

to have understood the function and medium of the viola", and ranging through Bartok, Bruch, Berlioz, Stravinsky, Britten and Martinu. He enjoys and shares this eclecticism both in his orchestral work and in his chamber music performances, and has collaborated with the greatest musicians of our time, such as Emmanuel Krivine, Charles Dutoit, Kent Nagano, Gidon Kremer, Agustin Dumay, Dimitri Sitkovetsky, Vladimir Spivakov, Paul Meyer, Misha Maisky, Marielle Nordmann and François René Duchable.

His recordings include over 25 records published by various labels, including Emi, Erato and Deutsche Grammophon.

Ivan Monighetti (Cello)

A born musician, the cellist Ivan Monighetti (born in Riga in 1948) was trained at the Gnessin School of Music under Professor Fedorchenkow, followed by a further stint at the Moscow Conservatory under Mstislav Rostropovich. Winner of the Quartet Prize in Belgrade (1971), and of the second Tchaikovsky prize in Moscow (1974), Ivan Monighetti has followed a spectacular path, mainly in the U.S.A., Mexico and various European countries. His recitals are complemented with his protagonist's role in orchestral concerts under the batons of such stars as Kurt Masur, Rostropovich, Penderecki, Kuljken, Rojdestvenski, Anton Witt and many more.

Even a cursory reading of this list of names reveals and emphasizes one of Prof. Monighetti's qualities: his eclecticism. His repertoire ranges from the baroque composers to those of our contemporary period (Vieru, Denisov, Silvestrov, Meyer), and to his restless concern for compositions is added his interest in the performance, within the framework of the appropriate styles, of the composers of the past. His renderings of Bach's suites, for example, played with both baroque and *piccolo* cellos, have been very successful and the objects of analytical study. Ivan Monighetti—who assiduously collaborates with the best groups specialising in historical music—also directs the Boccherini ensemble and the Moscow Festival of Ancient Music. Since 1991, he has held the Sony Chair for the Cello at the Reina Sofia School of Music in Madrid.

Ludwig Streicher (Double Bass)

Often referred to as the "Paganini of the double bass", Ludwig Streicher (born in Vienna in 1920), completed his studies in the Austrian capital's Academy of Music and began his professional trajectory as first violinist in the Cracow State Theatre. He belonged to the legendary Philharmonic and Orchestra of the Opera of Vienna, a city in whose School of Music he has developed his teaching, both of theory (1966) and of the double bass (1973). Teaching has led him to abandon his symphonic work.

Prof. Streicher has pioneered the introduction of the double bass as a solo instrument, and every year in Europe, America, Japan and Africa people applaud the extreme—albeit always musical—virtuosity of his performances in concert with orchestras. Professor Streicher's presence in the most prestigious specialised courses is highly sought after. An extensive collection of recordings made at different times will assure that his personal brilliance will endure, as well as his veritable lessons on the possibilities of an instrument that is difficult to play. A cultured man, he has a lively sense of humour in accord with his Viennese roots, and along with his lessons in the art of sound, he has also published a book: *My Way of Playing the Double Bass*. His collaboration with the Reina Sofia School of Music in Madrid began with the 1991-1992 course.

Piero Farulli (Chamber Music, String Quartets)

Piero Farulli was born in Florence in 1920, and is considered to be one of the world masters of the viola and, at the same time, a specialist in the performance and teaching of chamber music. From 1946 to 1979, he belonged to the famous *Italian Quartet*, together with Paolo Bociani, Elisa Pegrelli and Franco Rossi. With this group, he recorded the complete version of the *Quartets* that Mozart dedicated to Haydn, as well as giving first performances of contemporary composers such as Ghedini, Bucchi and Bussotti.

Piero Farulli is responsible for the creation of one of the most interesting experiments in music and teaching: the *Estio de Fiesole*. This brings together both study and Festival, and, as Leonardo Pinzauti