

Oboist Christopher Palameta specialises in historically informed performance. Born in Montreal in 1979, Christopher earned his graduate degree in Early Music Performance at McGill University. Today he enjoys a distinguished career as a professional oboist, and from 2003-2007 was a core member of the Toronto-based Tafelmusik Baroque Orchestra, one of the world's most renowned period ensembles.

Currently residing in Paris, Christopher works with many of Europe's finest period orchestras including Pygmalion and Les Siècles in France; Die Kölner Akademie in Germany; Vox Luminis and La Petite Bande in Belgium; The Gabrieli Consort in the UK; Il Pomo d'Oro in Italy; and various other ensembles such as the Australian Brandenburg Orchestra, the Helsinki Baroque Orchestra, Suomalainen Barokkiorkesteri (the Finnish Baroque Orchestra), and MusicAeterna (Perm, Russia). With these ensembles, he has toured on five continents and participated in over forty commercial recordings.

In addition to his career as a performer, Christopher is pursuing a PhD in Historical

Performance Practice at the Royal Academy of Music in London. The RAM, with its vast collection of original instruments and musicological resources, is at the forefront of historical performance, making it the ideal institution for Palameta's investigations.

Much of Christopher's research focuses on instrument manufacture and how the design of the oboe evolved during the nineteenth century. In addition to his dissertation for the Royal Academy, his investigations will include

a folio of recordings that explore forgotten Romantic repertoire for the oboe. By presenting his findings in a practical format accessible to peers and musical scholars, Christopher aims to discard the *idée reçue* that the nineteenth century was a time of crisis in the history of his instrument.

Christopher, who maintains strong ties with the Canadian early music scene and returns to North America on a regular basis to perform with leading period ensembles, has a longstanding commitment to revitalising historical performance practice in Canada.



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