

GUIDE TO EARLY MUSIC AND BAROQUE

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FOREWORD

"For me, practicing early music is just a means of finding new and alternative methods of musical expression within a culture once more in search of its own identity after having been buried under a mountain of influences from every possible culture and time. And in this, I feel very closely connected to contemporary modern music... you can't resurrect early music, only create it." *Philippe Herreweghe*

Today, the playing of early music (which we interpret in Flanders as Mediaeval or Renaissance music) and Baroque is no longer considered an alternative practice. There is, however, still passionate debate about whether or not performance should be based on historical sources. The public splits itself into two often contentious camps but, in fact, defenders of authenticity have quietly won their case. It is a particular occasion of pride for us that the most important of these advocates hail from Flanders.

The great revival, in which Flanders and the Netherlands are playing leading roles, began in the sixties. In Flanders, with the brothers Bartold, Wieland and Sigiswald Kuijken, as well as René Jacobs, the initial emphasis was on Baroque music. However, the polyphony came hard on its heels led by Paul Van Nevel, who formed his Huelgas Ensemble in 1971. When a short time later Philippe Herreweghe formed his choir, Collegium Vocale Gent, the pioneering role of Flanders in the field of early music was confirmed. These groundbreaking ensembles were soon enjoying international careers and fame. In the meantime, ensembles such as Anima Eterna with Jos van Immerseel, the Capilla Flamenca and more recent Oltremontano started off on the same journey.

Producer Pieter Andriessen of VRT-Radio 3 watched all this closely and was an important supporter. Happily, this collaboration continues today. Klara, the renewed VRT classical radio station, not only broadcasts concerts but backs these up with CD productions.

Festivals also play a vital role in the Flemish music scene, for example, Musica Antiqua (Bruges) and the more recent Laus Polyphoniae (Antwerp) and The Day of Early Music (Alden Biesen). These festivals are a much-needed stimulus and with concerts, colloquia and master classes on offer, put our musicians on the map alongside their international colleagues.

Another important contribution to the practice of music is the historical research undertaken by musicologists attached to organizations such as the Alamire Foundation and Leuven University. This research is complimented by the copying of period instruments at the Musical Instrument Museum and by renowned soloists such as the oboist Marcel Ponsele. Then there are musicians, such as Sigiswald Kuijken, who teach their playing techniques internationally.

Today, early music in Flanders has matured to the point where it can no longer be ignored on the international circuit. With this guide we hope to encourage a further exploration of the musical riches on offer in Flanders. For more information, please feel free to contact us.

Katrien van Remortel, Projects & Promotion
Marie Paule Wouters, Documentation & Information
Karin Laenen, Editorial Assistant
Flanders Music Centre, Classical Music Department

INTRODUCTION By Prof. Bruno Bouckaert

'FLEMISH' MUSIC FROM THE MIDDLE AGES UNTIL CIRCA 1750

The oldest traces of a music culture in Flanders can be attributed to the Gregorian chant. An extensive repertoire of liturgical unison songs emerged and grew during the Carolingian period. A planctus on the death of Charles the Great, composed by Abbot Columbanus of Sint-Truiden, is considered among the earliest evidence of music. The Gregorian chant has remained the most performed music for centuries and their melodies were undoubtedly the first sung by illustrious composers at the very outset of their careers. This was not a polished, standard repertoire but rather a music subject to constant change and expansion.

The blossoming of the polyphony in the 15th and 16th centuries, a time when Flanders was one of the major cultural centres of the Low Countries, is naturally considered to be the high point for Flemish music. Amongst dozens of others, the most important practitioners of the (Franco-) Flemish polyphony include Guillaume Du Fay, Gilles Binchois, Johannes Ockeghem, Josquin Des Prez, Heinrich Isaac, Pierre de la Rue, Jacob Obrecht, Adriaan Willaert, Nicolas Gombert, Clemens non Papa, Orlandus Lassus, Philippus de Monte and Giaches de Wert. Their contribution to the history of music in Western Europe is unquestionably equal to that of composers such as Bach, Beethoven and Brahms.

This accomplishment has its roots in a much earlier time. Polyphonic music practices were certainly already in existence when Du Fay, known as the first of the Franco-Flemish polyphonists, received his education as a chorister. The earliest traces (for example, the Tongers fragment) date from the 13th century. This is irrefutably supported by the large number of preserved, 14th-century music fragments, from which it can be inferred that the French Ars Nova, the dominating music style of the time, had spread rapidly and widely throughout the Low Countries.

Together with the Burgundian (Habsburg) court, the minsters and cathedrals of the Low Countries counted as the foremost centres of music culture. It is probable that as early as the 12th century, 'our' musicians completed their educations in the choral schools of these institutions. From the late Middle Ages onward, the pedagogical model that developed for music in the Low Countries made it a veritable treasurehouse for the whole of Western Europe. Following a broad, high-quality education and intensive practical training at one of the numerous choral schools, a considerable number of musicians, music theorists, instrumentalists and composers dispersed all over Western Europe. This migration did not limit itself to the largest centres of Central and Southern Europe, but extended to its peripheries. Not only were musicians mobile but their music too spread out over the whole of Europe. From the beginning of the 16th century, the printing of music considerably speeded up this process (with Tielman Susato and Petrus Phalesius as the most important presses in Flanders).

A number of contributory factors converged to make the blossoming of the polyphony possible: the ideal framework of a strict and practical training; the social context with its free circulation of musicians from lowly chorister to canons with their high social status; the city context with the close connection between citizens, the court and the music world in a period of economic boom throughout the provinces; the network of minsters and the patronage of churches and courts beyond the Low Countries that ensured that highly-trained musicians could develop their talents all over Europe; and finally, the overall framework of the liturgy, within which centuries old traditions were combined with regional idiosyncracies.

The polyphonists achieved hegemony from the second half of the 16th century onwards. Gradually, the Italians and the Germans took over the torch from the Flemings. But the musicians and composers of the Low Countries still deserve credit since they had established schools nearly everywhere in Europe. Adriaan Willaert, who had many Venetian pupils, is only one, though remarkable, example of this. By the same token, the polyphonists made the innovations of the *seconda prattica* possible. Thus, figures such as Willaert, Lassus and De Wert could be said to have been at the heart of the success of the Italian madrigal, a genre that would lend itself perfectly to the experimental innovations of the early Baroque. In this sense, they can be seen as pioneers of a nascent early Baroque.

It is clear, nevertheless, that from the 17th century onwards the international influence of composers from the Southern Netherlands would never again be what it had been in the previous two centuries. Unlike the northern provinces, the south was hit by a terrible economic crisis and these provinces, now under Spanish rule, had an extremely unstable political climate. For all that, Flanders remained an attractive place for foreign composers to travel, publish their work and settle, if only temporarily (e.g. John Bull, Peter Philips and Girolamo Frescobaldi). The innovations of the Baroque made relatively fast progress through the Southern Netherlands aided by the publishing activities of the Antwerp music printer Petrus II Phalesius and his daughters, who brought out numerous editions of Italian music, and by the presence of Italian musicians at the Brussels court. One of the most famous Italian composers to emigrate to the Southern Netherlands was undoubtedly Pietro Antonio Fiocco, who assisted at the birth of the Brussels Opera at the end of the century. It is no surprise, therefore, that the influence of the early Italian Baroque can be clearly discerned in the work of the Flemish masters of the 17th century: Abraham van den Kerckhoven, Nicolaus à Kempis, Philippus van Wichel and Carolus Hacquart amongst others. Then again, the monumental concert style is typical of the religious oeuvre of Petrus-Hercules Brehy.

The various collegiate churches and cathedrals remained, along with the Brussels court chapel, the most significant centres for music culture and education up until the end of the 18th century. Generations of composers were trained and went on to form their careers in these institutions: the best known, active around 1750, include Willem Gomaar Kennis (choirmaster in Liege), Charles-Joseph Van Helmont (pupil of Brehy and active in Brussels), Henri-Jacques De Croes and Pieter Van Maldere (both choirmasters in the court of Charles of Lorraine), Alphonse d'Eve and Willem De Fesch (both choirmasters of Antwerp Cathedral) and the composer families of Loeillet (a native of Ghent) and Boutmy.

The setting up of music colleges, known as *collegia musica* (Hasselt, 1585; Gent, 1649; Leuven, 1670; de Confrerie van het Concert, Brugge in 1746, and so on) was a new development. Amateur musicians – usually members of the bourgeoisie and nobility – met in these colleges to sing and play music together and to put on concerts.

Finally, Flanders enjoyed a solid international reputation for its instrument making. The creations of the harpsichord-building families Ruckers and Couchet, for example, attracted attention well beyond the borders of Flanders.

SELECTIVE BIBLIOGRAPHY

GENERAL

Recent articles reviewing the history of music in Flanders (and the Low Countries) with extensive bibliographies are A. DUNNING, J.L. BROECKX, H. VANHULST et al., art. Low Countries, in *Grove Music Online*, ed. L. MACY (www.grovemusic.com) and K. VELLEKOOP, R. RASCH, H. VANHULST et al., art. Niederlande, in *Die Musik in Geschichte und Gegenwart. Sachteil*, vol. 7, Kassel – Basel, 1997, col. 172-211. Both encyclopedias form an ideal starting point for articles about individual composers and music culture in Flemish towns.

The most recent general monograph on very diverse aspects of the music and music culture in Flanders is L.P. GRUIJ et al. (edd.), *Een muziekgeschiedenis der Nederlanden [A Music History of the Netherlands, Amsterdam 2001]*, Amsterdam, 2001. XX + 916 pp. + cd-rom.

SPECIFIC

An excellent synthesis of the period of flourishing of the (Franco-) Flemish polyphony in the 15th and 16th centuries can be found in I. BOSSUYT, *De Vlaamse Polyfonie [The Flemish Polyphony]*, Leuven, 1994 / *De Guillaume Dufay à Roland de Lassus. Les très riches heures de la polyphonie franco-flamande*, Brussels – Paris, 1996 / *Flemish Polyphony*, Leuven, 1997 / *Die Kunst der Polyphonie. Die flämische Musik von Guillaume Dufay bis Orlando di Lasso*, Zürich – Mainz, 1997. 174 pp. (with extensive bibliography and discography).

The ecclesiastical music culture in Flanders pre-1800 is described for a broad public in B. BOUCKAERT & E. SCHREURS, *Stemmen in het kapittel. Het muziekleven in Vlaamse kathedralen en kapittelkerken, [Voices in the Minster: The Music Culture of Flemish Cathedrals and Minsters]* ca. 1300-1600, Leuven – Peer, 1998. 91 pp.

For recent books on the music culture in towns, see for example P. ANDRIESEN, *Die van Muziken gheerne horen. Muziek in Brugge, 1200-1800*, Brugge, 2002. 440 pp. (+ CD)

MUSIC PUBLICATIONS AND SOURCES

Modern editions of Flemish compositions can be found in the series *Monumenta Musicae Belgica* and *Monumenta Flandriae Musica* (see www.alamire.com, also for facsimile editions of music, both manuscripts and printed). The most important foreign publishers of series in which music of the Low Countries appears are The Royal Society for Dutch Music History (*Monumenta Musica Neerlandica*, *Exempla Musica Neerlandica*, and others) and the *Corpus mensurabilis musicae*.

For inventories and information about music collections currently conserved in Flanders, one can consult the Muziekbank Vlaanderen (www.resonant.be). Several important 18th-century collections have been comprehensively described in the *Répertoire international des sources musicales (RISM)*.

1. DOCUMENTATION CENTRES AND LIBRARIES

ALAMIRE FOUNDATION

Contact: Eugeen Schreurs, Director
Parijsstraat 72B
BE - 3000 Leuven
T: +32 16 32 99 57
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Alamire.Foundation@arts.kuleuven.ac.be
<http://millennium.arts.kuleuven.ac.be/alamire/>

The Alamire Foundation undertakes and coordinates musicological research, in particular into the music and music culture of the Low Countries during the Ancien Regime. Focussing primarily on the emergence and growth of the Flemish polyphony during the 15th and 16th centuries, the research covers the period in which Flanders played a leading role on the international music scene. Besides this, the Alamire Foundation sets out to localize, catalogue and conserve the Flemish musical heritage.

LIBRARY OF THE HUELGAS ENSEMBLE

Contact: Lena Dierckx
T: +32 16 29 62 82
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huelgas.ensemble@village.uu.net.be
www.huelgasensemble.be
Library: 20 bis, rue du gros Gerard
FR - 5900 Lille

The library of Paul Van Nevel and the Huelgas Ensemble contains scores from the 13th - 16th centuries, transcriptions of manuscripts and accompanying documentation. The library can only be visited by appointment.

LIBRARY OF THE ROYAL CONSERVATORY, BRUSSELS

Erasmushogeschool Brussel, Music & Drama Dept.
Contact: Johan Eckeloo, Scientific Librarian
Regentschapsstraat 30

BE - 1000 Brussels
T: +32 2 513 45 87
F: +32 2 513 22 53
kcb@kcb.be
www.kcb.be

The library of the Brussels Conservatory (established in 1832) is currently in possession of some 1 million volumes. The collection comprises scores, music literature, reference books, periodicals and iconographic documents. It is one of the most important music collections in Belgium and is famous world-wide. The music of the 17th and 18th centuries is particularly well-represented with the additional acquisition of two private collections: Westphal and Wagener. The Westphal Collection comprises primarily 18th - century German music, including manuscripts from C. Ph. E. Bach, J. W. Hertel and G. Ph. Telemann. The Wagener Collection comprises primarily German and Italian chamber music from the 17th and 18th centuries. Another important collection, circa 450 manuscripts of religious music, originates from the Brussels' collegiate church of Sint-Goedele (now Sint-Michiels Cathedral). Local masters such as Brehy, De Croes, Fiocco and Van Helmont are also strongly represented.

LIBRARY OF THE ROYAL CONSERVATORY, GHENT

Hogeschool Gent, Music & Drama Department.
Contact: Roos Van Driessche, Scientific Librarian
Hoogpoort 64
BE - 9000 Ghent
T: +32 9 269 20 71
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www.bib.hogent.be

The library of the Ghent Conservatory (established in 1835) has a collection of more than 150.000, or 1,3 kilometres, of titles. The collection includes monographs,

catalogues, compilations and reference books as well as more than 400 periodicals. The conservatory is also in possession of several thousand records and CDs. Some rare early editions, including Praetorius' Syntagma Musicum dating from 1615 as well as original publications of compositions by C. Ph. E. Bach, Corelli, Couperin, Gluck, Grétry, Haydn, Loeillet, Lully, Mozart, Pleyel, Purcell, Rameau and Viotti can all be found amongst its treasures.

LIBRARY OF THE ROYAL FLEMISH CONSERVATORY, ANTWERP

Hogeschool Antwerpen, Drama, Music & Dance Dept.
Contact: Jan Dewilde, Scientific Librarian
Desguinlei 25
BE - 2018 Antwerp
T: +32 3 244 18 00
F: +32 3 238 90 17
conservatorium@ha.be
www.conservatorium.be

The library of the Antwerp Conservatory (established in 1867) conserves more than 350.000 volumes. Early music scores are well represented thanks to the donations of two musicologists: Eduard Grégoir and Léon de Burbure. These comprise important collections of early editions, psalm books and one of ten unison Souterliedekens (1540). The early music collection is expanding due to the efforts of the musicologist and collector Jean-Auguste Stelfeld. Among the most valuable pieces in the library are the antiphons from the middle of the 14th century; the only copy of the Beyaert Book (1746) of Joannes de Gruyter from Antwerp Cathedral; a volume of songs by Nicolas de la Grotte (1575); late 18th-century manuscripts of chamber music from Antwerp and Brussels and many important first editions. The conservatory is also in possession of a unique and world-renowned collection of 17th- and 18th-century musical instruments. The most notable Antwerp instrument makers, such as Ruckers, Bull, Dulcken, Hofmans and Van den Elsche are represented in a collection conserved in the Vleeshuis Museum, Antwerp.

BELGIAN ROYAL LIBRARY

Contact: Veronique Verspeurt, Scientific Librarian
Music Department / Music - Level +4
Keizerslaan 4
BE - 1000 Brussels
T: +32 2 519 55 00
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contacts@kbr.be
www.kbr.be

The Royal Library of Belgium is the national scientific library of the Federal State of Belgium. The Music Department (established in 1837) comprises 2.1 kilometres of material. The two most extensive collections of early music in the department are the world famous Fétis Library and the Sint-Goedele Music Fund. The F.J. Fétis (1784-1871) library contains circa 8.000 documents: from a 12th-century Clunisian Graduel, originating from an Auvergne church, to an autographed manuscript by J.S. Bach. The Sint-Goedele Music Fund consists of approximately 1.000 manuscripts from the 17th- and 18th-century music library of the Sint-Goedele Church of Brussels (now Sint-Michiels Cathedral). It concerns religious music including the work of the choirmasters themselves: Bréhy, Fiocco and Van Helmont. The Manuscript Cabinet and the Precious Works Department of the Royal Library also contain 12th- to 18th-century music material from early funds with, amongst others, collections from the Austrian Empire and from the libraries of monasteries.

MIM - MUSICAL INSTRUMENT MUSEUM

Royal Museums of Art and History
Musical Instrument Museum - Library
Contact: Claire Chantrenne, Librarian
Hofberg 2
BE - 1000 Brussels
T: + 32 2 545 01 30
F: + 32 2 545 01 78
bib@mim.fgov.be
www.mim.fgov.be

The MIM library has at its disposal an extensive collection of books on the subject of historic musical instruments and the reconstruction and making of historical instruments. The museum itself exhibits an exceptionally rich collection of period instruments that the visitor can both look at and listen to.

MUSICA

Impulsecentre for Music

Contact: Klaas Jaap van der Meijden

Toekomstlaan 5B

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Musica is a music education organization aimed at music lovers and professional musicians alike. Musica organizes courses, lectures, concerts, festivals and educational projects as well as international master classes in early music. It has its own documentation centre with scores, books, catalogues, periodicals and CDs. One of its aims is to provide performance material for the students: alongside modern scores there is an extensive collection of facsimiles available to allow for performance from the original notation. The documentation centre may only be visited by appointment.

RESONANT

Centre of Flemish Musical Heritage

Contact: Eugeen Schreurs, Director

Parijsstraat 72B

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www.resonant.be

Resonant was set up with the purpose of localizing, conserving and cataloguing the musical heritage of Flanders (from the Mediaeval period until now) as well as making it more accessible to the large public through

creative promotion. To this end, Resonant calls on the expertise of specialized institutions, such as, in the case of early music, the Alamire Foundation. Resonant acts as coordinator between the various institutions, authorities, concert organizations, musicians and other parties actively involved with the Flemish musical heritage. The centre has a small specialized library at its disposal.

2. CONCERT ORGANIZATIONS

2.1. CULTURAL CENTRES AND CONCERT HALLS

AUGUSTINUS CENTRE FOR EARLY MUSIC, ANTWERP

Contact: Lieve Schaubroeck, Managing Director

Everdijstraat 12

BE - 2000 Antwerp

T: +32 3 202 46 69

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concertenoudemuziek@antwerpen.be

www.festival.be/antwerpen

www.augustinus.be

CONCERTGEBOUW, BRUGES

Contact: Bart Demuyt, Artistic Director

't Zand 34

BE - 8000 Bruges

T: +32 50 47 69 99

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www.bijloke.be

DESINGEL, ANTWERP

Contact: Jerry Aerts, General Director, artistic policy, music program

Jan Van Rijswijcklaan 155

BE - 2018 Antwerp

T: +32 3 244 19 20

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www.desingel.be

FLAGEY, BRUSSELS

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www.flagey.be

HANDELSBEURS, GHENT

Contact: Daan Bauwens, General Director

Kouter 39

BE - 9000 Ghent

T: +32 9 265 91 60

F: +32 9 233 55 76

info@handelsbeurs.be

www.handelsbeurs.be

CENTRE FOR FINE ARTS, BRUSSELS

Contact: Christian Renard, Music Director

Bozar

Ravensteinstraat 23

BE - 1000 Brussels

T: +32 2 507 84 12

F: +32 2 507 85 15

info@bozar.be

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2.2. FESTIVALS

DAY OF EARLY MUSIC, ALDEN BIESEN

Contact: Jan Jaspers, Director Flanders Festival Limburg;
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BE - 3700 Tongeren
T: +32 12 23 57 19
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info@basilica.be
www.festival.be/limburg
www.alden-biesen.be
Cooperation between the Flanders Festival, Musica
and the Cultural Centre Alden Biesen.

BAROQUE SPRING OF THE SABLON, BRUSSELS

Contact: Bernard Mouton, Artistic Director
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MUSICA ANTIQUA, BRUGES

Flanders Festival Bruges
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T: +32 50 33 22 83
F: +32 50 34 52 04
musica.antiqua@telenet.be
www.musica-antiqua.com
www.festival.be/brugge
Festival including an international competition for young
soloists, symposiums and an exhibition of musical instru-
ments.

LAUS POLYPHONIAE, ANTWERP

Flanders Festival Antwerp
Contact: Lieve Schaubroeck, Managing Director
Augustinus Centre for Early Music, Antwerp
Everdijstraat 12
BE - 2000 Antwerp
T: +32 3 202 46 60
F: +32 3 202 46 64
Flanders.festival@stad.antwerpen.be
www.festival.be/antwerpen
<http://cultuur.antwerpen.be/festival>
Festival with workshops, master classes, symposiums.

3. RADIO

VRT - KLARA

Contact: Walter Couvreur, Network Manager
Producer early music: Koen Uvin
A. Reyerslaan 42
BE - 1043 Brussels
T: +32 2 741 37 30
F: +32 2 734 70 80
info@klara.be
www.klara.be

VRT - Klara forms part of the national broadcasting net-
work and is the only classical radio station in Flanders. VRT
is a member of the European Broadcast Union. The radio
station organizes an annual Klara Festival in collaboration
with the Flanders Festival. The Klara-record label releases
productions of Flemish ensembles.

4. MUSIC EDUCATION

4.1. CONSERVATORIES

ROYAL CONSERVATORY, BRUSSELS

Erasmushogeschool Brussel, Music Dept.

Contact: Barthold Kuijken, Departmental Supervisor of
period instruments
Regentschapsstraat 30
BE - 1000 Brussels
T: +32 2 513 45 87
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kcb@kcb.be
www.kcb.be

Specialist teachers:

Sigiswald Kuijken: Baroque violin
Luis De Sousa Santos: Baroque violin
Alain Gervreau: Baroque cello, chamber music
Philippe Pierlot: gamba
Frank Coppieters: violin, contrabass
Barthold Kuijken: traverso
Frank Theuns: traverso
Paul Dombrecht: Baroque oboe
Bart Coen: recorder
Luc Bergé: natural horn
Herman Stinders: harpsichord, chamber music
Boyan Vodenitcharov: piano & pianoforte
Piet Kuijken: piano & pianoforte
Philippe Malfeyt: lute
Jan De Winne: chamber music, theory

ROYAL CONSERVATORY, GHENT

Hogeschool Gent, Music & Drama Dept.

Contact: Lucien Posman, Head of the College
Hoogpoort 64
BE - 9000 Ghent
T: +32 9 225 15 15
F: +32 9 269 20 08
cons@hogent.be
<http://cons.hogent.be>

Specialist teachers:

Patrick Beuckels: traverso
 François Bodart: instrument building
 Claire Chevallier: instrument building
 Manu Frederick: instrument building
 Philippe Malfeyt: lute
 Ignace Michiels: organ
 Patrick Peire: recorder
 Dirk Verschraegen: organ
 John Whitelaw: harpsichord

ROYAL FLEMISH CONSERVATORY, ANTWERP

Hogeschool Antwerpen, Dept. of Dramatic Art,
 Music & Dance

Contact: Jan Raes, Head of the artistic college
 Desguinlei 25

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conservatorium@ha.be

www.conservatorium.be

Specialist teachers:

Guy De Mey: singing (Baroque repertoire)
 Ewald Demeyere: harpsichord
 Bart Van Oort: pianoforte
 Eugeen Schreurs: music history and research

LEMMENSINSTITUUT LEUVEN

Hogeschool voor Wetenschap en Kunst, Music Dept.

Contact: Marc Erkens, Head of the college

Herestraat 53

BE - 3000 Leuven

T: +32 16 23 39 67

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info@lemmens.wenk.be

www.lemmens.be

Specialist teachers:

Erik Van Nevel: chamber choir, early music workshops,
 chamber music
 Frank Theuns: traverso, chamber music
 Bart Coen: recorder, chamber music
 Bart Spanhove: recorder, chamber music

Koen Dieltiens: recorder, chamber music

Griet Cornelis: chamber music

Kris Verhelst: harpsichord

Jean-Pierre Van Hees: bagpipes

Philippe Malfeyt: lute

4.2. POSTACADEMIC PROGRAMMES**ORPHEUS INSTITUTE, GHENT**

Contact: Peter Dejans, Director

Kortemeer 12

BE - 9000 Ghent

T: +32 9 330 40 81

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info@orpheusinstituut.be

www.orpheusinstituut.be

The Orpheus Institute is active in the organization of post-graduate studies within the music sector. The institute offers young musicians the opportunity, alongside their professional activities, to explore a specific area of interest through private study tailored to their individual needs and under the supervision of prominent mentors. This training leads to the qualification 'Laureate of the Orpheus Institute'. The institute organizes series of seminars on specific themes as well as lectures and workshops with internationally reputed musicians and artists from various disciplines. Since January 2004, together with the Royal Conservatory of The Hague, the Amsterdam Conservatory and the University of Leiden Faculty of Arts, the Orpheus Institute offers a doctorate course in the arts, known as the docARTES.

4.3. UNIVERSITIES**K.U.L. - MUSICOLOGY**

Faculty of Arts, Department of Archeology, Art History
 and Musicology - Leuven University

Contact: Prof. Ignace Bossuyt, Department Head

Blijde-Inkomststraat 21

BE - 3000 Leuven

T: +32 16 32 48 95

F: +32 16 32 48 72

www.musicologie.be

Specialists in Early Music/Baroque:

Prof. Ignace Bossuyt

Prof. Eugeen Schreurs

Prof. Bruno Bouckaert

Prof. Katelijne Schiltz

5. ENSEMBLES AND ORCHESTRAS**5.1. SPECIALIZED ENSEMBLES****CAPILLA FLAMENCA**

Category: vocal/instrumental

Artistic Director: Dirk Snellings

Contact: Conny Paps, Manager

J.B. Van Monsstraat 103

BE - 3000 Leuven

T: +32 16 60 28 36

F: +32 16 60 28 35

info@capilla.be

www.capilla.be

Specialization: Polyphony

Labels: Eufoda, Musique en Wallonie, Naxos, ORF, Passacaille, Ricercar, Alamire, Fundación Las Edades del Hombre

The Capilla Flamenca owes its name to the former court chapel of Emperor Charles V. Continuous research into its historical roots, in collaboration with prominent musicologists, inspires unique, multi-dimensional programmes. The ensemble's occasional excursions into collaborative performance with dance and theatre companies gives it a unique position in the cultural landscape. The core of Capilla Flamenca consists of four singers: countertenor Marnix De Cat, tenor Jan Caals, baritone Lieven Termont and bass Dirk Snellings. The quartet is augmented by complimentary singers and instruments - an alta cappella (wind instruments), a bassa cappella (stringed instruments) or an organ - according to the demands of a performance. The Capilla Flamenca gives numerous concerts in Belgium and abroad. The ensemble won the prestigious "Premio Internazionale Il Filarmonico" in September 2003, for both its artistic and musicological contributions. Its numerous awards for recordings confirm Capilla Flamenca's position as one of the world's leading early music ensembles. (Awards: Diapason d'Or, Répertoire 10, Goldberg Magazine, Caecilia Award, Prix Choc...)

COLLEGIUM VOCALE GENT

Category: vocal

Artistic Director and Conductor: Philippe Herreweghe

Contact: Stephane Leys, Manager

Drongenhof 42

BE - 9000 Ghent

T: +32 9 265 90 50

F: +32 9 265 90 51

org@collegiumvocale.com

www.collegiumvocale.com

Specialization: Polyphony and Baroque

Labels: Harmonia Mundi France, Virgin Classics, Accent and Channel Classics

The Collegium Vocale was formed in 1970 by Philippe Herreweghe. This group of singers was the first in the 70s to apply modern interpretive principles of the Baroque to vocal music. It did not take long before musicians such as Gustav Leonhardt and Nikolaus Harnoncourt expressed an interest in the approach of the Flemish ensemble, resulting in an intensive collaboration both on stage and in the recording studio. Collegium Vocale Gent has amassed an impressive discography due to the consistent quality of its recordings. The ensemble has put together more than sixty recordings a cappella or together with many other instrumental and vocal ensembles, including the Orchestra of Collegium Vocale Gent, the Orchestre des Champs-Élysées and the Chapelle Royale of Paris. Besides this, the Collegium Vocale Gent is regularly on tour, appearing at all the major music festivals in Europe. The ensemble has been a guest in the United States, South America, Israel, Japan, Australia and Russia.

CURRENDE

Category: vocal/instrumental

Artistic Director and Conductor: Erik Van Nevel

Contact: Koenraad Blansaer, Commercial Manager

Kerkhofstraat 72

BE - 1840 Londerzeel

T: +32 52 30 69 22

F: +32 52 30 69 23

info@currende.be

www.currende.be

Specialization: Polyphony and Baroque

Labels: Accent, Eufoda, Ricercar

Currende was formed in 1974 by Erik Van Nevel and comprises a carefully selected group of vocal and instrumental artists. The musical style of this ensemble is characterized by its in-depth and vigorous approach to the performance of 16th-century polyphony, Baroque and classical repertoires. Besides its special affinity with the capricious 17th century, Erik Van Nevel concentrates on the rich cultural patrimony of the Flemish Polyphonists. The ensemble makes numerous recordings, including concert recordings while on tour abroad. Other orchestras regularly invite Currende to work with them: Anima Eterna, La Petite Bande, Concerto Köln led by René Jacobs, Concerto 91 Amsterdam and il Giardino Armonico led by Giovanni Antonini. In 2003, they brought out the Psalms and the Magnificat by João Lourenço Rebelo and the Christmas Vespers of Claudio Monteverdi. Both recordings earned praise from the international press, with the Rebelo recording receiving five stars in the Goldberg journal.

DE PROFUNDIS

Category: instrumental

Artistic Director: Ewald Demeyere

Contact: Els Moens, Manager

Kauwplein 11

BE - 9000 Ghent

T: +32 9 245 13 09

F: +32 9 245 13 09

els.moens@telenet.be

www.geocities.com/ewald_demeyere/homepage

Specialization: Baroque

De Profundis, formed in 2000 by Ewald Demeyere, aims to restore the keyboard instrument to its rightful place as a major element in the Baroque ensemble. The 18th-century ensemble was conducted from one or two instruments, the pianoforte or the spinet and the violin. The harpsichord or organ, placed centrally, provided the harmonic and rhythmic foundation (basso continuo) for the other instruments.

From this 'authentic' position in the orchestra, De Profundis aims to breathe new life into the instrumental and vocal music of the Baroque and pre-classical repertoires, with a particular focus on the German and Italian masters. The permanent body of this ensemble comprises a harpsichord, five stringed instruments and an oboe but can be expanded to a Baroque orchestra if required by the repertoire. The ensemble has been invited to perform at numerous festivals: The Flanders Festival, l'Automne Musicale de Spa, Internationale Händelfestsspiele Göttingen, Printemps des Arts Nantes, Juillet Musical de Saint-Hubert, Holland Festival of Early Music Utrecht and more...

ENSEMBLE CLEMATIS

Category: vocal/instrumental

Artistic Director: Stéphanie de Failly

Smekensstraat 10

BE - 1030 Brussels

T: +32 2 734 64 30

F: +32 2 734 64 30

info@clematis-ensemble.be

www.clematis-ensemble.be

Specialization: Baroque

Labels: Musica Ficta

Stéphanie de Failly studied Baroque violin with Sigiswald Kuijken as well as with Florence Malgoire at the Centre de Musique Ancienne in Geneva, where she focussed on the 17th-century repertoire. She formed the Clematis Ensemble in 2000 with the aim of reintroducing and reinvigorating undervalued works of the 17th century. Clematis gives equal weight to the broad Italian repertoire and to Dutch and French music but also provides a platform for the forgotten works of composers from the Low Countries, such as Nicolaus à Kempis. The ensemble has a changing membership and brings together a variety of outstanding musicians for each project. The ensemble works closely with musicologists in its continual quest for historical authenticity and original programming. The Clematis ensemble's appearances at Belgian festivals and its first CD, with Symphoniae by Nicolaus à Kempis, have been enthusiastically received by the press.

GRAINDELAVOIX

Category: vocal

Artistic Director: Björn Schmelzer

Contact: Katrijn Degans

Boudewijnsteeg 7

BE - 2018 Antwerp

T: +32 3 233 60 28

info@graindelavoix.be

www.graindelavoix.be

Specialization: Mediaeval and Baroque

Graindelavoix (grain of the voice) is an art-collective formed by Björn Schmelzer. The collective is fascinated by the voice that stops communicating, that has no message but rather is a pure expression of its underground: the gritty, intense and instinctive... Graindelavoix uses early music repertoires to find the undercurrent that illuminates our own times: a timeless spirit that stretches out to embrace an interval, a space. What preoccupies graindelavoix in early music is the bond between notation and what eludes it: the higher consciousness and savoir-faire that the performer brings to a piece (ornamentation, improvisation, gestures...). To graindelavoix, singers are 'spiritual robots'. Material they work with includes Ockham's polyphony, the plainte, machicotage, Mediterranean practices, late scholastic dynamics and kinematics, the passionate body, gesture and image culture... Graindelavoix gives us performances (concert/music theatre) that are the accumulated fragments of a wider work and research process.

GROUPE C

Category: vocal/instrumental

Artistic Director: Thomas Luks

Contact: Klaartje Heiremans, Manager

Wittebroodstraat 19

BE - 2800 Mechelen

T: +32 15 34 86 43

info@canteclair.be

www.canteclair.be

Specialization: Baroque

Labels: Vox Temporis, Assai

Groupe C (formerly Caryatide) was formed in 1997 by a number of musicians who earned their spurs playing in various leading Baroque ensembles. With its fresh and stylish approach, the ensemble sets out to breathe new life into 17th- and 18th-century chamber music. For each project, the group chooses from a wide and varied range of continuo instruments to find the most appropriate support for the singer(s). Groupe C performs concerts with the altos Pascal Bertin and Steve Dugardin, the sopranos Greta De Reyghere and Laure Delcampe, the tenor Jean-François Novelli and the baritone Jan Vander Crabben as well as performing purely instrumental projects. The ensemble regularly works with Ex Tempore for larger vocal works. Groupe C has performed at the Flanders Festival, the Baroque Spring of the Sablon, the Maastricht Festival of Sacred Music, the 'Baroque Fridays' in Dardilly, the Festival of St. Michel and Thierache and others, and can often be heard on VRT-Klara and RTBF 3.

HUEL GAS ENSEMBLE

Category: vocal/instrumental

Artistic Director and Conductor: Paul Van Nevel

Contact: Lena Dierckx

Diestsesteenweg 14
BE - 3010 Leuven

T: +32 16 29 62 82
F: +32 16 29 62 90

huelgas.ensemble@village.uu.net.be
www.huelgasensemble.be

Specialization: Mediaeval and Renaissance

Labels: Sony Classics (Vivarte), harmonia mundi France

The conductor Paul Van Nevel formed the Huelgas Ensemble in the early 70s in Basel, Switzerland, where he studied early music at the Schola Cantorum. The name refers to a Spanish Cistercian monastery near Burgos where the 24 year-old Van Nevel travelled in order to study the famous Huelgas manuscript. Today, the Huelgas Ensemble is one of Europe's most renowned interpreters of Mediaeval and Renaissance polyphonic music. The ensemble continually surprises with its original programming and faultless delivery of often unknown works unearthed from

libraries all over Europe by Paul Van Nevel. The arrangements are based on a thorough understanding of the performance practices of earlier times. In order to allow the true spirit of the work to permeate, the ensemble uses, for example, the study of oratory and the study of temperaments by Albert Magnus. The Huelgas Ensemble has won many prizes and their recordings are always unanimously well received by the press.

IL GARDELLINO

Category: instrumental

Artistic Directors: Marcel Ponselee & Jan De Winne

Contact: Kris Buysse, Manager

Lostraat 74

BE - 9000 Ghent
T: +32 9 220 05 35
F: +32 9 221 60 52
info@ilgardellino.be
www.ilgardellino.be

Specialization: Baroque

Labels: Passacaille, Accent, Klara, Signum, Eufoda

Il Gardellino was formed in 1988 around the Baroque oboist Marcel Ponselee, flautist Jan De Winne and harpsichordist Shalev Adel. Years of experience honing their craft in the Baroque tradition has turned these musicians into true masters. They are thus very welcome guests on national and international concert podiums. Il Gardellino puts its own signature on an otherwise faithful execution of pieces. Over the years, it has matured from a rather erratic ensemble to a confident, single-minded and fully-fledged Baroque orchestra. The oeuvre of the great J.S. Bach is the thematic thread that winds through its programmes, while at the same time, the ensemble sets out to place Bach in a broader context: recent productions testify to this, for example, 'Johan Sebastian Jazz' or the 'Mein Verlangen' series where Bach cantatas were linked with testimonies by philosophers, writers, cineastes, audio-visual artists and so on. Telemann, Graupner, Marcello, Vivaldi, Zelenka, Benda, Rameau and others all have a place in the repertoire of il Gardellino.

LA CACCIA & LA CACCIA CONSORT

Category: vocal/instrumental

Artistic Director: Patrick Denecker

Contact: Brigitte Hermans, Manager

Van Schoonbekestraat, 96

BE - 2018 Antwerp

T: +32 3 288 89 52

F: +32 3 288 89 52

brigitte.hermans@amarilli.be

www.patrickdenecker.be

Specialization: Mediaeval, Renaissance, Baroque

Labels: Ricercar, Pavane, Eufoda, Naxos

La Caccia emerged in 1995. Patrick Denecker formed this ensemble with the purpose of performing music from the late Middle Ages and the Renaissance. The group focuses on thematic programmes that give the listener a feeling for a particular composer, time or genre. For this reason, the number of musicians and singers participating in a La Caccia concert varies greatly. The ensemble explores the alta cappella arrangement, a combination of reed and brass instruments – shawms, pommers, trombones and dulcians – which was standard in the 15th and 16th centuries. La Caccia has a counterpart in La Caccia Consort. Where La Caccia concentrates on the late Mediaeval and Renaissance repertoire for alta, bassa and cappella formations, the La Caccia Consort ensemble explores the instrumental and vocal Renaissance and Baroque repertoire without the alta cappella. Thus the ensemble can be heard in very disparate formations and programmes.

LA FOLATA

Category: instrumental

Artistic Director: Katelijne Lanneau

Bruinstraat 25

BE - 2570 Duffel

T: +32 496 53 04 29

info@lafolata.be

www.lafolata.be

Specialization: Mediaeval

La Folata is a young ensemble that dedicates itself to late Mediaeval music, music from the so-called ars nova and ars subtilior. The members met each other at the Escola Superior de Música de Catalunya in Barcelona where they studied under such renowned musicians as Jordi Savall, Pedro Memelsdorff and Béatrice Martin. They share a great interest and enthusiasm for the musical heritage of the Middle Ages. Not much is known about the performance practices of the ars nova and ars subtilior. However, La Folata does not see this as a limitation but as an open invitation to the performers of today to be inventive and imaginative. Thus, the ensemble reconstructs unnotated scores and explores unusual arrangements. The group creates often surprising, imaginative soundscapes through its varied combinations of recorder, psaltery, fiddle, lute, harpsichord and organ. Sparkling estampies, ethereal melodies and virtuoso diminutions from the Italy of the 14th century are revisited.

LA HISPANOFLAMENCA

Category: vocal

Artistic Director and Conductor: Bart Vandewege

Contact: Els Moens, Manager

Kauwplein 11

BE - 9000 Ghent

T: +32 9 245 13 09

F: +32 9 245 13 09

els.moens@telenet.be

<http://users.telenet.be/elmoens>

Specialization: Polyphony

Labels: Klara

La Hispanoflamenca is a Spanish-Flemish ensemble that specializes in 16th- and 17th-century polyphony from the Low Countries and the Iberian Peninsula with a particular focus on composers from the north who sought their fortune in the south, or the other way round. Compositions printed on presses in Flanders and rare music prints of Spanish manuscripts complete the repertoire. The singers of La Hispanoflamenca regularly perform concerts with ensembles such as the Collegium Vocale Gent, La Capella Reial de Catalunya, Al Ayre Español and the Amsterdam

Baroque Choir. The integration of warm, Spanish timbres with sharper northern voices creates distinctive tonal colours. The group's leader, Bart Vandewege, is a singer, conductor and composer who works with the Collegium Vocale Gent, the Amsterdam Baroque Choir, La Petite Bande, Concerto Köln, il Giardino Armonico, Freiburger Barokorchester and others. He is a regular guest conductor and has recorded numerous CDs.

L'ENTRETIEN DES MUSES

Category: vocal/instrumental

Artistic Director: Frank Theuns

Contact: Frank Theuns

Avenue Jules Gathy 11

BE - 1390 Bossut-Gottechain

T: +32 10 81 68 62

F: +32 10 81 68 62

theunsmertens@skynet.be

www.annemertens.be

Specialization: Baroque

Labels: Eufoda

L'Entretien des Muses was formed by Frank Theuns (traverso) and Anne Mertens (soprano) in the year 2000. In recent years, this ensemble has concentrated primarily on the music literature of the French Baroque. The ensemble brings together a number of well-known soloists such as Wieland Kuijken (gamba), Robert Kohnen (harpsichord), Ewald Demeyere (harpsichord), Martin Bauer (gamba) and Blai Justo (Baroque violin). The ensemble strives for the greatest possible authenticity in instrumentation and style in order to create a sound faithful to its roots. Hard work and painstaking research into the historical origins of works leads to a very original programme. The ensemble enjoyed instant success and has been the recipient of many invitations to attend festivals at home and abroad: the Flanders Festival, Fundación Juan March Madrid, The Amiens Festival, Musica Flandrica Bruges, and Early Music Concerts Antwerp.

LES ENEMIS CONFUS

Category: instrumental

Artistic Director: Marcel Ketels

Contact: Tom Lemahieu

c/o Stelito vzw

Ardooisesteenweg 381

BE - 8800 Roeselare

T: +32 51 24 35 02

F: +32 51 24 35 02

info@stelito.be

www.stelito.be

Specialization: Baroque

'Les Enemis Confus' owes its name (including the spelling mistake!) to a 300-years-old symphony by the Austrian composer Johann Joseph Fux. Since 1978, recorder players Marcel Ketels and Patrick Laureys, together with Philippe Malfeyt (lute) and Guy Penson (harpsichord), have formed the Baroque ensemble 'Les Enemis Confus'. They have been frequent guests at home and abroad producing many radio, TV and CD recordings. In 1978, Les Enemis Confus won the international music competition of the Flanders Festival in Bruges. The ensemble applies itself primarily to lesser-known works of the early Baroque period, with close attention paid to instrumental work from the barely known but often surprising Baroque music of the Netherlands. Les Enemis Confus play on faithful copies of period instruments.

LES HAUTOYS DU ROY

Category: instrumental

Artistic Director: Paul Dombrecht

Contact: Tom Lemahieu

c/o Stelito vzw

Ardooisesteenweg 381

BE - 8800 Roeselare

T: +32 51 24 35 02

F: +32 51 24 35 02

info@stelito.be

www.stelito.be

Specialization: Baroque

With Les Hautboys du Roy, artistic director Paul Dombrecht offers an exceptional line-up: the best double reed players have come together to form a 10-member oboe band who play on period instruments: Vinciane Baudhuin, Cathy Elkin, Griet Cornelis, Elisabeth Schollaert, Aline Hopchet (oboe), Stefaan Verdegem, Taka Kitazato (alto oboe), Alain Deryckere and Mieke Vandemeulebroeck (bassoon). This outstanding ensemble includes music from the 'Sonsfeld-Sammlung' in its programme, a large collection of multi-part pieces for double reed ensemble that belonged to the Prussian general Friedrich Otto Freiherr von Wittenhorst-Sonsfeld (1678–1755). From this source, Les Hautboys du Roy selects an eclectic mix of pieces to ensure an accessible programme ranging from light-hearted dance suites and marches to concertos in the style of Vivaldi.

LES MUFFATTI

Category: instrumental

Artistic Director: Peter Van Heyghen

Contact: Catherine Meeüs, Manager

Chaussée de la Hulpe 503

BE - 1170 Brussels

T: +32 486 46 09 16

F: +32 2 675 43 84

info@lesmuffatti.be

www.lesmuffatti.be

Specialization: Renaissance and Baroque

Labels: Ramée

Les Muffatti has existed around the Brussels Royal Conservatory since 1996 but only acquired a more official status in the autumn of 2003. Peter Van Heyghen, an internationally renowned specialist in the performance of Renaissance and Baroque music, was appointed artistic director. After a successful 'debut' concert in Brussels, June 2004, the ensemble was instantly invited everywhere: to the Bruges Concertgebouw, the Händel Akademie of Karlsruhe, the Aqua Musica festival in Amsterdam, the Musica Antiqua Festival in Bruges, the Holland Early Music Festival in Utrecht, the Musica Sacra Festival in Maastricht and the Bozar concert series in Brussels. The name, Les

Muffatti, refers directly to what the ensemble considers its core repertoire as well as to the principles that are the foundation of their style of performance. The oeuvre of the cosmopolitan composer Georg Muffat (1653-1704) is central to this. The ensemble constantly seeks to bring to the public ear as many original scores, long preserved in Belgian music libraries, as possible.

LUDUS TONALIS

Category: instrumental

Artistic Directors: Michel Boulanger, Jan Bontinck

Contact: Klaartje Heiremans, Manager

Wittebroodstraat 19

BE - 2800 Mechelen

T: +32 15 34 86 62

F: +32 15 34 86 62

info@canteclair.be

www.canteclair.be

Specialization: Baroque

Cellists Michel Boulanger and Jan Bontinck form the core of this Baroque ensemble. Over the years, they have built up a wealth of experience in the world of historical performance practice (La Petite Bande, Il Fondamento, Anima Eterna, l'Orchestre des Champs Elysées, Helios ensemble and others). In 2000, together with harpsichordists Guy Penson and David van Bouwel, they decided to dedicate themselves to the 18th-century cello sonata: from the very earliest music for cello from the Bologna school (Gabrielli, Jacchini...) to the flamboyant Rococo compositions of Boccherini. Augmented with violin or oboe, the ensemble applies itself to the trio sonata with cello obligato, an unusual arrangement with an unprecedented richness of sound. The trio sonatas of G.B. Platti, unjustly consigned to oblivion, are given a special place in their programmes. Ludus Tonalis have performed in Belgium, France and Spain.

MORE MAIORUM

Category: instrumental

Artistic Director: Peter Van Heyghen

De Beuckerstraat 12

BE - 2018 Antwerp

T: +32 3 288 93 44

F: +32 3 288 93 44

peter.vanheyghen@pandora.be

Specialization: Renaissance and Baroque

Labels: Passacaille

The name More Maiorum refers to ancestral common law from Roman antiquity and roughly means "the way our ancestors did it". The chamber music group that bears this name originally began as an initiative by several students of the Royal Conservatory and the University of Gent who wished to apply themselves to a historically accurate performance of Baroque music using period instruments. Peter Van Heyghen has been the artistic director of More Maiorum since 1993. The repertoire consists of chamber music composed between circa 1560 and 1740 for 3 to 6 performers. According to the demands of the programme, these two are joined by a second recorder, oboe, bassoon, violin, gamba, bass violin, cello, lute and/or a singer. In the last ten years, More Maiorum have given concerts in Belgium, the Netherlands, Germany, Switzerland, Italy, the United States and Japan.

OLTREMONTANO

Category: instrumental

Artistic director: Wim Becu

Contact: Koenraad Blansaer, Manager

Heislagebaan 166

BE - 2930 Brasschaat

T: +32 3 294 34 06

sales@oltremontano.com

www.oltremontano.com

Specialization: Renaissance and Baroque

Labels: Klara, Eufoda

Wim Becu and Simen Van Mechelen, the founders of Oltremontano, are among the leading trombone players in the world. The name Oltremontano, in Italian "those from over the mountains", refers to the major Flemish composers (Polyphonists) who dominated the European music scene of the 15th and 16th centuries. The core of the ensemble consists of small bore trombones, reed instruments and cornetti, a formation that corresponds to that of the old Alta Cappella of the 'stadspieëlieden', or town wind band. To complement their formation the ensemble regularly calls on the services of vocal ensembles such as Capilla Flamenca, Camerata Trajectina, the Egidius Quartet, Ricercar Consort and Currende. The founders have been guests at many European festivals, including Laus Polyphoniae in Antwerp, Musica Antiqua in Bruges, the Early Music Festival in Utrecht and the Early Music Festival in Saint-Petersburg. They regularly work with Phillippe Herreweghe, Erik Van Nevel, Paul Van Nevel and Konrad Junghanel.

PANDORA²

Category: instrumental

Artistic director: Marcel Ketels

Contact: Tom Lemahieu

c/o Stelito vzw

Ardoisesteenweg 381

BE - 8800 Roeselare

T: +32 51 24 35 02

F: +32 51 24 35 02

info@stelito.be

www.stelito.be

Specialization: Mediaeval and Renaissance

Besides performing an international repertoire of Mediaeval and Renaissance music, Pandora² pays special tribute to the oeuvre of the (now) lesser known Flemish polyphonists. Its programme includes composers who were greatly honoured in their time: Ivo De Vento, Jacob Buus, Alexander Utendael and others; along with the grand masters Isaac, Willaert and Lassus. The core of Pandora² consists of Marcel Ketels (recorder), Bart Roose (lute) and Erik Boone (rebec/fiddle). According to the

demands of the programme, this core is augmented by Frank Liégeois (bass viol), Ludwig Van Ghijsegem (tenor) and Cécile Kempenaers (soprano), amongst others. They are all leading performers and specialists in historical performance practices who have made their names and acquired fame as soloists or in various ensembles. With its original and uncompromising approach, the ensemble sets out to deliver an exciting, eloquent, lively and thus 'authentic' performance underpinned by a solid understanding of historical practices.

PAUL DOMBRECHT, WIELAND KUIJKEN,

ROBERT KOHNEN TRIO

Category: instrumental

Artistic Director: Paul Dombrecht

Contact: Tom Lemahieu

c/o Stelito vzw

Ardoisesteenweg 381

BE - 8800 Roeselare

T: +32 51 24 35 02

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info@stelito.be

www.stelito.be

Specialization: Baroque

Labels: Passacaille, Vanguard Classics

Paul Dombrecht, Wieland Kuijken and Robert Kohnen are leading performers on the international early music scene. As players or soloists they are very welcome guests in numerous ensembles and in many international concert halls. In 1994, they took on the impressive and practically inexhaustible compositions of Georg Philipp Telemann, written for Baroque oboe, viola da gamba and basso continuo. They received universally good reviews for their CD recordings of the 'Telemann Trios' and 'Die Kleine Kammermusik'. They intend to continue mining the treasures of international Baroque libraries and, above all, are determined to offer accessible and intimate programs with modest formations.

PSALLENTE

Category: vocal

Artistic director: Hendrik Vanden Abeele

Arthur De Greefstraat 34

BE - 3000 Leuven

T: +32 16 22 32 27

info@psallentes.be

www.psallentes.be

Specialization: Gregorian chant

Labels: Ricercar, Musique en Wallonie

Psallentes was formed in 2000 by Hendrik Vanden Abeele on the occasion of the five hundredth birthday of Emperor Charles V. The singers were performing together with Capilla Flamenca at a prestigious commemorative concert in the Ghent Cathedral. Trained singers, Psallentes went in search of the spirit of the Gregorian chant in many historic towns. They have a particular interest in the Gregorian chant of the late Middle Ages and the Renaissance. After the aforementioned debut, a wealth of projects followed, often in collaboration with the Capilla Flamenca of Dirk Snellings. Psallentes' CD recordings have been enthusiastically received by the music press.

QUADRIVIVUM

Category: vocal/instrumental

Artistic director: Geert Van Gele

Kattenberg 43

BE - 2140 Borgerhout

T: +32 3 236 66 32

F: +32 3 236 66 32

info@quadrivium.net

www.quadrivium.net

Specialization: Mediaeval and Renaissance

Quadrivium was formed by Geert Van Gele (recorder) and Bill Taylor (harp). Just as the Quadrivium united the four most important free 'higher' arts (arithmetic, geometry, music and astronomy) in the Middle Ages, the ensemble unites the four major instruments of the time: voice, harp, recorder and lute. With its historically authentic instrumentation, Quadrivium introduces its audience to the wide

array of delicate timbres that characterize the early polyphony of the Mediaeval and early Renaissance periods.

RANS

Category: vocal/instrumental

Artistic director: Paul Rans

Hertoginstraat 18/2

BE - 1040 Brussels

T: +32 2 732 37 86

paul@paulrans.com

www.paulrans.com

Specialization: Folk Music

Labels: Eufoda

Paul Rans, Philippe Malfeyt, Piet Stryckers and Paul Van Loey play traditional Flemish songs and instrumental works from the Middle Ages and the Renaissance to the 18th century. Their performances are always expressive, full of emotion and liveliness and include a liberal dose of improvisation. Together they form the group RANS, which began in 1989 as the Paul Rans Ensemble. Their first CD, 'Mit desen nyewen iare', contained Christmas carols from the Low Countries. A second CD was a surprise, with songs from the famous - but seldom or never heard - Bruges Gruuthuse Manuscript, 'Egidius waer bestu bleven'. In 1993, there followed a new first with a recording completely dedicated to 'Een Schoon Liedekens-Boeck' from 1544, better known as the Antwerp Songbook. The group is presently working under the name Rans & Flagel together with the French singer and hurdy-gurdy player Claude Flagel, on the programme 'De la Seine à l'Escaut/Van Antwerpen tot Parijs' (Shock! - Le Monde de la Musique) [From the Seine to l'Escaut/From Antwerp to Paris]. This Flemish-French collaboration will continue with a collection of songs about war through the ages in Flanders and northern France: 'Den krijg is daer/Vive la guerre'.

ROMANESQUE

Category: vocal/instrumental

Artistic Director: Philippe Malfeyt

Generaal Jacqueslaan 150

BE - 1050 Brussels

T: +32 478 90 01 62

Specialization: Renaissance

Labels: Ricercar

The ensemble Romanesque concentrates on Renaissance music. Alongside programmes devoted to Florence, Spain and England, Romanesque applies itself primarily to Flemish music and especially to the less familiar or even unknown composers. This results in CD recordings of secular music by Adrian Willaert, Johannes Ockeghem and Alexander Utendal, all praised by the international music press. The unique soundscape of Romanesque comes from combining stringed instruments (lute, guitar, harp, cister) with gambas and recorders. Space is made for improvisation and grace notes without losing sight of the original sources. The personal contribution of each musician aspires to place this early music in the context of our own time. Romanesque has played concerts at major music festivals (Bruges, Utrecht, Antwerp, Hohenloher Musiksommer and more) and is a regular guest on VRT and RTBF.

SOSPIRI ARDENTI

Category: vocal/instrumental

Artistic Director: Geert Van Gele

Kattenberg 43

BE - 2140 Borgerhout

T: +32 3 236 66 32

F: +32 3 236 66 32

info@sospiri.com

www.sospiri.com

Specialization: Renaissance and Baroque

The ensemble Sospiri Ardenti specializes in the music of the late Renaissance and early Baroque - a period of turbulent discussion over the directions which music should take, and of a passionate interest in the way in which musical texts could and should be emphasized in music

and in performance. The name Sospiri Ardenti (passionate sighs) is taken from a song title out of Giulio Caccini's 1602 treatise, "Le Nuove Musiche." The humanistic Renaissance search for the importance of the text and the early Baroque passion for declaiming this text in an intelligible way were inspiring factors for the forming of the ensemble. The members of Sospiri Ardenti have specialized themselves in historical performance practices, and have performed with such renowned ensembles as the Flanders Recorder Quartet, American Bach Soloists, Artek, Philharmonia Baroque Orchestra, Mark Morris Dance Group and others. The ensemble has performed in Europe and in America; in 1998 Sospiri Ardenti was chosen as one of six finalists to perform in the International Young Artists Presentation as part of the Flanders Festival in Antwerp, Belgium.

THE WONDROUS MACHINE

Category: vocal/instrumental

Artistic Directors: Frank Agsteribbe and Peter Van

Boxelaere

Aannemersstraat 72

BE - 9040 Ghent

T: +32 9 238 25 66

F: +32 9 238 25 66

frank.agsteribbe@pandora.be

Specialization: Baroque

In 1999, Peter Van Boxelaere and Frank Agsteribbe decided to form an ensemble dedicated to the music of Buxtehude, Bach and Telemann, Purcell and Locke, Rameau, Leclair, Frescobaldi and Corelli. In one of his odes "Hail, bright Cecilia", written on the occasion of his patroness' name day, Purcell called the organ "the Wondrous Machine" before which even the lute ("...though used to conquest...") must yield. Violinist Peter Van Boxelaere has played in concerts with the Collegium Vocale Gent, Anima Eterna and Les Arts Florissants. He is a regular guest of Gustav Leonhardt and the Netherlands Bach Society in the Netherlands. Harpsichordist and composer Frank Agsteribbe plays with various ensembles, such as La Petite Bande, Huelgas Ensemble, Anima Eterna and Il Fondamento. Mimi Mitchell (violin) and

Marion Middenway (cello) complete the core membership of The Wondrous Machine. The vocal soloists are tenors Guy De Mey and Jan Van Elsacker and bass Frits Vanhulle.

ZEFIRO TORNA

Category: vocal/instrumental

Artistic Director: Jurgen De Bruyn

Contact: Klaartje Heiremans, Commercial Manager

Wittebroodstraat 19

BE - 2800 Mechelen

T: +32 15 34 86 62

T: +32 15 34 86 62

info@zefirotorna.be

www.zefirotorna.be

Specialization: Mediaeval and Renaissance

Labels: Eufoda

Zefiro Torna was formed in 1996. The musicians earned their spurs with companies such as the Huelgas Ensemble, Collegium Vocale and Capilla Flamenca. According to the demands of a programme, the ensemble is augmented by excellent vocalists and instrumentalists from Belgium, the Netherlands, France and Italy. Zefiro Torna gained international fame with his multi-disciplinary approach. Personal touches are added to arrangements that demonstrate a deep respect for the past. The programmes can be thematic or strongly conceptual and experimental. In 2004, for example, there was the remarkable production 'Jongleurs du Coeurs', based on the art of the troubadour in northern France. A frame story is told by the French story-teller Emmanuel de Lattre while Mediaeval music is combined with compositions by the Australian composer and hurdy-gurdy player Stevie Wishart, completed with live electronics. Zefiro Torna has been a guest of many festivals, including the Early Music Festival Utrecht, Vantaa Baroque Festival, Festival des Pays d'Auge (Lisieux) and Laus Polyphoniae Antwerp.

5.2. ENSEMBLES WITH SPECIAL INTEREST IN EARLY MUSIC OR BAROQUE

ENSEMBLE EXPLORATIONS

Category: instrumental

Artistic Director: Roel Dieltiens

Contact: Veerle Van Gorp, Commercial Manager
Kantstraat 3

BE - 2500 Lier

T: +32 495 67 07 01

veerle.vangorp@skynet.be

www.explorations.be

Labels: Eufoda, harmonia mundi France

The ensemble Explorations was formed in 1996 and is composed of musicians from all points of the compass who meet several times a year to gather round the cellist Roel Dieltiens. Two turbulent years of Bach followed its inception, with the production "lets op Bach" ("Something about Bach") by Alain Platel, which saw the ensemble travelling the world with the Flemish dance company "Les Ballets C. de la B" ("Time Out Award" GB, "Masque d'Or" Canada, etc...). This proved to be an amazing starting point for further musical expeditions. First on board were a number of Antonio Vivaldi cello concertos. Their totally innovative yet honest and expressive approach won the admiration of many music-lovers (Caecilia Prize, Diapason d'Or, and more). Two CDs appeared on the harmonia mundi France label: 19th-century virtuoso cello music by A. Franchomme and seven cello concertos by Antonio Vivaldi. The latter received a Diapason d'Or in France and in Belgium a Caecilia Prize as well as the Snepvangers Prize for Best Belgian Production.

EX TEMPORE

Category: vocal

Artistic Director & Conductor: Florian Heyerick

Contact: Thomas Bisschop, Coordinator

Fraterstraat 12

BE - 9820 Merelbeke

T: +32 9 211 10 48

F: +32 9 211 10 47

info@extempore.be

www.extempore.be

Labels: Vox Temporis, Archiv, L'Oiseau-Lyre, Deutsche Grammophon, Etoile Production, Hyperion

Florian Heyerick is the founder and, since 1989, also artistic director of Ex Tempore, a vocal ensemble that devotes itself to a stylistically clean and musically interesting approach to the vocal music of 1600 until now. The choir is a welcome guest at the international festivals of Bruges, Gent, Utrecht, Maastricht, Saint-Genest-Lerpt and Geneva as well as on radio VRT-Klara. Ex Tempore works with conductors such as Reinhard Goebel and Sigiswald Kuijken. A fruitful collaboration has grown between the latter, his ensemble La Petite Bande and Ex Tempore, resulting in international tours and a number of interesting recordings for the Hyperion label. In recent years, Ex Tempore has devoted itself almost exclusively to reviving the lesser known vocal works of the 17th and 18th centuries. Since 2001, Ex Tempore has been working on a project on the more obscure Baroque repertoires, "KANTATA!".

FLANDERS RECORDER QUARTET

"4 OP 'N RIJ"

Category: instrumental

Artistic Director: Bart Spanhove

Oude Tervuursebaan 14

BE - 3060 Bertem

T: +32 16 49 09 03

info@flanders-recorder-quartet.be

www.flanders-recorder-quartet.be

Labels: Archiv, Aeolus, Opus 111, Eufoda, Vox Temporis, DG Classics.

Since its beginnings in 1987, the Flanders Recorder Quartet "Vier op 'n Rij" ("four in a row") has developed into a leading ensemble. With more than 1200 appearances in major concert halls under its belt, the ensemble's importance to the world of early music,

including its major festivals, can no longer be ignored. The quartet records very diverse, ground-breaking CDs often of obscure repertoires for the Deutsche Grammophon and harmonia mundi labels. In 1997, they signed with the French CD label Opus 111. In 2004, a recording came out on the German label Aeolus with works by Matthew Locke, the latest 'own brand' for the quartet. A daring and unique programme style, virtuoso interpretation and an individualistic attitude is everywhere evident in the work of these four recorder players. The ensemble has a collection of instruments including copies of Virdung (1511) recorders made by Adrian Brown; ten instruments from the property of Henry VIII made by the illustrious Italian dynasty of Bassano and copied for the quartet by Bob Marvin and Adri Breukink; the 2,3 meter high Baroque contrabass designed by Friedrich von Huene of Boston and modern instruments by Hans Coolsma. These unique and rare recorders form a platform for this quartet's spirited championing of the recorder.

VRK

Category: vocal

Conductor: Johan Duijck

Contact: Gunther Broucke, Intendant

Martelarenplein 12

BE - 3000 Leuven

T: +32 16 29 41 62

F: +32 16 29 44 41

music@vro-vrk.be

www.vro-vrk.be

Labels: Radio 3, Klara, Phaedra, Glossa

The Vlaams Radio Koor (Flemish Radio Choir) is a professional chamber choir with a long history. It was formed in 1937 and evolved over the years from a studio to a concert ensemble. The 24 professional singers have been led by chief conductor Johan Duijck since 1997. Internationally acclaimed conductors, such as Eric Ericson, Bo Holten, Laszlo Heltay, Paul Hillier and Hervé Niquet are some of the guest conductors who have enjoyed the opportunity to work with the choir. The Flemish Radio

Choir retains its unique status as a radio choir. Its close bond with public broadcasting (VRT) results in numerous studio productions as well as participation in many radio and television events. Besides this, VRT-Klara has recorded nearly all of its concerts giving the choir an exceptional collection of recordings of Flemish composers, as well as less familiar work by other composers.

5.3. BAROQUE AND CHAMBER ORCHESTRAS

ANIMA ETERNA

Category: instrumental; period instruments

Artistic Director and Conductor: Jos van Immerseel

Contact: Sandra Fol, Commercial Manager

Koolmijnkaai 30

BE - 1080 Brussels

T: +32 2 201 08 74

F: +32 2 201 54 18

info@animaeterna.be

www.animaeterna.be

Labels: Zig Zag Territoires, Sony Classical, Channel Classics, Emergo Classics

Under the leadership of Jos van Immerseel the project orchestra Anima Eterna has been bringing the history of music from Bach to Borodin into the present. In the early years, van Immerseel's orchestra became widely known for its historical performance practice: the study of scores with an eye to textual reassessment and the use of original or period instruments in historically correct orchestration. This was music for connoisseurs who appreciated being offered new access to a repertoire they thought they were already familiar with. Anima Eterna approaches each project with a scientific rigour, which sparks off with an intensive dialogue between the musicians and the artistic director. Recently Anima Eterna, which started out as a small baroque ensemble, has been appointed orchestra-in-residence at the new Concertgebouw Brugge.

COLLEGIUM INSTRUMENTALE BRUGENSE & CAPELLA BRUGENSIS

Category: vocal/instrumental; modern instruments

Artistic Director and Conductor: Patrick Peire

Contact: Stijn De Coster, Commercial Manager

Constant Permekelaan 24 a

BE - 8490 Jabbeke

T: +32 50 81 66 18

F: +32 50 81 66 19

cibcb@iscali.be

www.cib-cb.be

Labels: Eufoda, Senzanome, Naxos, René Gailly, Forlane, Vox Temporis

The chamber orchestra Collegium Instrumentale Brugense was formed in 1970 by Patrick Peire after completion of his studies of early music and historical performance practices in Cologne and The Hague. Although the orchestra respects historical performance practices and is known for its faithfulness to the stylistic individuality of each composition, it deliberately chooses to play on modern instruments. The group's repertoire is, therefore, not limited to a particular period. Its regular collaboration with the vocal group Capella Brugensis allows for the performance of larger combined vocal and instrumental works. Over the years, this collaboration has resulted in an exceptional harmony between the two formations. The Capella has a wide range of repertoires, from polyphony to contemporary, and pays meticulous attention to the characteristics of each genre. Most importantly, this ensemble is flexible: it can transform from a quartet formation to a large chamber choir and can sing a cappella or with the support of piano, organ, basso continuo or orchestra. Both ensembles are very welcome guests at home and abroad.

IL FONDAMENTO

Category: instrumental; period instruments

Artistic Director and Conductor: Paul Dombrecht

Contact: Kathleen Deboutte, Commercial Manager

Noordstraat 74

BE - 1000 Brussels

T: +32 2 502 09 16

F: +32 2 223 48 34

info@ilfondamento.be

www.ilfondamento.be

Labels: Fuga Libera, Passacaille, Naive

Il Fondamento specializes in the historical performance practices of early music on period instruments. The ensemble has earned itself an international reputation over the many years of its existence, and has been a guest of the most prestigious festivals both home and abroad. Artistic director, Baroque oboist and resident conductor Paul Dombrecht likes to offer less widely known work alongside the major repertoire. Thus, composers such as Heinichen, Zelenka, Fasch, Fux and Abel are performed in the same concert as Händel and Bach, or seldom performed pieces by Telemann together with his more familiar compositions. A great diversity of unjustly neglected gems, not previously performed before the public, are thus rescued from obscurity. Several of these works have, in the meantime, appeared on CD.

LA PETITE BANDE

Category: instrumental; period instruments

Artistic Director and Conductor: Sigiswald Kuijken

Contact: Geert Robberechts, Manager

Vital Decosterstraat 72

BE - 3000 Leuven

T: +32 16 230 830

F: +32 16 227 610

info@lapetitebande.be

www.lapetitebande.be

Labels: Deutsche harmonia mundi (BMG), Accent, Hyperion, Virgin (EMI), Denon, Challenge records (Brilliant Classics)

The Baroque orchestra, La Petite Bande, was formed in 1972 at the request of the German harmonia mundi recording label in order to record Lully's *Le Bourgeois Gentilhomme* with Gustav Leonhardt conducting. The orchestra formation as well as its name is derived from Lully's own orchestra at the court of Louis XIV. The orchestra endeavours to reproduce original arrangements and sounds without being too strictly academic in its approach. This is achieved through the use of

period instruments and by reviving the historical playing methods. The great success of this project for the ensemble led to its evolution into an established orchestra. After an initial concentration on the French Baroque (Lully, Campra, Muffat) the Italian repertoire was also tackled (Corelli, Vivaldi and so on). Not surprisingly, this was followed by the oeuvre of J.S. Bach. In recent years, the orchestra has gained attention with its highly prestigious interpretations of the masters of the classical music (Mozart, Haydn).

6. ARTISTS/SOLOISTS

6.1. CONDUCTORS

PAUL DOMBRECHT

Paul Dombrecht is one of the most renowned oboists in Europe. He has earned this reputation not only for his teaching and his solo work on the modern oboe, but equally for being a great authority on the study of period instruments and the interpretation of early music (18th and 19th centuries). He has played with the major Baroque orchestras and leading musicians, including the brothers Wieland, Sigiswald and Barthold Kuijken, René Jacobs, Jos van Immerseel, Gustav Leonhardt and Frans Brüggen. He immerses himself in the 19th-century repertoire and the original instruments of this period. He formed the Il Fondamento orchestra in 1989 in order to perform early music on period instruments. He has made his most important recordings, as soloist or conductor, for Seon, harmonia mundi, Astrée, Opus 111, Accent, Vanguard Classics (the Passacaille Collection) and Fuga Libera. Paul Dombrecht teaches at the Royal Conservatory Brussels and is invited to lead master classes all over the world.

[www.ilfondamento.be]

PHILIPPE HERREWEGHE

Philippe Herreweghe was born in Ghent and studied the piano at the Conservatory there before going on to study medicine and psychiatry. While still at medical school he founded the Collegium Vocale Ghent and attracted the attention of Nikolaus Harnoncourt and Gustav Leonhardt who subsequently invited him to collaborate in their recordings of the complete Cantatas of Bach. In an endeavour to do adequate justice to a repertory ranging from the Renaissance to modern and contemporary music, Philippe Herreweghe felt the need to create several ensembles with whom he has made nearly sixty recordings for harmonia mundi. In 2000 the Collegium Vocale celebrated 30 years of a career devoted entirely to Bach and his forerunners; together with the Chapelle Royale, this ensemble has frequently collaborated with the

Orchestre des Champs Elysées. Philippe Herreweghe has appeared as guest conductor of ensembles like the Royal Concertgebouw Orchestra, the Berlin Philharmonic Orchestra, the Vienna Philharmonic Orchestra, the Mahler Chamber Orchestra, the Rotterdam Philharmonic Orchestra, the Flanders Royal Philharmonic Orchestra and the Stavanger Symphony Orchestra. He was the Artistic Director of the Saintes Festival from 1982 to 2002. He was awarded the order of Officier des Arts et Lettres in 1994 and in 2003 he was appointed Chevalier de la Légion d'Honneur. In October of that same year he was knighted by the King of the Belgians.

[www.collegiumvocale.com]

RENÉ JACOBS

René Jacobs was born in 1946 in Ghent. He came to fame as a counter-tenor but in recent years has become renowned as a conductor of Baroque and early Classical opera. His work as a conductor subsequently saw him leading performances of the operas of Monteverdi, Cesti, Cavalli, Gluck and Handel in the foremost venues in Europe and Japan. Since 1997 René Jacobs has been artistic director of the Innsbruck Festival. For many years he has been an enthusiastic advocate of Venetian opera. As principal guest conductor and artistic adviser for Baroque repertoire at the Berlin Staatsoper, René Jacobs has conducted Telemann's Orpheus, Graun's Cleopatrae Cesare, Gassmann's Opera seria and Mozart's *Così fan tutte*.

In 2001 the Académie Charles Cros awarded him its highest distinction, the "Prix in honorem", for his recording of Keiser's *Croesus* and for his entire career. The year 2004 was marked by a new series of triumphs in the international press. Finally, as the year 2005 begins, René Jacobs has just been chosen as Artist of the Year by MIDEM, and his recording of *Le nozze di Figaro* has been distinguished by two MIDEM Classical Awards. A few weeks later the same recording won a Grammy Award in Los Angeles (Best Opera 2005). René Jacobs was for many years a teacher at the Schola Cantorum Basiliensis and maintains a close relationship with this institution, where he trained many singers who are now internationally known.

Contact: Robina Saidkhanjan, Manager
Double Bande
94, rue La Fayette
FR - 75010 Paris
T: +33 1 482 240 252

SIGISWALD KUIJKEN

Sigiswald Kuijken was born in 1944. He had his first contact with Renaissance music and instruments from the age of seven. Like his brother Wieland, he is self-taught on the viola da gamba and in 1969 he began to re-establish the historical technique of violin playing which consists of not using a chin or a shoulder rest and without holding the instrument with the chin at all. Between 1964 and 1972 he was a member of the Alarius Ensemble of Brussels, with whom he explored 17th- and 18th- centuries music and performance practice. In 1972 he formed a Baroque orchestra called 'La Petite Bande' and recorded music by Lully, Rameau, Händel, Gluck, Haydn and Mozart. Sigiswald toured with his brothers Wieland and Barthold but also with Robert Kohnen, Gustav Leonhardt and others in Europe, the USA, Australia and Japan.

He also appears as guest conductor of various other Baroque orchestras, including the Orchestra of The Age of Enlightenment, whose debut concert he conducted at the Queen Elisabeth Hall in June 1986. He teaches the Baroque violin at the Royal Conservatory at Den Haag and since 1993 at the Brussels Conservatory. He is also frequently asked to teach at the London Royal College of Music, the University of Salamanca, the Accademia Chigiana in Siena. Sigiswald has recorded most of Bach's major chamber music and solo violin repertoire as well as Corelli, Vivaldi, Muffat, Mozart a.o.

[www.lapetitebande.be]

JOS VAN IMMERSEEL

Jos van Immerseel, a native of Antwerp, studied piano with Eugène Traey, organ with Flor Peeters, harpsichord with Kenneth Gilbert, singing with Lucie Frateur, and conducting with Daniel Sternefeld. In 1973 he won the first Paris Harpsichord Competition. He is self-taught in the

disciplines of organology, rhetoric and the historic piano. He has held teaching positions at the Schola Cantorum in Basel, the Conservatoire Supérieur de Musique in Paris and the Sweelinck Conservatory in Amsterdam, and gives master classes in Europe, America and Japan. In 1987 he founded the 'Anima Eterna' ensemble. The group, which plays period instruments, gradually became a symphony orchestra. Jos van Immerseel has appeared as guest conductor with the Berlin Akademie für Alte Musik, the Wiener Akademie and Musica Florea Prague. He also maintains a unique collection of historical keyboard instruments, which he plays in concert.

[www.animaeterna.be]

PAUL VAN NEVEL

Paul Van Nevel studied early music at the Schola Cantorum in Basel, Switzerland, between 1969 and 1971. There, he formed the Huelgas Ensemble in the early 1970s. The name refers to the Spanish Cistercian monastery near Burgos where Van Nevel travelled as a 24-year-old. In a short time, the ensemble has emerged as one of Europe's premiere vocal ensembles dedicated to the performance of music from the Middle Ages and the Renaissance. When not rehearsing or performing, Paul Van Nevel spends his time in research. He explores archives and libraries in search of unpublished works and forgotten treasures of the Flemish polyphonic tradition, so the Huelgas Ensemble can bring to life long forgotten music. Bringing together everything from Albertus Magnus's study of temperaments to the "memory theatre" of Giulio Camillo and the techniques espoused by orators of the period, the Huelgas Ensemble offers performances that are at once surprising and yet singularly apt. Besides his devotion to research, Paul Van Nevel is a guest professor at the Sweelinck Conservatory in Amsterdam and receives regular invitations to conduct other ensembles such as Collegium Vocale, the Nederlands Kamerkoor and the Choir of the Nederlandse Bach Vereniging. Over the last few years the Huelgas Ensemble has won many prestigious prizes including the Prix in Honorem from the Académie Charles Cros in 1994, the

Diapason d'Or de l'année in 1996, the German ECHO in 1997, the Cannes Classical Award in 1998 and the Choc de l'année 2000 (Le Monde de la Musique).

[www.huelgasensemble.be]

6.2. SOLOISTS

A list of Flemish soloists specialized in early music and Baroque is available on the website of the Flanders Music Centre: www.flandersmusic.be

7. CONSULTANTS/ MANAGEMENT/ AGENCIES

ARIEN ARTS & MUSIC MANAGEMENT

Contact: Pascale Montauban
De Boeystraat 6
BE - 2018 Antwerp
T: +32 3 285 96 80
F: +32 3 230 35 23
arien@pandora.be

Artists from Flanders: Claire Chevallier (piano), Piet Kuijken (piano), Roel Dieltiens (cello), Anne Cambier (soprano), Hubert Claessens (baritone/bass), Guy De Mey (tenor), Ensemble Explorations, Duo pianoforte-gamba Piet and Wieland Kuijken, Duos: vocals and piano: Olga Pasichnyk (soprano) and Claire Chevallier (piano); Guy De Mey (tenor) and Claire Chevallier (piano); Anne Cambier (soprano) and Jan Vermeulen (piano)

BAKKELEYN VZW

Contact: Geert Robberechts
Vital Decosterstraat 72
BE - 3000 Leuven
T: +32 16 29 16 79
F: +32 16 22 76 10
info@bakkeleyn.be
www.bakkeleyn.be

Artists: Sigiswald Kuijken (violin/gamba), Wieland Kuijken (gamba), Tom Beghin (piano/clavichord/harpsichord)

EARLYMUSIC.BE

Contact: Koenraad Blansaer
Markgravelei 89
BE - 2018 Antwerp
T: +32 3 294 3406
info@earlymusic.be
www.earlymusic.be

Artists from Flanders: Oltremontano, Currende

ELS MOENS ARTISTS MANAGEMENT

Contact: Els Moens
Kauwplein 11
BE - 9000 Ghent
T: +32 9 245 13 09
F: +32 9 245 13 09
els.moens@pandora.be
http://users.pandora.be/elsmoens

Artists from Flanders: Ewald Demeyere, De Profundis, La Hispanoflomenca

STELITO BOOKING AGENCY

Contact: Tom Lemahieu
Ardoisesteenweg 381
BE - 8800 Roeselare
T: +32 51 24 35 02
info@stelito.be
www.stelito.be

Artists from Flanders: Paul Dombrecht-Wieland Kuijken-Robert Kohlen Trio, Pandora², Les Enemis Confus, Marcel Ketels, Guy Penson, Les Hautbois du Roy

WEINSTADT ARTISTS MANAGEMENT

Contact: Liliane Weinstadt
Busleydenlaan 59
BE - 1020 Brussels
T: +32 2 263 65 65
F: +32 2 293 65 66
info@concerts-weinstadt.be
www.concerts-weinstadt.com

Artists from Flanders: Collegium Instrumentale Brugense

8. MUSIC PUBLISHERS

ALAMIRE MUSIC PUBLISHERS

Toekomstlaan 5 B
BE - 3910 Neerpelt
T: +32 11 61 41 62
F: +32 11 61 05 11
info@alamire.com
www.alamire.com

DAVIDSFONDS

Blijde-Inkomststraat 79-81
BE - 3000 Leuven
T: +32 16 31 06 50
F: +32 16 31 06 08
boekhandel.infodok@davidsfonds.be
www.davidsfonds.be

PEETERS PUBLISHERS

Bondgenotenlaan 153
BE - 3000 Leuven
T: +32 16 23 51 70
F: +32 16 22 85 00
peters@peeters-leuven.be
www.peeters-leuven.be

LEUVEN UNIVERSITY PRESS

Blijde-Inkomststraat 5
BE - 3000 Leuven
T: +32 16 32 53 50
F: +32 16 32 53 52
www.kuleuven.ac.be

9. RECORD COMPANIES

ACCENT (CODAEX DISTR.)

Codaex
Larenstraat 58
BE - 3560 Lummen
T: +32 13 35 20 60
F: +32 13 55 67 50
be@codaex.com

CYPRES (AMG DISTR.)

Kastafior
Rue Ruysdael 23
BE - 1070 Brussels
T: +32 2 647 47 14
F: +32 2 648 04 49
info@cypres-records.com
www.cypres-records.com

EUFODA (CODAEX DISTR.)

Davidsfonds
Blijde-Inkomststraat 79-81
BE - 3000 Leuven
T: +32 16 31 06 00
wim.ver.elst@davidsfonds.be
www.eufoda.be

FUGA LIBERA (AMG DISTR.)

AMG Belgium
Rue de l'Artisanant 2
BE - 1400 Nijvel
T: +32 67 21 02 48
label@amg-records.com
www.amg-records.com

HARMONIA MUNDI BELGIUM (HARMONIA MUNDI DISTR.)

Alsembergsesteenweg 999
BE - 1180 Brussels
T: +32 2 646 67 94
info.belgium@harmoniamundi.com
www.harmoniamundi.com

KLARA (CODAEX DISTR.)

Codaex
Larenstraat 58
BE - 3560 Lummen
T: +32 13 35 20 60
F: +32 13 55 67 50
be@codaex.com
www.klara.be

MUSICA FICTA (AMG DISTR.)

Pavane Records
Coudenberg 74
BE - 1000 Brussels
info@musica-ficta.com
T: +32 2 513 09 65
F: +32 2 514 21 94
www.musica-ficta.com
www.pavane.com

PASSACAILLE (CODAEX DISTR.)

Drieliukstraat 9
BE - 8310 Bruges
T: +32 50 34 44 41
info@passacaille.be
www.passacaille.be

PAVANE RECORDS (AMG DISTR.)

Coudenberg 74
BE - 1000 Brussels
T: +32 2 513 09 65
F: +32 2 514 21 94
www.pavane.com

RICERCAR (AMG DISTR.)

AMG Belgium
Rue de l'Artisanant 2
BE - 1400 Nijvel
T: +32 67 21 02 48
Amg.records@pronet.be
www.amg-records.com

VOX TEMPORIS (NO DISTRI- BUTION ANY MORE)

For information
www.voxtemporis.be

10. INSTRUMENT MAKERS

A list of Flemish instrument makers is available on the website of the Flanders Music Centre:
www.flandersmusic.be

11. TRACKLIST

IL GARDELLINO

1. ANTONIO VIVALDI: CONCERTO IN D, RV 428 "DEL GARDELLINO"

for traverso, oboe, violin, bassoon and basso continuo, opus X nr.2

CD: Antonio Vivaldi: Concerti per la Pietà, [Klara MMP 020]

(p) & (c) Klara/Maestro Music Productions 2001

[11:28]

CURRENDE CONDUCTED BY ERIK VAN NEVEL

2. CLAUDIO MONTEVERDI: DIXIT DOMINUS

CD: Claudio Monteverdi: Vesperae in Nativitate Domini [Eufoda 1352]

(p) & (c) Davidsfonds/Eufoda 2003

[8:11]

CAPILLA FLAMENCA

3. GASPAR VAN WEERBEKE: TOTA PULCHRA ES

CD: Canticum Canticorum [Eufoda 1359]

(p) & (c) Davidsfonds/Eufoda 2004

[3:02]

4. THOMAS FABRI: ACH, VLAENDRE

CD: Zodiac [Eufoda 1360]

(p) & (c) Davidsfonds/Eufoda 2004

[2:44]

5. MATTIO RAMPOLLINI: BACCO, BACCO

CD: Magister X [Alamire LUG 03]

(p) & (c) Alamire 1998

[1:00]

OLTREMONTANO

6. ALEXANDER UTENDAL: ADESTO DOLORI MEO

CD: Alexander Utendal & Philippus De Monte: Motets [Passacaille 937]

(p) & (c) Passacaille 2003

[3:07]

7. MARCO ANTONIO FERRO: SONATA UNDECIMA

CD: Sonar Cantando [Klara MMP 032]

(p) & (c) Klara/Maestro Music Productions 2002

[4:57]

COLLEGIUM VOCALE CONDUCTED BY PHILIPPE HERREWEGHE

8. J.S.BACH: MASS IN B MINOR BWV 232: KYRIE ELEISON

CD: J.S. Bach: Messe en si mineur [harmonia mundi France 901614.15]

(p) & (c) harmonia mundi France 1998 - 2000

[9:24]

IL FONDAMENTO CONDUCTED BY PAUL DOMBRECHT

9. JOHANN FRIEDRICH FASCH: OUVERTURE IN G MINOR (FWV K:G 2)

for 3 oboes, bassoon, strings and continuo

CD: Ouvertures in G minor, D minor and G major [Fuga Libera FUG 502]

(p) Il Fondamento (c) Outhere 2004

[09:41]

HUEL GAS ENSEMBLE CONDUCTED BY PAUL VAN NEVEL

10. CIPRIANO DE RORE: MON PETIT CUEUR, SONG FOR 8 VOICES

CD: Cipriano de Rore: Missa Praeter rerum seriem – Madrigaux & Motets

[harmonia mundi France HMC 901760]

(p) & (c) harmonia mundi France 2002

[5:03]

ZEFIRO TORNA

11. TRADITIONAL PROVENCE: BRESSARELLO

[2:50]

12. ANONYMUS (14TH CENTURIES): MARIAM MATREM

CD: El Noi de la Mare [Et'cetera KTC 4007]

(p) & (c) Klara/Coda 2004

[4:23]

LA PETITE BANDE CONDUCTED BY SIGISWALD KUIJKEN

13. J.S. BACH: BRANDENBURG CONCERTO NR.4, BWV 1049: ALLEGRO

CD: J.S. Bach: Brandenburgische Konzerte BWV 1046-1051

[deutsche harmonia mundi 05472 77308 2]

(p) & (c) BMG 1995

[6:55]

Total Time: 73:28