

Antoinette Lohmann studied the violin, the viola and the baroque violin at the Amsterdam Conservatory. She has been active in a variety of musical areas, including Argentinian tango, salon music, folk music and contemporary music. As a freelance player, Antoinette has performed and recorded with many orchestras and ensembles all over the world. Currently her repertoire extends from the early 17th to the 21st century, always performed from a historically informed perspective. She has a special interest in unusual instruments such as the viola d'amore, the violino piccolo and their repertoire. She also has a particular fascination with folk elements found in classical music.

In recent years Antoinette has focussed primarily on chamber music, with special emphasis on Dutch repertoire. She has recorded the complete sonatas for piano and violin by Joseph Martin Kraus and Margarethe Danzi, bassoon quartets by Franz Danzi and Krommer, chamber music works by Belle van Zuylen and 17th-century repertoire from the Netherlands.

Antoinette teaches principal study baroque violin, viola and historical documentation at the Utrechts Conservatorium and the Conservatorium van Amsterdam. She regularly teaches as a guest lecturer at conservatories throughout the world.

Furor Musicus was founded by Antoinette in 2008. This group has since released several recordings; 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. Her CD recording *Phantasia Musica*, featuring previously unknown 17th-century German and Austrian repertoire, received the highest review rating in several magazines and newspapers. The Dutch repertoire is represented by violin sonatas of Jacob Nozeman (1693-1745) and Pieter Hellendaal. These recordings have also enjoyed critical acclaim. The ensemble is primarily devoted to performing and recording little-known 17th- and 18th-century repertoire on period instruments and carrying out the necessary historical research. The performers wish to guard against simply going with the flow of traditions that have developed over the past decades within the historically informed performance movement. They view it as an important challenge to immerse themselves in previously unheard repertoire and to avoid being influenced by other performances. The name *Furor Musicus* derives from the term *Furor Poeticus*, a Latin expression often used to refer to poetic inspiration in ancient Greek and Roman literature. The word 'furor' refers to a state of intense excitement, in some cases even bordering on madness. The term *Furor Poeticus* refers to the capacity to be inspired and inspire others. Poetic inspiration is often described as a state in which the poet is the passive and unconscious mouthpiece of a higher power, but in fact, there was an equal emphasis on craft and inspiration throughout antiquity.

For more information, please visit [www.antoinettelohmann.nl](http://www.antoinettelohmann.nl)