



Born in Kielce in Poland, soprano **ALEKSANDRA ZAMOJSKA** studied singing in Cracow. A prizewinner at several competitions, she began her career as a soloist at the Warsaw Chamber Opera before continuing her studies at the Mozarteum in Salzburg, where she currently lives.

She has sung at the Paris Opera (Zerlina dans *Don Giovanni* in the staging of Michael Haneke, Ninetta in Prokofiev's *Love of the three oranges*, Amor dans Gluck...), at the Théâtre des Champs-Élysées (Richard Strauss *Four last songs*), Montpellier Opera (Beethoven *Christus am Ölberge* conducted by Marc Minkowski), the Salzburg Festival (Madame Herz in Mozart *Der Schauspieldirektor* and Bastienne in *Bastien et Bastienne*), at the RuhrTriennale (Schönberg *Die Jakobsleiter* conducted by Kent Nagano), the Easter festival at King's College Cambridge (Szymanowski *Stabat Mater* with Stephen Cleobury), the Nuremberg Glück festival, with the Bamberg Symphony Orchestra, the Wiener Akademie, the Prague Philharmonia, at the Saarländischer Rundfunk, with the Leipzig string quartet... In 2008 she was a soloist in the first performance of the oratorio *Et iterum venturus est* by Peter Bannister with the Ensemble Orchestral de Paris directed by the composer in the closing concert of the Olivier Messiaen centenary at the church of La Trinité in Paris.

Her recent engagements have included Witold Lutosławski's *Chantefables et chantefleurs* with the Lübeck Philharmonic as well as an ongoing collaboration with the conductor Christoph Eschenbach (Dvořák *Stabat Mater* in Hong Kong, Beethoven 9th and Mahler 2nd symphony in Kyoto, Brahms *Requiem* in Wrocław).

Photo : Karpati Zarewicz



SUE-YING KOANG trained as a violinist at the Lyon Conservatoire, the Hochschule für Musik Hanns Eisler in Berlin, the Longy School of Music in Cambridge, MA (USA) as well as at the Haute École de Musique in Geneva (baroque violin and musical pedagogy). From 2004 to 2011 she worked as a soloist with the Orchestre Philharmonique de Liège.

Since 2012 Sue-Ying has specialized in Baroque and Classical repertoire, performing with ensembles such as La Fenice, Les Arts Florissants, Pygmalion, Cappella Mediterranea in prestigious concerts halls and festivals: the Vienna Musikverein and Staatsoper, the Amsterdam Concertgebouw, Teatro Colón in Buenos Aires, London Barbican Centre, Ambronay and Salzburg festivals, Lausanne Bach festival... She was also a resident artist at the Banff Center for the Arts (Canada) in 2012. She has been the recipient of scholarships from the Franco-American Fulbright commission, the Lavoisier programme of the French Ministry of Foreign Affairs and the Mécénat Musical Société Générale.

She has a special collaboration with the harpsichordist, organist and musicologist Vincent Bernhardt, with whom she has released several recordings. 'Dalla biblioteca di Vivaldi?' (Calliope, 2021) showcases anonymous sonatas from the early 18th century. 'Travelling with a violin' (2023) focuses on sonatas in manuscript for violin and basso continuo by Giuseppe Torelli. Their artistic

partnership has continued with an album of German cantatas from the time of Buxtehude, entitled *Herr, wenn ich nur dich habe* (2024), and an album devoted to world premier recordings of manuscript trio sonatas by Torelli (January 2025). Sue-Ying has also made the first recording of solo violin works by Johan Helmich Roman for the Indésens Calliope label, receiving various distinctions in the specialist press, including the *Diapason d'or*.

Further information: <https://sueyingkoang.com/> Photo : Elena Guinzbourg

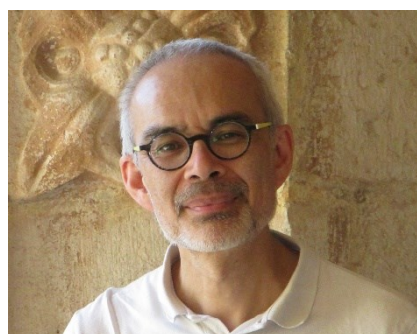


DAVID GOULD has been a featured concerto soloist in America and Europe in works by Brotons, Bruch, Debussy, Mozart, Hickey, Weber, and Strauss. Lauded for his versatility in playing the entire clarinet family as well as diverse genres of music, he has performed numerous times on every type of clarinet, from viral videos playing the A flat piccolo clarinet (more than 1 million views) and concert performances on E flat, “regular” and basset clarinet, basset horn, bass clarinet, all the way through down to contrabass clarinet in chamber music or in orchestra with many of the world’s legendary ensembles. Mr. Gould has performed as a guest artist with the American Symphony Orchestra, Baltimore Symphony, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Orchestre National de France, Mariinsky Theater Orchestra, Metropolitan Opera, National Symphony, New Jersey Symphony Orchestra, New York City Ballet, New York City Opera, New York Philharmonic, Orchestra of St. Luke’s, Philadelphia Orchestra, and the Stamford Symphony. He is currently third clarinet and bass clarinetist with the American Ballet Theater Orchestra in New York City. He has performed under the direction of many of today’s leading conductors including Marin Alsop, Marco Armiliato, Gustavo Dudamel, Charles Dutoit, Christoph Eschenbach, Daniele Gatti, Alan Gilbert, Bernard Haitink, Paavo Järvi, Eun Sun Kim, James Levine, Klaus Mäkelä, Kurt Masur, Riccardo Muti, John Nelson, David Newman, Yannick Nezet-Seguin, Krzysztof Penderecki, David Robertson, Esa-Pekka Salonen, Gerard Schwartz, Leonard Slatkin, Robert Spano, Simone Young, Xian Zhang, and Jaap van Zweden. Mr. Gould is committed to the music of his time and has commissioned and given numerous world premieres including works (chamber music and concertos) by Francine Aubain, Peter Bannister, David Bixler, Salvador Brotons, Paquito D’Rivera, Christian Ellenwood, Hayes Greenfield, Sean Hickey, Michael Markowski, Ranny Reeve, Alexandre Rydin, Grant Stewart, and Phil Woods. As a chamber player he has performed with the St. Lawrence String Quartet, the iO String Quartet, Nancy Allen, Philippe Cuper, Carol Wincenc, the Inwood Chamber Players, and the Polish Wind and String Players Ensemble. He founded Ensemble 54 (clarinet quartet), and is a member of the Fuse Trio.

He has taken part in recording sessions for the soundtracks of major motion pictures and documentaries: *Building Alaska* (2009), *True Grit* (2010), *Extremely Loud Intolerably Close* (2011), *Zoolander 2* (2016), *A Dog’s Purpose* (2017), *Mother* (2017), *The Greatest Showman* (2017), *The Marvelous Mrs. Maisel* (2018), *Jessica Jones* (2018), *The Goldfinch* (2019), *Joker* (2019), *Noelle* (2019), *West Side Story* (2019), *In the Heights* (2020), *Maestro* (2023), *The Last Show Girl* (2024). Gould has performed in the pit of many Broadway shows including *Dr. Zhivago*, *Fiddler on the Roof*, *Into the Woods*, *La Boheme*, *Mary Poppins*, *My Fair Lady*, *On the Town*, *Pipe Dream*, *The King and I*, and *West Side Story*. He has given

master classes, concerts, or lectures at many prestigious schools such as Berklee College of Music, Boston Conservatory, Boston University, the Colburn School, Curtis Institute of Music, the Eastman School of Music, Indiana University, the Juilliard School, the Manhattan School of Music, the New England Conservatory, UCLA, and the University of Michigan. Gould was adjunct lecturer of clarinet at the Brooklyn College Conservatory of Music from 2004 - 2013. Currently he is the instructor of clarinet at Susan Wagner High School on Staten Island, NY. Mr. Gould has edited and corrected etudes by Alessio, Labanchi and Stark, and pieces by Rene de Boisdeffre, Cyrille Rose, and Paul Jeanjean for International Music Diffusion (IMD). He has recorded for Naxos, Mode Records, and MSR Classics. His debut recording *The Forgotten Clarinet* (2014) garnered critical acclaim in the clarinet community around the world.

He is a graduate of the Juilliard School, having studied with Stanley Drucker and David Weber. He was awarded the Harriet Hale Woolley Scholarship to study music in France. He attended the Académie Internationale de Musique et de Danse de la Lozère and studied with Jacques Lancelot; while living three years in Paris, David Gould also studied at the Conservatoire Paul Dukas in the class of Michel Arrignon and later at the Conservatoire National de Région de Versailles in the class of Philippe Cuper. He completed both Superior and Honor level studies earning unanimous first prizes with special congratulations of the jury. Throughout his performing career, Mr. Gould has had a significant relationship and concurrent professional career working with Vandoren, the French manufacturer of the world's finest reeds and mouthpieces. For over 25 years he has aided in the development of new Vandoren products as well as their marketing and promotion. He is a performing artist and clinician for the legendary French companies Buffet Crampon and Vandoren, also serving for the latter as the Director of Artist Relations and Advisory Studios, and as Director of the Vandoren Emerging Artist Competition for Vandoren in the USA working for DANSR inc.



Born in London in 1966, **Peter Bannister** initially trained with David de Warrenne (piano), Helen Roy (singing) and John Shepherd (organ). He studied in King's College, Cambridge and in Paris with Naji Hakim (composition), Geneviève Ibanez and Michel Beroff (piano). He was awarded the *Prix André Caplet* of the Institut de France for musical composition as well as prizes at international competitions in San Sebastian (composition), Chartres and Nürnberg (organ). He has written over 60 orchestral, choral, vocal and instrumental works, played at the Théâtre des Champs-Élysées, Notre-Dame Cathedral in Paris, at the Vale of Glamorgan and Cheltenham festivals, at the Saarländischer Rundfunk, the Klangbogen Wien festival, in Arras, Bourges, Chichester and Frankfurt Cathedrals... His works have been commissioned by the Ensemble Orchestral de Paris, Rencontres Musicales de la Prée, the Polish Ministry of Culture, the Niederrheinische Sinfoniker... From 2006 to 2013, he was the associate artistic director to the American conductor John Nelson and composer-in-association with SOLI DEO GLORIA Inc. (Chicago). His music is published by Universal Edition in Vienna.

As a pianist and organist he has played as a recitalist or concerto soloist (Rachmaninov, Händel, Beethoven, Chopin...) in Europe and North America: BBC TV, France-Musiques, RAI, London Purcell Room, Vienna Cathedral, Heilbronner Meisterkonzerte, Pollini Auditorium Padova, Organnum

Istriae (Croatia), Settembre Musicale di Trieste, Chartres, Erfurt, Gdansk-Oliwa, Konstanz, Salzbourg et Ulm Cathedrals, organ festivals in Arezzo, La Verna, Ravenna, Montreal (International Congress of Organists...). He has also been a continuo player with the Chamber Orchestra of Europe and the Orchestre de Chambre de Paris. For several seasons he worked as a répétiteur/vocal coach/assistant conductor at the Opéra de Paris, the Théâtre du Châtelet and the Aix-en-Provence Festival with conductors including Sir Simon Rattle, James Conlon, Jukka-Pekka Saraste and Gennadi Roshdestvensky... He has conducted his own works with the Ensemble Orchestral de Paris, at the Palais Omnisports de Paris-Bercy, the Poznań International New Music festival...

Peter Bannister is an interdisciplinary researcher, holding a Master's in Systematic and Philosophical Theology from the University of Wales. He has made invited presentations on music and theology at the l'Institut Catholique de Paris, at St Andrews, Boston, Dallas and Gothenburg universities, the Chorégies d'Orange festival, BBC Hoddinott Hall (Cardiff)...

His recordings include the albums 'The Forgotten Clarinet' and 'New Picture' with the New York clarinettist David Gould, '*... et la nuit comme le jour illumine*' where he appears both as a baritone and pianist, as well as the complete late works of Brahms for piano (forthcoming). Since 2016 he has been living in Cluny in Burgundy, where he plays the organ for the Taizé Community.

Further information : <https://www.universaledition.com/en/Contacts/Peter-Bannister/>