

French Baroque Music

with

SOPHIE DANEMAN

(singing and dramatic expression)

&

MARIJANA MIJANOVIĆ

(singing)

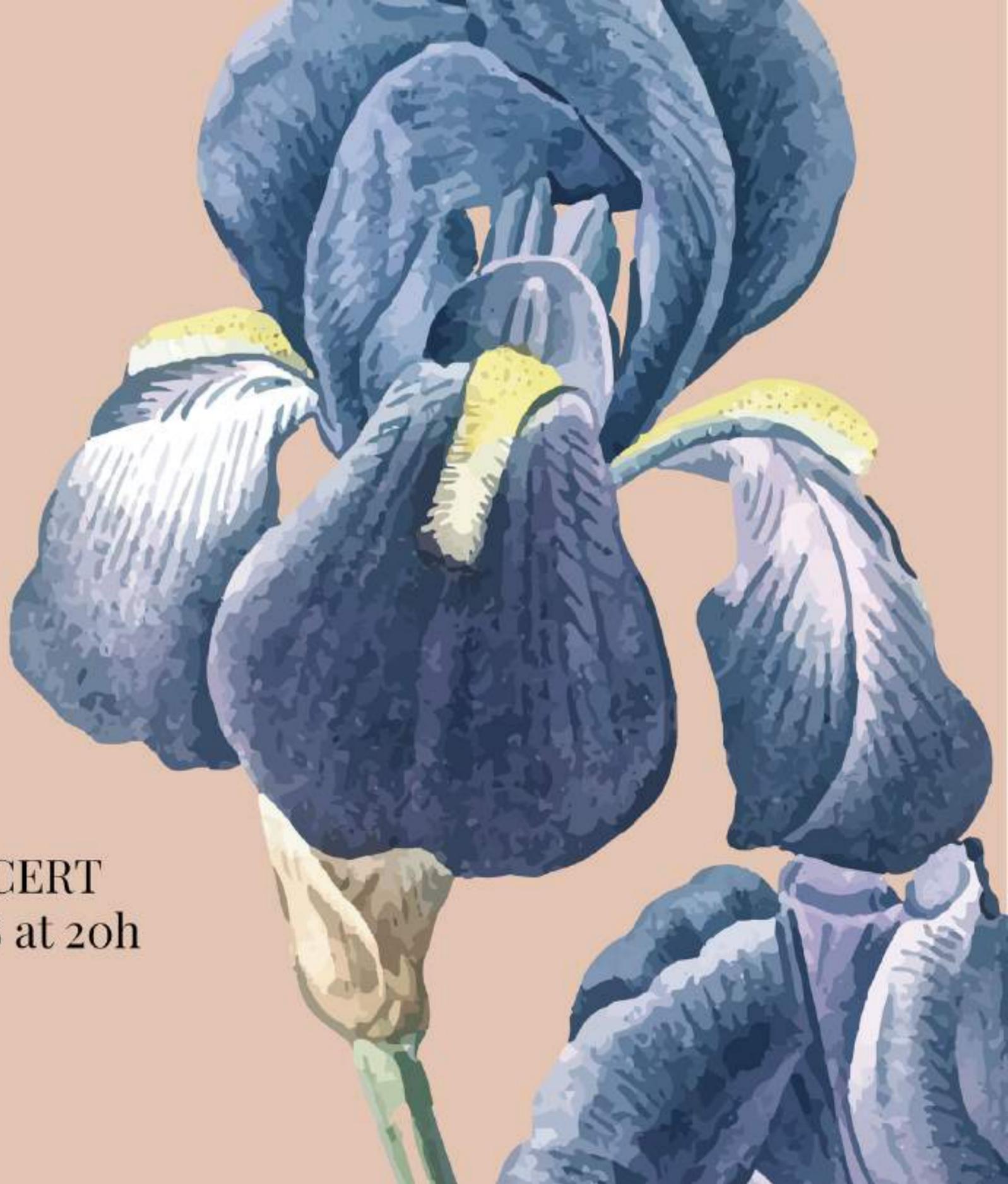
MASTERCLASS

SEPTEMBER 03 - 08, 2020

(applications until August 15th)

CLOSING CONCERT

SEPTEMBER 08 at 20h





BAROQUE ATELIER

of Marijana Mijanović

Series of concerts, lectures and masterclasses dedicated to fantastic French baroque music will take place in Belgrade in 2020. Thanks to Baroque Atelier and MAP young musicians and audience will have the opportunity to understand the particularities of this repertoire and the social and cultural circumstances from which it originates. Music of Charpentier, Couperin, Marais, Lully, Rameau will come to life and serve as a basis for the exchange of knowledge and experience between specialists and young professional musicians.

It also aims at bringing the high ideals of this art to the broader public, appealing to that need for beauty, elegance and refinement, and contributing to the long-term development of the social community and culture in Serbia. Every masterclass, concert and the semi-staged opera will have adapted programs dedicated to this aim.

PROGRAM SEPTEMBER 2020

This September we continue exploring French baroque music and are proud to welcome another international specialist for this repertoire, a celebrated soprano, Sophie Daneman.

Besides the scenes and arias from the operatic opus of Lully and Rameau, the repertoire of this Baroque Atelier includes wonderful music of the French cantatas. These pieces are almost short operas and the singers, accompanied by continuo and the instrumental soloists, will get the opportunity to explore the French baroque style as well as deepen their dramatic expression.





This Atelier is also a wonderful preparation for the "crowning" project of this "French season", planned for the end of 2020. A semi-staged performance will present a choice of French cantatas and the short opera by Charpentier *Les plaisirs de Versailles*.

EVENTS

3-8
SEPTEMBER

MASTERCLASS FOR SINGERS

*will be announced shortly

Teachers:

Sophie Daneman

singing and dramatic expression

Marijana Mijanović

singing

8
SEPTEMBER

CLOSING CONCERT OF PARTICIPANTS

*will be announced shortly

Program:

Scenes and arias by J.B. Lully
and J.P. Rameau

French baroque cantatas

(Free entrance)

Continuo

& instrumental soloists

Dušan Toroman, harpsichord

Jovana Topalov, harpsichord

Srdjan Stanić, viola da gamba

Katarina Aleksić, baroque violine

Karolina Bater, traverso



APPLICATION

A woman with short dark hair, wearing a blue cardigan over a black dress, stands in a museum. She is holding a piece of paper in her left hand and gesturing with her right hand. The background shows museum displays, including a statue and a display case.

You can apply by writing a letter at masterbaroque@gmail.com.

Please send us a short biography and your sample recording (mp3 or video) or a link to it (Youtube, DropBox), as well as the list of the pieces you would like to work on **by August 15th**.

From the [repertoire list](#), chose one or two arias by Lully and/or Rameau. The choice of arias from the French cantatas will be given you to prepare as the selection of the applicants has been made.

Given the global crisis caused by the COVID 19 pandemic and its particularly devastating impact on artists and art productions around the world, we have decided to provide all selected participants with FREE participation in the September Baroque Atelier.

The master class will be open to the audience.



BIOGRAPHIES

Sophie Daneman

soprano

Sophie Daneman studied at the Guildhall School of Music and has established an international reputation in a wide ranging repertoire. Her passion and affinity for the baroque repertoire has led to her collaborating with many of the leading specialists in this field and in particular William Christie and les Arts Florissants. An accomplished recitalist, Sophie Daneman has appeared at many of the world's major recital venues, including the Wigmore Hall, the Concertgebouw, Amsterdam, the Musikverein Vienna, and Carnegie Hall.

In recent years, alongside her singing work, Sophie has also developed a career as a stage director. Operatic engagements have included the title role Rodelinda (Onafhankelijk Toneel), Arianna, Cleopatra Giulio Cesare and Dalila Samson (Göttingen Handel Festival), and an acclaimed Mélisande for the Opéra Comique. She has sung Servilia La Clemenza di Tito (Barcelona Symphony Orchestra), Euridice L'Anima del Filosofo (Opéra de Lausanne), Euridice L'Orfeo and Dido and Aeneas (Bavarian State Opera), Phèdre Hippolyte et Aricie (Nederlandse Reisopera), title role Theodora with William Christie in New York, Paris and Salzburg, and Bernstein's Wonderful Town and Susanna Le nozze di Figaro for Grange Park Opera. Sophie also appeared in the staged productions of Tod Machover's Skellig at Sage Gateshead.

Sophie has toured extensively with William Christie and Les Arts Florissants, as well as performing with Sir Neville Marriner, Gérard Lesne, Jean-Claude Malgoire, Phillippe Herreweghe, Ivor Bolton and Sir John Eliot Gardiner. She has sung Handel's Apollo e Dafne at the Maggio Musicale, L'Allegro with the Scottish Chamber Orchestra, and has appeared with the Halle Handel Festival, Freiburg Baroque Orchestra, RIAS Kammerchor, and the Berlin Philharmonic Orchestra. Recent concert engagements include Venus in Blow's Venus and Adonis with Elizabeth Kenny's Theatre of the Ayre at the MA festival, Bruges, returned to the Oxford Lieder Festival to perform a programme of Gounod with pianist Sholto Kynoch, Hollywood and film inspired programmes alongside pianist Iain Burnside at the Bath Festival, recitals for the

BBC and appearances with De Doelen Rotterdam, William Walton's *Façade* alongside Ian Bostridge and the Roma Sinfonietta Ensemble, and with Tafelmusik in Toronto, and Schoenberg's *Quartet Op. 10* with the Tokyo String Quartet in Valencia and Madrid. Recent vocal engagements include Handel's *Messiah* with the National Symphony Orchestra, Washington and a recording of a new song cycle "The Thought Machine" by composer Cheryl Francis Hoad (Champs Hill).

Her extensive discography includes the title role in Handel's *Rodelinda* with Nicholas Kraemer (Virgin Classics), *Theodora* and *Acis and Galatea* (Gramophone award, Best Baroque Vocal recording) with William Christie for Erato, Vivaldi's *Ottone in Villa* with Richard Hickox (Chandos) and three volumes of Mendelssohn lieder with Nathan Berg and Eugene Asti

(Hyperion). For EMI she has recorded Schumann lieder with Julius Drake, and a disc of Noel Coward songs alongside Ian Bostridge. Recordings with Les Arts Florissants, include Rameau *Grands Motets* (Gramophone award, Best Baroque Vocal recording) and *Les Fêtes d'Hébé* (Gramophone award, Early Opera). Most recently she recorded *Masque of Moments* (Linn Records), with Elizabeth Kenny and Theatre of the Ayre.

Sophie recently directed a double bill of Rameau's *La naissance d'Osiris* and *Daphnis et Églé* for Les Arts Florissants, with performances in Caen, Luxembourg, Dijon, London and Paris. Further highlights include, a recital and masterclass for the Oxford Lieder Festival, a recording project of seventeenth-century music entitled *Masque of Moments* with Theatre of the

Ayre for Linn Records, further performances with Le Jardin des Voix and assisting Stephen Langridge on his production of Theodora for Théâtre des Champs Élysées.

Last season directorial engagements included Monteverdi's L'Orfeo with the baroque orchestra Apollo's Fire and Jeanette Sorrell at the Cleveland Institute of Music and a tour of California, Acis & Galatea at the Yong Siew Toh Conservatory of Music, and continuing her work with Les Arts Florissants: a semi-stagings of Dido & Aeneas/Actéon for a tour of California, a staging of "An English Garden" for the Jardin des Voix, Les Arts Florissants young artist academy, and a tour to Seoul, South Korea with her production of "Rameau, Maître à Danser".

Most recently Sophie directed a revival of her production of "Rameau, Maître à danser" at the Brooklyn Academy of Music in New York and, also for Les Arts Florissants, a new semi staging of La Finta Giardiniera for the 2019 Jardin des Voix. In the autumn and spring of the 2019-20 season Sophie revives this production with Les Arts Florissants for a of tour Europe and Russia.



Marijana Mijanović
contralto

After studying piano at the Belgrade Academy of Music, **Marijana Mijanović** studied singing at the Sweelinck Conservatorium in Amsterdam. She is the winner of several international awards, including First Prize at the National Competition for Young Singers in the Netherlands and the Prix Jeunesse at the International Opera Competition of the Concertgebouw Amsterdam. Her international breakthrough came at the Festival d'Aix-en-Provence in 2000 as Penelope in Monteverdi's *Il Ritorno d'Ulisse in Patria* under William Christie with his ensemble, **Les Arts Florissants**.

In the summer of 2004, Mijanović celebrated her successful début at the Glyndebourne Opera Festival, singing Bertarido in Handel's Rodelinda under Emmanuelle Haim. At the Nederlandse Opera and at the Opéra National de Paris, Mijanovic gave guest performances in the title role of Handel's Giulio Cesare in Egitto under Marc Minkowski and also interpreted this role on an extended European tour with the Musiciens du Louvre. In 2007, she was heard in the same role under the conductorship of René Jacobs at both the Theater an der Wien, Vienna, and the Théâtre de la Monnaie in Brussels.

Marijana Mijanović has also celebrated important successes in Handel roles at Zurich Opera House, where she débuted as Disinganno in *Il trionfo del tempo e del disinganno* under Marc Minkowski, a production that was also staged at Madrid's

Teatro Real in 2008. This was followed by title roles in *Radamisto* and *Orlando*, conducted by William Christie, and *Ottone in Agrippina* under Marc Minkowski. Marijana Mijanović has been a sought-after soloist at the world's major opera houses and concert halls, as well as prestigious festivals. She worked with conductors such as Riccardo Chailly, William Christie, Alan Curtis, Hartmut Haenchen, James Conlon, Emmanuelle Haim, Nikolaus Harnoncourt, Philippe Herreweghe, René Jacobs, Paul McCreech, Andrea Marcon, Marc Minkowski, Christophe Rousset, and Jean-Christophe Spinosi.

Marijana Mijanović's interpretations are documented on numerous complete recordings, such as Handel's *Giulio Cesare* under Marc Minkowski; Vivaldi's *Bajazet* under Fabio Biondi; Conti's *David*, Handel's *Rodelinda* and *Floridante*,

as well as Vivaldi's Motezuma under Alan Curtis; Vivaldi's Tito Manlio under Ottavio Dantone. Besides her interpretation of Handel's Orlando with William Christie, Marijana Mijanović can also be seen on DVD as Giuditta in Mozart's La betulia liberata at the Salzburg Festival, conducted by Christoph Poppen and as Penelope in Monteverdi's Il ritorno d'Ulisse in Patria under William Christie. Affetti barocchi, Marijana Mijanović's solo album, featuring Handel arias, was issued by Sony/BMG in 2007.

Marijana Mijanović is also very devoted to teaching. She has been regularly invited as a guest teacher at the Belgrade Baroque Academy, High School of Music in Zürich, Belgrade Academy of Music, University of Music and Performing Arts Vienna, Schola Cantorum Basel.



Photo: Jory Vinikour & Marijana Mijanović



In cooperation with Opera and theatre Madlenianum and New Belgrade Opera, she has worked as artistic adviser and vocal coach in several very successful baroque opera productions: Monteverdi's L'Incoronazione di Poppea(2014) and L'Orfeo(2017); Handel's Orlando(2015); and Handel's Acis and Galatea(2019), in which she was also the stage director.

In 2020, Marijana Mijanović has started her Baroque Atelier. In collaboration with Music Art Project Serbia, this innovative program is organising masterclasses, lectures, concerts and productions, devoting every year to a particular baroque style.

January/February
2020



**15 participants
from 6 countries**

Impressions...

**2 concerts
2 masterclasses**





Music Art Project

is an organization founded in 2020 with the mission to provide its contribution to the long-term development of the social community and culture in Serbia, through quality and innovative music education programs and cooperation with players from other artistic areas. Our goal is to make quality music education available to each child, regardless of its social and economic status, thus providing everyone with adequate conditions for growth and development. By creating a righteous future and equal opportunities for success in all areas, we raise new generations of creative leaders who rely on their own abilities and on each other.

Welcome!

masterbaroque@gmail.com





Marijana Mijanović
BAROQUE ATELIER

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