



EUROPEAN UNION BAROQUE ORCHESTRA ~ CORELLI'S LEGACY



Erhaltenswertes und hörsenswert Neues, musikalische Kostbarkeiten aus Tradition und Avantgarde - beides undenkbar ohne den Nährboden Europa - dokumentieren wir in der Serie „Castle Concerts“ an historischer Stelle. Kaiser Wilhelm II. schuf in Bad Homburg - wohl ohne es zu ahnen - durch die Stiftung einer Stadtkirche einen der schönsten und intimsten Konzertsäle Europas. Denn die bis dahin genutzte Schlosskirche geriet in Vergessenheit und überstand somit die Wirren und den Modernisierungswahn der folgenden Jahrzehnte. Originalgetreu mit behutsamer Liebe zum Detail wurden dann Ende des letzten Jahrhunderts der barocke Raum und die prächtige Bürgy-Orgel von 1787 restauriert und rekonstruiert. Heute erstrahlt die Schlosskirche in neuem Glanz und wird durch die mit viel Engagement und Enthusiasmus in privater Initiative veranstaltete Konzertreihe „Musik im Schloss“ mit musikalischen Höhepunkten fürstlich geschmückt.

Music that is new, pieces worth listening to and well worth conserving, little treasures from the traditional and the avant-garde - music that is unimaginable anywhere else but in the hotbed of Europe - our „Castle Concerts“ series of recordings captures these in their original settings and preserves them for the future. By his endowment to the town church in Bad Homburg, Kaiser Wilhelm II unwittingly did the little church in the palace a favour and helped turn it into one of the most beautiful and intimate concert halls in Europe. The Castle Church fell into disuse and was forgotten. The turmoil and modernization fads of the 20th century passed it by, and it remained untouched. True to the original and with a loving attention to detail the church was restored to create a truly wonderful concert hall. Today the Castle Church sparkles with a renewed radiance that is set off perfectly by the concert series „Musik im Schloss“ (Castle Concerts).

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 Grimmering & 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
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THE EARLY MUSIC SHOP

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ORCHESTRAL MANAGER ~ EMMA WILKINSON (UK)
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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.



Pietro Castrucci (1679-1752):
CONCERTO GROSSO IN D MAJOR, OPUS 3 No. 12

1. I: Introduzione: Allegro
2. II: Adagio Andantino
3. III: Allegro
4. IV: Gavotta Andante
5. V: Finale con Eco: Andantino

Giuseppe Valentini (1681-1753):
**CONCERTO FOR FOUR VIOLINS, VIOLA AND CELLO
CONCERTANTI IN A MINOR, OPUS 7 No. 11**

6. I: Largo
7. II: Allegro
8. III: Grave
9. IV: Allegro
10. V: Presto
11. VI: Adagio
12. VII: Allegro Assai

Soloists: Jacek Kurzydło, Anna Curzon, Dominika Fehér,
Claudia Norz, Ricardo Cuende Isuskiza, Petr Hamouz

Giovanni Mossi (c.1680-1742):
CONCERTO GROSSO IN E MINOR, OPUS 4 No. 11

13. I: Allegro
14. II: Adagio
15. III: Allegro

Antonio Maria Montanari (1676-1737):
CONCERTO GROSSO IN A MAJOR

16. I: Adagio
17. II: Allegro
18. III: Grave
19. IV: Vivace

Arcangelo Corelli (1653-1713):
**CONCERTO GROSSO IN B FLAT MAJOR,
OPUS 6 No. 11**

20. I: Preludio: Andante Largo
21. II: Allemanda: Allegro - Adagio - Largo
22. III: Sarabanda: Largo
23. IV: Giga: Vivace

Gasparo Visconti (1683-1713):
CONCERTO FOR TWO VIOLINS IN B FLAT MAJOR

24. I: Allegro
25. II: Grave

26. III: Presto Sempre Staccato

Soloists: Riccardo Minasi, Kinga Ujszászi

Francesco Geminiani (1687-1762):
**CONCERTO GROSSO OPUS 3 No. 12
„LA FOLLIA“ AFTER CORELLI, OPUS 5 No. 12**

27. I: Adagio
28. II: Allegro
29. III: Adagio
30. IV: Vivace - Allegro
31. V: Andante
32. VI: Allegro
33. VII: Adagio
34. VIII: Allegro
35. IX: Adagio
36. X: Allegro



FURTHER INFORMATION TO THIS PUBLICATION
AND THE WHOLE CATALOGUE UNDER

WWW.KUK-ART.COM

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