

## PRISMA:

Franciska Anna Hajdu – violin  
Elisabeth Champollion – recorder  
Dávid Budai – viola da gamba  
Alon Sariel – lute



(c) Wolfram Knelangen

**PRISMA** is an ensemble of four young musicians who get together to play the particularly expressive, wacky, and colourful music of the 16th and 17th century. The *Göttinger Tageblatt* states that "this truly vivid art of interpretation – together with technical perfection, beauty of sound and balance – brings the impression that every phrase is invented in the very moment."

In May 2015, PRISMA won **1st Prize at the International Heinrich Ignaz Franz Biber Competition** in Austria. Following this, they have been invited to give concerts at the **Biber Festival in Vienna**, the **Reihe Historischer Musik der Händel-Festspiele Göttingen**, and on air with the **Westdeutscher Rundfunk** and **Ö1 – Österreichischer Rundfunk**. In 2016 and 2017, they are accepted to be part of the programme "**Emerging European Ensembles**" (Centre Culturel d'Ambronay) with festival residencies in Riga, Ambronay, Bukarest and Pavia.

Music journalist Leszek Bernat wrote about the group's appearance at Ambronay "EEEmerging" Festival: "PRISMA enchanted the audience which was captivated by their musicality, perfect understanding between the musicians, art of ornamentation and the joy of making music together. No wonder this group won the Audience Price."

[www.prisma-music.eu](http://www.prisma-music.eu)

## CHROMAE – colours of the baroque

Chromaticism – the coloration of notes by adding accidentals is not only a play with sound but also a means to increase expressiveness. For example, the chromatic fall of a fourth expresses extreme sadness and pain, while the upward chromatic version of the same interval carries hope and confidence. Musicians of the 17th century used the rich colour palette of chromaticism and enharmonic sounds to create music of great expressivity. Our quest for particularly colourful music (harmonically, rhythmically and melodically) brought us to Italy (Mealli, Turini, Cima), Austria (Valentini, Bertali), Germany (Scheidt, Biber) and Poland (Jarzębski).

Giovanni Valentini (ca. 1582–1642)	Sonata „enharmonica“ (MS. ca. 1620, Manuscripta Musica Varia, Ratsbücherei Lüneburg)
„Battista“ (17th century)	Sonata a due canti (Codex Düben, University Uppsala)
Antonio Bertali (1605–1669)	Sonata Decima (Prothimia Suavissima, Vienna 1672)
Giovanni Paolo Cima (ca. 1570–ca. 1622)	Sonata à 4 (Concerti Ecclesiastici, Milano 1610)
Adam Jarzębski (ca. 1590–1649)	Chromatica. Concerto a Doi Soprani e Basso (MS. Wroclaw ca. 1627)
Giovanni Paolo Cima	Sonata a canto e basso (Concerti Ecclesiastici, Milano 1610)
Heinrich Ignaz Franz Biber (1644–1704)	Passacaglia
Salomone Rossi (ca. 1570–ca. 1630)	Sonate in dialogo Sonata „sopra la Bergamasca“ (Varie sonate, sinfonie e gagliarde... Venezia 1613)
Francesco Turini (1598–1656)	Sonata a tre (Venezia 1621)
Samuel Scheidt (1587–1654)	Sinfonia chromatica
Giovanni Pandolfi Mealli (1624–ca. 1684)	Sonata „La Cesta“
Andrea Falconieri (ca. 1585–1656)	Suite ex „Il Primo Libro“: La suave melodia – Folias echa para mi Senora Dona Tarolilla de Carallenos (Il primo libro, Napoli 1650)



(c) Bertrand Pichène

**Elisabeth Champollion** studied recorder with Han Tol in Bremen and Pierre Hamon in Lyon. She appeared as soloist and ensemble player in MDR Musiksommer (D), Musikfest Bremen (D), Musica Antica Urbino (I), Barock Mürz (A), Istanbul Festival (TK), Taiwan International Recorder Festival and Premiere Performance Festival Hongkong and many more. Elisabeth is first prize winner of the Nordhorn competition for solo recorder (Germany, 2014) and hosts a series of Early Music concerts in Bremen.

**Franciska Anna Hajdu** was born in Hungary and studied violin at the Varga Tibor Conservatory before taking up baroque violin studies in Bremen with Veronika Skuplik. She plays with La Dolcezza (Veronika Skuplik), Weser-Renaissance (Manfred Cordes), L'Arpeggiata (Christina Pluhar) and Concerto Palatino (Bruce Dickey) in the festivals Oude Muziek Utrecht (NL), Laus Polyphoniae Antwerp (B) and Tage Alter Musik Regensburg (D). She is supported by the foundation «Tesdaorpf'sche Stiftung».

**Alon Sariel**, conductor, mandolinist and luthenist, studied in Jerusalem, Brussels and Hanover. He got involved in projects like Daniel Barenboim's West Eastern Divan, Yehudi Menuhin's Live Music Now and Rhapsody in School. In 2016, he was touring Mexico, performed a solo recital at the Händel Festspiele Göttingen and recorded for Brilliant Classics, CPO and Berlin Classics. Alon is the artistic director of Concerto Foscari, a baroque chamber orchestra based in Hannover.

**Dávid Budai** was born in Budapest and started as a violinist before discovering his love for the viola da gamba. While studying in Leipzig he engages in historical improvisation and takes up classes with Martin Erhardt. In 2012, he starts studying at the Conservatory in Bremen in the class of Hille Perl and is currently studying under the tutelage of Marinanne Muller, Lyon.