

## Long Biography

**Robert Selinger** enjoys a successful career as a multifaceted performer-researcher. As a musician, he can be heard on a variety of keyboard instruments and with many different ensembles. As an educator, he teaches a full range of theoretical subjects as well as basso continuo and chamber music to students at the Mozarteum University in Salzburg. As a researcher, he brings methodological diversity, innovative approaches and presentational eloquence to his study of performance practice of the 15th to 19th centuries. He is the organist of the Kreuzkirche Schwabing in Munich and artistic director of Siderea Musica.

Awards and accolades marked his student years. In Stuttgart, Toulouse and Munich, he worked with Ludger Lohmann, Bernhard Haas, Michel Bouvard, Jan Willem Jansen and Christine Schornsheim, completing a total of four master's degree programs with honors.

As a soloist, Robert is at home on all kinds of organs – from the portative organ and *organo di legno* to the grand organs of Cavallé-Coll – as well as on the virginal, harpsichord and fortepiano. His rich and thoughtfully chosen repertoire ranges from the Buxheim organ book through the English virginalists, the *seconda prattica*, the French clavecinists and the German cantors to the piano works of Mozart, Haydn and Beethoven and the organ music of Schumann, Reger and Messiaen, extending to include contemporary music on both harpsichord and organ.

As a chamber musician and ensemble director, Robert is internationally sought after for his range and expertise as a continuo player. He performs regularly with ensembles such as La Petite Bande (Sigiswald Kuijken), the Hofkapelle München (Rüdiger Lotter), the Heinrich-Schütz-Ensemble Vornbach (Martin Steidler) and many others. He is the harpsichordist of the ensemble Europa Danzante (Yves Ytier), performs with violinist Amy Shen as the Schwanenberg Duo, collaborates with Julia Duscher in baroque song recitals and directed the Svapinga Consort in Munich from 2015 to 2020.

At the Mozarteum University, Robert imparts his knowledge to a new generation. Performance practice and chamber music form the core of his work there, which also encompasses special projects in particular research areas (Mattheson on

rhetoric, Muffat on performance practice, Quantz on orchestral playing) as well as the organization of a regular lecture series (Early Music Junior Lectures since 2017) and student excursions (most recently to the Kromeriz Music Archive).

He frequently leads and supervises courses on performance practice, collaborating most closely in this with voice professor Christiane Iven and baroque violin professor Mayumi Hirasaki. Together with historians Mark Hengerer and Hildegard Renner, he is working on an interdisciplinary publication on the coronation of Emperor Ferdinand III in Regensburg, which will contain historical texts as well as illustrations and musical compositions.

A new large-scale project is currently in preparation: Robert and a diverse team of professionals are founding the Collegium Sidereae Musicae, a collective aiming to unite music and the arts in general with science and scholarship all under one roof. Publications and research projects will go hand in hand with concerts and artistic activities, bringing the best of both worlds together.

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