



THERESIA  
ORCHESTRA

YEARBOOK 2023

THE *classical* ANSWER



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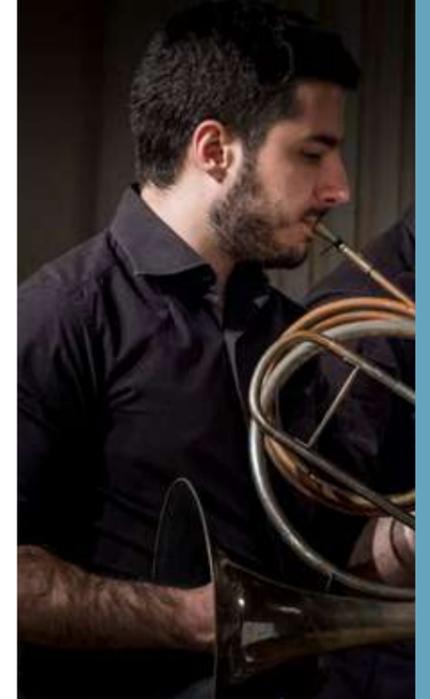
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## Mario MARTINOLI

ARTISTIC DIRECTOR, THERESIA ORCHESTRA

### MUSIC, YOUTH AND PASSION

We all grew up listening to the music of Mozart, Haydn and Beethoven. Great interpreters who shaped our taste and guided the way we developed our musical experiences. Then the glowing growth of historically informed performances progressively changed our vision of the interpretation of the Classical repertoire by shining new light on the beautiful music of authors overshadowed by the three Viennese giants.

Hence the creation of Theresia back in 2012, based on the fascination of the Classical repertoire and the belief that a dedicated centre of artistic excellence was needed. We did not reinvent the wheel: the orchestra has been designed in a similar way to other renowned international ensembles, namely the European Union Baroque Orchestra (EUBO), which has recently become a close sister project of Theresia, as you can read on page 52 of this Yearbook. The orchestra addresses the Classical repertoire putting side-by-side

masterpieces of the great Classical masters with lesser-known authors worthy of being fully rediscovered such as Joseph Martin Kraus, always present in our yearly programmes and at the very emotional core of our work.

After ten years of operations, and thanks to ICONS, the first supporter of Theresia, the orchestra is recognized today as one of the principal youth orchestras in Europe, ambassador of European values, also renowned as such by a recent award by the European Union.

*“We work to build a brighter future for young talented musicians.”*

In numbers, by the end of 2022 the orchestra held a total of 37 residencies, 77 concerts throughout Europe and offered tuition in Classical music to more than 200 young musicians from more than 40 world countries, for a total of more than

1,300 orchestral training hours.

Theresia is a musical journey through beauty and passion, a project fostering the construction of a better and more sustainable cultural society. Passion for art and music is the basis of our action, to unlock the creativity of our young musicians and fully develop their artistic potential and artistic vision.

In a world radically changed after the pandemic and in an increasingly fragmented and difficult market for young musicians, the increasing support from people wishing to be part of our journey in the build-up of cultural excellence is fundamental. Discover the engagement opportunities on page 56 of this Yearbook and learn how your participation in our project can make the difference in the shaping of a better cultural world.

Together, we can give more voice to our love for music.



## THERESIA ORCHESTRA

**Theresia Orchestra is a prominent international youth orchestra specifically addressing the Classical repertoire on period instruments.**

Named after the Austrian empress Maria Theresia, the orchestra was founded in 2012 at the instigation of a group of patrons. It brings together musicians under the age of 28 who specialise in historically informed performance practice at the

leading European music institutions, accompanying them on their journey into professional life.

The orchestra meets several times during the year for residency periods under the guidance of internationally renowned artists and star-system conductors. It performs at prestigious venues, theatres and festivals throughout Europe. In parallel, the project offers its participants a tailor-

made capacity building programme to enable the acquisition of new fundamental professional assets and skills.

Theresia also includes an Ambassadorship Programme to disseminate classical music and its historic interpretation among new and young audiences in several European countries, fostering integration and dialogue between cultures.

The orchestra's musicians come from more than 40 different countries from all over the world, holding residencies and concerts throughout Europe in Italy, Germany, Austria, Switzerland, France, Spain, Slovenia and Poland.

Theresia has recently started a long-term collaboration with the German CD-label CPO for the publication of several CDs including works by Mattheson, Kraus, Eichner, Cimarosa,

Traetta, Witt and many others.

In 2022, Theresia entered the group of the leading European youth orchestras co-funded by the European Commission's Creative Europe programme, alongside EUYO (European Union Youth Orchestra) and a few other talent development orchestral projects.

A member of the European Early Music Network (REMA), Theresia Orchestra

is currently supported and managed by the Italian foundation ICONS and by the European Commission through the project EMPOWER funded by the Creative Europe Programme.



## A PLACE TO BE YOUNG

**SUSANNA BUCHER**  
ARTISTIC SECRETARY, THERESIA ORCHESTRA

**Susanna, you have been managing and organizing the auditions over the past years. Can you briefly explain the founding principles governing this process?**

Equal opportunity and the guarantee of fair access to the orchestra are pre-conditions to the build-up of excellence, as they put all candidates at the same level. This means admission to the orchestra takes place in a transparent and neutral way. Transparency of the process contributes to the growth of the orchestra's reputation and also attracts more and more truly talented musicians. This feature, merged with a learning programme led by international star conductors, is a powerful instrument to enable the continuous growth of the orchestra.

**How does the Theresia auditioning process differ from standard frontal orchestra auditions?**

We like to refer to our selection

process as a co-creative chamber music workshop, in which candidates perform chamber music pieces (which they are asked to prepare beforehand) together with the other candidates in a sort of "jam session". In this way, qualities such as the interaction/ reaction to other musicians and ideas, the attitude to team working and collaboration spirit can be observed besides technical capacities. Candidates really appreciated this approach because it transforms the audition into a creative process where everyone contributes, creating a setting turned to the human and artistic aspects and not only the technical ones. This makes our auditions a valuable experience for all participants, even for the candidates who might not pursue their path as a member of Theresia Orchestra and is completely different from playing alone behind a curtain.

**We know that you also evaluate the candidates' attitudes. What is it about?**

Technical ability isn't everything at Theresia. During auditions, ICONS' experts hold 20-minute interviews with candidates to probe their real motivation and to assess their attitude to teamwork. These interviews are decisive and fully integrated with the musical side of the auditions.

**Where and when do the auditions take place?**

The selection process takes place twice a year. In 2023, the first edition took place in January in Paris, in partnership with the Conservatoire à Rayonnement Régional de Boulogne-Billancourt. The second edition is planned in July 2023 in Salzburg in partnership with Mozarteum University. We look forward to meeting new candidates and tomorrow's Theresians.

## AUDITIONING FOR THERESIA



“ Normally, an audition is a quite frightening and sometimes disappointing experience. In the case of the Theresia audition, this was exactly the opposite. It is called an audition because they are making a selection in the end, but it felt more like a workshop or even a masterclass in a beautiful environment. We got to prepare certain pieces, and we had to 'rehearse' in front of a jury the whole day. This made me very comfortable as I wasn't judged only on the first 5 minutes of playing. When I went out of the audition, I was just so grateful that I got the opportunity to work with Alfredo Bernardini and all the great musicians that participated. If I hadn't been selected, I would still take this great experience home. ”

Jonathan van der Beek / Horn player

“ We chose the format of a chamber music workshop in order to create the most stimulating, interactive and healthy musical situation, in which not only the candidates can present themselves to us, but also interact, react to their colleagues, to the other candidates, this allows them to know each other and do the first step within this reality, which is actually a small scale orchestra in which you have to play together and be part of a more or less big society where everyone collaborates. ”

Gemma Longoni / Concertmaster



## AUDITIONS PARTNERS





# programme 2023

*feb*

**17-27, Orchestral Residency | Ravenna (IT)**

- 25, Concert | Auditorium San Romualdo, Ravenna (IT)
- 26, Concert | Teatro Zandonai, Rovereto (IT)
- 27, Concert | Teatro Goldoni, Florence (IT)

*may*

**1-8, Wind Academy | Lodi (IT)**

- 5, Concert | Liceo Verri - Teatro alle Vigne, Lodi (IT)
- 7, Concert | Palazzo del Quirinale, Rome (IT) (tbc)
- 8, Concert | Dvorana Pokrajinskega Muzeja Koper, Koper (SI)

*jun*

**11-18, Orchestral Residency | Potsdam (DE)**

- 17, Concert | Schloss Rheinsberg, Rheinsberg (DE)
- 18, Bicycle Concerts | All across the city, Potsdam (DE)

*jul*

**23-31, Chamber Music Academy | Geneva (CH)**

- 30, Concert | Église Saint-Germain, Geneva (CH)
- 31, Concert | Église Saint-Germain, Geneva (CH)

*aug*

**12-18, Orchestral Residency | Innsbruck (AT)**

- 18, Concert | Haus der Musik, Innsbruck (AT)

*sep*

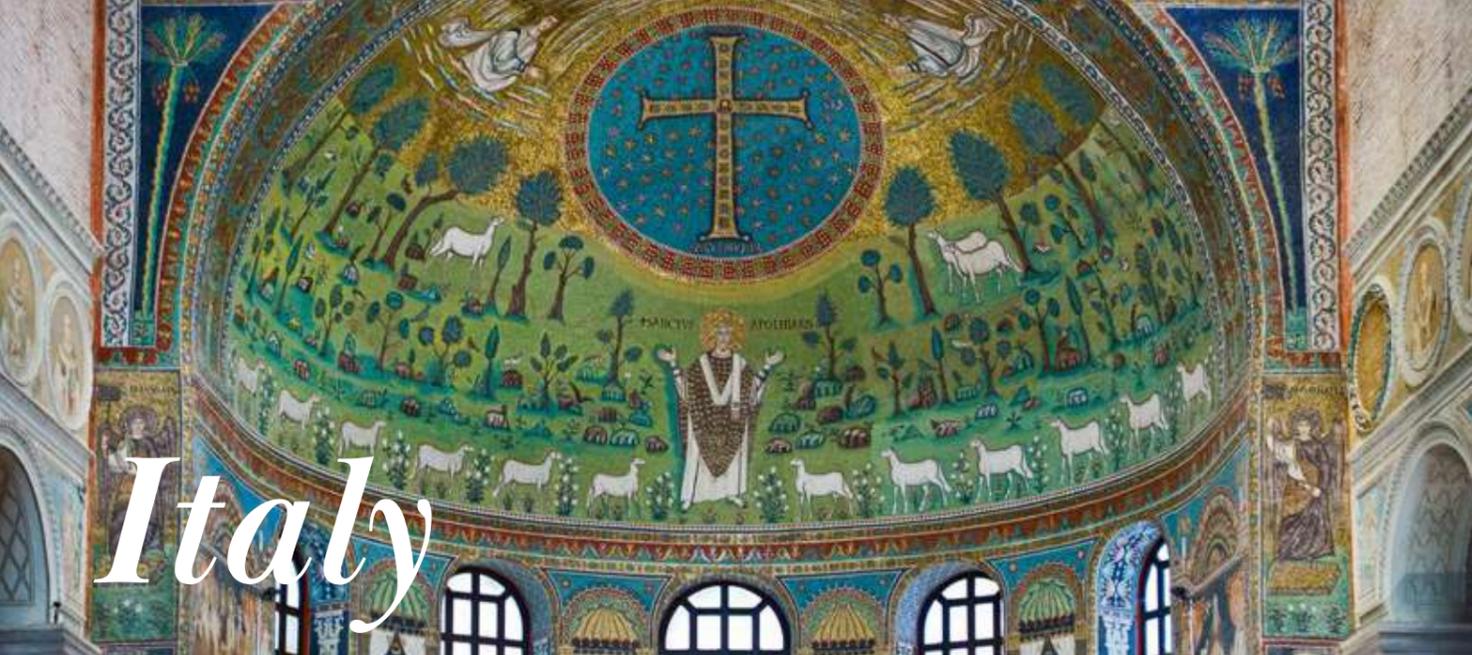
**15-23, Orchestral Residency | Lusławice (PL)**

- 21, Concert | Ruins of the Victoria Theatre, Gliwice (PL)
- 22, Concert | Cavatina Hall, Bielsko-Biała (PL)
- 23, Concert | Penderecki Center, Lusławice (PL)

*oct*

**11-26, Opera Production | Rieti/Rome (IT)**

- 21, Performance | Teatro Flavio Vespasiano, Rieti (IT)
- 22, Performance | Teatro Flavio Vespasiano, Rieti (IT)
- 25, Performance | Teatro di Villa Torlonia, Rome (IT)
- 26, Performance | Teatro di Villa Torlonia, Rome (IT)



# Italy



# Italy and Slovenia



## RAVENNA ORCHESTRAL RESIDENCY ■ 17-27 FEBRUARY 2023

**GIOVANNI ANTONINI** Conductor | **DMITRY SMIRNOV** Violin

### Programme

#### Ludwig van Beethoven

Overture to *Egmont* Op. 84  
Violin Concerto in D Major Op. 61  
Symphony N. 8 in F Major Op. 93

### Concerts

**RAVENNA, IT ■ 25 FEBRUARY 2023**  
AUDITORIUM SAN ROMUALDO

**ROVERETO, IT ■ 26 FEBRUARY 2023**  
TEATRO ZANDONAI / ASSOCIAZIONE FILARMONICA ROVERETO

**FLORENCE, IT ■ 27 FEBRUARY 2023**  
TEATRO GOLDONI / CONCERT SEASON MAGGIO MUSICALE FIORENTINO

“ We are happy to celebrate the Theresia Jubilee in Rovereto, where the ensemble was born ten years ago. Since then, many young musicians have had the opportunity to deepen their professional and artistic knowledge with internationally renowned artists and to perform on various stages. To celebrate its Jubilee, Theresia has chosen for the first time in its history a program entirely built around three masterpieces by Beethoven, a mature achievement of the performing capacity of the orchestra. ”

**Mario Martinoli / Founder and Artistic Director, Theresia Orchestra**



## LODI WIND ACADEMY ■ 1-8 MAY 2023

**ALFREDO BERNARDINI** Tutor

### Programme

**Franz Krommer** Partita Op. 71 in E flat Major

**Wolfgang Amadeus Mozart** Serenade K. 388/384a in c minor

**Gioacchino Rossini** Overture and Arias from *Il Barbiere di Siviglia* (arr. for wind ensemble by Wenzel Sedlak)

### Concerts

**LODI, IT ■ 5 MAY 2023**  
LICEO VERRI - AULA MAGNA / CONCERT SEASON TEATRO ALLE VIGNE

**ROME, IT ■ 7 MAY 2023**  
PALAZZO DEL QUIRINALE / I CONCERTI DEL QUIRINALE (tbc)

**KOPER, SI ■ 8 MAY 2023**  
DVORANA POKRAJINSKEGA MUZEJA KOPER / DRUŠTVO PRIJATELJEV GLASBE KOPER

“ The Association Friends of Music – Društvo prijateljev glasbe – celebrates its 60th anniversary this year as a promoter of concerts and musical events in Koper. One of the association’s priorities is to give space to young people. The cooperation with Theresia Orchestra gives us the opportunity to host a group of exceptional young musicians, whose musicality and energy provide unforgettable moments. ”

**Tatjana Jercog / President, Association Friends of Music - DPG Koper**





# Germany



# Switzerland



## POTSDAM ORCHESTRAL RESIDENCY ■ 11-18 JUNE 2023

**ALEXIS KOSSENKO** Conductor and Flute

### Programme

**Wolfgang Amadeus Mozart** Symphony N. 31 in D Major K. 297/300a *Paris*

**Giuseppe Maria Cambini** *Andromaque*, scène lyrique for soprano and orchestra

**Jean-Baptiste Davaux** Symphonie concertante mêlée d'airs patriotiques

**François Devienne** Flute Concerto N. 7 in e minor

**Henri-Joseph Rigel** *La destruction de Jéricho*

### Concerts

**RHEINSBERG, DE ■ 17 JUNE 2023**

**SCHLOSS RHEINSBERG / MUSIKFESTSPIELE POTSDAM SANSSOUCI**

**POTSDAM, DE ■ 18 JUNE 2023**

**BICYCLE CONCERTS ALL ACROSS THE CITY / MUSIKFESTSPIELE POTSDAM SANSSOUCI**

“ The Music Festival Potsdam Sanssouci turns its focus to freely chosen, interpersonal relationships with its 2023 theme of ‘In Friendship’. The festival explores how strong mental and emotional ties combined with mutual interests can influence and shape music. This year and in line with the festival’s mission to provide support to young, up-and-coming early music ensembles, we are happy to host Theresia Orchestra, with which the festival shares strong affinities. ”

**Dorothee Oberlinger / Artistic Director, Music Festival Potsdam Sanssouci**



## GENEVA CHAMBER MUSIC ACADEMY ■ 23-31 JULY 2023

**CHIARA BANCHINI** Tutor

### Programme

**Ludwig van Beethoven** Symphony N. 7 in A Major Op. 92 (arr. for string sextet and flute by Nicolas Mori)

### Concerts

**GENEVA, CH ■ 30 JULY 2023**

**ÉGLISE SAINT-GERMAIN / CONCERTS D'ÉTÉ À SAINT GERMAIN**

**GENEVA, CH ■ 31 JULY 2023**

**ÉGLISE SAINT-GERMAIN / CONCERTS D'ÉTÉ À SAINT GERMAIN**

“ This year, the Summer Concerts at the Saint-Germain Church are celebrating a half-century of existence. Since the beginning, we have been welcoming artists from all over Europe with a reputation for excellence. We are happy to host once again the young musicians from Theresia Orchestra who are able to revive the the splendour of original classical music. ”

**Chiara Banchini / Artistic Advisor, Concerts d'été à Saint Germain**



# Austria



## INNSBRUCK ORCHESTRAL RESIDENCY ■ 12-18 AUGUST 2023

**CHRISTOPHE ROUSSET** Conductor | **NOVOCANTO** Choir

### Programme

**Tommaso Traetta** *Rex Salomon*, Oratorio (research and edition by Simone Laghi)

### Concert

**INNSBRUCK, AT ■ 18 AUGUST 2023**  
**HAUS DER MUSIK / INNSBRUCKER FESTWOCHEEN DER ALTEN MUSIK**

“Theresia and the Innsbruck Early Music Festival have enjoyed a successful collaboration. I fondly remember the Barockoper:Jung 2021, “Boris Goudenow” by Mattheson, for which Andrea Marchiol was the musical director. There was enthusiastic applause at every performance. In August 2023, Theresia will be back on stage at the Festwochen for the oratorio “Rex Salomon” by Tommaso Traetta, conducted by Christophe Rousset. We are very much looking forward to it!”

**Alessandro De Marchi** / Artistic Director, Innsbruck Festival of Early Music



## KING SOLOMON IN VENICE

**SIMONE LAGHI**  
SCIENTIFIC ADVISOR, THERESIA ORCHESTRA

Tommaso Traetta’s oratorio *Rex Salomon* was conceived for the Conservatorio dell’Ospedaletto in Venice, one of the four Ospedali that enlivened the Serenissima’s sacred music scene during the Eighteenth Century. As a charitable organization, the Ospedaletto welcomed young ladies from poor or problematic backgrounds and gave them a musical career, and some of them became acclaimed performers. This “free” education unfortunately had a hidden price to pay, in terms of personal freedom: to leave the Ospedaletto, the putte usually had to get married, and in this case they had to abandon their musical career, or became nuns. The most gifted ones appeared as main performers during the musical activities of the Church dedicated to Santa Maria dei Derelitti and were held within the institution as long as possible, sometimes acting as teachers for the younger ones. The musical activities were very important to the economy of the Ospedali: these sacred functions enriched with music were conceived to attract visitors from the local nobility and wealthy

foreign travellers who could make substantial offers to support the institution. Traetta’s *Rex Salomon* was originally performed on the 15 August 1766: this was the composer’s debut after his appointment as musical director for the Ospedaletto. His main task was to revive a decadent institution that was facing organizational and economic problems, and he brilliantly succeeded in the task: the piece became a remarkable hit and was repeated on several occasions during the following eleven years. The original libretto and the manuscript score bear the names of the first five performers, all of them women (even for male characters): Florena Vendramin, Domenica Pasquati, Antonia Messana, Francesca Gabrieli and Laura Conti, all of them putte who lived, studied and performed exclusively at the Ospedaletto. Even the orchestra and the choir exclusively consisted of female musicians from the institution. In 1768 Traetta moved to St. Petersburg to replace Galuppi at the court of Catherine II of Russia, only

to come back in 1775. During his leave of absence, Antonio Sacchini (1730-1786) deputized for Traetta at the Ospedaletto until 1773, when he left for London. He was succeeded by Pasquale Anfossi (1727-1797). Both Sacchini and Anfossi could be held responsible for some alterations in the score: the musical source for our concert refers to the 1776 performance and includes some necessary adjustments due to the change of the performers (the only veteran from the premiere was Francesca Gabrieli, in the role of Adon). The role of Abiathar, originally scored for contralto, was finally adapted to the agile and flexible voice of the soprano Lucia Bianchi. Theresia Orchestra is reviving this oratorio under the baton of Christophe Rousset, featuring a cast of first-class singers, and will perform it on a prestigious international stage at the Innsbrucker Festwochen der Alten Musik 2023. A premiere recording will be released by CPO label by the end of 2023.



# Poland



## LUSŁAWICE ORCHESTRAL RESIDENCY ■ 15-23 SEPTEMBER 2023

**DIRK VERMEULEN** Conductor | **ALEKSANDRA ŚWIGUT** Fortepiano

### Programme

**Joseph Martin Kraus** Overture to *Fiskarena* VB 40

**Franz Joseph Haydn** Symphony N. 80 in d minor Hob. I:80

**Wolfgang Amadeus Mozart** Piano Concerto N. 9 in E flat Major K. 271 *Jeunehomme*

**Karol Lipiński** Symphony in B flat Major Op. 2 N. 3

### Concerts

**GLIWICE, PL ■ 21 SEPTEMBER 2023**  
RUINS OF THE VICTORIA THEATRE / ALL'IMPROVVISO FESTIVAL

**BIELSKO-BIAŁA, PL ■ 22 SEPTEMBER 2023**  
CAVATINA HALL

**LUSŁAWICE, PL ■ 23 SEPTEMBER 2023**  
EUROPEJSKIE CENTRUM MUZYKI KRZYSZTOFA PENDERECKIEGO

“ All'Improvviso Festival is an event much appreciated by music lovers and it features in among the main cultural events in Poland. One of our goals is to build cultural bridges between Poland and other European countries based on the ties with other festivals and institutions. That's why we are happy to host Theresia Orchestra in its first project in Poland. Looking forward to the concerts with Polish pianist Aleksandra Świgut and Belgian conductor Dirk Vermeulen.

**Artur Malke / CEO, Malke Music Management**



# Italy



## RIETI/ROME OPERA PRODUCTION ■ 11-26 OCTOBER 2023

**ALESSANDRO DE MARCHI** Conductor | **CESARE SCARTON** Staging

### Programme

**Gioacchino Rossini**  
*L'inganno Felice*

### Performances

**RIETI, IT ■ 21 OCTOBER 2023**  
TEATRO FLAVIO VESPASIANO / REATE FESTIVAL

**RIETI, IT ■ 22 OCTOBER 2023**  
TEATRO FLAVIO VESPASIANO / REATE FESTIVAL

**ROME, IT ■ 25 OCTOBER 2023**  
TEATRO DI VILLA TORLONIA / REATE FESTIVAL

**ROME, IT ■ 26 OCTOBER 2023**  
TEATRO DI VILLA TORLONIA / REATE FESTIVAL

“ In 2023, at the 15th Reate Festival, *L'inganno felice* by Rossini will be played. It will be the first time that a Rossini score will be performed with original instruments. Theresia Orchestra has been chosen to play at the Festival, following the successful experience with Domenico Cimarosa's *Le astuzie femminili*, performed in 2022. Once again, Alessandro De Marchi will be the conductor. A challenge that Theresia Orchestra will live up to, restoring style, colours, and the instrumental preciousness of the score.

**Cesare Scarton / Artistic Director, Reate Festival**



”



A black and white portrait of Giovanni Antonini, a man with light-colored, wavy hair and a slight beard, wearing a dark suit jacket over a white shirt. He is looking directly at the camera with a neutral expression.

# Giovanni ANTONINI

Born in Milan, Giovanni Antonini studied at the Civica Scuola di Musica and at the Centre de Musique Ancienne in Geneva. He is a founder member of the ensemble Il Giardino Armonico, which he has led since 1989 and with whom he has given concerts worldwide.

He works with artists such as Cecilia Bartoli, Giuliano Carmignola, Isabelle Faust, Sol Gabetta, Patricia Kopatchinskaja, Katia e Marielle Labèque, Viktoria Mullova and Giovanni Sollima.

Giovanni is Principal Guest Conductor of Kammerorchester Basel and Mozarteum Orchester Salzburg and regularly guest conducts orchestras such as the Berliner Philharmoniker, Concertgebouworkest Amsterdam, London Symphony, Chicago Symphony, Tonhalle Orchester Zurich. He has conducted numerous opera productions at Teatro alla Scala, Theater an der Wien, Salzburg Festival and Opernhaus Zurich.

He has recorded for Teldec, Decca, Sony BMG, Naïve, Harmonia Mundi and Alpha Classics.

Giovanni is Artistic Director of the Wratlavia Cantans Festival ([www.wratlaviacantans.pl](http://www.wratlaviacantans.pl)) and the Haydn2032 project, created to perform and record the entire symphonies of Franz Joseph Haydn by the 300th anniversary of his birth.



# *Chiara* BANCHINI

Born in Lugano, Chiara Banchini is one of the major interpreters of seventeenth and eighteenth century violin music. After completing her studies, earning the Virtuoso award from the Geneva Conservatoire, she specialized under Sandor Vegh and for several years dedicated herself to the creation of contemporary works as a member of the Contrechamps Ensemble. Her acquaintance with Nikolaus Harnoncourt and Sigiswald Kuijken led to her enthusiasm for performing music from the 17th and 18th centuries using the original instruments. She has cooperated with important orchestras including La Petite Bande, Hesperion XX, La Chapelle Royale, initiating her international career as a soloist. In 1981 she founded Ensemble 415, considered one of the reference and most prestigious European groups for the 17th-18th century repertoire. Chiara Banchini taught Baroque violin at the Early Music Centre in Geneva before becoming Professor at the Schola Cantorum in Basel from 1992 to 2011. She has to its credit a large discography, over 50 award-winning recordings by international critics.



# *Alfredo* BERNARDINI

Italian born Alfredo Bernardini studied early music in the Netherlands, where he graduated in 1987. He has since performed all over the world as a member of ensembles such as Hesperion XX, Le Concert des Nations, La Petite Bande, The Amsterdam Baroque Orchestra, The English Concert, Bach Collegium Japan and others. He has played in more than 100 recordings. In 1989 he founded the ensemble ZEFIRO, which has been awarded important international prizes. He has been guest director of baroque orchestras all over Europe, in Canada, Australia, Venezuela, Cuba, Israel, with the European Union Baroque Orchestra and Theresia. He is currently professor at the Mozarteum University of Salzburg.



# Alessandro DE MARCHI

Alessandro De Marchi is in demand at the highest level for his interpretations of repertoire ranging from the early Baroque through the works of Mozart, Haydn and their contemporaries, to the late Bel Canto masterpieces.

As a guest conductor he has appeared among others with Wiener Symphoniker, Staatskapelle Dresden, Münchner Rundfunkorchester, Orchester der Komischen Oper Berlin, Hamburger Symphoniker, Sinfonieorchester Basel, Orchestre National de France, Bergen Philharmonic Orchestra, Orchestra Teatro Regio Torino, Orchestra del Teatro La Fenice, Orchestre de Chambre de Genève. With the Staatskapelle Berlin, he launched a special project dedicated to The Art of Fugue. Projects with his own period Ensemble, the Academia Montis Regalis, include performances at the Paris Théâtre des Champs-Élysées and London Wigmore Hall. Since 2009, De Marchi has held the position of Artistic Director at the Innsbruck Festival. An extensive discography includes *La Sonnambula* with Cecilia Bartoli and Juan Diego Flórez for Decca, an album with Sonya Yoncheva dedicated to Handel on Sony Classical. His recording of *La Clemenza di Tito* was awarded a Diapason d'Or. Among his recent and forthcoming engagements are the Italian version of Handel's *Messiah* in Innsbruck and Halle, Mozart's *Nozze di Figaro* at Staatsoper Hamburg, Bach's *Matthäus-Passion* at Deutsche Oper Berlin, Rossini's *Cenerentola* at Semperoper Dresden and Vivaldi's *Olimpiade* at the Innsbruck Festival.

# Alexis KOSSENKO

Alexis Kossenko is a conductor/director and flute player mastering his instrument in all its historic forms from the 'modern' flute to the baroque and renaissance flutes, as well as the recorder. His orchestra experience is particularly extensive and include regular collaborations with La Chambre Philharmonique, Le Concert d'Astrée, Stradivaria, Ensemble Matheus, Orchestre Révolutionnaire et Romantique, Barokk Solistene. His intense career on both the modern and baroque flutes was rapidly established following his diplomas in Paris with Alain Marion and Amsterdam with Marten Root. His concert schedule takes him to prestigious concert halls as soloist and chamber musician in major festivals all over Europe. In 1997 his acclaimed interpretation of concertos by Quantz and Vivaldi with EUBO conducted by Ton Koopman and Roy Goodman marked the beginning of his solo career. Since then, he has been invited by numerous European ensembles as concerto soloist. He works as a duet with pianist Rémy Cardinale, and together with baritone Alain Buet and cellist Emmanuel Balssa they have established *l'Armée des Romantiques* dedicated to French 19th century music.

With his own orchestra *Les Ambassadeurs* he undertakes a rediscovery of forgotten repertoire – music from the Dresden's Golden Age. He is also a guest conductor of B'Rock (Belgium), Holland Baroque Society (Holland), European Union Baroque Orchestra, Le Concert d'Astrée (France) and especially *Arte dei Suonatori* (Poland) – together they performed in numerous highly acclaimed tours. Their complete recording of CPE Bach flute concertos (Alpha) is considered to be a reference. Other major CD releases include Rameau Concerts, Vivaldi, Touchemoulin and Hoffman flute concertos and Telemann overtures and concertos.





# *Gemma* LONGONI

Gemma Longoni began to play the violin at the age of 5. She graduated from the conservatory G. Verdi in Milan in October 2010 and completed the master in 2012 with highest honours under the guidance of Cinzia Barbagelata.

From 2013 to 2015, she lived in Basel, where she completed the master in baroque violin under the guidance of Amandine Beyer and Leila Schayegh at Schola Cantorum Basiliensis. She took part in several projects with Sigiswald Kuijken and Rinaldo Alessandrini, playing in a quartet with K. Bezuidenhout.

She has been a member of EUBO in the years 2011 and 2012, holding also the position of concertmaster and section leader. She is currently member of the Geneva-based orchestra Geneva Camerata (GECA). Since 2019 she has been working at Theresia Orchestra as concertmaster and tutor for the string section. She made recordings for EMI Classic, Amadeus, Deutsche Harmonia Mundi and Sony Classical.

# *Christophe* ROUSSET

The founder of the ensemble Les Talens Lyriques and internationally recognised harpsichordist Christophe Rousset is a musician and conductor inspired by a passion for opera and the rediscovery of the European musical heritage.

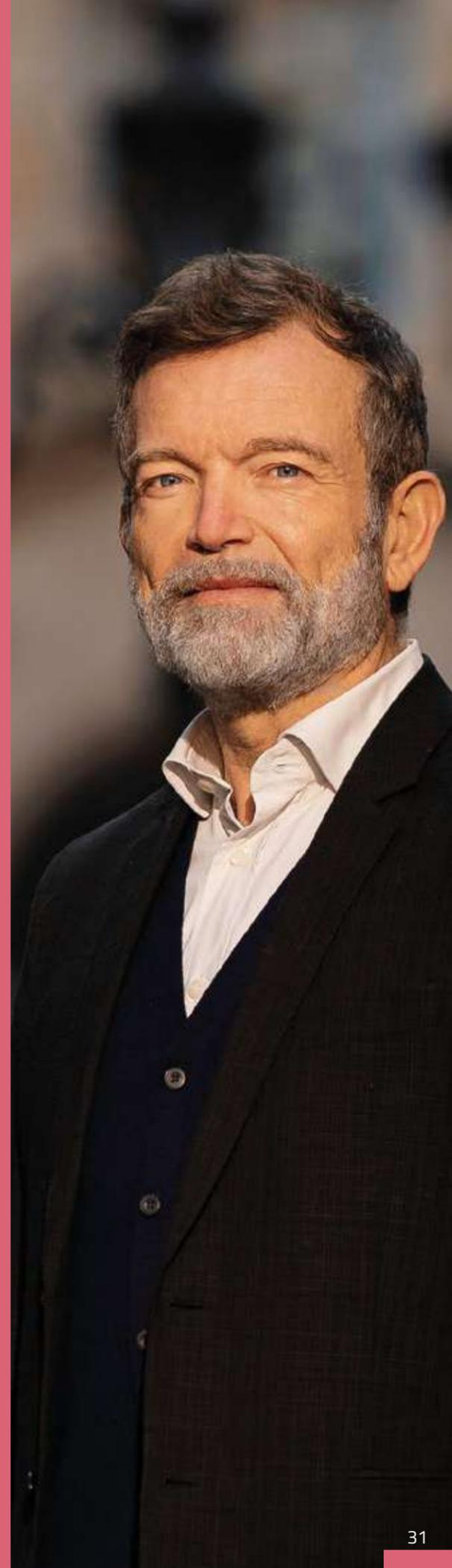
His studies at the Schola Cantorum in Paris, then at the Royal Conservatory of The Hague (winning the coveted 1st Prize in the Bruges International Harpsichord Competition at the age of 22), followed by the creation of his own ensemble in 1991, have enabled Christophe Rousset to obtain a perfect grasp of the richness and diversity of the Baroque, Classical and pre-Romantic repertoires.

Christophe Rousset is now invited to appear with Les Talens Lyriques all over Europe as well as on tour in other parts of the world.

He continues to pursue an active career as a harpsichordist and chamber musician, playing and recording on some of the world's finest period instruments.

Teaching is of paramount importance to Christophe Rousset, who gives many master-classes and academies. He also appears regularly as a guest conductor.

Christophe Rousset is a Knight of the French Legion of Honour, a Commander of the Order of Arts and Letters, and a Knight of the National Order of Merit.





# Cesare SCARTON

Cesare Scarton studied opera and theatre stage direction at the Music Conservatory "Santa Cecilia" in Rome. He also graduated in Disciplines of Music and Performing arts at the University of Bologna. He teaches high level courses and co-ordinates as well the activities of the "Opera Studio", a project of excellence and high education in opera singing of the National Academy of Santa Cecilia in Rome. He is a member of the scientific committee of the Rossini Foundation in Pesaro, as well as the director of the book series collections "Iconografia rossiniana", "I libretti di Rossini", "Saggi e Fonti". He collaborated in the management and production of important international artistic events (music, dance, theatre) such as the Sagra Musicale Umbra, the Panatenee (Pompei, Agrigento, Capri), the Verdi Festival in Parma and the Reate Festival of Rieti, of which he took the direction in 2012. He is in charge of the correct Italian diction at the Bayerische Staatsoper in Munich and Teatro Real in Madrid, where he has also participated in important productions.

He delivered lectures in relevant institutions, such as Fondazione Teatro dell'Opera in Rome, Universities of Rome and L'Aquila, Music Conservatories of Bari and Trento, as well as master classes at the Universities of Graz (Austria), Varna and Sofia (Bulgaria), Vilnius (Lithuania), Riga (Latvia), Tallinn (Estonia), Kiev (Ukraine), Budapest (Hungary).

He has directed over a hundred musical theatre productions. He teaches Theory and Technique of stage and performing interpretation at the Music Conservatory of Santa Cecilia in Rome.

# Dmitry SMIRNOV

Dmitry Smirnov was invited as a soloist by the Mariinsky Theater Orchestra Saint-Petersburg, the Moscow Philharmonic State and the Chamber Orchestra of Moscow, the Lucerne Festival Strings, the Sinfonieorchester Basel, the Argovia Philharmonic. He was among the "Jeunes Etoiles" at Gstaad Menuhin Festival 2019. His next projects include the performance of the Beethoven Violin Concerto on historical instruments with Theresia Orchestra conducted by Giovanni Antonini, chamber music performances with Sol Gabetta at SOLsberg Festival, the Debut recital with pianist Marco Scilironi in LAC for LuganoMusica and a Debut solo recital at Lucerne Festival. In 2021 he released his first CD with works by Bach and Bartok for the label FHR London. He worked with Heinz Holliger for "Swiss Chamber Concerts", with Giovanni Antonini for "Haydn 2032 Project", with the Kelemen Quartet and the ensemble Il Pomo d'Oro.

In 2018 he founded the chamber ensemble "Camerata Rhein" in Basel for experimental and film music performances.

Born in 1994 in St. Petersburg, Dmitry studied at the Rimsky-Korsakov Saint-Petersburg State Conservatory (Elena Zaiceva), at the Lausanne Institute of Advanced Musical Studies (Pavel Vernikov) and at the Basel Music Academy (Rainer Schmidt).

Dmitry won prizes and awards of international music competitions such as the ARD International Music Competition and the Menuhin International Competition for Young Violinists. He plays a violin (2018) made by Philipp Bonhoeffer and viola (2019) from the same luthier.





# Aleksandra ŚWIGUT

Aleksandra Świgut, pianist, prize-winner of the 2018 1st International Chopin Competition on Period Instruments. Her wide experience with historical and modern instruments and different performance practices makes her interpretations unique. She studied at the Fryderyk Chopin University of Music, Katowice Music Academy, and Guildhall School of Music in London, and holds a PhD from Gdansk Music Academy with a research on historical piano performance contra twentieth-century piano tradition. A participant of the International Artur Rubinstein Piano Competition and the International Chopin Piano Competition, she won many prizes in piano competitions. She has appeared at numerous festivals such as in Paris and at Beethoven Easter Festival. She has performed with the Orchestra of the Eighteenth Century, the Baltic Symphony Orchestra and Netherlands Symphony Orchestra to name just a few. She has worked with outstanding conductors such as Marek Moś and Joahannes Gustavsson. Her solo album *In Between* with music of Fryderyk Chopin and her compositions will be released soon, her next album for the National Chopin Institute will be recorded on Chopin's original Pleyel. Next season include performances at the Warsaw Philharmonic Hall and at the Wrocław National Forum of Music with Wrocław Baroque Orchestra. She is a former grant-holder of the Polish National Children's Fund (which currently supports her pedagogic work), the Polish Ministry of Culture, the Ministry of Science and Higher Education and several foundations. She is represented by the Ludvig van Beethoven Association under the patronage of Elżbieta Penderecka.



# Dirk VERMEULEN

Belgian conductor Dirk Vermeulen is internationally renowned for his interpretation of classical and early romantic music. He is equally at home in early, baroque, and contemporary music, having commissioned and performed many new works. He studied violin and music theory at the Royal Conservatory of Brussels and at the Queen Elisabeth Music Chapel and was concertmaster of the Royal Philharmonic Orchestra of Flanders. In 1991, he founded Prima La Musica which soon became one of the leading Belgian ensembles. Dirk Vermeulen has been championed by Frans Brüggen, who invited him to conduct several times the Orchestra of the Eighteenth Century. Besides conducting major Belgian orchestras, he has appeared as a guest conductor with prominent orchestras around the globe. He performed in famous concert halls such as Concertgebouw Amsterdam, Musikverein Vienna, and Philharmonie Berlin. He has collaborated with many leading soloists such as Maria João Pires, Barbara Hannigan, and Jaap van Zweden as well as with jazz legends such as Toots Thielemans and Wayne Shorter, to name just a few. Dirk Vermeulen is also a greatly appreciated opera conductor with much affinity for Mozart's works, conducting productions of *Così fan Tutte*, the *Magic Flute* and *Zaide* with Prima La Musica, Glucks' *Orphée et Eurydice* (*Opéra de Rennes*), and *Le Nozze di Figaro* (*Opera Zuid*). His discography includes over 30 CDs on EMI, Vanguard Classics, Discover, Eufoda, Et'cetera, Brilliant Classics and Tactus. Recent recordings include Polish works *Crimmean Sonnets* by Stanislaw Moniuszko and *Two Symphonies* by Karoli Lipinski. From 2000 to 2017, he was a professor of chamber music at the Royal Conservatory of Brussels.



# *musicians*



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# *specials*





## EMPOWERING THERESIA

**CHARLOTTE MICH**  
PROJECT MANAGER, THERESIA ORCHESTRA

**Charlotte, 2022 has been a turning point for the activities of Theresia Orchestra. Can you tell us why?**

In 2022, the Creative Europe Programme awarded Theresia Orchestra with the 3-year EMPOWER grant, confirming the Orchestra as one of the leading European youth orchestras, together with a few other acknowledged ensembles. This achievement has enabled us to develop a specific training programme dedicated to Theresia Orchestra's young artistic talents. The programme focuses on soft skills in addition to excellence in the orchestral learning already provided.

**Can you tell us more about the soft skills training?**

The objective is to have Theresia's musicians grow not only from an artistic point of view but also from

acquiring skills that can be useful in their future professional life. Tailored professionalization paths are offered to them in various fields: from digital communication to the economic and managerial sphere, from personal development and well-being to environmental awareness. It must be said that they also benefit from the extensive experience of ICONS on these subjects, making the training really focused and effective. The goal is to empower them to become resilient, aware, and happy musicians!

**How are these subjects selected?**

All the training topics come from the musicians. We permanently collect their needs in order to design the learning modules that better meet their requirements. It's hard work, but the results and the participation are impressive and confirm that

the training is really an effective complement to artistic activities.

**We know that you also care about cultural education of young generations. How?**

Our training activities also focus on future audiences. We experiment new ways to communicate with young and new audiences, especially with digital tools. This is why we have developed the Theresia Ambassadorship Programme. It involves musicians from the orchestra bringing music closer to other people and perhaps even inspiring children to join an artistic profession: now that would be a great success!

## AMBASSADORS OF EUROPEAN VALUES

The Theresia Ambassadorship Programme introduces new audiences, especially young people, to the world of classical music and Historically Informed Performance (HIP) practice. To do so, over three years, nine musicians of the orchestra – three each year – representing nine different European countries, will embody and convey the importance of the core European values of art, music and cultural cohesion to their home countries.

The ambassadors identify new target audiences and the key messages in co-creation workshops guided by ICONS communication experts. The communication materials from it will be used to reach the identified audiences. This will be done first online, through Theresia's Blog and social media. Then, travelling through their home countries the ambassadors will personally connect with several people and organizations to engage them in activities like workshops, seminars, musical workshops, and performances in special and unusual places.

This programme is very special in the European panorama to support the dissemination of classical music and culture. Moreover, this is a valuable chance for Theresia's advocates to improve and put into practice their communication skills and to create new professional opportunities in their home countries.

Anna Krzyżak-Siarkowska from Poland, Irina Fârtat from Romania and Léna Ruisz from Hungary have been the first ambassadors to join the programme. Together with ICONS' experts, they had the opportunity to develop new communication tools and methods to spread their passions to their peers in their home countries.



# TELLING THE STORIES BEHIND THE SCENES

**EMILIA CAMPAGNA**  
EDITORIAL MANAGER, THERESIA ORCHESTRA

**Emilia, can you tell us about the origins and the scope of the Theresia blog page?**

When the orchestra was founded, in 2012, it was something new in the cultural scene in Italy: an orchestra established by a group of patrons and entirely sustained by private funding was unprecedented, not to mention the choice of performing Classical repertoire on period instruments. The Artistic Direction then had the brilliant idea to start a blog to create a place where the orchestra's activity could be narrated: a form of storytelling parallel to the more traditional and institutional communication embodied by press releases.

**You are a professional journalist in the music sector. What is it like to work with young musicians from all over the world? From the media perspective, is it different from established music professionals?**

Our musicians are young professionals at the beginning of

their career. They usually already have a high-level degree and some professional experience as freelancers in ensemble or orchestras. This means that they already have a lot to tell, both about their study experiences and their expectations as professional musicians. In my role as a blogger, I try to grasp and give back to our readers their struggle to start and consolidate a career, but also the passion and freshness they bring to our project – and this is always incredibly inspiring.

**How is the blog organized?**

The blog has five main sections – People, Places, Music, Insights, and News – and covers the intense activity of the orchestra, telling it from various points of view. The blog gives voices to the people involved in Theresia's world thanks to the rich interviews with members of the orchestra, staff, and conductors; it talks about the amazing places where Theresia performs, and about the music played. From time to time, it

also gives space for some insights into the cultural landscape, both Italian and European, and it gives the latest updates in the news section. As for the language used, initially, almost 90% of the blog was in Italian, but then, given the international nature of the project, it switched to almost entirely English content.

**What are the future plans for the blog?**

There are plans for the blog to use other European languages to address a wider international audience. In particular, posts from external contributors are hosted on the blog and original content stemming from the Ambassadorship Program is currently being included in the blog, covering Hungarian, Polish and Romanian.

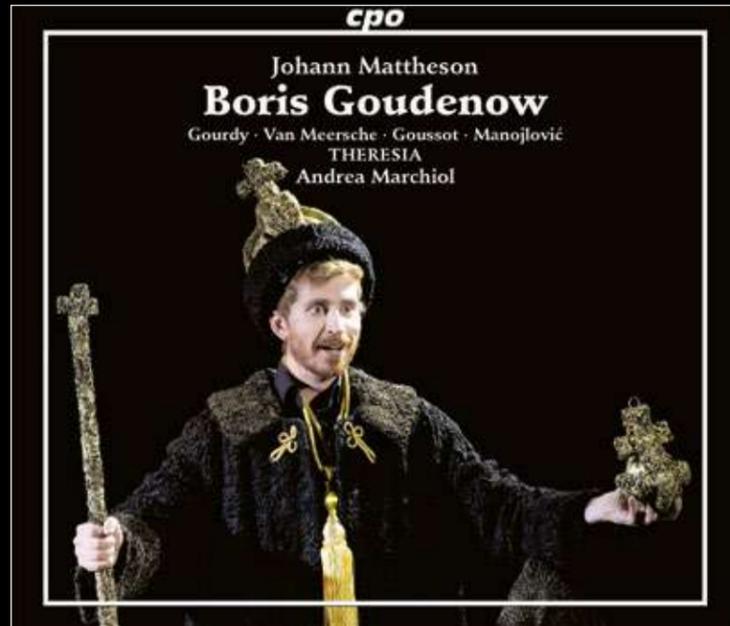


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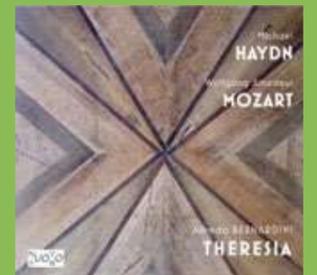
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## INSPIRING AND PROMOTING THE BAROQUE MUSIC

The European Union Baroque Orchestra (EUBO) was born as a training initiative to allow young performers of Baroque music from the European Union to gain experience as part of their career development. The aim was to bridge the gap between conservatoire study and a professional career.

The ensemble was founded in 1985 in Britain as a major initiative of the European Year of Music to celebrate the 300th anniversary of three great Baroque musicians: Bach, Scarlatti and Haendel. Since then, more than 600 musicians have played over 900 concerts in 54 countries worldwide. The training programme also includes further education, performing concerts on international tours and participate in recordings.

The orchestra, funded by the European Union, has performed at many of Europe's leading music festivals and concert halls. Outside Europe, EUBO performed in Japan, the USA, South Africa, and has played in Ramallah, the Gaza Strip, Botswana and Soweto.

The activities of the European Union Baroque Orchestra have been at a standstill since 2018, when it moved to Belgium following Brexit. In full agreement with the historic founders and latest managers, Fondazione ICONS set about the resumption of the orchestra's activities, bringing EUBO to Italy in November 2022.

The relaunch of the EUBO project aims to create a transition in

continuity with previous musical activities, maintaining as much as possible the organizational and artistic model adopted by the orchestra in the past, meeting several times a year for artistic residencies lasting about a week and concluded by short concert tours.

The artistic direction has been entrusted to Mario Martinoli, founder and artistic director of Theresia Orchestra. EUBO is thus part of the philanthropic activities of Fondazione ICONS, a leading player in the management of youth orchestras in Europe.



## Elena GABOARDI

ICONS FOUNDER & CO-CHAIR



### SEEMINGLY DISTANT YET NEVER SO CLOSE

What does an orchestra, especially one dedicated to the historically informed performance of eighteenth-century music, have to do with scientific research and communication?

The reasons for this unexpected combination are to be found in the very mission of ICONS, the organization that sustains the Theresia project as part of its philanthropic activities.

ICONS is a leading and recognised non-profit that has been active in communication of scientific research for twentyfive years. Its mission is to show the value of European public research and to make it go further. From investors to the general public, ICONS reaches out to a range of stakeholders via its close ties with Europe's research and innovation community. Profits are reinvested

into the organisation and its people. Underpinning ICONS code of ethics is professional growth across the team and this philanthropic spirit also drives the support for Theresia Orchestra, a youth orchestra and a training project.

This unique link between an orchestra and a communication organization came about thanks to one of ICONS' founders, who, himself, is a musician. Over the years, Theresia has become part of ICONS' identity, and they both draw on each other going forward.

*“Music and Science: a wonderful marriage.”*

Theresia has long benefited from the support that a strong entity like ICONS can bring. This includes professional

management, educational projects and networking. Thanks to ICONS' skills in communication and professional development, musicians are offered complete training paths that go well beyond the purely artistic.

In turn, Theresia represents an important resource for ICONS: it has acted as fertile laboratory for pioneering communication practices in recent years. The youth orchestra offers ICONS a wholly different sphere of action, pushing it into new territory and broadening its outlook. Theresia's essence is to train young people and enhance their individual and collective in a learning environment conducive to cultural excellence – which is what ICONS stands for.

Theresia is a source of continuous inspiration.



# ICONS

## THE SPIRIT OF PHILANTHROPY

“Creating new culture where there was none” is what best expresses the philanthropic spirit of ICONS in sustaining the Theresia project. Theresia's original inspiration is both aesthetic and cultural: recovering the beauty of the classical repertoire on original instruments and placing young musicians at the centre, by offering them a structured path of professional growth and improving their awareness of the context in which they operate.

Theresia was born to bring more culture into society. It has demonstrated that private entities can produce quality cultural projects, both individually and in partnership

with other stakeholders and public institutions. Thanks to ICONS' ongoing support and expertise, Theresia's path has widened from the patronage of a small group of patrons to enjoying the European Union's backing through the Creative Europe programme.

The direct beneficiaries of Theresia are the musicians, who can rely on grants to support their professional development. Theresia's influence, however, reaches much further and helps society as a whole to become more cultural: not only does Theresia bring culture to people; it also pioneers and shows the feasibility and benefits of a new model to support cultural initiatives.

In this perspective, therefore, Theresia calls on organizations, institutions, companies, private citizens and other stakeholders who may have an interest in supporting the project, directly or indirectly.

The commitment of ICONS will guarantee the sustainability of Theresia but we aim to gradually expand. Our challenge is to increase the engagement base of individuals in the philanthropic schemes that support the cultural excellence of Theresia. We are seeking support, participation and engagement.



To find out how you can contribute to the creation of new cultural spaces for society, visit our website:

[www.icons.it/about/philanthropy/](http://www.icons.it/about/philanthropy/)  
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ICONS Founder & Co-Chair



**Elena Gaboardi**  
ICONS Founder & Co-Chair

## THERESIA ORCHESTRA



**Charlotte Michi**  
Project Manager



**Susanna Bucher**  
Artistic Secretary



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