

The works of Swiss - Dutch composer and violinist Helena Winkelman are a fascinatingly clever and open fusion of contemporary sounds with Swiss folk music, Jazz and Asian traditions. By embracing such a variety of styles, over the years she found her unique own musical language, where subtle use of instrumental colours and refined temporal structures are developed into compositions that exude warmth and feel like they are coming from nature. Being a performer herself, she is respectful towards the interpreters and their instruments and having learned from Haydn, humour is a much-cherished aspect of her music.

In 2016 she received the Georg Fischer award of her hometown Schaffhausen and in 2017 the Swiss music prize. Today her music is performed worldwide, and she was invited to many of the lighthouses of classical music, be it Lockenhaus Festival (Austria), Krzyzowa Festival (Poland), Ernen Festival, Bachfest Schaffhausen, Gstaad Menuhin Festival or the Lucerne Festival (Switzerland) Her works were performed in venues like Centre Pompidou Paris, Radialsystem Berlin, Tonhalle Zürich, Lincoln centre and Carnegie hall New York.

She wrote new repertoire for almost every genre, including Rock- and Jazz-formations. Chamber music and works for the voice and the stage are particularly close to her heart. Collaborations with violinist Patricia Kopatchinskaya, cellist Nicholas Altstaedt and trumpeter Simon Hoefele have brought about a series of adventurous instrumental concertos.

Her music was premiered by the Arditti and Schumann Quartets, Avantcore Rock Group Steamboat Switzerland, Chamber Orchestra Basel, Münchener Kammerorchester, Symphony Orchestra Basel and WhatWhyArt Ensemble Seoul. With the latter, she currently pursues her fascination for the folk music of Korea in a big Opera project.

Since 1998 her homebase is in Basel, Switzerland where she studied composition with Roland Moser and Georg Friedrich Haas from 2003-2008. Great impact on her artistry also had György Kurtág, George Benjamin, Hansheinz Schneeberger and Pierre Favre. As the artistic director and violinist of the Swiss group CAMERATA VARIABILE, she designs a concert series that often bridges music with social and philosophical themes and some of her most beloved chamber music partners were Adrian Brendel, Garth Knox, Christoph Richter, Francesco Dillon, Yuko Hara, Xenia Jankovich, Alasdair Beatson, Rudolf Lutz and Erich Höbarth.

She gives private lessons in violin and composition in Basel. Her recordings are available at GENUIN, MusiquesSuisses und CLAVES.