

EEEMERGING

Emerging European Ensembles

EEEMERGING+ | 2019-2023

Four years supporting young talents in early music

Building on success



Initiated in 2014, this project was born out of a twofold understanding: that early music is essentially European music, not national, hence the need to foster it co-operatively at a European level; and that small ensembles, which are attractive to concert programmers and more agile in terms of repertoire, are the ideal vehicles for transmitting this music.

Managing partners

- + Centre culturel de rencontre d'Ambronay, France
- + Athens Conservatoire, Greece
- + National Forum of Music – Wrocław, Poland
- + Festival Torroella de Montgrí, Spain
- + Internationale Händel-Festspiele Göttingen, Germany
- + Ghislierimusica – Pavia, Italy
- + Festival Kvarner – Opatija, Croatia
- + Riga Early Music Centre, Latvia
- + National Centre for Early Music – York, UK





filoBarocco

Beneficiary ensembles

- Apotropaïk [FR]
- Butter Quartet [NL]
- Caladrius [DE]
- Camerata Chromatica [FR]
- Cantoría [ES]
- Cembaless [DE]
- Cohaere Ensemble [PL]
- Concerto di Margherita [IT]
- Consone Quartet [UK]
- Dichos diabolos [ES]
- El Gran Teatro del Mundo [CH]
- filoBarocco [IT]
- Into the Winds [FR]
- I Zefirelli [DE]
- L'Apothéose [ES]
- La Palatine [FR]
- La Vaghezza [IT]
- Palisander [UK]
- PRISMA [DE]
- PuraCorda [NL]
- Rumorum [DE]
- Sarbacanes [FR]
- The Ministers of Pastime [ES]
- The Wig Society chamber music ensemble [BE]

The Ambronay Context

As Isabelle Battioni, the Artistic Director of the Ambronay centre and festival, explains, there is a strong symbiotic link between her work, the development of young professionals in Early Music, and the wider ambitions of Europe's cultural and social life.

“The relationship between the Ambronay Cultural Centre and Europe is a love story. The Early Music movement, like so much of the music itself, grew up in the European context. The movement and the European Community developed together - and in the Baroque period, music too was a European matter. In Ambronay in the 1980s and '90s we began at a European scale and in a European frame of mind. It was obvious, when setting out to help young musicians, that was natural.”

We started in 1993 with the Ambronay European Early Music Academy, which is still going. We wanted to identify what was lacking in the musical institutions (the conservatoires and universities); a place where the young players could train and experiment with the big forms of music on tour. We began with operas which could be sold into partner opera houses at the start of the season. Everything changed when Ambronay achieved EU Ambassador for Culture status under the new programmes of the EU in 2011. It was for this that the EEEMERGING idea came into being. All the perspectives we had acquired went into the project.

Ambronay is recognised for its specialist expertise. We keep in touch with change. Over the last two decades there have been a lot of transitions that have had to be tackled and there still are - sustainability, the relevance of the music, our responsibilities as organisers, issues of rural decline and equal accessibility.

Sustainability is about many things: the sustainability of professional life - working conditions and practices, diversity and operating in public. Early Music is market based so conditions are hard. It also raises many questions. Do we need to reimagine success in the same way? Is success only to be had in Paris, Vienna, London and New York? Can we find another career model where territory matters in a different way?

The audiences around Europe have developed a strong attachment to EEEMERGING+ and its artists. We are bridging the gaps in training through concerts and in future we will be expanding even further the number of countries and festivals we work with. The musicians and the audiences need people like us to complete the chain. ”





170

musicians were supported, as part of 24 ensembles and 2 academies

28.6

is their average age when entering the programme, they originate from 30 countries (including non-EU countries: Switzerland, Russia, Iran, Turkey, Israel, Taiwan, Japan, Canada, the United States, Mexico and Costa Rica)

753

musicians applied representing 158 ensembles, 117 musicians applied for academies 2021 and 2022

33

auditions were held to select ensembles, as well as 4 competitions in York and Göttingen

48

ensembles have been supported by the EEEMERGING scheme since 2014

Who we supported

The project benefited young musicians who are developing historically informed practice in ensembles (from 2 to 9 performers) from all over Europe. These ensembles have been selected not only for their artistic qualities, but also for their ability to develop an audience, the uniqueness of their repertoire and their potential for an international career.

Through two academies, EEEmerging has also benefited individual musicians, giving them the opportunity to acquire experience in large ensembles under the artistic and scholarly direction of today's great masters.

88

residencies organised in 11 countries

160

training sessions carried out during the residencies and remotely

130+

workshops and outreach activities implemented with ensembles, involving a wide variety of participants

170

concerts and free musical events organised across Europe

8

innovation lab sessions organised online, opening up possibilities for reflection and research for ensembles

24

grants awarded to support the communication and study of innovative projects by ensembles

6

records have been produced with EEE+ ensembles, distributed internationally and winning numerous awards

How we supported

The selected ensembles received tailor-made support, adapted to the needs identified by the Career Development Manager and the project partners. An intensive programme of activities was offered to Rising ensembles, newcomers to the programme, while Experienced ensembles, those having developed a clear artistic identity and professional autonomy, were supported by mentoring and other opportunities.

The musicians supported by EEEMERGING+ form a community of artists driven by value of co-operation, the importance of musical excellence and the civic role of artists.

Who supported

The co-operation brought together nine partner organisations, all committed to a collective and equitable approach. Music venues and festivals, musical ensembles, higher education institutions and organisations of very different sizes are all concerned about the international mobility of young talents and are active in their local ecosystems.

The career development support offered by EEEMERGING+ is now widely recognised in the early music sector.

57

team members involved in the implementation of activities

70+

organisations contributed to the organisation of residencies, the promotion of artists and educational and social initiatives

110+

international music professionals attended concerts in the programme

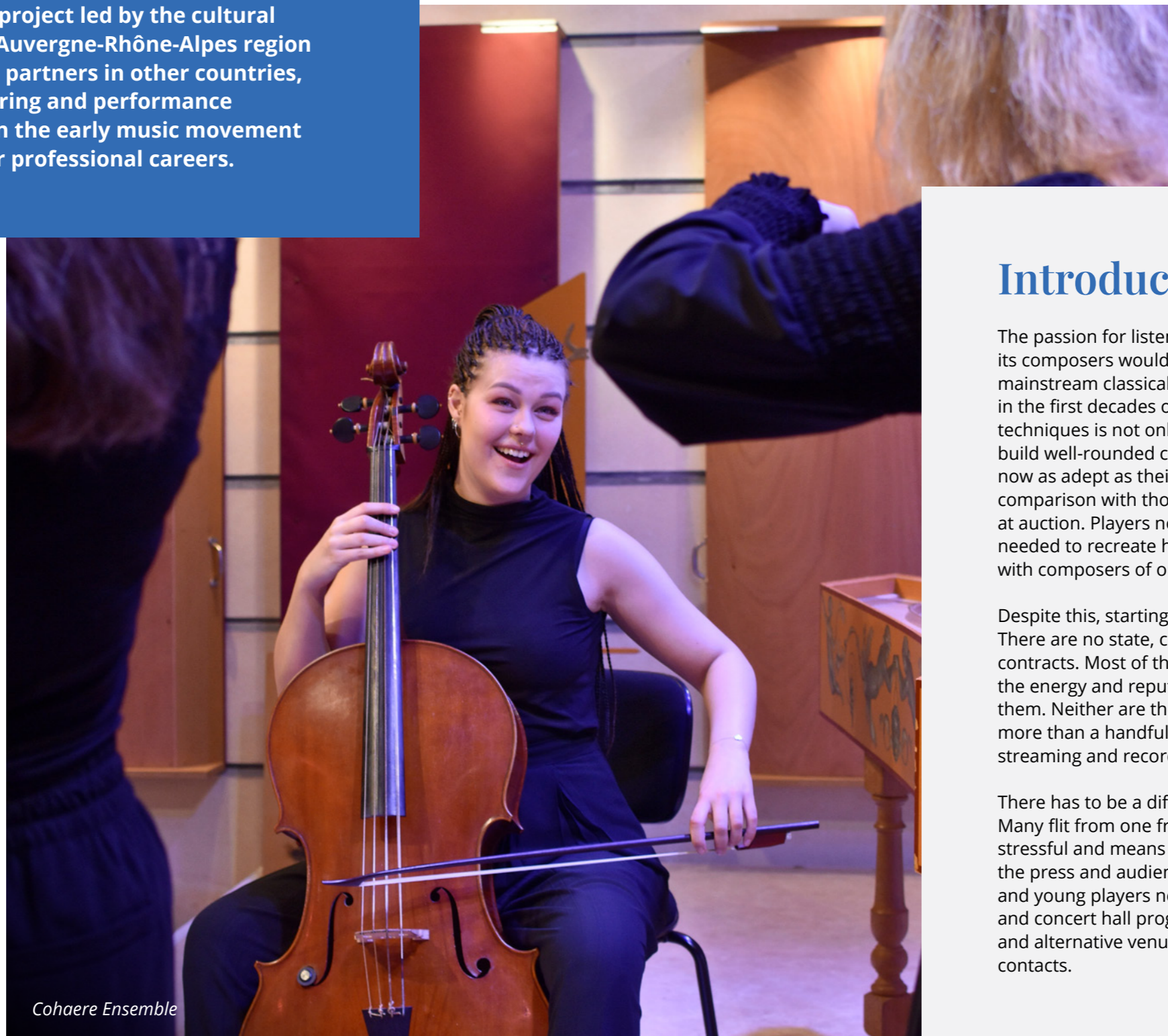
REMA
AWARDS
2022

as the Best support programme for young artists

EEEMERGING+

Overview

EEEmerging+ is a European project led by the cultural centre at Ambronay in the Auvergne-Rhône-Alpes region of France. Together with its partners in other countries, Ambronay curates a mentoring and performance programme for musicians in the early music movement who are at the start of their professional careers.



Cohaere Ensemble

Introduction

The passion for listening to music on instruments and in a style that its composers would have recognised has now been a strand of the mainstream classical business for sixty years. Young musicians graduating in the first decades of the twenty-first century know that mastering ancient techniques is not only an option but for many a necessity if they are to build well-rounded careers. At the same time, generations of makers are now as adept as their forebears at building instruments that can stand comparison with those resting in museums or fetching astronomical prices at auction. Players now have access to the means and the knowledge needed to recreate historically informed performances and even to work with composers of our own time to work with those techniques.

Despite this, starting and sustaining a career in early music is not easy. There are no state, city or broadcasting financed orchestras with full-time contracts. Most of the period instrument orchestras that exist depend on the energy and reputation of the conductors and directors who founded them. Neither are there dependable seasons in concert halls that offer more than a handful of engagements per year. Meanwhile, payments from streaming and recording sales remain miniscule.

There has to be a different business model for young musicians in this field. Many flit from one freelance engagement to another but this is insecure, stressful and means that it is hard to establish an identity that promoters, the press and audiences can relate to. Equally, large groups are expensive and young players need to fit into the gaps between them in festival and concert hall programmes. Often the answer is to explore smaller and alternative venues, specialist festivals, and exploit their sympathetic contacts.

The European Emerging Ensembles Programme

Into this confusing landscape the stepped European Emerging Ensemble (EEEmerging and EEEMERGING+) scheme, selecting and mentoring fine young ensembles, helping them navigate the business.

The ensembles cover the full array of the period instrument and early music tradition: mediaeval, baroque, classical and even music from what is thought of as the mainstream 19th and 20th century repertoire. Instruments, styles of singing, and performance practice continue to evolve in each generation so that music from 100, even 50, years ago also sounds different from the original premieres.

The scheme is specially designed to take small ensembles who are easier to tour and more sustainable than those of orchestral size. They are not linked to the 'big names' of the business and have the flexibility to design and adapt their own projects. EEEMERGING introduces them to international audiences and provides them with advice, engagements and recordings. Effectively, it launches them or at least helps them to rise to another level of recognition and professionalism. The first iteration of the scheme ran from 2014 - 2018 and was highly successful, hosting groups who have gone on to have impressive careers at the top of the profession. It hosted 32 ensembles, between them including 371 musicians from 25 countries. EEEMERGING+ covered the period from 2019 - 2023.

At the heart of all the activity was the notion that young musicians cannot build a career alone: that it takes a network of friends and supporters. They were offered the chance to pull together a professional development plan to monitor and evaluate training and residencies.

The training sessions were usually delivered as part of residencies (or online during the COVID months) and involved coaching, help with stage technique, administration, communication and promotion; the last two including photo sessions, audio and video production, and social media.

There were innovation labs for research and programme building, and plenty of concerts with chances to meet agents, promoters and journalists. These included gatherings at which they could meet each other too, concerts both in Ambronay and with the network of European partners from Riga to Athens, mentoring sessions and workshops – in person and online – and the chance to record their work on Ambronay's own CD labels and one on York's partner, Linn Records. For the four years of EEEMERGING+, nine new ensembles were admitted to the programme, while a few more of those from previous years continued to receive help to consolidate their progress, like the Consone Quartet, Prisma and Cantoría. One of the best things about the programme is that it cares about its alumni.



EEEMERGING+ Academy

Since 1993 Ambronay has hosted a large-scale workshop, the Academy, effectively a training orchestra, for baroque and other early music specialists. Over three decades over a thousand instrumentalists, singers and dancers have had their talent honed and their horizons widened through participating in the two week residencies in late June, early July, each year. Since 2011 the Academy has been hosted by two of Ambronay's other European partners, the Centre for Early Music in Pavia, northern Italy and in 2022, by the Festival de Torroella de Montgrí.

During the Academy period a leading conductor and section tutors prepare a concert programme as if for a major tour, rehearsing the music in great depth and then giving a performance. It serves as a nursery for the ensembles that grow out of the experience. Often the participating players form into the groups that later become EEEMERGING members. Having been so immersed in Europe's training provision for so long, the alumni of the Academy also now include some of the most illustrious names in the field.



Ambronay Abbey

Ambronay

EEEMERGING is embedded in the cultural centre based in the restored buildings of the dissolved Benedictine monastery at Ambronay, a small town in the Ain department of Eastern France, halfway between Lyon and Geneva.

Since the monks left in Napoleon's time, the buildings have had many uses (even a prison) but in the 1980s and '90s the complex started to be renovated and its church and cloister brought back into a usable state. Now the monks' cells have been converted into pleasant rooms for the musicians - either when they are performing at the Ambronay Festival each September or lodging there as artists in residence.

The Abbaye d'Ambronay and its church dominate the top of the town's main hill. Inside the church is plain and unadorned, its round columns supporting Gothic arches. For such a small town (fewer than five thousand people) it is a huge space, seating eight hundred, and provides a resonant venue for the larger ensembles. For smaller groups and the quietest instruments there is the vaulted room of the Salle Monteverdi in the main body of the abbey.

Now that most of the abbey buildings are no longer ecclesiastical, there is the true feeling of a cultural centre. At night a light show plays across the long facade and a sound sculpture pretends to be a bird singing through the dark hours. In the daytime the centre's boutique stocks all the CDs of the groups that play there. There are plenty more buildings in the complex to restore, though, and one day there will be even more facilities for residencies.



Apotropaik

What EEEMERGING+ Meant To The Musicians

The ensembles joining the programme for its 2019 - 2023 edition had a different experience from those on the earlier versions of the scheme, purely because of the awful disruption caused by COVID.

Many of their plans had to be curtailed, cancelled or re-imagined. For much of the time they could not even meet as ensembles to rehearse, though the strange process of working on line led to a different sort of musical and personal exploration. Nonetheless, once musical life was able to break out into the open again, the ensembles were ready - perhaps even more committed and enthusiastic than before. The twenty-one EEEMERGING+ participating ensembles were divided between rising and experienced groups: the rising ones new to the scheme, the experienced ones completing their involvement.

They included:



La Camerata Chromatica



PRISMA



PRISMA

Apotropaïk

A quartet exploring the music of the late mediaeval period and early Renaissance. Their singer, Clémence Niclas, also plays the recorder and the others, Louise Bouedo, Clément Stagnol and Marie-Domitille Murez, switch between varieties of lutes, harps, vielles and violas de gamba. The virus interruption meant that they were only able to take advantage of the performance opportunities later. In the meantime they built programmes, had online mentoring sessions, and rehearsed when they could in Périgueux. Once free, they took advantage of the partner scheme to have a residency at the Conservatoire in Athens, where they designed a concert around the early songs linked to the legend of Tristan and Iseut. As individuals they have varied careers, one teaching at the Sorbonne, another active in baroque and electronic music. They feel that EEEMERGING+ encouraged them to be inventive, to trust their skills and give them the confidence to promote themselves, which led to recordings and a further residency at another remodelled monastery, the Fondation Royaumont just outside Paris.

Butter Quartet

The Butter Quartet concentrates on music from the classical period. It began life at the Royal Conservatoire in the Hague and between 2015 and 2019 established itself through workshops and competitions, including a scholarship to the Banff Centre for the Arts in Canada, culminating in winning an EEEMERGING prize at the National Centre for Early Music in York. The Butter's name came from the old spelling of its cellist's, Evan Buttar, but is also a 'dairy pun' on one of Frans Brüggen's ensembles, Sour Cream. Its members live in the Netherlands but all have North American backgrounds too. They were one of the ensembles unlucky enough to join the scheme as COVID disrupted everything. Oddly though, the quartet's viola player, Isabel Franenberg, says it was the concentration of those months that deepened their cohesion. They formed a working bubble, participated in all the online meetings, and worked on repertoire without having to worry about performing or the interruptions of their normally busy freelance lives. Once life returned to normal, the great benefit was being able to tour internationally immediately and make contacts. Isabel feels it was the mentoring that really made a difference.

'We had so many ideas but we needed a place to put them and learn how to realise those plans. We worked out how to manage things.'



The Wig Society chamber music ensemble

The Wig Society are rather different, an ensemble of between three and five players, living and studying in Brussels, who auditioned as a new group in 2021, having come together to make a video and then perform with a Baroque dance company. As the name suggests, they play music from the time when wigs were in fashion: the 18th and late 17th centuries. As well as their appearances at Ambronay they had residencies in Wroclaw's magnificent National Forum for Music as well as at the Centro di Musica Antica della Fondazione Ghislieri in Pavia. That involved them in a recording and concerts, some nearby in Modena. For them the greatest benefit of their involvement in EEEMERGING+ was the time it gave them to work, coming together more coherently as an ensemble.

PRISMA

A quartet of recorder and strings, PRISMA also came together in 2015 but arrived on the EEEMERGING programme within a year, so they have counted recently as one of the most experienced ensembles. Its recorder specialist, Elisabeth Champollion, says that without the programme Prisma would no longer exist.

'Our relationship has been completely symbiotic. It was like being raised as children. In the beginning we were very closely tied. After a while we grew more independent, then we flew and we didn't need so much hand-holding any more, but we have not gone away. We started as students but from year one we were able to tour internationally, not just the usual student round of local concerts in a gradually widening circle.'

Elisabeth herself now sees the business from both sides, as a performer with several ensembles and as the Artistic Director of the Sendesaal, the revived chamber hall that once belonged to Radio Bremen. Now she is the one receiving all the hopeful emails asking for concerts.

What It Meant To Ambronay's Partners and for Europe

EEEMERGING+ spread across all of Europe, with partners offering the ensembles engagements in Athens (GR), Opatija (HR), Wrocław (PL), Riga (LV), Göttingen (DE), York (GB), Pavia (IT) and Torroella de Montgrí (ES).



Riga

As one of the ports in the Hanseatic League, Riga had a thriving cultural scene in earlier times but the tradition had been forgotten in recent centuries. Riga Early Music Centre was established to repair that and has been taking at least two ensembles from the scheme since the beginning: partly to demonstrate the breadth of European music making among young performers because mediaeval and Renaissance ensembles are relatively uncommon in Latvia. It enabled local young players to have in-depth conversations with their contemporaries.

In fact some of the individual players have come back to perform and teach outside the parameters of Riga's Early Music Festival and have formed local partnerships to tour abroad. Laura Šarova, the violinist-producer in Riga, says the partnership with EEEMERGING+ has been, 'hugely important. In the last decade we have really grown and it has increased our reputation in the early music movement. It has influenced other local promoters and has inspired one castle to create its own five month project between Latvia and Lithuania. It has also helped to give tangible meaning to European values and the sense of Latvia being an active participant in Europe'.



Opatija

At the other side of Europe is the Kvarner Festival in the Croatian seaside resort of Opatija, a favourite destination in the summer for late Romantic composers like Mahler, which gives it a romantic sense of intellectuals relaxing in the last years of the Austro-Hungarian empire. The festival's Director, Michael Fendre, has found the artists from EEEMERGING+ particularly useful because their flexibility and youthful openness has allowed him to experiment.

'We didn't know what to expect but for the audience and the festival it has been so enriching. In a way there was a before and after we joined as partners. We have parallel residencies, with the very old and the very new, and we put them together. So people come expecting old music and get Britten, Shostakovich and Elizabeth Maconchy. We decided to show our audience the evolution of music.' The concerts are not all inside halls, there are outside events too, as befits a summer festival on the Adriatic. *'We had one day when it was 37°, hopeless for the harpsichord, and the audience were all on the beach. For the performers it was far too hot for nerves; they just started to party as they played. They had such freedom and energy that people started to leave the beach and crowd round. It blew them away.'*



York

For England's National Centre for Early Music (NCEM) in York, EEEMERGING+ was an important conduit for discovery. It also allowed ensembles from other parts of Europe to experience a slightly different way of working than they were used to.

Delma Tomlin, the NCEM's director, says discovery worked in both directions, *'EEEMERGING+ picked up new ensembles from us and we found new ones from them. It undoubtedly helped us develop our programmes. Our audiences have really taken to the ensembles that have come to us and have become something of a fan club, enjoying watching the development of the musicians. They really want them to succeed.'* She pointed out that the nature of music-making in England is somewhat different from most continental countries. *'Audiences are not just receiving the music, they are part of what we do. There is a broader and more engaged, community based, relationship with the musicians. Learning how to manage this, how to improve their presentation skills, is of great help to the young ensembles.'*



Pavia

Pavia is an ancient town south of Milan, from where the Western Roman Empire ended in 476 and the first Kingdom of Italy began, and its Centro di Musica Antica della Fondazione Ghislieri (CMAG) is attached to the university, one of the oldest in Italy, indelibly linked to the Renaissance (Leonardo da Vinci studied anatomy there), and is now one of Europe's most dynamic centres for early music. This scholarly setting gives an extra dimension to the partnership with EEEMERGING+.

As Giulio Prandi, the CMAG's Artistic Director, says, *'EEEMERGING+ has become very special for us. As well as hosting the Academy, the ensembles interact with the town, the hospitals, even the old people's homes. They also connect with our students, not just the other specialist musicians, but with the university choir. That choir has students in all the other disciplines - science, law, etc. and EEEMERGING+ is a European project about the circulation of ideas so this means that the medical students, for example, are interacting with their contemporaries from all over Europe through music. Some of those musicians from the ensembles have gone on to play in our groups too. Our partnership is one of the things I am most proud of as Artistic Director. It has changed our vision, the market and the musicians.'*



Legacy

Over the course of the years, Ambronay's programmes for emerging ensembles have left an indelible mark on the early music movement. Hundreds of musicians have had help with their careers in the crucial period when they stop being students and become professionals. Now they can move into the middle part of their careers confident not only in their musical skills but in their understanding of how the music business in Europe operates.

Their work is available on disc, on television, online and via social media. They have a long list of contacts in festivals, concert halls and academies all across Europe. And the directors of those have a portfolio of ensembles they can rely on to deliver superb performances long into the future.

Written for Ambronay by Simon Mundy

Academies

- + 2021 conducted by Geoffroy Jourdain
- + 2022 conducted by Ophélie Gaillard

Partners in implementing activities

Austria

- + Verein Klangwerkstatt Purpur Wien
- + Mozarteum Salzburg

Czech Republic

- + JAMU (Janáček Academy of Music and Performing Arts)

Croatia

- + Kvarner County Tourist Board
- + Opatija Tourist Board
- + Rijeka 2020
- + Österreichisches Kulturforum Zagreb
- + Academy of Music University of Zagreb
- + I. M. Ronigov Music School Rijeka
- + Goethe-Institut Kroatien

France

- + Centre de Musique Baroque de Versailles
- + Association pour la restauration de l'église de Boulogne
- + Communauté de Communes Cœur de Tarentaise
- + Festival de Sarrebourg
- + Festival de musique baroque du Haut Jura
- + Conservatoire National Supérieur de Musique et de Danse de Lyon
- + Conservatoire National Supérieur de Musique et de Danse de Paris
- + La Philharmonie de Paris
- + Ecole Nationale Supérieure des Arts de la Scène
- + Ecole Nationale Supérieure des Arts et Techniques du Théâtre : ENSATT
- + Abbaye aux Dames, Saintes
- + REMA - Early music in Europe

Germany

- + A Soul for Europe
- + Boat people project
- + Handel Festspiele Halle
- + Henrich Schütz Musikfest
- + Museum für Flucht und Vertreibung Friedland
- + Musikfestspiele Potsdam Sanssouci
- + Klosterkonzerte Duderstadt
- + Philharmonie Köln – Fellx

Greece

- + El Sistema Greece
- + NGO "Apostoli"

Italy

- + Monteverdi Festival Cremona
- + Festival Wunderkammer Trieste
- + Musica Antica in casa Cozzi – Fondazione Benetton Studi Ricerche
- + Festival Settenovecento
- + Dipartimento di Musicologia e Beni Culturali – Università di Pavia
- + Unione Musicale Torino
- + CNR/IMATI
- + Musica a S. Dionigi – Fondazione di Piacenza e Vigevano
- + Fondazione Teatro Fraschini
- + Grandezze & Meraviglie – Festival musicale estense
- + Sicut Sagittae (Napoli)

Latvia

- + Bauskas pils muzejs
- + Jelgava Palace
- + Latvian Culture Centre
- + Kuldīgas kultūras centrs
- + Bauskas novada dome
- + Latvian academy of music
- + RKTMC "Mazā gilde"
- + St. Mary Magdalen's Church in Riga
- + Zvārtavas Pils

Poland

- + Karol Lipiński Academy of Music in Wrocław
- + Ignacy Jan Paderewski Academy of Music in Poznań

Romania

- + National University of Music Bucharest

Slovenia

- + Ars Ramovš

Spain

- + A/CE Acción Cultural Española
- + Aproa cultura
- + Festclásica
- + Fundació Banc Sabadell
- + GEMA Asociación de Grupos Españoles de Música Antigua
- + Federació Joventuts Musicals Catalunya

Switzerland

- + Schola Cantorum Basiliensis

United Kingdom

- + Universities of York
- + Turner Sims, University of Southampton
- + Lakeside University of Nottingham
- + Brighton Early music Festival
- + St John's Smith Square
- + Cambridge early music festival
- + University of York
- + Royal College of Music
- + Turner Sims, University of Southampton
- + Lakeside Arts, University of Nottingham
- + St Johns Smith Square
- + Cambridge Early Music Festival
- + Brighton Early Music Festival
- + BBC Radio





Innovation labs speakers

- + Guillaume Descottes, founder and CEO of Vialma
- + Séverine Garnier, journalist and founder of Classique mais pas has been
- + Tamar Brüggemann, director, Wonderfeel Festival
- + Claire Oppert, cellist, music therapist, author
- + Simon Mundy, poet, author, columnist
- + Paul Smith, artistic director, Voces8
- + Georgina García-Mauriño, artist Founder of Smartists
- + Judith Pacquier, musician (cornet à bouquin) and co-artistic Director of the ensemble Les Traversées Baroques

Records

- + PRISMA, Il Transilvano - Ambronay éditions, 2020
- + La Vaghezza, Sculpting the fabric - Ambronay éditions, 2021
- + El Gran Teatro del Mundo, Lully's followers in Germany - Ambronay éditions, 2021
- + Cantoría, Ensaladas - Ambronay éditions, 2022
- + La Palatine, Il n'y a pas d'amour heureux - Ambronay éditions, 2022
- + L'Apothéose, Stamitz: Six Trios, Op. 14 - Linn Records, 2023

Training topics

- + Nutrition
- + Musicians' gestures and postures
- + Health practices
- + Artistic coaching
- + Stage direction
- + Leadership, vision and strategy
- + Production: internal organisation and distribution of tasks
- + Artistic identity and staff management
- + Booking and touring
- + Administrative management
- + European projects and funding
- + Awareness on ecological issues
- + Self presentation
- + Communication
- + Social media strategy
- + Developing an online community
- + Audience development and community involvement
- + Strategy and Business Development
- + Understanding the record market
- + National music markets
- + Baroque costumes
- + Virtual stages
- + Games on stage



Butter Quartet

Il Gran Teatro del Mundo

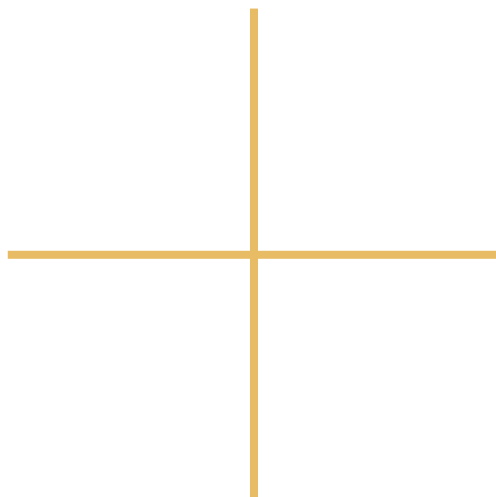


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