

ACADEMY OF ANCIENT MUSIC



The Young Beethoven

Jos van Immerseel, conductor

Bruneck, Italy

July 17th – 26th, 2011

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This year, Verein Cordia organises the Academy of Ancient Music for the 11th time.

The concept of the project has proved itself: during summertime, young artists of whole Europe have the possibility to perfect their studies in baroque music on period instruments with renowned teachers and to exchange their experiences with other students.

The concerts of the Academy of Ancient Music have always been a gain for the cultural programme of the "Brunecker Sommer". They play a major part in the cultural life of the town. Bruneck and its "Ragenhaus" provide the appropriate architectonic setting for cultivating and playing ancient music.

We want to thank all staff members of Verein Cordia for the organisational work as well as the musical director Stefano Veggetti and his wife Franziska Romaner for their commitment.

The borough of Bruneck wishes the participants of the Academy of Ancient Music a pleasant stay in Bruneck and the audience of the concerts an exceptional musical experience.

For the borough of Bruneck

The Mayor

The Council Member

Dr. Christian Tschurtschenthaler *Dr. Brigitte Pezzeri*



Autonome Region Trentino-Südtirol
Regione Autonoma Trentino-Alto Adige



Stadtgemeinde Bruneck
Città di Brunico

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Ressort für Familie, Denkmalpflege und
deutsche Kultur

gefördert von
Stiftung Südtiroler Sparkasse
Fondazione Cassa di Risparmio
sostenuto da



Orchestral Stage

„The Young Beethoven“

July 23rd - 26th

Jos van Immerseel

Tutors

Stanley Ritchie, Violin

Brian Dean, Violin

Anita Mitterer, Viola

Stefano Veggetti, Violoncello

Paolo Zuccheri, Violone

Andreas Helm, Oboe

Robert Oberaigner, Clarinet

Lyndon Watts, Bassoon

Chamber Music

„Music and musicians around the young Beethoven“

July 19th - 22nd

Jos van Immerseel

Stanley Ritchie

Baroque Workshop

July 17th - 21st

Julian Podger, Vocal (Solo/Ensemble)

Lorenz Duftschmid, Viola da Gamba

Breathing and Posture

July 18th - 21st

Susanne Barknowitz



Jos van Immerseel

Jos van Immerseel studied piano (under Eugène Traey), organ (Flor Peeters), harpsichord (Kenneth Gilbert), song (Lucie Frateur) and orchestral conducting (Daniel Sternefeld). In 1973, he won the first Paris harpsichord contest. His wide interests led him to the autodidactic study of organology, rhetoric and historical fortepianos.

In addition to giving master classes in Europe, America and Japan, he has also taught at the Schola Cantorum Basiliensis, the Conservatoire National Supérieur in Paris and the Sweelinck Conservatorium in Amsterdam.

He has built up a unique collection of historical keyboard instruments which spans three centuries and which accompanies him to his concerts.

Chamber music colleagues he regularly performs with are Claire Chevallier, Midori Seiler and Thomas Bauer.

In order to put his performance ideas into orchestral practice, Van Immerseel founded the period ensemble Anima Eterna in 1987. Since 2003, Jos van Immerseel and Anima Eterna have been in residence at the new Concertgebouw in Bruges. As of the 2010-11 season Jos van Immerseel and Anima Eterna Brugge became 'Artiste et ensemble Associé de l'Opéra de Dijon'.

His solo and ensemble work, performed exclusively on and with historical instruments, is documented by more than 100 recordings (LP and CD) on the Accent, Channel Classics and Sony labels. He is also in charge of the 'Collection Anima Eterna' for the Paris record label Zig-Zag Territoires. In 2010 van Immerseel received the 'Musikfest-Preis Bremen'.



Foto: Oliver Oppitz

Stanley Ritchie, Violin

Stanley Ritchie, a pioneer in the Early Music field in America, was born and educated in Australia, graduating from the Sydney Conservatorium of Music, where he was a pupil of Florent Hoogstoel, in 1956. After a further period of study with Ernest Llewellyn, he left Australia in 1958 as recipient of the Ginette Neveu Scholarship and a grant from the French Government

to pursue his studies in Paris, where he studied with Jean Fournier, subsequently working in the United States with Joseph Fuchs, Oscar Shumsky and Samuel Kessel.

In 1962 he settled in New York, where he was appointed concertmaster of the New York City Opera in 1963 and associate concertmaster of the Metropolitan Opera in 1965. Upon resigning from the Metropolitan Opera in 1970 he became concertmaster of the Musica Aeterna Orchestra and a member of the New York Chamber Soloists, touring widely in Europe and North America. In 1975 he joined the Philadelphia String Quartet (in residence in the University of Washington in Seattle) with whom he played as first violinist and performed in



Brian Dean, Violin

Born in New York in 1960, Brian Dean soon specialised in the various historical performance techniques of the Baroque, in the Classic and Romantic styles. After completing his studies in the violin and Baroque violin at the Oberlin Conservatory, and his violin soloist diploma with Sergiu Luca (the Galamian School) at Rice University, Brian Dean moved to Europe in order to start his career as a violinist. He now mainly works as a concertmaster and conductor of exclusive ensembles throughout Europe and teaches violin, Baroque violin and historical performance techniques at Lucerne University. Brian Dean is the First Concertmaster of the Anima Eterna Orchestra in Brussels, Concertmaster of the Collegium Musicum Lucerne and a core member of the Freiburg Baroque Orchestra. He also conducts orchestras as a guest concertmaster, is a soloist, chamber musician and guest teacher at festivals and universities in Europe and worldwide.



Anita Mitterer, Viola

Studies in Salzburg, Prag and Vienna. Director of „Salzburger Barockensemble“. Prima Viola at “Concentus Musicus” (Harnoncourt) in Wien . Concerts all over the world with the “Quatuor Mosaïques” with Erich Höbarth, Andrea Bischof and Christophe Coin. Professor for violin at Mozarteum Salzburg since 2006.



Stefano Veggetti, Violoncello

Stefano Veggetti obtained his diploma as violoncellist at the Conservatory of L' Aquila. He subsequently won a scholarship to continue his studies in Philadelphia with Orlando Cole. After returning to Europe, fascinated by the sound of period string instruments, he attended master-classes with Anner Bijlsma and has since then played as a soloist and in chamber music ensembles with musicians who are specialized on period instruments (A. Bijlsma, S. Ritchie, A. Bernardini, O. Dantone, L' Archibudelli, L' Astrée) in Europe, Mexico, Canada and the USA.

He has appeared on both radio and television (RAI, Italy; RDF, Germany; RDP Antena, etc) and has recorded for Nuova Era (Italy) and Opus 111 (France).

Since the year 2000, along with his Cordia Ensemble, he has worked on newly discovered chamber and orchestra music from the Baroque and Classic periods, which will be recorded by the label Brilliant. Stefano Veggetti teaches baroque cello at the Conservatory in Verona and at various master-classes across Europe and plays on the violoncello Nicola Gagliano (1737) ex Oblach, which is kindly provided to him by the courtesy of Baronessa Mariuccia Zerilli-Marimo.



Paolo Zuccheri, Violone

Paolo Zuccheri was born in Bassano del Grappa (VI), Italy. He has studied contrabass with Prof. A.Rasi and Prof. G. Amadio, obtaining his diploma with full marks at the Conservatory "Benedetto Marcello" in Venice. Afterwards, under Prof. Biordi Paolo's direction, he got a diploma in Viola da Gamba at the Conservatory "Luigi Cherubini" in Florence.

His experience then increased by playing in classical orchestras (attending the "Corsi di specializzazione per archi" in Lanciano, under M^o G.Carmignola's direction and playing in the Orchestra "La Fenice di Venezia", with the "Virtuosi Italiani"), while gradually his interest for the antique music and the baroque executive praxis has been taking shape.

He attended the "Stages Internazionali di musica antica di Lanciano" (Ch) and those in Mondovì (CN). In 1995, after having mastered his knowledge of this sector, he took part successfully in the audition of "Orchestra barocca della comunità europea" (E.U.B.O.). He established contact with renowned directors and musicians as Roy Goodmann, Monica Huggett, Andrew Manze, Lars Ulrick Mortensen, Jaap Ter Linden, Love Persoon, Mark Vallon, Antony Robson, Mark Minkowsky and, both as double-bass and viola da gamba player, performing in highly esteemed concert halls in Europe, America and Africa. In 1995 he won the audition as first contrabass of "Les Musiciens du Louvre", baroque orchestra directed by M^o Mark Minkowsky. He has been playing regularly with this orchestra in the most important European and international ancient music Festivals as "Festival international d'art lyrique d'Aix en Provence" (L'incoronazione di Poppea of Claudio Monteverdi), Wiener Konzerthaus of Vienna, Opéra of Paris, Concertgebouw of Amsterdam, Royal Albert Hall of London, Lincon Center of New York, etc.

To his credit he has various discographic recordings of French baroque operas, such as: J.Ph. Rameau, J.B. Lully, M.A. Charpentier, and other composers as G.F. Handel, A. Corelli, J.S. Bach with solo players as Anne Sofie von Otter, Gidon Saks, Denis Sedov and others for the Deutsche Grammophone "Archiv production".

In February 2001, together with a small Ensemble at real parts of "Les musiciens du Louvre" directed by J. M. Quintana (Viola da Gamba), he joined a tour, named "L'Europe baroque", in Indonesia (Jakarta), in the Philippines (Manila), in Singapore and Cambodia (Phnom Pen) in order to give Masterclass courses on the European baroque music. In 2005, in his capacity as double-bass player, he recorded "Opera proibita" with Cecilia Bartoli, for the English record Company Decca.

Since 2005 he has been playing as first double-bass and viola da gamba player in the baroque orchestra "FestspielOrchester Gottingen" directed by N. McGegan.

He is teacher of Contrabass and Violone at the "Accademia di musica antica" in Brunico (Bz). He is teacher by the "laboratorio per la Musica e l'Opera Barocca" in Bazzano (Bo).

He plays a Venetian contrabass "Ignazio Ongaro" dated 1780, a french "Franciscus Medari" dated 1700, a Brescia violone, copy "G.P. Maggini" guarded in England and a Viola da Gamba "Paulus Alletsee" dated 1700



Andreas Helm, Oboe

Andreas Helm studied recorder, oboe and methodology with Carin van Heerden at the Bruckner Konservatorium in Linz, where he completed his degree in 1999. Subsequently he studied baroque oboe with Alfredo Bernardini at the Conservatorium van Amsterdam graduating in 2002.

From 2001 to 2003 he was principal oboe and solo recorder player with the European Union Baroque Orchestra. He is a member of the recorder trio Tricorders, the Rossi Piceno Baroque Ensemble and Schikaneders Jugend, a trio performing alpine folk music from around 1800s. In addition he plays both oboe and recorder with a large number of European orchestras including Wiener Akademie, L'Orfeo Barockorchester, Les Talens Lyriques,

Freiburger Barockorchester, Concerto Köln and Concentus Musicus Wien and the Irish Baroque Orchestra. He has toured extensively all over Europe, USA, Mexico, Singapore, South Africa and the Far East. He is the recipient of several international prizes and awards including the Bonporti Prize in Rovereto, Italy and the Gradus ad Parnasum award in Eisenstadt, Austria.

Andreas Helm teaches regularly at the Aestas Musica Summer School of Baroque Music in Varaždin, Croatia and at the Austrian Baroque Akademie in Gmunden. He is professor of baroque oboe at the Konservatorium Wien Privatuniversität



Robert Oberaigner, Clarinet

Robert Oberaigner was born in the Austrian Tirol. He studied with Horst Hajek, Johann Hindler and with Sabine Meyer at the Conservatory in Lübeck. He won the first prize in "Prima la musica" competition and won the "Musica juventutis" prize twice, resulting in many appearances as a soloist including a debut in the Konzerthaus in Vienna. At the age of 17 he began performing as a substitute with the Vienna Philharmonic, in the Vienna Opera and with the Radio Symphony Orchestra Vienna. Since 1999, he has been a member of the Camerata Academica Salzburg, with whom he has given concerts in Europe and the USA, and performed in Festivals

such as the BBC Proms, Salzburger Festspielen and the Luzern Festival. In 2003 Robert Oberaigner took the position of Principal Clarinetist with the Gürzenich-Orchester in Cologne, with whom he has often appeared as a soloist. He is sought after as Principal Clarinetist with leading orchestras such as the Munich Philharmonic, the Bavarian State Opera, the Staatskapelle Dresden and the "Super World Orchestra" in Japan. Since some years he is very interested in historical clarinets and studied among others with Eric Hoeplich in Den Haag.



Lyndon Watts, Bassoon

Australian bassoonist Lyndon Watts won the principal position in the Munich Philharmonic Orchestra in 1998 at the age of 22. Lyndon began learning bassoon in 1988, and from 1992 to 1993 worked casually with the Sydney Symphony Orchestra and won numerous prizes at competitions in Australia, including solo performances with the Sydney and Queensland Symphony Orchestras. In 1994 he commenced his studies with Eberhard Marschall at the University of Music and Performing Arts in Munich, completing his Masters with distinction in 2000. In 1997 Lyndon was the only bassoonist in the history of the competition to become overall winner of the international „Pacem in Terris“ woodwind competition in Bayreuth.

In 2000 he was awarded the Yamaha Scholarship for Woodwind Instruments, which he used to begin playing baroque bassoon, studying from 2001 to 2005 with Alberto Grazi in Verona. In 2002 he became the first Australian woodwind player to win a prize in the over 50 year history of the International ARD (German Radio) Music Competition, where he received third prize and a special award for the best interpretation of the commissioned work by Heinz Holliger. Recordings followed with Bavarian Radio, Southwest German Radio and North German Radio on both baroque and modern bassoons. Lyndon has performed as soloist with the Munich Philharmonic Orchestra, the Bavarian Radio Symphony Orchestra, the Munich Chamber Orchestra and the Biel Symphony Orchestra in Switzerland. At the 2004 conference of the IDRS (International Double Reed Society), which took place for the first time in the history of the society in Australia, he performed as soloist with the Melbourne Symphony Orchestra.

In 2002 he began teaching at the University of Music and Performing Arts in Munich, and since October 2005 he has been professor of bassoon at Berne University of the Arts. Aside from regular courses in Switzerland and Germany, Lyndon has also given international recitals and masterclasses in England, Portugal, Japan, China, Korea, Singapore and Australia.



Julian Podger, Vocal

Julian Podger's musical career started whilst still at school in Kassel, Germany, where he first established himself as a singer and conductor. Taking up a choral award at Trinity College Cambridge he then began his study of singing and his research into historical performance practice; and founded Trinity Baroque, with whom he has since continued his directing activities.

As a soloist he is much in demand in England and abroad, highpoints include recordings of Bach cantatas as part of the Bach cantata pilgrimage with John Eliot Gardiner, of psalm settings by Lili Boulanger, a recording of Monteverdi's Vespers with Tragicomedia, and appearances with Andrew Parrott and the Taverner Consort at the Ansbach Bach Festival. He has specialised particularly in the role of evangelist for Bach's passions, and has performed them with Stephen Stubbs in Bratislava, with Paul Hillier in Tallinn and Riga, with The Scottish Chamber Orchestra in Edinburgh

and with the Regensburger Domspatzen in Munich. He has appeared in many major concert venues, including the Royal Albert Hall, the Mozarteum, Salzburg, the Konzerthaus, Vienna, the Palau de la Musica, Barcelona and the Teatro alla Scala; and with conductors Philippe Herreweghe, Reinhard Goebel (with Musica Antiqua Köln) and Thomas Hengelbrock. Invitations have further included solo recitals at the Händelhaus in Halle (broadcast by the Mitteldeutscher Rundfunk) and in Montevideo, which included a workshop in singing and performance practice for De Profundis; a tour of Bach cantatas in Israel with The Israel Camerata, of Handel's Alexander's Feast in Spain with The English Concert and a series of Bach's Matthäus-Passion in Toronto with Tafelmusik.

Operatic ventures have taken him to the Hokutopia International Music Festival, Tokyo, to sing the lead role in Monteverdi's Orfeo, frequently to Berlin for rarely performed operas by Reinhard Keiser (1674-1734), to Melbourne as Ulisse, in Monteverdi's Il Ritorno d'Ulisse in Patria, and to the Boston Early Music Festival in Boris Gudenov by Johann Mattheson (1681-1764). Most recently he sang the part of Daniel in a fully staged production of The Play of Daniel with Andrew Lawrence-King in London, Cambridge and York, and in a re-run of Ulisse in Teatro Malibran, part of the Teatro la Fenice in Venice. Ensemble musicianship is also one of his main pursuits; he is a member of one of the world's leading mediaeval ensembles, Gothic Voices, The Harp Consort and a regular guest with I Fagiolini.

As a musical director he runs his own ensemble Trinity Baroque, with whom he has completed a solo voice recording of Bach's motets (Raumklang), and of other choral works by Bach (Decca) in collaboration with The English Concert and Berlin Philharmonic oboist Albrecht Maier. He has conducted the ensemble in well-received performances of Morales' Missa "Mille Regretz" at the Festival de Musica Antigua en Sevilla and of Schütz' Musikalische Exequien and Johannes-Passion at the Festival Oude Muziek Utrecht; has guest-conducted the ensemble Florilegium in performances of Handel's Messiah, Israel in Egypt, Bach's Weihnachtsoratorium and Purcell's Dido & Aeneas, King Arthur and The Fairy Queen in London, Paris and Las Palmas, and the Norsk Barokkorkester



Lorenz Duftschnid, Viola da Gamba

Lorenz Duftschnid was trained as a musician by Linz and Vienna musicians already at a secondary school specializing in music and in Jordi Savall's class at the Schola Cantorum Basiliensis, where he graduated with distinction. Many years followed during which he traveled throughout the world with first-class ensembles. More than seventy CD recordings document this work. Today Duftschnid dedicates himself as a soloist and conductor almost exclusively to his own ensembles, Armonico Tributo and AnLeuT. The artistic presentations of grand baroque festivals with more than seventy artists and performances a year at music festivals such as the Prado in Madrid, Oslo Chamber Music Festival, Gulbenkian in Lisbon,

Flanders Festival, Louvre in Paris, Early Music Festival in Berkeley, LIVA, Versailles, Hong Kong City Hall, Colón in Buenos Aires, and Bach Days in Nantes attest exemplarily to

his comprehensive musical aims. Moreover, he has cultivated artistic exchange – one of his maxims as a musician – as a visiting professor of viola da gamba and historical performance practice at the Graz University of Music and the Performing Arts from 1989 to 2005, at the Trossingen State College of Music (Staatliche Musikhochschule) since 2003, and as the music director of the Raumberg International Chamber Music Days until 2000 and of the Krieglach International Weeks for Early Music since 1990. Together with Arrigo Wunschheim Duftschmid founded his own CD label and a music publishing company within the AnLeuT group. In 2001 Lorenz Duftschmid was awarded the Josef Krainer Grand Prize for his service to culture. In 2003 Lorenz Duftschmid began the complete recording of the French gamba literature for DLR/WDR on the cpo and Panclassics labels and founded the Johann Joseph Fux Madrigalists. In 2008 he presented the world premiere of the internationally enthusiastic acclaimed opera Alcione by Marin Marais at the Odeon-Serapionstheater in Vienna with Philipp Harnoncourt as stage director. Lorenz Duftschmid performs on original instruments by Gasparo de Salo (ca. 1580), Jakobus Stainer (Absam Tyrol, 1679), Nicolas Bertrand (Paris, 1699), and Antony Stephan Posch (Vienna, 1717). »For the beautiful playing of beautiful music alone does not suffice. The tones between the lines first make for an interpretation on the highest level. Journeying on these tones to the soul of art is the declared goal. For an open ear can prepare new ways to the heart for resonance in the spirit.« In 2006 Lorenz Duftschmid was appointed professor of viola da gamba at the Trossingen State College of Music. His gamba treatise, immediately awarded the coveted »Best Edition« prize by an international jury, was published by the Doblinger Music Publishing Company in 2007. Performances in Germany, China, Finland, France, and Italy as well as the concluding of the complete recording of Telemann's Paris Quartets (three CDs) and the recording of „The New Viol“ with previously unreleased works for gamba, viola, bastarda, and baryton followed in 2008. In 2009 he will serve as music director of The Masque of Temperaments at the Odeon-Serapionstheater in Vienna and perform in Vienna (Gesellschaft der Musikfreunde), Graz (Styriarte), Eisenstadt, Italy, China, France and Great Britain. 2010 will present the Solo-CD „THE NEW VIOL“ and Lorenz Duftschmid will perform at styriarte-Graz, Haydn-Festival in Eisenstadt, in Munich, Cologne, Halle and at the Festival van Flanders in Brugge.



Susanne Barkowitz, *Breathing and posture at playing music*

Lessons

The courses are thought for students using period instruments (gut strings for string players). The lessons will take place daily from 9:30 to 18:30/22:00.

There is a limit in the number of students for every single course.

Chamber Music "Music and musicians around the young Beethoven"

Stanley Ritchie: Chamber Music for strings without fortepiano.

Jos van Immerseel: Chamber Music with fortepiano.

The Chamber Music classes are thought for already fixed ensembles (also Duos). Please, send a Demo CD with your inscription.

Diapason A = 430Hz.

2 fortepianos are available from July 18th.

On July 22nd, a public concert with the participants of the Chamber Music classes will take place.

Orchestral workshop "The young Beethoven"

Direction: **Jos van Immerseel**

Program: L. van Beethoven Sinfonies n. 1 in c major op. 21 and n. 2 in d major op. 36; Overture il Coriolano in c minor op. 62

The tutors of the Academy will choose the participants of the orchestral workshop and will supervise the rehearsals.

Diapason: A=430Hz.

Public final concert of the orchestra of the Academy on July 26th at 21.00 at the Ragenhaus, Bruneck.

Workshop on baroque music

Vocal: "Songs of the renaissance"

Viola da gamba: "solo and ensemble repertoire from Italy, Gemany, England and France"

There will be available two correpetiteurs (harpsichord, organ, lute) for the participants of the workshop.

Diapason: A=415Hz

The workshop will end with a public concert on Thursday, 21st of July, 2011.

Breathing and posture at playing music (Susanne Barknowitz)

Playing an instrument is an action which includes the whole human being and is possible when a balance between body, soul, instrument and tone is reached. In order to reach this balance and to be able to sense and loosen blockades, Susanne Barknowitz will propose several exercises to work out suitable sitting and standing postures for musicians, so that their inner and outer movements may flow naturally.

Course Fees

Total fee (single lessons, breathing, Chamber Music – when in an fixed ensemble) 400 €

Viola Class (Anita Mitterer): 150 €

Master class Chamber Music: 150 € a person

Baroque Workshop: 300 €

The participants of the orchestral workshop will be chosen by the tutors.

Reduction of 20% for students with student identity card or confirmation of inscription.

Passive attendants: 50 €

The course fees are comprehensive of the membership fee (Association Cordia).

Course fee has to be transferred at the moment of the enrolment on the following bank account:

Cordia - Raiffeisen Bruneck,

IBAN: IT 30 Z 08035 58242 000300 241482 - SWIFT-BIC: RZSBIT21005

The fee (minus 10% processing charge) will be returned if the attendance at the course is cancelled prior to 18/06/2011.

Deadline for enrolment: May 31st, 2011

Accommodation

The office of the academy can send a list of accommodations in and about Bruneck (close to the academy place).

Approximate prices per person and night: in apartments (min. 2 persons) from 18 €; Bed & Breakfast from 22 €.

Limited offer! It is important to book as soon as possible!

Organisation

Verein Cordia , St. Martin 70b, I-39030 St. Lorenzen (BZ)

www.cordia.it

Information: info@cordia.it

Tel.: +39 348 928 39 41