

Individual courses:

Stanley Ritchie (29.07.-03.08.2019)

Violin & Chamber Music with strings



Stanley Ritchie, a pioneer in the Early Music field in America, was born and educated in Australia, graduating from the Sydney Conservatorium of Music in 1956. He left Australia in 1958 to pursue his studies in Paris, where he was a pupil of Jean Fournier, continuing in 1959 to the United States, where he studied with Joseph Fuchs, Oscar Shumsky and Samuel Kissel. In 1963 he was appointed concertmaster of the New York City Opera, and then served as associate concertmaster of the Metropolitan Opera from 1965 to 1970. From 1970 to 1973 he performed as a member of the New York Chamber Soloists, and from 1973

played as Assistant Concertmaster of the Vancouver Symphony until 1975, when he joined the Philadelphia String Quartet (in residence in the University of Washington in Seattle) as first violinist. In 1982 he accepted his current appointment as professor of violin at Indiana University School of Music; in 2016 he was promoted to the rank of Distinguished Professor. His interest in Baroque and Classical violin dates from 1970 when he embarked on a collaboration with harpsichordist Albert Fuller which led to the founding in 1973 of the Aston Magna summer workshop and festival. In 1974 he joined harpsichordist Elisabeth Wright in forming Duo Geminiani – their 1983 recording of the Bach Sonatas for Violin and Obligato Harpsichord earned immediate critical acclaim. He has performed with many prominent musicians in the Early Music field, including Hogwood, Gardiner, Bruegghen, Norrington, Bilson and Bylsma, and was for twenty years a member of The Mozartean Players with fortepianist Steven Lubin and cellist Myron Lutzke. He has appeared as soloist or conductor with a number of major Early Music orchestras, among them the Academy of Ancient Music, Tafelmusik, Philharmonia Baroque Orchestra, and the Handel and Haydn Society Orchestra.

Recognized as a leading exponent of Baroque and Classical violin playing, he performs, teaches and lectures worldwide, most recently in Australia, Germany, Italy, Colombia, China and Greece. Ritchie has served on the jury of the Leipzig International Bach Competition and is a frequent guest at Kloster Michaelstein, in Blankenburg, Germany, where he gives masterclasses in Baroque and Classical technique and interpretation. He has been a faculty member of the Accademia di Musica Antica in Bruneck (Südtirol) since 2000, and served for ten years as Artistic Director of the Bloomington Early Music Festival. His ex-students are prominent members of the Early Music profession, some of them also occupying important teaching positions in the United States. In June 2009 he received Early Music America's highest award, the Howard Mayer Brown Award for Lifetime Achievement in Early Music. His recordings include Vivaldi's Op.11 Violin Concertos with Hogwood and the Academy of Ancient Music (Oiseau Lyre); the Mozart piano quartets and the complete piano trios of Mozart and Schubert as a member of The Mozartean Players, and a CD of 17th Century music for three violins and continuo entitled Three Parts upon a Ground, with John Holloway, Andrew Manze, Nigel North and John Toll, all for Harmonia Mundi USA; selected Concerti and Serenate of Francesco Antonio Bonporti, with Bloomington Baroque (Dorian Discovery); and a reissue on CD of the Bach Sonatas for violin and obbligato harpsichord with Elisabeth Wright. His recording of the Bach Solo Sonatas and Partitas (Musica Omnia) was released in January 2014. His book entitled "Before the Chinrest – A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style" was published by Indiana University Press in 2012. In 2016 Indiana University Press released his new book, "The Accompaniment in "Unaccompanied" Bach--Interpreting the Sonatas and Partitas for Solo Violin'.

Stéphanie Paulet (29.07.-03.08.2019)

Violin & Chamber Music with strings



After graduating with three 1st prizes from the Paris Conservatoire (CNSM), and several prizes from international chamber music competitions, Stéphanie Paulet was invited to lead (to be concertmaster for) a variety of European baroque ensembles, including les Talens Lyriques, le Concert d'Astrée, and the Bremer-Barockorchester.

Since its foundation in 2012 she has been concertmaster (leader) of Insula Orchestra, an ensemble created to explore the classical and romantic repertoire, conducted by Laurence

Équibey.

Stéphanie Paulet has participated in some thirty recordings on historic (authentic) instruments, in both chamber and orchestral music.

Holder of the CA teaching diploma she has taught for over ten years in many conservatoires and European early music academies, including the CRR of Saint-Maur, Versailles, Besançon, the Bremen Hochschule, The Academy of Ancient Music in Brunico, Italy, Saintes and Vannes Early Music.

She was a founder member of the Pantoum and Convito Trios. Drawing on her 25 years experience in chamber music, and committed to a historically informed approach, Stéphanie Paulet founded her own ensemble Aliquando in 2012, and recorded « Amusements » (2012) and « Minoritenkonvent » (2015) - awarded 5 stars by BBC Magazine. Aliquando's diverse programmes juxtapose music, words and images.

Stephanie Paulet was honoured with the title «Chevalier des Arts et des Lettres» in 2014.

<http://www.stephaniepaulet.com/violon/>

Lina Tur Bonet (29.07.-03.08.2019)

Violin & Chamber Music with strings



Regarded as one of nowadays most interesting, exciting and innovative violinists, Lina Tur Bonet is being requested from New York, Tokyo, Israel, Montreal, South America and across Europe to play both hallowed repertoire and recently rediscovered pieces that remained forgotten.

Since an early age she worked together with a large number of the most remarkable performers of Baroque, Romantic and Contemporary music. Her uncommonly extensive repertoire covers up to 400 years of music, always playing instruments suitable to each period.

Tur Bonet has been in demand as concertmaster by most of Spanish baroque ensembles and many other relevant European orchestras such as Il Complesso Barocco, Hofkapelle Munich, Concerto Köln, Bach Consort Wien, Clemencic Consort, Orchestre d'Auvergne, Valencia's Palau de les Arts Orchestra, and Orquesta Filarmónica de Las Palmas.

She also played amongst the first violins for such orchestras as Les Musiciens du Louvre, Les Arts Florissants, Mahler Chamber Orchestra or Claudio Abbado's Orchestra Mozart under conductors Claudio Abbado, Daniel Harding, John Eliot Gardiner, Marc Minkowski, William Christie, Kent Nagano, Danielle Gatti, Sir Neville Marriner and Teodor Currentzis. She has played in recordings for, among many others,

Deutsche Grammophon, Naïve and Virgin and in performances held at Sydney Opera House, Lincoln Center New York, Tokyo's Bunkamura Hall, Berliner Philharmonie, and Milan's Teatro alla Scala.

As a soloist and with chamber music groups Ms. Tur Bonet has appeared at Wiener Musikverein and Konzerthaus, The Wigmore Hall in London, Styriarte Graz Festival, Amsterdam Concertgebouw, Musashino Hall Tokyo, Residenzwoche Munich, St. Petersburg's Philharmonia, Auditorio Nacional de Madrid, Music before 1800 New York City, the San Diego Festival, in Israel and throughout South America.

As a director and violinist of her own ensemble MUSIca ALcheMIca, she has released five CDs for German Pan Classics label (Vivaldi Premieres -2-, Jacquet de la Guerre, Biber & Corelli) which have garnered an overwhelming international acclaim including recognitions Spanish Melómano de Oro, Exceptional by Scherzo and Ritmo magazines; German Toccata Magazine; and French 5*DIAPASON several times, together with 5* from British BBC Music Magazine and highlights in Gramophone, which consider her Biber 'referential'. She also received Spanish GEMA prize to the best CD in 2015 and was included among "The Best of 2015" by Spanish newspaper El Cultural de El Mundo. Her CD "La Gioia", featuring Sonatas op. V by Corelli, was picked as the recommended recording by BBC Radio 3 program "Building a Library".

Lina Tur Bonet founded MUSIca ALcheMIca, an ensemble that has appeared across Europe, the Americas and Japan with a multidisciplinary approach that has included projects with poet Antonio Colinas (La tumba negra, a tribute to J.S. Bach), performances in museums and other unusual venues integrating scenographies and audio visual techniques in collaboration with video artists, actors, dancers, photographers, goldsmiths, filmmakers, puppets...

In 2018 Tur Bonet toured Japan twice (recorded by NHK), Panama, Bolivia and Argentina and has released her second album with World Premiere Recordings of Vivaldi concertos and recorded a duo CD with renowned violinist Enrico Onofri. Lina Tur Bonet was awarded in 2017 the Gold Medal of the City of Ibiza.

<https://www.linaturbonet.com/>

Hille Perl (29.07.-03.08.2019)

Viola da gamba



Musician, gamba-player, has played music as long as she can think. For her, music is the foremost means of communication between human beings, more precise and intense and unmistakable than language, of greater emotional significance than any other experience besides love. To her, music is a means of connecting not only the past and the future but also a way of socially integrating the most conflicting aspects of existence.

She travels the world, playing concerts and recording CDs with different groups or soloizing, mostly in the field of 17th and 18th century music but also letting the music take her to places she never even dreamed of.

When she is not travelling she lives in a farmhouse in northern Germany with her family and a few chickens, horses, cats and rabbits.

She passionately teaches her students at the University of the Arts in Bremen, Germany, everything she knows about music, playing the gamba, and how not to be jealous if someone plays better than you.

People of the world: relax...

<https://www.hillenet.net/>

Stefano Veggetti (29.07.-03.08.2019)

Cello



The cellist and ensemble director Stefano Veggetti over the past years of his musical activity has been unanimously appreciated for his highly accurate, virtuosic playing, outstanding musicianship and understanding of period style, and for a warm and lively stage presence which opens up new spaces of expression, persuasiveness and intensity in the experience of communication. He obtained his cello diploma from the Conservatory of L'Aquila under David Cole, subsequently winning a scholarship to continue his studies in Philadelphia (USA) with Orlando Cole. Fascinated by the sound of period string instruments, upon his return to Europe he attended masterclasses with Anner Bijlsma, and he has since played as soloist and in chamber music ensembles performing in Europe, Mexico, and the USA with musicians and ensembles such as Anner Bijlsma, l'Archibudelli, Stanley Ritchie, Alfredo Bernardini, Ottavio Dantone, Erich Höbarth, Rachel Podger, Jos van Immerseel. He has appeared on European radio and TV (RAI, ORF, RDF Germany, RDP Antena2 Portugal,

RSI.ch), and has recorded for Nuova Era (Italy), Opus 111 (France), Accent, Alpha Classics. In 2000 he founded his own Ensemble Cordia, with whom he enjoys working on and performing “forgotten” works as well the significant masterpieces of the baroque and classical periods. He has made solo appearances at the Vienna Konzerthaus, the Settimane Musicali di Stresa and Bachfest Leipzig, I Concerti del Quirinale-Rome, Utrecht Early Music Festival. As principal cello with the Belgian period instrument orchestra Anima Eterna Stefano Veggetti has toured extensively throughout Europe and Mexico and taken part in Jos van Immerseel's Schubertiade project recording Schubert Arpeggione sonata and Trout quintet with Midori Seiler and Jos van Immerseel. Since autumn 2016 he has been the artistic director of Barockakademin Göteborgs Symfoniker (BAGS), the baroque branch of the Gothenburg Symphony Orchestra. Teaching occupies an important place in Veggetti's musical activities. For more than a decade he taught baroque cello at the Verona Conservatory and gives various masterclasses across Europe. In 2000 he founded the Academy of Ancient Music in Bruneck and is still the artistic director.

Stefano Veggetti plays the ex-Oblach cello by Nicola Gagliano (1737).

www.cordia.it

Priska Comploi (29.07-02.08.2019)

Flauto dolce



Priska Comploi grew up in the ladin-speaking Val Badia (Südtirol).

She studied first recorder at the Conservatory „Claudio Monteverdi“ in Bolzano and moved subsequently to Basel to study at the Schola Cantorum Basiliensis with Conrad Steinmann. After graduating in recorder, she attended the Conservatory of Amsterdam, focusing on historical oboes with Alfredo Bernardini and completed her studies with a Masterdegree in Performing Arts with Katharina Arfken in Basel.

She is performing with various ensembles including La Cetra Basel, Giardino Armonico,

Kammerorchester Basel, Cordia, Europa Galante, I Barocchisti, Ensemble Diferencias u.a.

She gave master-classes in Ucraina, Bolivia, India and Georgia and was teaching at the 40th edition of the Early Music Course in Daroca 2018.

She is currently living and teaching in Basel.

Donna Agrell (29.07-03.08.2019)

Historical bassoons



Performing and recording with some of the world's most prestigious period instrument orchestras and ensembles, Donna Agrell is a founding member of the Orchestra of the 18th Century (established in 1981 by Frans Brüggen), an international group of specialists in eighteenth- and nineteenth-century music, and was additionally principal bassoonist in Freiburger Barockorchester from 1990–2009. Furthermore, she has appeared in numerous concerts and recordings of other period music ensembles such as Bach Collegium Japan, Orchestra Classica Libera, Mozart Academy Amsterdam, Octophorus, and La Cetra. Her full discography includes over 150 CDs and DVDs, on major labels such as Philips, Harmonia Mundi France, Deutsche Harmonia Mundi, BIS, Glossa, Decca, Deutsche Grammophon, EMI Classics, Virgin Classics, Warner Classics, and Astrée Naïve. As professor for historical bassoon and chamber music, she has instructed generations of young musicians at two of Europe's foremost early music institutes, the Schola Cantorum Basiliensis (from 2000) and the Royal Conservatoire in The Hague (from 1990). She completed doctoral studies in 2015 at Leiden University in the Netherlands, researching nineteenth-century Swedish bassoon repertoire.

In October 2017, she additionally began working on a major research project entitled, “Fagottini and tenoroons - small, forgotten giants: Exploring the eighteenth and nineteenth-century history, repertoire and usage of small-scale bassoons in performance and pedagogy”, supported by the Swiss National Science Foundation and hosted by the Schola Cantorum Basiliensis.

<https://donagr.wordpress.com/>

Takashi Watanabe (29.07.-03.08.2019)

Historic keyboard instruments bassoon & chamber music



Takashi Watanabe was born in Nagano, Japan, in 1975. He graduated from the *Tokyo College of Music* (piano major), followed by postgraduate studies in harpsichord at the *Toho Gakuen School of Music*. Having studied harpsichord for two years he won the *Early Music Prize* in Japan. From 2002 he studied harpsichord with Bob van Asperen at the *Conservatory of Amsterdam*, and in 2005 he moved to Pavia, Italy, to study historical organ with Lorenzo Ghielmi at the *Milano Civica Scuola di Musica*, graduating in 2010. As founder of “*Ensemble Riection d’Arcadia*” he won the first prize at “*Premio Bonporti 2004*

(president of the jury: G. Leonhardt)”, Rovereto (Italy), as well as the special prize of the public and the special discographic prize from ORF. The ensemble has since been invited to perform in many early music festivals in Italy, Austria and Slovenia. Takashi has been awarded other prizes including the third prize at the *Fano Adriano International organ competition* in Italy and the “*Cembalosonderpreis*” at the *3rd International viola da gamba competition in Köthen*, Germany. He is in demand in Europe as a harpsichordist and organist, both as a soloist and as a continuo player and has played with such groups as *La Divina Armonia*, *Ensemble Cordia*, *La Venexiana*, *Il Complesso Barocco* and *Ensemble Zefiro*. Between 2003 and 2008 he has been the conductor at the “*Handel Festival Japan*” in Tokyo, performing various operas and cantatas by Handel, which were received with great praise. In 2011 he was invited as a judge at *Premio Bonporti*. In June 2012, his first solo CD of J.S. Bach’s “*Goldberg Variations*” was released on ALM RECORDS and has won several CD awards. Since September 2013, he has been teaching at Hochschule der Künste Bern, Switzerland as guest professor.

Anastasia Kostner (31.07.-03.08.2019)

Workshop "One with gravity"



Anastasia Kostner is a performer, dance maker and certified Rolfer™ (Structural Integration). After graduating from a Master of Arts in movement research in Frankfurt am Main (DE), she performs internationally and creates own work within collaborations with visual artists and musicians, showcasing in art festivals and theatres throughout Europe and the United States. By using her knowledge and experience with body oriented techniques (Yoga, Feldenkrais, BodyMindCentering, AlexanderTechnique) and mainly Rolfing™, she enjoys leading others through bodily experiences and help students use their own body with alertness

and efficiency, within ease in an awakened mind. How can I use the principles of gravity in order to move and perform within ease and flow? This workshop refers to Rolfing/Structural Integration, using world of fascial tensegrity to inform our system. Simple exercises will help gain more wisdom about how to carry ourselves, find support to avoid chronic pain and feel more balance and ease.

Alessandra Artifoni (29.07.-03.08.2019)

Correpetitor & lecture "historical temperaments"



Alessandra Artifoni studied organ at the Conservatorio Luigi Cherubini in Florence with Mariella Mochi, then she gains diploma in harpsichord with honors in the class of Annaberta Conti in Bologna. with L. F. Tagliavini, H. Vogel, M. Radulescu, G. Leonhardt, A. Staier, C. Rousset. After studying with Alfonso Fedi at the Scuola di musica di Fiesole, she moved in Switzerland for further studies of basso continuo and baroque conduction at the Schola Cantorum in Basel with J. B. Christensen. She has also attended numerous masterclasses.

As a soloist, accompanist and ensemble player, she has appeared in concerts and music festivals throughout Europe and Latin American (Festival of Ambronay, Amici della Musica of Rome- concert prize winners for harpsichord competition Città of Pesaro, Cantiere of Montepulciano, Les Promenades Musicales du Pays d'Auge, Week of sacred music in the world-Firenze, Sagra Musicale Umbra, concerti della Normale di Pisa, Paisiello Festival of Taranto, Barga opera festival, Tuscan Festival of Early Music, Festival Monteverdi Cremona, Haendel Festspiele Halle, Festival Oude Muziek Utrecht, Festspiele Mecklenburg-Vorpommern. She has performed with Maggio Musicale Fiorentino, the Orchestra Regionale della Toscana, L'Homme Armé, soloists of the As. Li. Co. of Milan, le Parlement de Musique, the National Orchestra of Strasbourg, the Opera du Rhin, Les Arts Florissants, Philharmonic Orchestra of Mulhouse, Modo

Antiquo, AuserMusici. Alessandra released numerous collaborations with AuserMusici, directed by Carlo Ipata, with unpublished Baroque Tuscan repertoire : "Le disgrazie di Amore" M.A.Cesti (Teatro Verdi in Pisa - cd Hyperion 2010), "Bajazet" F. Gasparini (Barga Opera Festival - cd Glossa 2015), "Catone" of G.F. Haendel (Teatro Verdi Pisa 2015 and Haendel Festspiel 2016- cd Glossa), "Arie" F. Gasparini (Tuscan Festival of Ancient Music - Pisa, Early Music Festival - Utrecht, incision to Glossa 2016) with Roberta Invernizzi soprano, "Didone abbandonata" by L. Vinci with R. Mameli, R. Pe, C. Alemanno, G. Costa (Opera Firenze -Florence 2016-17 season). She collaborates with soloists and conductors as Roberta Invernizzi, Sonia Prina, Filippo Mineccia, Riccardo Novaro, Ewa Gubanska, Lucia Cirillo, Roberta Mameli, Kristina Hammarstrom, Raffaele Pé, Antonio Giovannini and Andrew Parrot, Joshua Rifkin, Martin Gester, Sebastian Marq, Raymon Leppard, Piero Bellugi, F.M. Sardelli. She has given masterclasses and lectures, in the context of Cremona Fiere, to the symposium on historical keyboards, and she has worked at the "Accademia di Belle Arti" in Florence, by providing a sound environment for the exhibition "Meraviglie sonore". She has recorded for Hyperion, Dynamic, Glossa and for radios , RAI 3 (concerts from Palazzo Venezia), Radio Culture Huesca Spain, Radio France, Radio Freiburg Switzerland (concerts for A.D.M.A Freiburg), Haendel Festspiele. Her double CD "The French Suites" of J.S. Bach appeared in 2013. In August 2017 was released the double CD "The English Suites" of J.S. Bach with the label Dynamic. Next DVD release will be "Didone Abbandonata" of Leo Vinci, with the orchestra of the Maggio Musicale Fiorentino (Dynamic). Alessandra Artifoni was professor of harpsichord and organ in France at the school of S. Louis. She was also organist of the Reformed Church of Münchenstein in Basel. Currently Alessandra teaches harpsichord at the Music School of Sesto Fiorentino where she leads the department of Early Music and holds a post of tunings and historical temperaments at conservatorio B. Maderna in Cesena and conservatorio L. Cherubini in Florence. She is also art director of SestoAntiqua, early music festival in Medici's Villas in Florence

ORCHESTRAL STAGE: 05.-10.08.2019

Alexis Kossenko

Conductor



« Alexis Kossenko is a multi-skilled young genius whose career will take him where he wills. (...) Few conductors are so compelling to watch, whether by his players or we listeners, but there is no 'showing off' to impress an audience. »

- Musical Pointers

Born in Nice, Alexis Kossenko performs as a soloist with Deutsche Symphonie-Orchester Berlin, Stockholm Philharmonic Orchestra, Concerto Copenhagen, Ensemble Matheus, Philharmonie der Nationen, La Grande Ecurie et la Chambre du Roy, Concert d'Astrée, Stradivaria, Barokksolistene, B'Rock, Le Cercle de l'Harmonie, La Chambre Philharmonique, Modo Antiquo, Le Concert Lorrain, Holland Baroque Society, Helsinki Baroque Orchestra, in a repertoire ranging from Vivaldi to Khachaturian including Mozart concertos on tour with Emmanuel Krivine. He therefore recently performed in Berlin Philharmonie, Stockholm Philharmonie, Moscow Philharmonie, Franz Liszt Concert Hall in Budapest, Wigmore Hall and Royal Albert Hall in London, Mozarteum Salzburg, Théâtre des Champs-Élysées and Salle Gaveau in Paris, Opéra Royal and Chapelle Royale in Versailles,

Ton- Halle in Zürich, Bruges and Amsterdam Concertgebouw.

Fine connaisseur of all the historical forms of his instrument, Alexis Kossenko plays as well on the modern flute (he was awarded from Conservatoire National Supérieur de Paris in the class of Alain Marion) as well as on baroque flute, classical and romantic flutes, and recorder.

He is now 1st flautist of Orchestre des Champs-Élysées (dir. Philippe Herreweghe), La Chambre Philharmonique (dir. Emmanuel Krivine), Ensemble Matheus (dir. Jean-Christophe Spinosi), Gli Angeli Genève (Stephan MacLeod), Le Concert Spirituel (Hervé Niquet).

He recorded several flute concertos albums: Nielsen, Haydn, Touchemoulin, the complete concertos by CPE Bach (Choc de Classica), Vivaldi (Editor's Choice de Gramophone), Telemann (Choc de Classica), Tartini (Choc de Classica) and the complete Telemann Parisian Quartets. As a conductor, Alexis Kossenko was invited by European Union Baroque Orchestra, B'Rock, Le Concert d'Astrée, Holland Baroque Society, Arte dei Suonatori, {oh!} Orkiestra Historyczna, Sinfonia Iuventus, La Grande Ecurie et la Chambre du Roy, JOA (Jeune Orchestre de l'Abbaye) ; But it is at the head of Orchestra Les Ambassadeurs that he undertakes his most significant projects, such as researches on the Dresden Orchestra, intense work on Rameau, Purcell, Mozart, Rossini, and a large-scale project of complete performance of Bach cantatas.

The CDs that he recorded with Les Ambassadeurs got an impressive amount of praises and awards: Gramophone mentioned « Les Ambassadeurs' fabulous playing » about their Vivaldi « Concerti per l'Orchestra di Dresda » (Alpha) while the Rameau album for Erato (with Sabine Devieille) got a Diapason d'Or de l'année 2014, Diamant de l'Opéra, and the Grand prix de l'Académie Charles Cros, and is already a best-seller. More recently, we can mention a recital of Tempest arias with mezzo Blandine Staskiewicz, and a recital of sacred arias ("Cantus") from Bach to Barber with cellist Christian-Pierre La Marca (Sony).

Among projects realized in 2015-2016, he conducted 24 successful performances of Mozart's *Le Nozze di Figaro*, production by Galin Stoev. As guest conductor of Sinfonia Iuventus in the Warsaw Philharmonic Hall, he conducted Mendelssohn, Reinecke, and Brahms (4th Symphony and violin concerto).

In 2018-2019-2020, he will conduct *Le Nozze di Figaro* at the Royal Danish Theater in Copenhagen, *Les Paladins* by Rameau Oldenburg Theater, *L'Etoile* by Chabrier in Atelier Lyrique de Tourcoing. He is also invited by Holland Baroque (Lully and Molière), Polish orchestra Cornu Copiae (Rameau), Lviv Baroque Orchestra (Ukraine), Ensemble Arion (Canada), and will conduct JOA in a Mendelssohn programme. He will perform Mozart G major flute concerto with Gli Angeli and Molique concerto with JOA. With Les Ambassadeurs he will conduct *Platée* by Rameau, *Così fan tutte* by Mozart, *Porro* by Haendel and is preparing the re-creation of *Acante et Céphise* by Rameau in collaboration with CMBV (Centre de Musique Baroque de Versailles).

<http://www.alexiskossenko.com/en/>

Bernadette Verhagen

Viola sections



In 1996, after eleven years as a member of the Residentie Orkest in The Hague, violist Bernadette Verhagen left the orchestra to specialize in the performance of baroque and classical repertoire on period instruments. She is the principal viola player of Anima Eterna Brugge with Jos van Immerseel. With the chamber music group Van Swieten Society she performs classical and early romantic music. The VSS has made several recordings with music by Mozart, Schubert, Beethoven and von Weber. With this group she organized a wonderful Beethoven Weekend in Amsterdam where they performed all the Beethoven symphonies in arrangements for chamber music, made in Beethoven's time. This group made a beautiful recording of the 3rd symphony, Eroica: in an arrangement by F. Ries. Bernadette is a regular guest of the Nederlandse Bachvereniging, Holland Baroque Society, Orchestra of the 18th Century, Amsterdam Baroque Orchestra and the Royal Concertgebouw Orchestra. As a teacher, she is coach and coordinator of the NJO Classical Orchestra of the 18th Century. This is an orchestra formed by young students who are in playing in a historical informed manner. She is also

known as a performer of contemporary music as a member of the ASKO|Schönberg - a Dutch ensemble that has worked with composers like György Ligeti, György Kurtág and Karl Heinz Stockhausen and with conductors such as Reinbert de Leeuw, Peter Ötvös and Oliver Knussen.

<https://www.bernadetteverhagen.nl/nl/home/>

Stefano Veggetti

Violoncello sections

Riccardo Coelati Rama

Violone sections



Riccardo Coelati Rama graduated in double bass and viola da gamba from the Conservatorio di Musica FE Dall'Abaco in Verona. In 2004 he was a member of the European Union Baroque Orchestra. His performing experience includes projects with orchestras and ensembles such as Europa Galante, Ensemble Cordia, Zefiro, Il Pomo d'Oro, Il Suonar Parlante, Accademia Strumentale Italiana, I Barocchisti, Ensemble Affinità, Il Complesso Barocco, Harmony of Nations Baroque Orchestra, Ensemble Aurora, Gambe di Legno Consort. He regularly participates in numerous radio broadcasts and recording projects for labels such as Virgin, Sony, Brilliant, Glossa and Divox.

Workshop for choral music (01.-04.08.2019)

Karmina Šilec



Karmina Šilec has brought freshness and originality to the world of vocal music, opening new spaces of expression, persuasiveness, intensity of experience, and communication. With "Choregie - vocal theatre" and its innovative interventions, she has opened wider artistic spaces and set trends towards complex multi-media events – productions performed on stages of festivals worldwide and broadcasted by the EBU and Eurovision.

Each Choregie project signed by Karmina Šilec is an expedition

into the field of the unknown and the unexplored. Artistically her projects are results of a thorough research of music, juxtapositioning different arts by merging the old and the contemporary, which creates new, exciting contexts. Within the uncompromising frame of the highest standards she continuously proves that vocal ensembles can be outstanding, versatile artistic bodies - superb instruments which are constantly opening up to new creative spaces.

Her Choregie concept of vocal theatre was performed on stages worldwide – from Tokyo Metropolitan Art Space, St. Petersburg Philharmonic Hall to the Theater Basel, Teresa Carreño Theatre in Caracas, and from Hong Kong Cultural Centre, Davis Symphony Hall San Francisco to Teatro Colon in Buenos Aires.

Her company Carmina Slovenica has been invited to art events of the highest esteem such as the World Music Days (organized by the ISCM), Ruhrtrienalle, Festival d'Automne á Paris, Moscow Easter Festival, Operndage Rotterdam, Dresdner Musikfestspiele, Melbourne Festival, the European Symposium on Choral Music (organized by the IFCM), Steirischer Herbst, Golden Mask Moscow, Holland festival, America Cantat, Prototype festival New York, etc.

As conductor and director Karmina Šilec has projects with various companies and ensembles worldwide among them Theater Basel, SNG Opera Ljubljana, Radio Slovenia Symphony Orchestra, Slovenian National Opera and Ballet Maribor, Slovenian National Project Choir, ensemble ¡Kebataola! and many others.

Karmina Šilec has received more than 20 of the highest international awards and special recognitions, among them the award by the ITI – International Theatre Institute "Music Theatre Now" in the category Music beyond opera, Golden Mask Award, the prestigious International Robert Edler Prize for Choral Music for her exceptional contribution to the world choir movement, and the Prešeren Found Award. In 2017 Karmina Šilec has been nominated for the Europe Prize New Theatrical Realities.

There are few artistic teams in Slovenia as widely recognized in the international arena as can undoubtedly be said for Karmina Šilec's outstanding ensembles Carmina Slovenica and ¡Kebataola!, together with the movements she created. With her boldness, provocativeness and erudition Karmina Šilec transformed various ensembles into superior artistic formations of the highest rank. She expanded the field of choral, chamber and solo singing to reach unimaginable extensions of the most complex creative space of an all-encompassing multi-form work of art. Based on thorough research she created a whole range of conceptual, stylistically and

thematically perfected projects, among them VOGP Music of survival, David Lang: The little match girl passion, Evergreen, Fauvel, Toxic Psalms - Ultimate Collective Experience, Placebo, Fortuna Won't Be Fauvel's Match!, Was haben si gegen Bauern, gnädige Frau?, From Time Immemorial..., Vampirabile, Spixody, Who'd have thought that the snow falls, Vertical Thoughts, CS Light, Rusalki, and others.

<https://www.karminasilec.com/>