



„The Praise of Folly“

(Erasmus of Rotterdam, 1511)

La Follia & other crazy grounds

500 years ago, Erasmus of Rotterdam's famous book „The Praise of Folly“ was published. In this essay, the state of folly is praised in a humorous and virtuoso way, illustrated admirably as a benevolent goddess who inspired the human race since time immemorial, protecting us even before the bitter seriousness of life.

There is no musical genre that comes closer to this world view,

and expresses it more accurately than the *Follia*, also called *Folia*, a form of composition which, since the 15th century has experienced a real triumph within western music history. Hundreds of composers have dared with relish to approach the vicinity of the *Follia* - there is hardly a famous name that has not signed at least one *Follia*. It's a constant temptation, an addiction: each new variations should - in the truest sense of the word - be crazier than the previous one. The list of *Follia* compositions, which extends from the baroque to contemporary pop and rock music is indeed long and impressive.

These are, once again, lots of good reasons for the ensemble Oni Wytars to trace an unbroken tradition in order to adorn it with new facets and sounds, to present it with a fresh look, thus introducing to the audience the constantly self-reinventing world of „Follia.“

An impressive selection of exotic, ancient instruments such as baroque hurdy-gurdy, nyckelharp, violino d'amore, chitarra battente, double harp, polyphonic bagpipes, cornet, baroque oboe, harpsichord, organ, viola da gamba and various percussions come upon particular and unconventional vocals, which give life to sometimes absurd and strange texts from the Mediterranean Baroque.

Follias by anonymous masters mingle with folk songs and then dive into the most known instrumental works by Vivaldi and Corelli, so deep to soften the boundaries until the composers just stand beside and listen with a smile. The *Follia* emancipates itself from the shackles of literature and the known repertoire, it creates itself again and blooms, along with the song, a real musical firework full of highly virtuoso improvisation, joy, imagination and of course ... Folly!



Belinda Sykes, Gabriella Aiello, Su Ehlers – voice
 Peter Rabanser – voice, bagpipes, chitarra battente
 Carlo Rizzo – tamburello
 Riccardo Delfino – hurdy-gurdy, voice
 Marco Ambrosini – nyckelharp
 Jule Bauer – tenor nyckelharp, voice
 Katharina Dustmann – percussion
 Michael Behringer – organ
 Michael Posch – recorders
 Ian Harrison – bagpipes, cornet, voice
 Jane Achtmann – viola da gamba
 Giovanna Pessi – harp