



Académie  
Baroque  
Internationale

Festival  
du Périgord Noir



02 > 11/08  
2024

## 22<sup>nd</sup> édition Program

Since its creation in 2001, the International Baroque Academy of the Périgord Noir festival is an important step in the development of young artists at the start of their careers. Today, it has established itself as one of Europe's leading training and professional integration, rooted in the contemporary issues of openness and cultural exchange. The Academy forms an international network of artists.

In 21 editions, more than 650 musicians, instrumentalists and singers have taken part in the Academy. Many talented young artists were born at the heart of this Academy, such as countertenor Philippe Jaroussky, and more recently the mezzo-soprano Marie-Andrée Bouchard-Lesieur, who was part of the 2018 edition and now performs on the main stages of France, including the Paris National Opera. The 2024 edition also promises an exceptional line-up of young international musicians.

The Academy benefits from the expertise of excellent teachers, able to pass on both the elements of interpretation and the subtleties of the profession, while offering young musicians access to their professional network. Recently, several former participants had the opportunity to take part in a production of Dido and Aeneas at the Théâtre des Champs-Élysées with the Ensemble Diderot conducted by Johannes Pramsohler.

The 2024 edition is devoted to Marc-Antoine Charpentier, offering a two-way journey to explore how the composer immersed himself in the Italian vocal style he learned from Carissimi in Rome, in order to introduce the oratorio genre in France. This edition will also examine how the French music dances influenced and conquered all European music of the seventeenth and eighteenth centuries, illustrating the permeability of styles and the enrichment of cultural mixing.

**Iñaki Encina Oyón**

**Marc-Antoine Charpentier 'Histoires sacrées' and two italian pastoralettas :**  
*Dialogus inter Christum et hominem*, H. 417  
*Dialogus inter Christum et peccatores*, H. 425  
*Pestis Mediolanensis*, H. 398  
*Caecilia Virgo et Martyr*, H. 397  
*Amor vince ogni cosa*, H. 492  
*Cupido perfido*, H. 493

**Music:** Iñaki Encina Oyón

**Teaching team:** Johannes Pramsohler, Carlos Aransay, Benoît Babel, Christophe Coin and Alexis Kossenko

The kingdom of vocal music throughout the Baroque period was indisputably Italy. Many composers travelled beyond the Alps to learn from the masters and assimilate the ultramontane style. Marc-Antoine Charpentier (1643-1704), for example, was strongly influenced by what he heard and studied in Rome, particularly the oratorios of Carissimi.

By juxtaposing the two italian 'pastoralette' with the 'histoires sacrées' in the program for this year's Academy, we will be seeking to explore the full theatricality of these pieces, which alternate beautiful solo with magnificent choruses narrating the action. By exploring the repertoire of one of the most famous composers of the French baroque, we aim to reveal that musical styles are permeable and constantly nourished by other cultures.

The challenging and virtuoso instrumental program focuses on Rebel, Charpentier and the first ballets written for the Paris Opera, as well as Telemann's famous *Musique de table*.

## Teaching team

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### IÑAKI ENCINA OYÓN

musical director

Familiar with a repertoire ranging from the Baroque to contemporary music, Iñaki Encina Oyón is often called upon as a specialist in the 18th century. His debut at the Palais Garnier in the 2021/22 season, where he conducted *Iphigénie en Tauride* (Gluck) and *Alcina* (Handel), was hailed by the critics. He has also conducted *Orfeo ed Euridice* (Gluck) at the Opéra de Dijon, *Bastien et Bastienne* (Mozart) at the Amphithéâtre Bastille, and *Il trionfo dell'onore* (Scarlatti) with the Chamber Opera of the Teatro Colón in Buenos Aires. He has conducted *L'isola disabitata* (Haydn) and *La finta Giardiniera* (Mozart) with the Atelier Lyrique de l'Opéra National de Paris, and *Athalia* (Handel) and *Falstaff* (Salieri) with the Ensemble Diderot. In May 2024, he records Mozart arias with soprano Adriana González for Audax Records. Upcoming engagements include Gluck's *Iphigénie en Tauride* in Baden-Baden.

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### JOHANNES PRAMSOHLER

violin & viola

Artistic director and concertmaster of the Ensemble Diderot and holder of a doctorate in Historically Informed Performance from London's Royal Academy, Johannes Pramsohler has established himself in recent years as one of the most versatile musicians in his field. As a soloist and conductor, he is invited by both baroque ensembles and symphony orchestras. Johannes has worked with The King's Consort, Le Concert d'Astrée, Concerto Köln, the European Union Baroque Orchestra, the Orchestra of the Age of Enlightenment, the Helsinki Baroque Orchestra, the Budapest Festival Orchestra and the Hanover Opera, among others. Invited by the Berliner Philharmoniker, he works regularly with Concerto Melante. A requested teacher, he gives master classes at the Chinese Culture University in Taiwan, the Shanghai Conservatory, the Oslo Conservatory and the Instituto Superior de Arte del Teatro Colón in Buenos Aires.

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### CARLOS ARANSAY

vocal technique

Carlos Aransay is a singing teacher and artistic director of the Coro de Madrigalistas de Bellas Artes de México. He has coached the Jette Parker Young Artist Program at the Royal Opera House Covent Garden in London and has worked with young singers in the opera studios of the Opéra National de Paris, the National Opera of Amsterdam, the Zurich Opera and the Bavarian Opera (Munich). He teaches at the Classical Voice Training Academy in London. Carlos is director of the Trujillo International Singing Competition in Peru. This is his sixth year the International Baroque Academy of the Périgord Noir Festival.

## Teaching team

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### CHRISTOPHE COIN

cello

Christophe Coin studied music in his native Caen with Jacques Ripoché, then in Paris with André Navarra. After studying with Jordi Savall, he spent several years with Hespèrion XX. He is regularly invited to conduct or perform as a soloist with ensembles on modern or old instruments such as Concentus Musicus Wien, Academy of Ancient Music, Il Giardino Armonico, Orch. of the 18th Century, Orch. of the Age of Enlightenment. He founded the Mosaïques Quartet and was musical director of the Ensemble Baroque de Limoges for some twenty years until 2012. He teaches at the CNSM in Paris and at the Schola Cantorum in Basel.

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### BENOÎT BABEL

harpsichord

Benoît Babel teaches harpsichord and basso continuo at the CRR in Versailles with Blandine Rannou. As a continuo player and conductor, he works with the Centre de Musique Baroque de Versailles and the Ensemble Diderot. For the Paraty label (Pias/Harmonia Mundi distribution) he recorded a programme of organ concertos by Rameau and Handel. He has been invited to perform on Swiss radio, on France Musique and at numerous festivals. His next solo recording will be devoted to Louis and François Couperin.

© D.R. Alexis Kossenko



### ALEXIS KOSSENKO

flute

Recognised as a specialist in the historical and modern flute, Alexis Kossenko is a much sought-after soloist, playing with renowned orchestras in prestigious halls throughout the world. As principal flautist of various orchestras, his records have received critical acclaim, covering a wide repertoire from Vivaldi to Nielsen. His work in rediscovering the music of Eugène Walckiers has been hailed by the critics. As a teacher and founder of the Concerts de Pan, he shares his passion for music through masterclasses and concerts dedicated to the richness of flute music. His musical background, combining modern and baroque flute studies, and his experience as a conductor, give him a rare and valuable expertise.

## Dates

### For violonists :

#### ARRIVAL

> THURSDAY AUGUST 01

#### START OF COURSES

> FRIDAY MORNING,  
AUGUST 02

### For singers, viola player, harpsichordists and flutists :

#### ARRIVAL

> FRIDAY AUGUST 02

#### START OF COURSES

> SATURDAY MORNING,  
AUGUST 03

### For cellists and double bass players :

#### ARRIVAL

> SATURDAY, AUGUST 03

#### START OF COURSES

> SUNDAY MORNING, AUGUST  
04

## Concerts as part of the Festival du Périgord Noir 2024

### THURSDAY, AUGUST 8

Abbaye de Saint-Amand de Coly

> 18H . Baroque Ensemble of the  
Périgord Noir

Académie 2024 instrumental concert

### SATURDAY, AUGUST 10

Abbaye de Saint-Amand de Coly

> 21H . Baroque Ensemble of the  
Périgord Noir

'Histoires sacrées' by **Marc-Antoine  
Charpentier** for orchestra, choir and  
soloists

### SUNDAY, AUGUST 11TH

Sarlat

Chapelle Saint-Sacerdos de Sarlat

> 18H . Baroque Ensemble of the  
Périgord Noir

'Histoires sacrées' by **Marc-Antoine  
Charpentier** for orchestra, choir and  
soloists

### LES CONCERT DE 14H

Mini concerts by Academy soloists

**06 and 07 August at Saint-Amand  
de Coly and 09 August at Montignac  
Lascaux.**

## Hosting

Gîtes ruraux de  
Saint-Amand-de-Coly  
France

## Applications

[CLICK HERE TO ACCESS THE REGISTRATION FORM.](#)

Application deadline: [May 15, 2024](#)

## What we offer

### Highlights of the 2024 Academy

- Top-level teaching staff (6 renowned teachers) with one-to-one lessons.
- Individual vocal technique sessions for singers.
- Talks given by the teachers on specific Baroque topics.
- The magical setting of Saint-Amand-de-Coly Abbey, one of the «most beautiful villages in France» in Périgord.
- Accommodation in well-appointed self-catering cottages that take great care to ensure the comfort of the musicians.
- The production of various performances as part of the Périgord Noir Festival 2024.

## Recruitment

The academy is open to singers (all tessituras) and instrumentalists.

- Violin
- Viola
- Cello
- Double bass
- Harpsichord
- Flute

### COST OF THE COURSE:

600€ > singers and harpsichordists

500€ > violinists

400€ > viola players, double bass players, cellists and flutists

*This price includes the cost of the course, accommodation and catering.*

### CONTACT

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