

Antoinette Lohmann (Amsterdam, 1969) studied the violin, the viola and the baroque violin at the Amsterdam Conservatory. Antoinette has always been active in varied musical areas and her experience includes Argentinian tango, salon music, folk music and contemporary music. As a freelance player, she has performed and recorded with many orchestras and ensembles over the years. Currently her repertoire stretches from the early seventeenth century to the 21st century, but always on period instruments. She has a special interest in unusual instruments such as the viola d' amore, the tenor violin and the viola pomposa and exploring their repertoire. Since a few years she's also been an advocate of performing contemporary compositions for early instruments.

In recent years she has focussed primarily on chamber music, with special emphasis on Dutch repertory. She recorded the complete sonatas for piano and violin by Joseph Martin Kraus and Margarethe Danzi, bassoon quartets of Franz Danzi and Krommer, chamber music of Belle van Zuylen (Isabelle de Charrière) and Dutch music of the early baroque.

In 2008 Antoinette founded her own group, *Furor Musicus*. Several recordings of this group were released since; transcriptions of works by J.S. Bach, among them Antoinette's reconstruction of a Bach viola concerto and an early version of the b minor suite for strings, and the violin sonatas opus 1 & 2 by the Dutch baroque composer Jacob Nozeman. Recently their CD *Phantasia Musica* was released, a recording with seventeenth century unknown German and Austrian repertoire. The CD has received the highest rate in several magazines and newspapers.

Antoinette teaches principal study Baroque violin, viola and historical documentation at the Utrecht Conservatorium and is the principal teacher of the Historical Performance Department as well. From September 2017, she'll be teaching at the Conservatorium van Amsterdam as well. Since 2008 she has been visiting South-Africa regularly to give concerts and, most of all, to teach in order to support the development of a historical performance movement.