

Over de musici

Antigoni Tsalla began her musical studies with piano lessons. Later on she became a student at the Athens conservatory, where from she graduated with Harmony and Modern Flute Degree. In September 2002 she obtained her Musicology Diploma from the Music Department of the Ionian University in Corfu, Greece. The same year started studying historical flutes at the Royal Conservatory in The Hague under the guidance of Wilbert Hazelzet, where from she graduated with Bachelor and Master Degrees. She has participated actively in flute master classes with A.Marion, M.Larrieu, J.C.Gerard, W. Hazelzet and orchestral courses under H.Rilling, B.Kuijken and B.Weil (classical orchestra “Jeune Orchestre Atlantique”). She has had solo concerts in the Netherlands and Greece and also performed in France, Belgium and Germany with several ensembles and orchestras such as the “Mateus Consort”, “Musica poetica”, “De Swaen”, the “Bach Orchestra of the Netherlands”, the “Rotterdam Barokensemble” and “Il Concerto Barocco”. Together with Doret Florentin, founded in 2006 the chamber ensemble “Dolce Pratica”. Additionally, as member of the ensemble “Contrasto Armonico” recorded in 2008 Händel’s La Resurrezione under the label Brilliant Classics. She has been awarded a scholarship for her studies in The Netherlands by the A.S.Onassis foundation.

Mislav Režić was born in Split, Croatia 1978. He took his first guitar lessons at the age of twelve. After finishing secondary music school and grammar school (gymnasium) in Split (both schools with excellent results) he started studying with the eminent Croatian guitarist Goran Listeš at the Academy of Arts in Split. In 2001 he graduated summa cum laude as the best student of his generation. That same year he moved to Den Haag where he studied for a Masters Degree with Zoran Dukić at The Royal Conservatory. In May 2003 he received a Masters Degree. Later that year he continued his studies with Carlo Marchione at the Hogeschool in Maastricht, where he spent two years as a postgraduate student. During his studies he had master classes with many famous artists such as: David Russell, Oscar Ghiglia, Tilman Hoppstock, Costas Cotsiolis, Hubert Kaepfel, Darko Petrinjak, Alvaro Pierri, Pavel Steidl, Joaquin Clerch, Annielo Desiderio, Fabio Zanon, Ricardo Gallen and Atanas Ourkouzounov. He has won many national music prizes, has successfully participated in numerous important international competitions and festivals. Mislav was a prize winner in the International Guitar Competitions in Zwolle 2002 and Enschede 2007. He is recently holding a guitar teaching post in the British School in the Netherlands, and periodically giving master classes in Croatia and Montenegro. He is a member of Croatian Society of Music Artists that awarded him “Audi prize” as one of the most talented young artists in the year 2003.

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Eerstvolgende concert: 18 februari: Ine Sinnige, klarinet en het Maris kwartet bestaande uit: Dana Mihailescu, viool; Brigitte Rebel, viool; Hedwig Smulders, altviool; Frank de Gee, cello

Programma pauzeconcert

Woensdag 4 februari 2009 12.45 - 13.15 uur

Uitvoerenden: Antigoni Tsalla, fluit en Mislav Režić, gitaar

F.SCHUBERT (1797- 1828)	-9 out of 15 dances for fortepiano Transcription for flute and guitar
K.FÜRSTENAU (1772- 1819)	-Andante no.5 and Allegretto no.3 from Twelve original compositions for flute and guitar
F.SOR (1778- 1839)	Allegretto op. 35 Study no. 22 for solo guitar
L.LEGNANI (1790- 1877)	Capriccio Allegro Moderato op. 20 no. 15 for solo guitar
M.GIULIANI (1781- 1829)	from Grosse Serenade op.82 -Thema (Gratiozo) -Var.1, Var.2, Var.3 (piu lento) -Menuetto (Allegretto) -Trio- Allegro (Brillante) for flute and guitar
W.A.MOZART (1756- 1791)	-“Ach, ich fühl’s, es ist verschwunden” - Der Vogelfänger bin ich ja”, from Six Arias from The Magic Flute, transcribed and edited by A.Krantz

From the 2nd half of 18th century and on, the form of both flute and guitar went through several changes that finally led to the contemporary form of these two instruments. For the flute there was gradual addition of keys and differentiation in the diameter of the tube and the holes, which brought the tuning closer to the equal temperament and strengthened the tone. For the guitar double courses became single strings, with the addition of the low E string, and size and shape differences took place in the body and the neck of the instrument that also affected the sound’s volume and color. Today’s program is performed on copies of instruments that were made between 1810 and 1840, approximately at the time that the presented compositions were written.

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Om de traditie van de pauzeconcerten voort te kunnen zetten, stellen we uw bijdrage (richtbedrag € 2,50 p.p.) op prijs. Hiervoor staat een bus bij de uitgang.