

{ oh! }

Orkiestra

programme proposals

{oh!}

chamber projects



Concerto grosso

Émigré to British Isles

Corelli | Scarlatti | Avison | Geminiani

We offer a selection from the following volumes:

Charles Avison (1709-1770)

12 Concerti grossi "After Scarlatti"

Francesco Geminiani (1687-1762)

Concerti grossi op. 3

Concerti grossi op.7

Alessandro Scarlatti (1660-1725)

Concerti grossi (London 1740)

Arcangelo Corelli (1653-1713)

12 Concerti Grossi op.6

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

11 musicians [9 strings, lute, harpsichord / organ]

1 manager

instruments to be supplied:

1 double manual harpsichord + tuning

1 double bass

1 organ (option) + tuning

{oh!} chamber projects

Edges of Europe

Composers born in 1694...

Leonardo Leo and Johann Helmich Roman - born in the same year, two composers working at two ends of Europe. Roman had never visited the Apennine peninsula, but was well acquainted with the Italian style thanks to Ariosti, G.B. Bononcini, Geminiani and Handel whom he met during his visit to British Isles.

The programme includes compositions by Leonardo Leo for solo cello accompanied by orchestra and sinfonias and suites by Johan Helmich Roman for strings and oboe.

Edges of Europe

Leonardo Leo (1694-1744)

Sinfonia Concertata for cello and strings

Johan Helmich Roman (1694 – 1758)

Partita in C Minor BeRi 8

Leonardo Leo

Concerto for violoncello and strings no 3 in D Minor

Johan Helmich Roman

Sinfonia in A Major BeRi 16

Johan Helmich Roman

Suite in D major BeRi 2.5

Leonardo Leo

Concerto for violoncello and strings no 4 in A Major

Jean-Guihen Queyras – solo cello

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

12 musicians [9 strings, 1 oboe, lute, harpsichord]

1 soloist

1 manager

instruments to be supplied:

1 double manual harpsichord + tuning

1 double bass

{oh!} chamber projects

Florilegium Primum

Georg Muffat (1653-1704)

**Suavioris harmoniae instrumentalis
hyporchematicae florilegium primum**

Suita EUSEBIA

Ouverture – Air – Sarabande – Gigue I – Gavotte – Gigue II – Menuet

Suita BLANDITIAE

Ouverture - Sarabande – Bourrée – Chaconne – Gigue – Menuet – Echo

Suita GRATITUDO

Ouverture – Balet – Air – Bourrée – Gigue – Gavotte – Menuet

Suita CONSTANTIA

Air – Entree des Fraudes, Entree des Insultes - Gavotte

Sonata violino solo (Praga 1677)

Adagio – Allegro – Adagio – Allegro – Adagio

Suita CONSTANTIA (la suit)

Bouree – Menuet I -II - Gigue

Suita SOLLICITUDO

Ouverture – Allemande – Air – Gavotte – Menuet I – Menuet II - Bourrée

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

12 musicians [10 strings, harp, harpsichord/organ]

1 manager

instruments to be supplied:

1 double manual harpsichord

1 positive organ (minimum registers 8' 8' 4')

1 violone/double bass

{oh!} chamber projects

Les provençaux

André Campra (1660-1744)

Suite de ballet Les Muses

Pierre-Gabriel Bouffardin (1693-1768)

Trio sonate pour flute, violon et basse en La majeur

André Campra

Suite de ballet Aréthuse

Jean-Joseph Mouret (1682-1738)

Concert de chambre à deux et trois parties, 2e livre

Suite de ballet Les fêtes, ou Le triomphe de Thalie

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

20 musicians [13 strings, flute, 2 oboes, bassoon, lute, 1 harpsichord, percussion]

1 manager

instruments to be supplied:

1 double manual harpsichord +tuning

1 violone/double bass

{oh!} chamber projects

Oriental Tales

**and encounters as an inspiration
for 17th and 18th century
Occidental composers**

The programme contains works written under the influence of encountered cultures, under the admiration of their distinctiveness, tradition and mythology. It is difficult to find sounds of the Orient here, as if the composers were not looking for ways to reflect the sonorities of the Orient, but took the opportunity to draw the listeners' attention to the tales coming from the New - to the fabulousness of the East. Concerto Phoenix, sonata La Sultan-ne or Concerto Comique Les Sauvages are assigned to this category of "amusement".

Henry Purcell's Suite, along with Schmelzer's Sonata use the presence of stories and the presence of other cultures for political purposes. Elkanah Settle's tragedy Distress'd Innocence, which explores the theme of violence against a woman as a means of degrading her husband's position, fits into the mainstream literature of the Restoration period in England and seeks to illuminate a problem widely present in European lands. By moving the action thousands of kilometres away, the two authors, Settle and Purcell, make the reflection less intrusive and thus possible.

Schmelzer's Sonata clearly incites to fight for maintenance of European identity. It recalls the moment of victory over the Ottoman army at Vienna in 1683.

Oriental Tales

Henry Purcell (1659-1695)

Suite „*Distress'd Innocence or The Princess of Persia*”

François Couperin (1668– 1733)

Sonata „La Sultanne”

Michel Corrette (1707-1795)

Concert „*Phoenix*” pour quatre parties de basse

Andreas Anton Schmelzer (1653-1701)

Sonata „*Die Türkenschlacht bei Wien 1683*”

Michel Corrette/Jean-Philippe Rameau

Concerto Comique no 25 „*Les Sauvages et la Furstemberg*”

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

8 musicians [5 strings, lute, harpsichord, percussion]

1 manager

instruments to be supplied:

1 double manual harpsichord + tuning

{oh!} chamber projects

{oh!}

orchestral projects



A due cori

Johann Friedrich Fasch (1688-1758)

Ouverture-Suite in B major

Georg Friedrich Handel (1685-1759)

Concerto a due cori in B-flat major HWV 332

Johann Friedrich Schreyfogel (+ ca. 1750)

Violin concerto in C Minor

Johann Christoph Richter (1700-1785)

Concerto con Echo

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

26 musicians [15 strings, lute, 2 harpsichords, 6 oboes, 2 bassoons]

1 manager

instruments to be supplied:

2 double manual harpsichords + tuning

1 double bass

Diversity of colours

The suite in German speaking lands in 17th and 18th century

What is the uniqueness of the Suite?

What can the listener expect when he or she sees a 'suite' composed across the 17th and 18th centuries on the programme?

Indeed...everything!

The oft-quoted division of 17th- and 18th-century instrumental music into three pillars: the Italian style, the French style, the English style and the mixed style combining absolutely all the achievements of these two centuries is, fortunately for us, is full of nuances. Because of the enormity of the issue, we are forced into a simplistic categorisation. We put every well-known piece and every new discovery into catalogues with a small note on the extent to which this piece bends or fails to grow into the most general, formal framework. Hence, when preparing to listen to a Concerto or Sonata we make, as a listener, some assumptions.

The beauty of a French suite, especially one composed in German-speaking lands, lies in its unpredictability in almost every parameter. We are unable to estimate the duration of a piece, because even from a modest score we can sculpt a piece of varying length. This is because not everything proposed has to be played, and what the composer has written can still be repeated in different instrumentation according to our taste and the needs of the moment. The same suite can be 10 minutes long, but it may also be twice as long. Instrumentation - the piece can sound with a solo cast (a practice known in each of the styles mentioned above), extended, but also completely diminished - we may simply not hear some voices because we have such permission from the composers to omit them. Both Georg Muffat and Esaias Reussner leave the choice to the performer in this regard. Theme and narrative - to a greater extent than the Concerto or Sonata, the Suite allows for the free selection and compilation of different dances, the grouping of these short forms into sequences depicting different peoples, the palette of emotions, the portrayal of well-known characters or the transposition of operatic and theatrical narratives into reality. As a result, the Suite has no fixed structure. It is like a bouquet of flowers (Florilegium) or notes from memories (Journal de Printemps).

Diversity of colours

Georg Muffat (1653-1704)

Suite Eusebia from *Florilegium Primum* (Augsburg, 1695)

Esaias Reusner (1636– 1679)

Suite in A minor – no 30-36

from Musicalische Gesellschafts - Ergetzung
(Frankfurt & Leipzig: Veit Jacob Trescher, 1673)

Johann Caspar Ferdinand Fischer (1656-1746)

Ouverture in D minor no 4 from *Le Journal de Printemps* (Augsburg 1695)

Georg Philipp Telemann (1681-1767)

Suite *L'Omphale* TWV 55:e8

Johann Rosenmüller (1617-1684)

Sonata in C major from Sonate da camera (Venezia 1667)

Johann Caspar Ferdinand Fischer

Ouverture in C major no 1 from *Le Journal de Printemps* (Augsburg 1695)

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

18 musicians [12 strings, 2 oboes/recorders, bassoon, lute,
harpsichord/organ, percussion]

1 manager

instruments to be supplied:

1 double manual harpsichord + tuning

1 positive organ (option)

1 double bass

{oh!} orchestral projects

MOZART

Symphonies & Concertos

The {oh!} Orchestra is now in the process of recording a complete CD release of all the symphonies of *Wolfgang Amadeus Mozart*, so we can offer a variety of program options and possibilities containing Mozart symphonies and solo concertos depending on program needs, acceptable composition size, etc.

soloists options:

Kristian Bezuidenhout / Tomasz Ritter / Michael Tsalka

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

Early Mozart symphonies:

26 musicians

1 manager

Late Mozart symphonies / Piano concertos:

ca 36 musicians

1 manager

instruments to be supplied:

1 timpani set

1 fortepiano + tuning (for symphonies)

and other depending on the choice of program

{oh!} orchestral projects

Polish Romanticism

Stanisław Moniuszko (1819-1872)

Conte d'hiver fantasy overture

Karol Lipiński (1790-1861)

Symphonies

Fryderyk Chopin (1810-1849)

Piano concertos

Józef Elsner (1810-1849)

Symphonies

soloists options (Chopin):

Michael Tsalka, Tomasz Ritter

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

45 musicians [23 strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns

3 trombones, 1 ophicleide, 2 trumpets, 1 harp, 1 timpani, 2 percussion]

1 soloist

1 manager

instruments to be supplied:

1 set romantic timpani

percussion

and other depending on the choice of program

Polymelos

Polimelos is a „tradition” or fashion of presenting to the wide public melodies, airs and dances that have their origins in the culture of various nationalities in Europe.

It was an essential part of the musical culture of the 19th century musical gatherings to introduce specific melodies e.g. Air Russe, Air Finnois, Polonaises, Mazurkas, aria Italiana , etc.

First time the term „Polimelos” used in that context by georg Joseph Vogler in set of compositions Polymelos ou Caractères de musique de différentes nations. Tradition of Polimelos had been widely spreading in Europe during whole 19th century, corresponding closely with nationalistic movements taking actions after 1848. As the most prominent examples of the late 19th century one can concider Dvorak’s Slavic Dances, Lalo’s Symphonie Espagnole or any interest in Hungarian dances.

Polymelos

PROGRAMME I

Romberg - Mendelssohn - Bruch

Bernhard Romberg (1767-1841)

Introduzione e rondo alla Mazurka op. 67

Capriccio sur des Airs et Danses polonaises op. 47

Introduction et Polonaise

Max Bruch (1838-1920)

Adagio on celtic Melodies op. 56

Felix Mendelssohn-Bartholdy (1809-1847)

Symphony No. 4 A major Op. 90 "*Italian*"

Max Bruch

Suite on Swedish themes for strings

Jean-Guihen Queyras - cello

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

36 musicians [23 strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns,
2 trumpets, timpani]

1 soloist

1 manager

instruments to be supplied:

1 timpani set

3 double basses

{oh!} orchestral projects

Celebrated virtuoso, spirited composer

New format of the 19th century musicians

Bernhard Romberg (1767-1841)

Introduzione e rondo alla Mazurka op. 67

Capriccio sur des Airs et Danses polonaises op. 47

Introduction et Polonaise

Ludwig van Beethoven (1770-1827)

Coriolan Ouverture

Symphony No. 1 in C major, Op. 21

Jean-Guihen Queyras - cello

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

32 musicians [19 strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns,
2 trumpets, timpani]

1 soloist

1 manager

instruments to be supplied:

1 timpani set

2 double basses

{oh!} orchestral projects

Polymelos

PROGRAMME II

„Sur des Airs et Danses Polonaises”

Bernhard Romberg (1767-1841)

Introduzione e rondo alla Mazurka op. 67

Capriccio sur des Airs et Danses polonaises op. 47

Introduction et Polonaise

Karol Lipiński (1790-1861)

Symphony no. 2 (1810)

Józef Elsner (1790-1861)

Symphony C-major (1805)

Jean-Guihen Queyras - cello

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

30 musicians [20 strings, 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani]

1 soloist

1 manager

instruments to be supplied:

1 timpani set

2 double basses

La Melodia Germanica

music of Bohemian composers
that are now considered
the most influential for German music
of the Classical period.

Karl Mysligowski (1725-1774)

Cello concertos

Franz Xaver Richter (1709-1789)

Symphonies

Johann Stamitz (1717-1757)

Symphonies

Jean-Guihen Queyras - cello

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

20 musicians [14 strings, 2 oboes, bassoon, 2 horns, 1 harpsichord]

1 soloist

1 manager

instruments to be supplied:

1 double manual harpsichord + tuning

1 double bass

{oh!} orchestral projects

{oh!}

on-demand



L'amante abandonnée

Franz Joseph Haydn (1732-1809)

Violin Concerto in G Major Hob.VIIa:4

The Slave's Lament Hob. XXXIa:137

Cantate "*Arianna a Naxos*" Hob.XXVIb:2

Sigismund Neukomm (1778-1858)

Quintetto dramatique *L'amante abandonnée*

Dorota Szczepańska – soprano

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

11 musicians: [10 strings, fortepiano]

1 soloist

1 manager

instruments to be supplied:

fortepiano + tuning

double bass (two upper gut strings, lower strings possible metal)

live concert recording:

<https://www.youtube.com/watch?v=uJfLUNC2NLk>

Metamorphosis

The story of Apollo and Daphne from *Metamorphoses* by the Roman poet Ovid found its way not only into art and sculpture; many Baroque composers also made use of the myth of Daphne's transformation into a laurel tree, including G. F. Handel and C. H. Graun in their cantatas *Apollo e Dafne* (HWV 122) and *Apollo amante di Dafne*. These mythical Baroque gems will now be presented by the Czech baritone Tomáš Král and the Belgian soprano Sophie Junker, who is internationally acclaimed for the beauty and intensity of her voice. The soprano made her international breakthrough in 2010, when she won the Handel Singing Competition in London. Since then she has thrilled Handel audiences at the festivals in Göttingen (as Cleopatra in 2022) and Halle (as Galatea in 2017 and as Amarilli in 2019). The {oh!} Orkiestra ensemble has an exclamation mark not only in its name, but also after each of its rousing interpretations. Its excellent international reputation has taken the ensemble to renowned opera and concert halls as well as to international festivals.

{oh!} on-demand

Metamorphosis

Georg Friedrich Händel (1685-1759)

Apollo e Dafne HWV 122

Carl Heinrich Graun (1704-1759)

Apollo Amante di Dafne

Georg Philipp Telemann (1681-1767)

suite E Minor TWV55:e8 *L'Omphale*

Sophie Junker – soprano

Tomáš Král - baritone

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

14 musicians: [9 strings, 2 oboes, bassoon, lute, harpsichord]

2 soloists

2 managers

instruments to be supplied:

1 double manual harpsichord

1 double bass (two upper gut strings, lower strings possible metal)

{oh!} on-demand

Requiem - intimately

Wolfgang Amadeus Mozart (1685-1759)

Requiem in D Minor K.626

(1852 version for strings and organ by Heinrich Ludwig von Spenge)

soloists:

Vox Luminis / Marian Consort / Ensemble Polyharmonique

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

14 musicians: [13 strings, positive organ]

4 soloists

1 manager

instruments to be supplied:

1 positive organ (minimum number of registers: 8' 8' 4')

1 double bass (two upper gut strings, lower strings possible metal)

{oh!} on-demand

Feminity as seen by Telemann

Ino and Omfale.

**Two strong mythological women,
although from completely different stories.**

The obverse and the reverse.

The blackness of character and the charm of nobility.

Ino, the Theban queen, unscrupulously eliminates her stepchildren to save her own offspring. Omphale, the queen of Lydia, enamors Heracles, revealing his feminine features.

The women's stories painted in Georg Philipp Telemann's Cantata "Ino" and Suite "L'Omphale" have power and drama. And human emotions: real, unadorned, surprisingly contemporary. One must know how to convey them today. The famous Italian singer, Roberta Invernizzi, moves to tears. Will she save Ino?

Martyna Pastuszka, head of the {oh!} Orkiestra and author of the program, will also dissect the feminine stereotypes hinted at by the other two pieces - Telemann's "La changeante" Suite and Montéclair's Suite IV. Because.. is it really always La donna è mobile?

Jacek Hawryluk, Polish Radio Program 2.

Femininity as seen by Telemann

Georg Philipp Telemann (1681-1767)

Overture (Suite) g-minor „La changeante” TWV 55:g2

Michel Pignolet de Montéclair (1667-1737)

V Suite pour dessus et basse

Georg Philipp Telemann

Overture (Suite) e-minor „L'Omphale” TWV 55:e8

Georg Philipp Telemann

Cantata C-major „Ino” TWV 20:41

soloist option:

Roberta Invernizzi - soprano

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

17 musicians: [9 strings, 2 flutes, 2 oboes, 2 horns, lute, harpsichord]

1 soloist

1 manager

instruments to be supplied:

1 double manual harpsichord

1 double bass (two upper gut strings, lower strings possible metal)

{oh!} on-demand

{oh!}

opera / large works



Leonardo Vinci

Gismondo, re di Polonia

concert version

Gismondo: Max Emanuel Cencic
Ottone: Yuriy Mynenko
Cunegonda: Sophie Junker
Ernesto: Jake Arditti
Primislao: Aleksandra Kubas-Kruk
Giuditta: Dilyara Idrisova
Ermanno: Nicholas Tamagna

{oh!} Orkiestra
Martyna Pastuszka – violin, artistic direction

team:

7 soloists
22 musicians [12 strings, 2 oboes, 1 bassoon, 2 trumpets, 2 horns, timpani,
lute, harpsichord]
1 manager

1 double manual harpsichord & 1 set timpani to be supplied + tuning

Jacob Schuback

Die Jünger zu Emaus

concert version

Matthias: Stefan Sbonnik (tenor)

Cleophas: Tomáš Král (bass)

Ein unbekannter: Sreten Manojlovic (bass)

Choir options: Ensemble Polyharmonique

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

3 soloists

21 musicians [10 strings, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 1 trumpet, timpani, harpsichord/organ]

2 managers

1 double manual harpsichord + tuning

1 set timpani to be supplied

1 positive organ + tuning

{oh!} opera / large works

Wolfgang Amadeus Mozart

Davvide Penitente

concert version

Niccolò Jommelli (1714-1774)

Miserere g-minor

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 40 KV 550 in G minor

Wolfgang Amadeus Mozart

Davidde penitente

Vox Luminis & Lionel Meunier

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

36 musicians [20 strings, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets,
3 trombones, timpani, pianoforte]

1 manager

1 set timpani to be supplied

1 pianoforte + tuning

{oh!} opera / large works

Antonio Caldara

Venceslao

Antonio Caldara became the first deputy Kapellmeister of the court music ensemble in Vienna during the reign of Emperor Charles VI. The opera, written in 1725 to a libretto by Apostolo Zeno (1668-1750), had its premiere at Vienna's Court Theater.

The first version of the libretto was written in 1703 , it was edited several times to eventually enjoy success as a libretto for operas and pasticcio. Composers who drew on this libretto included G.F. Haendel (Vincislao re di Polonia), Pietro Torri, Antonio Gaetano Pampani.

The opera is set in Krakow, and the individual lines of the libretto indicate that it takes place during the time of Cossack activity and uprisings against the Polish-Lithuanian Commonwealth (late 16th century to early 18th century).

The central figure of the work is the Polish ruler Wenceslas. The prince's two sons fall unhappily in love with the same woman. The brothers compete in arias that require incredible vocal bravado!

The world premiere of the work, discovered and reconstructed by us years later, took place in Gliwice in 2022 as part of the All'Improviso Festival and then in Vienna in the 2022/23 repertory season of the prestigious Theater an der Wien.

Antonio Caldara

Venceslao

concert version

Max Emanuel Cencic - Venceslao
Nicholas Tamagna - Casimiro
Denis Orellana - Allesandro
Suzanne Jerosme - Lucinda
Sonja Runje - Erenice
Stefan Sbonnik - Fernando
Pavel Kudinov - Gismondo
Anna Firlus, Vladimir Waltham, Jan Čižmář - basso continuo

{oh!} Orkiestra
Martyna Pastuszka – violin, artistic direction

team:

7 soloists

26 musicians [11 strings, 2 oboes, bassoon, 8 trumpets, 2 timpani, lute, harpsichord]

1 manager

harpsichord & 2 sets timpani to be supplied + tuning

{oh!} opera / large works

Stanisław Moniuszko

The Crimean Sonnets

Stanisław Moniuszko (1819-1872)

The Crimean Sonnets

Stanisław Moniuszko

Conte d'hiver fantasy overture

soloist options:

Karol Kozłowski / Stanisław Napierała - tenore

choir options:

Chór Polskiego Radia / Chór Opery i Filharmonii Podlaskiej

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

1 soloist

choir

45 musicians [23 strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons,
4 horns, 3 trombones, 1 ophicleide, 2 trumpets, 1 harp, 1 timpani, 2 percussion]
2 managers

1 set romantic timpani & percussion to be supplied

{oh!} opera / large works

Wolfgang Amadeus Mozart

REQUIEM

Wolfgang Amadeus Mozart (1756-1791)
Requiem in D Minor KV 626

soloists & choir options:

The Marian Consort / Vox Luminis / Collegium 1704

{oh!} Orkiestra

Martyna Pastuszka – violin, artistic direction

team:

choir

30 musicians [19 strings, 2 clarinets, 2 bassoons, 2 trumpets, 3 trombones,
timpani, organ]

2 managers

1 set timpani and positive organ to be supplied + tuning

{oh!} opera / large works

Leonardo Vinci Alessandro nell'Indie

stage production

Franco Fagioli - Poro
Bruno de Sá - Cleofide
Maayan Licht - Alessandro
Jake Arditti - Erissena
Nicholas Tamagna - Timagene
Stefan Sbonnik - Gandarte
Anna Firlus, Vladimir Waltham, Jan Čižmář - basso continuo

{oh!} Orkiestra
Martyna Pastuszka – violin, artistic direction

team:

6 soloists

26 musicians [16 strings, 2 oboes/recorders, bassoon, 2 horns,
2 trumpets, timpani, lute, harpsichord]

2 managers

double manual harpsichord & timpani set to be supplied + tuning

{oh!} opera / large works



Orkiestra

CONTACT US:



Martyna Pastuszka

artistic director

m.pastuszka@ohorkiestra.com



Zygmunt Magiera

manager

z.magiera@ohorkiestra.com

tel: +48 609 677 537

ohorkiestra.com

All prices published in this offer are provided for information purposes only

ohorkiestra.com