

Summer Early Music Courses In Magnano

with the support of the Brauchli Foundation

MAGNANO (ITALIE) Your passion for early music

Thirty-ninth edition
13 - 22 august 2026

SINGING and "CANTAR ALLO STRUMENTO"

Giovanna Baviera

BAROQUE VIOLIN
Mayah Kadish

ORGAN
Silva Manfré

CLAVICHORD and FORTEPIANO
Albert Muehlboeck

HARPSICHORD
Georges Kiss

BAROQUE CELLO,
VIOLA DA GAMBA, STRINGS
Luca Taccardi

CHOIR
Eva Kiss

BASSO CONTINUO and ACCOMPANIMENT
Marco Crosetto

RECORDER and ORCHESTRA
Anastase Démétriadès

THE COURSES

The object of these courses is to afford specialisation to trained musicians and to introduce younger musicians to the study and interpretation of early music. The courses include the study of musicological and organological aspects related to the various instruments. Following early pedagogical tradition, students have the opportunity to familiarise themselves with the other early keyboard and string instruments and their technical features. Students will practice on various copies of original instruments. Chamber music. Lectures and discussions. Choir workshop.

MEMBERSHIP FEE:

One course, € 540,00

Additional course, € 150,00

Accommodation offered (rooms with 2 or 3 beds), dinners included

For all courses, if the total payment happens before 15 July 2026, 10% discount.

In case of financial hardship, participation grants maybe awarded.

CANCELLATIONS WILL NOT BE REFUNDED

A VILLAGE THAT WELCOMES YOU

Magnano is close to two urban centres, Biella and Ivrea. Its location, in the hills of the Serra at an 600m altitude, allows one to enjoy the tranquillity and natural beauty of the site while participating in a few days intensive study, encounters and exchanging of ideas, encouraged by the presence and enthusiasm of the teachers. Historical organs in Magnano and the surrounding region allow students the rare opportunity to work on a variety of early instruments. Concerts by internationally known artists, part of the Festival Musica Antica a Magnano, take place during the courses.

Albert Muehlboeck (Austria)

e-mail: albert.muehlboeck.music@gmail.com

Clavichord

The clavichord through centuries: instruments and music from the fifteenth to the eighteenth centuries. Emphasis on J. S. Bach and the composers of the "Sturm und Drang", especially Carl Phillip Emanuel Bach. Personal repertoire

Fortepiano

Repertoire from the eighteenth century to early Beethoven, in particular Haydn, Mozart, Beethoven, Galuppi and Cimarosa. Personal repertoire.

Giovanna Baviera (Italie, Irlande)

e-mail: gbavierra@gmail.com

"Cantar allo strumento": singing to an instrument

Singing while accompanying oneself with a lute, viola da gamba or keyboard instrument was a common practice in the 16th and 17th centuries.

Through a practical approach, grounded in the relevant historical sources, this course is aimed at those who either already self-accompany, with the goal to go deeper in their practice, or to those who want to, provided they have a grounding in either singing (if they are instrumentalists and would like to sing to their instrument) or an instrument (if they are singers who are learning to self-accompany).

Musical coaching for singers in Renaissance/ Early Baroque repertoire

These musical coaching sessions offer an opportunity for singers to work on the kaleidoscopic musical aspects of repertoire from roughly 1500 to 1650. The sessions are intended for singers who wish to concentrate exclusively on the musical, stylistic and textual aspects of this repertoire (not the technical/vocal). The focus will be on performance aspects (text, ornamentation, diminution, etc.) as well as finding an individual approach to refine and amplify each student's creativity and expression in performance.

Anastase Démétriadès (Switzerland)

e-mail: ademetriades@bluewin.ch

Recorder

Italian, German and French repertoire of the XVIIth and XVIIIth centuries: Frescobaldi, Merula, Cima, Veracini, Vivaldi, Corelli, Sammartini, Bach, Haendel, Telemann, Boismortier, Philidor, Hotteterre, Blavet etc. Personal repertoire.

Georges Kiss (France) e-mail: georges.kiss@wanadoo.fr	Luca Taccardi (Italie) e-mail: taccardiluca@libero.it	Eva Kiss et Anastase Démétriacès e-mail : eva.kissannecy@gmail.com
Harpsichord The maturity of the harpsichord, in the first half of the XVIIIth century, in Italy, France and Germany. The course will deal particularly with the harpsichord repertoire of the various European schools (D. Scarlatti, F. Couperin, J. S. Bach, etc.). Free choice for the rest of the program.	Viola de gamba, Baroque cello and bowed instruments Dealing with the music of Ortiz, Frescobaldi, Marais, Vivaldi, Bach, Telemann, Boccherini, or personal repertoire. Master classes: aspects of position, sound production with gut strings, role in basso continuo, function in the basso continuo in its various expressive and melodious aspects, articulation and Baroque phrasing also with modern instruments. A few Baroque instruments and bows will be available to students to practice with.	Choir and Orchestra Preparation of Handel's Messiah extracts which will be presented during the final students' concert on August 21 at the Church Parrocchiale in Magnano. The concert will be repeated on August 22 at the Church Parrocchiale in Donato, organised by the Cultural Association Rina Valé.
Silva Manfré (Italie) e-mail: silva.manfre@chello.at		Principal courses Private tutoring daily
Organ The course takes place on Giovanni Bruna's magnificent organ, preserved in the parish church of Magnano and built in 1794. It represents a valuable opportunity to discover a historic Italian instrument. Its sound characteristics allow for the performance of a very wide repertoire, ranging from the Renaissance to the early 19th century. Participants are free to choose their own program or consult the teacher before the course begins. On request, the sound characteristics of the instrument will be provided. Course participants have several opportunities to practice thanks to the presence of three other organs in Magnano.	Bowed string instrument players (including viola da gamba and double-bass players), only in chamber music program: Baroque articulation and phrasing on early instruments and on modern ones. The meaning of improvisation, the use of early music in modern musical didactics. XVIIth and XVIIIth century repertoire for solo bowed instruments. Parts' study for the mixed components of the course, German music: Bach, Telemann, Abel, etc. Personal repertoire.	Chambre music, choir and orchestra Daily rehearsals
Marco Crosetto (Italie) e-mail: crosetto.marco@gmail.com	Mayah Kadish (Italie, England) e-mail: mayah.kadish@gmail.com	Festival Musica Antica a Magnano concerts Friday 14 august at 9p.m. Chiesa Romanica di San Secondo ENSEMBLE CONCERTO DI MARGHERITA with Giovanna Baviera
Basso continuo The course is open to all skill levels and aims to develop students' ability to interpret and perform figured bass on keyboards. The programme will be defined according to the level presented and possible collaborations with other classes, given the eminently performative nature of the practice. Individual and group lessons are planned to address both purely technical and interpretative aspects.	Baroque violin This will be a week-long exploration of music from the baroque period. It is open to violinists who already have a historically informed practice, use gut strings and historical instruments, as well as violinists who are curious to get a taste of what that might mean. Individual lessons will focus on the students' needs and aim to approach baroque music holistically. We will investigate historical, technical, expressive and physical perspectives, using them as tools with which to arrive at an engaged performance. The students can work on repertoire they wish to study, or repertoire based on the student's level and needs can be suggested by the teacher prior to the course. It is advisable to arrive at the course with fac-similes of first editions of the music that will be studied in addition to any modern transcriptions the student wishes to bring.	Sunday 23 august at 9p.m. Chiesa Parrocchiale de Magnano GIULIA GHIRARDELLO , soprano GIANLUCA CAGNANI , organ Free admission and priority for all courses participants
Accompagniments As individual work progresses, offering participants the opportunity to receive regular accompaniment on the harpsichord, even a few times during their lessons, greatly contributes to their knowledge of the piece.		Participants Concerts and Choir Friday 21 and Saturday 22 august at 8.30p.m. Magnano and Donato Chiesa Parrocchiale Chambre music and Handel's Messiah extracts
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