



01 > 10/08
2025

Since its creation in 2001, the International Baroque Academy of the Festival du Périgord Noir has been an important stage in the development of young artists at the start of their careers. Today, it is one of the leading training and professional integration projects in Europe, rooted in the contemporary issues of openness and cultural exchange. The Academy forms an international network of artists.

In 22 editions, more than 650 musicians, instrumentalists and singers have participated in the Academy. Many talented young artists have emerged from the Academy, such as countertenor Philippe Jaroussky, and more recently mezzo-soprano Marie-Andrée Bouchard-Lesieur, who took part in the 2018 edition and now performs on the main stages of France, including the Opéra National de Paris. The 2025 edition also promises an exceptional group of young international musicians.

The Academy benefits from the expertise of excellent teachers, capable of transmitting 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 Diderot Ensemble under the direction of Johannes Pramsohler.

The 2025 edition honours Alessandro Scarlatti on the tricentenary of his death, offering a rediscovery of *La Gloria di Primavera*. This serenata, written in 1716 to celebrate the birth of a Habsburg heir, will be performed by the Ensemble Baroque du Périgord Noir. Pour faire écho au thème des saisons, les instrumentistes de l'Académie travailleront l'un des sommets du répertoire baroque : Les *Quatre Saisons* de Vivaldi, dont on fête cette année les 300 ans.

23rd édition - Program

La Gloria di primavera, serenade by Alessandro Scarlatti (300th anniversary of Scarlatti's death)

Musical direction: Iñaki Encina Oyón

Teaching team: Johannes Pramsohler, Carlos Aransay, Benoît Babel, Alejandro Sandler, Jon Olaberria, Kristin von der Goltz, Rita De Letteriis

When we think of the seasons in music, we naturally think of Antonio Vivaldi. His *Four Seasons* are among the most performed and best known violin concertos in the world. But long before him, another composer had already illustrated the seasons in music, in a different form: the serenata *La Gloria di Primavera*.

It is important to emphasise that this was not a little-known composer who had written a minor piece. Alessandro Scarlatti (1660-1725) was one of the most influential composers of his time, and this piece was commissioned for a major event in history: the birth of Archduke Leopold on 13 April 1716, the long-awaited male heir of Charles VI, Holy Roman Emperor.

Scarlatti, then the official composer of the court of Naples, which was under the rule of the Habsburg empire, had exceptional resources at his disposal for the occasion. The famous castrato soprano Matteo Sassano, nicknamed the *Nightingale of Naples*, performed the role of Spring. Margherita Durastani, who would later become a key figure in Handel's operas, sang Summer. As for the bass Antonio Manna, he put his impressive vocal power to use in the demanding role of Jupiter.

The orchestra is characterised by the use of trumpet fanfares, alternations between solos and tuttis in a style inspired by the concerti grossi, as well as a rich writing for the strings, including passages with five voices, with two viola parts and two cello parts. Everything needed to paint magnificent musical pictures evoking the Danube, or the majestic flight of the eagle, symbols of the Empire, but also episodes of past wars and the peace that now reigns.

Each season, in turn, will sing the praises of the newborn, in a succession of passages of dazzling beauty and virtuosity. So much so that a real competition is established: each one wants to claim the merit of this imperial birth.

Spring celebrates the day of birth, of course, but Summer claims the gestation, Autumn takes credit for announcing the pregnancy, and Winter, for its part, claims the merit of having been merciful, thus allowing the child to survive. At a time when infant mortality was high, this argument carries weight. We will have to leave it to the almighty Jupiter to decide who deserves the honour.

A magnificent work, which was a huge success when it was first performed, but whose destiny was as brief as that of little Leopold, who died only a few months later. The destiny of this musical treasure might have been different, had it not been specifically composed to celebrate the birth of this child. However, as part of the International Baroque Academy of the Périgord Noir Festival, we could not miss the opportunity to celebrate the 300th anniversary of the death of Alessandro Scarlatti by rediscovering this score. A new edition has been commissioned by the festival, and a demanding international recruitment process will be set up to select the academicians who will perform *La Gloria di Primavera* this summer.

Iñaki Encina Oyón

Teaching team

© mebyphotographie



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 Giardinera* (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 *Carmen* at the Teatro Real in Madrid.

© Julien Benhamon



JOHANNES PRAMSOHLER violin and 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.

© Itziar Oliberría



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 seventh year the International Baroque Academy of the Festival du Périgord Noir.

Teaching team

© D.R



KRISTIN VON DER GOLTZ cello

The cellist Kristin von der Goltz studied with Christoph Henkel in Freiburg/Breisgau and William Pleeth in London, where she played in the New Philharmonia Orchestra under its then Chief Conductor Giuseppe Sinopoli. Since then she has been intensively involved with the Baroque cello and historical performance practice. She was a member of the Freiburg Baroque Orchestra from 1991 to 2004 and in 2006 became a member of the Berliner Barock Solisten; from 2009 to 2011 she served as principal cellist with the Munich Chamber Orchestra. She also regularly guest conducts the Norwegian ensemble Barokkanerne and has performed with the Trio Vivente for more than 30 years. Kristin von der Goltz has always been equally committed to playing the modern and Baroque cello, both on the concert stage and in her teaching activities as Professor of Baroque Cello at the Frankfurt University of Music and Performing Arts and at the Munich University of Music and Theater. Kristin von der Goltz has released numerous CDs, both as a soloist and with her trio, the most recent of which is an album of cello sonatas by Francesco Geminiani.

© Julien Benhamon



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



JON OLABERRIA oboe

Born in Spain, he studied oboe at the Conservatoire Supérieur du Pays Basque (MUSIKENE) and discovered the baroque oboe with Alfredo Bernardini during a several courses. He is a member of the chamber music ensembles Diderot and Il delirio fantastico, and is regularly invited to perform with orchestras such as Les Talens Lyriques (Christophe Rousset), Le concert de la loge, Musicaeterna, Pygmalion and B'Rock. He currently teaches oboe at the CRI in Chatenay Malabry.

Teaching team

©D.R



ALEJANDRO SANDLER trumpet

Alejandro Sandler is an Argentine trumpeter and conductor. He won first prizes in trumpet, chamber music and baroque trumpet at the Conservatoire National Supérieur de Musique de Lyon. In 2007, he was unanimously awarded first prize in orchestral conducting at the Conservatoire à Rayonnement Régional d'Évry. He is the founder and musical director of the Orchestre de Lutetia in Paris, with whom he has given over 200 concerts in France, Spain and Mexico. As a trumpeter, he has collaborated with ensembles such as Le Cercle de l'Harmonie. In 2023, he conducted the Rosario Provincial Symphony Orchestra, performing works by Grieg and Bruckner. Alejandro Sandler is renowned for his versatility and commitment to various musical projects, both as a trumpeter and conductor.

©Jeanne Signé



RITA DE LETTERIIS italian coach

Rita de Letteriis began her literary studies at La Sapienza University in Rome and completed her musical studies at the Schola Cantorum in Paris. After teaching Italian diction at the Conservatoire National Supérieur de Musique et de Danse in Paris, she has since worked as a linguistic consultant and dramaturge for several festivals, theatres and record companies. She has worked with a wide range of Italian opera works from Monteverdi to Dusapin, borrowing from the poetry of the texts one of the crucial tools for the interpretation of this repertoire.

Dates

For singers, harpsichords, violins,
violas, cellos* and double bass

ARRIVAL

> THURSDAY, JULY 31

*For cellos, a class is scheduled as early
as Thursday afternoon

START OF LESSONS

> FRIDAY MORNING, AUGUST 1

For oboes, flutes, bassoons and
trumpets

ARRIVAL

> SATURDAY, AUGUST 5

START OF LESSONS

> SUNDAY MORNING, AUGUST 6

DEPARTURE for all : MONDAY AUGUST 11

Concerts as part of the Festival du Périgord Noir 2025

WEDNESDAY, AUGUST 6

Abbaye de Saint-Amand de Coly

> 6 P.M. Ensemble baroque du

Périgord Noir

Instrumental concert based on

Vivaldi's *Four Seasons*

SUNDAY, AUGUST 10

Cathédrale Saint-Sacerdos de Sarlat

> 6 P.M. Ensemble baroque du

Périgord Noir

La Gloria di primavera, oratorio by

Alessandro Scarlatti

SATURDAY, AUGUST 9

Abbaye de Saint-Amand de Coly

> 9 P.M. Ensemble baroque du

Périgord Noir

La Gloria di primavera, oratorio by

Alessandro Scarlatti

LES PETITS CONCERTS

de l'Ensemble Baroque du Périgord
Noir

August 4 11 A.M in Saint-Amand-de-Coly

August 5 6 P.M in Saint-Amand-de-Coly

August 8 5 P.M in Auriac-du-Périgord

Hosting

Rural gîtes
of Saint-Amand-de-Coly
France

Applications

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

Application deadline: **May 1st 2025**

What we offer

Highlights of the 2025 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 Abbaye de Saint-Amand-de-Coly**, 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 2025.

Recruitment

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

- Violin
- Viola
- Cello
- Doublebass
- Harpsichord
- Trumpet
- Oboe
- Bassoon
- Flute

COST OF THE COURSE:

600€ > singers and harpsichordists

500€ > violinists

400€ > violists, double bassists, cellists, flautists,
oboists, bassoonists and trumpeters

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

CONTACT

contact@festivaldupérigordnoir.fr

+33 (0) 6 09 63 59 37