





## European Union Baroque Orchestra

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- Patrons:** James Bowman, Frans Brüggen, Christopher Hogwood, Ton Koopman, Gustav Leonhardt, Sir David Lumsden, Sir John Manduell, Sir Neville Marriner, Enrica Varese, Lord Williamson of Horton
- Directors/Trustees:** Eric Bean, Ian Forrester QC, Dr Edward Higginbottom, Struan McBride, Simon Mundy, Francis Robinson (Chairman), Frances Sunderland (Company Secretary)
- Director General:** Paul James  
**Orchestral Manager:** Emma Wilkinson  
**International Liaison Manager:** Hannah Bujic
- Music Director:** Lars Ulrik Mortensen  
**Director of Studies:** Margaret Faultless  
**Director Emeritus:** Dr Roy Goodman
- Legal Status:** The EUBO is a registered charity in the United Kingdom No.800906 and a company limited by guarantee No.2171965
- Funding:** With the support of the European Union budget line "Support to organisations which promote European culture".
- Principal Sponsor:** Microsoft Europe, Middle East and Africa **Microsoft**
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## EUBO 2005 Tours

### Tour directed by Lars Ulrik Mortensen

- 20 July Convento de Cristo, Tomar, Portugal
- 22 July Teatro de Vila Real, Vila Real, Portugal
- 23 July Igreja Matriz, Paços de Brandão, Portugal
- 24 July Igreja dos Salesianos, Estoril, Portugal
- 26 July Rector's Palace, Dubrovnik, Croatia
- 27 July Centar "Budo Tomovic", Podgorica, Montenegro
- 29 July Sveti Krsevan, Zadar, Croatia
- 30 July Klovčevići dvori, Zagreb, Croatia
- 1 August Chiesa Parrocchiale, Magnano, Italy
- 2 August Eglise, Lanslebourg-Valcenis, France
- 4 August Orangerie, Ansbach, Germany
- 5 August Orangerie, Ansbach, Germany

### Tour directed by Jaap ter Linden

- 30 September Kloster Michaelstein, Blankenburg, Germany
- 2 October Lichtenstein Palace, Prague, Czech Republic
- 4 October Győr, Hungary
- 5 October Liszt Ferenc Kulturális Központ, Sopron, Hungary
- 6 October Liszt Ferenc Music Academy, Budapest, Hungary
- 7 October Bartók terem, Szombathely, Hungary

### Tour directed by Rachel Podger

- 5 November Eglise St Martin, Amilly, France
- 6 November Church of St Peter & St Paul, Echternach, Luxembourg
- 7 November Maison de l'Europe, Brussels, Belgium
- 19 November Universität, Münster, Germany
- 21 November Palau de la Música, Valencia, Spain
- 23 November Auditorio Municipal Maestro Padilla, Almería, Spain
- 25 November St Aldate's Church, Oxford, UK
- 26 November La Chapelle de la Trinité, Lyon, France

### Tour directed by Lars Ulrik Mortensen

- 9 December St James's Palace, London, UK
- 11 December Galerie Herrenhausen, Hannover, Germany
- 12 December Oetkerhalle, Bielefeld, Germany
- 14 December Concert Hall, Jõhvi, Estonia
- 15 December Vanemuine Concert Hall, Tartu, Estonia
- 16 December Estonia Concert Hall, Tallinn, Estonia
- 18 December Sv Jāņa baznīca, Riga, Latvia

## EUBO 2005 Programmes

### 20th Anniversary Tour

**Director and soloist: Lars Ulrik Mortensen**

- TELEMANN Suite in B flat *La Bourse* TWV55:B11
- JS BACH Concerto for harpsichord in d minor BWV1052
- JS BACH Concerto for 2 harpsichords in c minor BWV1060
- MUFFAT Sonata V in G from *Armonico Tributo*

### Additional repertoire includes:

- PISENDEL Konzertsatz in E flat
- HANDEL Cantata *Ah, Cruel!* HWV78

### Music for Four Nations

**Director and soloist: Jaap ter Linden**

- HANDEL Concerto Grosso in B flat Op 3 No 2
- DELALANDE Deuxième Caprice, *Simfonies pour les Soupers du Roi*
- BOCCHERINI Cello concerto in B flat G482
- JS BACH Orchestral Suite No 1 BWV1066

### L'estro Armonico – Treasures of the Italian baroque

**Director and soloist: Rachel Podger**

- TORELLI Concerto a4 violini in e minor
- STRADELLA Sonata di viole No XXV
- VIVALDI *L'estro Armonico* Op 3 No 7 in F RV567
- FARINA *Capriccio Stravagante*
- VIVALDI Concerto for violin in D *Il Grosso Mogul* RV208
- LOCATELLI Concerto for 4 violins in F Op 4 No 12
- VIVALDI *L'estro Armonico* Op 3 No 11 in d minor RV565



## EUBO 2005 Members

**Violin** Shelley Britton, United Kingdom

Annelies Decock, Belgium

Cyrielle Eberhardt, France

Alise Juška, Latvia

Vera Kardos, Hungary

Aira Maria Lehtipuu, Finland

Eva Liskova, Czech Republic

Claudia Mende, Germany

Frouke Mooij, The Netherlands

Siv Thomassen, Norway

**Viola** Małgorzata Ziemkiewicz Artabe, Spain

Roos Al, The Netherlands

Raquel Massadas, Portugal

**Cello** Bob Smith, United Kingdom

Heidi Gröger, Germany

**Double Bass** Barbara Post, Germany

**Oboe** Sarah Humphrys, United Kingdom

Joel Raymond, United Kingdom

Sophie Rebreyend, France

**Bassoon** Benny Aghassi, The Netherlands

**Theorbo** Jan Čizmář, Czech Republic

**Harpsichord** Anna Orasmaa, Finland

Thomas Yvrard, France



With the creation of EUBO in 1985, suddenly there was an opportunity which had not existed before for students to be educated by famous baroque specialists to become musicians and members of

baroque orchestras.

Numerous conservatory professors teach people to become soloists, but in reality: to play in an orchestra demands different skills. This reality is experienced in an orchestra like EUBO. The best members of the various EUBO years are now found in well-known baroque orchestras all over Europe. Nevertheless, the need remains for an intensive period of training for new and young baroque musicians, to enable them to become fully-fledged baroque orchestra members. For many years EUBO has fulfilled this need – and the quality is still improving. It was a wonderful experience for me to conduct the orchestra again in 2004. The young talented people, filled with anticipation and enthusiasm, played really brilliantly; it seemed they played the best ever.

In the early music world many things have changed since the formation of EUBO but in this, its 20th anniversary year, EUBO remains a great and very necessary initiative.

Ton Koopman

Music Director EUBO 1985–1989 & regular guest director



## About EUBO

In any profession, the move from student to practitioner is always 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'.

EUBO invites 100 talented young baroque musicians from across Europe to take part annually in one of its three-day audition courses. The successful candidates, this year from 12 European countries with an average age of 27 years, then spend six months together, training, touring and performing throughout Europe under the world's leading baroque specialists.

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 almost every major professional baroque ensemble in Europe.

EUBO was founded as a major initiative of European Music Year in 1985. Since then, well over two thousand young musicians have passed through the Orchestra's hands, nearly 500 of them as full members. EUBO's work is made possible by the generous support of the European Commission, in recognition of the fact that this unique training project can only function at a pan-European level, and by sponsorship from Microsoft, a company which, like EUBO, is dedicated to enabling individuals to realise their full potential.

As an official training initiative of the European Union, the EUBO also fulfils an important ambassadorial function, being a powerful symbol of the relevance and attainability of the European ideal: respecting individual identities while celebrating the greater whole, a perspective essential to the future of international understanding. The Orchestra has carried this message to every corner of the globe and in 2005, the 20th anniversary of its foundation, the Orchestra will perform for the first time in Serbia and Montenegro, bringing the total number of countries in which it has performed to 50. This tour to the Balkans is typical of EUBO's many ventures "off the beaten track", often undertaken in partnership with local EU representation. In the last ten years, for example, EUBO has played not only in Amsterdam's Concertgebouw, the Opéra Comique in Paris and at the Alte Oper in Frankfurt, but also in Soweto, Cali and Bogota, China, Ramallah and the Gaza Strip and throughout the Middle East.

The European Union Baroque Orchestra is a highly valued training resource for young musicians. Without EUBO, 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 sponsors, EUBO looks forward to building on its successes well into the future.



The youthful European Union Baroque Orchestra celebrates its 20th anniversary this year and I would like to take this opportunity, as President of the European Parliament, to congratulate its members.

This Orchestra acts as a cultural link, joining different nationalities in a common musical heritage. The European Parliament is very proud of the Orchestra's achievements to date and we consider it an honour to continue collaborating with you. Initiatives like this one - where 23 talented young artists representing many different countries of our Union come together to perform baroque music - demonstrate that the European Union is much more than a single market.

I would like to congratulate the directors and musicians of this young Orchestra and wish them every success.

Josep Borrell Fontelles  
President, European Parliament



I am delighted that Microsoft has the opportunity to support the European Union Baroque Orchestra. The EUBO is a great instrument in furthering European integration through music.

It brings together musicians from all across Europe and provides passionate young talents with the opportunity to realise their potential. The EUBO builds on our European heritage whilst providing each musician with a chance to bring their professional career further. It is a lively symbol of cultural exchange and communication within Europe and a great ambassador outside Europe.

We wish EUBO a successful tour.

Jean-Philippe Courtois  
President Microsoft International

"As the Ministers of Culture of the Member States of the EU, we are pleased to endorse and encourage the valuable contribution that organisations such as the European Union Baroque Orchestra are making to preserve and invigorate the cultural and educational life of Europe.

For 20 years now, the European Union Baroque Orchestra, which brings together young musicians from all over the EU, has been working to promote better understanding and communications between nations and cultures. With the historic enlargement last year of the EU, we are delighted to see new opportunities opening up for musicians and audiences alike in the new Member States.

The Orchestra, an enduring initiative of the European Parliament and Commission, is a symbol, a microcosm even, of all that Europe should aspire to be; fully integrated and working in harmony, yet recognising and celebrating the rich cultural diversity of our shared heritage. Music has always been a universal language, which helps to maintain stability and nurtures common interests.

We wish the young members of the European Union Baroque Orchestra from twelve EU Member States every success in their training, performances and concert tours in 2005."



*E. Gehrler*

Elisabeth Gehrler  
Austria



*Isabelle Weykmans*

Isabelle Weykmans  
Belgium



*Brian Mikkelsen*

Brian Mikkelsen  
Denmark



Raivo Palmaru  
Estonia



*Andras Bozoki*

Andras Bozoki  
Hungary



*John O'Donoghue*

John O'Donoghue  
Ireland



*Octavie Modert*

Octavie Modert  
Luxembourg



*Francis Zammit Dimech*

Francis Zammit Dimech  
Malta



Vasko Simoniti  
Slovenia



*Carmen Calvo*

Carmen Calvo  
Spain





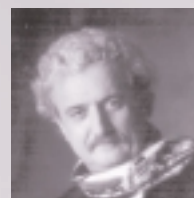
Bert Anciaux  
Belgium



Fadila Laanan  
Belgium



Pefkios Georgiades  
Cyprus



Pavel Dostál  
Czech Republic



Tanja Karpela  
Finland



Renaud Donnedieu de Vabres  
France



Christina Weiss  
Germany



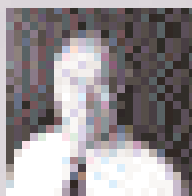
Fanny Palli-Petralia  
Greece



Giuliano Urbani  
Italy



Helena Demakova  
Latvia



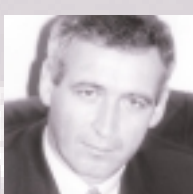
Vladimiras Prudnikovas  
Lithuania



François Biltgen  
Luxembourg



Medy van der Laan  
The Netherlands



Waldemar Dąbrowski  
Poland



Isabel Pires de Lima  
Portugal



František Tóth  
Slovakia



Leif Pagrotsky  
Sweden



Tessa Jowell  
United Kingdom



# 20TH ANNIVERSARY TOUR

Director: **Lars Ulrik Mortensen** Concertmaster: **Lidewij van der Voort**

GPh TELEMANN

Suite in B flat *La Bourse* TWV55:B11  
*Ouverture – Le repos interrompu –  
 La guerre en la paix – Les vainqueurs  
 vaincus – La solitude associée –  
 L'espérance de Mississipi*

JS BACH \*

Concerto for harpsichord and strings in  
 d minor, BWV1052  
*Allegro – Adagio – Allegro*

Interval

JS BACH \*\*

Concerto for 2 harpsichords and strings in  
 c minor, BWV1060  
*Allegro – Adagio – Allegro*

G MUFFAT

Sonata V in G from *Armonico Tributo*  
*Allemanda – Adagio – Fuga – Adagio –  
 Passacaglia*

\* soloist **Lars Ulrik Mortensen**

\*\* soloists **Anna Orasmaa and Thomas Yvrard**

In July and August 2005 some concerts will include additional repertoire:

G PISENDEL

Konzertsatz in E flat

GF HANDEL+

Cantata *Ah, Cruel!* HWV78

+ soloist **Renata Pokupić** (mezzo-soprano)

GEORG PHILIPP TELEMANN (1681–1767)

Suite in B flat *La Bourse* TWV55:B11

Was there ever a more resourceful composer? Who but Telemann would ever have thought of writing an orchestral suite about *La Bourse* – the Stock Exchange? Who else could have actually made it interesting? And what on earth gave him



the idea in the first place? Lots of questions, and the answers can all be found on his doorstep. Between 1712 and 1721 Telemann lived in Frankfurt on the Liebfrauenberg in a splendid house owned by an association of wealthy businessmen. The ground floor of the building was occupied by none other than

the Frankfurt Stock Exchange – one of its directors surely commissioned this suite. After a busy French overture, Telemann makes light of the stresses and strains faced by investors and speculators: *Le repos interrompu*; *La guerre en la paix*; *Les vainqueurs vaincu*; and *La solitude associée*. The last movement is a cheerful Gavotte symbolising the eternal optimism of the investor. Its title – *L'espérance de Mississipi* (hope for the Mississippi) – helps date the suite to about 1720, when the Mississippi Company (founded to exploit the resources of Louisiana) and London's South Sea Company both collapsed leading to a famous financial melt down on the world's stock markets. Telemann's musical optimism was well founded – the Mississippi Company was successfully re-floated in 1723.

JOHANN SEBASTIAN BACH (1685–1750)

Concerto for harpsichord in d minor BWV1052

Bach composed at least seventeen concertos involving one, two, three or four harpsichords. Perhaps 'composed' is too strong a word, because most of them were actually arrangements of earlier concertos for melody instruments. The tempestuous

20 July  
 Convento de Cristo  
 Tomar  
 Portugal

22 July  
 Teatro de Vila Real  
 Vila Real  
 Portugal

23 July  
 Igreja Matriz  
 Paços de Brandão  
 Portugal

24 July  
 Igreja dos Salesianos  
 Estoril  
 Portugal

26 July  
 Rector's Palace  
 Dubrovnik  
 Croatia





d minor concerto BWV1052 probably began life as a violin concerto: it has many passages which seem to suggest string crossing and figuration based around open strings. It's an extremely ambitious work, with a particularly challenging relationship between soloist and orchestra in which the harpsichord is always unexpectedly interrupting the strings. It owes a clear debt to Vivaldi's *Il Grosso Mogul* violin concerto RV208 which Bach copied around 1713–14. He may have composed the violin version of BWV1052 shortly after, but the arrangement and revision for harpsichord dates from a quarter of a century later (c1738–39) during his years in Leipzig. For some early Bach scholars these transcribed harpsichord concertos seemed to call Bach's aesthetic judgement into question. But second-hand does not necessarily mean second best. During Bach's lifetime the re-use of material, often transplanted from one medium to another, was commonplace (Handel did it in his organ concertos) and in careers as busy as those of Bach and Handel it was frequently a necessity. Originality per se was not the major criterion of artistic judgement that it is today. And yet it is Bach's very originality of conception which makes these works so special. Because it is here that Bach pioneered a new genre, liberating the keyboard once and for all from its supportive, continuo role and opening up the glorious new possibilities of the keyboard concerto.

#### JOHANN SEBASTIAN BACH (1685–1750)

##### *Concerto for 2 harpsichords in c minor BWV1060*

Over the years scholars have enjoyed trying to identify the solo instrument(s) for which Bach's harpsichord concertos were first intended – and then they've had more fun still by trying reconstruct the lost originals. The present work is as well known today in its hypothetical reconstruction for violin and oboe as it is in its surviving double harpsichord version. It is one of Bach's most immediately appealing concertos, thanks to the heart-warming, chatty and often downright cheeky dialogue between the two soloists – whoever they are. The harpsichord concertos were arranged for a variety of purposes. The seven solo concertos,



**“During Bach's lifetime the re-use of material, often transplanted from one medium to another, was commonplace and in careers as busy as those of Bach and Handel it was frequently a necessity.”**

which Bach collected together in a separate manuscript between 1737 and 1739, may have been intended for presentation and performance at the Dresden court. Some of the concertos for multiple harpsichords, including BWV1060, may have featured in domestic concerts at Bach's house, providing an opportunity for his sons and pupils to hone their skills. The most likely use for all these concertos was for public performance by the Leipzig Collegium Musicum, a music society comprising university students, middle-class amateurs and a few local professionals. Bach directed these concerts from the Spring of 1729 until 1741 (with a brief hiatus between 1737 and 1739). It met regularly on Friday evenings at Zimmermann's coffee house in the Catherinenstrasse, and during the summer in the proprietor's garden on the edge of the city. According to his first biographer, Johann Nikolaus Forkel, 'the proficiency of his elder sons and pupils [on the harpsichord], and his wife's talent as a singer, were a further source of strength to the Society, whose direction undoubtedly made these years the happiest in Bach's life'.

#### GEORG MUFFAT (1653–1704)

##### *Sonata V in G from Armonico Tributo*

Georg Muffat would have felt perfectly at home in the European Union. Although he was of Scottish ancestry, was born in Savoy, and looked to Paris and Rome for his musical inspiration, he considered himself a German at heart. Not surprisingly, his musical style is richly cosmopolitan. Above all he strove to form a link between the two key composers of the late seventeenth century – Lully and Corelli – and to introduce German-speaking audiences to their multifarious charms. But he had bigger ideas than that. He hoped that through music he could help promote greater international understanding: 'My profession is very far from the tumult of arms and from the reasons of state that

**27 July**  
Centar "Budo Tomovic"  
Podgorica  
Montenegro

**29 July**  
Sveti Krsevan  
Zadar  
Croatia

**30 July**  
Klovićevi dvori  
Zagreb  
Croatia

**1 August**  
Chiesa Parrocchiale  
Magnano  
Italy

**2 August**  
Eglise  
Lanslebourg-Valcenis  
France



cause them to be taken up. I occupy myself with notes, with words and with sounds. I exercise myself in the study of a sweet symphony: when I mingle French airs with those of the Germans and Italians, it is not in order to incite a war, but it is rather, perhaps, a prelude to the harmony of so many nations and to amiable peace! The sonatas of his *Armonico tributo* were issued after his return from Italy in 1682. Described as 'sonatas for few or numerous instruments', Muffat published them cleverly so that they were suitable for a wide range of different instrumental combinations. Ideally, though, they were designed to be played by a string orchestra enlivened by a trio of soloists. The constitution of the trio was optional, but 'if among your musicians you have some delicate oboes', he wrote, 'they would make an excellent trio with a bassoon! The heart of the Fifth Sonata is its final movement, a long and magnificent Passacaglia – French in form and Italian in its concerto grosso texture – the epitome of Muffat's cosmopolitan style.

## LARS ULRIK MORTENSEN Music Director, EUBO

Lars Ulrik Mortensen studied at The Royal Academy of Music in Copenhagen (harpsichord with Karen Englund, figured bass with Jesper Bøje Christensen) and with Trevor Pinnock in London. From 1988 to 1990 he was harpsichordist with London Baroque and until 1993 with Collegium Musicum 90 (leader Simon Standage). He now works extensively as conductor, soloist and chamber musician in Europe, the United States, Mexico, South America and Japan, performing regularly with distinguished colleagues including Emma Kirkby, John Holloway and Jaap ter Linden. Lars Ulrik Mortensen received a number of prizes and distinctions, among them the Danish Music Critics Award in 1984. Between 1996 and 1999 Lars Ulrik Mortensen was professor for harpsichord and performance practice at the

Hochschule für Musik in Munich, and he now teaches at numerous early music courses throughout the world. Until recently, Lars Ulrik Mortensen was also active as a conductor of "modern" orchestras in Sweden and Denmark, where especially his activities at the Royal Theatre in Copenhagen met with great critical acclaim. In future, however, he will



concentrate on work with period instrument ensembles. Since 1999, he has been artistic director of the Danish baroque orchestra Concerto Copenhagen (CoCo), and in 2004 he succeeded Roy Goodman as Music Director of the European Union Baroque Orchestra (EUBO). Lars Ulrik Mortensen has recorded extensively for numerous labels including DGG-Archive, EMI and Kontrapunkt, and his recording of Bach's Goldberg Variations was awarded the French Diapason d'Or. A series of Buxtehude recordings from the 1990s for the Danish Dacapo label has met with universal critical acclaim. The first complete recording of Buxtehude's chamber music with John Holloway and Jaap ter Linden received the Danish Grammy award for best

New on the Naxos label in  
September 2005

Suites from Rameau's operas  
*Platée, Pigmalion and Dardanus*

Recorded by three generations of  
EUBO in 1999, 2001 and 2003  
and directed by Roy Goodman

Naxos 8.557490

4 August  
Orangerie  
Ansbach  
Germany

5 August  
Orangerie  
Ansbach  
Germany

9 December  
St James's Palace  
London  
UK

11 December  
Galerie Herrenhausen  
Hannover  
Germany

12 December  
Oetkerhalle  
Bielefeld  
Germany





*EUBO with Lars Ulrik Mortensen and Renata Pokupić in Zadar, Croatia*

classical recording of the year, another Grammy was awarded to a CD with Buxtehude cantatas with Emma Kirkby, and Lars Ulrik Mortensen became Danish Musician of the Year 2000 for his three CDs of harpsichord music by Buxtehude. These recordings also received the Cannes Classical Award 2001. Furthermore, a series of recordings with John Holloway and Aloysia Assenbaum of violin sonatas by Schmelzer and Biber have been released on the prestigious ECM label. Directing Concerto Copenhagen, Mortensen's recent recordings include Volume I of the complete harpsichord concertos by JS Bach on CPO, which has received lavish praise in the international press, and recordings of Haydn piano concertos (with soloist Ronald Brautigam) on BIS, as well as symphonies by Danish composers Hartmann, Kunzen and Gerson.

### LIDEWIJ VAN DER VOORT Concertmaster

Lidewij van der Voort studied modern violin with Johannes Leertouwer at the Conservatorium van Amsterdam and subsequently baroque violin with Sigiswald Kuijken at the Conservatoire Royal in Brussels. She also took part in master-classes and lessons with Enrico Gatti, John Holloway, Stanley Ritchie, Reinhard Goebel, Roy Goodman and Andrew Manze, and was a member of EUBO in 1999. Over the last ten years she has been intensively involved in chamber music, mainly performing 17th and 18th century violin repertoire with her own ensemble La Calendola Amsterdam, winning prizes with the group at the important early music competitions in Brugge (Belgium) and Rovereto (Italy). Lidewij has performed in The Netherlands and abroad in various ensembles, and regularly collaborates with the Belgian classical radio station Klara and orchestras such as The Dutch Bach Society, Anima Eterna, Les Musiciens du Louvre and The King's Consort. She works as leader and soloist with the European Union Baroque Orchestra, the New Dutch Academy, and the vocal ensemble Ex Tempore.



### RENATA POKUPIĆ Mezzo-soprano

Croatian mezzo-soprano Renata Pokupić is known for the glowing quality of her voice, her astonishing technique and distinctive stage presence. After graduating from the Music Academy of Zagreb, she embarked on an international career that now takes her all over the world. She has sung in Les Troyens by Berlioz in Paris under Sir John Eliot Gardiner, and performed with him and the Monteverdi Choir and English Baroque Soloists at the BBC Proms in Bach's Mass in b minor and during their European and Far East tour with Purcell's Dido and Aeneas. She sang in Handel's opera Hercules conducted by Laurence Cummings during the London Handel Festival and at the Halle Opera under Alessandro De Marchi, performed cantatas with the Purcell Quartet, appeared as a soloist with Emmanuelle Haïm and the Concert d'Astree in Bordeaux, Lille and Caen, and will perform again with Haïm in France next season in Monteverdi's Orfeo. With Paul McCreech and the Gabrieli Consort, she has sung Bach's Mass in b minor and



St John Passion and will record the Christmas Oratorio for Deutsche Grammophon with them. Renata Pokupić holds some of the highest Croatian awards for achievements in culture: Orlando, Trnina, Lukačić, as well as two first prizes from the Antonin Dvorak International Voice Competition in Karlovy Vary, Czech

Republic and third prize from the International Voice Competition Ondina Otta in Maribor, Slovenia. She was also a finalist at the International Mozart Competition in Salzburg and Competizione dell'Opera in Dresden. Her future engagements include Vivaldi's Motezuma with Federico Sardelli, Handel's opera Partenope under Antonio Florio for the Beaune Festival and Cite de la Musique in France, and performances with Paul McCreech and the Netherlands Philharmonic Orchestra of Mendelssohn's Elijah.

14 December  
Concert Hall  
Jõhvi  
Estonia

15 December  
Vanemuine Concert Hall  
Tartu  
Estonia

16 December  
Estonia Concert Hall  
Tallinn  
Estonia

18 December  
Sv Jāņa baznīca  
Rīga  
Latvia



# MUSIC FOR FOUR NATIONS

Director: **Jaap ter Linden** Concertmaster: **Nicolas Mazzoleni**

## GF HANDEL

Concerto Grosso Op 3 No 2 B flat major  
*Vivace – Largo – Allegro – Moderato – Allegro*

## MR DELALANDE

*Simfonies pour les Soupers du Roy*,  
deuxième caprice  
*Un peu lent – Vite – Gracieusement – Gayement – Vivement*

### Interval

## L BOCCHERINI \*

Cello Concerto in B flat major, G482  
*Allegro moderato – Andantino grazioso – Rondo: allegro*

## JS BACH

Orchestral Suite No1 BWV1066  
*Ouverture – Courante – Gavotte I/II – Forlane – Menuet I/II – Bourrée I/II – Passepied I/II*

\*soloist Jaap ter Linden



composed between 1715 and 1718, and its first and fourth movements borrow liberally from Handel's Brookes Passion of 1716; elsewhere we can detect the influence of Corelli's concerto grosso Op 6 No 8. But Handel did write one strikingly original movement – the Largo. Over a rippling accompaniment from the cellos and pulsating chords from the upper strings, a solo oboe rises phoenix-like with singing, expressive phrases reminiscent of the emotional language of an operatic accompanied recitative. The concerto ends with two enchanting dance movements: a poised Minuet and a sturdy Gavotte and variations, both featuring independent parts for the oboes.

## MICHEL-RICHARD DELALANDE (1657-1726)

*Deuxième Caprice* from *Simfonies pour les Soupers du Roi*

Throughout his half-century in power – from 1661 to 1715 – Louis XIV lived up perfectly to his motto – 'Superior to all' – presiding over the most magnificent court in Europe. At Versailles, his favourite palace, music could be heard at all hours of the day in the royal apartments, the galleries, the chapel and gardens. The King's day ended with supper at 10 o'clock. At Versailles this meal was usually eaten in public in a hall overflowing with courtiers and curious onlookers. The King himself sat in state in the middle of a great table surrounded by others members of the royal family, and with his



physician close at hand. Directly facing him was a gallery reserved for the players of the 'supper music'. Each night there were four courses on the menu: the soups, the entrées, the roasts and the sweets; and music was played between each one.

## GEORGE FRIDERIC HANDEL (1685-1759)

### Concerto Grosso in B flat Op 3 No 2

During the early 1730s Handel was feeling financially vulnerable. His publisher, John Walsh, came up with a quick-fix money-making solution – the publication of some of Handel's jealously-guarded instrumental music. The public loved the solo Sonatas Op 1 issued in 1732, and so a set of Six Trio Sonatas followed in 1733 as Op 2. The following year Walsh was keen that Handel's Op 3 should capitalise on the public appetite for concertos, which were becoming increasingly popular with the amateur music societies which were springing up all around the country. But Handel's interest was wearing thin, and Walsh himself was left to assemble several of the concertos from Handel's earlier music. The B flat Concerto No 2 was probably

30 September  
Kloster Michaelstein  
Blankenburg  
Germany

2 October  
Lichtenstein Palace  
Prague  
Czech Republic

4 October  
Győr  
Hungary

5 October  
Liszt Ferenc Kulturális Központ  
Sopron  
Hungary



Twelve suites of 'Symphonies for the Supper of the King' were composed by the Superintendent of the King's Chamber Music – Michel-Richard Delalande. One piece in particular seems to have aided the royal digestion, and a handwritten note on the score records that this 'Grand Fantasy or Caprice' was often requested by the King. It consists of a linked sequence of six contrasting movements. The first two comprise a French overture, followed by a melting slow movement for strings and solo bassoon laden with expressive sighs and suspensions. The final three movements gradually increase in speed and effectively pit the solo wind trio (two oboes and bassoon) against the main string orchestra.

**LUIGI BOCCHERINI (1743–1805)**  
**Concerto for cello in B flat G482**



'If God wanted to speak to man through music, He would do so through the works of Haydn; if, however, He wished to listen to music Himself, He would choose the works of Boccherini' – so wrote the French violinist and composer Jean Baptiste Cartier in 1798. These days we might express our enthusiasm for Boccherini

with a shade more caution, but undeniably his music has been enjoying a strong comeback of late. Perhaps this is due to its effortless tunefulness, its satisfying playability, or even its finger-pleasing virtuosity. More likely, it's down to the enthusiasm of the fingers which Boccherini pleased most – cellists. Boccherini was that rare creature, a virtuoso cellist who was also a composer, and he showcased the instrument like no other major composer before him (except, perhaps, Vivaldi). He left solo sonatas, string quintets with two cello parts, and around ten cello concertos in which he clearly relished the opportunity to develop the technique of the instrument with a view to placing it on a level equal with the violin and viola. Boccherini's B flat concerto gained widespread popularity in the nineteenth-century in a bowdlerised edition with much borrowed and recomposed material. This concert presents the concerto in a version close to the original but without the horn parts, which

actually add little colour in the first movement, are entirely absent in the second and are mostly silent in the finale. The main meat of the concerto comes in the expansive first movement in which the cello shows off with long passages of rapid passage work, telling use of multiple stopping (where two or three strings are played at once), an exploration of cello's mellow tenor register, as well as some nifty string crossing. The slow movement is a hushed affair painted in pastel shades and generated from the simplest lyrical material. Finally, a jaunty Rondo with some delightfully skittish passages for the soloist and others where players need a good head for heights.

**JOHANN SEBASTIAN BACH (1685–1750)**  
**Orchestral Suite No 1 BWV1066**

Bach was one of the most refined musical Europeans of his age. He may not actually have travelled very far, but his music knew surprisingly few cultural boundaries. The first of his four



orchestral suites (written some time before 1725) is a surprisingly faithful homage to the French court tradition of elaborate orchestral suites.

Although he extended the French-style overture to indulge his fondness for fugal display, it still relies on the tried-and-tested interplay between full orchestra and the customary trio

of oboes and bassoon (heard in De Lalande's *Deuxième Caprice*). The arrangement of the dances also conforms to type. After a French-style Courante there are four sets of paired dances designed to be played *alternativement* – where the first dance is repeated after the second much like the later Classical Minuet and Trio. The unusual Forlane is an animated dance, possibly of Slavonic origin, which became very popular in ballets at the French court during the 1690s. Bach imbues the dance with a certain rustic charm using drone-like bass lines and a repetitive, short-breathed melodic style, though the accompanying string countermelody is surprisingly virtuosic.

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## JAAP TER LINDEN

### Director and cello soloist

Cellist and gambist Jaap ter Linden is one of Europe's most prominent interpreters of baroque music. He co-founded the ensemble Musica da Camera and was principal cellist of Musica Antiqua Köln, the English Concert and the Amsterdam Baroque Orchestra. He is now regular conductor of The Mozart Academy which he founded in 2000, dedicated to performing and recording classical repertoire. Ter Linden is increasingly in demand as a guest conductor of both specialised and modern orchestras including the Deutsche Kammerphilharmonie, Portland Baroque Orchestra, Beethoven Akademie, European Union Baroque Orchestra, Amsterdam Bach Soloists, Amsterdam Nieuw



Sinfonietta and San Francisco Philharmonia Baroque. Recently he has toured with the Arion Ensemble (Canada), the Arnhem Symphony Orchestra and his own Mozart Academy. As chamber musician Jaap ter Linden regularly performs with violinists Andrew Manze and John Holloway and

harpsichordists Richard Egarr and Lars Ulrik Mortensen. He recently founded a piano trio with violinist Elizabeth Wallfisch and pianist Ronald Brautigam. Ter Linden has recorded numerous CDs with musicians including Andrew Manze, Richard Egarr, René Jacobs, Ton Koopman, Reinhard Goebel, John Holloway and Lars Ulrik Mortensen. His recent recording of the Bach solo suites with Harmonia Mundi USA was unanimously acclaimed. With Manze and Egarr, he recently recorded the Violin Sonatas of Rebel and Bach (both recordings awarded the Preis der Deutschen Schallplattenkritik). His recording of Bach's Gamba Sonatas was Gramophone magazine 'Editor's Choice' and his CD of Bach oboe concerti (with Pauline Oostenrijk and Nieuw Sinfonietta Amsterdam) was nominated for the Edison Prize. With the Amsterdam Mozart Academy he has recorded all the Mozart symphonies. Jaap ter Linden is professor at the Royal

Conservatory in The Hague, the Conservatory of Amsterdam, at the Hochschule für Alte Musik in Würzburg and he gives courses and master classes throughout Europe.

## NICOLAS MAZZOLENI

### Concertmaster

French violinist Nicolas Mazzoleni studied modern violin in Lyon and graduated with first prize in 1991. He became interested in the baroque violin during this time when he met Chiara Banchini, Marc Minkowski and Jesper Christensen. In 1989 he became a member of Les Musiciens du Louvre with Marc Minkowski and is now principal second violin or leader. Nicolas also works with Les Talens Lyriques (Christophe Rousset), l'Ensemble Vocal et Instrumental de Lausanne (Michel Corboz) and La Grande Ecurie et la Chambre du Roy (Jean-Claude Malgoire). In 2004, he has led the Luzern Opera Orchestra in Le Bourgeois Gentilhomme of Lully-Molière and the second violins in Les Boréades of Rameau at Zürich Opera House. Nicolas Mazzoleni has enjoyed a close relationship with the European Union Baroque Orchestra since 1995, leading for conductors Marc Minkowski, Bob Van Asperen, Paul Goodwin, Alfredo Bernardini, Lars Ulrik Mortensen and Roy Goodman. He has taught baroque violin at the Conservatoire de Paris and in Lyon, Toulouse, Montpellier and Grenoble. As a chamber musician Nicolas has worked with musicians such as Bob Van Asperen, Jean-Paul Fouchecourt, Martin Gester, Barthold Kuijken, Christophe Rousset and Anton Steck. From the violin, Nicolas Mazzoleni directs his own ensemble Collegium Baroque, which he founded in 1998, as well as Les Musiciens du Louvre.







*Participants at the 2004 EUBO Summer Course in the Czech Republic*

## EUBO Development Trust

The EUBO Development Trust is an independent charity that aims to raise money to support the work of the European Union Baroque Orchestra and develop resources and areas of activity that can no longer be financed by the European Union grant alone. The major challenges in 2005 are to co-promote a concert in the University town of Oxford (UK), to publish a 10-year planning diary for artists and administrators for the period 2005 to 2015, and to provide travel bursaries for music students to travel to and participate in EUBO's activities, particularly its auditions.

In 2004 the Trust actively supported two EUBO events to mark the enlargement of the European Union. The first was a forum and concert in London (UK) to which major figures in the early music fields of the enlargement countries were invited to meet and share their contacts and expertise. The second event was the EUBO Summer Course which took place in Prague, Czech Republic, attended by 43 students from 14 countries who spent five days working alongside leading experts in the baroque field, an opportunity most of the students could only dream of, but for the EUBO Development Trust.

Donors to the Trust come from all sorts of backgrounds. Some are old friends or former members or employees of the Orchestra; others have heard us in concert somewhere in the world or have come to know EUBO's work through our recordings. What unites them is an interest in sustaining and developing the unique tradition of baroque music, our shared European heritage.

When EUBO first started, there was no formal training opportunity for gifted young students of baroque music. In 2005, the 20th anniversary of EUBO's foundation, this situation remains the same. The success we have achieved since 1985 is reflected in the fact that there is now no notable professional baroque ensemble in the world that does not include former members of EUBO.

By making a donation to the EUBO Development Trust, you can be certain that you are playing a significant role in helping us continue our vital work. To find out more about how you can give, please contact Emma Wilkinson at EUBO on:

T: +44 1993 812 111

F: +44 1993 812 911

E: [info@eubo.org.uk](mailto:info@eubo.org.uk)

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# L'ESTRO ARMONICO – Treasures of the Italian baroque

Director: **Rachel Podger**

<b>G TORELLI</b>	Concerto a 4 violini in e minor <i>Largo – Allegro – Largo – Allegro</i>
<b>A STRADELLA</b>	Sonata di viole No XXV <i>Allegro – Adagio – Allegro</i>
<b>A VIVALDI</b>	<i>L'estro Armonico</i> Op 3 No 7 in F RV567 <i>Andante – Adagio – Allegro – Adagio – Allegro</i>
<b>C FARINA</b>	<i>Capriccio Stravagante</i>  <i>Interval</i>
<b>A VIVALDI *</b>	Violin Concerto in D <i>Il Grosso Mogul</i> RV208 <i>Allegro – Grave-recitativo – Allegro</i>
<b>PA LOCATELLI</b>	Concerto for 4 Violins in F Op 4 No 12 <i>Allegro – Largo – Allegro</i>
<b>A VIVALDI</b>	<i>L'estro Armonico</i> Op 3 No 11 in d minor RV565 <i>Allegro – Largo – Allegro</i>

\* soloist Rachel Podger

## GIUSEPPE TORELLI (1658-1709)

### Concerto a 4 violini in e minor

Like most of the composers in this programme, Torelli was both a virtuoso violinist and an interesting character. We catch a rare glimpse of Torelli the man in a letter of March 1700 in which he



eagerly anticipates a pilgrimage to San Marino to drink the waters to aid 'my cursed hypochondria and melancholy, which torments me greatly ... though I have the look of a Prince'. At once 'princely' in demeanour and melancholic in temperament, the present concerto reflects something of this duality in his character – with

the self-confident, pioneering writing for four solo violins (an early concerto grosso texture) balanced by the use of a thoughtful, introspective minor key.

## ALESSANDRO STRADELLA (1639-1682)

### Sonata di viole No XXV

Alessandro Stradella, like Torelli, was also an important pioneer of the concerto grosso. His deceptively titled *Sonata di viole* is actually scored for string orchestra and a solo (concertino) group of two violins and lute. While the soloists don't actually play anything more difficult than the orchestra, the difference in volume between the two ensembles is maintained throughout and makes this the earliest known concerto grosso and an important influence on Corelli. Stradella's passion for music was equalled only by his passion for women. His amorous adventures got him into trouble throughout Italy, and after several attempts on his life by jealous husbands, one was ultimately successful.

"Stradella's passion for music was equalled only by his passion for women. His amorous adventures got him into trouble throughout Italy"

**5 November**  
Eglise St Martin  
Amilly  
France

**6 November**  
Church of St Peter and St Paul  
Echternach  
Luxembourg

**7 November**  
Maison de l'Europe  
Brussels  
Belgium

**19 November**  
Universität  
Münster  
Germany

**21 November**  
Palau de la Música  
Valencia  
Spain



Participants at the 2005 EUBO Audition Course in The Netherlands

#### ANTONIO VIVALDI (1678-1741)

##### *L'Estro Armonico* Op 3 No 7 in F RV567

Vivaldi's Op 3, published in 1711, was entitled *L'Estro Armonico* (The Harmonic Fancy), and included twelve concertos for one, two and four violins. The idea of writing a concerto like the present one featuring four solo violins sounds like typical piece of Vivaldian theatrics, but in fact there were clear precedents in the works of his fellow countrymen Giulio Taglietti, Giuseppe Valentini and, of course, Torelli. (The texture was taken up again twenty years later by Pietro Locatelli, as we'll hear towards the end of the concert). But Vivaldi was no slavish imitator, his writing for the four soloists is highly imaginative, his overall formal structure is stronger than hitherto, and for once he forsakes the traditional Venetian three-movement plan. Unusually, the concerto also has a subtle French flavour, which may be related to its original (unknown) purpose. The first few bars of the Andante sound like the beginning of a French overture, though they're not, and the final Allegro is a French minuet in all but name.



#### CARLO FARINA (c1600-1640)

##### *Capriccio Stravagante*

Violinist Carlo Farina's few published works all appeared in the late 1620s and reveal him to have been an important pioneer of violin technique. At a time when there was little truly idiomatic writing for the instrument, Farina's imaginative and demanding string writing was genuinely innovative and pointed the way to later works in a similar vein by Johann Heinrich Schmelzer and Heinrich Biber. Many of his pieces, including the present one, have a strongly programmatic flavour and are even provided with precise performing instructions. *Capriccio Stravagante* is scored for four-part strings and is made up of a kaleidoscopic variety of short movements. The strings and in particular the first violin are called upon to imitate the lira, a high-pitched fife, the bowed lira, the trumpet and drums, hens cackling, cocks crowing, the flute, a soldier's fife, cats fighting, dogs barking, and finally the strumming of a Spanish guitar.

#### ANTONIO VIVALDI (1678-1741)

##### *Violin Concerto in D Il Grosso Mogul* RV208

Although Vivaldi's astonishing virtuosity as a violinist is lost to posterity, we are able to capture rare glimpses of his improvisatory skills thanks to the fortunate survival of two cadenzas (one lasting over 100 bars) written for the first and last movements of *Il Grosso Mogul*. Yet despite ranking as one of Vivaldi's most demanding concertos for the solo violin, it is not simply a virtuoso showpiece. It possessed sufficient musical substance to attract Bach's attention in 1713 when he arranged a version of it for solo organ for the entertainment of Duke Johann Ernst of Weimar. Indeed, the characteristic Italian 'hammerstroke' opening of three repeated notes was later pressed into service at the start of Bach's own E major violin concerto. Vivaldi's concerto actually survives in several different versions in which the most significant variant is the middle movement. In the autograph manuscript there is a rhapsodic solo for the violin marked 'recitativo' (performed here), but in the printed edition of the concerto included in Vivaldi's Op 7 (c1716-17) a simpler eleven-bar Grave is substituted. The original is not only musically superior, but with the character of a frozen improvisation it is another reminder of Vivaldi's spell-binding talent as a violinist.

#### PIETRO ANTONIO LOCATELLI (1695-1764)

##### *Concerto for 4 violins in F* Op 4 No 12

Dazzling violinist he may have been, but as a composer *Pietro Locatelli* was more of a consolidator than an innovator. His contemporaries praised his playing above all for its technical excellence and sweetness in cantabile passages. One admiring French writer claimed that his performance of the opening Adagio of Corelli's Sonata Op 5 No 4 would make a canary fall off its perch in a swoon of pleasure. But another (German) writer found the power of his playing 'unbearable for delicate ears'. Both these traits – a fondness for emotional Adagios and Allegros of brilliance and power – can be heard in the present concerto which also reveals his effective synthesis of the *Corellian* and *Vivaldian* concerto styles.



23 November

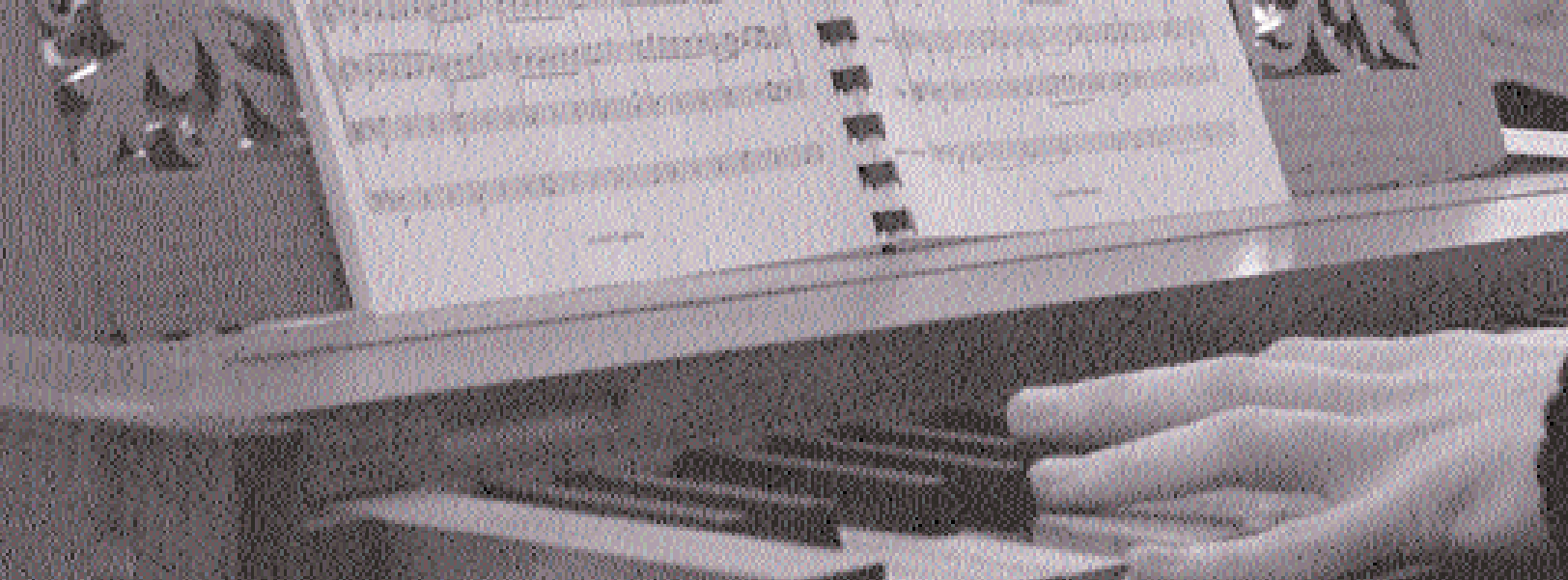
Auditorio Municipal Maestro Padilla,  
Almería  
Spain

25 November

St Aldate's Church  
Oxford  
UK

26 November

La Chapelle de la Trinité  
Lyon  
France



#### ANTONIO VIVALDI (1678-1741)

##### *L'Estro Armonico* Op 3 No 11 in d minor RV565

*L'Estro Armonico* (1711) was one of the most important and talked-about concerto publications of the eighteenth century. Johann Sebastian Bach knew these works well, and by transcribing six of them for keyboard – including the present work – he learned much about the art of concerto writing. At Oxford University, the Professor of Music, William Hayes, also thought highly of these works. Writing in the 1750s to defend Vivaldi against the charge of superficiality, Hayes cited this D minor concerto as an example of Vivaldi's capacity for 'solid composition'. What impressed Hayes was the second movement which ends with a Fugue, 'the principal subjects of which are well invented, well maintained, the whole properly diversified with masterly contrivances, and the harmony full and complete'.

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#### RACHEL PODGER

##### Director and violin soloist

Rachel Podger was educated in Germany and in England at the Guildhall School of Music and Drama where she studied with David Takeno and Michaela Combetti. Whilst still a student, Rachel co-founded The Palladian Ensemble and Florilegium, highly acclaimed baroque chamber groups which enjoyed exploring music of seventeenth and eighteenth centuries in



concert and on record. From 1997 to 2002 she was leader of The English Concert with whom she toured throughout the world, often as concerto soloist. In 2004 Rachel began a guest directorship of The Orchestra of the Age of Enlightenment, and she also works as a guest director with Arte dei

Suonatori (Poland), Musica Angelica and Santa Fe Pro Musica (USA). Rachel makes her debut directing the European Union Baroque Orchestra in 2005. Rachel's first solo recordings (for Channel Classics) of JS Bach's Sonatas and Partitas were released in 1999 to great critical acclaim. These discs were followed in 2001 by Bach's Sonatas for Violin and Harpsichord with Trevor Pinnock. Both recordings were awarded first place by the BBC's "Building a Library" programme. Rachel's recording of Telemann's *Twelve Fantasies for Solo Violin* won the prestigious Diapason d'Or and was listed in the BBC Music Magazine's "top 20" classical CDs of 2002. Rachel's 2003 recording of Vivaldi's 12 violin concertos "*La Stravaganza*" also received the Diapason d'Or and was awarded the 2003 Gramophone award for Best Baroque Instrumental recording as well as being runner-up for the overall Record of the Year. Her most recent releases include Volume I of the complete Mozart Sonatas for Violin and Keyboard with the harpsichordist and fortepianist Gary Cooper and Vivaldi Violin Concertos with Arte dei Suonatori. As a recitalist Rachel enjoys a busy career; she has given solo concerts in North America, Europe and Korea. Future





EUBO Tutors' Concert at the 2005 Audition Course in The Netherlands

engagements include concerts in France, Belgium, Austria, Switzerland, England, Scotland and Japan, several of them with Gary Cooper. Rachel is Professor of Baroque Violin at The Guildhall School of Music and Drama in London. She also teaches at the International Sommer Akademie in Innsbruck, Austria.

### TUOMO SUNI Principal second violin

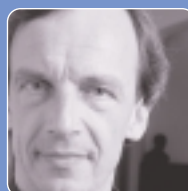
Born in Kirkkonummi, Finland in 1977, Tuomo began to play the violin at the age of four. In 1997 he decided to concentrate on the baroque violin and studied with Kreeta-Maria Kentala in Helsinki and with Christopher Hiron at the Royal College of Music in London, and was a member of EUBO in 1997. Between 1999 and 2005 he studied with Enrico Gatti at the Royal Conservatory, Den Haag. Tuomo graduated with a Bachelor's degree in 2003, finished his Master's in 2005 and is now based

in London. Tuomo is a member of Opera Quarta, winners in 2002 of both the Van Wassenae Concours and Premio Bonporti, and has performed in many important venues and festivals, such as the Holland Early Music Festival in Utrecht and the Urbino Early Music Festival.



Opera Quarta's CD of Leclair trio sonatas will be released by ORF in 2005. Tuomo also plays in other ensembles around Europe, including Capriccio Stravagante and the Helsinki Baroque Orchestra, with whom is featured as a solo artist on the highly acclaimed recording of music by Monteverdi and his contemporaries released on the Alba label in 2004.

## EUBO Tutors 2005



Lars Ulrik Mortensen | Director



Maggie Urquhart | Double Bass



Enrico Gatti | Violin



Katharina Arfken | Oboe



Richard Gwilt | Violin



Alberto Grazi | Bassoon



Katherine McGillivray | Viola



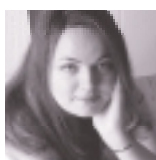
Christian Rieger | Harpsichord



Balázs Máté | Cello



Matthew Halls | Harpsichord



#### **Shelley Britton** | UK | Violin

Shelley Britton studied modern violin with Diana Cummings and baroque violin with Richard Gwilt at Trinity College of Music, London. During her time at the college she was principal violin of the Chamber Orchestra and Sinfonia, and was awarded the John Barbirolli prize for string quartet, the Student Union prize for chamber music and the Nicholas Roth memorial award. Since graduating she has followed a diverse freelance career whilst continuing her baroque studies. She has performed extensively throughout the UK and Europe, and has taken part in classes with Catherine Mackintosh, Enrico Onofri, Emma Kirkby and Stephen Preston. She also has a keen interest in music education and recently spent six months training within the Orchestra of the Age of Enlightenment's education department.



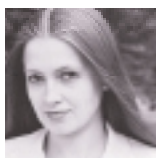
#### **Annelies Decock** | Belgium | Violin

Annelies Decock studied modern violin at the Royal Flemish Conservatory of Antwerp, with Guido De Neve and Johannes Leertouwer, where she developed a particular interest in early music. After finishing her degree, she moved to Canada, to continue her studies with Marc Destrubé, with whom she studied both the modern and baroque violin for two years at the University of British Columbia. There she obtained a Master's Degree in April 2005. Back in Belgium since September 2004, she is currently enrolled as a student in the early music department at the Royal Conservatory of Brussels, studying with Sigiswald Kuijken and his assistant Luis Otavio Santos. She has performed with orchestras and ensembles such as the Pacific Baroque Orchestra, Anima Eterna, La Cetra d'Orfeo, and the Nederlandse Bachvereniging.



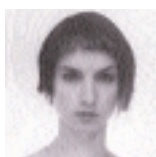
#### **Cyrielle Eberhardt** | France | Violin

Cyrielle Eberhardt was born in Metz, France, in 1984. She completed her modern violin studies at the Conservatoire in Metz, and graduated with a "premier prix de perfectionnement". After a "Formation Supérieure aux métiers de l'orchestre classique et romantique sur instruments d'époque" in Saintes, directed by Philippe Herreweghe, she was inspired to specialise in baroque violin, and now is a post-graduate student of Sigiswald Kuijken in Bruxelles and Alice Pierrot in Aix-en-Provence. She will move to The Netherlands in 2005 when she enrolls in the violin class of Enrico Gatti.



#### **Alise Juska** | Latvia | Violin

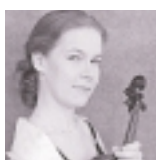
Alise Juska was born in Riga where she graduated from the Latvian Academy of Music in 2003 in modern violin, and from the University of Latvia in 2004 in the science of religion and theology. After participating in l'Académie Baroque Européenne d'Ambronay, in EUBO 2002 and in lessons and masterclasses with Veronica Kuijken, Enrico Gatti, Lucy van Dael, Margaret Faultless and Roy Goodman, Alise decided to enrol at the Conservatorium van Amsterdam. Currently she studies with Lucy van Dael, is member of the baroque orchestra of Latvian National Opera, and performs with Tallinn Barokkorkester and the Sweelinck Barok Orkest Amsterdam. She could not resist the temptation to join EUBO 2005 for another season.



#### **Vera Kardos** | Hungary | Violin

Vera Kardos was born in Budapest in 1980 and in 1983 moved to Switzerland where she started to take ballet lessons at the age of four and to play the violin at the age of five. From 1997 she was a junior student at the music conservatory of Schaffhausen as well as at the Tanzhofakademie in Winterthur. In 2000 she moved to London for a year to study at the Guildhall School of Music and Drama with Detlef Hahn, and subsequently continued her studies at the Hochschule der Künste Bern with Hanna Weinmeister, graduating in 2004. Then she moved to Berlin, where she now works with Bernhard Forck (Akademie für alte Musik) and studies philosophy at the Humboldt Universität. She is also guest student of the UDK Berlin and works with Peter Weitzner in a drama project.





#### **Aira Maria Lehtipuu** | Finland | Violin

Aira Maria Lehtipuu studied violin in Finland and at the Franz Liszt Academy in Budapest, Hungary. She graduated with a degree in violin pedagogy from Lahti Conservatory of Finland in 2002 and for the next two years she studied baroque violin with Kreetta-Maria Kentala at the Helsinki Polytechnic Department of Music. Since 1998, Aira Maria has been playing in Finnish early music groups such as The Sixth Floor Orchestra, Helsinki Baroque Orchestra and Opus X. As a member of orchestras and smaller ensembles she has performed at major Finnish music festivals and also in the other Scandinavian countries, Germany, UK, Netherlands, Denmark, Russia, Bulgaria and South Korea. As well as early music, she loves to play and perform Finnish and Scandinavian folk music. At the moment, Aira Maria is studying at the Royal Conservatory in Den Haag with Enrico Gatti.



#### **Eva Liskova** | Czech Republic | Violin

Eva Liskova studied at the Conservatory of Music in Brno from 1998, and at the same time worked with The Moravian Chamber Orchestra. In 2002 her interest in baroque music drew her to the Czech group Hofmusici, with whom she has performed at distinguished music festivals; Pražské jaro, Printemps des Arts Nantes, Feste Musicali per San Rocco Venezia, Göttingen Handel Festival, and at the baroque theatre in Český Krumlov. Since 2002 she has also been a member of Musica figuralis, an ensemble dedicated to performing Moravian baroque music. She has taken part in masterclasses with Anton Steck, Andrew Manze and John Holloway and is now studying baroque violin at Trinity College of Music in London with Walter Reiter where, in 2005, she won the Ella Kidney Early Music Competition. She has performed around London in concerts directed by Philip Thorby, Peter Holman, Martin Feinstein and Catherine Martin.



#### **Claudia Mende** | Germany | Violin

Claudia Mende was born in Berlin in 1982 and had her first violin lessons at the age of six. While she studied modern violin with Eva Schönweiß at the Hochschule für Musik Hanns Eisler in Berlin, she also followed baroque violin courses with Rachel Podger, John Holloway, Richard Gwilt and Anton Steck. She plays with many different ensembles and orchestras.



#### **Frouke Mooij** | The Netherlands | Violin

Frouke Mooij was born in 1978 in Amsterdam. She studied violin with Katy Sebestyen at the Brabantsch Conservatorium and with Hans Scheepers at the Royal Conservatory of Den Haag. In 1999 she decided to specialise in baroque violin and viola and enrolled as a student of Ryo Terakado, also at the Royal Conservatory in Den Haag, from where she graduated in 2004. During this period she worked with, among others, Elizabeth Wallfisch, Roy Goodman, Bartold Kuijken and Nigel North. Now she regularly plays with several early music ensembles and orchestras, including Barokensemble de Swaen, Orkest van Wassenaer, New Dutch Academy and Concerto d'Amsterdam.



#### **Siv Thomassen** | Norway | Violin

Siv Thomassen was born in Norway in 1979 and studied the violin at the Grieg Academy of Music in Bergen. She developed an interest in period instrument performance and started to take lessons on the baroque violin with Bjarte Eike. After finishing her degree, Siv came to London in 2003 to take a Postgraduate Diploma on the baroque violin at Trinity College of Music where she is taught by Richard Gwilt. At Trinity, Siv has performed extensively as a soloist and chamber musician and with the Trinity College Early Music Orchestra, leading the orchestra in several performances. She is also participating in the TCM/English Concert mentor scheme, and is active free-lancing in Scandinavia and the UK.



#### **Małgorzata Ziemkiewicz Artabe** | Spain | Viola

Małgorzata Ziemkiewicz Artabe began her studies at the Arriaga Music Conservatory in Bilbao. Later she studied viola at the Frederic Chopin Academy of Music in Warsaw, with Professor Marek Marczyk, and graduated in 2003. While in Warsaw she also studied baroque viola with Professor Agata Sapiecha. Małgorzata has taken part in several early music courses, studying with Simon Standage, Jaap ter Linden and Maggie Faultless. She also works with various professional groups, including her own group, Daga Ensemble, with whom she has recently performed in an early music festival in the Basque region. She is now studying baroque viola as her principal study at the Royal Academy of Music in London with Katherine McGillivray.



#### **Roos Al** | Netherlands | Viola

Roos Al started to play the violin when she was eleven. After a couple of years she switched to viola, the instrument she still loves to play because of the warm sound and colour. Roos studied modern viola in Utrecht, The Netherlands, with Prunella Pacey and Nobuko Imai, spending part of her course in Prague with Prof Lubomir Maly. She then did a two-year degree in baroque viola with Lucy van Dael in Amsterdam. She plays violin as her second instrument and is a member of a chamber music group playing early classical music for mixed wind- and string ensemble. She also plays with the baroque orchestra Eik & Linde, based in Amsterdam.



#### **Raquel Massadas** | Portugal | Viola

Raquel Massadas finished her undergraduate studies in 1996 in Lisbon, continued in Chicago and in 2000 completed her postgraduate diploma at the Royal College of Music in London under the supervision of Simon Rowland-Jones. She has worked with Malaysian Philharmonic Orchestra, Orquestra Gulbenkian and various contemporary ensembles. Raquel began her baroque music studies at the Academia de Música Antiga de Lisboa under the tutelage of Richard Gwilt. She has participated in masterclasses with Enrico Onofri and plays with the Remix Baroque Orchestra. Recent performances include the baroque opera *As variedades de Proteu* by António Silva and António Teixeira. Forthcoming engagements include *Venus and Adonis* by John Blow under the direction of Jill Feldman and Richard Gwilt in Portugal.



#### **Bob Smith** | UK | Cello

Bob Smith spent six months in the Czech Republic, where he studied cello in Prague with Martin Sedlák, before studying music at Bangor University, Wales, and cello with Heather Bills; he graduated in July 2003 with a first-class degree. At University he was awarded the Vice-Chancellor's Prize for Performance and developed a strong interest in baroque music. With Bangor Baroque Soloists, he played many concerts and took part in masterclasses with the Academy of Ancient Music. He has studied baroque cello with Wouter Möller at the Conservatorium van Amsterdam and is continuing now with Jaap ter Linden. In January 2005 he played in Handel's *Alcina*, directed by Richard Egarr with the Nieuwe Opera Academie. Bob has travelled extensively in Latin America, Palestine, South-East Asia and India, where he worked for the development charity DEEDS in slums of Bangalore.



#### **Heidi Gröger** | Germany | Cello

Heidi Gröger studied music education, viola da gamba and baroque cello in Munich and Trossingen (Germany), and Den Haag (The Netherlands) with Philippe Pierlot, Kristin von der Goltz and Jaap ter Linden. She has taken part in projects with Paolo Pandolfo, Hille Perl, Ton Koopman, Anner Bylsma, Anton Steck and Lars Ulrik Mortensen, is a member of several ensembles, working with both modern and historical instruments, including Phonikula Quartett, Nymphenburger Salonorchester and ensemble fidicinium, with whom she won first prize at the 2005 York Early Music Competition, and performed concerts at early music festivals in Belgium and Spain; and in Munich, Bubenreuth and Den Haag.



#### **Barbara Post** | Germany | Double Bass

Barbara Post started taking cello lessons when she was seven. At the age of 14 she changed to the double bass, and became a student of Helmut Hofmann at the Musikhochschule Karlsruhe, with a scholarship from the Lions Club of Karlsruhe. From 1995 to 2001 Barbara studied modern double bass with Wolfgang Güttler, finishing with her diploma in orchestra performance and music pedagogy. Since 2000, she has followed various early music courses including Tage alte Musik Trossingen, Academia de Musica Antiga de Lisboa, Händel-Akademie Karlsruhe and Tage alte Musik Innsbruck. Since 2002 she has been a student of Maggie Urquhart, first at the Conservatorium van Amsterdam and then at the Royal Conservatory in Den Haag.

**Sarah Humphrys** | UK | Oboe

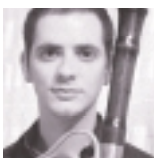
Sarah Humphrys graduated from the Royal College of Music in London in 2000 in recorder and baroque oboe. In 2004 she completed three years of postgraduate study at the Schola Cantorum Basiliensis, Basel, Switzerland where she studied baroque oboe with Katharina Arfken, recorder with Kathrin Bopp and shawm with Randall Cook. She freelances regularly throughout Europe and has made a number of radio broadcasts with the BBC. Recent engagements include appearing as a concerto soloist with the Hanover Band, a recording with Cantus Cölln and concerts with Ad Fontes and L'arpe festante. She is also a member of the medieval ensemble Mediva, the recorder quintet Fontanella and plays regularly at Shakespeare's Globe Theatre in London. In 2004 she toured with the European Union Baroque Orchestra.

**Joel Raymond** | UK | Oboe

Joel Raymond studied with Katharina Spreckelsen at the Royal Academy of Music in London and graduated in 2004 with a Postgraduate Diploma in Historical Performance Practice and a Dip.RAM for an outstanding final recital. His undergraduate studies were in modern oboe at the Birmingham Conservatoire. While a student, Joel performed in the London Handel Festival, the RAM Festival of Spanish Baroque Music, the Spitalfields Festival and as a soloist in concerti by Bach and Marcello. He was also a member of the winning ensembles in the 2003 and 2004 Royal Academy of Music Early Music Prize. Joel is now performing with orchestras and as a soloist throughout the UK. In 2005 Joel set up a workshop to produce period oboes, and is also working with the recorder maker Andrew Colebrook.

**Sophie Rebreyend** | France | Oboe

Sophie Rebreyend was born in 1979. After her Baccalauréat, she studied early music at the Conservatory of Strasbourg and in 2003 obtained her diploma, both in recorder (class of Patrick Blanc) and baroque oboe (class of Ann-Kathrin Brüggemann). She has written a thesis on renaissance reed instruments at the University of Strasbourg, and teaches the recorder at various music schools. From 2003 to 2005, Sophie studied baroque oboe with Alfredo Bernardini at the Conservatory of Amsterdam. Her performing experience has included concerts with Lucy van Dael, Alfredo Bernardini, Richard Egarr, Martin Gester, Hervé Niquet and Gustav Leonhardt.

**Benny Aghassi** | Netherlands | Bassoon

Benny Aghassi began his studies at the Rubin Academy of Music in Jerusalem. There he won several competitions, including the Woodwind Concerto and the Early Music competitions. He received his Bachelor of Music degree at the Royal Conservatory in Den Haag where he studied with Sebastien Marq (recorder) and Donna Agrell (baroque and classical bassoons), and his Master's degree 'cum laude' with Heiko ter Schegget at the Conservatory of Utrecht. He has played in many early music festivals and projects under the direction of musicians such as Philippe Herreweghe, Ton Koopman, Anthony Rooley and Jaap ter Linden. He has held a grant from the America-Israel Cultural Foundation since 1997. In 2004, Benny was chosen to take part in the Académie Baroque Européenne d'Ambronay, conducted by Christophe Rousset, and in the same year won first prize at the "Aviv" competition in Tel-Aviv.

**Jan Čižmář** | Czech Republic | Theorbo

Jan Čižmář graduated in 2004 from the Conservatory of Brno, Czech Republic, where he studied guitar with Vladislav Bláha. In the same year he completed a degree in musicology at the Masaryk University of Brno. He is currently at the Royal College of Music in London studying theorbo with Jakob Lindberg and classical guitar with Carlos Bonell. He has taken masterclasses with Nigel North, Hopkinson Smith and Evangelina Mascardi. With various ensembles he has performed in Český Krumlov, Prague, Göttingen and Karlsruhe. As well as early music, he is a busy solo classical guitarist and chamber musician, and has performed professionally as a rock guitarist in the Jesus Christ Superstar European tour. He is founder and editor-in-chief of the Czech guitar and lute magazine Kytara and contributor to other musical periodicals. He works as a musical editor for several publishing houses including Bärenreiter.

**Anna Orasmaa** | Finland | Harpsichord

Anna Orasmaa started her musical studies in Finland with the piano. After her undergraduate diploma she gradually switched to the harpsichord, the piano remaining part of her studies in the form of keyboard harmony, jazz and improvisation. Anna has studied early music at the Sibelius Academy in Finland, at the Conservatory of Boulogne, France and in 2004-2005 at Conservatorium van Amsterdam (basso continuo and harpsichord with Thérèse de Goede and Menno van Delft). Currently she is finishing her postgraduate studies at the Sibelius Academy with Assi Karttunen. In addition to chamber music and solo performances in Finland and Estonia, she has taken part in several opera projects in her native land: Monteverdi's *Incoronazione di Poppea*, Mozart's *Don Giovanni* and Rossini's *Cenerentola* (Finnish National Opera). In 2005 she played in Handel's *Alcina* conducted by Richard Egarr (co-production of Amsterdam and Den Haag Conservatories). Anna teaches harpsichord at the Espoo Music Institute, Finland.

**Thomas Yvrard** | France | Harpsichord

Thomas Yvrard was born in Sète in 1979, and began his musical education with the trumpet. At 18, he switched to harpsichord and organ and went to the Conservatoire of Strasbourg to study with Aline Zylberajch, Martin Gester, Francis Jacob and Christophe Mantoux, from where he graduated with distinction. After year's further study in Angers (Françoise Marmin) and Boulogne-Billancourt (Frédéric Michel), he is now enrolled at the Conservatoire National Supérieur de Musique de Lyon with Françoise Lengelle and Dirk Borner. His performing experience includes concerts with the ensembles Des Petits Chanteurs de Strasbourg, CNR of Angers, and Les Musiciens de Mademoiselle de Guise, and a project at Fondation Royaumont with Il seminario musicale and Gerard Lesne.



## Thank you



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