



Académie
Baroque
Internationale
Festival
du Périgord Noir



31/07 > 09/08
2026

Since 2001, the International Baroque Academy of the Périgord Noir Festival has remained a decisive stepping stone for young artists at the beginning of their careers. It has now established itself as one of Europe's leading projects for training and professional integration, driven by a spirit of openness, transmission, and cultural exchange. Today, the Academy brings together a vast international network of artists.

Over the last 23 editions, more than 700 singers and instrumentalists have taken part in this adventure. Several now-renowned artists made their debut here, foremost among them countertenor Philippe Jaroussky. More recently, mezzo-soprano Marie-Andrée Bouchard-Lesieur, a member of the 2018 class, has begun performing on major French stages, including the Paris Opera. The 2026 edition will bring together a new generation of young international musicians.

The Academy relies on the excellence of leading pedagogues, capable of transmitting both the stylistic foundations of the Baroque repertoire and the concrete realities of the profession, while opening doors for young artists to their professional networks.

The 24th edition will spotlight Henry Purcell with his Royal Odes dedicated to Queen Mary, including *Celebrate this Festival* and *Come, Ye Sons of Art*. In parallel, the Academy's instrumentalists will explore a panorama of English Baroque music centered on Handel and his contemporaries: concerti grossi by Georg Friedrich Handel, Charles Avison, Francesco Geminiani, and John Stanley, as well as an Overture-Suite by William Corbett for two trumpets and ensemble. A demanding and festive immersion led by the Périgord Noir Baroque Ensemble.

24th edition - Programme Overview

Repertoire Focus: English Baroque Odes and Instrumental Music

Musical Direction : Iñaki Encina Oyón

Teaching Team : Johannes Pramsohler, Carlos Aransay, Philippe Grisvard, Alejandro Sandler, Jon Olaberria, Kristin von der Goltz, Philip Richardson

Vocal Project

Henry Purcell – Royal Odes

In seventeenth-century England, royal ceremonies provided composers with a laboratory for experimenting with form, colour, and expressive rhetoric. **Henry Purcell** stands at the centre of this tradition, and his birthday odes for Queen Mary II offer an ideal framework for advanced work on **English Baroque style**.

Between 1689 and 1695, Purcell composed six odes for the Queen's birthday. Far from being purely occasional works, they combine **ceremonial brilliance** with remarkable **harmonic imagination, refined text setting, and inventive orchestration**. For students, they provide rich material to explore:

- **English declamation and rhetorical delivery**
- **The balance between solo, ensemble, and choral textures**
- **Interaction between voices and obbligato instruments**
- **Stylistic approaches to dance movements within large vocal forms**

This edition will focus on two major odes:

Celebrate this Festival, Z.321 (1693)

Come, Ye Sons of Art, Z.323 (1694)

Instrumental Concert

Handel and Baroque England

The instrumental programme places students in the cosmopolitan sound world of eighteenth-century London, where **Italian, French, and German traditions** converged. England at this time was a crossroads of styles, and its **concerto grosso repertory** is ideal for developing **ensemble awareness, stylistic flexibility, and leadership within the group**.

Students will work on concerti grossi by composers active in or closely connected to London: **Handel, Geminiani, Avison, Stanley, Corbett**.

The repertoire reflects the aesthetic ideal of "**good taste**," articulated by Geminiani in his *Treatise of Good Taste in the Art of Musick*, and invites students to engage with:

- **Core-ripieno balance and leadership**
- **Articulation and bowing informed by Italian and French models**
- **Harmonic awareness and basso continuo realization**
- **Ensemble rhetoric and stylistic contrast between movements**

In addition to the work on these two programmes, participants will be invited to prepare chamber music:

Violins: Sonatas by **Handel, Geminiani, Hellendaal, Veracini**

Cellos: Sonatas by **Geminiani, Haym, Klein, Cervetto**

Harpsichordists will work on **continuo realisation** to accompany the other participants and may bring solo pieces by English composers such as **Handel, Purcell, Blow, Geminiani, Babel**

Faculty

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IÑAKI ENCINA OYÓN musical director

Basque-born conductor and pianist **Iñaki Encina Oyón** has built a distinguished career spanning Baroque to contemporary repertoire. The first Spanish artist admitted to the **Atelier Lyrique of the Paris Opera**, he developed a strong foundation in the operatic repertoire before being invited by major opera houses in France and abroad.

He has conducted *Iphigénie en Tauride* and *Alcina* at the Palais Garnier, *Orfeo ed Euridice* at the Opéra de Dijon, *Il trionfo dell'onore* at the Teatro Colón in Buenos Aires, and *Bastien und Bastienne* at the Amphithéâtre Bastille.

Musical Director of the International Baroque Academy of the Festival du Périgord Noir since 2016, he upholds a demanding and open-minded approach to eighteenth-century repertoire. In January 2026, he released a new recording for Audax Records with soprano Adriana González dedicated to arias by **Mozart** and contemporaries. Recent engagements include *Carmen* at the **Teatro Real in Madrid**.

JOHANNES PRAMSOHLER violin and viola

Artistic Director and concertmaster of **Ensemble Diderot** and holder of a **PhD in Historically Informed Performance** from the Royal Academy of Music in London, **Johannes Pramsohler** has emerged as one of the most versatile musicians of his generation. As a soloist and director, he is distinguished by his revival of rare Baroque and Classical repertoire.

He has collaborated with ensembles and orchestras such as **The King's Consort**, **Le Concert d'Astrée**, **Concerto Köln**, the **Orchestra of the Age of Enlightenment**, **Helsinki Baroque Orchestra** and the **Budapest Festival Orchestra**, and is a regular guest teacher at leading international institutions.

In the **2025/26 season**, he tours with Ensemble Diderot across France, Spain, Germany, Portugal and Italy, with highlights including Bach concertos at the **Auditorium de Radio France** and the ensemble's debut at **Wigmore Hall** in London. He also continues in the studio the acclaimed **Cities Series** and the project dedicated to Berlin concertos.

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CARLOS ARANSAY vocal technique

Carlos Aransay is a voice professor and the Artistic Director of the **Coro de Madrigalistas de Bellas Artes** in Mexico City. He previously served as a coach for the **Jette Parker Young Artist Programme** at the Royal Opera House, Covent Garden, and has worked with young singers from the opera studios of the Paris National Opera, Dutch National Opera (Amsterdam), Opernhaus Zürich, and the Bavarian State Opera in Munich.

He teaches at the **Classical Voice Training** academy in London, where he is now a regular member of the faculty. Carlos also serves as Director of the **International Singing Competition of Trujillo** in Peru, a role he continues to hold in 2025.

Still highly active on the international vocal and pedagogical scene, he joins the **International Baroque Academy** of the **Festival du Périgord Noir** in 2026 for the eighth consecutive year.

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KRISTIN VON DER GOLTZ

cello

Kristin von der Goltz, cellist, studied with Christoph Henkel in Freiburg im Breisgau and with William Pleeth in London, where she performed with the New Philharmonia Orchestra under the direction of Giuseppe Sinopoli. She then devoted herself to the baroque cello and to historically informed performance practice. A member of the Freiburg Baroque Orchestra from 1991 to 2004, she joined the **Berliner Barock Solisten** in 2006; from 2009 to 2011, she served as principal cellist of the Munich Chamber Orchestra. Regularly invited to direct the Norwegian ensemble **Barokkanerne**, she has also performed with the **Trio Vivente** for more than thirty years. Alongside her performing career, she teaches baroque cello at the **University of Music and Performing Arts in Frankfurt** and at the **University of Music and Theatre in Munich**.

She has released numerous solo and chamber recordings, including a recent album dedicated to the cello sonatas of **Francesco Geminiani**.

PHILIPPE GRIVARD

harpsichord and organ

Philippe Grisvard is recognized today as one of the leading specialists in historical keyboards. Trained in piano and oboe before studying harpsichord at the **Schola Cantorum Basiliensis**, he is highly sought-after as a continuo player and collaborates with ensembles and orchestras such as **L'Achéron**, **La Fenice**, **Pygmalion**, **Les Ombres**, **Le Concert d'Astrée**, **Akademie für Alte Musik Berlin**, and the **Freiburger Barockorchester**, working with conductors including **Emmanuelle Haïm**, **René Jacobs**, and **Sir Simon Rattle**.

As principal harpsichordist of **Ensemble Diderot**, he performs in major venues such as the Luxembourg Philharmonie, Brucknerhaus Linz, Cologne Philharmonie, and the Vienna Konzerthaus. He has taken part in more than sixty recordings, and his solo albums for **Audax Records**, featuring works by **Handel**, **Fasch**, and chamber cantatas by **Scarlatti**, have been widely praised. His most recent recording, released in 2024, is dedicated to the **Berlin harpsichord concertos** with Ensemble Diderot.

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JON OLABERRIA

oboe

Born in Spain, **Jon Olaberria** completed his higher oboe studies at the Conservatorio Superior del País Vasco (**MUSIKENE**) and discovered the baroque oboe with Alfredo Bernardini during several masterclasses. He performs with the chamber ensembles **Ensemble Diderot** and **Il delirio fantastico**, and is regularly invited to play with orchestras such as **Les Talens Lyriques** (Christophe Rousset), **Le Concert de la Loge**, **MusicAeterna**, **Pygmalion**, and **B'Rock**, among others. He is currently oboe professor at the **CRI in Châtenay-Malabry**.

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ALEJANDRO SANDLER trumpet

Alejandro Sandler is an Argentine trumpeter and conductor. He graduated with first prizes in trumpet, chamber music, and baroque trumpet from the **Conservatoire National Supérieur de Musique** de Lyon. In 2007, he won the first prize with unanimous distinction in orchestral conducting at the **Conservatoire à Rayonnement Régional** of Evry. He is the founder and Musical Director of the Orchestre de Lutetia in Paris, with which he has given more than 200 concerts in France, Spain, and Mexico.

As a trumpeter, he has performed with ensembles such as **Le Cercle de l'Harmonie**. In 2023, he conducted the **Provincial Symphony Orchestra of Rosario**, performing works by Grieg and Bruckner. Alejandro Sandler is widely recognized for his versatility and his commitment to diverse musical projects, both as a trumpeter and as a conductor.

PHILIP RICHARDSON English diction

Philip Richardson is a pianist and vocal coach, trained at the **University of Cambridge**, the **Royal Academy of Music** in London and the **Hochschule für Musik** in Hanover, before continuing his career at the **Teatro alla Scala** in Milan, the **Opéra national du Rhin**, and later at the **Atelier Lyrique of the Paris Opera**.

Highly sought after as a coach and accompanist, he has worked on numerous opera productions (including *La Resurrezione*, *La Finta Giardiniera*, *L'Isola disabitata*, *Il Mondo della luna*, *The Merry Widow*, *The Barber of Seville*, *La Clemenza di Tito* and *Rigoletto*) and has performed at the **Amphithéâtre Bastille** and the **Auditorium du Louvre**.

He regularly accompanies masterclasses, notably those of Teresa Berganza, Jennifer Larmore, José van Dam and Sophie Koch, and since 2014 has worked as a répétiteur at the **Queen Elisabeth Music Chapel** in Brussels.

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Dates

For singers, harpsichordists, and
string players

ARRIVAL

> THURSDAY, JULY 30

START OF CLASSES

> FRIDAY, JULY 31

in the morning

For oboists and trumpeters

ARRIVAL

> SUNDAY, AUGUST 2

START OF CLASSES

> MONDAY, AUGUST 3

in the morning

DEPARTURE for all:

> MONDAY, AUGUST 10

Concerts as part of the Festival du Périgord Noir 2026

WEDNESDAY, AUGUST 5

Abbaye de Saint-Amand de Coly

> 6:00 PM . Périgord Noir Baroque

Ensemble

Handel & Baroque England

SATURDAY, AUGUST 8

Abbaye de Saint-Amand de Coly

> 9:00 PM . Périgord Noir Baroque

Ensemble

Purcell - "Royal Odes"

Purcell's Odes for Queen Mary's

birthday

SUNDAY, AUGUST 9

Cathédrale Saint-Sacerdos de Sarlat

> 6:00 PM . Périgord Noir Baroque

Ensemble

Purcell - "Royal Odes"

Purcell's Odes for Queen Mary's

birthday

MINI CONCERTS

by the Périgord Noir Baroque

Ensemble in Saint-Amand-de-Coly

3 August at 12:00 am

4 August at 12:00 pm

6 August at 8:00 pm

Accommodation

**Guesthouses of
Saint-Amand-de-Coly**
France

Applications

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

Application deadline: 31 March 2026

What we offer

Highlights of the 2026 Academy

- **High-level pedagogical guidance** (8 distinguished professors) with individual lessons.
- **Individual vocal technique sessions** for the singers.
- **Conferences led by the professors** on specific Baroque-related topics.
- **The magical setting of the Abbey of Saint-Amand-de-Coly**, one of the "most beautiful villages in France" in the Périgord region.
- **Accommodation in high-quality shared guesthouses**
- **Several performances** as part of the Festival du Périgord Noir.

Recrutement

The academy is open to singers (all voice types) as well as instrumentalists performing on Baroque instruments.

- Violin
- Viola
- Cello
- Double bass/violone
- Harpsichord
- Trumpet
- Oboe

Course fee:

600€ > singers, harpsichordists

500€ > violinists

450€ > violists, double bass players, cellists, oboists and trumpeters

This fee includes training, accommodation, and meals.

CONTACT

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