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European Union Baroque Orchestra

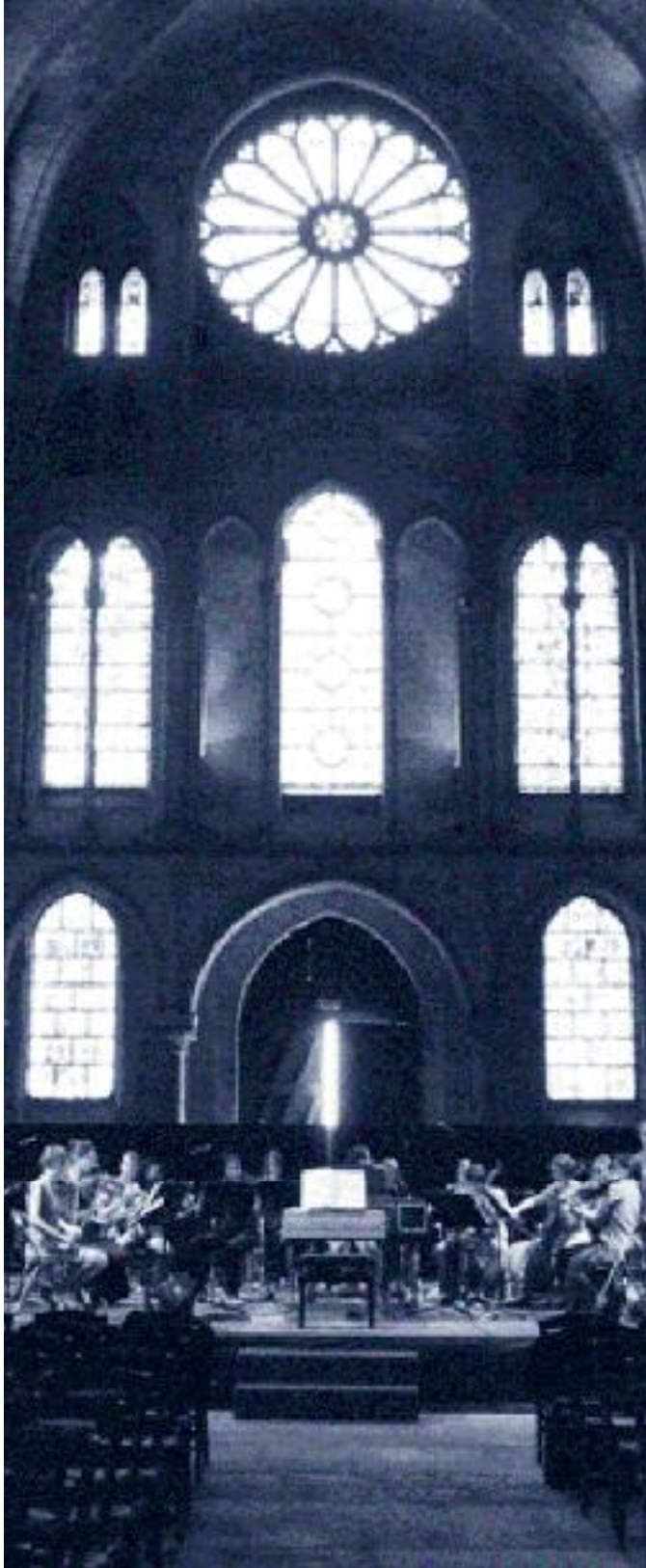
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EUBO is an official cultural training
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the European Commission, and in 2008
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EAC.EA.P5, Culture: Marc Jorna / Corinne Mimran (Head of Unit)

EUBO 2008 Tours

- 24 July Trifolion, Echternach, Luxembourg
 26 July Jaani Kirik, Tartu, Estonia
 27 July Mustpeade Maja, Tallinn, Estonia
 28 July Blackheads House, Riga, Latvia
 31 July Basilique St Rémi, Reims, France
 2 August Grand Théâtre, Reims, France
 5 August Galerie Herrenhausen, Hannover, Germany
 7 August Concert Hall, Turku, Finland
- 4 October Kloster Michaelstein, Blankenburg, Germany
 6 October Salle Poiriel, Nancy, France
 7 October Eglise SS Pierre et Paul, Echternach, Luxembourg
 9 October St Peter's, Eaton Square, London, UK
 11 October Tonbridge School, Tonbridge, UK
 12 October La Ferme du Biéreau, Louvain-la-Neuve, Belgium
 13 October Maison de l'Europe, Brussels, Belgium
 14 October Šv Kotrynos bažnyčioje, Vilnius, Lithuania
- 12 November Eglise St Martin, Amilly, France
 13 November Eglise SS Pierre et Paul, Echternach, Luxembourg
 14 November Stadtkirche, Darmstadt, Germany
 16 November Dom, Bad Gandersheim, Germany
 18 November Philharmonic Hall, Sofia, Bulgaria
 19 November Festival & Congress Centre, Varna, Bulgaria
 21 November Iglesia de la Clerecía, Salamanca, Spain
- 2 December *CD recording*, Echternach, Luxembourg
 3 December *CD recording*, Echternach, Luxembourg
 4 December Trifolion, Echternach, Luxembourg
 6 December Nybrokajen 11, Stockholm, Sweden
 9 December Philharmonia, Iasi, Romania
 10 December Ateneul Român, Bucharest, Romania
 11 December Teatrul National, Cluj, Romania
 13 December St John's Smith Square, London, UK

EUBO 2008 Programmes

Stadt-Land-Fluss

Director: Lars Ulrik Mortensen

Concertmaster: Judith Steenbrink

GPh TELEMANN	Darmstadt Concerto in C TWV55:C6
JS BACH	Brandenburg Concerto No 1 in F BWV1046
GF HANDEL	Water Music Suite in F HWV348 & HWV331

Masters of the Baroque

Director and violin soloist: Enrico Onofri

Concertmaster: Huw Daniel

A CORELLI	Concerto Grosso in D Op 6 No 1
A VIVALDI	Sinfonia in G RV149
A VIVALDI	Violin Concerto in g minor RV332
JS BACH	Orchestral Suite No 1 BWV1066

Tour de France

Director: Roy Goodman

Concertmaster and violin soloist: Lidewij van der Voort

JPh RAMEAU	Orchestral Suite from <i>Platée</i>
JM LECLAIR	Concerto for violin in a minor Op 7 No 5
JF REBEL	<i>Les Caractères de la Danse</i>
JB BOISMORTIER	Concerto for bassoon in D Op 26
JPh RAMEAU	Orchestral Suite from <i>Pigmalion</i>

Enlightenment in Europe

Director: Lars Ulrik Mortensen

Concertmaster: Judith Steenbrink

FJ HAYDN	Overture to <i>L'Isola disabitata</i> HobXXVIII:9
WA MOZART	Divertimento for strings in F K138
L KOZELUCH	Symphony in g minor
JAP SCHULZ	Overture to <i>Athalie</i>
WA MOZART	Symphony No 29 in A K201





EUBO 2008 Members

Violins	Erin Chen	Ireland
	Anne Marie Christensen	Denmark
	Daniela Henzinger	Austria
	Ivan Iliev	Bulgaria
	Sophie Iwamura	France
	Katharina Kiesenhofer	Austria
	Veronika Manová	Czech Republic
	Ania Nowak	Poland
	Stephen Pedder	United Kingdom
	Sara Deborah Struntz-Timossi	Germany
Zefira Valova	Bulgaria	
Violas	Aliye Cornish	United Kingdom
	Daniel Lorenzo Cuesta	Spain
	Miriam Macaia	Portugal
	Maria Ramírez Rodríguez	Spain
Cellos	Ania Katynska	Poland
	Poppy Walshaw	United Kingdom
Double Bass	Vega Montero	Spain
Oboes	Sarah Aßmann	Germany
	Laura Duthuillé	France
	Amy Power	United Kingdom
Bassoons	Marie Hervé	France
	José Rodrigues Gomes	Portugal
Horns	Hylke Rozema	The Netherlands
	Misha Sporck	The Netherlands
Theorbo	Daniel Zapico	Spain
Harpichord	Nadja Lesaulnier	France

EUBO 2008 Faculty

EUBO Directors

Lars Ulrik Mortensen	Denmark
Enrico Onofri	Italy
Roy Goodman	United Kingdom

EUBO Concertmasters

Judith Steenbrink	The Netherlands
Huw Daniel	United Kingdom
Lidewij van der Voort	The Netherlands

EUBO Tutors

Margaret Faultless (director of studies)	United Kingdom
Pavlo Beznosiuk (violin)	United Kingdom
Anton Steck (violin)	Germany
Richard Gwilt (viola)	United Kingdom
Jaap ter Linden (cello)	The Netherlands
Maggie Urquhart (double bass)	United Kingdom
Katharina Arfken (oboe)	Germany
Alberto Grazzi (bassoon)	Italy
Matthew Halls (harpichord)	United Kingdom
Oliver Sändig (tuning)	Germany

“The European Union Baroque Orchestra is a perfect symbol of our united Europe and its ideals... a brilliant example of the Europe of excellence.”

Jan Figel’, Commissioner for Education, Training, Culture and Youth

The European Union Baroque Orchestra provides talented young musicians from all over Europe with the quality of training and experience necessary to embark on careers in the flourishing world of baroque music. Created in 1985 as a major initiative of European Music Year to celebrate the 300th anniversaries of three great baroque musicians JS Bach, Scarlatti and Handel, EUBO acts as a bridge between conservatoire study and professional life. Over the past 23 years, 22 different orchestras comprising more than 500 full-time members of EUBO have given over 600 performances in 51 countries worldwide.

EUBO is in effect a "mobile conservatory", providing training opportunities which are not available at national level. Performing on period instruments (18th century originals or copies) and re-discovering stylistic techniques, EUBO encourages a greater understanding of the evolution of the orchestra and provides a unique experience which will change the lives of these young musicians forever.

Each year around 100 applicants are short-listed to attend rigorous auditions in the hope of gaining a place on the annual programme. After selection by an international jury of leading baroque performers, the successful applicants, this year with an average age of 25 years and from 12 EU countries, participate in an intensive period of training and rehearsals in preparation for a series of concert tours. This season involves 30 performances throughout the EU, of four programmes with three different music directors. At the end of the year the musicians, fired with enthusiasm and burning with passion, new contacts made and skills honed, will burst onto the baroque music scene. With former EUBO students in almost every major baroque ensemble, there is little doubt that this fresh, energetic talent re-invigorates the resources and vitality of baroque performance worldwide.

EUBO's Music Director, the Danish harpsichordist Lars Ulrik Mortensen, oversees the artistic content of the activities in collaboration with violinist Director of Studies Margaret Faultless. In recognition of his outstanding international reputation, Lars Ulrik Mortensen was awarded the Léonie Sonning Music Prize 2007, joining the constellation that includes Stravinsky, Messiaen, and Menuhin.

At the beginning of this season, EUBO was invited to become the orchestra-in-residence in Echternach, Luxembourg, thereby fortifying its position as the baroque orchestra at the heart of Europe. In co-operation with the City of Echternach, Festival International Echternach and the new cultural centre Trifolion, EUBO is proud to present its new concert series "Echter'Barock", which will take the Orchestra to the beautiful city of Echternach during each tour for concerts, rehearsals and recordings.

The Orchestra is a powerful symbol, a microcosm of Europe performing in harmony. EUBO is highly regarded by the European Parliament, Commission and Council as a cultural ambassador for the EU and receives funding from the European Union's Culture programme. The Orchestra is proud to carry the message of Europe – of understanding and tolerance of cultural diversity – all over the world. As well as tours to Japan and USA, EUBO has performed in less favoured parts of the world and remains one of very few orchestras to have been invited to give concerts and masterclasses, for example, in Ramallah and the Gaza strip, in Beirut, in the drug capitals of Colombia, in Soweto, in Botswana, Bosnia, Montenegro, Macedonia, and in little-known regions of Brazil and China.

This important role notwithstanding, the European Union Baroque Orchestra also performs at many of Europe's finest music festivals and concert halls, including the Amsterdam Concertgebouw, Palau de la Música in Barcelona, Opéra Comique in Paris, and the Festivals of Ansbach, Musikalische Herbst, Chaise-Dieu, Wallonie and Vlaanderen, as well as top specialist early music festivals such as Utrecht, Ambronay, York and Lufthansa Baroque in London. A strong relationship with committed supporters of EUBO has been built up over recent years, and these organisations, such as Stiftung Kloster Michaelstein and Jardins d'Agrément in Amilly, regularly provide accommodation and rehearsal facilities.

Providing ideal conditions to nurture EUBO's young talents is an expensive undertaking, and it is the loyal support of corporate sponsors, such as Hypovereinsbank Luxembourg and Microsoft Europe, and a successful application for funding through the EU culture programme that makes the project possible. From this year, EUBO has secured a three-year EC grant, which will enable the Orchestra to plan with security to meet the challenges ahead.





It is an honour for me to accompany the EUBO 2008 tour by contributing again with a message. The European Union Baroque Orchestra is a perfect symbol of our united Europe and its ideals. The orchestra is a truly pan-European project; the players selected this year hail from 12 different countries, maybe to match the stars of the European flag. I would also like to praise the organisation for its commitment towards the young. Since its creation in 1985, the EUBO, with the support of the European Union, has been giving young European musicians a once-in-a-lifetime opportunity to work together with some of the most prestigious orchestras in the world, show their talent, and develop their art and skills. In this way the EUBO can help young musicians make the transition from the conservatoire to professional life and can assist the most talented and determined among them to move from the regional and national stage to European and global acclaim. Your orchestra is a brilliant example of the Europe of excellence, which we all strive to build. Your continued success is a great encouragement for all the people who invest their time and energy to reinforce the cultural side of the European project.

Another reason of fascination for the symbolic power that emanates from your orchestra is linked to baroque music itself. The music you keep alive and renew with your every performance was composed at a time when Europe was politically at its most divided. In spite of this, the composers and musicians of the time never ceased to influence each other and mix their traditions, especially uniting the musical cultures of the North and the South of Europe. Once again, the story of this period shows that the unifying power of art is stronger than the divisions determined by political, economic and military interests. Throughout the centuries, scholars, artists and entertainers have built a pan-European cultural identity which we should receive and cherish as their most precious legacy. I commend the EUBO for continuing their tradition in our time.

I wish you every success in your 2008 tour.

Ján Figel'
Commissioner for Education, Training, Culture and Youth
European Commission



I am delighted that HVB Luxembourg, a member of UniCredit Group, Europe's first truly European Bank, can provide EUBO with the necessary financial support to assist young musicians from all over the EU to develop their skills and gain experience in orchestral performance.

UniCredit is committed to the world of music. It is the most universal of languages, bringing together people from all nations and cultures, without losing respect for their specific identity. Our commitment to culture is an indication of our core values: we believe in innovation, in the young, and in an optimistic approach to the future. So that we can be a driving force to help people develop. Wherever they may be.

We wish EUBO a successful season 2008.

Ernst-Dieter Wiesner
Chief Executive Officer
HVB Luxembourg / UniCredit Group Luxembourg



Music is a truly universal language, and EUBO is a great instrument with which to further European integration. So I am delighted that Microsoft Europe has the opportunity to support the European Union Baroque Orchestra for the sixth consecutive year.

Bringing together young musicians from all over Europe and providing new talents with the opportunity to realise their potential, EUBO builds on our European heritage whilst providing each musician with a chance to further his or her professional career. EUBO's performances delight audiences both at concerts and through recordings and broadcasts; the Orchestra is a lively, responsive and energetic symbol of cultural exchange and communication within Europe and a great ambassador outside Europe.

We wish EUBO a successful tour in 2008.

John Vassallo
Vice-President, EU Affairs
Microsoft Europe



EU Ministers of Culture

Je suis très heureuse de saluer la nouvelle saison de concerts de l'EUBO. Depuis 1985, l'EUBO permet à de jeunes musiciens de tous les pays de l'Union européenne – 12 cette année – de se rencontrer et de se confronter à des publics très variés.

C'est une aventure extraordinaire pour ces jeunes interprètes, une aventure qui allie l'excellence artistique, la formation continue et la diffusion d'un répertoire savant, trop souvent méconnu. Je me réjouis particulièrement que l'EUBO mette à l'honneur la musique baroque, qui représente la première expression d'une culture musicale véritablement européenne.

Ce projet est une illustration parfaite de ce que l'Europe doit promouvoir. Pour avancer, pour s'installer durablement dans le cœur de tous les citoyens, l'Europe doit miser sur la culture et sur la jeunesse. Elle doit savoir faire vivre ses racines communes tout en se tournant vers l'avenir.

Je souhaite à tous les jeunes musiciens de l'EUBO de rencontrer un grand succès pendant leur tournée.



Christine Albanel

Ministre de la Culture et de la Communication, France



Claudia Schmied
Austria



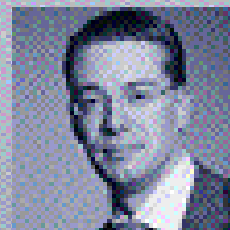
Isabelle Weykmans
Belgium



Bert Anciaux
Belgium



Laine Jänes
Estonia



Stefan Wallin
Finland



Christine Albanel
France



Helēna Demakova
Latvia



Jonas Jučas
Lithuania



François Biltgen
Luxembourg



Adrian Iorgulescu
Romania



Marek Mad'arič
Slovakia



Vasko Simoniti
Slovenia



Fadila Laanan
Belgium



Stefan Danailov
Bulgaria



Akis Kleanthous
Cyprus



Václav Jehlička
Czech Republic



Brian Mikkelsen
Denmark



Bernd Neumann
Germany



Mihail-Georgios Liapis
Greece



István Hiller
Hungary



Martin Cullen
Ireland



Sandro Bondi
Italy



Octavie Modert
Luxembourg



Dolores Cristina
Malta



Ronald Plasterk
The Netherlands



Bogdan Zdrojewski
Poland



José António Pinto Ribeiro
Portugal



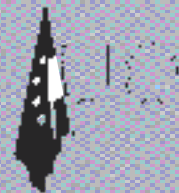
César Antonio Molina
Spain



Lena Adelsohn Liljeroth
Sweden



Andrew Burnham
United Kingdom



Director: Lars Ulrik Mortensen
Concertmaster: Judith Steenbrink

GPh TELEMANN (1681–1767)

Darmstadt Overture for 3 oboes, bassoon and strings in C TWV55:C6

Overture (Grave–Allegro–Grave) – Harlequinade – Espagnol – Bourée en trompette – Sommeille – Rondeau – Menuet I/II – Gigue

JS BACH (1685–1750)

Brandenburg Concerto No 1 in F BWV1046

[Allegro moderato] – Adagio – Allegro – Menuet-Trio-Menuet-Polonoise-Menuet-Trio-Menuet

Interval

GF HANDEL (1685–1759)

Water Music Suite in F HWV348 Et HWV331

Overture – Adagio e staccato – Allegro – Andante – Allegro – Air – Minuet – Bourrée – Hornpipe – Allegro – Alla Hornpipe

Additional repertoire will include

A CORELLI (1653–1713)

“Christmas” Concerto Grosso Op 6 No 8 in g minor

fatto per la notte di Natale

Vivace-Grave – Allegro – Adagio-Allegro-Adagio – Vivace – Allegro-Pastorale



When devising the repertoire for EUBO concerts for the upcoming season, one is faced with many different demands. The programmes need to be rewarding for the listener as well as for the players, they need to display a variety of styles and musical languages, and they should contain a healthy mixture of familiar as well as lesser-known works. Furthermore, one must not forget that the programmes will be performed in very different types of venue, and – due to the sometimes very strenuous circumstances of travelling – their demands on the players should go right up to, but not beyond, the limits of young and talented, but also relatively inexperienced musicians. Last, but not least, one should not forget that – because of the “rhythm” of EUBO’s work – the players of the orchestra are mostly selected *after* the programmes have had to be fixed! So it is clear that the organisational and musical challenges involved are indeed considerable, and I would like to take this opportunity to provide some personal comments on “my” programme.

The music of Telemann never ceases to impress by its freshness, inexhaustible imagination, wit and humanity, and the C major Suite has all the characteristics of this amazingly prolific and productive composer. Taking full advantage of the colour possibilities of the triple oboe band against the string corps, this piece speaks to us not only by the charm of its dance movements, but also through its foray into the world of opera.

Due to its technical demands and compositional complexity, the music of Johann Sebastian Bach constitutes the ultimate challenge for every baroque musician. Among Bach’s works, the Brandenburg Concertos are the first example of a distinguished series of musical gifts, which include the Kyrie and Gloria of the B minor Mass, the Goldberg Variations and the Musical Offering. Named after their dedicatee in 1720, the Margrave Christian of Brandenburg, these concertos all seem to highlight particular elements of the reign of an enlightened ruler, and in the first concerto – with horn sounds and triple oboe band – the references to hunting can hardly be overlooked. And how original the work is! Initially a traditional three-movement “group” concerto, the seemingly inexhaustible colour combinations of the fast movements, the virtuosic horn writing, the characteristic colours of the Violino Piccolo, as well as the dark dissonances of the slow movement, all show Bach at the height of his powers. But then, surprisingly, we are treated to echoes of courtly dance or Tafelmusik (Menuet and Trio), exotic dance (Polacca), and more reminiscences of the hunt (horn/oboe trio) in a never-ending kaleidoscope of colours and moods.

24 July

Trifolion
 Echternach
 Luxembourg

26 July

Jaani Kirik
 Tartu
 Estonia

27 July

Mustpeade maja
 Tallinn
 Estonia

For me – and presumably the majority of today's listeners – the sounds of Handel's Water Music are among the most familiar symbols of baroque music. But sometimes this very familiarity may hinder our appreciation of the novelty and freshness of a particular work. Preparing this EUBO programme I have been trying to pretend that the music is completely unknown to me, and this game has certainly reminded me of important features in the Water Music that I had previously forgotten: the wonderfully unpredictable whirlwind progress of the second half of the Overture, the well-timed shock of the oboe solo, the inimitable "Handel-colour" of bassoon and low strings playing melodies in the second minuet, and much more. Due to a problematic source situation, the Water Music Suite I traditionally ends with a slow movement in d minor. This is extremely unlikely in a work of this nature, so I have added a couple of movements from the Water Music Suite II in Handel's own later arrangement bringing the work to a satisfactory conclusion.



Lars Ulrik Mortensen

LARS ULRIK MORTENSEN Music Director, EUBO

Harpichordist and conductor Lars Ulrik Mortensen is one of the world's leading exponents of early music. Among countless awards for his CD recordings, he has received the Diapason d'Or, the Cannes Classical Award and the Danish Grammy, and was awarded the prestigious Léonie Sonning Music Prize 2007. Music has been Lars Ulrik Mortensen's constant companion, since he first climbed onto a piano stool at the age of three. He sang in the Danish Radio Boys' Choir and graduated from a Copenhagen high school with a specialisation in music. He then spent a few years playing in the rock band Culpeper's Orchard.



When Lars Ulrik Mortensen began studying musicology at university, he came across a book about English music for the virginal, a smaller version of the harpsichord. He was deeply fascinated, and the music it described led him to the only keyboard instrument he had not yet played: the harpsichord. It was love at first delicate note: Lars Ulrik Mortensen decided to become a harpsichordist. He became a student at the Royal Danish Academy of Music in Copenhagen and studied with Trevor Pinnock in London. There followed several years of

concert appearances, both as a soloist and ensemble player, in Europe, the Americas and Japan. From 1988 to 1990 he was harpsichordist with the ensemble London Baroque, and with Collegium Musicum 90 until 1993. From England he went to Germany, where he was professor of harpsichord and performance practice in Munich.

Lars Ulrik Mortensen returned to Denmark in 1999 when he was appointed artistic director of Concerto Copenhagen (CoCo). The following year he made his conducting debut at the Royal Theatre in Copenhagen, and was invited back in 2002, to direct Handel's Giulio Cesare. At the Royal Theatre, he has also conducted performances of Mozart's Idomeneo, Marriage of Figaro and La Clemenza di Tito and Monteverdi's Il Ritorno d'Ulysse in Patria and Coronation of Poppea. After a long association with the European Union Baroque Orchestra as harpsichord tutor and guest director, Lars Ulrik Mortensen was appointed EUBO's Music Director in 2004 and has since directed this young ensemble in more than 60 concerts throughout Europe.

Lars Ulrik Mortensen believes that performing on original instruments is of crucial importance, and in 2003 he announced that he would only work with specialist ensembles. "What fascinates me about baroque orchestras is the rhythmic and sensual character, as well as the tonal colours of the instruments, and the freedom – allowing the music to arise spontaneously as you are playing. And besides, I believe it simply sounds better."

JUDITH STEENBRINK Concertmaster

Judith Steenbrink studied with Alda Stuurop at the Utrecht Conservatory, where she finished her undergraduate studies in 2000. Then she studied with Lucy van Dael at the Amsterdam Conservatory for the soloists' diploma. After her study she followed master classes with, among others, Enrico Gatti and John Holloway. She was chosen for the 2002 European Union Baroque Orchestra, with concert tours, TV and CD recordings, throughout the whole world.



Subsequently she joined groups like Arte dei Suonatori, Concerto Copenhagen, Les Talens Lyriques, Movimento and The Amsterdam Baroque Orchestra. At the moment she works as concertmaster for the Tallinn Baroque Orchestra, the European Union Baroque Orchestra and is invited to lead early music projects at conservatories in The Netherlands. During her studies she founded Ensemble Séverin with her twin sister Tineke Steenbrink who was also a member of EUBO in 2002 (harpsichord and organ). Together with a number of like minded young colleagues she is a founder member of the Holland Baroque Society which in its short existence has already secured a place for itself on the international baroque stage. For the Brandenburg Concerto in this programme, Judith plays a violino piccolo kindly loaned to EUBO by the Royal Academy of Music, London.

28 July
Blackheads House
Riga
Latvia

31 July
Basilique St Rémi
Reims
France

6 December
Nybrokajen 11
Stockholm
Sweden

10 December
Ateneul Român
Bucharest
Romania

11 December
Teatrul National
Cluj
Romania

13 December
St John's, Smith Square
London
UK

Director: Lars Ulrik Mortensen
Concertmaster: Judith Steenbrink

FJ HAYDN (1732-1809)

Overture to *L'Isola disabitata* Hob XXVIII:9

Allegro – Poco adagio – Presto

WA MOZART (1756-1791)

Divertimento for strings in F K138

Allegro – Andante – Presto

L KOZELUCH (1747-1818)

Symphony in g minor

Allegro – Adagio – Presto

Interval

JAP SCHULZ (1747-1800)

Overture to *Athalie*

WA MOZART (1756-1791)

Symphony No 29 in A K201

Allegro moderato – Andante – Menuetto – Allegro con spirito

Most of the pieces in the programme date from the "Sturm und Drang" years of the 1770s, and we attempt to show the music of the "early" Mozart within a broader European context. The Divertimento for strings in F major K138 dates from 1772. The source situation is not clear and the work could possibly also be performed as a string quartet, but in my view the string orchestra is a particularly happy medium for the wit, sparkle and fire of the outer movements as well as for the wonderfully luscious textures of the second.

The A major symphony K201 never ceases to fascinate me. Composed by an astonishingly mature-sounding 17-year old, it is the first of many examples by Mozart where the form of a particular musical genre is treated in new and surprising ways. For example, Mozart's listeners would surely have expected a symphony to "start with a bang", loudly, homophonically, and tonally stable. Here Mozart uses the whispered tones of the strings alone, using dissonance and "learned" harmonies, before unleashing the tutti with a strict canon between melody and bass. And the rest of the work continues in this vein, from the wonderful "Lied" of the second movement to the hunting calls and joking unexpected scales in the Finale.

As so often with Mozart's contemporaries, works in minor keys often seem the most interesting to today's listener. Mozart's Viennese colleague, the Bohemian Leopold Kozeluch's symphony in g minor is a typical example of this fashionable stormy, turbulent musical language.

As a Scandinavian, I feel a particular responsibility to promote music from Northern Europe. But there isn't much! The German composer JAP Schulz was resident in Copenhagen as Kapellmeister for many years, and though mostly remembered today for his beautiful "Lieder im Volkston" for solo voice, he played an important part in introducing Mozart's works to the Scandinavians. The beginning of his incidental music for Racine's *Athalie* actually quotes a not unfamiliar piano concerto by Mozart in the same key!

Any Classical programme needs an overture, and Haydn's *Uninhabited Island* seems to me a particularly upbeat and smiling choice.

Lars Ulrik Mortensen



**Performance broadcast live on Finnish Radio YLE1 from the opening night of the Turku Music Festival and transmitted via the European Broadcasting Union (EBU) on 20 radio stations in 17 different countries worldwide*

2 August
 Grand Théâtre
 Reims
 France

5 August
 Galerie Herrenhausen
 Hannover
 Germany

7 August
 Concert Hall*
 Turku
 Finland

4 December
 Trifolion
 Echternach
 Luxembourg

9 December
 Philharmonia
 Iasi
 Romania



ECHTER'BAROCK

Three steps forward...!

In 2008 EUBO is delighted to announce its appointment as Orchestra-in-Residence in Echternach, Luxembourg, for a period of five years, in co-operation with the City of Echternach, the Festival International Echternach and Trifolion - Centre Culturel, Touristique et de Congrès Echternach. The Orchestra will focus many of its regular activities in its new base at the heart and geographical centre of the European Union, including auditions, rehearsals and a series of concerts each year in Echternach under the banner "Echter'Barock".

The 2008 musicians are proud to be the first generation of EUBO to make Echternach their 'home'; starting their EUBO careers at the audition courses at Trifolion in March, returning for rehearsals and concerts throughout the season, and ultimately recording Handel's Water Music in December in the superb new facilities of the Cultural Centre.

EUBO is immensely grateful for the support shown by everyone involved in the collaboration between Echternach and the Orchestra; a perfect partnership. This residency in Echternach would not have been possible without the enlightened sponsorship from Hypovereinsbank Luxembourg, which has enabled the Orchestra to pursue its plans and ideas, and to take a significant *step forward* towards creative sustainability. Merci!



Ville d'Echternach



24 July
Trifolion
Lars Ulrik Mortensen
Stadt-Land-Fluss

7 October
Eglise SS Pierre et Paul
Enrico Onofri
Masters of the Baroque

13 November
Eglise SS Pierre et Paul
Roy Goodman
Tour de France

4 December
Trifolion
Lars Ulrik Mortensen
Enlightenment in Europe

MASTERS OF THE BAROQUE

Director & solo violin: **Enrico Onofri**
 Concertmaster: **Huw Daniel**

A CORELLI (1653-1713)

Concerto Grosso in D Op 6 No 1

Largo-Allegro-Largo-Allegro – Largo – Allegro – Allegro

A VIVALDI (1678-1741)

Sinfonia in G for strings, bassoon and continuo RV149

Allegro molto – Andante – Allegro

A VIVALDI (1678-1741)

Violin Concerto in g minor RV332

from Il cimento dell'Armonia e dell'Invenzione (soloist Enrico Onofri)

Allegro – Largo – Allegro

Interval

JS BACH (1685-1750)

Orchestral Suite No 1 in C BWV1066

*Ouverture – Courante – Gavotte I/II – Forlane – Menuet I/II – Bourrée I/II –
 Passepied I/II*

Additional repertoire will include

A VIVALDI (1678-1741)

Concerto in G RV151 *alla rustica*

Presto – Adagio – Allegro



This programme, conceived for the young players of the European Union Baroque Orchestra, is based on music by Bach and Vivaldi, maybe the two most representative composers of the Northern and the Southern souls of baroque Europe. Their music will lead the extraordinary performers of EUBO to be conscious of the cultural interdependence of the European people, in the past, but also at present.

The programme is underlaid with the music of another great baroque composer, Arcangelo Corelli. Corelli's concertos and sonatas (pervaded both by a sensual and an angelic spirit – which is typical of 17th century Rome) have been a model for all European composers, representing an example of formal perfection; for that reason, the first of his Concerti Grossi opus 6 seemed to me the best overture for this concert, introducing the spirit of the late baroque era.

The following piece is a funny Sinfonia, dedicated by Antonio Vivaldi to Christian, Prince of Saxony, during his visit to Venice in 1740. The second movement of this Sinfonia is very special: all violins play the same melody but in two different ways (some play as usual with the bow, the others play pizzicato – plucking the strings), creating an incredible mandolin effect.

After this Sinfonia, another piece by Vivaldi: a violin concerto from the celebrated opus 8 *Il Cimento dell'Armonia e dell'Invenzione*, maybe Vivaldi's most famous work (it includes the Four Seasons). Even if this concerto has no programmatic sense (contrary to most of the concertos from *Il Cimento*), the extreme rhetoric of the musical language leads the listener into a theatrical and dramatic mood, very close to the affetti (passions, feelings) of the Italian opera.

In the second part of the programme, something...not Italian: the C major Suite by Johann Sebastian Bach. Bach's contemporary, the musician Joachim Quantz, wrote that German music is probably the most perfect, combining the styles of Italian, German and French music. For sure, Bach's C major Suite is one of the best attempts to create a pan-European style, even if it's mainly based on the French form. Concerning the Italian references, just an echo: the fourth movement is a Forlane (Forlana = Friulian) a country dance from Friuli, a region in the North East of Italy.

In conclusion: an invitation as conductor of EUBO is a very important occasion. I'm convinced that relationships with young musicians are very important to a conductor or a soloist. Actually, it's a real necessity for me to share with them my thoughts, stimulating new ways to make music.

Enrico Onofri

4 October
 Kloster Michaelstein
 Blankenburg
 Germany

6 October
 Salle Poirel
 Nancy
 France

7 October
 Eglise SS Pierre et Paul
 Echternach
 Luxembourg

9 October
 St Peter's, Eaton Square
 London
 UK



ENRICO ONOFRI Director & violin soloist

Italian violinist Enrico Onofri's career began with an invitation from Jordi Savall to be concertmaster of La Capella Real; very soon he also found himself working with groups such as Concentus Musicus Wien, Ensemble Mosaïques and Concerto Italiano, and since 1987 he has been concertmaster and soloist with Il Giardino Armonico. He began conducting ensembles in 2002 with great critical acclaim, receiving invitations from orchestras and festivals from all over Europe and in Japan. Since 2005 he has been principal conductor of the Portuguese ensemble Divino Sospiro, the baroque orchestra in residence at the Centro Cultural de Belém in Lisbon, and guest conductor of the Academia Montis Regalis in Italy. In 2000 he founded the chamber ensemble Imaginarium to perform the great Italian baroque violin repertoire.



Enrico Onofri has performed in some of the world's most famous concert halls: the Musikverein and Konzerthaus in Vienna, Mozarteum in Salzburg, Philharmonie and Unter den Linden in Berlin, Alte Oper in Frankfurt, Concertgebouw in Amsterdam, Teatro San Carlo in Naples, Carnegie Hall and Lincoln Center in New York, London's Wigmore and Barbican Halls, Tonhalle

in Zürich, Théâtre des Champs Elysée and Théâtre du Chatelet in Paris, Auditorio Nacional in Madrid, and with artists including Nikolaus Harnoncourt, Gustav Leonhardt, Christophe Coin, Cecilia Bartoli and Katia and Marielle Labèque. Many of the CDs which Enrico Onofri has recorded, for labels including Teldec, Decca, Zig Zag, Astree, Opus 111 and Virgin, have been awarded prestigious international prizes, and many of his concerts have been broadcast by European, American, Asian and Australian networks. Since 2000, Enrico Onofri has been professor of baroque violin at the Conservatorio Bellini in Palermo, and has given masterclasses throughout Italy and Europe.

HUW DANIEL Concertmaster

Huw Daniel was a pupil at Ysgol Gymraeg Castell-nedd and Ysgol Gyfun Ystalyfera, South Wales, and continued his education as an organ scholar at Robinson College, Cambridge, where he



graduated with first-class honours in music in 2001. He then studied at the Royal Academy of Music for two years, learning the baroque violin with Simon Standage and the modern violin with Hu Kun. In 2004, Huw was a member of EUBO, the members of which formed Harmony of Nations and continue to play together under this name; they have just released their first CD. Huw

plays with several other period-instrument orchestras, including the King's Consort, English Concert, Irish Baroque Orchestra, Orchestra of the Age of Enlightenment, Amsterdam Baroque Orchestra, London Handel Orchestra, and The Sixteen. He appears regularly as leader of Orquestra Barroca Casa da Música, Porto, English Touring Opera's baroque orchestra, and Harmony of Nations, and as guest-leader of Collegium Musicum Telemann, Osaka, Japan, St James's Baroque, and Haydn Sinfonietta Wien. Huw plays regularly with many chamber groups including the Marésienne Consort and the Bach Players.

EUBO would like to thank *Stiftung Kloster Michaelstein* for its continued support over the last decade, and for providing the Orchestra with rehearsal venues, accommodation, promotion and other facilities on a regular basis since 2001. *Stiftung Kloster Michaelstein* has enabled the Orchestra to prepare and present this programme.



EUBO Development Trust

The EUBO Development Trust is a charity supporting the work of the European Union Baroque Orchestra.

The trust sponsors concerts, provides travel bursaries for students to attend the EUBO audition courses, and supports the orchestra in many other ways. Its generous donations have enabled the production of EUBO's newest CD "Baroque Suites".

Join us now and become a donor to the trust! Even the smallest donation is a major help to us in these increasingly difficult times. Just talk to any member of this year's orchestra and ask how they think that EUBO is helping them launch a successful career.

To find out more about how you can give, please contact Jose Phillips at EUBO Development Trust:

T: +44 1993 812 111

F: +44 1993 812 911

E: devtrust@eubo.org.uk

EUBO Development Trust, Hordley, Wootton, Woodstock, OX20 1EP, UK.

The EUBO Development Trust is a charity registered in the UK no. 1082932



EUBO is proud to present its new CD "Baroque Suites" with works by JPh Rameau,

JJ Fux and JS Bach, which EUBO 2007 recorded under the direction of Lars Ulrik Mortensen.

For details contact the EUBO office or visit www.thegiftofmusic.com

11 October
Tonbridge School
Tonbridge
UK

12 October
La Ferme du Biéreau
Louvain-la-Neuve
Belgium

13 October
Maison de l'Europe
Brussels
Belgium

14 October
Šv Kotrynos bažnyčioje
Vilnius
Lithuania

Director: Roy Goodman**Concertmaster & solo violin: Lidewij van der Voort****JPh RAMEAU (1683–1764)****Orchestral Suite from *Platée****Ouverture – Air Pantomime – Air de Ballet – Orage – Air un peu gai, pour des fous tristes – Menuet I/II – Rigaudons***JM LECLAIR (1697–1764)****Violin Concerto Op 7 No 5 in a minor** (soloist Lidewij van der Voort)*Vivace – Largo-Adagio – Allegro assai***Interval****JF REBEL (1666–1747)*****Les Caractères de la Danse****[Prélude – Courante – Menuet – Bourrée – Chaconne – Sarabande – Gigue – Rigaudon – Passepiéd – Gavotte – Sonate – Loure – Musette – Sonate]***JB BOISMORTIER (1689–1755)****Bassoon Concerto in D** (soloist Marie Hervé)*Allegro – Largo – Allegro***JPh RAMEAU (1683–1764)****Orchestral Suite from *Pigmalion****Ouverture – Les différents caractères de la danse**[Gracieusement – Air très lent – Gavotte lent – Menuet – Gavotte gaie –**Chaconne vive – Loure très grave – Passepiéd vif – Rigaudon vif]**Sarabande pour la Statue/ Tambourin (fort et vite) – Marche – Pantomime**niaise et un peu lente/Deuxième Pantomime très vite – Air gracieux et gai –**Rondeau contredanse*

Music from 18th century France is for me one of the most rich and inspiring genres – often intensely sensuous and filled with colourful imagery, but sometimes wildly dramatic and audaciously vigorous; often surprisingly free and uninhibited, yet always governed by strict rules of rhythmic and ornamental performance practice. During my 15 years as Music Director with EUBO it was always a joy to programme some music by Rameau (we had the opportunity to record three suites on a CD for Naxos) and so I jumped at the opportunity to base an all-French programme around his music. My first experience of this style was as a violinist in the 1970s when I played with Sir John Eliot Gardiner in an early revival and subsequent recording of Rameau's *Les Boréades*, followed closely by fully-staged performances (including wonderful ballet music danced in stunning 18th century costumes!) of *Hippolyte et Aricie* (with Sir Charles Mackerras) and *Castor et Pollux* (with Charles Farncombe). Almost overnight it seemed as if I had absorbed a completely new musical language – one with which I felt an immediate affinity and which would broaden my musical vocabulary for life!

Orchestral suites were already assembled in the 18th century from Rameau's ballet music and I have a set of the original 'Artois' parts books (for 15 dance suites) from which I prepared the material for both *Platée* and *Pigmalion*. Most of Rameau's operas are tragedies, but *Platée* (first performed in 1745) was a substantial *comédie-lyrique* with a simple and instantly appealing

plot. *Pigmalion* (1748) on the other hand was a short *Acte de Ballet* (with both song and dance) in which the titular sculptor falls in love with his statue, which itself comes to life and learns how to dance! Just as strikingly original and imaginative is the music of Rameau's slightly younger contemporary Jean-Féry Rebel. His music for *Les Élémens* must have provoked much controversy in 1737, not least for the opening cluster chord of *Chaos* which contains all the diatonic tones together! His *Fantaisie Les Caractères de la Danse* (1715) could well have been a model for Rameau's compact dancing lesson in *Pigmalion* – similarly conceived as a piece of solo ballet music.

Boismortier composed a similar *Simphonie* for the arrival of the elemental spirits in his *Les Voyages de l'Amour*, but for the sake of variety in this programme I have decided to include two contrasting concertos: Boismortier's short but endearing bassoon concerto was composed in the late 1720s and, although originally intended for cello, makes a most effective addition to the repertoire of an instrument also much favoured by Rameau. Leclair was the first Frenchman to write violin concertos (albeit, like his Italian contemporaries Tartini and Locatelli, continuing the form made so popular by Vivaldi) and this brilliant example comes from the first of his two sets of six concertos (1737) in which some elements seem to point a finger towards the future masterpieces of Mozart.

Roy Goodman

12 November
Eglise St Martin
Amilly
France

13 November
St Peter & St Paul
Echternach
Luxembourg

14 November
Stadtkirche
Darmstadt
Germany

16 November
Dom
Bad Gandersheim
Germany

ROY GOODMAN

Director

Roy Goodman is Principal Guest Conductor of the Auckland Philharmonia New Zealand, the English Chamber Orchestra, and Conductor of the Bachkoor Holland accompanied by the Royal Concertgebouw Kamerorkest. He has worked as guest conductor with 120 orchestras and opera companies worldwide. Goodman is well known for his work as director and founder of the Brandenburg Consort (1975-



2001), as co-director/founder of The Parley of Instruments (1978-1986), co-founder of the London Handel Orchestra, Principal Conductor of the Hanover Band (1986-1994), Music Director for fifteen years of the European Union Baroque Orchestra (1989-2004), Principal Conductor of the Händel Festspiele in Karlsruhe (1990-1998), the first Principal Conductor of Umeå Symphony Orchestra and Norrlands Opera Sweden (1995-2001), Music Director of the Manitoba Chamber Orchestra in Winnipeg (1999-2005) and as the first Principal Conductor of Holland Symfonia (2003-2006).

Born in 1951, Roy Goodman achieved international fame as a chorister with the choir of King's College Cambridge - as the 'high C' soloist in Allegri's Miserere. In 1970 he became a Fellow of the Royal College of Organists, and completed his violin studies with both performer and teacher diplomas. From 1977 Goodman worked throughout Europe as a violinist - as concertmaster or soloist with Ashkenazy, Brüggem, Ivan Fischer, Gardiner, Herreweghe, Hickox, Hogwood, Jacobs, King, Koopman, Mackerras, Marriner, McCreesh, Norrington, Pinnock, Rattle and Schreier. Goodman was the first concertmaster of the Orchestra of the Age of Enlightenment, and during the 1980s he conducted with the Hanover Band the first ever recordings on historic instruments of the complete symphonies by Beethoven, Schubert, Schumann and Weber, as well as symphonies by Mendelssohn and Haydn.

In addition to directing more than forty world premières of contemporary music, he has conducted over 120 CDs ranging from Monteverdi's sacred vocal music to Holst's Planets (played on historical instruments!) In 2006 he made his debut with the Royal Concertgebouw Orchestra in Amsterdam and returned to San Francisco Opera to conduct a new production of Mozart's Figaro.

Concerts in 2008/9 include the Hallé in Manchester, RSNO in Glasgow and Residentie Orchestra in Den Haag, WDR Cologne, NDR Hannover and SWR Stuttgart Radio Symphony Orchestras, Recreation Graz and Kristiansand Symphony, Tampere and Bergen Philharmonics, Ulster Orchestra in Belfast, the English, Geneva, Manitoba, Uppsala and Swedish Chamber Orchestras, Grand Teton Festival Orchestra Wyoming, Western Australia Symphony Orchestra in Perth and Auckland Philharmonia in New Zealand. Roy Goodman is an honorary Doctor of Music (University of Hull) and an honorary Fellow of the Royal College of Music (London).

LIDEWIJ VAN DER VOORT

Concertmaster and violin soloist

Lidewij van der Voort studied violin with Johannes Leertouwer in Amsterdam, and pursued her interest in baroque violin with Sigiswald Kuijken in Brussels. Additionally she participated in masterclasses with Enrico Gatti, John Holloway, Stanley Ritchie, Reinhard Goebel, Roy Goodman and Andrew Manze, and was a member of EUBO in 1999. Lidewij has a particular focus on chamber music, especially 17th and 18th century violin repertoire.

She regularly performs as a soloist, with harpsichord and with a string quartet in venues across Europe. With La Calendola Amsterdam she won prizes at the Early Music competitions in Bruges and Rovereto and has appeared as Concertmaster with The Dutch Bach Society, EUBO, the New Dutch Academy and the vocal ensemble Ex Tempore. She is a founding member of the Holland Baroque Society, which aims to produce six projects a year with a variety of artistic directors. Her association as concertmaster and soloist with the Belgian ensemble B'Rock has led to much interest across Europe. She is also much in demand as an ensemble player and appears regularly with the ensembles Anima Eterna, Les Musiciens du Louvre and The Kings Consort.

EUBO is indebted to *Les Jardins d'Agrément* in Amilly, France, a strongly supportive organisation with which the Orchestra has developed a relationship over the past five years. *Les Jardins d'Agrément* has provided rehearsal venues, accommodation, promotion and other facilities which have enabled the Orchestra to prepare and present this programme.



18 November
Philharmonic Hall
Sofia
Bulgaria

19 November
Festival & Congress Centre
Varna
Bulgaria

21 November
Iglesia de la Clerecía
Salamanca
Spain



Erin Chen Ireland Violin

Erin Chen studied music at the University of Western Australia with Paul Wright, one of Australia's leading violinists and baroque exponents. During this time she was finalist in the Vose Memorial Prize, awarded

the Jean Rogerson Studentship, winner of the Fremantle Open Concerto Competition and winner of the Waveney Wansborough Prize, and was also awarded the Lady Callaway Medal for the most outstanding final-year music student at UWA. Since 2006, Erin has been focusing on early music at the Koninklijk Conservatorium in Den Haag, under the guidance of Ryo Terakado. Erin has performed, recorded and toured with various ensembles in Europe, Australia and Asia including Australian Classical Era Orchestra, Ensemble Arcangelo, Collegium Musicum, The Tall Poppeas, West Australian Symphony Orchestra, Young Australian Concert Artists String Quartet, Opera Studio Nederland, Contrasto Armonico, Il Concerto Barocco, Ensemble Bastarda and recently completed a successful audition for The English Concert.

Sophie Iwamura France Violin

Sophie Iwamura studied baroque violin in the class of Patrick Bismuth at the Conservatoire National de Région in Paris, and subsequently with Sigiswald Kuijken at the Conservatoire royal de

Bruxelles. During her studies she took part in several masterclasses and academies, for example the Académie d'Ambonay under the direction of Gabriel Garrido, Académie de Royaumont with Gérard Lesne, Studio Vocal with Martin Gester and a course in Amilly with Patrick Bismuth. As well as performing chamber music in France, Belgium and Norway, she has played with several orchestras including Le Parlement de Musique de Strasbourg, l'Ensemble Baroque de Nice, Ensemble Mateus and les Folies Françaises.

Anne Marie Christensen Denmark Violin

Anne Marie Christensen comes from the small Danish island Bornholm. She first discovered the baroque violin while studying at Det Kgl. Danske Musikkonserverium where she was involved in several

historically informed ensemble projects. She has a Master of Music in Historical Performance from Oberlin Conservatory, Ohio, USA where she held a full tuition merit scholarship. Over the years Anne Marie has performed widely across Europe and the US. She is now focusing on repertoire from the French baroque and Italian repertoire for 'violino e cello'. Currently a Beatrice Taylor Scholar, her studies have been supported by The Leverhulme Trust (UK), The Manderbaach Lungerhausen Foundation (US), Augustinus Fonden, Dagny Gad Andresens Fond (DK) and others. She now lives in London studying with Walter Reiter at Trinity College of Music. She will begin her DMus studies at the Royal College of Music in 2008.

Katharina Kiesenhofer Austria Violin

Katharina Kiesenhofer was born in Linz, Austria, and started to play modern violin at the age of seven. She studied at the Linz Anton-Bruckner-Privatuniversität with Albert Fischer, Wolfram

Wincor and Pedrag Katanic. From 2002 to 2007 she was a student of Josef Sabaini, with whom she completed her diploma on modern violin. Katharina has performed in projects with directors including Yehudi Menuhin, Lorin Maazel, Franz Welsler Möst, Dennis Russell Davies and Ton Koopman. She is a member of various orchestras, including Bruckner-orchester Linz, Harmonices mundi and L'Orfeo Barockorchester. During her studies she became interested in early music and has had lessons with Michi Gaigg since 2007.

Daniela Henzinger Austria Violin

Daniela Henzinger was born in Linz. At the age of seven she received her first musical training on the violin and began to study at the Brucknerkonservatorium Linz aged eleven. Later on she

attended the Musikgymnasium in Linz where she continued her violin studies. During this time she gained wide musical experience through chamber music, singing and orchestral playing in various concerts and recordings. Since 2005 Daniela has been studying baroque violin with Michi Gaigg at the Anton-Bruckner-Privatuniversität Linz and has taken part in several courses where she was influenced by Gerhart Darmstadt and Pauline Nobes amongst others. She regularly plays concerts with various baroque ensembles and orchestras in Austria and abroad, such as Accademia Austriaca, Con Saltiero, Musica Benedettina and Instrumentalcollegium Linz.

Veronika Manová Czech Republic Violin

Veronika Manová was born in the Czech Republic and began her musical studies at the Pořádá Konzervatoř in Plzeň with Martin Kaplan as her modern violin teacher. She subsequently moved to

Utrecht to study baroque violin with Antoinette Lohmann. During her studies she has taken part in several summer courses for early music, including the Orpheon Summer Academy with tutors José Vazquez, Bert Honig, Christian Drechsel and Gerd-Uwe Klein, and the Summer School of Baroque Music with Roman Valek and Peter Zajicek. She has performed in festivals in The Netherlands and the Czech Republic with a number of orchestras including Ensemble Baroque, Collegium 1704, Orkest van de Domcantorij Utrecht and founded the ensemble Foscarina, the first western Bohemian ensemble specialising in early baroque interpretation.

Ivan Iliev Bulgaria Violin

Ivan Iliev was born in Pernik, and studied violin at the National Academy of Music in Sofia where he finished his Bachelor's degree with Verka Stefanova in 2007. Currently, he is working towards his

Master's degree with Yosif Radionov. Ivan has participated in masterclasses with, among others, members of the Amadeus, Smetana and Bartok quartets. He was a prize-winner at the Young Music Talents National Competition, Sofia in 2002, and in 2007 at the National Academy of Music for performance of chamber music by contemporary Bulgarian composers. He is a member of the early music consort Concerto Antico, and with them performed at the Festival de Música Antiga in Barcelona in 2007 and 2008. Ivan is a co-founder and member of Ars Barocca, which was named Ensemble of the Year 2007 by Bulgarian National Radio. Ars Barocca and Concerto Antico performed at the first Sofia Baroque Arts Festival in November 2007.

Ania Nowak Poland Violin

Ania Nowak was born in Poland where she is now completing her modern violin studies at the Akademia Muzyczna in Wrocław. During her studies, she became interested in early

music and started playing with various Polish baroque orchestras, including Arte dei Suonatori, Harmonologia, and the Wrocław Baroque Orchestra, where she plays both violin and viola. While participating in these projects, she has had the opportunity to work with musicians such as Sirkka-Liisa Kaakinen-Pilch, Martin Gester, Alexis Kossenko, and Daniel Sepec. In 2008, she took part in the Génération Baroque project in Strasbourg under Martin Gester.

Stephen Pedder United Kingdom Violin



Stephen Pedder comes from Stoke-on-Trent in the United Kingdom and began playing violin at the age of six. He read music at Selwyn College, Cambridge where he pursued an active musical life as a

member of the University Instrumental Awards Scheme. Upon graduating in 2005 he went to study modern violin with the late Howard Davis and baroque violin with Nicolette Moonen as an MMus performance and research student at the Royal Academy of Music, London. He has been concertmaster of several orchestras at the Academy and performed with period instrument orchestras across the UK including the Welsh Baroque Orchestra, the English Haydn Orchestra and Ex Cathedra. He has appeared at the Cambridge and Spitalfields music festivals and, most recently, at the Aldeburgh festival as a chamber musician of the Britten-Pears Baroque Orchestra.

Daniel Lorenzo Cuesta Spain Viola



Daniel Lorenzo Cuesta was born in Salamanca and studied there at the professional and higher conservatories, graduating with the highest honours. He continued his studies at the Escuela Superior

de Música Reina Sofía in Madrid where he was ranked outstanding in the chamber music department for two successive years. His extensive performing experience ranges from early music – he has worked with Manfred Kraemer, Wim Ten Have, Pedro Gandía, Mira Glodeanu, Itziar Atutx – to classical and contemporary music. Daniel has played with ensembles including Le Concert des Nations, Al Ayre Español, The Rare Fruits Council, Orquesta Barroca de Sevilla, Alchemica Musica, Musica Ficta, Forma Antiqua, Orquesta Barroca de la Universidad de Salamanca and Xacona. He now combines performances with various ensembles with his job as teacher at the Conservatorio Provincial Profesional de Música in Valladolid.

Sara Deborah Struntz-Timossi Germany Violin



Sara Deborah Struntz-Timossi obtained her MMus and Diploma at the Royal College of Music in London in 2007 under Natasha Boyarsky and Adrian Butterfield, and was

coached in masterclasses by Rachel Podger, Catherine Mackintosh, Robert Levin and Sir Roger Norrington among others. She is currently the RCM's Phoebe Benham Junior Fellow and an Assistant Teacher for Violin at the Yehudi Menuhin School. As a soloist she performed at the Wiener Konzerthaus and London Handel Festival and won a Philip Et Dorothy Green Award for Young Concert Artists in 2008. Sara Deborah gives recitals throughout Europe, and appearances with her period string quartet Chiaroscuro and her baroque group Ensemble Amaranthos have included the York Early Music Festival and Wigmore Hall. She regularly works with the UK's leading baroque ensembles including the Orchestra of the Age of Enlightenment, The Sixteen, Florilegium, La Serenissima and Dunedin Consort.

Miriam Macaia Portugal Viola



Miriam Macaia was born in Tomar, Portugal in 1985 and began her musical studies aged five. In 2004, after finishing her studies in modern violin at the Conservatório de Música do Porto with Suzanna

Lidegran, she started to study baroque violin with Amandine Beyer at Escola Superior de Música e das Artes do Espectáculo do Porto. Since then she has performed with several orchestras including Orquestra Barroca Casa da Música, Ensemble Baroque de Limoges, The Sixteen, Orquestra Barroca Divino Sospiro, and with musicians such as Chiara Banchini, Alfredo Bernardini, Amandine Beyer, Fabio Biondi, Christophe Coin, Harry Christophers, Laurence Cummings, Jaap ter Linden, Christina Pluhar and Luis Otavio Santos. She freelances on both baroque violin and viola with various ensembles including the Lisbon-based baroque orchestra Divino Sospiro, director Enrico Onofri, and Orquestra Barroca da Casa da Música in Porto.

Zefira Valova Bulgaria Violin



Zefira Valova was born in Sofia where she studied violin from an early age. In 2006 she obtained both Bachelor's and Master's degrees at the National Academy of Music in Sofia, having studied with

Yosif Radionov and Stoyka Milanova. She has participated in numerous violin masterclasses and summer courses including courses in Blankenburg and Oberstdorf in Germany with Reimar Orlowsky, Raphael Alpermann, Michael Niesemann and Peter Buck; in Austria with members of Bartok, Keller, Artis and Prazak Quartets; and at the International Masterclass Apeldoorn, The Netherlands. With Concerto Antico she performed at the Festival de Música Antiga Barcelona, Spain in 2007 and 2008. In 2007 she was concertmaster with The National Youth Orchestra of The Netherlands. She has appeared as soloist with the Academic Orchestra Sofia, Classic FM Radio Symphony Orchestra, Chamber Orchestra Orpheus, and Ars Barocca Ensemble. Since 2003 she has been concertmaster of Classic FM Radio Orchestra.

Maria Ramirez Rodríguez Spain Viola



Maria Ramirez Rodríguez was born in Sevilla, Spain, where she started her musical studies as a violinist. Since 2004 she has been studying viola at the Guildhall School of Music and Drama in London supported by

a scholarship from the Spanish Government. She began to orient her life towards the early music field when in 2003 she performed in the Semana de Música Religiosa de Cuenca, Spain with the Spanish National Youth Orchestra, conducted by Fabio Biondi. She has also played in the Britten-Pears Baroque Orchestra and is currently a member of the Orchestra of the Age of Enlightenment's experience scheme. Since 2006 she has been studying baroque viola with Jane Rogers and has taken masterclasses with Rachel Podger, Oliver Webber and Richard Gwilt. She is co-founder and soloist of the Spanish baroque ensemble Temperamento. In 2008/9 Maria will continue her musical studies with a Master's Degree at GSMD.

Aliye Cornish United Kingdom Viola



Aliye Cornish completed her undergraduate degree at the Royal College of Music, London in 2008 and has a scholarship to continue her studies at the Royal Academy of Music. She was a member

of EUBO in 2007, and has recently worked with the Classical Opera Company, Britten-Pears Baroque Orchestra, Britten-Pears Orchestra and the Symphony and Baroque orchestras of the Royal College of Music. A keen chamber musician, she has performed lately with her early music ensemble Ducere Clarino in the National Gallery, London and Christ Church Cathedral, Oxford. She has also received a nomination for Young Achiever of the Year at the Asian Women of Achievement Awards 2008 and has been invited to be a Women of Achievement Ambassador. In 2008 she is also a member of the World Youth Orchestra. She is delighted to be involved again with the European Union Baroque Orchestra this year.

AUDITIONS

FOR THE 2009 EUBO WILL
TAKE PLACE IN ECHTERNACH,
LUXEMBOURG, 14-20 APRIL 2009.

ORCHESTRAL COURSE 1:

14-17 APRIL

ORCHESTRAL COURSE 2:

17-20 APRIL

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Ania Katynska Poland Cello

Ania Katynska was born in Bytom. While still at secondary school she played as soloist with the Polish Youth Symphony Orchestra. During her modern cello studies in Katowice she became inter-

ested in baroque music and co-founded the ensemble Parnassos, which now gives regular concerts and has just released its first CD. She studied baroque cello first with Mark Caudle, then at Universität der Künste Berlin with Phoebe Carrai and Markus Möllenbeck, and in 2008/9 will study for a Master's degree in Den Haag with Jaap ter Linden. In 2007 she participated in the Académie d'Ambronay under Hervé Niquet, and this season takes part in the Orchestra of the Age of Enlightenment's experience scheme. She plays regularly with the Polish baroque orchestra Arte dei Suonatori, and with them has performed alongside Kati Debretzeni, Rodrigo del Pozo, Martin Gester, Maria Keohane and Andreas Arend amongst others. She has recently begun to play viola da gamba.

Laura Duthuillé France Oboe

Laura Duthuillé began studying recorder, but soon discovered the modern oboe and had lessons with Jean-Marc Philippe in Brittany. She enrolled at the Conservatoire de Nantes and in 2002

obtained prizes for both oboe and chamber music. She continued her studies with Daniel Arrignon at the Conservatoire de Rueil-Malmaison where she finished her course in modern oboe with a first prize. In 2005, she turned to the baroque oboe and enrolled at the early music department of the Conservatoire de Paris to study with Michel Henry. Currently she studies with Alfredo Bernardini at the Escola Superior de Musica de Catalunya in Barcelona. She has followed intensive orchestral courses with Ton Koopman and Christophe Rousset and plays regularly with various groups including Les Goûts Réunis, La Symphonie Saint Julien, La Capella Genevensis, Le Capriccio Français, and L'orchestre de chambre des Musiciens du Louvre.

Poppy Walshaw United Kingdom Cello

Poppy Walshaw studied with Alison McGillivray and Louise Hopkins at the Guildhall School of Music and Drama in London, having previously read Music and Natural Sciences at Cambridge University, and

studied with Alexander Baillie at the Hochschule für Künste Bremen. She currently plays with Arte dei Suonatori, Al Ayre Español and La Serenissima, with whom she performed as soloist at Snape Maltings and Spitalfields Festival. She has recorded with the Gabrieli Consort and Players, Early Opera Company and Le Chardon, and recently recorded Viotti's Flute Quartets. Poppy performed with the Orchestra of the Age of Enlightenment under Sir Simon Rattle, Frans Brüggen, Sir Charles Mackerras, Harry Christophers and Ivan Fischer. She studied Classical and Romantic Performance Practice at the Abbaye aux Dames de Saintes, where she was principal under Marc Minkowski and Bruno Weil, and participated in masterclasses with Anner Bylsma, Wieland Kuijken, Philippe Müller and Christina Pluhar.

Amy Power United Kingdom Oboe

Amy Power was born in 1980. A British citizen, she grew up in Australia, where she completed her undergraduate degree in 2002 with first-class Honours in music at the University of Melbourne. She

received her Bachelor of music in recorder at the Conservatorium van Amsterdam in 2006, and is currently completing her Master's degree at the same institution in baroque oboe with Alfredo Bernardini and in recorder with Walter van Hauwe. As an active musician on both instruments she has performed in The Netherlands and across Europe with ensembles such as The Royal Wind Music, Musica ad Rhenum, Florilegium Musicum, Göttinger Barockorchester, New Dutch Academy, and she is a member of Satyr's Band and the chamber group which she founded, Ensemble Garnier. Amy is based in Europe, but returns to Australia every year to perform and give masterclasses.

Vega Montero Spain Double Bass

Vega Montero was born in Salamanca, Spain, where she began her double bass studies. She moved to The Netherlands to specialise in violone and baroque double bass with Margaret Urquhart at the

Koninklijk Conservatorium in Den Haag. In 2006 she obtained her diploma in Early Music, and in 2007 in modern double bass at the Conservatorium van Amsterdam with Peter Stotijn. She was a member of the National Youth Orchestra of Spain from 2000 to 2003. In 2007 she took part in the Orchestra of the Age of Enlightenment's experience scheme. She has performed professionally with groups including the New Dutch Academy, L'Orfeo Barockorchester, Al Ayre Español, Orchestra of the Age of Enlightenment, Harmony of Nations, Orquesta Barroca de Granada, La Principessa Filosofa and Los Músicos de Su Alteza, touring Europe and playing in the festivals of Utrecht, Ansbach and Brussels, among others.

Marie Hervé France Bassoon

Marie Hervé began her musical studies with the recorder at the Conservatoire National de Région d'Angers. Then, in parallel with a university course in modern literature, she had lessons from Michelle

Tellier and Jean-Pierre Nicolas before entering the Conservatoire National Supérieur de Musique de Lyon in the class of Pierre Hamon, obtaining her diploma in 2004. Since then, she has played regularly in various chamber groups and orchestras in festivals such as Arques la Bataille, la Vézère and automne en normandie. She has played under the direction of Reinhard Goebel and with the ensemble Café Zimmermann. Since 2005 she has studied baroque bassoon with Alexandre Salles at the Ecole National de Musique d'Orsay. She works regularly with the Centre de Musique Baroque de Versailles and in 2007 was a member of the Orchestre Baroque Français des Jeunes directed by Christophe Rousset. She currently teaches recorder at the Conservatoire National de Région in Rouen.

Sarah Abmann Germany Oboe

Sarah Abmann took her first oboe lessons in Bielefeld, her home town in Germany. Deciding to specialise in early music, she began baroque oboe studies in Leipzig and later in Trossingen in the class of

Martin Stadler. Currently she studies with Alfredo Bernardini at the Conservatorium van Amsterdam. Additionally, she has had lessons with Katharina Arfken, Paul Dombrecht and Marcel Ponsele. Sarah has performed in both orchestral and chamber music projects throughout Europe and Israel, with Ensemble 94, Capella Laurentiana, Concerto d'Amsterdam, Jerusalem Baroque Orchestra, at the Oude Muziek Festival Utrecht, the Aqua Musica Festival Amsterdam and recently with the Nederlandse Bach Vereniging and Jos van Veldhoven. Sarah has also taken part in orchestral academies like the Carnegie Hall Professional Workshop with Ton Koopman, the Britten-Pears Baroque Orchestra with Masaaki Suzuki, the Orchestre Français des Jeunes Baroque with Christophe Rousset and the Académie d'Ambronay with Hervé Niquet.

José Rodrigues Gomes Portugal Bassoon

José Rodrigues Gomes was born in Portugal in 1981, and began his musical career by studying recorder in Lisboa with César Viana and subsequently Joana Amorim. In 2003 he graduated with a

Bachelor's degree in Musicology from the Universidade Nova de Lisboa. He currently studies at the Koninklijk Conservatorium in Den Haag. He finished his Bachelor's degree in recorder in 2007, having studied with Peter van Heyghen and Daniël Brüggen, and is now studying historical bassoon with Donna Agrell and Wouter Verschuren. He has performed widely in The Netherlands and Belgium on both recorder and bassoon, with musicians including Jill Feldman, Michael Chance, Alfredo Bernardini, Frank de Bruine, Sébastien Marq, Barthold Kuijken, Jed Wentz and Christina Pluhar.

Hylke Rozema The Netherlands Horn



Hylke Rozema started playing the horn in the Koninklijke Beemsters Fanfare and was soon accepted in the junior class of the Conservatorium van Amsterdam. He continued his studies with Peter

Hoekmeijer and Jaap van der Vliet at Het Utrechts Conservatorium, graduating in 2005. During his studies he participated in masterclasses with Marie Louise Neunecker, Frøydis Ree Wekre, William Purvis, Claude Maury and Peter Damm. Subsequently he specialised in baroque and natural horn at the Conservatorium van Amsterdam with Teunis van der Zwart, and graduated with a Master's degree in 2008. He has played at the Oude Muziek Festival Utrecht, the Orlando Festival, the Schleswig-Holstein Musik Festival and Courchevel MusicAlps, and worked with René Jacobs, Jos van Immerseel, Robert Levin and Graziella Contratto. Hylke plays with a number of Dutch early music ensembles and regularly works with the Freiburger Barockorchester; in 2008 he toured Japan with fortepianist Mayumi Eguro.

Daniel Zapico Spain Theorbo



Daniel Zapico studied early plucked instruments at the Escola Superior de Música de Catalunya with Xavier Díaz-Latorre, and graduated in 2006 with the highest qualification. He also studied

with prestigious players Laura Mónica Pustilnik, Rolf Lislevand, Eduardo Egúez, Luca Pianca, Robert Barto, Juan Carlos Rivera and Hopkinson Smith. He co-founded the ensemble Forma Antiqua with his brothers Aarón and Pablo; the group has participated in many Spanish festivals, and toured Brazil, Bolivia, Australia and Singapore. The brothers' recordings include Bizarro and recently Insólito Estupor. Daniel is also member of La Caravaggia, winner of the international competition organised by Les Sacqueboutiers in Toulouse in 2006. He was selected for the Académie d'Ambronay in 2006, directed by Gabriel Garrido, and in 2007 was a member of EUBO for tours with Margaret Faultless and Christina Pluhar, which led to further engagements with Christina Pluhar and her ensemble Arpeggiata in 2008.

Misha Sporck The Netherlands Horn



Misha Sporck began studying piano, viola and horn from an early age. In 2001 he began studying at the Conservatorium van Amsterdam with Daan Manneke for composition and horn with

Peter Hoekmeijer, and graduated in 2006. Concurrently, he studied natural horn with Teunis van de Zwart. He is now studying for his Master's degree in Amsterdam with Hermann Jeurissen. In 2007 he attended an exchange programme at the Hochschule für Musik Hanns Eisler in Berlin with horn professor Marie Luise Neunecker. Misha has worked with several orchestras, including the Radio Kamer Filharmonie, Nederlands Philharmonisch Orkest and the Amsterdam Sinfonietta. In 2000 he was winner of the Bach-concours of Den Haag with Bachage, a composition for orchestra. In the same year he also won second prize in the Prinses Christina Concours, a national competition for young composers. His compositions were premiered in St Petersburg at the White Nights Festival.

Nadja Lesaulnier France Harpsichord



Nadja Lesaulnier studied harpsichord with Pierre Hantai and Élisabeth Joyé in Paris before moving to Barcelona to study with Béatrice Martin at the Escola Superior de Música de Catalunya where she also

studied chamber music with Manfred Kraemer. In 2003, Nadja began studying with Jesper Christensen, Andrea Marcon and Jörg-Andreas Bötticher at the Schola Cantorum Basiliensis, and completed her harpsichord soloist diploma with honours in 2007. In the same year, she won second prize at the International Harpsichord Competition Paola Bernardi in Bologna. Nadja has performed as soloist and continuo player with Venice Baroque Orchestra and La Cetra. She also studies baroque violin, baroque double bass, fortepiano and continuo at Schola Cantorum. Together with her sister Chani, she founded the harpsichord duo Le Petit Concert Baroque. The ensemble was a prize-winner in the Schmelzer Competition 2005 in Austria, and in May 2008 Nadja was awarded first prize in the same competition.



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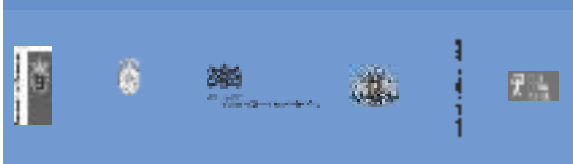
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