2027

DOROTHEE OBERLINGER



Recorder player, ensemble leader, conductor, festival director, university professor, and current ambassador of the REMA Early Music Day – Dorothee Oberlinger is undoubtedly one of the most influential figures in the field of early music today. She has won numerous prestigious national and international music awards, including the Echo Klassik, the Diapason d'Or, the ICMA Award, the Opus Klassik (2020, Instrumentalist of the Year), and the Telemann Prize of the City of Magdeburg, which she was the first woman to receive in 2020.

As a soloist, she has been working with her Ensemble 1700 since 2002, as well as with renowned baroque ensembles and orchestras such as the Sonatori de la Gioiosa Marca, Musica Antiqua Köln, Arte del Mondo, B'Rock, the Akademie für Alte Musik Berlin, the Academy of Ancient Music, Al Ayre Espagnol, L'Arte dei Suonatori, Zefiro or Concerto Köln.

After her studies in Cologne, Amsterdam, and Milan, she made her international debut in 1997, winning first prize at the SRP/Moewck UK International Competition in London's Wigmore Hall. Since then, she has received numerous invitations to perform at prestigious festivals and concert halls, including the Teatro Colón in Buenos Aires, the Grand Théâtre de Genève, the Laeiszhalle in Hamburg, the KKL Luzern, the Tonhalle Zürich, the Auditorio Nacional in Madrid, the Théâtre des Champs-Élysées in Paris, and the DeSingel in Antwerp.

In addition to her intensive study of 17th- and 18th-century music, Dorothee Oberlinger also dedicates herself to contemporary music, including contributing to the recording of the track "Takla Makan" for the 2009 album by the group Yello. Since 2004, she has been a professor at the Mozarteum University Salzburg, where she headed the Institute for Early Music from 2008 to 2018, developing it into a renowned institution for the study of historical performance practice. She is the artistic director of the Bad Arolsen Baroque Festival and, since 2018, of the Potsdam Sanssouci Music Festival. Since 2016, Dorothee Oberlinger has regularly conducted highly acclaimed Baroque opera projects with her Ensemble 1700.



Vivaldi!

The Four Seasons and Concerti

Dorothee Oberlinger & Franziska Hölscher

Antonio Vivaldi (1678 - 1741)

Concerto in C minor RV 441

For recorder, strings and basso continuo

Allegro non molto - Largo - Allegro

The Four Seasons - Four Violin Concertos Opus 8

For violin, strings and basso continuo

Concerto in E major "Spring" RV 269

Allegro - Largo e pianissimo - Allegro

Concerto in G minor "The Summer" RV 315

Allegro mà non molto - Adagio - Presto

Concerto in F major "Autumn" RV 293

Allegro - Adagio molto - Allegro

Concerto in F minor "The Winter" RV 297

Allegro non molto - Largo - Allegro

Concerto in G minor RV 439 "La Notte"

for recorder, strings and basso continuo

Largo - Fantasm. Presto-Largo-Allegro

Concerto in C major RV 443

for flautino, strings and basso continuo

Allegro - Largo - Allegro molto

Occupation:

Dorothee Oberlinger, recorder and direction

Franziska Hölscher, solo violin and conductor

Ensemble 1700

2V/Va/Vc/Kb/ Cemb / Liu



Dream fabric

William Shakespeare: Sonnets and Monologues

A word-music collage.

Free improvisations, instrumental music and lute songs by John Dowland, Thomas Campion, Henry Purcell, Matthew Locke, and others.

Cruelty and madness, greatness and downfall – no one but William Shakespeare has unfolded the world stage with such grandeur, no one else has brought the human condition to the stage with such force. Now, a passion project is being launched at the Dresden Music Festival.

Andreas Scholl, Dorothee Oberlinger, and Edin Karamazov, together with Matthias Brandt, explore Shakespeare's dramas populated by broken heroes and fools, monsters and lovers, and venture into his world full of ghosts and witches, often sinister and sometimes mischievous. Revenge and sensitivity, sorrow and laughter, cruelty and tenderness reside close together here; madness and poetry, desperate love and restless hatred, anger and terror drive them on.

In Shakespeare's time, his plays were performed with music and dance. Composers from his era and beyond, in turn, have sought to capture the full range of emotions, from profound melancholy and despair to the tenderness of his characters and the depth of his language, in their musical works.

Shakespeare!

Occupation:

Matthias Brandt &
Andreas Scholl, countertenor
Dorothee Oberlinger, recorders
Edin Karamazov, lute



Occupation:

Bruno de Sà, soprano

Dorothee Oberlinger, recorder and direction

Ensemble 1700

Eygeni Sviridov, violin / Anna Dmitrieva, violin /

Christian Voss, violin

Gabrielle Kancachian, Viola

Marco Testori, cello/violoncello

Raivis Misjuns, double bass

Axel Wolf, lute

Olga Watts, harpsichord, organ positive

Baroque Influencer

Alessandro Scarlatti (1660-1725)

Sinfonia. Spirituoso-Grave affetuoso-Allegro

For recorder, strings and basso continuo

From: Serenata a due "Venere e Amore" (Napoli 1696)

Concerto No. 9 in A minor for flute, strings and basso continuo

From: "Concerti di flauto, violini e basso di diverse autori"

Allegro / Largo / Fuga / Largo e piano / Allegro

Cantata "Il rosignuolo" for soprano and basso continuo

Aria di Adone: "Più not m'alletta e piace il vago Usignoletto"

For soprano, flautino, strings and basso continuo

From "Il Giardino d'Amore"

Symphony No. 7 in G minor for recorder, strings and basso continuo

From "Sinfonie di concerto grosso", R.533, (Napoli 1715)

Moderato / Grave / Allegro

Recitativo: Qui, dove al germogliar & Aria: "Torbido, irato, e nero"

Soprano, strings, basso continuo

From "Erminia Serenata a quattro Voci con vari Stromenti" 1723

Sinfonia Avanti La Serenata "Clori, Dorino e Amore" (Napoli 1702)

For strings and bass

Largo / Presto / Minuet / Grave

Cantata: "Ardo e ver per te c'amore", for soprano, recorder and basso continuo

Folia

From "Seconda Parte della Toccata nel primo tono per harpsichord" (Napoli 1723)

Arranged for soprano recorder, cello obligato, harpsichord, lute

Aria: 'Esci omai'

From "Il Mitridate Eupatore"

Solo violin, strings, basso continuo



*Concert project &
CD recording
2026*

Dorothee Oberlinger, recorder and direction

Ensemble 1700

Instrumentation: Strings 3/3/2/2/1 plus lute,
harpsichord (organ), 2 horns, 2 oboes

Per Dresden

The splendor of the Saxon Baroque is still almost proverbial today. Augustus the Strong and his son, who is believed to have played the recorder, spared no expense in furnishing the residence magnificently and bringing the most famous composers and instrumentalists to Dresden. The Ensemble 1700 presents the glorious music enjoyed by the Dresden court, including works from the "Schranck No. II" of the Saxon State Library. And, of course, the famous "Concerto per l'orchestra di Dresda" by Antonio Vivaldi, RV 557, is a must.

Jan Dismas Zelenka

Sinfonia à 8 Concertanti in A minor, ZWV189
for 2 violins, oboe, bassoon, strings, basso continuo

Charles Dieupart

Concerto in A minor
Soprano recorder, strings, two oboes & basso continuo

Jan Dismas Zelenka

3 Canons, ZWV 191

Johann Adolf Hasse

Cantata per flauto solo

Georg Philipp Telemann

Concerto polonais in G major
Flute, oboes, strings & basso continuo

Antonio Vivaldi

Concerto for the Orchestra of Dresda in G minor RV 577
2 recorders, 2 oboes, 2 violins, strings, basso continuo

Georg Pisendel

Violin Concerto in G minor JunPb I.1.b
Violin, strings, basso continuo

Antonio Vivaldi 10 min

Concerto per Flautino in C major with a cadenza by Georg Pisendel
Recorder, strings, basso continuo

Johann David Heinichen

Concerto in G major, p. 217
2 solo violins, 2 flutes, strings, basso continuo



Christmas!

Dorothee Miels, soprano
Dorothee Oberlinger, recorder and direction

Ensemble 1700

Ensemble 1700: 4/4/2/2/1 + Continuo: Harpsichord
or organ, harp, lute
Ensemble Li piffari e le muse (IT): Zampognaro, Piva,
Tamburo, Organetto (4 players)

Narrator: Matthias Brandt

PASTORAL

*** Prelude / Entrance of the Pifferari ***

Arcangelo Corelli:

Fatto per la Notte di Natale op. 6 No. 8, with Pifferari (included in the Pastorale) (10')

George Frideric Handel:

Organ Concerto in F major, Op. 4 No. 5 HWV 293 (arr. for recorder, strings, basso continuo)

Larghetto/Allegro/Alla siciliana/Presto

Alessandro Marcello:

Concerto in D minor S.Z799 (10')

John Chr. Pez

Concerto Pastorale for two recorders

*** Interludio / Pifferari ***

Traditional / Italian Christmas carol:

“Dalle, Stelle” with Dorothee Miels, Dorothee Oberlinger, Pifferari

Alessandro Scarlatti:

Cantata “Oh di Betlemme altera povertà” for soprano and orchestra (16')

Giovanni Antonio Guido:

L'Hyver from "Scherzi Armonici"

Text: Turi Vasile, La Ciaramella di Delfo (Part 1)

*From Federico Fellini's collection of short stories “Paura del vento e altri racconti”,
Palermo 1987*

Antonio Vivaldi

Concerto in C major RV 443 (10')

*** Postlude ***

Traditional Italian Christmas carol

“Tu scendi dalle stelle”, with Dorothee Miels, Dorothee Oberlinger, Pifferari



*Connection before
/ after
27.06.2026*

GF Handel: *Il trionfo del tempo e del Disinganno*, HWV 46a

Handel's very first oratorio, composed in spring 1707, to an Italian-language libretto by Cardinal Benedetto Pamphili.

George Friedric Handel's *Il trionfo del tempo e del disinganno* premiered in Rome in 1707, and was the composer's first oratorio. The story of a competition between Beauty, Pleasure, Time and Disillusionment, the message of the oratorio is simple and devastating: We are young and carefree for only a short time, and then comes age and inevitable death. There is no point in ignoring it.

One of its famous arias is “*Lascia la spina, cogli la rosa*”, later recast as *Lascia ch'io pianga* in *Rinaldo*.and for *Pena Tiranna* in *Amadigi di Gaula*.

Cast:

Dennis Orellana

Francesca Lombardi Mazzulli

Alois Mühlbacher

Laurence Kilsby

ENSEMBLE 1700

Dorothee Oberlinger, direction

Stage direction: Nils Niemann



Danced music!



Stephan McLeod, baritone

Dorothee Oberlinger, recorder and direction

Yves Ytier, Vl & Tanz

Ensemble 1700

Georg Fritz, oboe / flute

Anna Dmitrieva, Vl

Christian Voss, Va

Gabrielle Kancachian, Va

Lea Rahel Bader, viola da gamba

Kit Scotney, Violone

Olga Watts, organ & harpsichord

Axel Wolf, theorbo

Lumière et ombre

Marc-Antoine Charpentier

Sonata a huit

2 flutes, 2 violins, Bc

Three lessons for our Basse taille with two Flutes and two Violons

H.123

Baritone, 2 flutes, 2 violins, Bc

Charles Dienpart

Concerto for Flute in A minor

Soprano recorder, strings, basso continuo

Giovanni Guido

L'Hiver

2 flutes, 3 violins, Bc

Giacomo Carissimi

Cantata Piangete, ohime, piangete

Baritone, Bc

Jean-Baptiste Senailée (1687-1730)

Sonata No. 6 in G minor

Recorder, B-flat

Marc-Antoine Charpentier

Three lessons for our bass tail with two flutes and two violins H.124

/ baritone, 2 flutes, strings, bc

Jean Baptiste Lully (1632-1687)

From "Atys" ("Lully"), tragédie mise en musique (Paris 1676)

Aria of Morpheus & Le Sommeil

Baritone, 2 flutes, strings, basso continuo

Louis Antoine Dornel

Chaconne in D major

2 flutes (oboe), strings, basso continuo

*Between Baroque
and the present
day:*



Dorothee Oberlinger, recorder and direction

Ensemble 1700

Dorothee Oberlinger, recorder & conductor
Ensemble 1700 (3/3/2/1/1, harpsichord, lute)

Repeated Patterns

Giorgio Mainerio - Schiarazula Marazula (The first book of balli)
Giorgio Mainerio - La Lavandara Gagliarda

Antonio Vivaldi
Sinfonia to "La Senna Festeggiante"

Luciano Berio – Gesti
recorder solo

Antonio Vivaldi - Concerto in G minor, Op. 10/2 R 439 for flute (violin),
Strings and basso continuo «La Notte»

Francesco Geminiani - Concerto grosso No. 12 in D minor after Corelli's
"La Follia"

György Ligeti – Continuum

Terry Riley - In c
Harpsichord Solo

Antonio Vivaldi
Concerto for recorder, strings and basso continuo in C major RV 443



Anna Lucia Richter, mezzo-soprano

Dorothee Oberlinger, recorder

Evgeni Sviridov, violin

Olga Watts, harpsichord and organ

Marco Testori, cello

Axel Wolf, lute

Who's next - The election of Johann Sebastian Bach as Thomaskantor in 1723

Georg Philipp Telemann:

Trio Sonata in A minor TWV 42:a4 from "Essercizii Musici" for recorder, violin and basso continuo

Georg Philipp Telemann:

Song "The Loneliness" from Singing, Playing and General Bass Exercises

Johann Sebastian Bach:

Trio Sonata in G major BWV 1038

Johann Friedrich Fasch:

Sonata for Violin and Basso Continuo in A major

Georg Philipp Telemann:

Cantata "Ihr Völker, hört" TWV 1:921 from the "Harmonischen Gottesdienst" for alto, recorder and basso continuo

Georg Philipp Telemann

"Spread out for the anointing of the languishing soul" (TWV 1:448) from the "Harmonic Service" for alto, violin and basso continuo

Christoph Graupner:

Sonata in D Minor, GWV 207 for flute, viola d'amore, basso continuo

Johann Sebastian Bach:

Allemande from "Solo pour la flute traversière"

Johann Sebastian Bach:

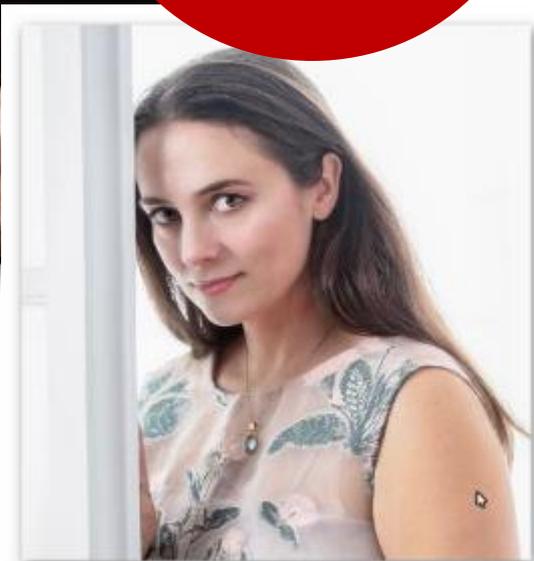
Aria "Lying down to the Savior" from the cantata "King of Heaven, be welcome"

Georg Philipp Telemann:

Quartet TWV 43:a3 for recorder, violin, obbligato cello and basso continuo



*The violinist Yves Ytier
plays & dances*



Nuria Rial | Soprano

Ensemble 1700:

Dorothee Oberlinger | Recorder and Conductor

Yves Ytier, Baroque violin & dance

Marco Testori | Baroque cello

Axel Wolf | Lute / Guitar

Olga Watts | Harpsichord

La Follia

Andrea Falconieri (around 1585-1656)

Folias / recorder, violin, bc

Tarquinio Merula (1595-1665)

"Folle è ben che si crede" for a singing voice from Curtio precipitato et altri Capricij Composti in diversi modi vaghi e leggiadri a voce sola, Libro secondo op. 13

Barbara Strozzi (1619-1677): Folle è ben si crede, op. 8

Claudio Monteverdi (1547-1643). Si dolce e'l tormento

Tarquinio Merula

Chaconne / recorder, violin, basso continuo

Arcangelo Corelli (1653-1713)

Sonata op. 5 No.10 F major (Rome 1700, dedicated to Sophie Charlotte)

with ornaments by Pietro Castrucci and William Babel

Preludio-Adagio/Allemanda-Allegro/Sarabanda-Largo/Giga-Allegro/Gavotta-Allegro; Soprano recorder, Bc

Tarquinio Merula

Chaconne / recorder, violin, basso continuo

George Frideric Handel (1685 – 1759)

Cantata "Mi palpita il cor"

Jean-Baptiste Lully (1632-1687)

Les Folies d'Espagne / Recorder, Violin, Basso continuo

& Exerpt from Marin Marais (1656 - 1728) Les Folies d'Espagne

Carl Philipp Emanuel Bach (1714-1788)

12 Variations on the Folie d'Espagne, H.263 / Harpsichord solo

Antonio Vivaldi (1678-1741):

Sol da te mio dolce amore from Orlando furioso

Antonio Vivaldi: La Follia op. 1 No. 12 RV 63 D minor

Gerónimo Giménez (1852-1923):

La Tarantula e un bicho muy malo from La Tempranica (1900), Zarzuela en un acto



Concert fever!

Dorothee Oberlinger | Recorder and Conductor

Ensemble 1700

Shai Kribus, Baroque oboe/recorder

Ergeni Sviridov, violin

Anna Dmitrieva, violin

Christian Voss, violin

Gabrielle Kancachian, Viola

Marco Testori, cello

Kit Scotney, double bass

Florian Birsak, harpsichord & organ

Axel Wolf, lute/guitar

Prussian Blue

From Baroque to the gallant style in Prussia

Johann Sebastian Bach

Brandenburg Concerto No. 4 BWV 1049

2 recorders, strings, basso continuo

Christoph Schaffrath

Trio in G minor: Allegro/Largo/Presto

Oboe, violin and basso continuo

Johann Joachim Quantz (1697-1773)

Sarabande (From the Giedde Collection I.45)

recorder solo

Johann Gottlieb Graun (1685-1759)

Concerto for recorder, violin, strings and basso continuo (10 min)

...

Carl Heinrich Graun

Overture to "Adriano in Siria"

Johann Gottlieb Janitsch (1708-1763)

Quadro G major

Adagio/Allegro ma non tanto/Vivace

Recorder, oboe, violin and basso continuo

Carl Philipp Emanuel Bach (1714-1788)

12 Variations on the Folie d'Espagne, H.263 / Harpsichord solo

Carl Philipp Emanuel Bach (1714-1788)

Concerto in D major, Wq 13

Flute, strings and basso continuo



Concerti!

Ensemble 1700

Ensemble 1700:

Dorothee Oberlinger, recorder & musical direction;
Evgeni Sviridov, violin I;
Anna Dimitrieva, violin II;
Olga Watts, harpsichord;
Guido Larisch, cello;
Niklas Sprenger, double bass

“Pearls from the Baroque ocean. (...) A journey of discovery for gourmets.” (KulturSPIEGEL)

Greetings from Arcadia

Alessandro Scarlatti (1660-1725)

Sinfonia of the Serenata a due “Venere e Amore” (Napoli 1696)
Spirituoso-Grave affettuoso-Allegro / Recorder, 2 violins, Bc
Concerto IX a minor
Allegro/Largo/Fuga/Largo e piano/Allegro
Recorder, 2 violins, Bc

Georg Friedrich Handel (1685-1759)

Sonata HWV 393 G minor / 2 violins, Bc

William Babell

Concerto in 7 Parts, in D Major Op. 3 No. 1
recorder, 2 violins, bc

Francesco Barsanti (1690 -1770)

Jonny Faa / recorder, Bc

Arcangelo Corelli (1653-1713)

Sonata op. 5 No. 10 in F major (Rome, 1700), arranged by
Francesco Geminiani
Preludio-Adagio/Allemanda-Allegro/Sarabanda-Largo/Giga-
Allegro/Gavotta-Allegro / Recorder, strings, basso continuo

Georg Friedrich Handel/Georg Philipp Telemann

Quartet TWV43:d3
Recorder, violin, obbligato cello and basso continuo

Francesco Mancini

Concerto VI, in D minor
Amoroso – Allegro – Largo – Allegro / recorder, 2 violins, bc16



chiaroscuro

Jean Fery Rebelles (1666-1747)

from "Les Elemens":

Le Cahos (Chaos) / Chaconne: Le Feu (Fire)

2 flutes, strings, basso continuo

George Frideric Handel

from Aci, Galatea a Polifemo: "Fra L'Ombre e gl'orrori"

Organ Concerto in F Major (Version for recorder, strings, basso continuo)

from Acis and Galatea (Polypheme): "I rage...O ruddier than the cherry"

John Cage

Dream (Cello, Lute)

Antonio Vivaldi

La Notte (recorder, strings, basso continuo)

Heinrich Ignaz Biber

From Serenada à cinque, A 877a "the night watchman"

Ciacona ('night watchman')

Baritone, strings, basso continuo

Jean Baptiste Lully (1632-1687)

From "Atys" ("Lully"), tragédie mise en musique (Paris 1676):

Aria of Morpheus / Le Sommeil

Baritone, 2 flutes, strings, basso continuo

Luigi Boccherini (1743-1805)

La Ritirata (Maestoso) from Musica notturna delle strade di Madrid Opus 30

No. 6 (G. 324)

Strings, Bc

Henry Purcell (1659-1695)

The Cold Song from "King Arthur"

Jacob van Eyck

Engel's Nightingale

Antonio Vivaldi (1678-1741)

Concerto C major RV 443 per flautino

Sreten Manoilovic (baritone)

Dorothee Oberlinger | Recorder and Conductor

Ensemble 1700

Concert fever!



VIVALDI! Concerti della Natura

Antonio Vivaldi
Sinfonia to “La Senna festeggiante”
Recorder, strings, basso continuo

Trio Sonata for Recorder, Bassoon and Basso Continuo RV 86
or
"Il Gardellino" RV 428 in D major
Recorder, strings, basso continuo

"Original" RV 153 in G minor for strings, Bc
Antonio Vivaldi
Concerto in C minor RV 442
Recorder, strings, basso continuo

Concerto La Notte op. 10 No. 3 RV 439
Recorder, strings, basso continuo

La Follia op. 1/12, RV 63
2 violins, B-flat major

Concerto in C, RV 443
Flute, strings, basso continuo

“La Rustica” RV 151 in G major
strings, Bc

Dorothee Oberlinger | Recorder and Conductor

Ensemble 1700

Recorder, 2 violins, viola, cello, double bass, harpsichord

Concert fever!



*The violinist Yves Ytier
plays & dances*



Ensemble 1700:

Dorothee Oberlinger | Recorder and Conductor

Yves Ytier, Baroque violin & dance

Hille Perl, Viola da Gamba

Axel Wolf | Lute / Guitar

Florian Birsak | Harpsichord

Johanna Seitz, harp

Ostinati, Partimenti, Varizioni

Andrea Falconieri

Folias Echa Para Mi Señora Doña Tarolilla De Carallenos
from Il Primo Libro di Canzone (Naples 1650)

Diego Ortiz

Recercada VII (La Romanesca), Trattado de Glosas (Rome 1553)

Andrea Falconieri

from Il Primo Libro di Canzone (Naples 1650):

La Soave Melodia/ Passacaglia / Ciaccona; recorder, violin, basso continuo

Bernardo Pasquini (1637-1710)

Partimento E minor (British Library MsAdd 31501) / Harpsichord solo

Arcangelo Corelli (1653-1713)

Sonata op. 5 No. 10 in F major with variations and embellishments
by William Babell, Pietro Castrucci and Michel Blavet
Preludio-Adagio; Allemanda Allegro; Sarabanda Largo; Giga
Allegro; Gavotta-Allegro / Recorder, Bc

Johann Sebastian Bach

Trio sonata in G major BWV 1038: Largo/Vivace/Adagio/Presto
Flute, violin and basso continuo

Johann Sebastian Bach

Sonata for violin in G major BWV 1021:
Adagio/Vivace/Largo/Presto; Violin, bc

Marin Marais

Excerpt from “Les Folies d’Espagne”; Viola da Gamba and Basso Continuo

Georg Philipp Telemann (1681-1767)

Sonatina V in A minor TWV 41 a:4;
Andante/Allegro/Andante/Presto



Alessandro Scarlatti: Il Giardino d'Amore

(Concert performance or staged with video by Torge Møller)

Love is in the air: In Alessandro Scarlatti's mini-opera "Il Giardino d'Amore" (The Garden of Love), all of nature becomes a "garden of love." The goddess of love herself is madly in love and waits in the forests of Arcadia for her Adonis, who is already searching for her. But the streams don't babble, the leaves don't rustle, the nightingale sounds dull. Then the two sense each other, and everything awakens to the celebration of their love. Scarlatti clothes their dialogue in arias and duets full of warmth and passion.

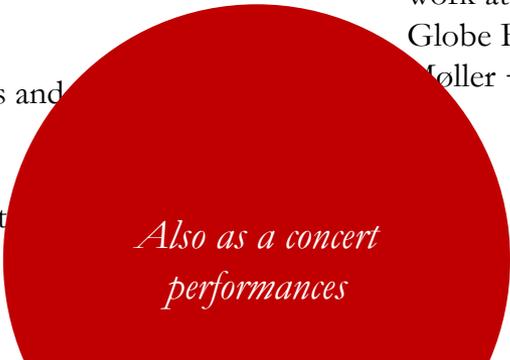
"Il giardino d'amore" or "Venere e Adone" (Venus and Adonis) is a serenata for two voices (SA), trumpet, sopranino, strings, and basso continuo, based on an Italian libretto by an unknown author and written in the early 18th century. A sparkling gem, although the circumstances surrounding the composition of this serenade remain shrouded in mystery. Dorothee Oberlinger and Ensemble 1700, with Xavier Sabata and Roberta Mameli as protagonists, performed this work at the FELIX! Festival in August 2020; it will be staged at Globe Baroque in Neuss on August 24, 2022, with videos by Torge Møller +.

Occupation:

Roberta Mameli, ADONE (soprano)
Xavier Sabata, VENERE (counter)

ENSEMBLE 1700

Dorothee Oberlinger, recorders and direction
Jörg Altmannshofer, trumpet
3V1/3V2/1Va/2Vc / 1Vl/ Lut



Also as a concert performances



video
HR Livestream:
Arie
Napoletane

Andreas Scholl, countertenor
Dorothee Oberlinger, recorder & cello

Ensemble 1700

Evgeni Sviridov, V1
Jonas Zschenderlein, V2
Gabrielle Kancachian, Va
Marco Testori, Vc
Kit Scotney, Kb
Axel Wolf, lute
Olga Watts, harpsichord

Arie Napoletane

Alessandro Scarlatti

Sinfonia avanti la Serenata

Cantata Filen, mio caro H. 263

for alto, recorder, 2 violins and basso continuo

Francesco Mancini

Concerto VI in D minor

Spiritoso-Largo-Allegro-Largo-Allegro spiccato

Recorder, 2 violins, basso continuo

Nicola Antonio Porpora [1686-1768]

Cantata "Ecco che il primo albore"

Alto, 2 violins, Bc

Leonardo Leo

Concerto in G major No. 1

Allegro/Largo/Allegro

Recorder, 2 violins, basso continuo

George Frideric Handel

Cantata "Mi palpita il cor"

Alto, flute and B-flat major

Domenico Sarri

Concerto XI in minor

Largo/Allegro/Larghetto/Spiritoso

Recorder, strings, basso continuo

Nicola Antonio Porpora [1686-1768]

From "Il trionfo di Camilla"

- Torcere il corso all'onde

Alto, Flute, Bc



Marie Lys, soprano
Dorothee Oberlinger,

Ensemble 1700

Evgeni Sviridov, V1
Jonas Zschenderlein, V2
Gabrielle Kancachian, Va
Marco Testori, Vc
Kit Scotney, Kb
Axel Wolf, lute
Olga Watts, harpsichord



Night Music

Henry Purcell (1659 – 1695)

From the masque “The Fairy Queen”

- First Music Prelude / Hornpipe - Aria "See even Night herself is here" / "I am come to lock all fast"
- Prelude and Aria, “One charming night”
- Chaconne: Dance of Chinese Men and Women 12’

Traditional Sephardic:

Nanni Nanni

Tarquinio Merula:

Canzonetta spirituale sopra la nanna // Ciaconna 12’

Ignazio Biber

Serenada a cinque (Night Watchman's Sonata)

John Cage:

Dream for Merce Cunningham / Cello, Lute 7’

Antonio Vivaldi:

Concerto for violin I riposo 10’

Jacob van Eyck

Engels Nachtigaeltje (flute solo)

George Frideric Handel (1685 – 1759)

- From "Rinaldo" HWV 7: Augeletti che cantate
- From the oratorio “La Resurrezzione”
- Recitative and Aria “Notte funesta e Ferma l'ali” 15’

Georg Philipp Telemann:

OUVERTUREN SUITE `LE SOMMEIL`
Come Oh Sleep from Germanicus 25’

Antonio Vivaldi:

Concerto for Flute "La Notte" 10’

*Karel van Steenhoven (*1958):*

Nightfang (1983)

Joseph Martin Kraus (1756 – 1792)

- Overture from the cantata "Proserpina" (1781)
- Aria “Già la notte si avvicina” from the cantata “La Pesca” 10’



ENSEMBLE 1700

Dorothee Oberlinger - recorder

François Lazarevich - Recorder/Transverse

Flute/Musette

Evgeni Sviridov - Violin

Hille Perl - Viola da Gamba

Olga Watts - Harpsichord

Axel Wolf - Theorbo

FUN SEASON

Rural idylls of the French Baroque

Jean Hotteterre (1677-1720)

La noce champêtre ou l'himen pastoral

(arranged for musette, recorder, violin and basso continuo by F. Lazarevitch)

Prelude: Appel pour rassembler la troupe / Sarabande l'himen / Ouverture (le festin) / Menuet 1 & 2 / Contredanse / Cotillon / Le coucher / Le réveil matin

Jacques-Martin Hotteterre le Romain (1674-1763)

Echoes for the flute traversière

François Couperin (1668-1738)

Le Tic Toc Choc

Marin Marais (1658-1728)

Couplets des Folies, 2ième livre de pièces de viole for VdGamba & Bc

Nicolas Chédeville

Sonata in G minor: Vivace / Fuga da Capella / Largo / Allegro ma non presto

Nicolas Chédeville

»Le Printemps« from »Les saisons amusantes« for musette, recorder, violin and basso continuo: Allegro / Largo / Allegro

Michel de Corette

From Concerto comique No. 25: 1st movement: Les Sauvages

Nicolas Chédeville (1705-1782)

"L'hiver" from "Les saisons amusantes": Allegro / Largo / Allegro for musette, recorder, violin and basso continuo

Robert de Visée (ca. 1660-1732)

Prelude for solo lute

Michel Pignolet de Montéclair (1667-1737)

»Airs champêtres« from »Sérénade ou Concert, divisé en trois suites de pieces« for musette, recorder, violin and bc: Marche des berges / Pastourelle / Pantalonnade en Rondeau / Danse de village

André Campra

Chaconne from "Les Festes Venetiennes"



Dorothee Oberlinger, *recorder*;
 Fabio Rinaudo, *bagpipes*
 Vittorio Ghielmi, *viola da gamba*
 Johanna Seitz, *harp*
 Cristiano Contadin, *viola da gamba*
 Christoph Urbanetz, *viola da gamba*
 Fabio Biale, *Bodhran*

“...For it was especially the Celtic-influenced cultures of Northern Europe that did not care whether a melody had a folk or a courtly origin; the composers of the 17th and 18th centuries made completely unconstrained use of the dances and folk songs of their surroundings”: “Celtic Baroque” contrasts and combines elements of traditional Baroque music with Celtic folk music of the 17th and 18th centuries from England, Scotland and Ireland.

The program was released in 2014 by Sony / DHM as the CD “The Passion of Musick”.

CELTIC BAROQUE

John Adson (1587-1640):

Adson's Masque

Anonymus (*Masque Dances, 17th century*):

Cupararee or Grays Inn

Henry Purcell (1659-1695):

Chaconne from "Fairy Queen"

Matthew Locke (1621-1677):

From Suite in A minor: Pavan

Christoph Gibbons (1615-1676):

"In nomine" for 5 voices / A set of Tunes: The March of the King of Laos (arrangement by V. Ghielmi) Cremona (arrangement by V. Ghielmi)

James Oswald (1710-1769):

The reel of Tulloch

Vittorio Ghielmi (* 1968):

A springlike Rain - treble viol solo (in the tuning of the lyre viol); A set of Tunes: Sheehan / Miss Mc Load From: The Division Violin (London, 1685): The Duke of Norfolk

Nicola Matteis (17th century)

Preludio in delasolre terza maggiore / Various bizzarrie Sopra la Vecchia Sarabanda o pur Ciacona

Vittorio Ghielmi (* 1968):

Slow Ayre for little Vicky

From "Fitzwilliam's Virginal Book" (c. 1610–1625):

The Irish Ho-Hoane (adapted by Vittorio Ghielmi)

From John Playford's "English Dancing Master", 1651

She rose and let me in / Parson's Farewell

Tobias Hume (1569-1645):

The Passion of Music

Henry Purcell (1664-1717):

A new Irish Tune Z 646 (Lilliburlero) / Prelude in d N773 / Chaconne in g Z 730 in four parts

& FRIENDS

*New: CD release
2026*



Vivaldi's "Four Seasons" were already being adapted into chamber music arrangements in the 18th century—partly to experience their musical substance in new tonal colors. In Oberlinger and Karamazov's arrangement, Vivaldi's nature imagery becomes an intimate, almost poetic dialogue. Precisely midway between summer and autumn, the space opens for another voice: that of the English composer Imogen Holst (1907–1984), daughter of Gustav Holst, and her work "The Fall of the Leaf." The title of the new program alludes to Kurt Tucholsky's poetic image. In his prose piece of the same name from 1928, he writes: "There is a fifth season. It comes when the year draws to a close, when the leaves fall, and one feels transience."

Dorothee Oberlinger, recorder
Edin Kamarazov, lute

Vivaldi: Five Seasons

Dorothee Oberlinger & Edin Karamazov

Antonio Vivaldi (1678–1741)
La primavera (Spring), op. 8 No. 1, RV 269

Interlude – Lute solo

Antonio Vivaldi
L'estate (The Summer), op. 8 No. 2, RV 315

Imogen Claire Holst (1907–1984)
The Fall of the Leaf (in an arrangement for historical instruments)

*** Break ***

Antonio Vivaldi
L'autunno (Autumn), op. 8 No. 3, RV 293

Interlude – Recorder solo

Antonio Vivaldi
L'inverno (The Winter), op. 8 No. 4, RV 297

epilogue
(Purcell, A new Ground in e)



*With the Sonatori
de la Gioiosa
marca*

Dorothee Oberlinger, Flauto dolce and direction
Elisabetta de Mircovitch, soprano and hurdy-gurdy

Sonatori de la Gioiosa Marca

Giorgio Fava, violin
Giovanni Dalla Vecchia, violin
Judit Földes, viola
Walter Vestidello, cello
Giancarlo Pavan, contrabbasso
Giancarlo Rado, arciliuto
Giampietro Rosato, harpsichord

La Pastorella

Dorothee Oberlinger & Sonatori de la Gioiosa Marca

Fratre Gerardo: Altra Nocte

Marco Uccellini: Aria sopra la Bergamasca

Antonio Vivaldi: Concerto da camera “La Pastorella”, RV 95

Overture to “La Senna festeggiante”, Follia op. 1/12, RV 63,
Concerto in C, RV 443

Follia op. 1/12, RV 63

Orlando di Lasso: Susanne ung jour

Girolamo Frescobaldi: Canzone a 4 sopra “Romanesca”,
Se l'aura spira from “Primo libro d'arie da cantarsi”

Tarquinio Merula: Ciaconna

Luigi Mangiocavallo: Adaptation of Thelonious Monk's "Round
Midnight" (1944)



*With a large
concert organ*

Dorothee Oberlinger, recorder
Peter Kofler, organ and harpsichord

Grand Tour à deux

Dorothee Oberlinger & Peter Kofler

Johann Sebastian Bach (1685-1750)

“Sinfonia” from the cantata “Wir danken dir Gott, wir danken dir”,
BWV 29 (organ arrangement by Harald Feller)

Hildegard von Bingen (1098-1179)

Antiphon O Ecclesia

Dorothee Hahne (born 1966)

commentari III (2000) for recorders and electronics, for Dorothee
Oberlinger

Johann Sebastian Bach

Sonata in E minor BWV 1034: Adagio ma non tanto, Allegro,
Andante, Allegro / Recorder and harpsichord

Luciano Berio

Gesti (1966) / Recorder solo

Olivier Messiaen (1908-1992)

from “L'Ascension”, Quatre Méditations Symphoniques pour
Orgue: III. Transports de joie d'une âme devant la gloire du Christ,
qui est la sienne / organ solo

Arcangelo Corelli

La Follia op. 5 No. 12 / Recorder and Harpsichord

Johann Sebastian Bach

alternating: - Allemande from the “Solo pour la flûte traversière”
BWV 1013 / - “Largo” from the trio sonata in C major, BWV 529
for solo organ / - Bourée Anglaise from the “Solo pour la flûte
traversière” BWV 1013

Arcangelo Corelli (1678-1741)

Sonata in F major, Op. 5 No. 10, with embellishments by Pietro
Castrucci and William Babel



New program!

Dorothee Oberlinger, recorder
Jens Thomas, voice and piano

GROUNDS

Dorothee Oberlinger & Jens Thomas

Dorothee Oberlinger & Jens Thomas
GROUNDS

“Why is truth far and wide, hiding itself in the deepest depths?” – in this poem, Goethe locates truth in the abyss. His Welsh colleague Dylan Thomas explored the “underground” in a self-experiment, plunging himself into the abyss through intense drinking. In his fall, he created magical verses that have influenced many pop musicians, from the Beatles to Bob Dylan. The dissonances, rhythms, and shifts in accent in Dylan Thomas’s poetry catapult him into the realm of jazz and the sound world of contemporary compositions.

In the Baroque era, the constantly repeating chord progression of the “ground” symbolizes the continuity of life. The ground becomes the basis for virtuosic variations and improvisations, reflecting current events and expressing individuality within the eternally same. Depth is thus revealed in highly diverse ways.

The shared ground on which recorder player and conductor Dorothee Oberlinger and jazz musician and composer Jens Thomas move is open terrain. In their first joint concert program, compositions by Jens Thomas for recorder, piano and voice, inspired by the poetry of Dylan Thomas, will be performed, as well as works by Cage and Stockhausen, and “grounds” by Baroque composers such as Corelli and Preston.

The common thread running through the ages is the free, improvisational approach to the musical text. All the works share a search for and yearning for emotional depth, which cannot be achieved without the risk of uncertainty. Those who seek truth must be willing to surrender to the moment in order to discover the present moment as the only true ground.



Dorothee Oberlinger, recorders
Nils Mönkemeyer, Viola

CD "Dance for Two" on Spotify



"DANCE FOR TWO"

Dorothee Oberlinger & Nils Mönkemeyer

Hildegard von Bingen (1098-1179): O Ecclesia

*Konstantia Gourzi: Messages between trees (Version for recorder,
Viola and Tape, 2021)*

Johann Sebastian Bach:

- Invention No. 6 in E major BWV 777 / Invention No. 1 in C major
BWV 772 // No. 4a: Canon 1 a 2 cancrizano, version for recorder
and viola from: Musical Offering BWV 1079

- Canon a due Hyperdiapason from The Art of Fugue (BWV 1080)
// Invention No. 8 BWV 782 in F major from 15 two-part
inventions for piano BWV 772-786, arranged for recorder and viola

Morton Feldmann (1926-1987): Only for voice solo (1976)

John Cage: Dream

*Johann Sebastian Bach: 3rd movement: Adagio e piano, version for recorder
and viola from: Sonata for 2 flutes and basso continuo in G major
BWV 1039*

James Oswald (1710-1769): The reel of Tulloch

Nicolas Matteis: 2 Fantasies, arranged for solo viola

*Johann Sebastian Bach: From Cello Suite in D minor Prelude, arr.
for recorder*

*Wen Cheng Wie: Commissioned composition for the music festival
Potsdam-Sanssouci*

Anonymous from Division Violin (1684): Black Joack

Bela Bartok (1881-1945)

- Dance song no. 32 // Ruthenian Kolomekja

*Konstantia Gourzi: Dance for two (for Dorothee Oberlinger and Nils
Mönkemeyer, 2022, funded by the Arts Foundation NRW)*

OPERA

A woman with long dark hair, wearing a dark jacket, is conducting an orchestra. She has her right arm raised and her left hand open, gesturing towards the musicians. The background is dark, and the focus is on her. A large red circle is overlaid on the image, containing the text "Baroque opera".

Baroque opera

Opera repertoires // Ensemble 1700

George Frideric Handel: “Lucio Cornelio Silla”

Giovanni Battista Bononcini: “Polifemo”

Georg Philipp Telemann: “Pastorelle en musique”

Alessandro Scarlatti: “Il giardino d'amore”

Giuseppe Scarlatti: “I Portentosi Effetti della Madre Natura”

Andrea Bernasconi: “L'Huomo”

Johann Heinrich Graun: “Adriano in Siria”

Francesco Bartolomeo Conti: “La Colpa Originale”

Links / Opera productions

George Frideric Handel: “Lucio Cornelio Silla”, <https://www.youtube.com/watch?v=-rfKVo571AM>

Giovanni Battista Bononcini: “Polifemo”, https://youtu.be/b_6Stfg_yeQ

Georg Philipp Telemann: “Pastorelle en musique”, <https://youtu.be/N7ita8agN7U>

Alessandro Scarlatti: “Il Giardino d'Amore”, (link follows)

Giuseppe Scarlatti: “I Portentosi Effetti della Madre Natura”:

<https://vimeo.com/robertniemeyer/review/728565933/4236a1fe89>

Andrea Bernasconi / Wilhelmine von Bayreuth: L'Homme: Video link BR Klassik from July 1st, 2023

ENSEMBLE

Ensemble 1700



Ensemble 1700 was founded in Cologne in 2002 by Dorothee Oberlinger and is dedicated to European chamber music of the 17th and 18th centuries. Based on sound musicological and performance-practical principles, coupled with the highest level of technical skill, the ensemble has created varied and vibrant concert programs that have been enthusiastically received by both the press and the public. Guest appearances at prestigious venues and major music festivals have brought the ensemble international acclaim*.

The ensemble's first recording for Sony/Dhm, featuring works by Georg Philipp Telemann, was hailed as a benchmark recording "with weight and verve" (Der Spiegel). Further recordings followed, for which Dorothee Oberlinger regularly invited renowned specialists to join the core ensemble. These include CDs such as "German Recorder Concertos" with Reinhard Goebel conducting, which was included in the KulturSpiegel's collection of "The Best of Classical Music CDs"; "French Baroque" with François Lazarevitch (musette, transverse flute) and Vittorio Ghielmi (viola da gamba); "Double Concertos" with double concertos by Georg Philipp Telemann; and the CDs "ROCOCO," "Small Gifts" (with Andreas Scholl), and "Discovery of Passion" (with Dmitry Sinkovsky), all released by Sony dhm. Ensemble 1700 is also involved in the opera productions under the direction of Dorothee Oberlinger; these include productions of Handel's "Lucio Cornelio Silla", Bonincini's "Polifemo", and currently Telemann's "Pastorelle en musique" (postponed to 2021).

** including the Berlin State Opera, Vienna Konzerthaus, the Auditorio Nacional de Madrid, De Singel Antwerp, De Doelen Rotterdam, Théâtre des Champs-Élysées Paris, the KKL Luzern, Tonhalle Zürich and Tonhalle St. Gallen, the Margravia Theatre Bayreuth, the Sociedad Filarmónica Bilbao, the Frauenkirche Dresden, the Hamburg Laesi Hall, the Ludwigsburg Palace Theatre, the Cologne Philharmonic Hall, the Herkulessaal Munich, the Great Hall of the Mozarteum Salzburg, the University of Chicago // WDR Days of Early Music in Herne, the Festival de Beaune (postponed to 2021), the Göttingen International Handel Festival, the Dubrovnik Summer Festival, the Potsdam Music Festival, the Magdeburg Telemann Festival, the Menuhin Festival in Gstaad, or the San Diego Early Music Festival)*

CONTACT

Dorothee Oberlinger Artists' Office

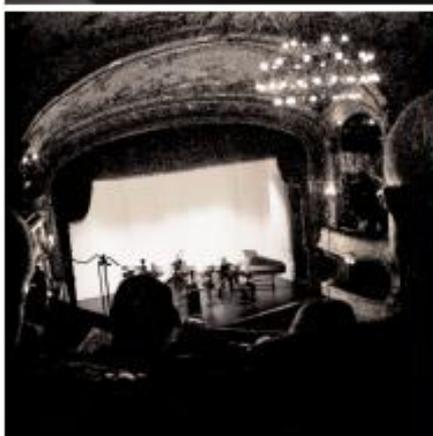
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Ensemble 1700 stations:

Antwerp, *de Singel*

Augsburg, *Mozart Festival*

Bayreuth, *Margravian Theatre*

Berlin, *State Opera Unter den Linden*

Beaune, *Festival de Beaune*

Bilbao, *Sociedad Filarmónica*

Chicago, *University of Chicago*

Cologne, *Philharmonie*

Dresden, *Frauenkirche*

Dubrovnik, *Summer Festival*

Göttingen, *International Handel Festival*

Gstaad, *Menuhin Festival*

Hamburg, *Laesi Hall*

Herne, *WDR Days of Early Music*

Ludwigsburg, *Palace Theatre*

Lucerne, *KKL*

Munich, *Herkulesaal*

Madrid, *Auditorio Nacional de Madrid*

Magdeburg, *Telemann Festival*

Paris, *Theater des Champs-Élysées*

Rheingau Music Festival

Rotterdam, *de Doelen*