



Soloists of baroque ensemble Altera Pars

Music for Catherine the Great

GERGIEV FESTIVAL

**18 Sep 2021
11:00 - 12:00**

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📍 Arminiuskerk, Rotterdam
Zaal

Programme Notes & biographies

Music for Catherine the Great

The Program of Altera Pars ensemble

“Russian chamber music of Catherina the Great time.

Unknown masterpieces of Russian Music of 18th century”

Michael Kerzelli (1754-after 1808)

Quarteto d-moll op. 1 N^o1 (1779)

Allegro – Rondo 9’

Sebastian George (ca.1740-ca.1796)

Concertino [quintetto] G-dur for 2 flutes, 2 violins and violoncello SG.VIII:1 (1770)

Andante–Allegro-Presto 12’

Ivan Kerzelli (1752-1820)

Trio in c moll for flute, violin and violoncello op. 1 N^o5 (1779)

Adagio – Minuetto I/II – Allegro assai 8’

Joseph Haydn (1732-1809)

«Roxelane» variations from the Symphonie no. 63 (Hob I:63).

Anonymous transcription for 2 flutes. 4’

Antoine Tiez (1742-1810)

Quartetto C-dur based on Russian songs, dedicated to Senator A.Teplov TTK 2:3 N^o1
(published in 1804)

Allegro – Menuetto – Romance – Rondo. Finale. 20’

Chamber music program of Altera Pars ensemble Soloists gives us an opportunity to listen to the music of few outstanding composers, whose names are not so well known today. In 18th century these names meant a lot for Russian music lovers. Catharine the Great let some Russian musicians travelling to Europe (likewise M. Beresovskiy, Bortnyanskiy, Fomine). At the same time, Russia became very attractive to composers born in Europe. Today we would like to concentrate on few musical families who assimilated in Russia.

Johann and Michail Kerzelli – were born in Wien and brought in 1765 to Moscow at the age of 13 and 11. Their father Franz Kerzelli (Koerzl) was an organist and served as a Kapelmeister at Razoumovskiy family. In mid 70th's Michael was sent back to Wien to study violin and composition. In 1779 he published a set of 6 string quartets. His elder brother Johann (later Ivan) always stayed in Moscow and became famous as an opera composer and as a capellmeister of Maeddox (Petrovskiy) Theatre. The only existing Ivan's instrumental opus is a set of wonderful trios, published in Berlin in 1779. All those pieces were composed and widely performed in Moscow and St. Petersburg.

Sebastian George – born in Mainz, appeared in Moscow around 1767. He was active in teaching the keyboard, taking Kapelmeister's duties, selling music and music instruments. In 1775 Georges published a set of keyboard sonatas dedicated to Grand Duchess Natalya Alexeevna – the first wife of Pavel I. His 3 children became played keyboard and glass harmonica. He composed an opera, at least 4 cantatas and big number of symphonies, concertos, keyboard and chamber music in the style close to J.C. Bach. Mostly his compositions remained in manuscripts and were discovered short time ago in Razoumovskiy family collection. Our program includes a Quintetto (Concertino) in G, composed for an unusual combination of 2 flutes, 2 violins and a cello.

Antoine Tiez – was a son of a bohemian trumpet player from the first royal orchestra in St. Petersburg. He was sent on the state expenses to study to Italy and Wien (1775-1781) and came back being a mature composer. Haydn was one of his teachers. Anton was one of the most important violin virtuosos of Catharine the Great time and served as a Kammermusicus for the Imperatrice. String quartet became one of Tiez's favorite genre; his quartet in C is of particular interest, because of a use of 19 original Russian folk melodies – quite a challenging experiment for that period.

It is rather surprising to see the name of J. Haydn in a roll of composers, who worked in Russia. Actually, even being in a correspondence with St. Petersburg Philharmonic Society and knowing about music in Russia via travelling musicians (like A. Tiez, J. Fiala or F.X. Kerzelli), Haydn had never crossed the border of Russian Empire. But his music didn't accept the borders. Among the handscripts of Alexandrovskiy Palace (now kept in Tzarskoe Selo) we've discovered an anonymous transcription for 2 flutes of the famous "Roxelana" variations from the Symphonie n. 63. It was possibly made for Grand Duchy Alexander Pavlowitch (future Emperor Alexander I), who used to play the flute. The author of it could be either Tiez himself or the first flutist of the court orchestra L. Michel.

Pavel Serbin

ALTERA PARS

The international Ensemble “Altera Pars” (in English: Other Side) specializes in the performance of baroque and classical music. The musicians are leading soloists of European orchestras on period instruments. This allows for a variation of the line-up from 3 to 9 people and opens up a rich chamber repertoire from the 18th to the early 19th century.

It's a pleasure for the musicians to rediscover and work on works that have long been believed to be lost. The ensemble was founded by the flautist Polina Gorshkova and is a welcome guest at renowned international festivals.

The international ensemble “Altera Pars” (in English: Other Side) specializes in the performance of baroque and classical music on period instruments. All the musicians are at the same time leading soloists of European baroque orchestras: Pratum Integrum, Orkiestra Historyczna, Concerto Koeln, Akamus. This opens up a rich chamber repertoire from the 18th to the early 19th century for a set of three to nice instruments.

In the 2017-2020, Altera initiated a muchpraised series of concerts in the Oldenburg Palace and played widely in Northern Germany; in 2020 Altera participated in Tallinn early music Festival and Telemann Festspiele (Magdeburg). In 2021 Altera was granted with a Stipendium of NRW for a recording. In 2022 ensemble is invited to ZAMUS series (Cologne).

Programs of Altera Pars consist of baroque music (G.Ph.Teleman, L.G.Guillemain, J.-F.Rebel, J.S.Bach etc) and classical (A.Reicha, F.Danzi, J.Haydn, J.-M.Kraus, L.van Beethoven). In 2020 Altera Pars recorded and published a CD with music composed in Russia in 18th century, including compositions by J.H.Facius, S.George and I.Kerzelli, that got very warm reviews in German and Dutch press and was broadcasted by SWR, WDR and other german radio stations. In July 2020 Altera Pars made excellent video recording of transcriptions of Symphonies of J.Haydn, J.Woelfl and L.van Beethoven made in early 19th century by P.Salomon and G.Masi. The second CD with music of Kerzelli family is planned for January 2022.

Altera Pars ensemble (Koeln):

Polina Gorshkova (traverse flute)

Polina Gorshkova, a freelance flutist living in Cologne, is the founder of the ensemble. She was born in St. Petersburg and studied flute at the Detmold Music Academy and the Robert Schumann University in Düsseldorf. This was followed by a master's degree in early music at the University of the Arts in Bremen with Prof. Marten Root.

She performs regularly with various baroque orchestras and ensembles, among others with the Basel chamber soloists, Barock, Concerto Brandenburg, Barockwerk Hamburg, Elbipolis Barockorchester Hamburg, Concerto Bremen and "La festa musicale" Hannover, Bell'arte Salzburg, Orchestra Pratum integrum Moscow.

Dorothee Kunst (traverse flute)

Dorothee Kunst studied transverse flute, recorder and classical-romantic flute with Karl Kaiser, Marten Root, Han Tol, Dan Laurin and Kate Clark at the Academy for Early Music, University of the Arts Bremen and at the Koninklijk Conservatory in The Hague.

With various ensembles and orchestras, among others Bremer Ratsmusik, la festa musicale, Concerto Farinelli, Capella Orlandi, Concerto Brandenburg, Musical Delight, Les Amis de Philippe, Hamburger Barockorchester, Concerto Bremen can be heard (also as a soloist) in numerous concerts, radio and CD productions.

Jesús Merino (Violin)

Principal Violin of Concerto Koeln orchestra

Jesús Merino, born in Cuenca (Spain) in 1991, is one of the most outstanding and versatile young Spanish violinists of his generation. Fascinated by the historical performance practice, it has become the main field of his activity. He serves regularly as guest-concertmaster of Concerto Köln, La Chapelle Harmonique and Le Concert Lorrain, groups with whom he also plays as soloist. He also collaborates with Collegium Vocale Gent, Il Pomo d'Oro, Il Convito, Bach-Akademie, Compagnia di Punto, Cölner Barockorchester, with concerts all over Europe, USA and South America. As a modern violinist, he performs as a member of the Geneva Camerata, being one of the concertmasters of the orchestra and has served as guest-concertmaster in the Kürpfälzisches Kammerorchester. He also plays regularly with Spira Mirabilis. He began taking lessons with Ruth Olmedilla, before studying his Bachelor in modern violin with Lina Tur at the Conservatorio Superior de Música de Aragón. Then, he moved to Berlin, where he studied a Master in Chamber Music with Prof. Eberhard Feltz at the Hochschule für Musik Hanns Eisler, together with the Cuarteto Klimt. He continued with a Solo performance Master with Sebastian Hamann at the Hochschule für Musik Luzern, as well as an Historical Performance Master with Petra Müllejans at the Hochschule für Musik Frankfurt. Since September 2020 he is Baroque Violin and Historical Performance Professor at the Escuela Superior Musical Arts Madrid.

Dominika Małecka (Violin)

Soloist of {oh!} Orkiestra Historyczna , Katowice

Dominika Małecka has received her musical training in Karol Szymanowski Academy of Music in Katowice - Poland, where she attained her master's degree in the field of theory of music (in 2008) and historical violin (in 2011).

During the studies on theory of music she started to specialize in the historically Informed Performance Practice and focused on the interpretative potential that historical instruments can give. Soon she started her second studies in the field of historical violin and at the time she attained many early music young artist's programmes (such as European Union Baroque Orchestra, Britten-Pears Baroque Orchestra, Generation Baroque, Academie Europenne d'Ambronay), as well as the masterclasses focused on Historically Informed Performance (with Enrico Onofri, Amandine Beyer, Sirkka-Liisa Kakkinen-Pilch, David Plantier, Mira Glodeanu, Rachel Podger and others). Parallel she started to collaborate with early music ensembles and orchestras. From that moment on her artistic path has been influenced by the artists, with whom she has worked, including Herve Niquet, Martin Gester, Alexis Kossenko, Jaap ter Linden, Vincent Dumestre, Philippe Herreweghe and many others.

She collaborates with numerous historical groups in Europe: Les Ambassadeurs, Köllner Akademie, Le Parlement de Musique; as well as in Poland: {oh}! Orkiestra Historyczna, Wrocław Baroque Orchestra and many others.

She has participated in numerous recordings for such labels like Alpha, Glossa, and Decca.

Stephan Sieben (Viola)

Soloist of Akademie für Alte Musik Berlin

After his studies for the instrument Viola at the University of Music in Duesseldorf and Freiburg he became a member of the Symphonie-Orchestra „Het Brabants Orkest“ in the Netherlands. Back in Germany he started playing historical instruments with Concerto Koeln, Concerto Vocale, Bach Collegium Japan, Les Boreades Japan, barockwerk hamburg, Collegium 1704 and is working as a member since 1997 with the Akademie for ancient music Berlin.

Pavel Serbin (violoncello)

Soloist of Pratum Integrum orchestra, Moscow

Pavel Serbin graduated from the Moscow State Tchaikovsky Conservatory and the Koninklijk Conservatory in The Hague with Wieland Kuijken and Jaap ter Linden. He completed his Ph.D. in Viola da Gamba in Conservatory of Ettelbruck (Luxembourg) with Michel Rada-Igisch.

In 2000, he won the first prize in the Premio Bonporti competition (IT) and the Van WassenaerConcours (NL). In 1999, Pavel was a prizewinner in the early music competition in Bruges. Pavel regularly performs at festivals like the Sansouci Festival, Earlymusic Festival St.-Petersburg, Utrecht Oude Muziek, Styriarte, Herne WDR Days of Early Music. He works with Hofkapelle Munich, Vienna Academy, Anima Aeterna, Hassler Concert, Orkiestra Historyczna.

He has been artistic director of the orchestra on historical instruments Pratum Integrum (Moscow) since 2003. His discography includes more than 30 CDs. Pavel is a researcher of the music of the 18th century in Russia. 2004-2017 Pavel was teaching baroque cello in Moscow State Conservatory.