Apsara is a flexible ensemble built around the recorder, that has been exploring its own paths in new and early music since its foundation in 2000. Beyond the highly varied instruments of the recorder family, concerts feature giant slide flutes and toy instruments. The recorder players Katelijne Lanneau, Ines Rasbach and Tomma Wessel regularly use electronic means and join hands with other musicians and composers. These collaborations have resulted in world premieres by Alvin Curran, Moritz Eggert, Frederic Rzewski, Annelies Van Parys, Errollyn Wallen, Sarah Wéry, Christian Wolff and many others.

Always looking for connections between early and recent music, in 2021 Apsara recorded the programme 'En attendant' on video, in which music from the Ars Subtilior by da Caserta and da Bologna is presented alongside a world premiere by Ghent composer Frank Nuyts.

Apsara has a long-standing collaboration with composer Matthew Shlomowitz, which included co-conceiving a concert programme 'Weird Light Music' for three recorders and keyboardist Stéphane Ginsburgh, which premiered at De Bijloke in Ghent in 2023.

Today **Katelijne Lanneau** is considered one of the most versatile recorder players in Belgium. She likes to be challenged by music from the Middle Ages, polyphony from the Renaissance and new compositions from the 20th and 21st century. With her strong stage presence, expressive style, refined sound and speaking articulation she fascinates her audience time and again. In the past Katelijne often performed on stage with renowned ensembles such as baroque orchestra B'Rock (René Jacobs and others), Collegium Vocale Gent (Philippe Herreweghe) and Canto Coronato (David Catalunya). Today she mainly focuses on the realization of her own projects. As a member of the recorder consort B-Five she performs throughout Europe and regularly makes radio and CD recordings. She is also active with the ensemble for medieval music 'Il nostromo del Sogno'. She has played first perfomances of compositions by Frederik Neyrinck, Angélica Castello, Carl Rütti, Anna Trauffer, Frank Nuyts and others. With her passion for early and new music, Katelijne inspires musicians of all ages and levels. She is a guest lecturer at the Conservatoire Royal de Bruxelles. As a recorder teacher at the Jetse Academy, she has a lively recorder class and coordinates the early music department Early Music & beyond.

Ines Rasbach studied the recorder with Sabine Bauer and Michael Schneider in Frankfurt a.M. and with Thera de Clerck and Han Tol in Rotterdam. With the recorder ensemble Trio Diritto she was awarded the first prize at the prestigious Internationaler Blockflötenwettbewerb Calw (Germany). Trio Diritto has made CD recordings for the labels Moeck and Cybele. Ines Rasbach played numerous first performances by composers such as Violeta Dinescu, Carola Bauckholt, Myriam Marbe, Rolf Riehm, Thomas Bruttger, Caspar Johannes Walter, György Kurtág. She is co-founder of Apsara.

Recorder player **Tomma Wessel** focuses on performing early and contemporary music. She has been a guest at important venues and festivals. Her intensive collaborations with composers led to the creation of dozens of new compositions by Luc Brewaeys, Alvin Curran,

Moritz Eggert, Helmut Oehring, Frederik Neyrinck, Frank Nuyts, Stefan Prins, Frederic Rzewski, Matthew Shlomowitz, Annelies Van Parijs, Christian Wolff and many others. Tomma Wessel is co-founder of Apsara. As a member of The Letter Piece Company she regularly worked with dancer Shila Anaraki and composer Matthew Shlomowitz. She has performed with orchestras and ensembles such as Ex Tempore, Ictus, Musica Antiqua Köln, Champ d'Action, Prometheus-Ensemble, Spectra, and Het Vlaams Symfonieorkest. In addition to her work at the KCB, she teaches contemporary recorder music at the CRB, as well as recorder and chamber music at the Kunstacademie De Poel in Ghent. After her studies at the Orpheus Institute Ghent/University of Leiden, she is now continuing her phd on contemporary recorder playing techniques at the VUB/KCB.