



MONTEVERDI

***OBOE
FESTIVAL 2013***

FRI-SAT 10-11.05.2013

**Conservatorio "Monteverdi" Konservatorium
BOLZANO-BOZEN (ITALY)**



CONSERVATORIO | KONSERVATORIUM
Claudio Monteverdi
Bolzano | Bozen



■ WELCOME TO THE MONTEVERDI OBOE FESTIVAL 2013

To organize this festival, dedicated to one single instrument, the oboe, it was necessary to choose a clear perspective and very precise priorities.

Such a festival has hardly to be seen in Italy, but it is quite common in other European countries.

The presence of five extraordinary musicians, who have accepted the invitation to play in the four concerts during the 10th and 11th of May 2013, allows the unique opportunity to simultaneously listen to the different sensitivities of the artists involved and to perceive the concepts that lay at the heart of the construction of the instruments.

In fact, the manufacturers of the oboes which we will be listening to during the concerts will be present at the same time.

All five artists will participate in each of the four concerts consisting of different programmes: music for Oboe Solo, for Oboe and Piano, for Oboe and Cembalo and finally, for Oboe and String Orchestra.

The exhibition of oboes by four manufacturers provides a short history of the oboe itself and of the technological developments in its construction during the last decades.

During the Festival it will be possible to meet all of the protagonists: the music composed for the oboe, the performing artists and the instrument manufacturers.

Sergio Coletti

(President of the Administrative Board of the "Monteverdi" Conservatory)

Felix Resch

(Dean of the "Monteverdi" Conservatory and Director of the Festival)

Arnaldo de Felice

(Professor of Oboe at the "Monteverdi" Conservatory
and Coordinator of the Festival)

Oboe Solo Concert

GEORG PHILIPP TELEMANN (1681-1767)

Fantasia I in la maggiore (Vivace - Adagio, Allegro)

Fantasia II in la minore (Grave, Vivace, Adagio, Allegro)

Fantasia III in si minore (Largo - Vivace - Largo - Vivace, Allegro)

CHRISTIAN SCHMITT Oboe

GORDON JACOB (1895-1984)

Seven Bagatelles

March - Elegy - Waltz - Slow Air - Limerick - Chinese Tune - Galop

SARAH ROPER Oboe

KLAUS H. STAHMER (*1941)

Marsiada (Miti Antichi I)

STÉPHANE GOYEAU Oboe

LENIR SIQUEIRA (1922-2012)

10 Valsas-Serenatas for Solo Oboe

Lair: Moderato - Ila: Introdução ad libitum; Tempo di Valsa - Lula: Recitativo;
Tempo di Valsa

ANDREA RIDILLA Oboe

BENJAMIN BRITTEN (1913-1976)

Six metamorphoses after Ovid op. 49

Pan - Phaeton - Niobe - Bacchus - Narcissus - Arethusa

JONATHAN SMALL Oboe

Recitals Oboe & Piano

BENJAMIN BRITTEN (1913-1976)

Temporal Variations for Oboe and Piano

1. Theme - 2. Oration - 3. March - 4. Exercises - 5. Communion
6. Chorale - 7. Waltz - 8. Polka - 9. Resolution

JONATHAN SMALL Oboe

CRISTIANO BURATO Piano

CARLO YVON (1798-1854)

Sonate en Fa pour Cor Anglais et Piano

Largo sostenuto - Allegro agitato - Adagio - Rondò: Allegro con moto

STÉPHANE GOYEAU Cor Anglais

CAMILLA BARALDI Piano

MAURICE RAVEL (1875-1937)

Le Tombeau de Couperin

for Oboe & Piano (arranged by Christian Schmitt and Laurent Riou)

I Prélude - II Fugue - III Forlane - IV Rigaudon - V Menuet - VI Toccata

CHRISTIAN SCHMITT Oboe

VERONIQUE NGO SACH HIEN Piano

GERALD FINZI (1901-1956)

Interlude

for Oboe and Piano (arranged by Howard Ferguson)

SARAH ROPER Oboe

CRISTIANO BURATO Piano

THEODORE LALLIET (1837-1892)

Prelude and Variations on the Carnival of Venice op. 20 for Oboe and Piano

ANDREA RIDILLA Oboe

CRISTIANO BURATO Piano

THEODORE LALLIET (1837-1892)

Terzetto op. 22 pour Hautbois, Basson et Piano

1. Introduction: Moderato – 2. Andante maestoso – 3. Rondo: Allegro moderato

JONATHAN SMALL Oboe

MAGNUS NILSSON Bassoon

CRISTIANO BURATO Piano

Concert for Oboe and continuo/cembalo obbligato

GEORG PHILIPP TELEMANN (1681-1767)

Partita IV (Petite musique de chambre) in sol minore

*I Grave - II Aria 1 (Allegro) - III Aria 2 (Allegro) - IV Aria 3 (Tempo di Minue)
V Aria 4 (Allegro) - VI Aria 5 (A tempo giusto) - VII Aria 6 (Allegro assai)*

CHRISTIAN SCHMITT *Oboe*

VÉRONIQUE NGO SACH HIEN *Cembalo*

CARL PHILIPP EMANUEL BACH (1714-1788)

Sonata in G minor

Adagio - Allegro - Vivace

SARAH ROPER *Oboe*

ALESSANDRO PADOAN *Cembalo*

LUCIO LABELLA DANZI *Cello*

GEORG PHILIPP TELEMANN (1681-1767)

Ouverture, Tres vite, Sans-Souci, Hornpipe, Gavotte, Passepied, Irlandoise

“Der Getreue Musik-Meister”

STÉPHANE GOYEAU *Oboe*

ALESSANDRO PADOAN *Cembalo*

LUCIO LABELLA DANZI *Cello*

LEOPOLDO SARACINO *Theorbo*

JOHANN SEBASTIAN BACH (1685-1750)

Sonata in G Minor, BWV 1030b for Oboe and Cembalo Obbligato

1. Andante – 2. Largo e dolce – 3. Presto-Allegro

ANDREA RIDILLA *Oboe*

ALESSANDRO PADOAN *Cembalo*

JOHANN SEBASTIAN BACH (1685-1750)

Sonata in E minor (Trio Orgel Sonate)

Adagio - Vivace - Andante - Un poco allegro

JONATHAN SMALL *Oboe d'Amore*

ALESSANDRO PADOAN *Cembalo*

Chamber Music Concert - Premio Giuliani

JEAN FRANCAIX (1912-1997)

Trio pour Hautbois, Basson et Piano (1994)

1. Adagio-Allegro Moderato - 2. Scherzo - 3. Andante. Finale

THEODORE LALLIET (1837-1892)

Terzetto pour Hautbois, Basson et Piano

1. Introduction: Moderato - 2. Andante maestoso - 3. Rondo: Allegro moderato

MARTA HERNANDEZ SANTOS *Oboe*

LISA STOCKNER *Bassoon*

CAMILLA BARALDI *Piano*

Concert for Oboe & String-Orchestra

ANTONIO VIVALDI (1678-1741)

Concerto in do maggiore, F.VII n° 6 P.V. 41

Allegro non molto - Larghetto - Minuetto

CHRISTIAN SCHMITT *Oboe*

IGNAZ HOLZBAUER (1711-1783)

Concerto en ré m.

Allegro - Largo - Allegro

STÉPHANE GOYEAU *Oboe*

ALESSANDRO MARCELLO (1673-1747)

Concerto in re minore

Andante e spiccato - Adagio - Presto

ANDREA RIDILLA *Oboe*

JOHANN SEBASTIAN BACH (1685-1750)

Concerto in F BWV 1053

Allegro - Siciliano - Allegro

JONATHAN SMALL *Oboe*

GEORG FRIEDRICH HÄNDEL (1685-1759)

Concerto no. 3 in G minor

Grave - Allegro - Sarabande - Allegro

SARAH ROPER *Oboe*

“KONSERVATORIUM MONTEVERDI AKADEMIE” String-Orchestra,

MARCO BRONZI *Concertmaster*

Violins: M° **MARCO BRONZI**, M° **ROBERTO BISCEGLIA**, M° **ISABELLA CAVAGNA**,
LAURA AGOSTINELLI, **GIORDANO POLONI**, **CHARLOTTE REUTER**,
MARLIES SCHMID, **TOMMASO SANTINI**.

Violas: M° **LUIGI AZZOLINI**, **MAURA BRUSCHETTI**.

Celli: M° **LUCIO LABELLA DANZI**, **MATTEO BODINI**, **LUCIA SUCHANSKA**.

Double Basses: M° **RINO SANTE BRAIA**, **MICHELE BONFANTE**.

Cembalo: **GIOVANNA TRICARICO**.



**EXHIBITION of OBOES by
HOWARTH, LORÉE, PÜCHNER, RIGOUTAT**



The Howarth name is first associated with instrument making in England in the middle of the 19th century. The current company was established in 1948. The first oboe, serial number 1001, was purchased by Edward Selwyn, principal oboist of the BBC Symphony Orchestra.



Since then the company has developed into an important woodwind manufacturing company with an international reach, and their oboes, oboes d'amore, and cors anglais are played in major orchestras and ensembles around the world.

Howarth of London is one of the world's leading suppliers of oboes, bassoons, clarinets and saxophones. The company has always been based in the West End of London, which has traditionally been the part of the city associated with the music industry. The London showrooms are a bustling meeting point for players, and offer a comprehensive range of accessories and woodwind sheet music. Experienced technicians in the workshops on the premises can undertake repairs and custom modifications to customers' instruments.

In 1973 the company was bought from its founders by a group of musicians including Nigel Clark (a current director) and John Pullen (manufacturing director up to 2002). They quickly realised that more space was needed to expand the manufacturing part of the company. Since 1980 the manufacturing workshops have been based in Worthing, on the South Coast; many of the production craftsmen have over 25 years' experience with the company.

Through the 1980's and 1990's Howarth significantly expanded their selection of models, adding a comprehensive range of student instruments to match the needs of developing players, and introducing the highly acclaimed XL model for professional oboists.

The manufacture of high-quality oboes requires a combination of experienced craftsmanship and advanced technology. In 2002 Jeremy Walsworth took over from John Pullen as manufacturing director. Under Jeremy's leadership Howarth have invested strongly in advanced and flexible technology for making instruments. The blend of experience and innovation enables Howarth to achieve greater precision and consistency in production processes, and has made it easier to develop new models.

The Junior oboe was launched in 2007 to great acclaim. It is designed in response to the demand for an oboe to match the physique and capabilities of the younger beginner. At the other end of the playing spectrum is the Howarth-Redgate oboe which was launched in 2012, in collaboration with contemporary music virtuoso Christopher Redgate. This oboe represents the most radical redesign of the oboe since the 19th century, as players and composers demand increased microtonal, multiphonic and electronic capabilities.

In April 2013 Howarth launched their latest professional model, the XM, which offers a new timbre and response, more suited to a continental style of playing. This is designed to accompany the acclaimed XL and fulfils the company's ambition to be responsive to the developing needs of players in the 21st century.





The de Gourdon firm produces the complete range of the oboe family under the name F. Lorée: oboe, oboe d'amore, English horn, bass oboe and piccolo oboe, and also Cabart student models.

In 1881, François Lorée, the ex-foreman of Triebert, founds his own oboe factory. His son, Lucien, who receives his knowledge, takes over the firm at his death in 1902. Supported by Georges Gillet, teacher at the Paris Conservatoire, Lucien Lorée modernizes the oboe and realizes several inventions. The famous "Conservatory Plateau System" was one of these, and in 1906 it is quickly adopted by soloists around the world.

Instrument manufacturer Raymond Dubois acquires the firm in 1925, but Lucien Lorée still takes an active part in the production. Robert de Gourdon, Mr. Dubois' son-in-law, joins the firm in 1935 and has the opportunity to work in close cooperation with Lucien Lorée. In 1967, Robert de Gourdon begins to share his knowledge and expertise with his son Alain, who is now chairman of the company. In 1974, Alain de Gourdon takes over Cabart, which becomes the trade mark for the student oboe line. Upon the request of several teachers to allow young children to learn oboe, the firm realizes the Cabart "Petites Mains". This model is lighter and has a simplified system for those with shorter reach, making it a huge success for beginners.

Lorée's reputation is based on the creation of top-of-the-range instruments, such as the "Royal", that was launched in 1989. In 2006, on the occasion of the company's 125th anniversary, Lorée creates the 125 "Série Limitée" model. Following its great success, Lorée creates the "Royal 125" model, which mainly takes after the anniversary model. Combining musicality, reliability and esthetics, the "Royal" and "Royal 125" models have now become references for oboists all around the world.

All instruments are completely manufactured in the Magnanville factory -near Paris-, which provides the most modern means of production, even if the finishing of each instrument remains traditional.

The head office is located 48 rue de Rome in the 8th district of Paris in the music area, near the Conservatoire Régional de Musique de Paris. The last tests, tuning adjustments, and verifications of each instrument are realized in the workshop. Spacious premises, combined to a caring technical team, enable the company to meet musicians' demands most efficiently.

Today, the firm is able to welcome the new generation of de Gourdon who will ensure the perpetuation of the family business.





Since its foundation in 1897 the Püchner family and company are manufacturing the very finest woodwind instruments. Focusing on top quality craftsmanship and acoustical refinement, Püchner combines outstanding skill and technique. Püchner oboes, oboes d'amore and English horns represent the highest quality, tonal excellence, mechanical precision, reliability and long-term value retention.

Grenadilla wood, seasoned for over 20 years

The most critical prerequisite for highest quality oboes, oboes d'amore and English horns is to build them from the very best, seasoned wood. Püchner has always taken care to source only the very best grenadilla wood. This is then stored and seasoned at our own premises for over 20 years. Each piece is then carefully crafted and impregnated, to ensure the quality and long-lasting reliability for which Püchner Oboes, Oboe d'amore and English Horns are renowned.

Family and firm

The firm was founded in 1897 in the Bohemian town of Graslitz (now Kraslice), at that time part of the Austro-Hungarian Empire, by Vinzenz Püchner, a musician and maker of woodwind instruments. The firm soon gained a considerable reputation for its instruments, which were played in orchestras both at home and abroad. When Vinzenz was called up for military service, his teenage son Josef took over. Graslitz and the Püchner firm and family were directly affected by the political turbulence of two World Wars. With the dissolution of the Austrian monarchy after World War I, the city became part of the newly-founded state of Czechoslovakia; it became German in 1938, and Czech once more after World War II. After the expropriation, nationalisation and liquidation of the firm in Graslitz, the family moved to Hesse in 1948 and a new start was made in Nauheim. Josef, his wife Paula and their children Walter and Gerta rebuilt the business step by step, initially repairing orchestral instruments. Later they resumed the manufacture of new oboes, clarinets and bassoons of seasoned wood, and soon established a reputation for high quality in orchestral circles.

Experience and expertise gained over more than a century

The firm celebrated its centenary in 1997. Today the fourth generation, Gerald Püchner and Gabi Nilsson-Püchner work in close collaboration with their master craftsmen and team of employees, and are deeply committed to the traditional values of top-quality craftsmanship. In the globalised fast living times which we now experience, values such as highest quality, care in all details, professional know-how and experience prove to be invaluable. Gerald and Gabi are aware of the privileges and the constant challenges which come with this niche in the market.

Outstanding soloists

Püchner has always valued and fostered close relationships with outstanding players, the legendary Johann Baptist Schlee and Lothar Koch were among these. "We try to realise their wishes and artistic endeavours with our deep knowledge of woodwind manufacture. We listen and welcome the ideas and the critical comments about new developments from these artists. Their musical successes are ours also", summarizes Gabi Nilsson-Püchner.

Woodwind players the world over place their confidence in Püchner, in the quality of Püchner oboes, oboes d'amore and Cor Anglais, and their expert service. Since its foundation in 1897 the Püchner family and company are manufacturing the very finest woodwind instruments. Focusing on top quality craftsmanship and acoustical refinement, Püchner combines outstanding skill and technique. Püchner oboes, oboes d'amore and Englisch horns represent the highest quality, tonal excellence, mechanical precision, reliability and long-term value retention.



The RIGOUTAT Company is specialized in manufacturing top quality oboes and English horns.

Serving Music and musicians, our development policy has always been implemented in close partnership with renowned oboists. Our different product lines mirror this everlasting collaboration between the musicians' requirements (to allow them to fully express their sensibility) and the technical innovations put forward by our state-of-the-art workshops.

Moreover, the absolute mastering of all the manufacturing steps coupled with an optimum after-sales service have enabled Charles, Roland and Philippe Rigoutat successively to establish themselves throughout the world in the oboe and English horn field. Today the "Rigoutat sound" is a symbol of excellence. Our wind instruments are played abroad in orchestras and conservatories in more than 50 countries and delight numerous professional musicians and music enthusiasts who praise both their sound and longevity.



Our constant concern for the oboe rich and warm sonority can be found throughout our range of products, spanning from the Initiation model, which has been especially designed for younger children, to professional instruments which feature various bores options and music instruments for students such as the Delphine and Riec models.

After more than one year of test runs, our "J model" professional oboe has reached its maturity stage and demonstrates our will to deliver a state-of-the-art oboe which combines both a rich sonority and an ever-increasing freedom of playing. Its popularity among the most demanding musicians already ranks it as the successor of our "classic" model.

The Rigoutat company was founded in 1922.



■ The artists - ANDREA RIDILLA, U.S.A, Oboe

ANDREA RIDILLA is Professor of Oboe at Miami University (USA). She holds a Master of Music and a Bachelor of Music degree from The Juilliard School in New York City and a Bachelor of Music degree from the Oberlin Conservatory of Music. In her CD, *L'Amore Italiano, the lyrical oboe in opera and cinema* (Kleos/Helicon), Andrea is featured soloist with the Sofia Philharmonic in Bulgaria. *Fanfare Magazine* writes of her CD, "Ridilla plays with exceptional control and a beautiful tone." The American Record Guide calls Ridilla's playing "...heartfelt and expressive." With Udo Heng of Reeds 'n Stuff in Germany, she is co-designer of the Ridilla-model gouging machine, which is US patented. Andrea was an invited guest of the US State Department, in 2012 and 2013, to perform as soloist with the Pacific Symphony and to teach in Vladivostok, Russia. April 2012, she gave masterclasses at the Moscow Conservatory of Music, the Gnessin Russian Academy of Music and the St. Petersburg Conservatory of Music in Russia. In 2012, she was the Guest Oboe Artist at the *3rd Encuentro of the Asociación de Doble Caña de Sevilla*, Spain. Ridilla was soloist at the *Musica no Museu* Festival in Rio de Janeiro, Brazil as well as concerto soloist with the *Quito Orquesta da Camara* in Ecuador. She has also been concerto soloist with the Guayaquil Symphony Orchestra in Ecuador when *El Universo* writes, "...sparkled with intonation, expression and phrasing..." Andrea won the top prize for winds the *Torneo Internazionale di Musica* Competition in Munich in 1997. She is Principal Oboe of the Classical Music Festival each summer in Eisendstadt, Austria.



She was awarded fellowships to Tanglewood, Yale at Norfolk, and the Music Academy of the West. Her oboe teachers were Robert Bloom, James Caldwell, Louis Rosenblatt and Joseph Robinson, and she took perfection classes with Hansjörg Schellenberger and Maurice Bourgue.

Andrea plays a **Lorée** Royal oboe.

■ The artists - SARAH ROPER, New Zealand, Oboe



SARAH ROPER was born in New Zealand but was already living in England by the age of three. She grew up in Gloucestershire before attending Chetham's School of Music in Manchester and then went on to the Royal Academy of Music, London, where she studied the oboe with Celia Nicklin, George Caird and Christine Pendrill, whilst reading music at London University simultaneously. At the R.A.M she was awarded the Robert Rendell prize. The "D.A.A.D" (german government) scholarship enabled her to study at the Staatliche Hochschule für Musik, Karlsruhe, Germany with Thomas Indermühle, attaining distinction for the postgraduate "Künstlerische Ausbildung 1" diploma.

Sarah is Principal Oboe in the Real Orquesta Sinfónica de Sevilla since 1996. Beforehand she worked with Klangforum in Vienna and held the Associate Oboe position in the Orquesta Ciudad de Granada, Spain. She has performed and recorded as Principal Oboe with various orchestras in Spain, Germany, New Zealand and the UK, such as the BBC Philharmonic, Halle Orchestra and the Royal Scottish National Orchestra.

Sarah is very active with chamber music groups, which perform regularly in festivals throughout Spain. As a recitalist and soloist with orchestras, Sarah has appeared in the UK, Austria, Germany, Spain, Hungary, Czech Republic and New Zealand. She also enjoys teaching privately, taking part in international summer courses and assisting as professor for the Youth Orchestra of South Spain.

A founder of the ADCS (Seville Double Reed Society) and an active member of the AFOES (Spanish Double Reed Society), Sarah has written various articles for the AFOES, BDRS (British Double Reed Society) and IDRS magazines. In August 2012 Sarah performed during the IDRS conference in Ohio, U.S.A and in May 2013 she will be performing a solo recital at the AFOES conference in Madrid.

Sarah plays a **Howarth** XL oboe.

■ The artists - STÉPHANE GOYEAU, France, Oboe

STÉPHANE GOYEAU often plays the oboe, oboe d'amore and English horn for the major orchestral formations in Paris and abroad.

As a soloist, he is constantly expanding his repertoire with creations by composers of our time. A lover of the most intimate music, he would concentrate on chamber music in sonata form with piano and with the Trio *Ap'passionato*. In order to communicate the teachings from his professors (Gilbert Flory, Alain Denis), holder of the *Certificat d'Aptitude*, Stéphane Goyeau now works as a lecturer at the *Conservatoire de Paris XVIII* and at the *Conservatoire à Rayonnement Régional of Reims*.



Stéphane Goyeau plays a **Lorée** Royal oboe.





JONATHAN SMALL, principal oboist and soloist with the RLPO, enjoys a seasoned reputation as a highly individual artist, whose eloquent, inspired playing combines individuality with unceasing scholarship. His aspirations as an oboist stem from the expressive flexibility of the English tradition, as represented by artists such as Roger Lord and Michael Winfield (with whom Jonathan studied at the Royal College of Music, London), blended with the special richness, vitality and tone colour of the German school as exemplified by the late Lothar Koch of the Berlin Philharmonic.

Jonathan's excellent recording of the Strauss Concerto is available on Avie, and his world-class EMI performance of the Vaughan Williams Concerto with the late Vernon Handley remains a recommended recording. His Naxos centenary recording (2006) of William Alwyn's Oboe Concerto received the highest rating for performance from BBC Music Magazine. In 2010 Jonathan recorded an album of English oboe concertos for Dutton Epoch.

Jonathan has always been active in contemporary music, and plays regularly with Liverpool Philharmonic's Ensemble 10:10. He gave the premiere of Mark Simpson's *Nur Musik* in 2008, and in January 2009 Jonathan performed *Extase II* for oboe and ensemble by the Chinese composer Qigang Chen, whose work was strongly featured at the Beijing Olympics. September 2010 saw the UK premiere of the oboe concerto by Rodion Shchedrin (commissioned by jointly by the RLPO and Concertgebouw Orchestra) with the RLPO and Vasily Petrenko. He has previously premiered concertos by Haim Permont, and John Maxwell Geddes.

Jonathan's many solo appearances abroad include invitations to the Czech Republic - where he gave the Martinu Concerto at Prague Spring Festival; Germany, Sweden and Switzerland, USA, China and Australia.

Jonathan has also enjoyed a long tenure at the RNCM in Manchester. A senior oboe tutor there, his former students have gone on to secure careers and positions in orchestras in the UK and abroad. Jonathan holds the appointment as Guest Professor of Oboe at Beijing Central Conservatory, China, in which role he gives regular masterclasses and chamber music coaching. He was one of several artists invited to lead the 2011 Beijing International Oboe Festival.

Jonathan plays on instruments made by **J. Püchner** of Nauheim, Germany.

■ The artists - CHRISTIAN SCHMITT, France, Oboe

CHRISTIAN SCHMITT was born in 1965 in France, studied at the *Conservatoire National Supérieur de Musique* in Lyon and at the *Musikhochschule* Karlsruhe. Then, he perfected his technique with prestigious oboe masters such as Maurice Bourgue and Heinz Holliger. In 1992 he was awarded first prize in music from the *Fördergemeinschaft* in Freiburg (European Cultural Foundation). He performed as oboe soloist in the *Sinfonieorchester* Basel from 1992 to 2012. Since 2008 he has taught as Professor in the *Staatliche Musikhochschule* in Stuttgart.



He is invited for many master-classes by the *Conservatoires Nationaux Supérieurs de Musique* in France, as well as in Europa (Spain, Italy, England, Rumania) and by Universities in North America (Columbia, Austin), Australia (Melbourne), South Korea (Seoul), China (Beijing, Shanghai) and Hong Kong. He was also requested to serve as judge for Gillet-Fox International Competition in Ithacca-New York and Birmingham and for the prestigious ARD Oboe Competition in Munich.

He is at the cutting edge of contemporary creation for the oboe and different pieces have been written for him by very different composers such as the French composers Vincent Paulet and Laurent Riou, the Italian composer Jacopo Baboni Schilingi, the German composer Hans Tutschku, produced for the first time in recent years in the Maison de Radio-France, in the Town Hall of Birmingham and for the Compiègne Festival and Electro-acoustic Music Festival in Arc et Senans.

A collaboration with the pianist Joseph Nykiel and with the Schweitzer Radio DRS 2 resulted in the production of two further CDs.: the first one entitled *Hautbois Français* dedicated to the twentieth-century French composers, and the second «Un Tour d'Europe des Salons Musicaux» devoted to 19th-century romantic oboe pieces.

Christian plays a **Rigoutat** oboe, model J.

■ The artists



Alessandro Padoan
Lucio Labella Danzi



Magnus Nilsson
Cristiano Burato Camilla Baraldi



Veronique Ngo-Sach-Hien
Leopoldo Saracino



VERONIQUE NGO-SACH-HIEN (France, *Cembalo*) was born in Paris and started piano lessons with Jacqueline Pouillard at the age of seven. In 1985, Veronique was admitted to 'Le Conservatoire National Supérieur de Paris' where she studied with Christian Manen, Yvonne Loriod, and Michel Beroff for piano and Anne Grapotte for Chamber music. Ultimately she obtained a 'Premier Medaille' for advanced Solfege and first prizes for Piano, Chamber Music and Vocal accompaniment. Veronique was a semi-finalist in the International Chopin competition in Darmstadt and now appears as Soloist and in Chamber music recitals throughout France and abroad. In collaboration with the oboist Christian Schmitt and recently the clarinetist Christian Georgy, Veronique is the co-dedicatee for the 'Sonata for Oboe and Piano' and the 'Three Nocturnes for clarinet and piano' by the composer Laurent Riou. She has performed also for several 'world premieres' for other composers. Veronique is professor of accompaniment, and principal accompanist at the 'Conservatoire de Music' of Montbéliard, France and also a member of the 'Interactive Music ensemble,' a contemporary music workshop directed by the composer Jacopo Baboni-Schilling.

MAGNUS NILSSON (Sweden, *Bassoon*) is principal bassoonist and soloist with the Helsingborg Symphony Orchestra since 1987. His hometown is Gothenburg, Sweden where he also studied the bassoon with Arne Nilsson at the *Musikhögskolan*, followed by studies with Asger Svendsen, Marco Costantini (Rome) and Bernard Garfield (Philadelphia). In 1985 he was second prize winner of the Bassoon Competition of the International Double Reed Society (IDRS), Boulder. Magnus is founding member of Trio Altaïr, Pollux Wind Quintet and Trio Anassa (oboe, bassoon, piano). In 2006 Magnus world premiered the bassoon concerto "Auroral Dances" by the Swedish composer Albert Schnelzer together with the Fort Wayne Philharmonic, USA. In 2007 and 2009 Magnus was invited to Seoul for masterclasses at the South Korean Bassoon Summer Camp and solo recitals and concerts with the United Bassoon Ensemble. Performances with the "Accademia Neue Musik Bolzano", Italy in 2009 and repeatedly with the Universal Bassoon Ensemble at the First and Second International Bassoon Festival in Beijing held in 2009 and 2012. Forthcoming performances in 2013 will be the world premiere of Arnaldo De Felice's „Musica Concertante for bassoon, oboe and orchestra" in Redlands, California at the Congress of the International Double Reed Society (IDRS) followed by a Masterclass and recital at the Double Reed Symposium in Lisbon in November.

CAMILLA BARALDI (Italy, *Piano*) began studying the piano at the age of six with Laura Palmieri and was admitted at the age of eleven at the Conservatory "Dall'Abaco" Verona, where she studied with Adriano Ambrosini, with which she graduated with honors in 2011. She is enrolled in Masters in Piano at the Bolzano-Bozen "Monteverdi" Conservatory where she studies with Cristiano Burato. She has participated in Master Classes held by G. Otto, J. Mourenza, A. Pett, I. Tchetuev, H. Schellevis and was piano accompanist for a master class held by Bruce Weinstein. In October 2012 she won the second prize for the "Premio Giuliani" with Marta Hernandez Santos and Lisa Stockner as a trio.

CRISTIANO BURATO (Italy, *Piano*), professor of Piano at the Bolzano-Bozen "Claudio Monteverdi" Conservatory, is considered as one of the most talented Italian pianists of his generation. He graduated with honors at the Mantua Conservatory with Rinaldo Rossi and continued his studies with Sergio Perticaroli at the "Santa Cecilia" Academy in Rome, graduating with honors. He is a top-prize-winner in several national and international piano competitions. In 1996 he won the *Grand Prix* at the prestigious "Dino Ciani International Piano Competition" at the "La Scala Theatre" in Milan, unanimously voted by the international jury headed by Riccardo Muti. He has played with prestigious orchestras such as *Orchestra Filarmonica della Scala*, *Orchestra Sinfonica della RAI*, Sydney Philharmonic Orchestra, London Philharmonic Orchestra, *Wiener Kammerorchester*, collaborating with conductors such as Simon Rattle, Allun Francis, Frank Shipway, Cristian Maendel, Leonard Griffith, Marcello Viotti, Donato Renzetti, Mario Bellugi and Umberto Benedetti Michelangeli. Cristiano has been awarded the Medal of the President of the Italian Republic for artistic merits.

LUCIO LABELLA DANZI (Italy, *Cello*), professor of Cello at the Bolzano-Bozen "Claudio Monteverdi" Conservatory, has been cellist of the Teatro Petruzzelli in Bari, of the Orchestra of the "A. Toscanini Foundation" in Parma and of the *Orchestra del Maggio Musicale Fiorentino*, collaborating with some of the greatest conductors. He collaborates with the Haydn Orchestra of Bolzano-Bozen and is principal cellist of the *Orchestra Sinfonica Veneta*, the Orchestra of the Opera Festival in Florence, and of the Orchestra of the Opera in Livorno. Lucio also performs as a soloist and chamber musician with significant success in Italy and abroad. With the "Quartetto Perseo", a piano quartet founded by him, he is regularly invited to chamber music festivals in Germany and Switzerland, gaining acclaim and praise. At the Bolzano Conservatory he co-founded the piano quintet "Five-Lines"-Quintet, with which he recorded a CD for *Amadeus* with piano quintets by the Italian composers Giuseppe Martucci and Ottorino Respighi. He also is a regular member of the "Konservatorium Monteverdi Akademie" String-Orchestra.

ALESSANDRO PADOAN (Italy, *Cembalo*), professor of Harpsichord at the Bolzano-Bozen "Claudio Monteverdi" Conservatory, studied piano and composition with Natalino Tacchetti at the Conservatory "G. B. Martini" Bologna, graduating in piano. In 1991 he graduated in harpsichord with Anna Berta Conti with distinction at the Conservatory of Bologna. In the same year, he graduated with honors in musicology at the Faculty of Humanities of the University of Bologna with a thesis on the semiotics of Gregorian chant. He attended several master classes with renowned harpsichordist such as Emilia Fadini, Bob van Asperen, Alan Curtis and continued his studies in Vienna with Gordon Murray. As a concert soloist he has been very successful in Italy, Europe and the United States: as a soloist at the harpsichord, with the "Ensemble Barocco di Vicenza", as a duo with Marcello Gatti (flute) and Francesco Bravo (harpsichord duet), with the ex-Novo Ensemble (Gran Teatro La Fenice) and with various orchestras and chamber music ensembles. He is also active in musicology and publishes articles in international journals. His interests lie mainly in the music of the Renaissance and the Baroque, semiology, paleography, the history of Gregorian chant and the history of music of Vicenza.

LEOPOLDO SARACINO (Italy, *Theorbo*), professor of Guitar at the Bolzano-Bozen "Claudio Monteverdi" Conservatory, made his debut at the age of 14. Since then he has pursued a varied career as a recitalist, concerto soloist and chamber musician that took him to Switzerland, Germany, Denmark, Finland, Austria, Greece, Canada and, of course, all over Italy. He studied with Ruggero Chiesa, at the Conservatory "G Verdi" in Milan. Subsequent studies have been with David Russell, Oscar Ghiglia, Leo Brouwer, and David Tanenbaum. He won several international competitions, such as the international competition "M. Giuliani", the International Prize of Contemporary Music of Lagonegro and the Scandinavian International Guitar Competition. He is regularly touring through Europe with concert programmes including works by Rossini, Paganini, Giuliani among others.

He is a member of the Contemporary music group *Dedalo Ensemble* based in Brescia. He is also a member of the Guitar trio "Chitarra-trio" with whom he recorded the CD "Music for 18 strings". He also recorded a CD with selected Guitar music by the Lithuanian Composer Jonas Tamulionis (Albny Records).



The **String Orchestra “KONSERVATORIUM MONTEVERDI AKADEMIE”** was founded on the initiative of the professors of the Department of Strings at the Bolzano-Bozen “Claudio Monteverdi” Conservatory, with the intent to bring back not only the performance practice but also the very idea of “making music together” of Italian instrumental groups of the seventeenth and eighteenth centuries. For the great virtuosos and soloists such as Corelli, Vivaldi and Tartini, creating music was an educational activity as well: they always worked very closely with their students, both during performances and during the processes of writing music, an experience common to the “Botteghe” of the visual arts of the time.

Developing this idea, the professors of the Department of Strings at the Bolzano-Bozen “Claudio Monteverdi” Conservatory intend to make offer to their students the experiences they have gained in performing with the most important Italian symphony orchestras (Orchestra of the *Accademia Nazionale di Santa Cecilia*, Orchestra of the *Teatro alla Scala*, Orchestra of the *Teatro La Fenice*, Orchestra of the *Maggio Musicale Fiorentino*, Orchestra *Mozart*, Orchestra da *Camera di Mantova*, *Haydn Orchestra* of Trento and Bolzano-Bozen, *Streicherakademie* Bolzano-Bozen, and many others) as well as the experiences they gained in performing with chamber music ensembles.

As a result they founded the “Konservatorium Monteverdi Akademie” where, alongside some of their best students, they perform pieces from the great string repertoire.

The first public concert they gave was last October in Cremona as part of the “*Liuteria in Festival 2012*”, invited by the prestigious “*Fondazione Antonio Stradivari*”.

Violins: M° MARCO BRONZI, M° ROBERTO BISCEGLIA, M° ISABELLA CAVAGNA,
LAURA AGOSTINELLI, GIORDANO POLONI, CHARLOTTE REUTER,
MARLIES SCHMID, TOMMASO SANTINI.

Violas: M° LUIGI AZZOLINI, MAURA BRUSCHETTI.

Celli: M° LUCIO LABELLA DANZI, MATTEO BODINI, LUCIA SUCHANSKA.

Double Bases: M° RINO SANTE BRAIA, MICHELE BONFANTE.

Cembalo: GIOVANNA TRICARICO.



MARCO BRONZI, *Concertmaster*, is professor of Violin at the Bolzano-Bozen "Monteverdi" Conservatory. He graduated in 1987 from the Parma Conservatory and continued his studies at the Fiesole Music School with Carlo Chiarappa. He later studied with both Yair Kless at the Rubin Accademy of Tel Aviv and with Pavel Vernikov at Portogruaro. He was First Prize winner in the "Ada Dal Zoppo" Solo Violin Competition of Mantova, a prize that allowed him to play a series of solo concerts in Hong Kong. As violinist of the "Trio Pascal" - together with his brother Enrico and pianist Jolanda Violante - Marco Bronzi, asserted himself in various chamber music competitions, including a scholarship for the Chigiana Accademy in Siena (Italy). From 1992 until 2006 he was member of the Orchestra Sinfonica "A. Toscanini" Emilia-Romagna. Beyond performing in several concerts as a solo violin and as a member of "Five Lines Piano Quintet", Bronzi has been founding member of the *Symphonica Toscanini* (Lorin Maazel artistic and musical director) and the *Filarmonica Toscanini*, working with some of today's most important orchestral conductors: Maazel, Temirkanov, de Burgos. Pretre, Mehta, Masur and with tours in Japan, Argentina. Brasil, Russia, Israel, Europe and the USA (Chicago, San Francisco, Los Angeles and, together with the New York Philharmonic, at the Lincoln Center of New York directed by Maazel for the Toscanini Celebration.

Marco Bronzi has worked as assistant concertmaster with the Orchestra *Teatro alla Fenice* in Venice and both as assistant concertmaster and concertmaster with the *Orchestra Sinfonica Emilia Romagna*. He was first solo violin of the Erzelya Chamber Orchestra in Israel. Marco Bronzi plays a 1932 "Ansaldo Poggi", included among the greatest Italian 20th century violins by "Archi Magazine".

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