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BRILLIANT
CLASSICS

MOZART

Operas

LE NOZZE DI FIGARO

DON GIOVANNI

COSÍ FANTUTTE

DIE ZAUBERFLÖTE

Sigiswald Kuijken *conductor*

La Petite Bande



LE NOZZE DI FIGARO K492

Act 1

A country estate outside Seville, late 18th century. While preparing for their wedding, the valet Figaro learns from the maid Susanna that their philandering employer, Count Almaviva, has designs on her. At this, the servant vows to outwit his master. Before long, the scheming Bartolo enters the servants' quarters with his housekeeper, Marcellina, who wants Figaro to marry her to cancel a debt he cannot pay. After Marcellina and Susanna trade insults, the amorous page Cherubino arrives, revelling in his infatuation with all women. He hides when the Count shows up, furious because he caught Cherubino flirting with Barbarina, the gardener's daughter. The Count pursues Susanna but conceals himself when the gossiping music-master Don Basilio approaches.

The Count steps forward, however, when Basilio suggests that Cherubino has a crush on the Countess. Almaviva is enraged further when he discovers Cherubino in the room. Figaro returns with fellow servants, who praise the Count's progressive reform in abolishing the *droit du seigneur* – the right of a noble to take a manservant's place on his wedding night. Almaviva assigns Cherubino to his regiment in Seville and leaves Figaro to cheer up the unhappy adolescent.

Act 2

In her boudoir, the Countess laments her husband's waning love but plots to chasten him, encouraged by Figaro and Susanna. They will send Cherubino, disguised as Susanna, to a romantic assignation with the Count. Cherubino, smitten with the Countess, appears, and the two women begin to dress the page for his farcical rendez-vous. While Susanna goes out to find a ribbon, the Count knocks at the door, furious to find it locked. Cherubino quickly hides in a closet, and the Countess admits her husband, who, when he hears a noise, is skeptical of her story that Susanna is inside the wardrobe. He takes his wife to fetch some tools with which to force the closet door. Meanwhile, Susanna, having observed everything from behind a screen, helps Cherubino out of a window, then takes his place in the closet. Both the Count and Countess are amazed to find her there.

All seems well until the gardener, Antonio, storms in with crushed geraniums from a flower bed below the window. Figaro, who has run in to announce that the wedding is ready, pretends it was he who jumped from the window, faking a sprained ankle. Marcellina, Bartolo and Basilio burst into the room waving a court summons for Figaro, which delights the Count, as this gives him an excuse to delay the wedding.

Act 3

In an audience room where the wedding is to take place, Susanna leads the Count on with promises of a rendez-vous in the garden. The nobleman, however, grows doubtful when he spies her conspiring with Figaro; he vows revenge. Marcellina is astonished but thrilled to discover that Figaro is in fact her long-lost natural son by Bartolo. Mother and son embrace, provoking Susanna's anger until she too learns the truth.

Finding a quiet moment, the Countess recalls her past happiness, then joins Susanna in composing a letter that invites the Count to the garden that night. Later, during the marriage ceremony of Figaro and Susanna, the bride manages to slip the note, sealed with a hatpin, to the Count, who pricks his finger, dropping the pin, which Figaro retrieves.

Act 4

In the moonlit garden, Barbarina, after unsuccessfully trying to find the lost hatpin, tells Figaro and Marcellina about the coming assignation between the Count and Susanna. Basilio counsels that it is wise to play the fool. Figaro inveighs against women and leaves, missing Susanna and the Countess, ready for their masquerade. Alone, Susanna rhapsodizes on her love for Figaro, but he, overhearing, thinks she means the Count. Susanna hides in time to see Cherubino woo the Countess – now disguised in Susanna's dress – until Almaviva chases him away and sends his wife, who he thinks is Susanna, to an arbor, to which he follows. By now Figaro understands the joke and, joining the fun, makes exaggerated love to Susanna in her Countess disguise.

The Count returns, seeing, or so he thinks, Figaro with his wife. Outraged, he calls

everyone to witness his judgment, but now the real Countess appears and reveals the ruse. Grasping the truth at last, the Count begs her pardon. All are reunited, and so ends this 'mad day' at the court of the Almavivas.

DON GIOVANNI K527

Act 1

Leporello waits outside the Commendatore's home as Don Giovanni, his master, is inside ravishing the Commendatore's daughter, Donna Anna. The masked Don Giovanni suddenly runs from the house with Donna Anna following him. Awakened by the clamour, the Commendatore challenges Don Giovanni to a duel which ends in the Commendatore's death. After Don Giovanni and Leporello flee, Donna Anna and her betrothed, Don Ottavio, swear vengeance upon the Commendatore's masked killer.

Don Giovanni and Leporello overhear the lament of a woman who has been betrayed by her lover. Giovanni approaches, planning to seduce her until he recognises her as Donna Elvira, a former lover he recently abandoned. Giovanni orders Leporello to distract her while he escapes. Leporello tells Donna Elvira that she is merely one of Don Giovanni's thousands of conquests.

Villagers celebrate the impending wedding of Zerlina and Masetto. Giovanni, lusting after Zerlina, asks Leporello to amuse Masetto and the revellers so that he may be alone with Zerlina. Giovanni has nearly conquered Zerlina when Donna Elvira interrupts. Donna Anna and Don Ottavio arrive and ask for Giovanni's help in finding the Commendatore's mysterious murderer. Donna Elvira's denunciations of Giovanni arouse their suspicions, but he assures them that Elvira is mad. After Giovanni departs, Donna Anna tells Ottavio that she recognised Giovanni's voice as that of her father's murderer.

Masetto chastises Zerlina for fraternising with Giovanni, but she convinces him to forgive her. Giovanni invites the couple, along with three mysterious masqueraders, to festivities at his residence. The masked trio – Donna Anna, Don Ottavio and Donna Elvira – steel themselves before entering.

At Giovanni's celebration, Zerlina's screams interrupt the dancing revellers, and Giovanni falsely accuses Masetto of attacking her. Donna Anna, Don Ottavio and Donna Elvira reveal their identities and confront Don Giovanni, who manages to escape.

Act 2

Leporello threatens to leave Don Giovanni's service, but Giovanni convinces him to stay and help him seduce Donna Elvira's maid. Exchanging clothes with Leporello, Don Giovanni serenades the maid while Leporello, dressed as Giovanni, diverts Donna Elvira. Giovanni, still dressed as Leporello, encounters Masetto leading an vengeful mob in search of the Don. After Don Giovanni dupes Masetto and makes his escape, Zerlina comforts her battered fiancée.

Leporello, disguised as Giovanni, is trying to flee Elvira when he is trapped by Ottavio, Anna, Zerlina, and Masetto, who believe they've finally captured Giovanni. Leporello reveals his identity, pleads for mercy, and finally escapes. Ottavio reaffirms his intention to avenge Donna Anna, and Elvira, left alone, laments her betrayal by Giovanni.

In a cemetery, Don Giovanni and Leporello encounter a statue of the murdered Commendatore. Giovanni orders Leporello to invite the statue to dinner, and, to Leporello's horror, the statue nods its acceptance.

Don Ottavio reassures Donna Anna that her father's death will soon be avenged, leaving them free to marry. Anna, however, still feels reluctant to marry so soon after her father's death.

Don Giovanni dines, waited upon by Leporello and entertained by a band. Donna Elvira bursts in, urging Don Giovanni to change his ways, but he scorns her entreaties. Elvira and Leporello encounter the statue of the Commendatore as it arrives for dinner. The Commendatore demands that Giovanni atone for his sins, but he defiantly refuses. Finally, he meets his doom.

Donna Anna, Don Ottavio, Donna Elvira, Masetto, and Zerlina arrive in search of Giovanni but find only the stunned Leporello, who reports his master's bizarre fate. They agree that all evil-doers must meet such a terrible end.

COSÍ FAN TUTTE K588

Act 1

Scene 1

The comedy itself begins at a Neapolitan café at the end of the 18th century. Two young officers are arguing with a cynical old man of the world named Don Alfonso. He says that their fiancées will never prove faithful – no women ever do. They insist the idea is unthinkable. Finally Don Alfonso offers to prove his point for a bet of 100000 sequins. The terms are simply these: for 24 hours the young men must faithfully act out whatever Don Alfonso tells them to do. And the scene ends in the third of three trios, as the officers decide what they will do with their money when they win it (if they do!).

Scene 2

Introduces us to the two young heroines – Fiordiligi and Dorabella. The two sisters are in a garden overlooking the Bay of Naples, and together they sing about the beauty of their fiancés, the officers Guglielmo and Ferrando. They are expecting the young men, but instead old Alfonso arrives to tell them the dreadful news. Their fiancés, says he, have suddenly been ordered away, to active duty. A moment later these gentlemen enter, already in travelling clothes. Naturally, a fine quintet develops out of this, the four affianced youngsters expressing their sorrow over parting, while Don Alfonso assures the boys that it's too early in the game to collect their bets. Scarcely is the quintet over when soldiers and townsfolk arrive to sing the joys of a soldier's life. For now it is really time for the young men to go – though not so fast that they cannot take part in one final quintet of farewell. A repetition of the soldier's chorus, and off they do go, leaving their girls with Alfonso to wish them 'bon voyage' in a tuneful little trio. The scene closes with some cynical remarks delivered to the audience by Don Alfonso. You may as well, he says in effect, plow the sea or sow the sand as put your faith in women.

Scene 3

At once we meet the sixth and most engaging member of the cast. She is the maid

Despina, a coloratura soprano. In a recitative she complains about how bad it is to have to be a maid, and, while complaining, she tastes her mistresses' chocolate. The sisters now enter their drawing room, and Dorabella has a tremendous mock-heroic aria, 'Smanie implacabili'. She cannot bear, she says, having fresh air. Shut the windows! She cannot live through her grief! When Despina learns what all the grief is about – that is, the girls' lovers have gone to war – she gives some real Don Alfonso advice; have a good time while they are gone, for they won't prove faithful. Soldiers never do. Indignantly the girls storm from the room.

Enter now Don Alfonso. With a bribe he persuades the maid to help in his plan, which is to get the girls to look with favor on two new suitors. Ferrando and Guglielmo appear almost at once, disguised in beards and dressed like Albanians. When the girls return, Alfonso makes believe that the Albanians are old friends, and the two young men try making love to their own fiancées. But the girls will have none of it. In an aria (Come scoglio), Fiordiligi violently declares her eternal faithfulness. Maybe, like the lady in Hamlet, she protests too much. At any rate, her aria has the most astounding range and huge skips - peculiar, exaggerated difficulties especially composed by Mozart for Da Ponte's talented mistress, who was the first to sing it. Guglielmo tries to plead his suit with a fine tune – much to the delight of their fiancés. These (in the ensuing trio) try to get Don Alfonso to settle up, but he says it's still too early.

Ferrando, the tenor of the team, then sings of his happiness in his love, and the scene ends with Don Alfonso and Despina making further plans to win the girls over.

Scene 4

Takes us back to the garden. The two girls have another sweet duet about how sad they are, when there is noise offstage. Their two lovers, still disguised as Albanians, totter in with Don Alfonso. It seems that they have taken arsenic because of their hopeless passion. (Of course, they have really done no such thing.) Don Alfonso and Despina assure the sisters that the men will die without help – and off they rush for a doctor. While they are gone, the two girls are in delightful confusion, taking their men's pulses

and giving other pointless first aid. Then Despina returns, disguised with huge spectacles as a doctor and speaking the most extraordinary jargon. Finally (and this is a bit of satire on Mesmer's theory of animal magnetism), she brings out a huge magnet; she applies it to the prostrate bodies; and – miracle of miracles! – they begin to come to. Their first words are of love; and though (in the final sextet) the girls continue to protest, it is clear that Alfonso's scheme is beginning to work.

Act 2

Scene 1

Despina, the maid, offers some very worldly advice to her mistresses at the beginning of this act. In a typical soubrette aria, she says that by 15 any girl should be a champion flirt. She must encourage every man, lie expertly – and she will rule the world. Talking it over, Fiordiligi and Dorabella decide that this makes sense; no harm in a little flirtation. They thereupon proceed to divide up, between themselves, the two lovestruck Albanians. Dorabella chooses the dark one (who is really Guglielmo, engaged to Fiordiligi); and Fiordiligi will take the blond (that is, Ferrando, engaged to Dorabella).

And the scene ends as Don Alfonso invites them down into the garden to see something really worth seeing.

Scene 2

Begins with a duet sung by the two lovers to their mistresses. They are in a boat near the seaside garden, and they have a band of professional serenaders to help them. When the men land, all four lovers are very shy, and Don Alfonso speaks for the 'Albanians', while Despina takes up the office for the girls. Fiordiligi and Ferrando wander off among the flowers, and Dorabella and Guglielmo are left to carry on the flirtation.

It quickly develops into a melodious duet, and before things have got very far, Dorabella gives Guglielmo a miniature of her fiancé, Ferrando. Then they walk off among the flowers, and Fiordiligi returns, alone. Apparently Ferrando has also been making improper advances, but he has been repulsed, as the soprano tells us in a

virtuoso aria 'Per pietà'. Still, she does not seem to be confident about how long she will hold out. And so, when the three men meet to compare notes, Guglielmo is triumphant, Ferrando is despondent, and Alfonso promises further developments. Just wait until tomorrow, he says.

Scene 3

Develops some difference in character and temperatures between the two sisters. Dorabella has already succumbed to Guglielmo's advances, and Despina congratulates her; but Fiordiligi, though she admits she loves the other supposed Albanian, still resists her feelings. She now decides that they ought to dress in the uniforms of their lovers and join them at the front. But scarcely is she decked out in this warlike garb when Ferrando rushes in. He begs her to kill him with the sword rather than deny her love, and he offers marriage – anything she wants. Fiordiligi, already weakened, finally succumbs, and they rush off. But her fiancé, Guglielmo, has been watching with Don Alfonso. It is now the second lover's turn to be in despair, and he curses out the girl in her absence. Nor is he more pleased when his self-satisfied friend, having deposited Fiordiligi somewhere, returns. But Don Alfonso soothes them both. In a short speech he advises them to marry their fiancées after all, for, as he says, 'Cosi fan tutte' – 'All women act like that!' Together they repeat this solemn generalization, and the scene ends as Despina announces that the ladies are ready to marry the Albanians.

Scene 4

Despina and Don Alfonso are directing the servants in preparing a large room for the wedding, and then they depart. The lovers (the men still in disguise) are congratulated by the chorus, and they themselves sing a self-congratulatory quartet. It concludes with a three-part canon, for only Guglielmo stands aside and mutters his dissatisfaction.

Now Don Alfonso introduces the notary, who is, of course, Despina in disguise, and who brings along the marriage contract. The marriage ceremony is just beginning when, off stage, the soldier's chorus is again heard. Can it be the returning lovers?

The girls hide their supposedly new fiancés in the next room, and a few moments later the men reappear in their military uniforms. Almost at once Guglielmo deposits his knapsack in the next room, and finds Despina, still garbed as a notary. She quickly explains this away (says she has been to a fancy dress ball); but when Alfonso carefully drops the marriage contract before Ferrando, the jig is up for the girls. They ask to die for their guilt. But then the two men make a quick costume switch once more; Guglielmo returns Ferrando's portrait to Dorabella; and Don Alfonso finally explains everything. The lovers are properly united and all six principals join in appending a moral: happy is the man who can take the good with the bad – a typical sentiment from the Age of Reason.

DIE ZAUBERFLÖTE K620

Act 1

Tamino, a young prince lost in an unknown land, enters, running for his life. He is pursued by a cunning snake. Fearing he is about to become its victim, he invokes the mercy of the gods, and faints. Three veiled maidens rescue him. Charmed by the young man, each Lady wants the other two to depart to inform their Queen of the youth's presence, thereby leaving the third alone with the handsome young man. Finally, they all depart.

Tamino awakens and is surprised to find the snake dead at his feet. The sound of panpipes is heard. The strange creature, Papageno, earns his keep by catching birds for the Queen of the Night in exchange of wine, sweetbread and figs. Papageno pretends he killed the poisonous snake. The three Ladies have overheard him and are not pleased by what they have heard. They appear, not with wine, sweetbread and figs in exchange for his birds, but with water, a stone, and a padlock for his mouth. They give him a portrait of Pamina, the Queen's daughter and promise that if he is not indifferent to the portrait, good fortune, honour, and fame will be his. Tamino falls in love with the portrait.

They tell him the story of the abduction of Pamina by the evil demon Sarastro. When

Tamino promises to rescue Pamina. The night suddenly comes: The mountains divide, revealing the Queen of the Night. If he is successful in Pamina's rescue, says the Queen, then Pamina will be his, forever. And with this promise, she disappears.

The three Ladies tell Papageno that the Queen has pardoned him. But with the removal of his padlock he must promise never to lie again and help Tamino for rescuing Pamina. The First Lady presents Tamino with another gift from the Queen: a Magic Flute which will protect and sustain them in the greatest of misfortunes.

Inside Sarastro's palace, we discover the Moor, Monostatos, an underling of Sarastro's. Monostatos failed in seducing Pamina and asks for her to his slaves. Papageno enters, the two slaves run from each other, convinced that he is the Devil. Having the picture in his possession, Pamina instantly recognizes Pamina and tells her that a prince will come to rescue her. But the conversation brings sorrow to Papageno: he has no one to love. The two ponder the idea of love.

Three Boys arrive with Tamino in Sarastro's temple and advise him to be steadfast, tolerant, and discreet. Suddenly a strong voice tells him "Stay back!" He proceeds to the Temple of Nature, but another voice tells him to again "Stay back!". The Speaker tells Tamino that Sarastro is not the monster depicted by the Queen of the Night but refuses to explain why he keeps Pamina. The Speaker promises Tamino that all will be revealed as soon as he is led by the hand of friendship into the sanctuary to the eternal bond.

Tamino begins to play his Flute. He hopes that Pamina might hear the sweet song of his Flute. Suddenly, Papageno's panpipes are heard in the distance. Wondering if Papageno found her, he rushes off to meet up with them.

Papageno and Pamina urge to find Tamino, praying to be protected from their enemy's fury. They are stopped by Monostatos. Papageno lets the little bells sing out. The Slaves - and even Monostatos - are entranced and they all dance away. Unexpectedly, when Pamina kneels before him and apologize for her escape, Sarastro just has cheerful words. But he can't liberate her but doesn't explain the reasons. He lets her be with Tamino, and, after having punished Monostatos, orders that they be tested and purified in the temple.

Act 2

The priests, led by Sarastro, enter the grove. He gives Pamina et Tamino to Gods. They will have to withstand trials to avoid The Queen's pitfalls. All ask Isis and Osiris to guide the steps of these two wanderers. The Priests want to verify Papageno and Tamino's motivations. The coward Papageno is finally motivated by the pledge of a wife. The Speaker tells Tamino, that he, too, must remain silent. With these instructions, the Priests leave, taking the light with them. Suddenly, the three Ladies appear. When Papageno continues to chatter, Tamino silences him, calling his inability to stop talking a disgrace. The Speaker and Priest return. The Speaker congratulates Tamino on his steadfastness and manly conduct. Papageno, lying in a faint, is prodded by the Priest.

Pamina is sleeping in a garden. Monostatos appears and wants to seduce her again. Suddenly the Queen arrives with a clap of thunder! "Back!" she cries. Monostatos hides himself, determined to listen to the conversation between mother and daughter. The Queen pulls out a knife and asks her daughter to kill Sarastro. She disappears.

Monostatos creeps to her side, trying to blackmail Pamina. Sarastro steps in, taking the knife from him and order him to go. Monostatos is swearing to seek out the Queen. Sarastro announces to Pamina that he will revenge through the arms of his kingdom, love and wisdom.

The Priest order again Papageno and Tamino the oath of silence, and departs. But Papageno begins to speak with an ugly woman who pretends to be eighteen years old and be promised to him. But a clap of thunder is heard and she disappears.

The three Boys arrive and return the Flute and Bells. And they also bring food and drink, which greatly pleases Papageno. Tamino plays upon his Flute and Pamina arrives. But they can't speak to her because of their oath of silence. Calling Tamino her one and only love, she tells him of her despair. She dejectedly leaves.

The assembled priests congratulate Tamino. Sarastro praises him for his manly conduct. Pamina arrives, with her head covered, to say goodbye to Tamino. This is the last trial but Pamina refuses to hear about it.

Papageno is punished and surrounded by the dark chasms of the earth. But his only

wish, he tells the Speaker, is a good glass of wine. The Speaker grants him this wish momentarily. He dreams, once again, of a sweet little wife. The old crone reappears. If he doesn't marry, he will die in awful circumstances. The instant he swears his fidelity, the crone changes into Papagena. The Speaker whisks her away, telling that he is not yet worthy for her.

The three Boys appear for the third time in a small garden. They announce the first rays of the morning sun. Then the Boys catch sight of Pamina, who is preparing to commit suicide. Pamina now hears the Boys telling her Tamino loves her.

Two armoured men warn Tamino of the difficulties awaiting him, for the fire, water, air and earth trials. Pamina calls out for him to wait. Tamino now realizes that she can go with him and will lead him. They emerge successfully, voices proclaim the triumph of the noble pair.

Papageno is all alone in a garden. He is calling, in vain, for his Papagena. Just in the nick of time, the three Boys appear, halting Papageno's suicide. The Boys remind him of the Magic Bells - if he will let them ring out, they will bring a wife to him. Papagena appears.

Monostatos is urging the Queen and her three Ladies in the temple. Suddenly, bright sunlight streams into the night. They plunge into the bowels of the earth. Sarastro and the priests praise and thank Osiris and Isis. "The strong have won and as reward, are crowned with everlasting crowns of beauty and wisdom."

Sigiswald Kuijken was born in 1944 close to Brussels. He studied violin at the conservatories of Bruges and Brussels, completing his studies at the latter institution with Maurice Raskin in 1964. He came into contact with early music at a very young age, together with his brother Wieland. Studying on his own, he gained a thorough knowledge of specific 17th- and 18th-century performance techniques and conventions of interpretation on violin and viola da gamba. This led to the introduction, in 1969, of a more authentic way of playing the violin, whereby the instrument was no longer held under the chin, but lay freely on the shoulder; this was to have a crucial influence on the approach to the violin repertoire and was consequently adopted by many players starting in the early 1970s. From 1964 to 1972, Sigiswald Kuijken was a member of the Brussels-based Alarius Ensemble (with Wieland Kuijken, Robert Kohnen and Janine Rubinlicht), which performed throughout Europe and in the United States. He subsequently undertook individual chamber music projects with a number of Baroque music specialists, chief among which were his brothers Wieland and Barthold and Robert Kohnen, as well as Gustav Leonhardt, Frans Bruggen Anner Bylsma and René Jacobs. In 1972, with the encouragement of Deutsche Harmonia Mundi and Gustav Leonhardt, he founded the Baroque orchestra La Petite Bande, which since then has given innumerable concerts throughout Europe, Australia, South America, China and Japan, and has made many recordings for a number of labels (including Deutsche Harmonia Mundi, Seon, Virgin, Accent, Denon, Hyperion, Challenge...)



Photograph by Lemmert

In 1986 he founded the Kuijken String Quartet (with François Fernandez, Marleen Thiers and Wieland Kuijken), which specialises in the quartets and quintets (with Ryo Terakado as first violist) of the Classical period. Recordings of quartets and quintets by Mozart and Haydn have appeared on Denon.

Since 1998 Sigiswald Kuijken occasionally brings together two generations Kuijken (his daughters Veronica and Sara and his brother Wieland) to perform string quartets of later periods (Debussy, Schumann, Beethoven, Schubert) often combined with Lieder by Marie Kuijken, soprano and also daughter of Sigiswald, and Veronica Kuijken, piano. Recordings of the two generations have been made for Arcana and Challenge Records.

In 2004 Sigiswald Kuijken reintroduced in practical performance the Violoncello da spalla (shoulder cello, very probably the instrument Bach had in mind when writing his six cello solos): concerts and recordings of Bach, Vivaldi...

From 1971 to 1996, Sigiswald Kuijken taught Baroque violin at the Koninklijk Conservatorium in The Hague and from 1993 to 2009 at the Koninklijk Muziekconservatorium in Brussels. In addition, he has for many years been in demand as a guest teacher at a number of institutions (including the Royal College of Music in London, Salamanca University, the Accademia Chigiana in Siena, the Conservatoire of Geneva, the Musikhochschule of Leipzig).

Since 1998, Sigiswald Kuijken occasionally conducts “modern” symphonic orchestras in romantic programs (Beethoven, Schumann, Brahms, Mendelssohn). Last years he conducted, together with his daughter Marie Kuijken, operas from the 18th century, with an authentic acting style.

On 2 February 2007, Sigiswald Kuijken received an honorary doctorate of the KU Leuven.

He was granted in February 2009 the prestigious “Life Achievement Award of the Flemish Government“. In September 2015, Kuijken was awarded the Golden Medal of the Royal Flemish Academy of Arts and Sciences of Belgium, followed in January 2016 by the Career Award of KLARA, the Flemish Classical Radio and in November 2018 by the REMA Early Music Award.