



Perugia
Historical
Piano
International
Forum

Conservatorio di Musica di Perugia
22-26 GIUGNO 2026

PERUGIA HISTORICAL PIANO INTERNATIONAL FORUM
PROGRAMMA

“PRELUDIO”
22 – 23 giugno



Masterclass di pianoforte storico con Olga Paschenko
(Conservatorium van Amsterdam – Olanda) / Aula 26

“ESPOSIZIONE”

23 giugno

ACCREDITAMENTO

9.00 - 13.00 / Aula 13

INAUGURAZIONE MOSTRA DOCUMENTARIA

“...Per Tastiera, per Pianoforte...”

Trattati, metodi, partiture e strumenti nella transizione dal Clavier al Piano-Forte

(a cura di Jacopo Sibilia e dell'Archivio Musicale Luca Moretti)

10.00 / Foyer Auditorium

APERTURA DEL CONVEGNO, SALUTI ISTITUZIONALI

10.30 Auditorium

DIDATTICA: CONFERENZE & LECTURE-RECITAL

11.00 Florian Birsak-Hayer (Mozarteum University Salzburg – Austria, Prof. di Clavicembalo e Basso Continuo)

„How to deal with modern pedaling habits in Fortepiano teaching.“

(Webinar – streaming)

11.30 Katarzyna Drogosz (Karol Szymanowski Academy of Music in Katowice – Polonia)

„Piano Music in Lemberg / Lviv at beginning of the 19th Century.“

(Lecture - Recital)

12.30 Antonio Simón (Conservatorio Superior de Música de Málaga – Spagna)

„Against Horror Vacui: The Sustain Pedal as Dramatic Agent in Romantic Performance.“

(Lecture – Recital)

COFFEE BREAK

13.30 - 14.15 / Aula 13

ORGANOLOGIA E RICERCA

Modera: Michela Berti (Conservatorio di Musica di Perugia – Italia)

14.30 / Auditorium

Giovanni Paolo Di Stefano: Curator of Musical Instruments – Rijksmuseum Amsterdam

“Copie e Invenzioni. Il Pianoforte Storico tra Fantasia e Realtà.”

Massimiliano Guido (Italia) ed Eleanor Smith-Guido (Svezia):

REM@KE (Pavia/Cremona, York, Göteborg)

“Revisiting the player-instrument system: The REM@KE perspective.”

Angelika Margarete Madelung e Helmut Balk (Germania): Greifenberg Institut für Musikinstrumentenkunde

“Craftmanship and Poetry – the experimental Archaeological Reconstruction of a South German

Hammerklavier from the Late mid – 18th Century.”

Question time

PROSPETTIVE

Meeting

Modera: Costantino Mastroprimiano (Conservatorio di Musica di Perugia – Italia)
9.30 - 13.30 / Auditorium

Olga Pashchenko (Conservatorium van Amsterdam – Olanda)
Teaching fortepiano in Holland

Tomasz Ritter (Akademia Muzyczna im. F. Nowiejskiego, Bydgoszcz – Polonia)
“Experiences and outcomes of participating in historical piano competitions and the development of historical piano movement in Poland in recent years.”
(Lecture - Recital)

Dottorandi PhD

Jacopo Sibia (DIN ABANA XL ciclo)
“Instruments, Musical Writing and Performance Practice: Models of Artistic Knowledge in XVIII Century Keyboard Music.”

David Szilasi (PhD Sibelius Academy Helsinki)
“Life, music and Pianos of Nannette Streicher.”

Federico Pische (DIN Castelfranco Veneto XLI ciclo)
“Il rubato nella Musica da Camera del XIX secolo.”

Nicola Grazian (DIN ABANA XL ciclo)
“Strategie compositive dettate dalla Mannigfaltigkeit durch Tonarten. Opere per pianoforte a confronto.”

Michela Cirillo (DIN ABANA XLI ciclo)
“Il pianoforte a Napoli nell’800: idee, diffusione e mercato.”

Question time

COFFEE BREAK

13.30 - 14.15 / Aula 13

DIDATTICA: CONFERENZE & LECTURE-RECITAL

Modera: Anna Ficarella (Conservatorio di Musica di Perugia)
14.30 - 19.30 / Auditorium

Carlos Goikoetxea (MDW, Vienna – Austria)
Teaching fortepiano in Austria

Barbara Maria Willi (Janáček Academy of Performing Arts JAMU, Brno – Repubblica Ceca)
“Late 18th Century songs by Kozeluch, Rosler, Haydn and Mozart from the viewpoint of the accompanist.”

Mario Aschauer (Sam Houston State University, Texas – USA)
Teaching fortepiano in the United States
(Webinar – streaming)

Christoph Hammer (Universität Augsburg – Germania)
“Mozart in Competition.”
(Lecture - Recital)

Question Time

DIDATTICA: CONFERENZE & LECTURE-RECITAL
9.30 - 13.30

Tuija Hakkila (Sibelius Academy Helsinki – Finlandia)
Teaching in Finland
(Webinar – streaming)

Costantino Mastropiriano (Conservatorio di Musica di Perugia – Italia)
According to the Fortepiano...

Tavola rotonda e conclusioni

SALUTI E RINGRAZIAMENTI
12.45

MASTERCLASS

25–26 giugno

Masterclass di pianoforte / pianoforte storico con Yury Martynov

(Conservatorio Statale Čajkovskij di Mosca)

14.30 - 19.30 (25 giugno)

10.00 - 13.00 / 15.00 - 18.00 (26 giugno)

SMALL MASTERCLASSES

24–25 giugno

24 GIUGNO / Aula 26

Carlos Goikoetxea (9.00 - 12.00)

Christoph Hammer (9.15 - 13.45 e 14.30 - 16.00)

Barbara Willi (16.30 - 19.30)

25 GIUGNO / Aula 26

Antonio Simón (13.30 - 14.15)





Mario Aschauer Austria

Mario Aschauer is Lecturer in Harpsichord at the Shepherd School of Music, Rice University. As a conductor, harpsichordist, and musicologist, his work explores the intersection of musical scholarship and performance practice. Dr. Aschauer is the author of *German Keyboard Treatises in the Second Half of the Eighteenth Century* (Bärenreiter, Kassel, 2011). He has contributed performance-practice commentary and historically informed fingerings to Bärenreiter's Urtext editions of Schubert's piano works, including the *Impromptus*, *Moments Musicaux*, and piano sonatas. His editorial work also includes a new edition of Mozart's *Sonata in A Major*, K. 331, the first modern scholarly edition of both parts of Anton Diabelli's *Vaterländischer Künstlerverein*, and a completion of Beethoven's draft for a revised version of *Für Elise*, WoO 59. Among Dr. Aschauer's principal research interests is the creative process of composers, particularly that of Anton Bruckner. His recent publications include a chapter on the history of creative-process pedagogy between 1500 and 1850 in *The Oxford Handbook of Creative Process in Music* and the entry on Anton Bruckner in *Oxford Bibliographies in Music*. He is currently working on a book devoted to Bruckner's sketches and drafts. As a recitalist and continuo player on historical keyboard instruments, Dr. Aschauer has cultivated a broad repertoire, with a particular focus on Austrian Baroque music. As a conductor, he specializes in historically informed performance practice and has collaborated with numerous distinguished early-music ensembles, including Mercury Chamber Orchestra (Houston), La Follia (Austin), Ensemble NovAntique (Linz), Progetto Semiserio (Vienna), Harmony of Nations Baroque Orchestra, Ars Antiqua Austria, and L'Orfeo Baroque Orchestra. Dr. Aschauer holds an MA in Harpsichord Performance from the University of Music and Performing Arts Vienna, as well as an MPhil and PhD in Musicology from the University of Vienna, all awarded with distinction. He also earned a degree in Conducting from the Bruckner Conservatory in Linz. He has subsequently returned to teach at these institutions. From 2008 to 2014, Dr. Aschauer served as a researcher at the Austrian Academy of Sciences in Vienna. During the 2012–2013 academic year, he was a postdoctoral fellow and visiting lecturer at the Yale School of Music.

Florian Birsak–Hayer
Austria



Florian Birsak-Hayer was born in Salzburg and has established himself as a soloist on the harpsichord, fortepiano, and clavichord. He received his musical training in his hometown and in Munich, where his teachers in harpsichord and performance practice included Lars Ulrik Mortensen, Liselotte Brändle, Kenneth Gilbert, and Anthony Spiri. He has been successful in several international competitions. His engagement with historical performance practice is a central source of inspiration and plays a decisive role in shaping his artistic identity and ongoing reflection on musical interpretation. He is particularly interested in the wide variety of keyboard repertoire and in the rich expressive possibilities of instruments from earlier historical periods. He appears regularly as a soloist and continuo player with leading chamber ensembles and orchestras. In recent years, he has increasingly focused on his own solo and chamber music projects. Since 2013, he has been Professor of Harpsichord and Basso Continuo at the Mozarteum University Salzburg.



Helmut Balk Deutschland

Helmut Balk studied Philosophy and Musicology as a guest student at the Ludwig-Maximilians-Universität Munich (1979–1985). He is trained as an organ builder (1979–1982) and previously as a bookseller (1975–1978), combining craftsmanship, technical training, and cultural studies. Since 2007 he has been Co-founder and Managing Director of the Greifenberger Institut für Musikinstrumentenkunde gGmbH, a research institute with an associated workshop dedicated to the documentation, analysis, and reconstruction of historical musical instruments using historically informed craftsmanship. The institute also focuses on the transmission of theoretical and practical knowledge and has developed into a nationally and internationally recognised research centre. Since 1994 he has directed the Greifenberger Werkstattkonzerte, a concert series focused on historical performance practice, established as a cultural initiative in the Munich and Upper Bavaria region, combining artistic, organisational, and technical direction. In 1983 he founded a workshop for historical keyboard instruments (16th–18th centuries), where he continues to serve as owner and managing director. Since 1979 he has been active in historical keyboard instrument construction, including workshops, training, seminars, documentation, and research, developing extensive expertise in craftsmanship and instrument analysis. His publications focus on historical keyboard instruments, fortepiano construction, restoration, and experimental reconstruction, including studies on instruments by Anton Gabriel Walter, J. A. Stein, Louis Dulcken, and Gregor Deiß. Selected publications include contributions to *Experimentelle Archäologie in Europa*, *Restauero*, *Musik in Bayern*, and the volume *Der Münchner Klavierbauer Gregor Deiß* (1995), as well as studies on the conservation and reconstruction of historical fortepianos.



Katarzyna Drogosz
Poland

Katarzyna Drogosz was born in Warsaw, Poland. She is regarded as the first Polish pianist to dedicate her artistic activity entirely to historical keyboard instruments, following studies in Warsaw, Amsterdam, and Freiburg im Breisgau. Her interest in the history and construction of early pianos led her to build a collection of original instruments and replicas, on which she regularly performs throughout Poland and across Europe.

Chamber music is one of her main artistic passions. She has founded several ensembles, including the Trio Laflamme, and has collaborated with leading early music groups, most frequently with Arte dei Suonatori. She also performs in a piano duo with British fortepianist Geoffrey Govier. Drogosz teaches fortepiano at the music academies in Katowice and Kraków. As an active advocate of historical keyboard instruments and performance practice, she is regularly invited to music schools and educational institutions to give lectures and workshops.



Carlos Goikoetxea
Spain

Carlos Goikoetxea (Spain, 1991) is Professor of Fortepiano at the University of Music and Performing Arts Vienna (mdw) and teaches Early Music and Performance Practice at the Mozarteum University Salzburg. He has also been a fortepiano lecturer at the Music and Arts Private University of the City of Vienna (MUK). He gave his first recital and solo appearance with orchestra at the age of eleven, and made his international debut at the Steinway Festival in the Musikhalle Hamburg. Since then, he has performed extensively across Europe. A versatile musician, he performs on piano, fortepiano, and harpsichord, both as a soloist and in chamber music settings, as a continuo player, Lied accompanist, and ensemble director. As a fortepianist, he has performed on historic instrument collections at venues such as Schloss Bad Krozingen (Germany), Schloss Kremsegg (Kremsmünster), the Tyrolean State Museum Ferdinandeum (Innsbruck), and the Foundation Commend in Salzburg, among others. He also regularly performs on W. A. Mozart's original fortepiano at his residence in Salzburg, including appearances at the Mozart Week (Mozartwoche). After graduating in piano in Salamanca with Claudio Martínez-Mehner, he studied piano at the Mozarteum University Salzburg with Imre Rohmann, fortepiano and harpsichord with Wolfgang Brunner, and historical performance practice with Reinhard Goebel. He is a prizewinner of numerous international competitions and has recorded for CD productions, radio, and television.



Massimiliano Guido Italy

Massimiliano Guido graduated with honors in Musicology from the University of Pavia, where he completed a dissertation on the keyboard toccatas of Girolamo Frescobaldi under the supervision of Prof. Stefano La Via and Prof. Luigi Ferdinando Tagliavini. He subsequently earned his Ph.D. from the same institution. He is currently a Research Fellow, with primary research interests in Baroque music theory and the performance practice of keyboard instruments. After obtaining diplomas in Organ and Harpsichord and pursuing advanced studies in Italy and abroad, he completed a Master of Music Research degree at the School of Music and Musicology, University of Gothenburg (Sweden), under the supervision of Prof. Hans Davidsson. During this period, he specialized in clavichord studies and collaborated with the Göteborg Organ Art Center (GOArt) on several projects, including the reconstruction of the seventeenth-century Arp Schnitger organ at Örgryte Nya Church and the European Union project ORSEV (The Organ as a Symbol of the European Vision). In 2004, he was selected as one of six finalists in the Paul Hofhaimer Competition organized by the City of Innsbruck. Since 1996, he has taught Organ and Gregorian Chant at the Diocesan Institute of Sacred Music in Albenga. In 2002, he taught an introductory course on the clavichord at the Rovigo Conservatory. Since 2003, he has collaborated with the International Summer Academy for Organ and Improvisation in Smarano, presenting concerts, lectures, and seminars on Italian music. Since 1998, he has served as titular organist of the historic Serassi Grand Organ of Albenga Cathedral and as Artistic Director of the Amici della Musica association. He performs regularly as a soloist and ensemble musician throughout Italy and abroad, appearing at major international festivals and venues including the Hofkirche in Innsbruck, Santa Maria della Passione in Milan, the Società dei Concerti Barattelli in L'Aquila, San Marcello al Corso in Rome, festivals in Bad Wimpfen and Fürstentfeldbruck (Germany), the Göteborg International Organ Academy (Sweden), and festivals in Carcassonne and Oloron-Sainte-Marie (France). He has been invited on several occasions by the Eastman School of Music, University of Rochester, to present concerts and educational seminars on Italian music. He has recorded for Discantica on the historic organ of Caspano (Discantica 151). He is a member of the Istituto dell'Organo Storico Italiano (IOSI) and the Society for Seventeenth-Century Music. His scholarly publications include articles in international journals such as *Rivista Internazionale di Musica Sacra* and *Informazione Organistica*, as well as contributions to numerous edited volumes.



Eleanor Smith-Guido
Sweden

Eleanor Smith-Guido is a musicologist, organologist, and occasional soprano specialising in historical keyboard instruments, organs, and instrument-making history. She completed her PhD on the claviorgan at the University of Edinburgh in 2013. She has nearly twenty years' experience working with musical instrument museums, collections, and historical keyboard instruments, and is currently Associate Researcher at the University of Gothenburg on the ERC-funded Rem@ke project, where she works on organological research connected with keylever function as well as the wider Stein microecology. Eleanor also teaches a course on the history and development of keyboard instruments for the University of Pavia.



Tuija Hakkila Finland

Tuija Hakkila studied at the Sibelius Academy with Liisa Pohjola and Eero Heinonen, and continued her studies at the Paris Conservatoire with Jacques Rouvier and Theodor Paraskivesco. She studied 20th century music with Claude Helffer in Paris and classical performance practices with Malcolm Bilson in the United States. Other influential teachers have included György Sebök, William Pleeth and Dmitri Bashkurov. She was a Fulbright Scholar at Columbia University in New York in 1985/86. Since 1987 she holds a senior position in piano music at the Sibelius Academy and earned a Doctor of Music degree in 2005. She also taught in the Royal Danish Conservatory in Copenhagen from 2005 through 2008. She regularly gives masterclasses in Finland and in Europe. She has been the Artistic Director of the Early Music Festival in Hämeenlinna, the Summer Academy and Chamber Music Series in Nurmee, Kaiho Festival at Sello Hall in Espoo and the Sibelius Academy Concert Series. Hakkila has performed as soloist, in chamber groups and as accompanist throughout Europe, in the United States, Japan, Indonesia, Africa and South America, and has made broadcasts in several countries. She has collaborated with eminent musicians like Vera Beths, Anner Bijlsma, Mikael Helasvuo, Sirkka-Liisa Kaakinen-Pilch, Anssi Karttunen, Alexei Lubimov, Karita Mattila and performed with conductors like Okko Kamu, Jukka-Pekka Saraste, Leif Segerstam and Sakari Oramo. Her repertoire ranges from Bach to contemporary music. She has developed her interest in period instrument performance, presenting classical and romantic programmes on period pianos. She works with a number of today's composers and is invited to give world premiere performances. Tuija Hakkila's solo discography includes the complete cycle of Mozart keyboard sonatas for which she has won acclaim in the world press, a recital of 20th century piano music and a world premiere recording of the early 19th century Finnish Lithander brothers' music. Her recent CD "Intimate Landscapes" with Sibelius' piano works received excellent reviews both in Finland and abroad. In fall 2012 Ondine will release a CD with Hakkila performing in Kaija Saariaho's chamber music. In addition to this she has recorded Niccolò Castiglioni's chamber music, Haydn flute trios and Byström sonatas for piano and violin. In the repertoire for cello and piano her discography includes recitals of 20th century music, Gabriel Fauré's music and all Beethoven's works.



Christoph Hammer Deutschland

Christoph Hammer is one of the most distinguished and versatile musicians in the field of early music today. After winning a first prize in the organ division of the German Young Performers Competition “Jugend musiziert” in 1983, he studied organ at the Munich Academy of Music, taking master classes with various renowned specialists in historical keyboard instruments. At the same time he studied literature and musicology at the University of Munich and at the University of California, Los Angeles on a scholarship from the Maximilianeum Foundation Munich and the German National Academic Foundation. Since 1989, Hammer has focused on playing historical keyboard instruments, especially the Hammerklavier / fortepiano. He has achieved an international reputation as a soloist and Lied accompanist, as well as a chamber musician. A great number of CD and radio recordings document his musical activity. From 1996 to 2009 Christoph Hammer has been the musical director of the baroque orchestra “Neue Hofkapelle München”, with which he has made various world premiere recordings, and in 2003 he founded the Residenz Festival Munich. As a conductor, he has also worked with orchestras such as the Baden State Orchestra, the Bremen Philharmonic and the Bruckner Orchestra Linz. In 2002 he was awarded the Cultural Prize of the State of Bavaria for his numerous activities in the field of early music, and he received an Award of Recognition from the Bavarian People’s Foundation in 2004. In addition to his performance activities, Hammer is especially dedicated to the rediscovery of lesser known composers, and researches and edits their works. He has given master classes at the Prague Conservatory, Yale University, the Juilliard School, Tchaikovsky Conservatory in Moscow and others. Christoph Hammer was appointed professor of historical keyboard instruments at the University of North Texas USA in the summer of 2009. Since 2013, he has been Professor at the Leopold Mozart Centre of the University of Augsburg. Mr Hammer serves also as the president of the Deutsche Mozart-Gesellschaft and advisor for the Bechstein collection of historic keyboard instruments and other instrument collections.



Angelika Margarete Madelung Deutschland

Angelika Margarete Madelung studied Musicology, Philosophy, and Theatre Studies at the Ludwig-Maximilians-Universität Munich, completing her Magister Artium degree with a thesis on Heinrich Marchand, Louis Dülcken, and the House of Thurn und Taxis. She received her PhD from the University of Augsburg under Prof. Franz KÖrndle with a dissertation on two early 17th-century South German organs, focusing on source research, documentation, and cultural-historical interpretation. Since 2007 she has been Co-founder and Managing Director of the Greifenberger Institut für Musikinstrumentenkunde gGmbH, a non-profit research institute with an associated workshop dedicated to the documentation, study, and reconstruction of historical musical instruments using historically informed craftsmanship. The institute integrates theoretical research with practical knowledge transfer and was founded together with Helmut Balk and Prof. Franz KÖrndle. Since 1991 she has been co-owner and managing director of a workshop for historical keyboard instruments (16th–18th centuries) with H. Balk, and she has been active in the field of historical keyboard instrument construction since 1988. Her research focuses on organology, historical keyboard instruments, organ and fortepiano construction, and experimental-archaeological approaches to instrument making. Her publications address historical organs and fortepianos, experimental reconstruction, and craftsmanship analysis, with a focus on instruments by Anton Gabriel Walter, J. A. Stein, Louis Dülcken, and Gregor Deiß. Selected publications include:

- *Artec Leo meets Anton Walter. Digitization of a fortepiano using the Artec Leo 3D scanner* (in revision, 2026)
- *Mechanics of Poetry – Experimental Archaeological Studies on an Early Piano Action by Anton Gabriel Walter* (*Experimentelle Archäologie in Europa*, forthcoming 2026)
- *Artec Leo Meets Anton Walter* (*Restauro*, 2025)
- *From Craft to Music and Back – Research Reconstructions of a Fortepiano from the School of J. A. Stein (c. 1780)* (*Experimentelle Archäologie in Europa*, 2025)
- “Denn er arbeitet nur zum Nutzen der Musique...” – analysis of craftsmanship in early fortepianos (*Musik in Bayern*, 2019)
- *Preliminary Study of the Günzer Organ (1609)* (*Ars Organi*, 2016)
- *The Thalkirchen Organ* (conference proceedings, 2015)
- *A Fortepiano by Louis Dülcken* (*Musik in Bayern*, 2000)
- *The Fortepiano by Gregor Deiß* (1995)

Yuri Martynov

Russia

Yury Martynov graduated from the Central Music School of the Moscow Conservatory, where he studied piano with Prof. S. L. Dishur and music theory with Prof. Yu. N. Kholopov. He subsequently continued his studies at the Tchaikovsky Moscow State Conservatory, specializing in piano under Prof. M. S. Voskresensky and organ under Prof. A. A. Parshin. He later completed a postgraduate assistantship under the supervision of Prof. Voskresensky. In 1993–1994, Martynov pursued advanced studies in France with Prof. I. Vyunisky at the École Supérieure de Musique de Bobigny and at the Conservatoire Claude Debussy in Paris, specializing in harpsichord and basso continuo. Since 1989, he has maintained an active international performing career, appearing as a soloist and chamber musician in major concert halls throughout Russia, the CIS countries, Europe, Japan, China, and the United States. His distinguished artistic collaborators have included Natalia Gutman, Alexei Lyubimov, Saulius Sondeckis, Peter Schreier, Boris Tevlin, Alexander Rudin, Vladimir Jurowski, Alexander Sladkovsky, Dmitry Liss, Mario Brunello, Barnabás Kelemen, and many other renowned performers and conductors. Martynov is a prize winner of several international piano competitions, including the Maria Canals International Music Competition (First Prize), the Ennio Porrino International Piano Competition (First Prize), the Concours International de Piano Ville d'Épinal (Second Prize), and the W. A. Mozart International Competition (First Prize). He has appeared at numerous prestigious international festivals, including December Evenings Festival, La Roque d'Anthéron International Piano Festival, Rheingau Music Festival, the York Christmas Festival, Earlymusic in St. Petersburg, Moscow Autumn, White Lilac, and Vantaa Baroque, among many others. Since 1994, Martynov has taught at the Tchaikovsky Moscow State Conservatory. From 2006 to 2010, he served as Head of the Department of Keyboard Instruments and Chamber Ensemble at the Faculty of Historical and Contemporary Performing Arts. He is currently Professor of Piano in the class of Prof. M. S. Voskresensky and Professor in the Department of Keyboard



Instruments of the Faculty of Historical and Contemporary Performing Arts. A highly sought-after pedagogue, he has given masterclasses throughout Russia and internationally, including in the United States, France, Belgium, the Netherlands, Croatia, Turkey, and Kazakhstan. A leading specialist in historically informed performance practice, Martynov was the first musician in Russia to perform a number of Renaissance, Baroque, and early Classical works on original historical instruments. He also presented the Russian premiere of the complete cycle of Bach's *The Well-Tempered Clavier* on the clavichord. His discography comprises more than twenty recordings. His CDs have received some of the most prestigious international awards and distinctions from the music press, including BBC Music Magazine's "Monthly Choice," *Choc de la Musique*, *Diapason d'Or*, five *Diapason* awards, and five-star reviews from *The Guardian*. He has also made numerous archival recordings for Radio Orpheus, BBC, Radio France, ORT 1, WDR, and other broadcasting organizations. Among his most significant recording projects is the complete cycle of Beethoven's symphonies in Franz Liszt's piano transcriptions, performed on period instruments (an 1837 Érard and an 1867 Blüthner). He remains the first and only musician to have recorded the entire cycle on historical instruments. His recording of Beethoven–Liszt's Ninth Symphony was included in *The Guardian's* Top 10 Classical CDs of 2016.



Costantino Mastroprimiano
Italy

Costantino Mastroprimiano is one of the leading international specialists in historical piano performance. After studying piano and chamber music with Michele Marvulli, Guido Agosti, and Riccardo Brengola, he devoted himself to the fortepiano. His extensive discography includes works by Chopin, Alkan, Burgmüller, Staehle, Moscheles, Ries, Hummel, Beethoven, and Kraus, as well as the complete piano sonatas by Muzio Clementi and by Hummel for Brilliant Classics. Currently, he is recording the complete Beethoven fortepiano sonatas and the Mozart fortepiano and violin sonatas with David Plantier for Aulicus Classics. Regularly invited to major concert series and institutions in Italy and abroad, he has performed at venues such as the Accademia Filarmonica Romana, I Concerti della Normale, Società del Quartetto di Milano, Accademia Cristofori di Firenze, Micat in Vertice, Les Nuits de Septembre (Liège), Noites de Queluz, the Mozarteum Salzburg, Salle Cortot, Musikfestspiele Potsdam Sanssouci, the Haydn Geburtshaus Rohrau, La Grange aux Pianos, Ignaz Pleyel Zentrum, and PBA Charleroi. He gives masterclasses across Italy, Europe, the United States, and Russia, including at APM Saluzzo, École Normale de Musique de Paris, the Royal Conservatoire The Hague, Mozarteum University Salzburg, the Tchaikovsky State Conservatory, the Conservatorio de Málaga, Sam Houston State University, and the Conservatorium van Amsterdam. He teaches historical piano at the Conservatorio di Musica in Perugia (Italy).



Tomasz Ritter
Poland

Tomasz Ritter (b. 1995, Lublin, Poland) studied at the Szymanowski Music School in Warsaw in the piano class of I. Rumiancewa before continuing his studies at the Moscow P. I. Tchaikovsky Conservatory, where he worked with Alexei Lubimov (piano and fortepiano), Marina Uspenskaya (harpsichord), and Mikhail Voskresensky (piano). He completed a postgraduate diploma with distinction at the Hochschule für Musik und Theater Hamburg in the class of H. Rutkowski (piano and period piano). He is the winner of the First International Chopin Competition on Period Instruments (Warsaw, 2018) and the Musica Antiqua Competition (Bruges, 2024). Ritter performs internationally as a soloist and chamber musician, with appearances across Europe, the United States, Canada, Japan, and Russia. He has collaborated with orchestras such as the Polish Radio Orchestra, Sinfonia Varsovia, Orchestra of the Eighteenth Century, {oh!} Orkiestra Historyczna, and Bach Collegium Japan, and with ensembles including the Kvarteto Martinů, Stradivari Quartett, Royal String Quartet, and Consone Quartet. In 2019 he performed a recital at Carnegie Hall in New York in memory of Arthur Rubinstein. His discography includes recordings for Polskie Nagrania and the Chopin Institute, featuring works by Bach, Beethoven, Szymanowski, Ginastera, Chopin, Kurpiński, Haydn, Lessel, Voříšek, and Beethoven, performed on historical instruments by Buchholtz, Pleyel, Érard, Graf, Walter, Nannette Streicher, and Broadwood. His most recent recording, *Beethoven: Sonatas Nos. 1, 18, 30*, was released by Ricercar in 2025. Since 2024 he has been Professor of Historical Piano at the Feliks Nowowiejski Academy of Music in Bydgoszcz.



Antonio Simón
Spain

Antonio Simón is a pianist, fortepianist, harpsichordist, and music researcher. He is Professor of Piano at the Conservatorio Superior de Música de Málaga. Convinced that Western classical music benefits from a renewed engagement with historical sources and performance practices, he combines scholarly research with interpretative exploration, often offering fresh perspectives on the classical repertoire. His approach seeks to reconnect contemporary audiences with historical narratives while moving beyond mainstream interpretative conventions. He trained in Madrid, Zagreb, and Amsterdam with Ana Guijarro, Vladimir Krpan, and Richard Egarr. His artistic and research interests focus particularly on historical performance practice and Romantic-era instruments. In this field, he has recorded, together with Trino Zurita, the complete works for cello and piano by Franz Liszt. As a scholar, he has given lecture-recitals at universities across Europe, the United States, and Australia. His doctoral dissertation was awarded the Mariano Soriano Fuertes Prize in Musicology. As a performer, he appears regularly at major international venues and festivals, including the Auditorio Nacional de Música in Madrid, the Quincena Musical de San Sebastián, the Verbania Romantic Piano Festival, and the Glazbene Večeri u Sv. Donat in Zadar. He has also participated as performer in a PBS documentary on Domenico Scarlatti, which received critical recognition and was featured among the New York Times' special recommendations.



Giovanni Paolo Di Stefano
Italy

Giovanni Paolo Di Stefano is Curator of Musical Instruments at the Rijksmuseum, Amsterdam. He studied musicology at the Universities of Palermo and Rome “La Sapienza”, completing a PhD in 2007 with a dissertation devoted to the *Tangentenflügel*. He then carried out postdoctoral research at the University of Palermo on Southern Italian makers of stringed instruments. His research interests range from the relationship between music and material culture to musical instrument studies, with a particular focus on historical keyboards. He has taught organology for almost twenty years, offering courses at the Conservatories of Palermo and Perugia (Master’s programme in Historical Piano), and at the Universities of Florence and Palermo, where he has been teaching since 2008. Since 2016, he has been a board member of ICOM-MUSIC (formerly CIMCIM), for which he has coordinated the International Directory of Musical Instrument Collections since 2018. He has published extensively in international scholarly journals, edited volumes, conference proceedings, scholarly catalogues, and encyclopaedic dictionaries.



Olga Pashchenko
Russia

Olga Pashchenko is a Dutch-Russian pianist with an internationally acclaimed and multifaceted career as a soloist, recitalist, and chamber musician, performing on modern piano, harpsichord, and fortepiano. Renowned for her stylistic versatility and historically informed approach, she selects both instrument and interpretative style according to the repertoire. Her artistry has been praised for its “powerful charm” (Diapason d’Or) and for combining “eloquence and emotion, passion and poetry” (BBC Music Magazine, double five-star review). She is Artistic Partner of the Orchestra of the Eighteenth Century, with whom she regularly performs as soloist and director from the keyboard, including a Beethoven Piano Concerto cycle for Alpha Classics. This collaboration follows acclaimed projects such as Clara Schumann’s Piano Concerto (2023) and Dussek’s Piano Concerto No. 12 (2025). She is also Artist-in-Residence at AMUZ Antwerp. Her international career includes performances with leading ensembles such as the Finnish Baroque Orchestra, Beethoven Orchester Bonn, B’Rock, Concerto Köln, L’Orfeo Barockorchester, the London Philharmonic Orchestra, and the Orchestra of the Age of Enlightenment, appearing in venues including Wigmore Hall, the Concertgebouw Amsterdam, and the Auditorium de Lyon. She is also a regular guest at major European festivals. As a chamber musician, she collaborates with artists such as Alexander Melnikov, Giovanni Antonini, Avi Avital, Patricia Kopatchinskaja, and Julien Chauvin. She is also active in interdisciplinary projects, notably Cineconcerts with musicologist Jed Wentz, performing live piano improvisations to silent films such as *Nosferatu*, *Faust*, and *Tartuffe*. She studied in Moscow and Amsterdam with Tatiana Zelikman, Alexei Lubimov, Olga Martynova, and Richard Egarr, and is Professor at the Conservatorium van Amsterdam.



Barbara Maria Willi Czech Republic

Barbara Maria Willi is a historical keyboard player and Dean of the Music Faculty at the Janáček Academy of Performing Arts (JAMU) in Brno, Czech Republic. She has made a significant contribution to the development of Early Music in the Czech Republic, notably by founding and leading the first Department of Early Music at a Czech academic institution. She earned her PhD with a dissertation on basso continuo styles in 17th-century Central Europe (2007) and was appointed Professor in 2010 by Czech President Václav Klaus, becoming the youngest holder of this title in the field of classical music. She is a permanent guest professor at the Royal Conservatoire in The Hague and co-founder of the joint programme “European Master of Early Music”, a collaboration between JAMU Brno and the Royal Conservatoire. Her research includes projects on Czech emigrant composers in France in collaboration with the Sorbonne, Masaryk University, and JAMU. Since 2017 she has served as Director of Studies of the EEEMERGING+ network, supported by the Centre Culturel d’Ambronay, which develops young early music ensembles across Europe. She studied harpsichord with Kenneth Gilbert, Aline Zylberajch, Jos van Immerseel, and Jesper B. Christensen, graduating with distinction from the Mozarteum Salzburg. As a performer, she appears internationally as a soloist and chamber musician in venues such as the Prague Rudolfinum, Konzerthaus Vienna, Zürich Opera House, and the Czech Parliament. She has performed with ensembles and orchestras including Wrocław Baroque Orchestra, Schola Gregoriana Pragensis, Collegium Marianum, and the Brno and Bratislava Philharmonic orchestras, and collaborates with artists such as Martina Janková, Magdalena Kožená, Vilém Veverka, Eric Hoeprich, and Erich Hoebarth. She is also a member of Ensemble Berlin Prag and a frequent guest at festivals including the Prague Spring Festival, Osterfestspiele Baden-Baden, MDR Musiksommer, and chamber music series of the Czech and Berlin Philharmonics. Her artistic work has been featured in a Czech Television portrait titled *Bravo! Barbara Maria Willi*. She has received several awards, including the German Record Critics’ Award for *Intrada di Polcinelli*, the CHOC du Monde de la Musique for *Salve mater*, and the Diapason d’Or for her 2017 Lied CD with Martina Janková. She is also active as a juror for international competitions including the Göttingen International Handel Competition, the Leipzig Bach Competition, and the York Early Music International Young Artists Competition. Her programming for the Concentus Moraviae Festival is known for its originality and conceptual boldness (e.g. *Flemish Storm*, *Great Composers and Their Enemies*). Using her historical fortepiano by F. J. Baumeister (1797), she explores late 18th-century Czech repertoire and collaborates with contemporary composers, including projects with the Brno Contemporary Orchestra. She is also the author of a humorous continuo-themed work: *Thoroughbass or – Who Murdered Counterpoint?*