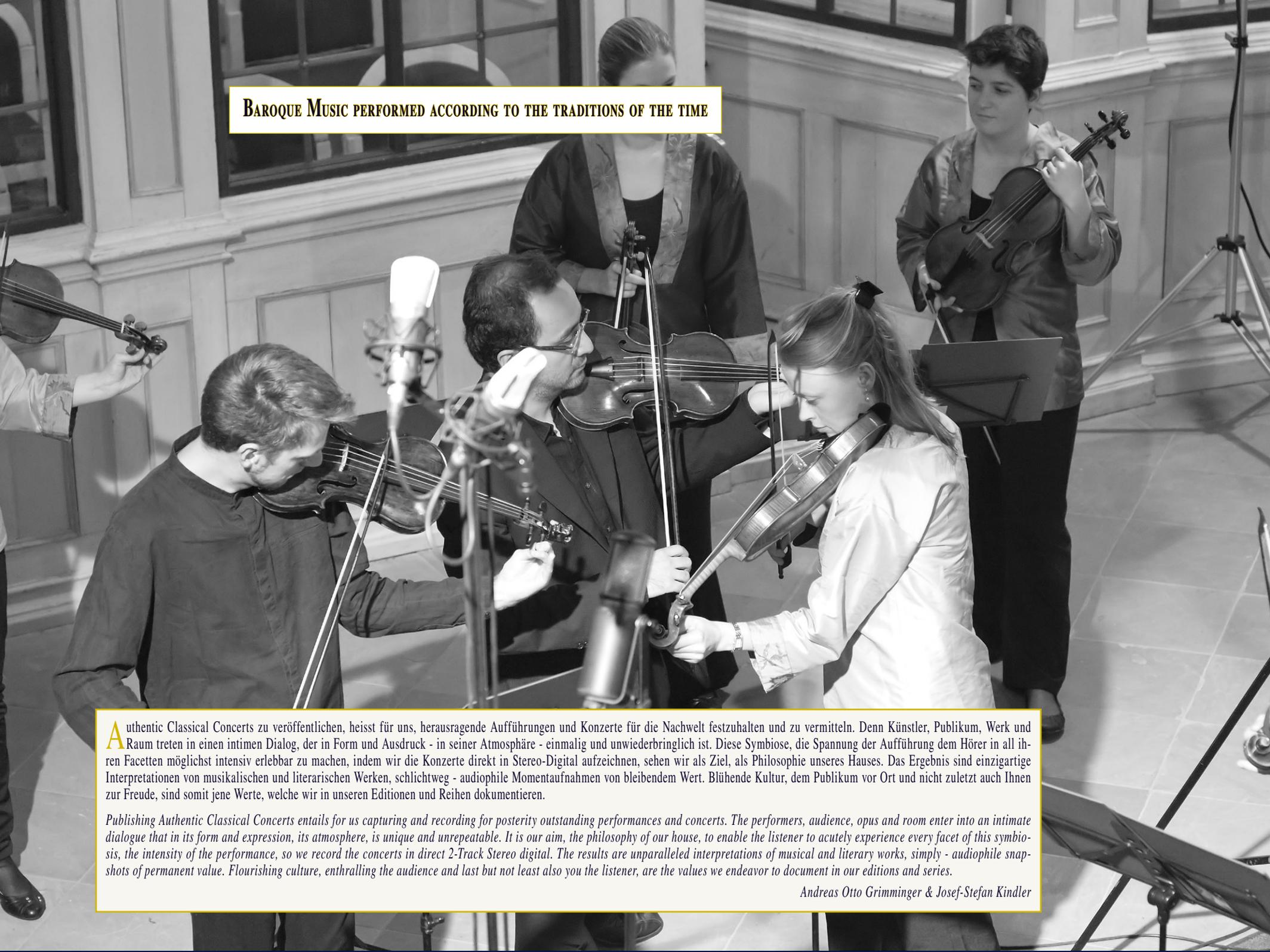




ANTONIO MARIA MONTANARI (1676-1737) ~ CONCERTO GROSSO IN A MAJOR



BAROQUE MUSIC PERFORMED ACCORDING TO THE TRADITIONS OF THE TIME

Authentic Classical Concerts zu veröffentlichen, heisst für uns, herausragende Aufführungen und Konzerte für die Nachwelt festzuhalten und zu vermitteln. Denn Künstler, Publikum, Werk und Raum treten in einen intimen Dialog, der in Form und Ausdruck - in seiner Atmosphäre - einmalig und unwiederbringlich ist. Diese Symbiose, die Spannung der Aufführung dem Hörer in all ihren Facetten möglichst intensiv erlebbar zu machen, indem wir die Konzerte direkt in Stereo-Digital aufzeichnen, sehen wir als Ziel, als Philosophie unseres Hauses. Das Ergebnis sind einzigartige Interpretationen von musikalischen und literarischen Werken, schlichtweg - audiophile Momentaufnahmen von bleibendem Wert. Blühende Kultur, dem Publikum vor Ort und nicht zuletzt auch Ihnen zur Freude, sind somit jene Werte, welche wir in unseren Editionen und Reihen dokumentieren.

Publishing Authentic Classical Concerts entails for us capturing and recording for posterity outstanding performances and concerts. The performers, audience, opus and room enter into an intimate dialogue that in its form and expression, its atmosphere, is unique and unrepeatable. It is our aim, the philosophy of our house, to enable the listener to acutely experience every facet of this symbiosis, the intensity of the performance, so we record the concerts in direct 2-Track Stereo digital. The results are unparalleled interpretations of musical and literary works, simply - audiophile snapshots of permanent value. Flourishing culture, enthralling the audience and last but not least also you the listener, are the values we endeavor to document in our editions and series.

Andreas Otto Grimminger & Josef-Stefan Kindler

„EUBO has greatly contributed to the vitality of European baroque ensembles.“
Mrs. Androulla Vassiliou, Commissioner for Education, Culture, Multilingualism and Youth
*„Rarely have I seen so much smiling communication and listening between musicians on a concert stage.
As a result, EUBO’s concert was a delicate, joyous gem.
Talent oozed from the stage.“*
Hugo Shirley, The Daily Telegraph



EUROPEAN UNION BAROQUE ORCHESTRA ~ CULTURAL AMBASSADOR FOR THE EUROPEAN UNION

The European Union Baroque Orchestra is like no other orchestra: EUBO auditions and selects completely new personnel every year. EUBO’s ephemeral existence makes its concerts special: live performances enjoying all the technical accomplishment of the best young Baroque musicians in Europe, allied to an infectious undimmed sense of discovery and enjoyment. Members of EUBO come from all over the EU to gain experience, working together for a six-month season with Music Director Lars Ulrik Mortensen and some of the world’s leading guest directors, including Enrico Onofri, Roy Goodman, Alexis Kossenko, Ton Koopman, Christina Pluhar, Margaret Faultless, Riccardo Minasi, Paul Agnew and Gottfried von der Goltz. Tours take them to all corners of Europe – from celebrated city concert halls, to seaside summer festivals, to monasteries nestling in autumnal forests, and to winter celebrations in beautiful churches. And at the centre of these great arcs of European travelling EUBO has established residencies in several cities, most notably as “orchestra-in-residence” in Echternach, Luxembourg, where, with the support of its local partners, it is creating a centre of excellence for Baroque music. EUBO’s activities are supported with a grant from the European Commission’s programme “cultural ambassadors”. Flying the flag for Europe, “EUBO is” as President José Manuel Barroso says, “a perfect symbol of the power of integration, a subtle and potent instrument of harmonisation between people and nations”.

EUROPEAN UNION BAROQUE ORCHESTRA ~ 2012

VIOLINS ~ Magdalena Cieslak (Poland) ~ Anna Curzon (UK) ~ Dominika Fehér (Hungary) ~ Nadine Henrichs (Germany)
Joanna Kaniewska (Poland) ~ Jacek Kurzydło (Poland) ~ Emma Lake (UK)
Claudia Norz (Austria) ~ Lena Weckesser (Germany)

VIOLAS ~ Ricardo Cuende Isuskiza (Spain) ~ Magdalena Schenk-Bader (Germany) ~ Annemarie Kosten-Dür (Austria)

CELLOS ~ Petr Hamouz (Czech Republic) ~ Lea Rahel Bader (Germany)

DOUBLE BASS ~ Zaynab Martin (UK) ~ **THEORBO** ~ Francesco Tomasi (Italy)

HARPSICHORDS ~ Jean-Christophe Dijoux (France) ~ Eloy Orzaiz Galarza (Spain)

CONCERTMASTER & VIOLIN SOLOIST ~ Kinga Ujszászi (Hungary)

MUSIC DIRECTOR & VIOLIN SOLOIST ~ **RICCARDO MINASI (ITALY)**

SUPPORTED BY
EUROPEAN COMMISSION CULTURE PROGRAMME 
VILLE D'ECHTERNACH
FESTIVAL INTERNATIONAL ECHTERNACH
TRIFOLION ECHTERNACH
MINISTRY OF CULTURE LUXEMBOURG
THE EARLY MUSIC SHOP



DIRECTOR GENERAL ~ PAUL JAMES (UK)
ORCHESTRAL MANAGER ~ EMMA WILKINSON (UK)
COMMUNICATIONS MANAGER ~ NOORA HEISKANEN (FINLAND)
KEYBOARD TECHNICIAN ~ SIMON NEAL (UK)



CORELLI'S LEGACY

The lionising of Arcangelo Corelli „il Bolognese“ during his lifetime no doubt contributed to the revival of Rome as the European capital of culture at the beginning of the eighteenth century. Key elements in the spread throughout Europe of Corelli's reputation were the continuous growth of major violin schools deriving directly or indirectly from the school of „il Bolognese“, the adherence to his aesthetic vision by composers belonging to the operatic world which was increasingly in vogue, but especially the continued commitment to popularizing his message abroad by those who had the good fortune to study personally with Corelli [or perhaps the unstoppable flight of Italian violinists abroad looking for new and more stable employment opportunities, still as timely as ever]. So listening to this programme you will come across many different European styles, from some of the most famous works of Corelli to those of lesser-known composers such as Pietro Castrucci, Giovanni Mossi, Giuseppe Valentini and Antonio Montanari; a rich mix of formal and aesthetic visions, though all refined through the same profoundly Roman „filter“. Maybe it is not true that „all roads lead to Rome“; certainly the experience of the composers featured in this programme is that everything starts from the eternal city!

Riccardo Minasi

RICCARDO MINASI

born in Rome 1978, has performed both as soloist and as concertmaster with Le Concert des Nations, Accademia Bizantina, Concerto Italiano, Il Giardino Armonico, Al Ayre Español, Orchestra dell'Accademia Nazionale di S.Cecilia, and Orquesta Sinfónica de Madrid. As well as the European Union Baroque Orchestra, he has conducted the Kammerakademie of Potsdam, Zurich Kammerorchester, Balthasar Neumann Ensemble, Australian Brandenburg Orchestra, L'Arpa Festante, Recreation-Grosses Orchester of Graz, Attersee-Akademie Orchestra, Ensemble Resonanz, Il Complesso Barocco and the Helsinki Baroque Orchestra. He was invited by Kent Nagano to perform as concertmaster at the Belcanto Festival in Knowlton and collaborated as historical advisor for the Montréal Symphony Orchestra in Canada. In 2010 he worked as assistant conductor, concertmaster and editor of the upcoming new critical edition of Bellini's opera Norma with Cecilia Bartoli and Thomas Hengelbrock. He has given master-classes at the Juilliard School of Music in New York, the Longy School of Music in Cambridge (USA), the Sibelius Academy of Helsinki, the Chinese Culture University of Taipei, the Conservatory of Sydney, the Zurich Opera House, and at the Scuola di Musica di Fiesole.





Antonio Maria Montanari (1676-1737)

CONCERTO GROSSO IN A MAJOR

1. I: Adagio
- II: Allegro
2. III: Grave
3. IV: Vivace

FURTHER INFORMATION TO THIS PUBLICATION
AND THE WHOLE CATALOGUE UNDER

WWW.KUK-ART.COM



A Concert on October 14th, 2012 ~ Further information about the production at www.kuk-art.com

*Recorded released & created by Andreas Otto Grimminger & Josef-Stefan Kindler
in cooperation with Volker Northoff „Musik im Schloss“ Bad Homburg*

*Sound & Recording Engineer: Andreas Otto Grimminger ~ Mastering: Andreas Otto Grimminger & Josef-Stefan Kindler
Photography: Josef-Stefan Kindler ~ Artwork & Coverdesign: Josef-Stefan Kindler*