

## Satyr's Band

The period instrument ensemble *Satyr's Band* was initiated by a young group of musicians who met while studying in The Netherlands. Since the group's formation in 2006 they have performed regularly together across Europe and Australia. While they draw on repertoire from the 17<sup>th</sup> and 18<sup>th</sup> centuries, as well as contemporary works, the ensemble designs a unique program for each concert.

One of the main areas of interest is their arrangement of English masque dances. These may be combined to present a complete Masque, and the performance can incorporate actual masks designed and made by Lisa Goldberg.

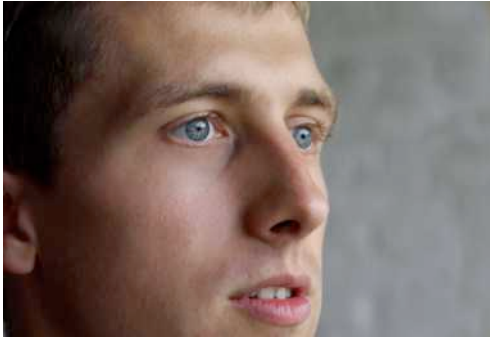
Through their careful selection of familiar and unfamiliar repertoire the group employs all the possibilities of instrumentation available to them with ease. Different levels of improvisation are incorporated into the ensemble's performances, adding liveliness and spontaneity to virtuosic instrumental music.

For more information see [www.satyrband.com](http://www.satyrband.com)



Photo: barako

## Andreas Böhlen – recorder



Born in Würzburg in 1983, Andreas Böhlen moved to Northern Germany in 1988. He began playing recorder at the age of six, and started alto saxophone soon after. Since beginning music he was involved in many different ensembles and bands throughout North and South Germany. While at high school he received lessons in both instruments at the conservatories of Bremen and Cologne, and was awarded many prizes at German competitions including "Jugend musiziert" and "Jugend

Jazzt". From 2003-2007 he completed a Bachelor degree in music at the Conservatory of Amsterdam, studying recorder with Walter van Hauwe and Paul Leenhouts. During this period he also majored in jazz saxophone. In Amsterdam Andreas founded several of his own chamber music groups for early music, contemporary music and jazz, namely *Theatrum Affectuum* (violin, recorder, cello and harpsichord), *Duo Obelix* (recorder and percussion) and *Alkitran* (bass clarinet, recorder, double bass and percussion), and he is a member of *The Royal Wind Music*. He specialises in improvisation in various musical styles. Andreas has collaborated with different radio stations in Germany and Holland, and performs extensively throughout Europe. In 2007-08 he undertook a year of musicological study in Bologna, Italy. He is currently living in Basel, where he is studying for Masters degrees in both jazz and in early music improvisation. For more details see [www.andreasboehlen.de](http://www.andreasboehlen.de)

## Amy Power – recorder, baroque oboe

Amy was born in Armidale, Australia, 1980. She completed a Bachelor Degree with First-Class Honours in music at the University of Melbourne, studying recorder with Ruth Wilkinson. As a student she received such awards as the Llorna-Lloyd Green scholarship for music. After graduating in 2002 she moved to The Netherlands to undertake further studies in recorder at the Conservatory of Amsterdam with Walter van Hauwe. In 2009 she completed her Masters Degree in baroque wind playing, focusing on historical oboe with Alfredo Bernardini. While enjoying an active performing career on both instruments, Amy has performed throughout Europe with ensembles such as the *European Union Baroque Orchestra*, *New Dutch Academy*, *Il Concerto Barocco*, *The Royal Wind Music*, and the large chamber group that she founded, *Ensemble Garnier*. She has appeared at music festivals and venues throughout Europe, including Spain, France, Austria The Netherlands and Germany. In Australia, Amy was a tutor at the 'Steps in Time' music festival in 2005, and at the Orpheus chamber summer school for early music in 2008. When visiting Australia she also performs and gives master-classes at the Early Music Studio, University of Melbourne. She is currently based in Basel, Switzerland.



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### **Lisa Goldberg – dulcian, baroque bassoon**



Lisa is from Canberra, Australia, and was born in 1972. She initiated her music studies in modern bassoon at the Canberra School of Music (Australian Institute of the Arts), where she received a Bachelor of Music, followed by a Graduate Diploma in 1997. She then discovered the baroque and classical bassoon, taking lessons with Simon Rickard who introduced her to all the fundamentals of early music performance including his in-depth knowledge of early reed making. She was soon after performing with him in the *Australian Brandenburg Orchestra*. In 2002 she moved to the Netherlands with an Ian Potter grant to study historical bassoon with Donna Agrell at the Koninklijk Conservatory, The Hague. Since living in Europe Lisa has been playing with many renowned orchestras and ensembles including *Freiburg*

*Baroque Orchestra, Anima Eterna, Collegium Vocale, Concerto Copenhagen, Les Musiciens Du Louvre, Nederlandse Bach Vereniging, Gabrieli Consort, B'Rock* and the *New Dutch Academy*, and continues to perform with *Pinchgut Opera* in Sydney, Australia. Lisa is currently based in Ghent, Belgium.

### **Takashi Watanabe – harpsichord**



Takashi was born in Nagano, Japan, in 1975. He graduated from the Tokyo College of Music, majoring in piano. He began studying harpsichord at the age of 20, and completed his post-graduate degree at the Tohō college of Music. At the age of 22 he won first prize at the Early Music competition in Japan, and since then has won several other prizes in competitions such as Bruges, Belgium. He is an active musician not only as solo player but also as a continuo player of many ensembles such as *Orchestra Symposion* (which gave the Japanese premiere on historical instruments of Mozart's "Die Schuldigkeit des Ersten Gebots" KV35) and *Theatrum Affectuum*. In 2002 he moved to Amsterdam to complete his Masters degree with Bob van Asperen at the Amsterdam Conservatory. He has participated in several summer courses, including

Antwerpen with Jos van Immerseel, and Sant Feliu de Guíxols with Pierre Hantaï. Takashi Watanabe is also active as a conductor and Musical Director of the "Handel Festival Japan" in Tokyo. In 2003 he conducted "Acis and Galatea" by G.F. Handel, which was highly praised. Since 2005 he has been living in Pavia, Italy.

## Tobias Guttmann – percussion



Tobias was born in 1978 in Hallein/Salzburg (Austria). At the age of seven he started playing percussion. Between 1988 and 1993 he studied at the Mozarteum in Salzburg, and following this he studied at the Conservatory of Amsterdam with Peter Prommel, Marinus Komst, Jan Pustjens and Viktor Oskam. He received his Masters degree with full marks in 2005. As a student Tobias took master classes with Christopher Lamb, Keiko Abe and Evelyn Glennie.

He has performed in Cagliari (Spazionusica) and Ljubljana (ISCM World Music Days) with the *Ensemble for New Music*. He has performed with many orchestras including the *Radio Chamber Orchestra*, the *Netherlands Philharmonic Orchestra* and the *Orchestra of the Eighteenth Century* with such conductors as Simon Rattle, Peter Eötvös, Frans Brüggen, Thierry Fischer and Etienne Siebens. As a soloist he performed at the AMP Percussion Festival in Amsterdam, and won the second prize at the EMCY Percussion Competition *Gradus ad Parnassum* in Linz in 2003.

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### Overview of repertoire

Satyr's Band create interesting programs for each concert, taken from a large body of repertoire.

**The Masque:** Satyr's Band present a complete Masque based on the popular form of



English courtly entertainment in the 16<sup>th</sup> and 17<sup>th</sup> centuries. The material consists of the many fragments of pieces that remain from this genre, including material by Matthew Locke, Nicola Matteis, Henry Purcell. These are then arranged by Andreas Böhlen and improvised upon in performance. The presentation can include masks that have been designed and made by Lisa Goldberg.

**17<sup>th</sup> century Italian instrumental sonatas:** These include works by Biagio Marini, Giovanni Battista Buonamente, Dario Castello, Carlo Farina, Andrea Falconieri, Giovanni Bertoli, Maurizio Cazzati and Marco Uccellini.

**18<sup>th</sup> century chamber works:** These include sonatas by Antonio Vivaldi, Giovanni Benedetto Platti, Francesco Maria Veracini, Antonio Lotti, Joseph Joachim Quantz, François Couperin, Georg Friedrich Händel, Johann Ludwig Krebs, and Georg Philipp Telemann.

**Contemporary works:** Satyr's Band can also incorporate repertoire from the 20<sup>th</sup> and 21<sup>st</sup> centuries into their programs. This includes solos and chamber works by Stuart Saunders Smith, Wolfram Graf, Iannis Xenakis, and Peter Eötvös. They recently premiered "Lächeln des Satyrs", a work written for them by Wolfram Graf, and commissioned for performance at the *Musikalischer Sommer* in Germany. They are interested in having other works written for their ensemble.

## **History of the ensemble**

Satyr's Band has appeared in many festivals and concert series including:

*OudeGand, Festival van Vlaanderen* (Ghent, Belgium)

*Musica Viva Australia*

*Spring Early Music Festival* (Melbourne, Australia)

Boekenmarkt series (Damme, Belgium)

Schiedam *Huis te poort* (The Netherlands)

*Stadtfestwochen Hallein* (Austria)

*Musikalischer Sommer* (East Friesland, Germany)

They are regularly making concert tours throughout Germany, The Netherlands and Belgium, and will return to Australia in 2010.

## **Recent reviews**

### **Newspaper review, Germany, Spring 2007**

*Das Ergebnis ist eine gelungene Kombination zwischen ausdrucksstarker Musikalität und hoher Virtuosität...*

**Translation:** "The result is a successful combination between strong, outstanding musicality and a high level of virtuosity..."

### **Newspaper review, Germany, Summer 2007**

*Mit dem Konzert in Aurich konnte das Ensemble die Erwartungen auf ein aussergewöhnliches Hörerlebnis voll und ganz erfüllen. Darüber hinaus hat dieser Auftritt wieder einmal bewiesen, dass experimentelle Spielfreude und virtuose Improvisationslust nicht erst eine Erfindung des Jazz, Blues oder Rock'n'Roll sind, sondern eine noch wesentlich längere Vorgeschichte haben.*

**Translation:** "With the concert in Aurich the Ensemble could provide, fully and completely, an exceptional level of listening. Beyond that, this performance proved once again that experimental playing and a desire to improvise are not only inventions of jazz, blues and rock'n'roll, but have a substantially longer history".

### **Gramophone Magazine, December 2008**

Referring to their opening concert at the Flanders Festival, Ghent

"Some fine baroque playing from the young ensemble Satyr's Band (full marks for the masks)..."