

ímago

Jonathan Östlund

JOHANNES
BUEHLER
1910



- 1 Imago Theme (text: Erik Axel Karlfeldt, translation: J. Östlund) 2: 09
- 2 L'eau de l'oubli 5: 14
- 3 Paraphrase on Bach's "Siciliano" 2: 33
- 4 Fantasia on Bach's "Toccata in D minor" 3: 29
- 5 Les Oiseaux et François 4: 31
- 6 Arrangement of Reger's "Mariä Wiegenlied" (text: Martin Boelitz) 2: 38
- 7 La Neige de Noël (Vocalize) 4: 19
- 8 Paraphrase on Bach's "Komm süßer Tod, Komm selge Ruh" (text: Anon.) 3: 11
- 9 La nuit étoilée (Vocalize) 5: 02
- 10 Mondspiegel - Fantasia on Beethoven's "Moonlight Sonata" mvmt. I 3: 18
- 11 Turquoise Spring 5: 32
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- 13 Night of June [Swedish: Juninatten; from "Cikada", 1953] 6: 49
(text: Harry Martinson, translation: J. Östlund)
- 14 Lumieres de jardin 3: 10
- 15 Will-o'-the-wisp 5: 10
- 16 Midnight Hour [Fantasia on a Swedish Carol by Vilhelm Sefve-Svensson] 2: 19
(text: Alfred Smedberg)
- 17 Zephyr 6: 54

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1 Titania (text: Gustav Fröding, translation: J. Östlund) 4: 32

2 Swedish Folk-dance 2: 15

3 Dance on Glowing Strings - Swedish Rhapsody 5: 53

4 La Sirena (Vocalize) 6: 15

5 Castel Caracal 4: 41

6 A True Love of Mine - Fantasia on Scarborough Fair No. II 2: 22

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7 Fantasia on Swedish Folk-song 2: 33

8 Fantasia on Brahms' "Hungarian Dance No. V" 1: 13

9 Fantasia on Debussy's "Afternoon of a Faun" 3: 39

10 Fantasia on "Last Rose of Summer" 2: 10

11 Fantasia on Mussorgsky's "Promenade" theme 2: 35

12 Fantasia on Mussorgsky's "The Old Castle" 4: 25

13 Fantasia on Tchaikovsky's "June" 2: 51

Traumgewalt [in 2 mvt.] [5: 26]

14 mvt. I 2: 37

15 mvt. II 2: 49

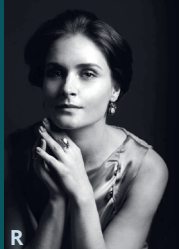
16 the Jester (text: J. Östlund) 2: 31

17 La Flûte Rêveuse 4: 01

18 Imago Theme 2 2: 07

TOTAL duration = 131: 49





Featured Artists

All artists' biographies are set out at the end of this booklet

Evgheny Brakhman [Piano] – CD 1: 17; CD 2: 4 [Photo: T]
Nataly Grines [Piano]: CD 1: 17 [Photo: U]
<http://brakhman.com/>

Stefan Cassar [Piano] – CD 1: 1; CD 2: 5 & 18 [Photo: F]
<http://www.stefancassar.com/>

Gabriella Dall'Olio [Harp] – CD 1: 2 [Photo: Y]

Myriam Hidber Dickinson [Flute] – CD 1: 1, 6, 7, 9, 16; CD 2: 5, 17, 18 [Photo: C]
www.myriamflute.ch

Caroline Doerge [Piano] – CD 2: 3, 14, 15 [Photo: E]
<http://carolinedoerge.com/>

Oleg Egorov [French Horn] – CD 2: 4 [Photo: Q]
http://www.instagram.com/horn_player

Lina Ferencz [Mezzosoprano] – CD 1: 6 – 9, 12, 16; CD 2: 1, 16 [Photo: D]
<https://www.linaferencz.com/>

Walter Gatti [Piano] – CD 1: 14 [Photo: Z1]
<https://sites.google.com/site/waltergatti2/>

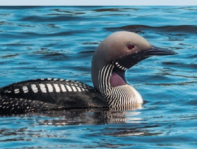
Sasha Grynyuk [Piano] – CD 1: 4, 10, 15; CD 2: 6 [Photo: V]
<https://sashagrynyuk.com>

Christine E. Hoerning [Clarinet] – CD 2: 2, 6 – 13 [Photo: A]
www.musique-verisimo.com

Vladimir Kharin [Piano] – CD 1: 8, 12; CD 2: 1, 16 [Photo: I]
<http://emi-vienna.com/en/vladimir-kharin>

Andreas Laake [Conductor] – CD 1: 6, 7, 9, 16 & [Violin] – CD 2: 3 [Photo: B]
PurAcustica: <http://youtube.com/user/hbg9bb/videos>

Ursula Leveaux [Bassoon] – CD 1: 15 [Photo: L]
<http://www.ursulaleveaux.com>



"Gavia arctica"
[Arctic loon] – CD 1: 1

Yan Li [Viola / Violin] – CD 1: 8, 12 [Photo: J]

Paola Nervi [Violin] – CD 1: 11 [Photo: N]
<http://www.facebook.com/paola.nervi.549>

Anna Noakes [Flute] – CD 1: 2 [Photo: Y]
<http://www.annanoakes.co.uk/>

Yukiko Ogura [Viola] – CD 1: 2 [Photo: W]

Andrea Pedrazzini [Piano] – CD 1: 6, 7, 9, 16 [Photo: P]
<http://www.facebook.com/pedrazzini.andrea>

Laurence Perkins [Bassoon] – CD 1: 15 [Photo: K]
<https://laurenceperkins.com/>

Martha Potulska [Viola] – CD 1: 3 [Photo: H]
<http://www.potulska.com>

Elena Saccomandi [Viola] – CD 1: 11 [Photo: M]
<http://www.facebook.com/elena.saccomandi.7>

Maria Zagorinskaya [Soprano] – CD 2: 4 [Photo: R]
<http://www.facebook.com/mary.zagorinskaya>

Mauro Zappalà [Piano] – CD 1: 3 [Photo: G]
<http://www.facebook.com/mauro.zappala>

String ensemble from the Soloists of Nizhny Novgorod Soloists – CD 2: 4 [Photo: X]

Violins: Anastasiya Bogdanova, Vladimir Plaksin, Dmitriy Stoyanov,

Violas: Vsevolod Lysenko, Natalia Milova,

Cellos: Oksana Tchekhova, Natalia Telminova,

Double-bass: Artem Volkov

<https://solistynn.ru>

Esther Haarbeck [Choir Leader] [Photo: O]
& Coro Calliope [Choir] – CD 1: 13 [Photo: S]
<http://www.coro-calliope.ch/it/>

Orchestra da Camera del Locarnese – CD 1: 6, 7, 9, 16 [Photo: Z2]
<http://orchestralocarnese.com/>



"Luscinia megarhynchos"
[The Nightingale]:
CD 1: 1



Recording Info:

CD 2: 2, 7 – 13 rec. in November & December 2019, at Studio Mie, Montreal QC, Canada.
Sound Engineer: Mie Hirschfield

CD 1: 2, 4, 10, 15 & CD 2: 6 rec. in January 2020, at Greystoke Studio, London, U.K.
Sound Engineer: James Julian Waldron | Assistant: Ian Connors

CD 1: 6, 7, 9, 16 rec. in January 2020, at Studio PurAcustica, Ticino, Switzerland.
Sound Engineer: Andreas Laake

CD 1: 1 & CD 2: 5, 18 rec. in March 2020, in Lugano, Switzerland.
Sound Engineer: Andreas Laake

CD 1: 5 & CD 2: 17 rec. in May and August 2020, at Pfarrkirche St. Pantaleon, Switzerland.
Sound Engineer: Andreas Laake

CD 2: 3, 14, 15 rec. in May 2020, in Lugano, Switzerland.
Sound Engineer: Andreas Laake

CD 1: 13 rec. in May 2020, at Chiesa di San Giorgio, Losone, Ticino, Switzerland.
Sound Engineer: Andreas Laake

CD 1: 3, 8, 12 & CD 2: 1, 16 rec. in June, at the Beethovensaal am Pfarrplatz, Vienna, Austria.
Sound Engineer: Alexander Grün | Tonal Studio Wien

CD 1: 14 rec. in August 2020, at Studio Walter Gatti, Torre Pellice, Italy.
Sound Engineer: Walter Gatti

CD 1: 11 rec. in August 2020, at Studio Umberto Cariota, Torino, Italy.
Sound Engineer: Umberto Cariota

CD 1: 17 & CD 2: 4 rec. in August 2020,
in the Concert Hall of the M.I. Glinka State Conservatory in Nizhny Novgorod, Russia.
Sound Engineer: Dmitriy Sychev

All tracks further edited and mastered by Andreas Laake | PurAcustica



Program Notes

The new and enigmatic tour de force bringing the nature of 'Imago' to life is an album alluding to the trans-formative journey of the butterfly; the metamorphosis to the 'imago' stage, encompassing the endeavor required for the weave of wings to develop, from the few monochrome ingredients at the initial stages, all the way to a moment when it has developed 'a voice of its own'.

The colors of the music depend on the presence and vision of the composer, whose role is regrettably much too often overlooked in our contemporary perspective - this presence and first 'inner filter', with the dedicated labor required, then meets the 'inner filters' of each musician, and brings into existence the colourful weave; a coat, a shield, and also: a way towards 'freedom'...

Imago also includes 'the image', and its meaning, created via our own 'personal filter', as members of the audience, throughout our journey of exploration, including the thoughts about 'the transition' to another state, and its significance; of the unavoidable Death as a moment which is part of Life, though it be a 'foreign experience' to each and every living being. We are always in a state of 'longing'..., and always puzzled by the fragmented and limited ingredients which we may discover on our path and in our search 'for true understanding'..., yet a moment will come when the image will be... complete.

The inner-worlds of the album 'Imago' unveil elements of sacred and profane, as they meet in their symbiosis, creating contrasts which become humane and universal; through these explorations of imagery, experiences, and 'new' memories, the listener is encouraged to re-view, and view anew...

The wide scope of this album is reflected in the variety of constellations and themes, with sources of inspiration spanning from Bach, Mussorgsky, Tchaikovsky, Beethoven, Brahms, Reger, Debussy, to Swedish and Celtic ancient tunes, to passages with medieval aesthetics, and to the persona of the mysterious Titania (with her enchanted apparition), as well as that of the 'untamed' Jester (purposefully in the interpretation of the same artists as in Titania) - along with the layer of intertwined atmospheres, referencing a journey through the seasons. New works are showcased along with original fantasias and paraphrase pieces, in a variety of meeting points and constellations, conveying a sense of surprise, and associating new perspectives onto familiar 'stories'. By continuing, now and then, on creating connections with the works of the past, Jonathan Östlund shows his appreciation of those treasured 'stories', as well as revealing his eagerness 'to play further' on the cultural playground, and to bring those familiar fragments into his own imaginative landscape - we are therefore witnessing 're-discoveries', with a new 'weave' of ideas, overlapping in layers which continue to surprise and bring joy for the listeners.

This diversity is also meant as an uplifting and joyous gift, for all those appreciating the true value of the artistic form (and all the efforts implied to create it), and of art music in particular; its energy first being within the people creating it, and at the same time transferred within those it is created for.

Art is 'our gift' as humans to each other...

- it has been, and it may continue to be, a 'living' form of communication, in contemporary times as well as throughout the centuries; certainly something worth advocating for, and showing our support and enthusiasm about, as often as we can, via our own individual choices.





Jonathan Östlund
Composer

Jonathan Östlund received his BA and MA in Composition at LTU, in Sweden, and has so far completed more than 150 works, including several orchestral works, and two concertos for violin.

His achievements include CD-releases, publications and performances with the London Schubert Players in the U.K., France and Romania throughout 2010 and 2011, as part of the 'Invitation to Composers' project. In 2012 he won the Public Choice Award for his Cello Sonata, premiered by A. Zagorinsky and E. Steen-Nokleberg, and was awarded 1st Prize in the Leicester Symphony Orchestra's Composers' Composition for his 'Celebration Fanfare', which was premiered during the Orchestra's 90th Season Gala. In 2013 followed various premieres in the U.K. and France. The year 2014 brought Jonathan's music to the Cadogan Hall stage with 'Lumières', a programme presenting ten of his chamber works, in various constellations, performed by E. Pameijer, B. Waldmann and the Cellini Quartet. That same year, his Cello Sonata received a Russian premiere, and he was a Winner in the 2015 IBLA Grand Prize, with one of his orchestral works [the extended version of which became 'Nocturnia', and is featured on his third album, 'Mistral'].

His first double CD, 'Lunaris', is released in 2016 to critical acclaim, year in which further premieres take place in the U.K. and in Switzerland.

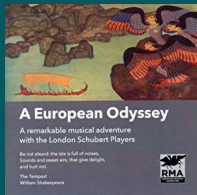
In 2017 Östlund's Piano Concertino is premiered in Athens, Greece, and Y. Revich together with and M. Esnult premiere a violin and piano piece in Vienna, Austria.

His second double CD, 'Voyages', is released in 2019, featuring (among others) Walter Gatti, Evgeny Brakhman, Sasha Grynyuk, Alicja Smietana.

Both his third album release, 'Mistral', which also includes the recording of his Concerto No. 1 for Violin & Symphony Orchestra, and his fourth album, 'Imago', are released in 2020.

He is preparing various premieres, and composing on new commissions.

For further info, please visit: www.jonathanostlund.com





Evelyn Bologa Cimoca has studied Art, Media and Design; in London at the University of the Arts and at Westminster University, and in Sweden at the Umeå Institute of Design. She blends her art practice with cultural management - she has co-produced the albums: 'Lunaris' [2016], 'Voyages' [2019], and 'Mistral' [2020]; released under Divine Art, and produced the album 'Imago' [2020]; a Special Creative Project of missflute.ch Evelyn shares the journey of life and art with Jonathan Östlund.

Poem featured on 'Imago Theme' [track 1]:
from Ur Fridolins lustgård
by Erik Axel Karlfeldt (1864 - 1931)
[translated into English by J. Östlund,
and narrated by Evelyn Bologa; CD 1: track 1]

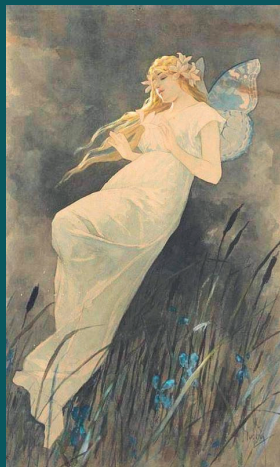
"Longing is the name of my heritage,
a castle in the valleys of solitude
Slowly a wondrous lyre
resonates through its halls.

Wherefrom do you spring, lamenting stream?
Deeply from shady chambers,
you who berhyme me at daytime in dreams,
and at night keep me awake?

Who is the soul who's sighing,
breathing from secret strings,
tender as scent from the bumblebees' nests
flowing over golden meadows?

Summers fade and suns will set,
the hours are for me heavy.
Roses' scent in languish dwell,
memories whisper and sing.

Resound, you lamenting lyre,
consort in dreaming halls!
Longing is the name of my heritage,
a castle in the valleys of solitude."



CD 1: track 1 features
birdsong samples of
an Arctic loon; image on p. 4,
& a Nightingale, image on p. 5



"Titania" by Gustav Fröding (1860–1911)
– poem featured on CD 2: track 1

"A sound as of violins singing,
Or in birch and hazel the lisp'g breeze:
Bright moonlight the meadows enringing,
Night's blackness under the trees:
And waving tresses and glimpses fleet
Of fairies tripping and flying feet
–Ti! ta! Ti! ta! Ti! ta!

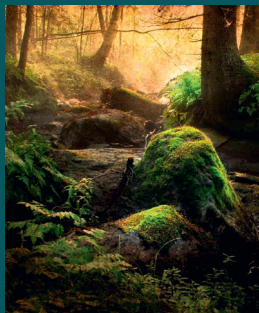
And a vision of white breasts gleaming,
And silk skirts twirling and gauzy hues,
And swaying and swinging and streaming,
And ripple of light-winged shoes.
Who is She that holdeth her æry ball
At midnight's hour in this moon-white hall?
Ti! ta! Ti! ta! Titania!"

"Juninatten" by Harry Martinson (1904–1978)
– poem featured on "Night of June" [track 13]
[translated into English by J. Östlund]

"Now the sun will barely set,
only dimming off its glow.
Twilight frames the hour of dawn;
not an early, nor a late.

The lake enfolds the evening's light,
gliding on the water mirror,
or flickering on waves which,
long before that they have darkened,
blaze the morning sunlight's flames.

Night of June will never fall,
looks more like a dewy day.
Veil-like lifts itself the eve,
and leads away on brightened seas."



The texts of all poems featured on 'Imago' are featured in the extended version of this CD booklet
accessible via www.missflute.ch & www.jonathanostlund.com

Titania
Gustav Fröding

1

Jonathan Östlund

Misterioso, capriccioso

$\text{♩} = 60$

Mezzo

Piano

4

8

"It was a moving moment for me to record Jonathan Östlund's poetic, highly musical, and flutistic work, 'Air dans l'Air' [the first dedicated new piece as part of our ongoing collaboration]. Thank you for your music, which comes from the bottom of your heart and I am sure will touch many hearts."

Myriam Hidber-Dickinson

"Jonathan Östlund's music has this rare emotional freshness, which I really appreciate in music. His style gives us, performers, a lot of ways for searching colors, timbres, images, all that we call 'interpretation'.

Jonathan is a very kind and open person, I am happy to know him!"

Evgheny Brakhman

"It was a great pleasure studying Jonathan's music. Mysterious, sometimes even mystic and above all very refined, it offers an endless palette of colours at the piano, making the performing of it very 'exciting'."

Stefan Cassar

"We have loved to be part of this project!

We found 'Gates of Northern Lights' [recorded for the album 'Voyages' (2019)] to be a challenging and interesting piece which called for reflections. Elena's violin part is truly idiomatic. The Solo Organ works have a wonderful mood alternating between darkness and light; a Northern atmosphere contrasting the earthly vs. the spiritual."

Elena Saccomandi & Walter Gatti

"It was a great pleasure for me to work on the music by Jonathan Östlund, I have had two memorable trips to Greystoke Studio, in West London, where I was lucky to work with wonderful musicians and a professional team of people.

Even though I haven't yet met Jonathan in person, I feel that I know him through his music, which has so much variety and imagination in its subjects, colours and rhythmical inventions...

I am looking forward to the next project, as well as to meeting Jonathan in person."

Sasha Grynyuk

"I like Jonathan's music! It is very melodic, and has a fascinating harmonic structure, with features of Romanticism and vivid imagery. At the same time, it is created in a modern language, and has a clear form. His cello works are beautifully written, very professionally, with brilliant knowledge of the specifics of the instrument. It is interesting and pleasant to perform them, and the instrumental techniques used require high skills from the cellist.

Jonathan's music finds a lively response from the listener!"

Prof. Alexander Zagorinsky



La Nuit Étoilée

1

Jonathan Ostlund

Andante, chatoyant et très expressif
♩ = 50

flûte

mezzo

piano

violon I

violon II

alto

violoncelle

3

6

"Östlund's music possesses the most vital ingredient for a composer: He makes you want to listen to him. He possesses a notably poetic spirit, with a touch of sentiment and melancholy. He balances this with an impish wit that is really quite delightful.

Jonathan Östlund is an engaging composer who clearly has a bright future ahead of him. Anyone who relishes lyricism and a poetic spirit should find much to enjoy in this album."

David Saemann (Fanfare)

"We encounter, throughout sixteen pieces, personages of the nocturnal world, both real and imaginary, and although we recognise Impressionism and Romanticism Östlund's expression is strong at all times and completely his own."

Sofia Lilly Jönsson (Svenska Dagbladet)

"Jonathan Östlund is one of those contemporary composers who writes music with natural poetic melodies and highly sophisticated harmonies, blending tradition with contemporary expression. The music flows with extremely flexible interpretation, with both dramatic climaxes and romantically soft sections, with variations in color, texture, emotion and narrative expression. Full of passion, emotion, fatality..."

Jan Hócek (His Voice, Czech Republic)

"Östlund's signature, like Debussy and Schumann in the great tradition, merges atmosphere, mystery, fantasy, and fairy tale. The sensation of *Nachtmusik* is so strong that one can approach [*Lunaris*] these two discs as a single narrative of encounters by moonlight. [Östlund's] personal vocabulary—striking, often repetitive rhythms, dashes of Shostakovich and Prokofiev, diatonic harmonies that bend in other directions, and remembrances of vocal traditions from Arabia and the Orient that decorate the lyrical line with melismatic flourishes—is markedly original. [I] feel enriched by stepping into his world of fancy free."

Huntley Dent (Fanfare)

"There is a terrific swirl of music headed by the flute as the instrumentalists rush to the coda with a flourish. This is a most entertaining piece. [...] 'Winter Vigil', a piece that slowly develops through some quite lovely passages, conjuring some very fine images whilst giving the impression of an improvisation. At times the music gains an almost Bach like flow before rippling phrases lead to the coda. This is a particularly fine piece. [...] Jonathan Östlund is a composer who reveals an ability to create works that are magical, playful and energetic, but always with a distinctive sound, a sound that will surely appeal to a wide audience."

Bruce Reader (The Classical Reviewer)



will-o'-the-wisp

1

Jonathan Ostlund

Misterioso, capriccioso 2
♩ = 70

Bassoon

Bassoon

Piano

4 poco a poco accelerando _____

6

poco a poco accelerando

Bassoon

Bassoon

Piano

"Five stars: Unfolding over nearly three hours, Voyages is a wide-ranging experience, and certainly one worthy of investigation."

Colin Clarke (Fanfare)

"Östlund writes in a tonal manner and his evocative compositions have no reservations; creating soundworlds of fantasy, he seems to have no end to his reservoir of inspiration."

Remy Frank (Pizzicato);

translated by S. Sutton

"Jonathan Östlund is a young Swedish composer who is winning acclaim for his attractive, imaginative and accessible music.

He is being championed by some of Europe's best musicians, several of whom have come together to perform on this album ('Lunaris'; 2916) of chamber music and solo instrumental pieces inspired by nature. Evoking the magic of night in all its guises from the dark to the whimsical this lyrical new music has an individual sound and is in turn picturesque and witty. Highlights on this double-CD collection of timeless and sophisticated music include the magical title piece (for voice and piano), *Lumière d'étoiles* (piano solo),

Rêverie - Jeux de pluie (string quartet),

Rêve et Lune,

The Frog Pond (for bassoon and piano)

and *Music at Moonrise*."

John Pitt (New Classics)

"The compositional reach over 'Voyages' is wide, from complex orchestra to simple, effective piano writing (the "Folklore Fantasia," with all its embedded memories of Grieg, superbly and fetchingly played by Sasha Grynyuk). It is perhaps the more lyrical movements that are most memorable. The violin's soulful song of "Twilight-wind and Mandolin" (Alicia Śmietana with Sasha Grynyuk) is truly touching, while the solo violin "Air on a Grieg Theme" (Śmietana), short though it is, reveals core aspects of the composer's skill: earthy from one angle but revealing underlying sophistication. Śmietana and Grynyuk also impress in the folksy violin and piano "Minuit et mistrale." The orchestral writing is expert, dense in a Nordic symphonic way, powerful and expressive in both "Veils of Night" and "The Aura," the Symphony Orchestra of Norrlandsoperan (Umeå, Sweden) in fine form. [...] The Ensemble NEO (sometimes called Norbotten NEO), is a superb group in the playful, imaginative "The Wizard," while Duo Almira, comprising flute and bassoon, provide the most relaxing, assured account of the five-movement "Jeux pour Deux." Trio Tempora offers the delicious Sunday afternoon-ish music of "Sonatine Lyrique," while the shadowy and occasionally deliberately lumbering "Oblivion" for piano quartet receives a marvelous performance by violinist Vladimir Spektr, violist Ksenia Zhuleva, cellist Alexander Zagorinsky and pianist Einar Steen-Nøkleberg."

Colin Clarke (Fanfare)





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Jonathan Östlund



Jonathan Östlund is delighted to be part of the artistic program of Meze Audio.
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With Special Thanks to:



Rosie & Åke Östlund

Vis Novum AB, Sweden

Myriam Hidber-Dickinson | Miss Flute
www.missflute.ch

Andreas Laake | PurAcustica

Evgheny Brakhman

Ric Lloyd | Cleftec
www.musicprep.co.uk

M.I. Glinka State Conservatory in Nizhny Novgorod,
Russia.

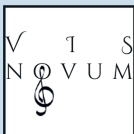
Associazione Manifestazioni Ascona (AMA), Switzerland
www.amascona.ch

Andy Whitmore | Greystoke Studio, London
www.greystokestudio.com

Alexander Grün | Tonal Audiophile Productions
www.tonal.at

Antonio Meze
www.mezeaudio.com

& to all individuals, studios, and institutions
which helped bring this project to life.





Double CD Programme:

Lunaris theme
 Opus Pocus Fantienne
 Phantasion
 Air dans l'air
 Lumiere d'etoiles [2 mvt.]
 Fantasia on Scarborough Fair
 Rencontre
 The Wizard
 Reverie – Jeux de pluie;
 String Quartet No. I [4mvt.]
 Night-Struck;
 Cello Sonata [3 mvt.]
 Winter Vigil
 Reve et Lune
 Miroir d'un mirage;
 Piano Sonata [6 mvt.]
 La Feerique et Pierrot [3 mvt.]
 The Frog Pond [2 mvt.]
 Music at Moonrise
 Lunaris theme (reprise)

LUNARIS [Divine Art; 2016]

DDA 21226

Total playing time: 124:29

Musicians featured on 'Lunaris':

Ruxandra Cioranu [soprano]
 Lydia Hillerudh [cello]
 Yoana Kareмова [piano]
 Ariel Jacob Lang [violin]
 Ursula Leveaux [bassoon]
 Eleonore Pameijer [flute]
 Einar Steen-Nøkleberg [piano]
 Blandine Waldmann [piano]
 Alexander Zagorinsky [cello]
 The Cellini Quartet



Double CD programme:

L'al di là Theme
 Etesian
 Twilight-wind and Mandolin
 Visions on the Wind
 Veils of Night
 Folklore Fantasia [3 mvt.]
 Air on a Grieg Theme
 Autumnal Aire
 Minuit et mistrale
 Moonlight Weave
 Fantasia pour trompette petite
 Favola
 Après l'hiver
 Syrinx et Pan
 Jeux pour deux [5 mvt.]
 Fantasia on Bach's "Badinerie"
 Berceuse bergamasque
 The Aura
 Dacian Prayer
 Two Fantasias on Ancient Hymns [2 mvt.]
 Winter Cathedral
 Air dans l'air
 Gate of Northern Lights
 Sonatine Lyrique [3 mvt.]
 Oblivion
 Erbkönig
 The Stair

Voyages [Divine Art; 2019]

DDA 21232

Total playing time: 153:22

Musicians featured on 'Voyages':

Evgheny Brachman [piano]
 Rachael Elizabeth Cohen [flute]
 Myriam Hidber-Dickinson [flute]
 Christine Elizabeth Hoerning [clarinet]
 Walter Gatti [grand organ]
 Manon Gleizes [soprano]
 Sasha Grynyuk [piano]
 Harry Polda [piano]
 Elena Saccomandi [violin]
 Artjom Safronov [tenor]
 Alicja Smietana [violin]
 Vladimir Spektor [violin]
 Einar Steen-Nøkleberg [piano]
 Alexander Zagorinsky [cello]
 Ksenia Zhuleva [viola]
 Duo Almira;
 Isabel Gonzalez [flute]
 Paula Jimenez [bassoon]
 Trio Tempora;
 Marius Birtea [clarinet]
 Madeleine Douçot [cello]
 Emese Badi [piano]
 Ensemble NEO
 Symphony Orchestra of Norrlandsoperan



CD Programme:

Concerto No. 1 for Violin
& Symphony Orchestra [3 mvt.]
Aquarelle
Morpheus Metamorphoses
Paganini Fantasia
The Forgotten Garden [2 mvt.]
Légendes de La Mer [2 mvt.]
Saga
Nocturnia – Ethereal Night's Ascendancy

MISTRAL [Divine Art; 2020]

DDA 25199

Total playing time: 74:25

Musicians featured on 'Mistral':

Thomas Beard [cello]
Evgheny Brakhman [piano]
Rachael Elizabeth Cohen [flute]
Felix Foster [horn]
Nataly Grines [piano]
Myriam Hidber-Dickinson [flute]
Olivier Hebert-Bouchard [piano]
Christine Elizabeth Hoerning [clarinet]
Natalia Kovalevskaya [solo violin]
Andreas Laake [violin]
Sydney Link [viola]
Vladimir Podgoretsky [conductor]
Bergslagen Chamber Philharmonic Ensemble
Bow Tie Orchestra
Bow Tie Orchestra & Mixed Chorus

All music works featured on the album 'Imago' are composed by Jonathan Östlund
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Executive Producer: Evelyne Bologna Cimoca

Booklet design, Program notes [p. 10 & 11], Narration [on Track 1],
and Photo of Jonathan Östlund [p. 12]: Evelyne Bologna Cimoca

Cover image:

artistic impressions of "Vill Vallareman" (A Fairy Shepherd) by John Bauer (1882–1918)

Additional artworks featured:

"December" (1890) by Theodor Severin Kittelsen (1857 - 1914); p. 8,

"Titania" from 'Shakespeare Gallery', published c.1840; p. 8,

"Musician of Harp and Fool" (Harp player and dancing jester) watercoloured engraving
from the historical treatise by Henri Gourdon de Genouillac, France, Paris 1878; p. 8,

"Great piece of the Sod" (1503) by Albrecht Dürer (1471 – 1528); p. 8,

"River of Sleep" (1937-38) by Newell Convers Wyatt (1882 – 1945), p. 13,

"Elfe mit Irisblüten" by Alfons Mucha (1860 - 1939), p.14

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Divine Art Records: DDA21239

Artists' Biographies

Jonathan Östlund [*Composer*]
<https://www.jonathanostlund.com/>
<https://linktr.ee/JostlundMusic>

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Nataly Grines [*Piano*]
<http://brakhman.com/>

Stefan Cassar [*Piano*]
<http://www.stefancassar.com/>

Gabriella Dall'Olio [*Harp*]

Myriam Hidber Dickinson [*Flute*]
www.myriamflute.ch

Caroline Doerge [*Piano*]
<http://carolinedoerge.com/>

Oleg Egorov [*French Horn*]
http://www.instagram.com/horn_player

Lina Ferencz [*Mezzosoprano*]
<https://www.linaferencz.com/>

Walter Gatti [*Piano*]
<https://sites.google.com/site/waltergatti2/>

Sasha Grynyuk [*Piano*]
<https://sashagrynyuk.com>

Christine E. Hoerning [*Clarinet*]
www.musique-verisimo.com

Vladimir Kharin [*Piano*]
<http://emi-vienna.com/en/vladimir-kharin>

Ursula Leveaux [*Bassoon*]
<http://www.ursulaleveaux.com>

Yan Li [*Viola/Violin*]

Paola Nervi [*Violin*]
<http://www.facebook.com/paola.nervi.549>

Anna Noakes [*Flute*]
<http://www.annanoakes.co.uk/>

Yukiko Ogura [*Viola*]

Andrea Pedrazzini [*Piano*]
<http://www.facebook.com/pedrazzini.andrea>

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Elena Saccomandi [*Viola*]

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Z

Maria Zagorinskaya [*Soprano*]

<http://www.facebook.com/mary.zagorinskaya>

Mauro Zappalà [*Piano*]

<http://www.facebook.com/mauro.zappala>

String Ensemble from the Soloists of
Nizhny Novgorod Soloists

Violins:

Anastasiya Bogdanova,

Vladimir Plaksin,

Dmitriy Stoyanov,

Violas:

Vsevolod Lysenko,

Natalia Milova,

Cellos:

Oksana Tchekhova,

Natalia Telminova,

Double-bass:

Artem Volkov

<https://solistynn.ru>

Esther Haarbeck [*Choir Leader*]

& Coro Calliope [*Choir*]

<http://www.coro-calliope.ch/it/>

Andreas Laake [*Violin/Conductor*]

PurAcustica:

<http://youtube.com/user/hb9fbb/videos>

& Orchestra da Camera del Locarnese

<http://orchestralocarnese.com/>

JONATHAN ÖSTLUND

Composes

Jonathan Östlund received his BA and MA in Composition at LTU, in Sweden, and has so far completed more than 150 works, including several orchestral works, and two concertos for violin.

His achievements include CD-releases, publications and performances with the London Schubert Players in the U.K., France and Romania throughout 2010 and 2011, as part of the 'Invitation to Composers' project. In 2012 he won the Public Choice Award for his Cello Sonata, premiered by A. Zagorinsky and E. Steen-Nokleberg, and was awarded 1st Prize in the Leicester Symphony Orchestra's Composers' Composition for his 'Celebration Fanfare', which was premiered during the Orchestra's 90th Season Gala. In 2013 followed various premieres in the U.K. and France.

The year 2014 brought Jonathan's music to the Cadogan Hall stage with 'Lumières', a programme presenting ten of his chamber works, in various constellations, performed by E. Pameijer, B. Waldmann and the Cellini Quartet. That same year, his Cello Sonata received a Russian premiere, and he was a Winner in the 2015 IBLA Grand Prize, with one of his orchestral works [the extended version of which became 'Nocturnia', and is featured on his third album, 'Mistral'].

His first double CD, 'Lunaris', is released in 2016 to critical acclaim, year in which further premieres take place in the U.K. and in Switzerland. In 2017 Östlund's Piano Concertino is premiered in Athens, Greece, and Y. Revich together with M. Esnult premiere a violin and piano piece in Vienna, Austria.

His second double CD, 'Voyages', is released in 2019, featuring (among others) Walter Gatti, Evgeny Brakhman, Sasha Grynuk, and Alicja Smietana.

His third album release, 'Mistral', released in 2020, includes the recording of his Concerto No. 1 for Violin & Symphony Orchestra among other mesmerising works in varied constellations, and is followed by the releases of his fourth and fifth album, 'Imago' and respectively 'Elysian', two new tour-de-force double albums bringing Jonathan's releases so far up to nine discs of music.

He is preparing various premieres, and composing on new commissions.

For further info, please visit:

www.jonathanostlund.com

<https://linktr.ee/JOstlundMusic>

EVGHENY BRAKHMAN [Piano] & NATALY GRINES [Piano]

<http://brakhman.com/>

Famous Russian pianists Nataly Grines and Evgeny Brakhman professionally grew up in Nizhny Novgorod, where they played their first duo concert at the age of 8. Nataly and Evgeny both graduated from the Glinka National Conservatoire in Nizhny Novgorod. They are active as concert artists as well as being piano and chamber music professors. In 2017 they were on tour in Taiwan, performing the Concerto for two

pianos by Poulenc, together with Taiwan Soloists Symphony Orchestra, in major halls, including at the Taipei National Concert Hall.

Nataly Grines plays in various chamber ensembles. Her chamber partners are violinists Sergei Ostrovsky, Alena Baeva, Daniel Lozacovity, Vladimir Ivanov, Ilya Gaisin, Elena Korzhenevich; violist Daniil Grishin; cellists Evgeny Rummyantsev, Anastasya Kobeikina; clarinetists Igor Fedorov and Valentin Urupin; pianists Evgeny Brakhman, Alexei Lubimov, Igor Zhukov, and others.

She has performed on tours in different cities of Russia, including concerts at the Grand Hall of Moscow Conservatory and Bolshoi Theatre, and abroad (Italy, Spain, Austria, Bosnia, USA, Taiwan, South Africa). In 2016 she took part in Solsona Music Festival and Academy (Spain), where she performed in more than 10 concerts, with different programs, over two weeks.

Performing in piano duo with her sister, Olga Grines, she received special awards named after Tatiana Gaidamovich at the Taneev International Chamber Music Competition. The duo Grines took part in many major festivals in Russia, including at the Moscow and Saint Petersburg Conservatoires. Nataly was awarded a diploma of the best accompanist at the XIII Tchaikovsky competition in Moscow.

The Russian-born pianist Evgeny Brakhman played his first recital at the age of 7, at his local music school. Later, in 2001, at the age of only 20, he graduated from the Nizhny Novgorod Conservatoire, in the class of Prof. V. Starynin, and took post-graduate courses at the Moscow Conservatoire in 2003, being one of the last students of the legendary Lev Naumov. In 1996 he won his first international piano competition, the Concours Musical de France, in Paris. Between 1997 and 1998 he held a scholarship from the M. Rostropovich Foundation, and, along with other top scholars, he took part in the Russian Music School Festival at Carnegie Hall, in New York.

Further recognition came in 1999, being awarded the first prize at the Dino Ciani International Piano Competition at La Scala di Milano; the jury was presided by Riccardo Muti and included Martha Argerich, Michel Béroff, Alexander Lonquich, Fou Ts'ong, Sergei Dorensky and Fanny Waterman. Afterwards, he played recitals at La Scala di Milano, Zurich Tonhalle, Wien Konzerthaus, and attended the most prestigious festivals in Europe.

His awards at the competitions in Cleveland, New Orleans, Rio de Janeiro, and Tbilisi, brought additional collaborations with top orchestras. In 2011-12 he successfully toured with the Moscow Symphony in South Korea (including at the Seoul Art Center), he performed recitals and chamber music in USA and Brazil, Austria, and Switzerland, while in Russia he took part in the famous festival Stars on Baikal, in Irkutsk, under the artistic direction of Denis Matsuev.

As soloist, he has performed with top orchestras including the Orchestra of La Scala di Milano, Bournemouth Symphony, Royal Scottish Symphony, and Vienna Chamber Orchestra. As chamber musician he has collaborated with top musicians, such as Dora Schwarzberg, Anastasia Chebotareva, Denis Shapovalov, Boris Andrianov, Mark Drobinsky.

In 2002 EMI Classics released his first CD, under the title 'Martha Argerich Presents Evgeny Brakhman'. This CD consisted of sonatas by Mozart, Beethoven and Liszt, and was awarded the Diapason d'Or.

In 2003 EMI released his second CD, a live recording from Lugano Festival.

At present Evgeny Brakhman, prizewinner of more than 10 international piano competitions worldwide, performs regularly and extensively, having had concerts in more than 20 countries, so far. In Russia he regularly performs in Moscow, Yekaterinburg, Ivanovo, Nizhny Novgorod and in many other cities.

He is a professor at the Glinka State Conservatoire in Nizhny Novgorod, Russia.

STEFAN CASSAR [*Piano*]

<http://www.stefancassar.com/>

Stefan Cassar, pianist of Maltese origin, living in France since 1989, is a graduate of the Ecole Normale de Musique de Paris where he studied with professor Germaine Mounier, of the Lyon Conservatoire, and also of the Royal Schools of Music in London. He studied under renowned masters including Helena Czerny Stefanska and Valery Affanassiev. He also studied at the Mozarteum in Salzburg, Austria, as a scholarship student under the guidance of Sergio Perticaroli.

The press and media have acclaimed his playing on numerous occasions; Germany's Leipziger Volkszeitung describes the public's enthusiasm for Cassar's great artistic style in these words : «*Lyoner Pianist begeistert mit grosser Klavierkunst*». In a article entitled: "*Stefan Cassar émerveille son public*", La Provence says of his playing : "*brilliant ... A miraculous performance*". Le Progres: "*a celebrated pianist on the international music scene and an ambassador of the city of Lyon*".

Stefan Cassar performs regularly in various cities in France and elsewhere in Europe such as Paris, Lyon, Brussels, Monte-Carlo, Berlin, Dresden, Leipzig, Bern, Basel, Sofia.

He has been invited in countries such as Thailand to perform in Bangkok, Hua-Hin and Chiangmai, but also as member of the jury panel for the first edition of the "Thailand Chopin International Piano Competition", taking place in Bangkok. In Asia he was invited to perform in the 11th international music festival in Phnom Penh in Cambodia. He has performed in the United States in Washington DC, in Chicago at

the Chicago Pianoforte Hall on Michigan Avenue, and in New York in a recital organized by the French contemporary artist JR.

He has been engaged for concerts in various venues in Paris and other major cities in France. In the more intimate atmosphere of concerts organized by art galleries, museums including the Beaux-Arts de Lyon and the Musée d'Art et Histoire du Judaïsme de Paris, as well as private concerts for fashion and other prestigious luxury names representing the French "art de vivre". The first of a long series started in Monte-Carlo at the famous Thermes Marins. Cassar's successful performance was observed by the French press including the famous weekly review Paris Match.

Playing regularly in various chamber music ensembles he has performed with artists including the French viola virtuoso Gérard Caussé, the Ludwig String Quartet, French violoncellist Dominique de Williencourt, Russian violinist Vadim Tchijk, soloists from the Orchestre National de France, and of the Orchestre National de Lyon, etc. He has also collaborated with the Italian ballet dancer Francesca Ziviani and the French actor Francois Marthouret.

Stefan Cassar has been artistic director of various music festivals all over France including "Les Nocturnes de Carpentras" in Provence and "Un Piano à Collonges" close to Lyon.

In 2001 he founded two festivals of which he still is the music director, the "Un Piano en Hiver" chamber music festival (taking place over the Christmas season) and "Les Moments Musicaux" (taking place in August); both held in the paradisique Belle-isle-en mer, an island off the west coast of France.

Stefan Cassar is regularly invited to give master-classes around France. Every July, he travels to the south of France where, he has been organizing and directing a summer piano academy on the French Riviera.

In January 2016, Stefan Cassar has been invited by Paolo Fazioli to inaugurate with a world premiere recital at the Gallifet Palace, Paris, the prestigious Fazioli new concert piano grand "Aria" with a recital including works of Liszt, Beethoven and Ravel.

GABRIELLA DALL'OLIO [*Harp*]

<https://www.trinitylaban.ac.uk/study/teaching-staff/gabriella-dallolio>

Born in Bologna, Italy, Gabriella studied in Italy, France and Germany with Pierre Jamet and Fabrice Pierre, Jaqueline Borot, Giselle Herbert and Anna Loro.

Gabriella began her music studies at the Conservatory of Bologna. As a student of Anna Loro, she received her harp diploma with Honours from the Conservatory of Verona. She continued her studies in

France, with Jacqueline Borot and Pierre Jamet, who greatly influenced her musical development, and was awarded a scholarship by the French government at the Ecole Normale de Musique of Paris, as a student of Fabrice Pierre (harp) and Michael Hentz (chamber music). A scholarship by the German government provided the opportunity for her master studies at the Musikhochschule in Wurzburg, where she studied with Giselle Herbert, receiving her Meisterklassdiplom in 1994.

Now based in London, she continues to follow an international and high profile career, performing and teaching the harp. Captivating audiences around the globe, her critically acclaimed recordings span solo, chamber and orchestral works on the Claves, Koch, Stradivarius, Dal Segno and Ambitus labels, and she has also made many live recordings for French, German, Italian and Swiss Radio. Her wide and varied repertoire covers most solo, concertos, chamber music repertoire, as well as orchestral works (symphonic, operatic and ballet). Internationally active as a soloist and chamber musician, Gabriella has given recitals and concerts throughout Europe, USA, and the Far and Middle East. She also freelances with some of the most outstanding UK and European orchestras: the Vienna Philharmonic, Vienna State Opera, Chamber Orchestra of Europe, Bavarian Radio Symphony Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, the Philharmonia, the Royal Philharmonic Orchestra, the English Chamber Orchestra, the Orchestra of the Age of Enlightenment, and the Orchestra of the Royal Opera House, Covent Garden. Conductors she works with include Nikolaus Harnoncourt, Mariss Jansons, Valery Gergiev, Simon Rattle, Lorin Maazel, Sir Colin Davis, Antonio Pappano, Bernard Haitink, Seiji Osawa, and Esa-Pekka Salonen, amongst countless others.

As well as her work as Head of Harp at Trinity Laban Conservatoire of Music and Dance in London, and her recent appointment at Chethams School of Music in Manchester UK, Gabriella gives masterclasses and harp courses as well as orchestral courses in Italy, Spain, France, Sweden, Singapore, Tasmania and Australia. She has also been a jury member in competitions (BBC Young Musician of the Year [strings final]; F. Godefried International Harp Competition in Belgium, Arpaplus in Spain and the North London Competition).

Furthermore, she is actively involved in community music projects, ranging from babies of a few months old to elderly people, hospitals and special needs schools. Her wide experience of teaching all ages and all backgrounds reflects her commitment to music-making at the highest international level, not only in the solo scene but also chamber music and orchestral, and community work and cross-collaborations. Gabriella and choreographer Susan Sentler work together with dancers and harpists to promote new explorations between movement, sounds, and shapes.

Gabriella has performed important works of the solo contemporary repertoire as well as premiering and commissioning many others (Jackson, Be Not Afearred, Benati, Marson XL, Perga, Thomas, Streak, etc). She

has worked extensively with Gruppo Musica Insieme di Cremona, the iconinc group of Luciano Berio and Cathy Berberian, Avanguardia 80, and the German contemporary music group Kontraste. She has worked with composers on writing for the harp in BBC composers workshops, courses (Orkney Festival), and has given classes in composing for harp. She has also appeared regularly and recorded with distinguished chamber ensembles like the Vienna Virtuosi, Divertissement Ensemble, and the Holst Singers.

Future performances include Debussy's *Dances Sacree et Prophane* and *Introduction and Allegro* by Ravel in Italy, solo recitals in Italy and Spain, as well as concerts at Kings Place, and tours with various UK Orchestras. Recent solo concerts include an Italian tour and several recitals in the UK, as well as performances of Mozart's Flute and Harp Concerto together with Flutist Anna Noakes and the London Virtuosi, and solo and chamber music performances with the Gabrieli Consort.

She has also played with Tina Turner on television in occasion of her 60th Birthday Concert, and with Sting, Phil Collins, Elton John at the RAH in London, Kazabian, the Pet Shop Boys, Faith SFX and 3X world champion DJ Switch.

Gabriella has earned considerable recognition and has been supported by the Swiss Fund 'Junge Kunstler'. She is also the winner of numerous prizes, awards and scholarships, including the 1989 Victor Salvi Competition, Italy, and the Junge Kunstler Prize, Switzerland.

MYRIAM HIDBER-DICKINSON [Flute]

www.myriamflute.ch

Born and raised in Switzerland, Myriam Hidber-Dickinson received a BA in Music under the guidance of F. Renggli at the Schaffhausen Conservatory and a MA under the guidance of M. Stucki at the Zurich Musikhochschule.

In 1996, 1997, 2001, and 2005 she gave masterclasses, and performed at various music conservatories, universities and orchestras in Brazil and Angola, and in numerous cities throughout the Indonesian Archipelago.

In addition to her teaching duties at various music schools in the Zurich area, and to giving masterclasses in Switzerland, Brazil and in the USA, she is continuing her studies with Philipp Racine in flute at the Zurich Conservatory, and with Cosimo Lampis in percussion and ethnomusicology.

She has exceptional versatility and a growing international fan club, in admiration of a virtuosic flutist who has taken the time and effort to explore her repertoire from the inside out: harmony, structure, color, mood, style, ornamentation, agogic, vibrato.

She has long since moved through the standard repertoire for flute together with piano, guitar, harp, chamber ensemble, and orchestra; and into Baroque music on period instruments, lesser-known works of the Classic and Romantic (especially from countries outside of western Europe), contemporary music, jazz improvisation, African percussion, and in recent years has had a distinct interest in the vast universe of Brazilian music (and in particular in Choro). She is also known for her work in multi-media: with recitation, with themes, with sculptures in an outdoor setting, at vernisages (improvisations to individual paintings), at conferences, and with music in a business conference setting.

She has a very active performing career, both as a soloist; performing with various orchestras in Switzerland, Ukraine, Serbia and Bulgaria, and in various music settings (with modern as well as historical instruments) in Switzerland, Brazil, Italy, Austria, Germany, the USA and France.

CAROLINE DOERGE [*Piano*]

<http://carolinedoerge.com/>

Caroline Doerge was born in Berlin to the German violinist Albin Doerge and his wife Hongza Choe Doerge, a Korean soprano. She began to study the piano at the age of five.

She later studied at the Julius-Stern-Institut and Hochschule der Künste in Berlin with Laszlo Simon. She was a student of Karl Heinz Kaemmerling at the Hochschule für Musik und Theater in Hannover. She studied with Homero Franceschi at the Musikhochschule in Zürich, and with Franco Scala at the Accademia Pianistica in Imola. She has taken masterclasses with Sergei Dorenski and Lev Naumov.

Awards she has received include several first prizes at Steinway Competitions in Berlin and Hamburg, between 1979 and 1985, and a prize at the Third European Chopin Competition in Darmstadt in 1989.

Caroline performed in top halls such as the Konzerthaus Berlin, Philharmonie Berlin, the Sala Sinfonica in Castellón and in San Sebastián (Spain), the Seoul Arts Center, Bunka Kaikan Hall (Tokyo), the Teatro Regio in Turin, and LAC in Lugano.

She collaborated as soloist with the Berliner Sinfonie-Orchester, the Orchestra of La Scala in Milan, the Tokyo Metropolitan Symphony Orchestra, Orchestra della Svizzera Italiana, the Hungarian Philharmonic Orchestra, the Orchestra del Teatro Comunale Bologna, the Korean Symphony Orchestra, the Solisti di

Zagreb, the State Orchestra of Romania, the Lubin Philharmonic Orchestra, the Salzburger Kammerorchester, the Vienna Classical Players, the Orchestra Cantelli di Milano, the Orchestra Giovanile del Piemonte, the European Union Chamber Orchestra, and Symphonisches Orchester Berlin.

She has been invited by Maestro Claudio Abbado at the Berliner Festwochen and the Young Euro Classic Festival in Davos.

She has given recitals at the Teatro Comunale in Reggio Emilia, Lingotto, the Teatro Regio in Turin, the Turin Conservatoire, the Sala Mozart in Bologna, the Kammermusiksaal of the Philharmonie in Berlin, the Villa Wahnfried in Bayreuth, and in the Auditorium of the Lugano Conservatoire, among other European venues.

Caroline Doerge performs chamber music with the members of the Berliner Philharmoniker, Wiener Philharmoniker, National Italian Radio Orchestra, Wiener Symphoniker, and of the Teatro alla Scala di Milano.

OLEG EGOROV [*French Horn*]

http://www.instagram.com/horn_player

Oleg Egorov graduated from the Rimsky-Korsakov St. Petersburg State Conservatory.

Since 2007 he has been working with the Hermitage Theatre Orchestra.

A laureate of numerous international competitions and festivals, he has performed with ensembles such as the Povolzhye Youth Symphony Orchestra, the Tavrichesky Palace Orchestra, the Orchestra of the CIS Countries and of the European Union.

Between 2010 and 2013 he has been a soloist of the Musica Aeterna Orchestra, under the baton of Teodor Currentzis. Since 2013 he is a concertmaster in the St. Petersburg Philharmonic Orchestra, under the baton of Yuri Temirkanov. As a member of the orchestra, he annually toured in Russia and in Italy, Spain, Germany, Austria, Slovakia, England, USA, Japan, Korea and China.

LINA FERENCZ [*Mezzosoprano*]

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

Lina Ferencz began her stage career as an actress at Theater Hevesi Sandor, in Hungary. During this time she discovered her operatic voice and passion for singing, and completed her studies at the Franz Liszt Academy of Music, in Budapest, receiving her Master's degree with High Honors.

She participated and won several prizes at international singing competitions, including at the 42nd Antonín Dvořák International Singing Competition in Karlovy Vary, at the Opera Competition and Festival with Mezzo TV, at the 'Francesco Vinas' International Singing Competition in Barcelona, and at the 'Musica Sacra' Competition in Rome.

She further developed her vocal technique under the guidance of Josef Protschka and Barbara Schlick in Köln, and studied baroque singing with James Gray in Firenze, followed by studies of the mezzo-soprano repertory with Prof. Mario Díaz in Salzburg, Austria. Her current voice teacher is Gerlinde Jelinek, the coloratur-sopran and leader of the "Wiener Opernball Orchester".

Early in her career she performed the roles of La Ciesca from Puccini's 'Gianni Schicchi', La Scaffetta from B. Galuppi's 'Il caffè di Campagna', Donna Elvira from Mozart's 'Don Giovanni', in Hungary; The Second and also The Third Lady from 'The Magic Flute', in the Czech Republic; and covered the role of Tatjana from P. I. Tchaikovsky's 'Eugene Onegin' at the Theater Hildesheim, TfN, in Germany, in 2012.

In 2015 she was engaged in a special project of the Salzburger Hofmusik Baroque Orchestra as Agliaia, die Dichtkunst in Johann Michael Haydn's 'Die Wahrheit Der Natur', coached by Wolfgang Brunner, and performed at its world premiere under the baton of Graziano Mandozzi, in Salzburg, Austria; the performance was released on CD under CPO Records, in 2018.

In 2016 she performed as Glasa and Feklusa in Leos Janacek's 'Katja Kabanova', at Staatstheater Wiesbaden, in Germany.

During the following season she played the role Eine Stimme von Oben in Richard Strauss's 'Frau Ohne Schatten', conducted by Vassilis Christopoulos and Eckerhard Stier, and covered the role of Flosshilde from R. Wagner's 'Das Rheingold'.

She was awarded the scholarship of the International Associations of Wagner Societies, Bayreuth.

In 2019 she sang the Alto solo in Mozart's 'Coronation Mass' in the Salzburg Cathedral, conducted by Gabor Hollerung.

She performed at the world premiere of four works written by Jonathan Östlund, together with the Orchestra da Camera del Locarnese, in Ascona, Switzerland, during the New Year's Day concert of 2020.

She worked with conductors and directors, among whom Pal Nemeth, Peter Oberfrank, Zsolt Hamar, Vassilis Christopolus, Eckerhard Stier, Graziano Mandozzi, Andras Kürthy, Uwe Laufenberg, Matthew Wild, and has been performing in Europe and in the United States.

She has also participated in film projects, like 'Chopin in der Oper', a documentary directed by Jan Schmidt-Garré, and in the cinematographic installation 'Cities' (Territories & Occupation) by Gusztáv Hámos

and Katja Pratschke, which was presented at numerous international film festivals, from India to Brazil, and won the Award Best Experimental at the Arquitecturas Film Festival in Lisbon, Portugal in 2021.

WALTER GATTI [Piano]

<https://sites.google.com/site/waltergatti2/>

Walter Gatti graduated in musical disciplines, specializing in: Harpsichord, under the guidance of A. Cohen and F. Lanfranco, in Organ and Organ Composition with M. Nosetti, and in Choral Music and Choir Direction with S. Pasteris at the A. Vivaldi Conservatoire in Alessandria, and the G. Verdi Conservatoire in Torino. Under the guidance of Paolo Tonini Bossi he has also graduated in Torino, from a second level specialized degree in Choral Music and Choir Direction with a Study Award by EDISU. He studied Choir Direction with S. Korn and D. Tabbia, and Composition with R. Piacentini. He improved in Organ with L. Romiti, R. Jaud, E. Corti, C. Kent, J.-C. Zehnder, R. Saorgin.

He received the Diploma with Merit at the 6th edition of Torneo Internazionale di Musica in the Organ section, the 'Paola Bernardi' Special Rendering Award at the IV 'Gianni Gambi' Harpsichord Performance Competition in Pesaro, and he received the 2nd position at the 'Lonfat – Stalder' Competition in Finhaut, Switzerland. Since 1988 he performs regularly in concerts, both as soloist and as accompanist, including with choirs, and orchestras; in Austria, Czech Republic, France, Germany, Poland, Spain, Switzerland, and in Italy, playing at important festivals and on prestigious stages.

From 1988 to 2002 he was organist for the Waldesian Church in Luserna San Giovanni, in 1995 he was the official organ player at the Protestant Church in Reconvilier Chaidon (Jura, Switzerland), and between 2006 - 2010 he was the organist for the Waldesian Temple of Torre Pellice. Between 1991 and 2009 he directed many choral and orchestral groups.

Since 2010 he is the director of the historic Turin Waldesian Choir. He contributed, as organ player and composer, with different vocal and instrumental teams, among which the Orchestra and Choir of the University of Bamberg (Germany), as organist and choir director of the Adoramus Orchestra (London), and with the Roberto Goitre Choir (Torino).

He also has to his credits collaborations with Teatro Reggio (Torino) and with the Italian National Television, RAI. Most of his works for Choir, Organ, Harpsichord and Piano were published in Italy (Musica Practica, Torino), in Germany (Andreas Goldbach, St. Ingbert), and in Switzerland (Editions Schola Cantorum,

Fléurier). He has written upon commission for The University of Bamberg and for the Ensemble Musici Errantes.

He currently teaches organ, organ composition, and harpsichord, at Istituto Civico Musicale 'Arcangelo Corelli' (Pinerolo), and organ and music theory at Scuola Intercomunale della Val Pellice (Luserna San Giovanni). He is teacher of organ, choir direction and choral composition at Scuola Diocesana di Musica Sacra (Pinerolo). He is organist and music director at the Waldesian Temple of Torino; coordinating the Waldesian Choir and organ concerts.

Since 2010 he is the director of Accademia Organistica Pinerolese.

SASHA GRYNYUK [*Piano*]

<https://sashagrynyuk.com>

Born in Kyiv, Ukraine, Sasha Grynyuk studied at The National Music Academy of Ukraine, and later at Guildhall School of Music & Drama, in London, with Ronan O'Hora. After graduation he also benefited from artistic guidance from great musicians among whom Alfred Brendel and Murray Perahia.

Winner of over ten international competitions, prizes and awards, Sasha was chosen as a Rising Star by BBC Music Magazine and by International Piano Magazine.

His recent successes also include the 1st prizes of the Rio de Janeiro International Piano Competition, and at the Grieg International Piano Competition, and Guildhall School's most prestigious award – the Gold Medal - previously won by such artists as Jacqueline Du Pre and Bryn Terfel.

He regularly performs in the most renowned concert halls throughout Europe, South and North America, Far East and Asia, including Royal Festival Hall, Queen Elizabeth Hall, Salle Cortot, Bridgewater Hall, Barbican Hall, Wigmore Hall, and Carnegie Hall.

Sasha was described by the legendary Charles Rosen as "an impressive artist with remarkable, unflinching musicality, always moving with the most natural, electrifying, and satisfying interpretations".

CHRISTINE E. HOERNING [*Clarinet*]

www.musique-verisimo.com

Christine Elizabeth Hoerning is a native New Yorker, and Montreal-based clarinetist. A doubler from the age of 12, her primary instruments include clarinets, saxophones, bassoon, oboe, and flute. While residing in

her native New York, Christine worked extensively in pit orchestras for off-Broadway productions. Christine was the winner of the 2012 Long Island Chamber Music Festival Concerto Competition, she substituted with the Northshore Symphony Orchestra, and was an assistant/woodwind coach for the Long Island Youth Orchestra.

Since arriving in Montreal, in 2012, she is principal clarinetist with l'Orchestre Philharmonique des Musiciens de Montreal. In collaboration with the Montreal Symphony and des Quartier des Spectacles she performed as a soloist for the promotion of the Montreal Symphony's 'Viree Classique Summer Concert Series'. She holds the 2nd clarinet position with l'Orchestre des Musiciens du Monde, and has substituted with the Kingston Symphony, and the Orchestra of Northern New York.

Christine was invited to hold presentations at the Crane School of Music, discussing performance, practice, and organization, as a young professional. She appeared as a guest artist at The Annual Clarinet Summit at the Crane School of Music in 2011. In 2013 she was a featured alumna in a S.U.N.Y Potsdam publication which was also featured by McGill University.

An avid performer of contemporary music, Christine performed with the Musical Theatre Montreal, and with Montreal Nouvelle Musique at the 2015 Nuit Blanche Festival. She performs frequently with composer/conductor Andre Pappathomas and l'Ensemble Mrurta Mersti. In conjunction with Opera Immediat she has performed in the orchestras of the popular operas Die Fledermaus, The Elixir of Love, Aida and Carmen. Christine joined the opera orchestra at LyricArezzo in Italy, in 2014, for their in concert performance of Puccini's 'La Boheme' under the baton of Maestro Stefano Pagliano. Most recently she premiered a new opera entitled 'Slideshow' with acclaimed Quebecoise mezzo-soprano Marie-Annick Beliveau at La Chapelle Theatre in Montreal.

As a freelancer Christine worked with a variety of musicians and ensembles, spanning various genres; having had performances at the National Arts Center in Ottawa, recording all wind tracks for a jazz fusion album with singer Tom Mauro, and making guest appearances with the gypsy-folk band Balkan Kefana.

She is the founder and artistic director of the Verisimo Collective, a chamber music ensemble which specializes in the merging of chamber music and film. The ensemble performs classical and contemporary chamber music accompanied by original films designed specifically for the ensemble.

VLADIMIR KHARIN [*Piano*]

<http://emi-vienna.com/en/vladimir-kharin>

Vladimir Kharin began his musical education at the age of 6 years at the Central Music Special School of the Moscow Tchaikovsky Conservatory for specially gifted children. He gave his first piano recital at the age of eleven and made his orchestra debut at the age of 13. He then studied at the Moscow Tchaikovsky Conservatory with Jevgeni Malinin and Lev Naumov (both students of Heinrich Neuhaus), which he graduated with Distinction. Many of his concerts were broadcast live on Russian TV and Radio.

He continued his studies and took the "Konzertexamen" (also with distinction) with Michael Roll and Boris Bloch at the Folkwang Hochschule Essen in Germany, as well as with master classes with Vitaly Margulis, Oleg Maisenberg and Dmitri Bashkirov. Vladimir Kharin was invited to the concert halls of Germany, the CIS states, France, Italy, Japan, China and Indonesia as a laureate of international competitions with recitals and chamber music, as well as concerts with orchestra.

He has appeared several times with recitals at the Ruhr Piano Festival and has recorded several CDs, including together with the Duisburg Philharmonic Orchestra under the baton of Jonathan Darlington.

Vladimir Kharin focuses on his teaching activities, which he began in 2005 at the Folkwang University of the Arts as an assistant to Boris Bloch. Since 2009 he became the director for piano instruction for particularly gifted children and young people at the University of Music and Performing Arts in Vienna. His students attracted attention at international competitions with several first prizes. Kharin is a demanded jury member at competitions, to which he is regularly a part of, all-throughout Europe, as well as in the Far East, along with giving concert performances and master classes.

URSULA LEVEAUX [*Bassoon*]

<http://www.ursulaleveaux.com>

Ursula Leveaux is a sought-after chamber musician and has been the bassoonist of London's Nash Ensemble, the resident Ensemble at the Wigmore Hall, since 1997. She is also in demand as performer on period instruments, and in 2011 was appointed Principal Bassoon to the Academy of Ancient Music.

She is a prominent orchestral player having held the position of Principal Bassoon with the Scottish Chamber Orchestra from 1987 to 2007. Ursula is frequently invited to appear as guest principal with major orchestras and ensembles in Britain and throughout Europe. A former pupil at Chetham's School of Music,

she furthered her studies with Martin Gatt in London, and Brian Pollard in Amsterdam, and also studied Baroque bassoon with Danny Bond in The Hague. While still a student in London, she was the winner of the LSO Scholarship, and also became a member of the European Union Youth Orchestra, working with conductors such as Claudio Abbado, Herbert von Karajan, Leonard Bernstein, and Georg Solti.

As well as regular appearances with the SCO, Ursula's solo work has included concertos with the LSO, Royal Liverpool Philharmonic Orchestra, BBC Scottish Symphony Orchestra, and at the Mostly Mozart Festival, at the Barbican in London with the Academy of St Martin-in-the-Fields. In 2011 she performed a Vivaldi Bassoon with the Academy of Ancient Music and Richard Egarr on a tour to the Far East. A regular contributor to BBC's Radio 3, in 2013 she has played in live broadcasts with the Britten Sinfonia, Magdalena Consort, Academy of Ancient Music, the Nash Ensemble and the Halle Orchestra, and took part in the Chamber Prom at the Cadogan Hall with the Academy of Ancient Music.

Ursula's CD recordings include the complete chamber music of Poulenc and of Saint-Saëns, the Beethoven *Septet* and Schubert's *Octet*, all with the Nash Ensemble. She can also be heard on the complete recording of Chabrier Songs with Dame Felicity Lott and Graham Johnson. As well as a huge range of orchestral and opera repertoire with the SCO, Ursula has also recorded the Vivaldi Bassoon Concerto in D minor, Sir Peter Maxwell Davies' *Strathclyde Concerto No 8* for bassoon, which was written especially for her, and the Mozart *Bassoon Concerto*, released in 2006. Ursula has played in CD recordings of all the Bach *Orchestral Suites* and the *St. John Passion* with the Academy of Ancient Music, a disc of Bach Cantatas with the Magdalena Consort, and a recording of a Danzi Wind and Piano Quintet with Ensemble F2.

Ursula has given masterclasses at most of the UK music colleges, and as far afield as Toronto and Hong Kong. She has been a member of the senior faculty at Marlboro Music Festival in the US in 2003, 2005 and 2007, and sat in the jury for the 2013 ARD Competition in Munich.

When not travelling and performing, Ursula lives in the English Lake District with her husband and daughter.

YAN LI [*Viola/Violin*]

Yan Li was born in China, and studied Viola Performance and Literature at the Tianjin Conservatory.

She continued her studies at the Richard Wagner Konservatorium in Vienna, Austria. Before deciding to move to Vienna, she has played for 12 years together with the Symphony Orchestra at the Beijing Theatre.

PAOLA NERVI [Violin]

<http://www.facebook.com/paola.nervi.549>

Paola Nervi graduated her violin studies with distinction under the guidance of Fabio Biondi.

In 1989 and 1990 she played in the Orchestra Giovanile Italiana and improved her knowledge about chamber music under the guidance of Piero Farulli and Maureen Jones in the Music School of Fiesole.

She studied Composition and Musical analysis with Carlo Mosso, and collaborated with the Orchestra Sinfonica della RAI in Turin, the Orchestra Nazionale RAI, the Orchestra della Svizzera Italiana in Lugano, and the Orchestra Sinfonica of Sanremo.

She attended Early Music courses at the Music School of Fiesole and Graduated in Ancient Violin and Viola in the Accademia Internazionale della Musica in Milan with Enrico Gatti.

Paola Nervi dedicated herself to the study of chamber music repertoire with fortepiano under the guidance of Laura Alvini. She collaborated with different ensembles, among which: the Accademia del Santo Spirito, in Torino; the Accademia dei Solinghi, L'Astree, the Orchestra Barocca della Capella della Pietà dei Turchini, in Naples; the Accademia Montis Regalis, L'Archicembalo, and Cremona Antiqua.

She has recorded extensively, and, aside from her performances, she is teaching violin at the Suzuki Talent Center Academy in Torino.

ANNA NOAKES [Flute]

<http://www.annanoakes.co.uk/>

Anna Noakes has performed concerti with major London Orchestras as well as giving recitals, as both soloist and chamber musician, at the Wigmore Hall, Purcell Room, BBC Radio 3 recitals, many National and International Festivals and numerous CD recordings; ex.: in 2014, Anna has recorded the JM Damase Flute Concerto with BBC Concert Orchestra.

She works closely with duo partners Gabriella D'all Olio, Harp and John Alley and Leo Nicholson, Piano. Composers such as Martin Yates, Cecilia McDowall, Dominique Le Gendre, Elgar Howarth and Simon Holt have been inspired to write for her.

Anna has recorded numerous CD's featuring solo and flute chamber music for ASV, Naxos, Dutton Epoch, Guild and Kingdom, receiving Gramophone Magazine's coveted 'Critics Choice' several times.

Anna broadcasts for BBC Radio3 and Classic FM, and works as Guest Principal Flute with the English Chamber Orchestra, City of London Sinfonia, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Royal Opera House Orchestra, English National Opera, Philharmonia, Britten Sinfonia, Northern Sinfonia, Academy of St. Martin in the Fields and New London Orchestra.

She now spends a considerable amount of her time recording music for Film and TV, playing film scores by composers that include John Williams, David Arnold, James Horner, John Powell, Harry Gregson Williams, Howard Shore, Danny Elfman, Alberto Inglesias, Craig Armstrong, Elmer Bernstein, Michael Giacomo, Alan Silvestri and Hans Zimmer in films such as Harry Potter, James Bond, Shrek, Narnia, Bridget Jones, Love Actually, How to Train your Dragons, Lord of the Rings, Les Miserables, Volver, Sleepy Hollow, Da Vinci Code to name but a few.

Anna is Professor of Flute at Trinity College of Music, and is Artistic Director of the Oxford Arts Festival.

YUKIKO OGURA [*Viola*]

The violist Yukiko Ogura was born in the beautiful and historic city of Nara in western Japan. Having studied the violin at Kyoto City University of the Arts, she won a position as a member of the Kobe City Chamber Orchestra, an orchestra specializing in string repertoire.

Encouraged by Nobuko Imai, she became more interested in the viola, eventually giving up the violin completely in order to study with Mazumi Tanamura in Tokyo. She emigrated to the USA in 2000, and continued her studies there with Li-Kuo Chang at the Roosevelt University in Chicago. She became the violist of the Eusia String Quartet, with whom she subsequently won the gold medal at the Fischhoff National Chamber Music Competition in 2001. That same year, Yukiko was appointed member of the Chicago Symphony Orchestra.

Her passion for the chamber music repertoire has remained the mainspring of her life. During her tenure in Chicago, she appeared as a chamber musician with members of the CSO, and also with artists such as Pinchas Zukerman, Lynn Harrell, Joseph Silverstein, Arnold Steinhardt, Lang Lang and the Vermeer Quartet.

Yukiko moved to London and joined the Philharmonia Orchestra in 2015, and holds the Principal Viola Chair. The Philharmonia's Principal Viola Chair is endowed in perpetuity by The Tertis Foundation.

ANDREA PEDRAZZINI [*Piano*]

<http://www.facebook.com/pedrazzini.andrea>

Andrea Pedrazzini was born in Bellinzona, Switzerland, in 1992. He started studying piano at the Vivaldi Academy in Locarno at the age of 6, with Francesca Rivabene and Michele Fedrigotti. During his high-school studies on a science profile, he continued his piano studies with Leonardo Leonardi, and music theory with Sergio Bianchi, taking exams in both subjects at the Giuseppe Verdi Conservatorio di Milano. In 2021, after graduating his science studies, he is awarded a diploma in piano studies from the “Luca Marenzio” Conservatorio di Brescia, at the age of 19.

His passion for the Grand Organ started at age 9, when self-taught he started to accompany the liturgy at the Santuario della Madonna del Sasso di Orselina. In september 2017 he pursues further studies at the Conservatorio della Svizzera Italiana di Lugano with Stefano Molardi, completing his Masters in Organ Performance.

He has been playing both as solo pianist and as organist throughout the years, both with chamber groups as well as with orchestras, in various concerts in Switzerland and in Italy. He has collaborated with various vocal formations both for concert performances as well as for album recordings and releases.

His contact with more recent musical instruments, such as the Hammond organ and synthesisers, has brought him closer to explorations in new music genres, including jazz and rock, and this search for new sounds has brought him to participate in concerts and recordings of these genres as well.

As the organist of the Collegiata di Locarno, he has participated in 2014 in the project of restauration of the Gran Organ at the Parrocchiale di Brione s. Minusio church, to which he is also the organist. On this instrument he has invited special guests to a festival comprising concerts of high artistic value, which he is organizing and to which he remains Artistic Director of; this festival is an initiative of the Associazione Amici dell'Organo di Locarno.

He is teaching music at the Liceo Cantonale di Lugano 2, where he is also choir leader and director of the orchestra, and blends all his music activities with that of also being a certified federal accountant.

LAURENCE PERKINS [*Bassoon*]

<https://laurenceperkins.com/>

Laurence Perkins was born in Lancashire in 1954, and studied at the Royal Northern College of Music in

Manchester between 1970-76 with Charles Cracknell, principal bassoonist in the Hallé Orchestra. He joined the Manchester Camerata as their principal bassoonist in October 1974, position that he left in June 2017 in order to pursue more solo and chamber music playing, alongside his on-going work promoting the bassoon. During his 43 years with the Camerata he performed in concerts throughout the UK (including at the BBC Proms) and on overseas tours including in France, Germany, Portugal, Norway, the Azores Islands, Hong Kong, Macau, Australia and Japan.

Laurence has given many solo concert performances throughout the UK and Europe, including recitals at the Wigmore Hall and the Purcell Room in London, concertos with the English Chamber Orchestra (at St. John's, Smith Square) and with the Manchester Camerata, and numerous overseas concerts including France, Portugal and Prague.

Laurence's solo CDs for the Hyperion label include a disc of concertos with conductor Douglas Boyd which received a five-star rating in the BBC Music Magazine, with the Mozart Concerto being a top selection in *Building a Library* on the BBC Radio 3 *Record Review* program. A CD of shorter, lighter pieces, *"The Playful Pachyderm"* with the New London Orchestra conducted by Ronald Corp received outstanding reviews in the national and international media. His latest recording is of music by Beethoven, Glinka and Richard Strauss, where he is joined by clarinetist Sarah Watts, pianist Martin Roscoe, and the Royal Scottish National Orchestra conducted by Sian Edwards, released in 2018.

Laurence is bassoon tutor at the Royal Northern College of Music in Manchester, and at York and Nottingham Universities. He has also been a regular bassoon and chamber music tutor at many summer schools and courses in the UK and overseas, including Aberystwyth, Malvern, Sherborne, Dartington, Alston Hall in Lancashire, Kammermusik in Oxford, and Cubertou in the south of France.

MARTHA POTULSKA [*Viola*]

<http://www.potulska.com>

Marta Potulska is a laureate of several international competitions, including winning first prizes at the Johannes Brahms Competition in Austria (2007) and at the International Bled Competition and Festival in Slovenia (2011), as well as second prize at the Michał Spisak International Viola Competition in Poland. She is also the recipient of a special award at the Lionel Tertis International Viola Competition on the Isle of Man, UK (2006).

Marta Potulska is also an active participant in many international music festivals such as *Salzburger Festspiele*, *Golling Festspiele*, *Styriarte*, *Eggenberger Schlosskonzerte*, *St Gallen Festival*, Austria, the *Park City Music Festival*, in Las Vegas, USA, the International Suzuki Institute in Salt Lake City, USA, *Strings Only* in Zadar, *Osor Music Evenings Festival* in Osor, Croatia, *the International Music Interpretation Festival (ZAS)* in Zakopane, Poland and the *Bled Festival* as well as *Arsana Art Festival Ptuj* in Slovenia.

Marta Potulska completed her studies in the class of Matthias Maurer (former solo violist at Royal Concertgebouw Orchestra in Amsterdam) at the Universität für Musik und Darstellende Kunst in Graz, Austria and was an assistant in her class at the same University in years 2012-2014.

She is currently a member of the Vienna Chamber Orchestra, Wien International Soloists Ensemble and Varietas Ensemble as well as a member of Ensemble of Burgtheater in Vienna.

ELENA SACCOMANDI [Viola]

<http://www.facebook.com/elena.saccomandi.7>

Elena Saccomandi was born in Torino, Italy, and graduated at the Music Conservatory of Cuneo under the guidance of Maestro E. Massimino.

She followed the masterclasses in 1992 with top professors such as Massimo Marin (of which she was a violin pupil), in 1993 with Olga Aberin, in 1994 with James Creitz, in 1995 with Bruno Giuranna, and from 1996 with Davide Zaltron. She also participated in the Baroque training courses at the Academia Montis Regalis, followed by a masterclass with Ton Koopman.

She has performed together with the Youth Orchestra of Genoa, the Italian Youth Orchestra of Fiesole, the Turin Philharmonic Orchestra and the Montis Regalis Orchestra of Mondovì, with whom she continues to have regular collaborations. She has performed with the Orchestra of the Teatro Lirico in Cagliari, the Italian Philharmonic Orchestra, the RAI National Orchestra, the Philharmonic Orchestra of the Teatro Regio, and with the Classical Orchestra of Milan.

She's been playing a thriving concert activity with various Baroque formations including the duo "Ad Libitum" - together with the Organist Walter Gatti, "La Venexiana", and with the "Accademia del Researche".

In chamber music constellations she enthusiastically plays in duet with piano, harpsichord and organ, as well as in settings such as string quartet and string quintet.

MARIA ZAGORINSKAYA [*Soprano*]

<http://www.facebook.com/mary.zagorinskaya>

Born in Moscow in a family of distinguished musicians, Maria first studied piano. From 2004 to 2006 she studied in the Frederic Chopin Music College in Moscow. In 2006 she began her studies as a classical singer at the Gnesin Musical College under guidance of Margarita Landa, graduating with Honours in 2011. She took part in student's opera performances including in Gluck's "Orfeo" (Euridice), Prokofiev "Love to three oranges" (Princess Ninetta). In 2011 she began studies at the P. Tchaikovsky Moscow State Conservatory in the class of professor Anatoly Loshak, solist of Moscow Stanislavsky Theater. She took part in student's opera performances including in Puccini's "La Boheme" (Mimi) (2017), and graduated with Honours in 2017.

MAURO ZAPPALA [*Piano*]

<http://www.facebook.com/mauro.zappala>

Mauro Filippo Zappalà, born in Catania in 1993, started studying the piano at the age of 4. In 2004 he began attending the "Istituto Musicale Vincenzo Bellini" in Catania, in the class of Gabriella Cosentino. He continued his study with Cristina Zago, and earned a BA diploma 'Cum Laude' in Piano Performance in 2014. In 2016 he earned a MA diploma 'Magna cum Laude' in Piano Performance under the lead of Giulia Gangi, having presented at his final exam a full program of Beethoven, including the Third Concerto, Op. 37, in C minor; accompanied by the Orchestra Giovanile Bellini conducted by Giuseppe Romeo.

Since 2018, Mauro has been a student of the Vienna University of Music and Performing Arts pursuing a second MA, in Lied Accompaniment, in the class of Charles Spencer.

He took part in national and international competitions, and was awarded numerous prizes (in Palermo, Comiso, Villarosa, Siracusa). In addition, he attended several masterclasses held by Igor Petrin, Federico Gianello, Helmut Deutsch, Aquilles Delle Vigne, and Homero Francesch (who offered Mauro a scholarship in order to attend the summer course with him in Switzerland, 'Lenk im Simmenthal', in August 2014), Gajusz Kęska, Paul Badura-Skoda, Violetta Egorova, Carlos Cebro and Duo Miroirs.

In the academic year 2015/16, he attended, as part of an Erasmus project, two semesters at the "Akademia Muzyczna w Krakowie" in Poland, under the direction of Gajusz Kęska and Lech Napierała. In 2017 he won the prize "Giovani Eccellenze Siciliane" by the "Rotary Catania Etna Centenario" and the "Premio Simona Savino", playing a program including Bach's First Concerto in D minor, BWV 1052, accompanied by the

Orchestra Giovanile Mondo Musicale, conducted by Federico Toscano. In July 2018, he attended the masterclass “Liedkunst im Schloss vor Husum”, in Husum, Germany, and was awarded the “Theodor Storm Klavierpreis”.

He has played extensively as a soloist, with orchestras, as a vocal accompanist, and in chamber music ensembles in different major halls in Europe, among which the Wigmore Hall in London, and at the Mozarthaus and the Gläsernsaal of the Musikverein in Vienna.

String Ensemble from the Soloists of *NIZHNY NOIVGOROD SOLOISTS*:

Violins: **Anastasiya Bogdanova, Vladimir Plaksin, Dmitriy Stoyanov,**

Violas: **Vsevolod Lysenko, Natalia Milova,**

Cellos: **Oksana Tchekhova, Natalia Telminova,**

Double-bass: **Artem Volkov**

<https://solistynn.ru>

Its history goes back to the student chamber orchestra of the Gorky Conservatory, formed in 1981 and directed by Professor Semyon Lvovich Yaroshevich . In 1990, he emigrated to Israel, and the orchestra was soon headed by Sofia Naumovna Propishchan, Associate Professor (now Honored Artist of Russia, Professor) and successor to S. L. Yaroshevich as head of the Department of Stringed Instruments. The orchestra existed under the auspices of the conservatory until 1992. Further modernization of the orchestra into an independent concert organization was dictated not so much by the “trend of the times” and the opportunities that had opened up, but by the willingness, first of all, of the musicians themselves, many of whom had already graduated from the conservatory, for professional activities. By the mid-90s, Vadim Pechurin, Ilya Fisher, Mark Gurevich, Daniil Grishin, Margarita Evsikova, Vladimir Plaksin, Elena Smolyanskaya, Lilia Lukyanenko - today's accompanists and soloists of leading orchestras, teachers of music universities - played in the orchestra. Under the direction of Sofia, the student chamber orchestra has grown into a professional ensemble of soloists, quickly gained a high reputation.

In 1994, the Sophia Chamber Orchestra received the status of a municipal organization. This long-awaited resource allowed the musicians to focus entirely on orchestral work, and the band's next decade was its career springboard. Regular concerts, interesting projects and collaboration with the best musicians have grown an army of fans of the young orchestra. The high professional level of the orchestra was noted at the 1st All-Russian Radio Festival of Orchestras (GRK Orpheus). It was this orchestra that greeted eminent guests

of Nizhny Novgorod with its performances, participated in the presentation of new projects, opened almost all the actions of the famous Nizhny Novgorod fair. In 1999, as the Ensemble of Soloists "Sofia", the orchestra released its first album. By the beginning of the new millennium, the concert map of the collective included not only the cities of the Nizhny Novgorod region, but also Moscow, St. Petersburg, Essen (Germany).

The turning point in the life of the collective was the 2003-2004 season, which the orchestra spent without an artistic director - Sofia Propischan left her post, and the reorganization became inevitable. The orchestra lost a strong leader, but at the same time got a chance for self-determination. Equal relations and collegiality have become the unspoken code of sixteen bright and self-valuable personalities intent on preserving and increasing the glory of the Nizhny Novgorod chamber orchestra. Official powers were delegated to Vladimir Plaksin, a member of the "historical" composition of the collective, heir to its best traditions. De jure and de facto musicians remained soloists, and the new name of the orchestra - "Soloists of Nizhny Novgorod" was quite consistent with its rank. The orchestra was always renewed, but for the first time in 10 years the place of accompanist was taken by another musician, a new member of the group, young violinist Dmitry Stoyanov. At the same time, in his person, the orchestra found an amazing soloist who regularly performs this role. The orchestra invites the legendary musician to the final concert of the season as a conductor Igor Mikhailovich Zhukov, and in the same summer the tandem successfully performs at the International Festival of Arts. A. D. Sakharova.

Working with Igor Zhukov determined the course of the modern history of the orchestra. During the first two seasons, the musicians played twelve programs, in 2005 a joint disc was released, in September 2006 the orchestra became a laureate of the Nizhny Novgorod prize in the nomination "musical art" for concert programs of the 2005-2006 season, and in 2007 Igor Zhukov and The Soloists performed at the Moscow Autumn International Contemporary Music Festival, and in 2012 in Yaroslavl at the VIII Roizman International Organ Festival. The breaks in joint work, until the last concert in January 2014, were associated only with the health problem of Igor Mikhailovich, but ideologically the orchestra entirely belonged to him. The independence, responsibility and musical persuasiveness of the "Soloists" were brought up by the indisputable authority of the personality of this musician, his exceptional professional and human qualities.

In the fall of 2004, on a wave of enthusiasm, the Soloists of Nizhny Novgorod invite a German violinist, conductor, specialist in the historical interpretation of baroque and classicism music, associate professor Christoph Mayer, and plunge headlong into the joint project "Historical Performing Practice". This experiment, on the one hand, deepened the orchestra's acquaintance with the context of baroque music, on the other, it opened a new source of creative inspiration for a decade of fruitful and exciting work. Within the

framework of the project, the orchestra demonstrated achievements unprecedented for the musical province: staged 3 opera singspills, one of which was a world premiere on a libretto by K. Mayer, presented several Russian and Nizhny Novgorod premieres of instrumental music of the 17th-18th centuries, established the first international musical festival "BAROQUE & CLASSIC Nizhny Novgorod" with the participation of leading Russian performers-authenticists, organized free educational courses for students, wishing to accompany the world historical performing practice, has recorded 3 CDs.

In 2006, the orchestra took part in the international project "Picturesque Mozart" (conducted by Hermann Dechant (Austria)), which combined music, painting and literature. In 2008, the orchestra initiated the project Music of Russian Manors, dedicated to the musical culture of the Russian nobility of the 18th-19th centuries and specific architectural objects in the heritage of the Nizhny Novgorod region and its glorious patrons of the arts.

The creative endeavors of the orchestra are not limited to the field of "pure music". In 2009, the orchestra played on stage together with actors in the premiere performance (staged by the Nizhny Novgorod Youth Theater) "King Lear". Within the framework of the Shakespeare & Shakespeare project, organized by the capital's Theater of Nations, the performance was presented in Moscow. Critics noted that "an important component of the performance - live music on stage - is the brilliant work of the composer Olga Shaydullina and the chamber orchestra Soloists of Nizhny Novgorod (ITAR-TASS). The idea of Vladimir Plaksin to combine music with space brought the Soloists to the Big Star Hall of the Nizhny Novgorod Planetarium, where live music had never been played before. As a result of co-creation with the creative team responsible for the full-domed video sequence, several programs have appeared that continue to multiply sold-out concerts. One of them ("The Planet of the Violin") became a laureate of the Second International Full dome Festival "Reflections of the Universe".

The orchestra is keenly interested in contemporary music, annually performing Russian and international premieres, including compositions written specifically for the Soloists of Nizhny Novgorod. In the electronic-acoustic project "SIRENS", the orchestra quartet took part in the S. Kuryokhin International Festival "SKIF12" (2008, St. Petersburg). Regularly cooperating with the Union of Composers, with the PF of the National Center for Contemporary Art, with the Nizhny Novgorod Center for German and European Culture, "Soloists" participate in topical projects, broadcasting the last word in chamber music.

Making up for the deficit of concert halls, the orchestra has more than once opened new doors for listeners. Until 2009, the main stage of the orchestra remained the Great Hall of the Nizhny Novgorod State Conservatory, but later the Soloists had to look for an alternative. To this day, the orchestra enjoys the

hospitality of the Old Assembly Hall of the Nizhny Novgorod State University (the building of the historical building of the Vladimirsky (in honor of the Grand Duke) real school), playing in addition to subscription concerts of the cycle "The Rector of Nizhny Novgorod State University presents ...", its own ticket concerts. In 2010, the orchestra announced concerts in the restored residence of the Historical and Architectural Museum-Reserve - the Rukavishnikovs Estate, and the innovation soon became a generally accepted tradition, and the Blue Hall of the Estate became one of the most popular chamber halls in Nizhny Novgorod.

The latest important trends of The Soloists are focused on long-term collaboration with Daniil Grishin , who since 2015 has been performing with the orchestra not only as a soloist, but also as the main guest conductor. Each joint concert is a cultural sensation and a new evolutionary step. Together, the musicians conquered not only the Nizhny Novgorod audience. In 2017, the orchestra and Daniil Grishin toured in Sarov and Kazan.

In the field of historical performing practice, the orchestra has a lot and successfully collaborates with another famous Nizhny Novgorod citizen, universal musician and sought-after conductor Maxim Emelyanychev . The symphonic trend of "Soloists" is mostly associated with him. Joint posters provocatively declare the cult works of Viennese classicism and its closest "entourage". In September 2017, the French record company Aparté Music recorded the musicians' first joint disc.

"Soloists of Nizhny Novgorod" cooperate not only with world-famous musicians , but also with students of music schools in the Nizhny Novgorod region. In 2004, the Youth Assemblies project was organized for students of music schools in the Nizhny Novgorod region. Every year in the gala concert of the project, its young participants-winners perform with the orchestra in the Great Hall of the Conservatory. Many of those who first tried to play with an orchestra on this project became laureates of international competitions.

Since its founding in 1990, the Soloists of Nizhny Novgorod chamber orchestra has been an active voice of the musical community of the Nizhny Novgorod region. For listeners of all ages and different musical backgrounds, all-season musicians present the best chamber music concerts. On average, the orchestra gives more than 60 concerts per season, performing with top international-class soloists.

The efforts of the Soloists to make classical music accessible delineate new territories on the map of Nizhny Novgorod and its environs. The mobility of the orchestra and the lively interest of the audience encourage counter movement and liberate academic concerts. Conference halls, open air, cafes and even the metro can create the necessary backdrops for creative self-realization. The orchestra plays free and charitable concerts, including for the staff and patients of NIITO, traditionally accompanies scientific and political forums of the highest level, supports the festival movement, and participates in city events.

"Soloists" strive to inspire a new generation of listeners, to captivate young people with serious music performing special programs within the walls of Nizhny Novgorod universities.

The performing level of the orchestra allows the world chamber music collection to be manipulated with grace. Experts note the orchestra's ability to quickly master a wide range of music without belittling its merits. The orchestra plays a lot of contemporary music and every year Russian and international premieres.

Very often in their history, musicians existed despite financial difficulties and the merits of an exemplary team were obtained regardless of the budget. But the most ambitious initiatives of the orchestra have always found support from new and permanent partners. The orchestra is grateful to its patrons for their generosity, and the applause of the grateful listeners is in solidarity with it.

The musicians are open to new solutions and cooperation in all aspects of creativity, so the history of the orchestra is not finished.

ESTHER HAARBECK [*Choir Leader*]
& CORO CALLIOPE [*Choir*]
<http://www.coro-calliope.ch/it/>

Esther Haarbeck is, since 2002, the leader and artistic director of Coro Calliope; in these years she has brought the choir on tours and performances throughout Switzerland as well as abroad, as part of collaborations with other choirs and with various orchestras, and of collaborations with other choir leaders and conductors as guests.

She was born and raised in Karlsruhe. She has first earned a diploma in music and canto pedagogy under the guidance of Edith Kerteszh in Köln, and pursued a second diploma in solo and choral canto under the guidance of Albrecht Ostertag in Seeg. She has completed additional courses in music therapy, improvisation, conducting and chamber music with Marianne Müller, Volker Deutsch and Christoph Brunner.

Her interpretations as soprano soloist are featured in numerous recordings and concerts in various European cities, and in the recent years, she has conducted several concerts with the Symphonic Orchestra of the Academy of Sofia.

She pursues courses of study and improvisation also from the scientific standpoint of the analysis of construction and development of sound, considered as part of a theme, melody and chord. Since 2001 she has been a tenured teacher at the Musikschule in Hergiswil.

Her teaching style embraces various styles, epochs and tendencies, spanning from classic to

contemporary approaches. As director of Coro Calliope in Locarno, since 2012, she has showed her enthusiasm for new collaborations and has brought the choir to presenting large-scale works for soloists, choir and orchestra.

Since 2012, she has developed a particular interest in the works of two contemporary composers writing music for choir, John Rutter and Ivo Antognini, authors that have created music compositions with a contemporary approach on antique and sacred texts, including poems.

As of 2014, she has also held the role of leader of a choir in Beckenried, and she is developing new projects with different ensembles, in a variety of styles and music genres.

She is also dedicated and passionate about teaching, for both individuals as well as small groups, and for all age groups, both at the Musikschule in Hergiswil, and in the Canton of Ticino. In her canto class, she helps her students develop their technique by blending improvisation and a variety of individual expressions. She is constantly interested in preparing and sharing new projects in collaboration with other choirs and music groups; starting with various models, schools and interpretations, she wishes to help the choir members to treasure the study together with other groups, accentuating and highlighting new colours and the diversity of approaches in music reading and study.

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Coro Calliope, a group of 35 singers with a passion for *canto sacro* continues the legacy and aims of a choir founded in April 1923, the “Kirchenchor Locarno”. In 1929, they became the “Gemischter Chor Locarno” (Coro Misto Locarno/ Locarno Mixed Choir), continuing their performances.

As of 1984, Paul Giezendanner and Johanna Hausmann take lead of the Mixed Choir, having the aim to improve the quality of the singing and to expand the repertoire, and to include works of contemporary music.

In 2002, a new and dynamic collaboration starts, together with the current artistic director, musician, teacher, and soprano soloist, Esther Haarbeck. The 10-year anniversary of this collaboration, celebrated in 2012, has been the occasion for a new name change, when the mixed choir became: Coro Calliope.

Comprised of approx. 40 voices, the mixed choir meets on a weekly basis in Ascona, and explores a classical repertoire which spans from the year '500 to contemporary, and often develops collaborations with musical ensembles.

ANDREAS LAAKE [*Violin / Conductor / Artistic Director*]

PurAcustica: <http://youtube.com/user/hb9fbb/videos>

& ORCHESTRA DA CAMERA DEL LOCARNESE:

<http://orchestralocarnese.com/>

Andreas Laake, born in London in 1961, lives in Ticino, the Italian part of Switzerland.

He studied violin with Armin Tenger (Basel), Annie Jodry (Paris), and Michael Schnitzler (Wien), and he also studied conducting at the University of Zurich.

Andreas Laake recorded many pieces for Solo Violin for the Swiss Radio, such as Max Bruch's 'Concerto in g minor'; under the baton of Alain Lombard, and G. Bottesini's 'Grand Duo for Violin and Double Bass'.

Andreas Laake is the Artistic Director of the 'Orchestra da Camera del Locarnese' and of the 'Camerata dei Castelli'.

In 2018 he directed a concert in the famous 'Kammermusiksaal der Berliner Philharmonie'.

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L'Orchestra da Camera del Locarnese (OCL) | *The Chamber Orchestra of Locarnese* is a string orchestra comprised of 20 instrumentalists of mixed proficiency, from amateur to students, from the Italian Swiss area of Ticino.

It aims to cultivate the love of music in non-professional musicians, offering them the opportunity to play, study and perform in concerts throughout the year, under the guidance of its permanent conductor and artistic director Andreas Laake.

Born from a group of musicians from Locarno "Musica Insieme di Minusio", directed by Livio Vanoni, the Orchestra was established as an Association based in Ascona, under the name "Locarno Chamber Orchestra" in 1994. It was then lead by Alvaro Spagnoli, and further by Ivan Rajower, and since 1997 Andreas Laake has consolidated its development and aims. In 2001, having a desire to expand, it became the "Locarnese Chamber Orchestra".

All those who, in the opinion of the artistic director, demonstrate sufficient musical knowledge can join as active members. The right to join the Association is also given to any members who, while not actively participating in the orchestral staff, show an interest in the Association's activities. Supporting friends are always welcome; they receive information regarding the Orchestra's activity and sometimes a CD; the participation fee is left to everyone's free will.

EVELYNE BOLOGA CIMOCA

Oratorion

Evelyne Bologna Cimoca has studied Art, Media and Design; in London at the University of the Arts and at Westminster University, and in Sweden at the Umeå Institute of Design.

She blends her art practice with cultural management – she has produced the albums: '*Lunaris*' [2016], '*Voyages*' [2019], and '*Mistral*' [2020]; released under Divine Art, and the albums '*Imago*' and '*Elysian*' [2022], as Special Creative Projects of *missflute.ch* in collaboration with Divine Art Recordings Group.



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