

Diogo Alte da Veiga. Baroque Transverse Flute. He is taking a degree at the Superior School of Music of Lisbon studying especially Gregorian Chant (modality, semiology, research and performance) and Traverso (baroque transverse flute). As Erasmus student he studied those subjects at the Faculty of Music of Utrecht, Holland.

He sings as part of *Coro Gregoriano de Lisboa* (Gregorian Choir of Lisbon), conducts the *Coro Gregoriano Benedictus* (Gregorian Choir Benedictus) of Penafiel, Portugal, and performs on the Traverso as part of the early chamber music group *Ensemble dos Biscainhos* of which he is a founding element. He regularly attends summer courses, seminars and master classes, having already studied Transverse Flute, Traverso, History of Music and Early Chamber Music under several internationally renowned specialists.

Cristina Costa. Viola da Gamba. Has a degree on double bass, from the *Escola Superior de Música do Porto*, and teaches this instrument at the *Conservatório Calouste Gulbenkian de Braga* since 1992/93.

She attended many double bass master classes of internationally renowned artists and started to have orchestral training at the three most important youth orchestras of Portugal. Professionally she played in the *Camerata musical do Porto*, the *Orquestra do Norte* and the *Orquestra de Câmara Bracara Augusta*.

She attends regularly ancient music courses where she studies the viola da gamba with internationally renowned artists and she also gave a seminar of viola da gamba for beginners at the *Conservatório Nacional*. With this instrument she is a member of several chamber groups of ancient music: *Ensemble dos Biscainhos*, of which she is a founding element, *Acentus Alavario*, *Pavagnilia* and *Goliardos del Rei*.

Besides, she is concluding the first year of a master's degree on Theory of Literature.

Isabel Calado. Harpsichord. She studied harpsichord at *Conservatório de Música do Porto* (Conservatoire of Music of O'porto) under Maria de Lurdes Alves, where she obtained a degree with very high classification.

She has also a licentiate degree on Medicine by the Faculty of Medicine of *Universidade do Porto* (University of Oporto).

She attended master classes and seminars having studied harpsichord under several internationally renowned performers.

She performed as soloist and as part of several chamber music ensembles and also in choral and orchestral concerts in several places in Portugal.

At *Escola Superior de Música de Lisboa* (Superior School of Music of Lisbon) she is taking a degree on Harpsichord, studying under Cremilde Rosado Fernandes.

1st CRISIS IN COSMOLOGY CONFERENCE, CCC-I Closure concert

Monção, Portugal
June 25, 2005; 9:00 PM

Programme

Georg Friedrich Händel (1685 - 1759)

Sonata in G minor for flute and figured bass

- Larghetto
- Andante
- Adagio
- Presto

Jacques Martin Hotteterre *Le Romain* (1674 - 1763)

Echos. Pour la flûte traversière seule

Karl Friedrich Abel (1723 - 1787)

1st sonata in G major for viola da gamba

- Adagio
- Allegro
- Tempo di menuet

Jacques Martin Hotteterre *Le Romain* (1674 - 1763)

3rd suite for flute and figured bass

- Allemande *La cascade de St. Cloud*
- Courante *L'indifferente*
- Sarabande *La guimon*
- Gigue *L'italienne*

Interval

Elizabeth Jacquet de la Guerre

Suite III in A minor (1679)

- Prelude
- Allemande
- Courante
- 2^e courante
- Sarabande
- Gigue
- Chaconne

Michel Blavet (1700 - 1768)

Sonata III *La dhérouville*

- Adagio
- Allemanda
- Rondeau *L'insinüante*
- Giga

The **Ensemble dos Biscainhos** is an early chamber music ensemble with residence at the Museum of Biscainhos. It is formed by three interpreters: Cristina Costa (viola da gamba), Diogo Alte da Veiga (baroque transverse flute) and Isabel Calado (harpsichord). The museum occupies the Manor House of Biscainhos dating from the 17th and 18th centuries. It belonged to a family of Portuguese nobility almost until being converted into a public museum in 1978.

This manor house is renowned for its baroque gardens and collections revealing the everyday life of the 18th century, both of the nobility and different classes of servants. There we can appreciate, in context, collections of decorative arts, musical instruments, means of conveyance, engraving, sculpture, woodcarving, Portuguese tile and painting, until the beginnings of the 19th century. During the 17th and 18th centuries many royal and high nobility members protected professional musicians, housing them in their palaces. A remarkable example was the 8th Duke of Bragança, future D. João IV, King of Portugal (1640-1656), himself a known composer.

In accordance with this historical background, the **Ensemble dos Biscainhos** intends to develop the understanding of the value of musical performances, particularly of early music. The **Ensemble dos Biscainhos** aims as well at an innovative pedagogical attitude directed to a wide public, interacting with the plans of activity of the Museum of Biscainhos.

José da Costa Reis - Museum of Biscainhos