



# EUROPEAN UNION BAROQUE ORCHESTRA 2012

Inspired performance. Real experience.



**"The European Union Baroque Orchestra is a perfect symbol of our united Europe and its ideals (...) a brilliant example of the Europe of excellence."**  
Androulla Vassiliou, Commissioner for Education, Culture and Youth



Culture Programme



Education and Culture DG

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European Union Baroque Orchestra  
Tel. +44 1993 812111 Fax +44 1993 812911 Email [info@eubo.org.uk](mailto:info@eubo.org.uk) Web [www.eubo.org.uk](http://www.eubo.org.uk)

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In any profession, the move from student to practitioner is the most difficult and if you are a talented young baroque musician, difficult might sometimes seem like impossible. The problem is one of experience: to work with a top orchestra you need experience, but you can't get the experience you need without working with a top orchestra. EUBO bridges this 'experience gap'.



Every year EUBO invites 100 talented young baroque musicians from across Europe to an orchestral audition course. The 25 successful candidates, typically from 12 or more different countries with an average age of 25 years, spend six months together, training, touring and performing throughout Europe and further afield under the direction of the world's leading baroque specialists including in 2012 Lars Ulrik Mortensen, Margaret Faultless, Riccardo Minasi and Paul Agnew. At the end of each year, the students of EUBO move on into the professional world and the whole process, from audition to graduation, begins again. EUBO has been so successful in its mission

that there are now former EUBO students in every major professional baroque ensemble in Europe.

Since its foundation in 1985, the Orchestra has given concerts in more than 50 different countries as an Ambassador of the European Union. As well as performing in all the EU countries in some of Europe's most prestigious venues and festivals, EUBO has also included many frequently neglected regions in its touring programmes, for example the Middle East and South America. Since 2008 the Orchestra has based many of its activities at the new Centre Culturel, Touristique et de Congrès Trifolion in Echternach, Luxembourg, including an ambitious new concert series *Echter'Barock*.

The European Union Baroque Orchestra is a highly valued training resource for young musicians. Without EUBO providing a constantly refreshed pool of experienced new talent, there is no doubt that professional baroque ensembles would find it difficult to maintain their standards and that the health and vitality of baroque performance across the world would suffer. The Orchestra has inspired the hundreds of young people who have trained with it since 1985 and the thousands who have experienced its dazzling performances each year. With the continued support of the European Union and its sponsor Microsoft Europe, and in partnership with the City of Echternach in Luxembourg, EUBO looks forward to building on its successes well into the future.



# EUROPEAN UNION BAROQUE ORCHESTRA

## Tours 2012

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### Danse des Zéphyr

Performance dates: 19 - 29 July and 2 November

Director: **Lars Ulrik Mortensen (DK)**

Concertmaster: **Zefira Valova (BG)**

|                 |                                |
|-----------------|--------------------------------|
| JF REBEL        | Les Elemens                    |
| MA CHARPENTIER  | Pour un reposoir H508          |
| JF REBEL        | Les Caractères de la Danse     |
| <i>interval</i> |                                |
| JPh RAMEAU      | Opera Suite "Danse des Zéphyr" |

### All Roads Lead to Rome

Performance dates: 9 - 16 November

Director: **Lars Ulrik Mortensen (DK)**

Concertmaster: **Bojan Čičić (HR)**

|                 |   |
|-----------------|---|
| G MUFFAT        | Sonata II in g minor from <i>Armonico Tributo</i> |
| GF HANDEL       | Overture in B flat HWV 336                        |
| GF HANDEL       | Sonata a5 in B flat HWV288                        |
| A CORELLI       | Concerto Grosso in D Op 6 No 4                    |
| <i>interval</i> |   |
| A CORELLI       | Concerto Grosso in c minor Op 6 No 3              |
| G MUFFAT        | Sonata V in G from <i>Armonico Tributo</i>        |

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### LARS ULRIK MORTENSEN

Music Director, EUBO



When Lars Ulrik Mortensen began studying musicology at university, he came across a book about English music for the virginal - he was fascinated, and it led him to the harpsichord. It was love at first delicate note: Lars Ulrik Mortensen decided to become a harpsichordist. He studied first in Copenhagen and then in London, becoming harpsichordist with London Baroque and Collegium Musicum 90. In 2004, after a long association with the European Union Baroque Orchestra as harpsichord tutor and guest director, Lars Ulrik Mortensen became its Music Director. With EUBO in 2012, he will give concerts in 9 European countries. A Financial Times reviewer, writing after a EUBO concert, said "Mortensen is exceptional not just for his scholarship and virtuosity at the keyboard, but also because he makes music with his entire body and soul." In his home country Lars Ulrik is the artistic director of Concerto Copenhagen (CoCo), whose opera productions at the Royal Theatre in Copenhagen have helped to build a profile for the group nationally and internationally. In addition to his work with his "own" orchestras, Lars Ulrik also performs extensively as guest director, soloist and chamber musician in Europe, the United States, Japan and Australia, with distinguished colleagues including Emma Kirkby, Maria Keohane, John Holloway and Jaap ter Linden. Lars Ulrik Mortensen's many CD recordings have reaped major awards. Directing Concerto Copenhagen, his recent recordings include the complete harpsichord concertos by JS Bach, Haydn piano concertos (with soloist Ronald Brautigam), as well as symphonies by Danish composers Hartmann, Kunzen and Gerson. Lars Ulrik Mortensen has received a number of prizes, among them the Danish Music Critics Award, the Danish Radio DMA/P2 award, and in 2007 he received Denmark's most prestigious music award, the Léonie Sonning Music Prize. In 2008 he was made a member of the Royal Swedish Academy of Music.

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## Baroque Splash!

Performance dates: 5 - 16 September

Director: **Margaret Faultless (GB)**

Concertmaster: **Mechthild Karkow (DE)**

GPh TELEMANN

Wassermusik "Hamburger Ebb und Fluth"

JS BACH

Orchestral Suite No 4 BWV1069 (original version)

*interval*

GF HANDEL

Water Music Suite

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### MARGARET FAULTLESS

#### Director & violin

Margaret Faultless is an internationally renowned violinist - a specialist in historical performance practice and in great demand, particularly as a concertmaster and director. Since 1989 she has been a leader of The Orchestra of the Age of Enlightenment (OAE), working with Sir Simon Rattle, Sir Roger Norrington, Ivan Fischer, Mark Elder and Vladimir Jurowski in diverse repertoire at major venues in, for example, London, Glyndebourne, Salzburg and New York. She directed OAE on their first trip to Mexico and more recently in a series of Italian baroque programmes. For over 12 years Margaret led the Amsterdam Baroque Orchestra (ABO) under Ton Koopman with whom she recorded all the Bach cantatas, including every obligato for violin, violin piccolo and viola d'amore. As a soloist with the ABO, she made her BBC proms debut in 1997 and in 2005 released a CD of music by Locatelli to critical acclaim. She founded the ensemble Music for Awhile in 1996 and has directed the group in many programmes including English baroque opera, sequences of poetry with music, and recordings with flautist Wilbert Hazelzet and harpsichordist Matthew Halls. In 2000 Margaret was invited to become the Artistic Director of the newly formed orchestra Devon Baroque with whom she has directed over 50 performances, including oratorio and opera, frequently working with soloists Emma Kirkby and Michael Chance. Margaret is a member of The London Haydn Quartet which is preparing for its first series of the complete Haydn quartets, and as a duo with pianist Adrian Partington she is performing, in particular, sonatas of Beethoven and Brahms. Herself a graduate of Cambridge University Margaret has established a baroque project there, she lectures on performance practice, is Director of Studies of the European Union Baroque Orchestra and regularly directs orchestras at the Royal Academy of Music in London. Margaret plays on a violin of the Bergonzi school.



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## Corelli's Legacy

Performance dates: 13 - 17 October

Director: **Riccardo Minasi (IT)**  
Concertmaster **Kinga Ujszászi**

|                 |   |
|-----------------|---|
| P CASTRUCCI     | Concerto grosso in D Op 3 No 12                               |
| G MOSSI         | Concerto grosso in e minor Op 4 No 11                         |
| G VALENTINI     | Concerto for 4 violins, viola and cello in a minor Op 7 No 11 |
| AM MONTANARI    | Concerto grosso in A  |
| <i>interval</i> |   |
| A CORELLI       | Concerto grosso Op 6 No 11 in B flat                          |
| G VISCONTI      | Concerto for two violins in B flat                            |
| FS GEMINIANI    | Concerto grosso in d minor after Corelli Op 5 No 12 'Follia'  |

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## RICCARDO MINASI

**Director & violin**



Riccardo Minasi, was born in Rome in 1978. He has performed both as soloist as well as concertmaster with Le Concert des Nations of Jordi Savall, Accademia Bizantina, Concerto Italiano, Il Giardino Armonico, Al Ayre Español Orchestra dell'Accademia Nazionale di S.Cecilia and Orchestra of the Teatro Real of Madrid. He has also worked with the Concerto Vocale of René Jacobs, Ensemble 415, Viktoria Mullova, Albrecht Mayer, Christophe Coin and Reinhard Goebel. As a conductor he conducted the Kammerakademie de Potsdam, Zurich Kammerorchester, Balthasar Neumann Ensemble, Australian Brandenburg Orchestra, Orquesta Barroca Argentina, L'Arpa Festante, Recreation-Grosses Orchester of Graz, Attersee-Akademie Orchestra, ensemble Resonanz, Il Complesso Barocco and the Helsinki Baroque Orchestra, of which he is the associate director since 2008. In 2006 he was invited to conduct the opening concert of the Camerata Strumentale Fiesolana - the most recent formation created at the Scuola di Musica di Fiesole of Piero Farulli. In 2010 he worked as assistant conductor, concertmaster, curator and editor of the critical edition (in collaboration with Maurizio Biondi) of the upcoming publication of the opera Norma by Vincenzo Bellini with Cecilia Bartoli and Thomas Hengelbrock. From 2004 to 2010 he was professor of chamber music at the Conservatorio V. Bellini of Palermo. He has also given violin and baroque orchestra master-classes, and lectures in historical practice at the Longy School of Music in Cambridge (USA), the Sibelius Academy of Helsinki, the Chinese Culture University of Taipei (Taiwan), the Kùks Residence in the Czech Republic, at the Scuola di Musica di Fiesole, and, as the Italian representative of the jury in 2009, at the auditions for the European Union Baroque Orchestra (EUBO), which he will direct for the first time in 2012. His recording of Biber's Rosenkranz Sonaten published by Arts was a finalist at the Midem Classical Award in Cannes.

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## Myth and Magic

Performance dates: 3 - 16 December

Director: **Paul Agnew (GB)**  
Tenor: **Reinhoud van Mechelen (BE)**  
Concertmaster: **Huw Daniel (GB)**

H PURCELL                      The Fairy Queen

*interval*

JPh RAMEAU                      Pigmalion

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### PAUL AGNEW

#### Director

Born in Glasgow, Paul Agnew received his musical education with the Birmingham Cathedral choir and at the University of Oxford. On graduating, he joined the Consort of Musicke and performed music from the Italian and English Renaissance. In 1992 he was auditioned by William Christie, which proved to be a turning point in his life. Paul made his debut as a soloist performing Hippolyte in Rameau's *Hippolyte et Aricie*, with Les Arts Florissants, conducted by William Christie. He became the performer of choice for the counter tenor roles of the French baroque repertoire and was acclaimed in the major roles of Rameau's operas (*Platée*, *Les Boréades*, *Les Indes galantes*). After a long association with Les Arts Florissants, he is now their Associate Conductor and will direct over 100 concerts in the next seasons. As a soloist, Paul is regularly invited to festivals such as the Edinburgh festival, the BBC Proms and the Lufthansa Festival. He frequently sings with orchestras such as the Berlin Philharmonic, the City of Birmingham Symphony Orchestra, Orchestra of the Komische Oper Berlin, the Orchestra of the Age of Enlightenment and the Gabrieli Consort and Players. He appears with conductors such as Marc Minkowski, Ton Koopman, Sir John Eliot Gardiner, Philippe Herreweghe and Emmanuelle Haïm. Paul Agnew is also co-director of *Le Jardin des Voix*, Les Arts Florissants' academy for young singers. This interest in the training of new generations of musicians has also led him to conduct the French Baroque Youth Orchestra on several occasions, and he will make his directing debut with the European Union Baroque Orchestra in December 2012 with a programme of English and French music.



## PRESS REVIEWS

"The Sinfonia by Carl Philipp Emanuel Bach, with its flying leaps, rapid fluctuations of mood, and fondness for apparent non-sequiturs was delivered with real pzazz."

**The Irish Times** / August 2011

"The evening started (appropriately, as it was the anniversary of his death) with a punchy and vigorous performance of Father Bach's third Brandenburg Concerto, immediately exposing both the excellent consort playing ability and the individual talent of members of the group, all of whom had their moments of glory."

Andrew Benson-Wilson / **Early Music Review** / October 2011

"Ognuno degli artisti ha garantito un'esecuzione dell'intero programma assolutamente lodevole: una freschezza e una leggerezza da lasciare estrefatti se si considera che l'età media degli strumentisti si aggira ai 25 anni. Tutti meritano di essere nominate uno ad uno per il merito della loro bravura nell'esecuzione strumentale (...) È in particolare doveroso nominare il primo violino Johannes Pramsohler (...) che con il suo P.G. Rogeri del 1713 ha dato motivo di incanto in virtuosismo o lirismo spesso in un rapporto di "botta e risposta" con il solista Enrico Onofri."

**GBOPERA Opera Magazine** / 2011

"Blessed with apparently inexhaustible energy and skill - both of his own and in his young musicians - Onofri has created a gem of an ensemble. (...) the music that they make together is fresh and joyously self-assured. Judging by this performance the future of period performance in Europe is truly in safe hands."

**Musicalcritism.com** / May 2010

"The shock of the old: the EU Baroque Orchestra"

The orchestra lives out its European credentials, indeed earns them, in the extensive reach of its auditions, and of its touring schedule. They have played not just across this continent but in Gaza, Soweto, Colombia, Botswana, Brazil and China.

The EUBO draws young players from many different countries, but it still has the advantage of being much smaller than the conventional symphony orchestra. This allows for a litheness and agility in its activities which properly match the litheness and agility of baroque music played period style.

If politicians or *fonctionnaires* are tempted to wobble in their appreciation of youth enterprises like the EUBO, one experience of them performing will galvanisingly restore their faith. The energy and enthusiasm is palpable. And when the performers are the best of their age in Europe, as in the EUBO, their sheer prowess is augmented by a lack of cynicism and of world-weariness - and this makes for an irresistible experience.

As they approach the next Handel celebrations, in 2009, it is clear that the EUBO are as clear in their vision as they were for the last, 23 years ago. With the continuing support of the EU institutions, the horizon opens up."

Andrew Hammond / **European Commission's London office website**