



**Elena Modena** graduated in Literature at the University in Padua, she went on to gain diplomas in Piano, Harpsichord, Organ, Composition, Gregorian Chant. In 2001 she qualified as a teacher of the Gisela Rohmert Method of Functional Voice Training (Institute for Applied Physiology of the Voice in Lichtenberg, D–Darmstadt). Devoted herself to early music for over twentyfive years, she began with music of Baroque period with harpsichord and Classicism with fortepiano arriving to Renaissance and Middle Age vocal and instrumental repertoire. She has played concerts in Italy, Switzerland, Germany, Poland, Slovenia. She is artistic director of Centro Studi Claviere, Vittorio Veneto (I – Treviso), a cultural centre founded in 2003 for vocal research, collection of old instruments and knowledge of early music. She has been teaching Musical Analysis, History of Musical Instruments and Organology at the University Ca' Foscari in Venice since 2003. She has written about musical analysis on Italian journals and translated in Italian *Counterpoint in Composition* by F. Salzer and C. Schachter (*Contrappunto e composizione*, Torino, EDT, 1991). Her publications include *L'altrOrfeo. Considerazioni analitiche sulla vocalità* (Roma, Aracne, 2009); *Strumenti musicali antichi a raccolta* (Roma, Aracne, 2010); *Mistica, Musica e Medicina. Ildegarda fra il suo e il nostro tempo* (edited by, with the CD *Divina laudatio*), Treviso, Stamperia della Provincia, 2013 (conference proceedings about St. Hildegard of Bingen, which took place in Vittorio Veneto, Italy, on September 22–23, 2012); *Il Tempo e il Sacro* (edited by), Treviso, Stamperia della Provincia, 2014 (conference proceedings which took place in Vittorio Veneto, Italy, on October 5–6, 2013); *La Parola alle Virtù: per riedificare un nuovo mondo* (edited by), Treviso, Stamperia della Provincia, 2015 (conference proceedings which took place in Vittorio Veneto, Italy, on September 20–21, 2014); *Sulle vie della Sapienza. Dialoghi oggi* (edited by), Treviso, Stamperia della Provincia, 2016 (conference proceedings which took place in Vittorio Veneto, Italy, on September 26–27, 2015); *Anima symphonizans. La musica come terapia nella visione di Santa Ildegarda*, «Vita Nostra», 1, 2015–1, 2016.

She has recorded as harpsichord continuist, fortepiano four hands soloist with label RivoAlto. As singer she has recorded: sacred medieval with InUnum ensemble (Hildegard von Bingen, *Divina dulcedo et laudatio*, CSC003, 2013) and renaissance music with I Cantori di San Marco (C. Monteverdi, A. Gabrieli, *Madrigali accomodati*, Tactus 530002, 2012; A. Gabrieli, *Missa Vexilla Regis, Mottetti a 6 e 7 voci*, Tactus 530701, 2015).



**Ilario Gregoletto** has learned degrees in piano and harpsichord with studies in organ and early wind instruments at the Conservatory Benedetto Marcello in Venice. He has devoted himself to early music for over thirty years. He began with music of the late Middle Ages and its instruments arriving at Classicism with fortepiano and harpsichord. Prof. Gregoletto has played about one thousand concerts in Italy, Spain, France, Switzerland, Austria, Czechoslovakia, Slovenia, Poland, Greece, Germany, Holland and Belgium. He has been Professor of Harpsichord for over twenty years in Italian Conservatories and, from 1991, at the Conservatory of Udine. From 2004 is furthermore teacher at the Conservatory Buzzolla in Adria (History of Ornamentation) and

from 2005 at the Ca' Foscari University (TARS Department) in Venice (History of Musical Instruments). He has recorded as harpsichord continuist, harpsichord soloist, fortepiano soloist in duo and in ensemble, with labels Rivoalto, Tactus and Brilliant. He is interested in the conservation of early instruments and has with E. Modena a wide collection of wind and string copies of instruments from medieval to baroque period, harpsichord copies and original fortepianos from the second half of XVIII' s. to late XIX' s. Ilario Gregoletto has published in *Recercare* an important article about an original 18th century Venetian fortepiano of Luigi Hoffer, one of two extant restaured instrument of this type which can still be played and of which he is the owner. (The other instrument belonged to Gioacchino Rossini).