



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Slovenian Academy of Sciences and Arts

Petek / Friday
8.8.2025, 19:30

Celje
Narodni dom

Mozart in Beethoven za klavir in pihala
Mozart and Beethoven for fortepiano and winds

FORTEPIANO ENSEMBLE

(Italija / Italy)

Michele Bolla: klavir s klavirci / fortepiano (kopija / copy: Walter)
Paolo Faldi: klasična oboa / classical oboe (kopija / copy: Grundmann)
Luca Lucchetta: klasični klarinet / classical clarinet (original)
Elisa Bognetti: klasični rog / classical horn (original)
Stefano Sopranzi: klasični fagot / classical bassoon (original)

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Zahvaljujemo se Kati Laštro
za keramične spominke našim umetnikom

With thanks to Kata Laštro
for her ceramic souvenirs for our artists.

Celje, Mestna kavarna Celje, ob 18:30
Klepet s Fortepiano Ensemble

Celje, City Café Celje, at 18:30
Chat with Fortepiano Ensemble



Sporočilo umetnikov obiskovalcem:

Klavir (klavir s klavirci) je prvi izdelal italijanski izdelovalec Bartolomeo Cristofori. Sprva instrument med glasbeniki ni naletel na posebno navdušenje, saj so še naprej raje igrali čembalo. Vendar je klavir s klavirci v drugi polovici 18. stoletja doživel številne mehanske izboljšave, zato so ga skladatelji in izvajalci začeli sprejemati ter zanj pisati posebej prilagojeno glasbo. Mozart je imel rad tako klavir s klavirci kot čembalo, vendar je v tem takrat še dokaj novem instrumentu našel poseben navdih in ustvaril mnoga mojstrska dela: sonate, sonate z drugimi instrumenti, solistične koncerte z orkestrom in edinstveno skladbo, kot je K. 452 za fortepiano in štiri pihala. Ta skladba ostaja edinstvena, dokler kasneje Beethoven ni napisal še drugih mojstrov in za enako zasedbo. Spoštovani obiskovalci, imate privilegij, da prisluhnete zelo posebni skladbi v izvedbi izjemne zasedbe na zgodovinskih instrumentih – nekateri med njimi so izvirni in segajo v 18. stoletje, kot so rog, klarinet in fagot.

Naše umetniško poslanstvo:

Izvirni repertoar za to zasedbo je precej omejen. Nekaj skladb najdemo v začetku 19. stoletja pri nemških skladateljih, kot je Franz Danzi, češkemu skladatelju Josefu Myslivečku in pri nekaterih drugih kapelnikih na čeških dvorih od sredine 18. do začetka 19. stoletja. Večina teh glasbenikov je igrala pihala, hkrati pa tudi čembalo. Poslanstvo ansambla je odkrivanje (ali ponovno odkrivanje) starih skladb – tako znanih kot manj znanih avtorjev – za pihala in fortepiano. Prepričani smo, da se v številnih evropskih knjižnicah (npr. Kroměříž, Regensburg, Leipzig) skrivajo še neodkrita skladba evropskih skladateljev, ki samo čakajo, da jih ponovno zaigramo. Poleg predstavitve teh del želi ansambel obuditi tudi poseben zven te edinstvene instrumentalne kombinacije.

Artists' message to visitors:

The fortepiano was first built by the Italian maker Bartolomeo Cristofori. Initially, the instrument did not appeal much to musicians, who continued to prefer the harpsichord. However, in the second half of the eighteenth century, the fortepiano underwent many mechanical improvements, and composers and performers began to embrace it, writing music specifically for the instrument. Mozart loved both the fortepiano and the harpsichord, but he found new inspiration in this relatively new instrument, composing many masterpieces: sonatas, sonatas with other instruments, solo concertos with orchestra, and unique works such as the K. 452 for fortepiano and four wind instruments. This composition remained a unique example until Beethoven created other masterpieces for the same ensemble. Dear visitors, you have the privilege of hearing a very special composition, performed by a very special ensemble on period instruments—some of which are authentic eighteenth-century instruments, such as the horn, clarinet, and bassoon.

Our artistic mission:

The original repertoire for this ensemble is rather limited. Other works can be found from the early nineteenth century by German composers such as Franz Danzi, the Bohemian composer Josef Mysliveček, and several other Kapellmeisters from Bohemian courts, spanning from the mid-eighteenth to the early nineteenth century. Most of them were wind players and also played the harpsichord. The mission of the ensemble is to discover (or rediscover) ancient compositions—by both well-known and lesser-known composers—for wind instruments and fortepiano. We are convinced that many unknown works by European composers are preserved in libraries across Europe (e.g., Kroměříž, Regensburg, Leipzig), simply waiting to be played again. In addition to making these compositions known, the ensemble also aims to revive the special sound of this unique instrumental combination.

Mozart in Beethoven za klavir in pihala. Mojstrovini, ki zazvenita na izvirnih instrumentih 18. stoletja. Redka priložnost, da doživite originalno zvočno barvitost mojstrov Dunajske klasike.

Mozart and Beethoven for fortepiano and winds. Masterpieces resounding on original 18th-century instruments. A rare opportunity to experience the true sound palette of the Viennese Classical masters.



Wolfgang Amadeus Mozart (1756-1791):

QUINTUOR Concertant pour Piano Forte Hautboi Clarinette, Cor & Basson Composé par W.A.MOZART (K 452)

Largo / Moderato / Larghetto / Rondon Allegretto

Ludwig van Beethoven (1770-1827)

GRAND QUINTETTO pour le Forte-Piano avec Oboe, Clarinette, Basson et Cor u Violon Alto et Violoncelle composé et dédié A Son Altesse Monseigneur le Prince Regnant de Schwarzenberg &. par LOUIS VAN BEETHOVEN Oeuvre 16.

Grave / Allegro ma non troppo / Andante Cantabile / Rondò allegro, ma non troppo

Kvinteti za klavir s klavirski (fortepiano) in pihala so v zgodovini glasbe zelo redki. Prva ohranjena skladba je kvintet Wolfganga Amadeusa Mozarta, tudi v 19. stoletju pa je le malo skladateljev pisalo za to posebno zasedbo (npr. Rimski-Korsakov). V klasični dobi so za klavir in pihalni kvartet pisali le Mozart, Beethoven in Danzi. Proti koncu 18. stoletja so se pihala mehansko spreminjala in razvila drugačen zven ter melodiko v primerjavi z baročnimi instrumenti. Novi instrumenti, kot je klarinet, so se uveljavili v številnih orkestrih, zanje pa je bilo napisanih veliko solističnih koncertov. Izdelovalci rogov so začeli vgrajevati ventile, vendar se je »naravni« rog uporabljal vse do časa Brahmsa. Fagot in oboa sta imela drugačen in zelo zapleten razvoj, a sta v osnovi ostala nespremenjena vse do sredine 19. stoletja.

Quintets for fortepiano and wind instruments are very rare in the history of music. The earliest surviving composition is the quintet by W. A. Mozart, and even in the 19th century, only a few composers wrote for this special kind of ensemble (such as Rimsky-Korsakov). In the Classical period, only Mozart, Beethoven, and Danzi composed works for fortepiano and wind quartet. At the end of the 18th century, wind instruments began to change structurally, developing a different sound and melodic character compared to the wind instruments of the Baroque era. New instruments like the clarinet were increasingly used in orchestras, and many solo concertos were composed for them. Horn makers began to add valves to the instrument, although the "natural" horn remained in use until the time of Brahms. The bassoon and oboe followed a different and very complex development but essentially remained unchanged until the mid-19th century.

Program vključuje dve veliki mojstrovini, napisani za to posebno zasedbo (fortepiano, oboa, klarinet, rog in fagot), izpod peresa dveh velikih mojstrov dunajskega sloga: Kvintet K. 452 Wolfganga Amadeusa Mozarta in Kvintet op. 16 Ludwiga van Beethovna.

Mozart je delo napisal za koncert v dunajskem gledališču Burgtheater 1. aprila 1784. Program je poleg »novega velikega kvinteta«, ki ga je izvajal »gospod Mozart«, vključeval še tri simfonije (med njimi K. 425, »Linz«), »novi koncert za fortepiano« (verjetno K. 451, ki ga je Mozart sam igral in dirigiral), tri arije (eno je zapela »gospodična Cavalieri«) in improvizacijo.

Koncert je bil izjemno uspešen, posebej kvintet: Mozart je v pismu očetu 10. aprila navdušeno opisal odziv občinstva in kvintet označil kot »najboljšo stvar, kar sem jih kdajkoli napisal [...] Škoda, da je niste mogli

The programme includes two great masterpieces written for this special ensemble (fortepiano, oboe, clarinet, horn, and bassoon) by two great masters of the Viennese style: the Quintet K. 452 by Wolfgang Amadeus Mozart and the Quintet Op. 16 by Ludwig van Beethoven.

Mozart composed this work for a concert at the Burgtheater in Vienna on 1 April 1784. The programme, in addition to the "new grand Quintet" performed by "Mr. Mozart", also included three symphonies (among them K. 425, the "Linz"), a "new concerto on the fortepiano" (probably K. 451, played and conducted by the composer), three arias (one sung by "Mlle Cavalieri") and an improvisation. The concert was a splendid success, especially for the quintet: in a letter dated 10 April, Mozart enthusiastically described the work's



slišati; in kakšna sijajna izvedba! Iskreno povedano, na koncu sem bil izčrpan od igranja – a ni majhna čast, da moji poslušalci niso bili nikoli utrujeni.«

Ta ocena potrjuje tudi dejstvo, da je Mozart delo izbral za zasebno izvedbo pred Giovannijem Paisiellom 10. junija v Döblingu pri Dunaju. Da je za tak dogodek izbral to nenavadno skladbo, priča o veliki vrednosti, ki jo je pripisoval Kvintetu K. 452.

Tudi kritiki se strinjajo, da gre za edinstveno delo v Mozartovem opusu in prelomnico v razvoju komorne glasbe s klavirjem. Massin ga imenuje »mojstrovina ravnotežja med komornim in koncertantnim slogom«, Abert poudarja njegovo »izjemno napetost«, Halbreich ga označi kot »popoln primer koncertantnega dialoga«, za Bernharda Paumgartnerja pa »še danes ostaja najplemenitejši primer komorne glasbe za pihala.«

Po slavnostnem uvodnem Largo sledi nenaden preobrat z Allegro moderato, ki ga tiho začne fortepiano in ga silovito podkrepijo pihala v fortu. Dialog se pogloblja ob drugem tematskem motivu, ki se prepleta med klaviaturo in pihali, in se neprekinjeno nadaljuje z briljantnimi pasažami, virtuoznostjo, zborovskimi trenutki, ritmično živahnostjo in živahno izmenjavo vlog med instrumenti. Ta živost se umiri v intimnem Larghetto, ki ga Abert opiše kot »romantično sanjarijo z magično zvočno lepoto« in ki tvori čustveno središče celotnega dela. Prva tema, ki jo predstavijo oboa, rog in fagot, ima pastirski značaj in naravno vodi v novo idejo, ki jo podajo klavir, klarinet in oboa, nato pa sledijo številne raznolike epizode. Mozart tukaj poseže po drznih harmonskih rešitvah, ki dosežejo vrhunec z modulacijo v oddaljeni e-mol (skladba je sicer v B-duru). Zaključni Rondo (Allegretto) s svojo bogato zvočnostjo približuje kvintet Mozartovim klavirskim koncertom iz istega leta (K. 449, 450, 451, 453, 456, 459), ki jih je skladatelj večkrat z velikim uspehom izvajal sam. To je virtuozna in ekstrovertirana skladba, polna lepih tematskih idej, ki se po kadenci »a tempo« konča mirno in nežno.

Beethovenov Kvintet za klavir, oboe, klarinet, fagot in rog v Es-duru, op. 16, je nastal med letoma 1794 in 1797. Prvi osnutki segajo v leto 1796, ko se je Beethoven odpravil na turnejo, ki ga je marca popeljala na sever, aprila v Dresden in nazadnje v Berlin. Prav tam je skladatelj napisal Sonato za violončelo op. 5, Variacije WoO 45 za klavir in violončelo na temo iz Händlovega oratorija *Juda Makabejec*, osnutke za klavirski koncert op. 37 in večji del kvinteta op. 16. Delo je dokončal po vrnitvi na Dunaj v začetku leta 1797.

reception to his father, calling it "the best thing I have written in my life so far [...] I wish you could have heard it too; and what a splendid performance! To tell the truth, I was exhausted at the end from all the playing – and it's no small honour that my listeners never got tired."

This judgement is confirmed by the fact that Mozart selected this piece for a private performance in the presence of Giovanni Paisiello, organized on 10 June in Döbling, a suburb of Vienna. That he chose to present this unusual work to such a prominent figure shows the high regard in which Mozart held the Quintet K. 452.

Critics also unanimously consider this unique composition a pinnacle in Mozart's output and a true turning point in chamber music with piano. Massin calls it a "masterpiece of balance between chamber music and concerto style," Abert emphasizes its "extraordinary tension," Halbreich describes it as "a perfect example of concertante dialogue," and for Bernhard Paumgartner, "it remains to this day the noblest example of chamber music for wind instruments."

Following a grand introductory Largo, the mood shifts suddenly with the Allegro moderato, introduced by the fortepiano in a soft dynamic and sharply punctuated by the wind instruments in forte. The musical dialogue intensifies in the second theme, distributed between the keyboard and the winds, continuing seamlessly with brilliant passages, virtuosic writing, richly textured choral moments, animated rhythms, and lively interplay between the instruments. This vitality softens in the Larghetto, described by Abert as a "romantic reverie full of magical sonic beauty," which forms the emotional centre of the entire work. The first theme, presented by the oboe, horn, and bassoon, has a pastoral quality and transitions effortlessly into a new theme introduced by the piano, clarinet, and oboe, followed by a remarkable variety of secondary ideas. Here, Mozart explores daring harmonic paths, culminating in a modulation to the distant key of E minor (from the home key of B-flat major). The final Rondo (Allegretto), exuberant and rich in colour, brings the quintet close in style to Mozart's piano concertos composed that same year (K. 449, 450, 451, 453, 456, 459), which he himself performed to great acclaim. This is a virtuosic and extroverted movement, filled with beautiful thematic ideas, which—after a cadenza played in tempo—concludes gently and quietly. Beethoven composed his Quintet for piano, oboe, clarinet, bassoon, and horn in E-flat major, Op. 16, between 1794 and 1797. The earliest sketches date from his 1796 tour, which took him north in March, then to Dresden in April, and finally to Berlin. During his stay



Izdano je bilo leta 1801 in posvečeno knezu Schwarzenbergu.

Prva izvedba je bila 6. aprila 1797 na enem od »akademij« Ignaza Schuppanzigha, odličnega violinista in člana Rasumowskega kvarteta, ki je pogosto izvajal Beethovenove kvartete pod skladateljevim vodstvom. Kvintet op. 16 velja za eno najboljših del Beethovenovega zgodnjega ustvarjalnega obdobja. Podobnosti z Mozartovo glasbo so tako številne, da nekateri glasbeni zgodovinarji govorijo o Beethovenovem poklonu velikemu predhodniku. Teme treh glavnih stavkov (Grave je uvod) namreč spominjajo na tri Mozartove arije: tema Allegro odmeva prvo arijo iz *Čarobne piščali*, Andante spomni na Zerlinino arijo iz *Don Giovannija*, Rondo pa na Papagenovo arijo. Kvintet ne vsebuje le tematskih reminiscenc, ampak tudi izžareva vedrino, gracioznost in notranji mir – kar lahko upravičeno imenujemo »mozartovsko« vzdušje.

Posebej izstopata drugi stavek (Andante cantabile) s svojo nežno lirčnostjo, zgrajen kot niz variacij, in Rondo (Allegro ma non troppo), ki s svojo igro svetlobe in sence spominja na zaključke Mozartovih klavirskih koncertov.

Beethoven je ta kvintet rad izvajal, saj je zanj predstavljal trenutek ustvarjalne lahkotnosti in sreče. Morda prav zaradi želje, da bi si užitek podaljšal, je ustvaril tudi priredbo za klavirski kvartet s godali (violina, viola, violončelo), vendar je s tem žrtvoval izvirni barvni značaj, ki je tesno povezan z mehkim in žametnim zvokom pihal.

in Berlin, Beethoven composed the Cello Sonata Op. 5, the Variations WoO 45 for piano and cello on a theme from Handel's oratorio *Judas Maccabaeus*, sketches for the Piano Concerto Op. 37, and most of the Quintet Op. 16. He completed the work only after returning to Vienna in early 1797. It was published in 1801 and dedicated to Prince Schwarzenberg.

The first performance took place on 6 April 1797 at one of the "Academies" organized by Ignaz Schuppanzigh, a fine violinist and member of Prince Rasumovsky's Quartet, often led by Beethoven himself. The Quintet Op. 16 is considered one of the finest works of Beethoven's early period. The influence of Mozart is evident throughout; many scholars regard the piece as a tribute to him.

Indeed, the thematic material in all three main movements (the Grave serving as an introduction) recalls Mozart's arias: the Allegro theme echoes the first aria in *The Magic Flute*, the Andante evokes Zerlina's aria from *Don Giovanni*, and the Rondo bears clear resemblance to Papageno's aria. Not only does the quintet contain thematic references, but it also radiates a mood of serenity, joy, and elegance—what one might call a "Mozartian" spirit.

Particularly notable are the second movement (Andante cantabile), tender and lyrical, structured as a set of variations, and the Rondo (Allegro ma non troppo), reminiscent of the finales of Mozart's piano concertos, marked by its interplay of light and shadow.

Beethoven loved performing this quintet, which clearly represented a moment of creative ease and happiness for him. Perhaps to extend the pleasure of performing it, he also arranged it for piano and string trio (violin, viola, and cello), though in doing so he inevitably sacrificed some of the original's distinctive timbral charm—so closely tied to the soft, velvety tone of the wind instruments.

Fortepiano Ensemble je nova zasedba, ustanovljena leta 2024 za nastope na koncertih v Italiji (Padova, Treviso, Modena) v okviru nekaterih festivalov stare glasbe. V zadnjih letih je vsak član zasedbe nastopal z ansambli, kot so I Barocchisti (Švica), Il Giardino Armonico (Italija), Accademia Bizantina (Italija) in Orchestra Barocca di Bologna (Italija), ter sodeloval na številnih festivalih, med drugim na Trigonale, Innsbruck Alte Musik, Grandezze & Meraviglie, Musica in San Maurizio, Roma Barocco Festival in pri številnih drugih orkestrih in ansamblih stare glasbe s historičnimi instrumenti.

Fortepiano Ensemble is a new group founded in 2024 for concerts in Italy (Padua, Treviso, Modena) as part of various early music festivals. In recent years, each member of the ensemble has performed with I Barocchisti (Switzerland), Il Giardino Armonico (Italy), Accademia Bizantina (Italy), and Orchestra Barocca di Bologna (Italy), and has taken part in numerous festivals, including Trigonale, Innsbruck Alte Musik, Grandezze & Meraviglie, Musica in San Maurizio, Roma Barocco Festival, and with various other orchestras and early music ensembles performing on period instruments.



Michele Bolla je priznani pianist na klavirju in klavirju s klavirju ter profesor na glasbenem konservatoriju Pollini v Padovi. Z odliko je diplomiral na konservatoriju v Castelfranco Venetu pod mentorstvom Francesca Bencivenga. Kasneje se je izpopolnjeval pri Mihailu Voskresenskem, Levu Naumovu in Brunu Mezzenu. Prejel je številne nagrade na državnih in mednarodnih tekmovanjih za soliste. S kvartetom Quadro Veneto je osvojil pomembne nagrade na mednarodnih tekmovanjih komorne glasbe ter koncertiral v Italiji in tujini. Sodeluje z mednarodno priznanimi solisti in pevci, z vodilnimi italijanskimi gledališči ter z uglednimi dirigenti. Posvetil se je izvajalski praksi na zgodovinskih klavirjih in se zato povezal z nekaterimi najpomembnejšimi strokovnjaki, med njimi Emilio Fadini in Malcolm Bilson. Za založbi Limen in Brilliant Classics je posnel več zgoščenk, ki so bile deležne odličnih kritik v mednarodnem tisku.

... Michele Bolla izvaja na fortepianu McNulty, izdelanem po instrumentu Conrada Grafa iz leta 1819. Gre za zvoneče in tehnično popolno glasbilo, ki Bolli omogoča veliko svobode pri interpretaciji. Vsaka od štirih sonat zahteva večšega izvajalca, Michele Bolla pa se temu izzivu zlahka postavi po robu. Njegova igra je zelo živa, tehnične težave pa obvladuje, ne da bi njegova interpretacija postala preveč tehnična. (Remy Franck, Pizzicato, julij 2019)

... Prva romantika, izjemno dobro napisana in izvedena, z lepo postopno gradnjo glasbenega toka ter popolnoma strastno interpretacijo. (Piano Classics, Moscheles: Celotne klavirske sonate)

...pianist Michele Bolla tukaj igra na fortepiano iz leta 1819, izdelan po vzoru Grafa. Njegova igra je zanesljiva – v najboljšem pomenu besede. Številne izzive, ki jih ta glasba prinaša, obvladuje z lahkoto. (Scott Noriega, Fanfare Magazine, marec/april 2021)

Paolo Faldi je diplomiral iz oboe, baročne oboe in kljunaste flavte. V baročno oboe se je specializiral na Kraljevem konservatoriju v Haagu. Leta 1988 je bil prvi oboist in kljunast pri Baročnem orkestru Evropske skupnosti (EUBO). Je ustanovni član ansamblov »L'Astrée«, »Tripla Concordia«, »Cantilena Antiqua« in Baročnega orkestra iz Bologne, s katerim je za založbo Tactus posnel več zgoščenk. Od leta 1989 do 2008 je sodeloval s skupinami Hespèrion XX, La Capella Reial in Le Concert des Nations pod vodstvom Jordija Savalla. Kot dirigent je vodil Orchestra del Santo Spirito

Michele Bolla is a renowned pianist and fortepiano player, as well as a professor at the Pollini Conservatory of Music in Padua. He graduated with full distinction from the Castelfranco Veneto Conservatory under the guidance of Francesco Bencivenga. He then furthered his studies with Mikhail Voskresensky, Lev Naumov, and Bruno Mezzena. He has won numerous prizes in national and international solo competitions. With the Quadro Veneto quartet, he received major awards at international chamber music competitions and has performed extensively in Italy and abroad. He collaborates with internationally acclaimed soloists and singers, with leading theatres in Italy, and with prominent orchestra conductors. He has dedicated himself to performance practice on historical pianos and has worked with some of the most respected specialists in the field, including Emilia Fadini and Malcolm Bilson. He has released several recordings for the Limen and Brilliant Classics labels, all of which have received excellent reviews in the international press.

... Michele Bolla performs them on a McNulty fortepiano, built after an 1819 instrument by Conrad Graf. It is a sonorous, technically perfect instrument that gives Bolla great interpretative freedom. Each of the four sonatas requires a skilled performer, and Michele Bolla takes on this challenge with ease. He plays with great vitality and masters the technical difficulties without letting his playing become overly technical. (Remy Franck, Pizzicato, July 2019)

... Early Romanticism, remarkably well written and performed, with a beautiful progression of musical discourse and a completely impassioned interpretation. (Piano Classics, Moscheles: Complete Piano Sonatas)

...the pianist Michele Bolla performs here a 1819 fortepiano after Graf. His playing is solid: all in a good way. He easily handles the numerous obstacles that this music presents. (Scott Noriega, Fanfare Magazine, marec/april 2021)

Paolo Faldi graduated in oboe, baroque oboe, and recorder. He specialized in baroque oboe at the Royal Conservatory in The Hague. In 1988, he was principal oboist and recorder player in the European Union Baroque Orchestra (EUBO). He is a founding member of the ensembles L'Astrée, Tripla Concordia, Cantilena Antiqua, and the Baroque Orchestra of Bologna, with which he recorded CDs for the Tactus label. From 1989 to 2008, he performed with Hespèrion XX, La Capella Reial, and Le Concert des Nations under the direction of Jordi Savall. He has conducted Orchestra del Santo



iz Torina, La Stagione Armonica, zbor VIVA iz Brežic ter Accademia Montis Regalis. Gostoval je na številnih uglednih festivalih v Italiji in tujini. Snemal je za založbe Astrée-Auvidis, Nuova Era, Symphonia, Stradivarius, Bongiovanni, Tactus in Opus 111, s katero je s torinskim ansamblom L'Astrée posnel celotno zbirko Vivaldijevih komornih koncertov. Poučuje kljunasto flavto na konservatoriju »C. Pollini« v Padovi.

Luca Lucchetta je študiral na konservatoriju »B. Marcello« v Benetkah. Sodeloval je z najprestižnejšimi italijanskimi operno-simfoničnimi ustanovami (Teatro alla Scala, Teatro La Fenice, Arena di Verona) ter z orkestri, ki igrajo na historične instrumente (La Chambre Philharmonique, Champs-Élysées, I Barocchisti, Le Concert des Nations). Snemal je za založbe Arcophon/Rivo Alto (Divertimenti in Notturmi W. A. Mozarta), Amadeus (Gran Partita in serenade Mozarta), Bottega Discantica (Telemannov koncert za dva šalmajna), Brilliant (Vivaldi), CPO (Clemenza di Tito) in Limen Classic (neobjavljen repertoar za tri klarinete v sodelovanju z E. Hoeprichom). Je eden redkih klarinetistov na svetu, ki je posnel Beethovnov simfonije kot prvi klarinetist tako na modernih (Pilz/Orchestra di Padova e del Veneto, P. Maag) kot na historičnih instrumentih (Naïve/La Chambre Philharmonique iz Pariza z E. Krivinom in I Barocchisti pod vodstvom D. Fasolisa). Trenutno poučuje na konservatoriju v Padovi.

Elisa Bognetti je profesorica roga na konservatoriju »A. Boito« v Parmi. Nastopala je po vsej Evropi, v ZDA, Rusiji, na Japonskem, Kitajskem in v Koreji, in sicer v uglednih koncertnih dvoranah, kot so Philharmonie Berlin, Queen Elizabeth Hall v Londonu, Concertgebouw v Amsterdamu, Musikverein na Dunaju, tokijska dvorana Suntory Hall in Pekinški center za uprizoritvene umetnosti. Igrala je pod taktirko nekaterih najuglednejših dirigentov, kot so Lorin Maazel, Nikolaus Harnoncourt, Zubin Mehta in Riccardo Chailly. Na historičnih instrumentih nastopa z ansambli Concerto Köln, Accademia Bizantina, Orchestra Barocca della Svizzera Italiana, Gusto Barocco, La Cetra Barockorchester, Beneški baročni orkester in orkester »Il Pomo d'Oro«. Rog je študirala pri Guidu Cortiju, Markusu Maskuniittyju in Thomasu Hauschildu ter diplomirala v Italiji in Nemčiji.

Spirito of Turin, La Stagione Armonica, the "VIVA" Choir from Brežice (Slovenia), and Accademia Montis Regalis, collaborating with various prestigious festivals in Italy and abroad. He has recorded for Astrée-Auvidis, Nuova Era, Symphonia, Stradivarius, Bongiovanni, Tactus, and Opus 111, with which he recorded the complete chamber concertos by Vivaldi with the Turin ensemble L'Astrée. He teaches recorder at the "C. Pollini" Conservatory in Padua.

Luca Lucchetta trained at the "B. Marcello" Conservatory in Venice. He has collaborated with the most prestigious Italian opera-symphonic institutions (Teatro alla Scala, Teatro La Fenice, Arena di Verona) and with orchestras performing on historical instruments (La Chambre Philharmonique, Champs-Élysées, I Barocchisti, Le Concert des Nations). He has recorded for Arcophon/Rivo Alto (Divertimenti and Notturmi by Mozart), Amadeus (Gran Partita and Mozart's Serenades), Bottega Discantica (Telemann's Concerto for Two Chalumeaux), Brilliant (Vivaldi), CPO (Clemenza di Tito), and Limen Classic (previously unpublished repertoire for three clarinets, with Eric Hoeprich). He is among the very few clarinetists in the world to have recorded Beethoven's symphonies as principal clarinet both on modern instruments (Pilz/Orchestra di Padova e del Veneto, conducted by Peter Maag) and on historical instruments (Naïve/La Chambre Philharmonique of Paris with Emmanuel Krivine and I Barocchisti under Diego Fasolis). He currently teaches at the Padua Conservatory.

Elisa Bognetti is a horn professor at the "A. Boito" Conservatory in Parma. She has performed extensively throughout Europe, the USA, Russia, Japan, China, and Korea, appearing in prestigious concert halls such as the Philharmonie Berlin, Queen Elizabeth Hall in London, Concertgebouw in Amsterdam, Musikverein in Vienna, Suntory Hall in Tokyo, and the National Centre for the Performing Arts in Beijing. She has played under the baton of some of the world's most renowned conductors, including Lorin Maazel, Nikolaus Harnoncourt, Zubin Mehta, and Riccardo Chailly. On period instruments, she performs with ensembles such as Concerto Köln, Accademia Bizantina, Orchestra Barocca della Svizzera Italiana, Gusto Barocco, La Cetra Barockorchester, the Venice Baroque Orchestra, and Il Pomo d'Oro. Elisa studied horn under Guido Corti, Markus Maskuniitty, and Thomas Hauschild, and obtained her degrees in both Italy and Germany.



Stefano Sopranzi se je rodil leta 1986. Z odliko je diplomiral iz fagota na Državnem glasbenem konservatoriju »Francesco Venezz« v Rovigu (Italija) pri profesorju Albertu Guerri. Leta 2012 je na Konservatoriju v Ženevi pridobil naziv »Master of Arts en Interprétation Musicale Spécialisée – Pratique des Instruments Historiques« (klasični in baročni fagot). Nastopal je z Geneva Camerata (Ženeva, Švica), Ensemble Contrechamps (Ženeva, Švica), Orchestra di Padova e del Veneto (Padova, Italija) in Orchestra San Marco (Pordenone, Italija). Leta 2009 je z ansamblom Dulcis in Fundo osvojil 1. nagrado na 1. tekmovalju ERTA Italia za komorno glasbo s flautami. Sodeloval je z uglednimi ansambli, kot so Accademia Bizantina, Ensemble Seicentonovecento, Baročni orkester San Marco, Mladinski baročni orkester Theresia (TYBO) in Il Giardino Armonico. Udeležil se je številnih prestižnih mednarodnih festivalov, med drugim Salzburg Festspiele, Misteria Paschalia (Poljska), Budapest International Festival in Haydn Festspiele (Avstrija).

Stefano Sopranzi was born in 1986. He graduated with distinction in bassoon from the State Conservatory of Music "Francesco Venezz" in Rovigo (Italy), studying with Professor Alberto Guerra. In 2012, he obtained a "Master of Arts in Musical Interpretation – Specialised Practice of Historical Instruments (Classical and Baroque Bassoon)" from the Geneva Conservatory. He has performed with Geneva Camerata (Geneva, Switzerland), Ensemble Contrechamps (Geneva, Switzerland), Orchestra di Padova e del Veneto (Padua, Italy), and Orchestra San Marco (Pordenone, Italy). In 2009, he won first prize with Ensemble Dulcis in Fundo at the inaugural ERTA Italia Competition for chamber music with recorders. He has collaborated with renowned ensembles such as Accademia Bizantina, Ensemble Seicentonovecento, San Marco Baroque Orchestra, the Theresia Youth Baroque Orchestra (TYBO), and Il Giardino Armonico. He has appeared at prestigious international festivals including the Salzburg Festspiele, Misteria Paschalia (Poland), Budapest International Festival, and Haydn Festspiele (Austria).

