

EUBO

EUROPEAN
UNION
BAROQUE
ORCHESTRA



CULTURAL AMBASSADOR FOR THE EUROPEAN UNION

2024 YEARBOOK



EUROPEAN
UNION
BAROQUE
ORCHESTRA

Welcome back, EUBO!

Dear Listener,

With this book, we are deeply honoured to accompany you through the new full programme of the European Union Baroque Orchestra. The orchestra is back in action after 4 years of silence, thanks to the philanthropic foresight of our foundation, ICONS, which keeps on investing resources in the development of top-class cultural projects.

This year we celebrate the restart of the EUBO activities by inviting prominent conductors and soloists touring in Belgium, Germany, Italy and Poland. The debut project in September 2023 was built around major works by Vivaldi under the baton of violinist Enrico Onofri, followed by a truly pan-European programme with music by Bach, Zelenka, Rebel and Leclair and conducted by

Francesco Corti. The German violinist Gottfried von der Goltz will engage in a programme centered on exotism with works by Rameau, Zelenka, Handel and Purcell. In August 2024 we will be engaged in an exciting and innovative "all Bach family" programme with Claudio Astronio. And then in September, the first programme year closes with Alfredo Bernardini conducting works by Bach and Telemann from the oboe.

A beautiful restart for an orchestra that has done so much to carry the European flag high in recent decades and will continue to play its role as a cultural ambassador of the Union's core values.

Mario Martinoli

EUBO Artistic Director

ICONS Founder and Co-Chair



EUBO, a never ending passion

by Emilia Campagna

EUBO past, present and future: in a conversation with Paul James, founder of the orchestra, and Mario Martinoli, Founder and Co-Chair of Fondazione ICONS and now Artistic Director of EUBO, we retrace the steps of an exciting history, and look ahead to the next challenges.

Let's start from the beginning: the idea of a European baroque orchestra came to Paul James, then a music agent, in 1984: *"I realised that 1985 was designated as European Year of Music*

to celebrate the births of three great baroque composers: Bach, Handel and Scarlatti. I applied to a Europe-wide fund to form the European Baroque Orchestra. I got the biggest grant! We started in 1985 in Oxford with the first musicians selected from across Europe". Since then, it has been a great success story, spanning 40 years of memorable concerts and tours, interrupted first by Brexit and then by Covid, two events that put the EUBO operation in crisis: at which point ICONS stepped in, relaunching the orchestra in 2022. Mario

Martinoli, visionary entrepreneur and experienced harpsichord player, explains that *"I came to know EUBO at a relatively late age and I was so impressed by both the artistic and organizational model that I later decided to establish Theresia Orchestra, often dubbed as the 'Classical EUBO' on a similar basis. Without EUBO there would be no Theresia and without that experience ICONS would not have decided to restart EUBO".*

The handover was a great achievement, but with an initial and unforeseen difficulty: as Paul James recounts, *"the timing unfortunate! Emma Wilkinson, the orchestra manager, and I had decided that EUBO was finished, and we decided to close all the files, delete all our contacts, everything. And then two weeks later Mario calls and says: I want to start EUBO again. Can you send me all the files?"* But it turned out for the best, and today Mario Martinoli expresses *"great pride: what we have achieved is an important and prestigious thing, I am happy that Paul James believed in the credibility of our foundation and that today we are the new EUBO".*

So, what remains the same and what will change? An important aspect of EUBO's activities has always been the audition process. *"Students from European conservatoires were invited to a*

central location during the Easter holidays before their final months of studies. With two courses of four days each, with 60 people at each, we'd see about 120 students in total, from which a final selection of 25 people was made to form that year's orchestra". Mario Martinoli notes that *"We inherited a model that worked very well but we actualized it through a digital transformation, pushing a lot on digital channels. We also introduced elements of environmental sustainability by making pre-selections based on videos".* One rule has always been that tenure as a musician in EUBO would last only one year. Is this rule staying? As Mario points out, *"apart from this year's orchestra, which for organizational reasons started in the second half of 2023 and will work throughout 2024, we have kept this rule: EUBO is going to change the totality of its members every year to keep its training nature and to enable the turnover of the largest possible number of young talented musicians".*

EUBO's schedule has always been intense, as Paul James explains: *"Normally we would do 40 concerts each year across five tours, with five days of rehearsals before each and then about 10 days of touring with seven concerts".* What about the present? Mario Martinoli remarks that *"EUBO started again in 2022, after a few years of inactivity, facing a different scenery in*

which the concert market has changed a lot. We initially decided to organize the activity around 4 projects per year, always in the form of a residency followed by concerts. However, also for reasons of environmental sustainability, we avoid touring for too long: for example, we are against air travel and try to organize the concerts - which will be between 2 and 4 per residency - in the same geographical area. In addition, we want to maintain and strengthen the training nature of the project: EUBO is not a professional orchestra but enables the build-up of the professional maturity of its young members, an essential stage for students completing their education in the best early music schools and then come to us for an authentic orchestral experience".

Asked how EUBO has evolved over the years, Paul James says: "With the enlargement of the European Union in May 2004, we went from 15 countries to 25 overnight, and we started looking more towards the Eastern European countries, which changed the complexion of the orchestra". As Mario Martinoli sees it, the challenge today is to "welcome young musicians from all countries with a spirit of inclusiveness: we welcome European citizens, but also non-EU citizens, as long as they reside in one of the countries of the Union. We have decided to broaden the concept of citizenship, moving from a

"We welcome young musicians from all countries with a spirit of inclusiveness"

rigid and restrictive model to one of inclusiveness and open borders".

Looking back on EUBO's past, what are the most memorable moments in its history? Paul James remembers "when we went to Palestine in the late 90s. As a Cultural Ambassador, the European Union was keen to do outreach in more troubled parts of the world. EUBO was certainly the first baroque orchestra to visit Ramallah and Gaza in the occupied territories, staying for about a week, which was a real eye-opener for all of us. Another one of a similar nature was the tour of South Africa, performing in Soweto at a time of conflict and tension in South Africa. We did some incredible concerts at major festivals and venues worldwide, but those two tours were particularly memorable".

Mario Martinoli's memories are more recent, and for him a key moment remains "the relaunch

concert, when in November 2022 we reunited the members of the last EUBO. It was also a symbolic choice that allowed us to give a sign of great continuity, a restart that looks to the future without forgetting the past. It was a historic moment when an orchestra whose era seemed to have come to an end began to play again. And it was particularly noteworthy that Alfredo Bernardini, who had been part of the very first EUBO in 1985 as a young oboist, was at the head of the orchestra!".

EUBO's mission remains to train young Baroque music talent in a way that over the years has helped to create a truly international community, or as Paul James calls it, the 'EUBO family'. In this spirit, according to Mario Martinoli "One of the ways we are innovating EUBO is to make it a career accelerator: we are working on agreements with major early music orchestras in Europe. The idea is that we refer the most deserving musicians to them, and they will commit to having them play in their ensembles. This is a new kind of relationship that we are going to establish between EUBO and the European music market, and it will further concretely enrich the positive educational impact of our orchestra".

On the right (top to bottom):
Paul James, EUBO Founder & Artistic Advisor
Mario Martinoli, EUBO Artistic Director and ICONS Founder & Co-Chair



© Marco Marezza



European Union Baroque Orchestra

Advancing the Next Wave of Baroque Musicians

The European Union Baroque Orchestra (EUBO) is a major training initiative allowing young talents to gain orchestral experience as part of their transition towards full professional maturity.

EUBO is Cultural Ambassador for the European Union and was established in 1985 to celebrate the 300th anniversary of three great Baroque composers: Bach, Scarlatti and Handel. To date, more than 600 musicians have played over 900 concerts in 54 countries worldwide with EUBO. The training scheme includes further education and performing opportunities on international concert tours and in recording projects.

The orchestra operates an artistic model of meeting several times a year for residencies guided by leading Baroque specialists such as Alfredo Bernardini, Amandine Beyer, Francesco Corti, Lars Ulrik Mortensen, Enrico Onofri, Rachel Podger, Gottfried von der Goltz.

EUBO has performed at many of Europe's main concert halls and at specialist early music festivals in most European countries. Outside Europe, EUBO performed in Japan, the USA, South Africa, and has played in Ramallah, the Gaza Strip, Botswana and Soweto.

Since November 2022 and after a period of inactivity following Brexit, EUBO has moved its home to Italy and is currently managed and financially supported by Fondazione ICONS, in continuity with the established orchestra's educational and artistic scope.

EUBO is a founding member of the Early Music Network (REMA).



Residencies and Concerts

2023

6 - 12 SEPTEMBER		Angel Voices	Wrocław, Poland
10/09	Collegiate Church of the Holy Cross and St Bartholomew		Wrocław, Poland
11/09	Minor Basilica of the Assumption of Virgin Mary and St Nicholas		Bolesławiec, Poland
12/09	Church of the Assumption of Virgin Mary		Kłodzko, Poland
8 - 14 OCTOBER		Baroque Hits	Bruges, Belgium
13/10	AMUZ		Antwerp, Belgium
14/10	Concertgebouw Bruges		Bruges, Belgium

2024

9 - 15 JUNE		Exotism	Malborghetto, Italy
14/06	Duomo di San Ilario		Gorizia, Italy
15/06	Chiesa Maria della Visitazione e S. Antonio		Malborghetto, Italy
29 JULY - 3 AUGUST		Father and Son	Toblach, Italy
2/08	Gustav Mahler Saal, Culture Center Toblach		Toblach, Italy
3/08	Castel Mareccio - Schloss Maretsch		Bolzano, Italy
23 - 30 SEPTEMBER		In Blending Styles	Blankenburg, Germany
27/09	Kloster Michaelstein		Blankenburg, Germany
28/09	Stiftkirche / Dom		Bad Gandersheim, Germany
29/09	Schloss Osnabrück		Osnabrück, Germany
30/09	AMUZ		Antwerp, Belgium

Angel Voices

Wrocław, Poland
6 - 12 September 2023

© Karol Sokołowski

Programme

Antonio Vivaldi

Concerto Madrigalesco in D minor RV 129

Magnificat in G minor RV 611

Beatus Vir RV 598

Concerto in D minor RV 127

Gloria RV 589

Concerts

10 September 2023

Collegiate Church of the Holy Cross

and St Bartholomew

Wrocław, Poland

11 September 2023

Minor Basilica of the Assumption of

Virgin Mary and St Nicholas

Bolesławiec, Poland

12 September 2023

Church of the Assumption

of Virgin Mary

Kłodzko, Poland

In collaboration with



Enrico Onofri

Musical Direction

Violinist and conductor, Enrico Onofri grew up in the antique atelier of his parents in Ravenna, surrounded by the beauty of the past, thus developing a passion for the historical performances since the beginnings. He was so led to explore the repertoire from the 17th to the 20th century, creating a personal language through the knowledge of the historical praxes, intended as extraordinary sources of inspiration for new ideas and panoramas in interpretation.

Invited by Jordi Savall to be the concertmaster of La Capella Real when he was still a student, he very soon found himself working with groups such as Concentus Musicus Wien and Il Giardino Armonico, the ensemble he led as concertmaster and soloist from 1987 to 2010.

In 2002 he embarked upon a conductor's career which has brought him great acclaim and invitations from orchestras, opera houses and festivals all over the world. Enrico is Associate Conductor of the Münchener Kammerorchester, Haydn Philharmonie and of the Orchestre National d'Auvergne, founder of the Imaginarium Ensemble, and music director of the Real Câmara Baroque Orchestra. In 2019 Enrico Onofri was awarded the F. Abbiati prize for best soloist of the year.



© Florian Ganslmaier



Baroque Hits

Bruges, Belgium

8 - 14 October 2023

© Elijah G.

Programme

Johann Sebastian Bach

Brandenburg Concerto n.1 in F Major BWV 1046

Jean-Marie Leclair

Suite from *Scylla et Glaucus*

Jan Dismas Zelenka

Overture-Suite in F Major, ZWV 188

Jean-Féry Rebel

Les éléments

Concerts

13 October 2023

AMUZ

Antwerp, Belgium

14 October 2023

Concertgebouw Brugge

Bruges, Belgium

In collaboration with

— **CONCERT** —
— **GEBOUW** —
— **BRUGGE** —

Francesco Corti

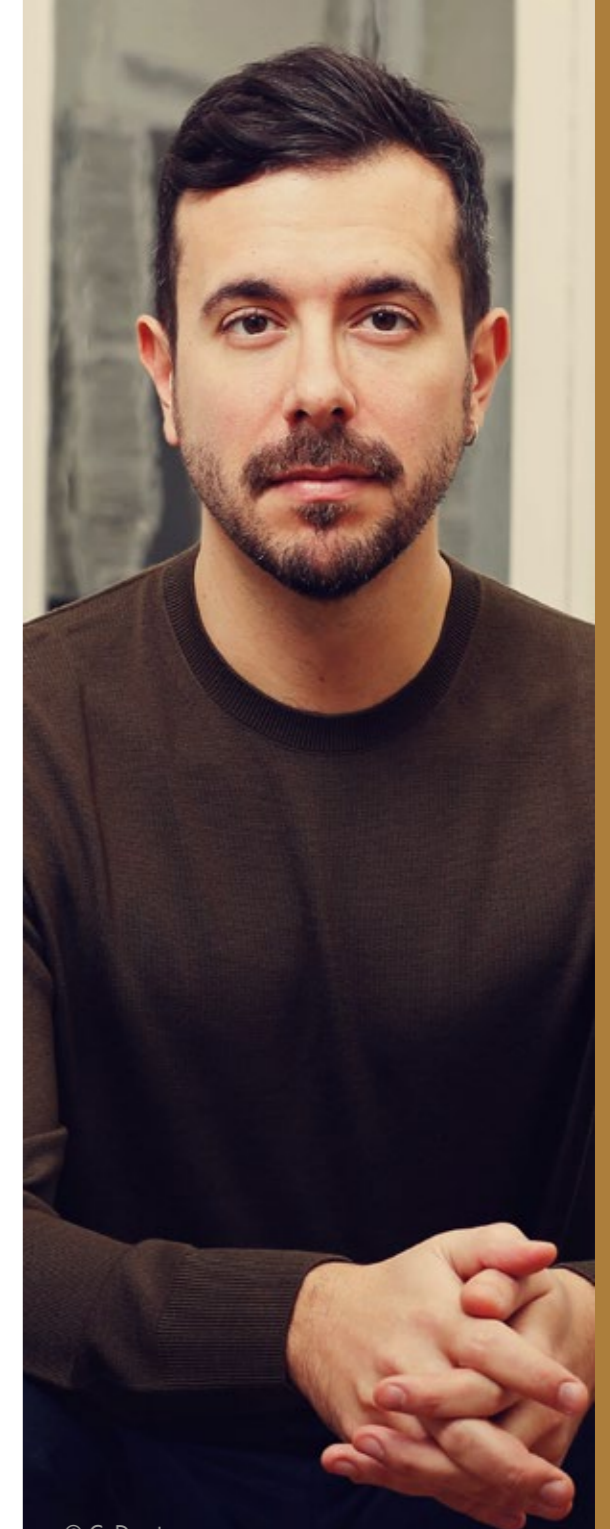
Harpsicord & Musical Direction

Born into a musical family, harpsichordist and conductor Francesco Corti, initially studied organ in Perugia before pursuing harpsichord studies in Geneva and Amsterdam. He received awards at both the International Bach Competition in Leipzig (2006) and the Bruges Harpsichord Competition (2007).

Francesco Corti is a member of Ensemble Zefiro, Bach Collegium Japan, Les Talens Lyriques, Le Concert des Nations, and Les Musiciens du Louvre, conducting the latter regularly. As guest conductor, Francesco Corti appears with B'Rock Holland Baroque, De Nederlandse Bach Vereniging, and he has been invited to lead the Freiburger Barockorchester, Kammerorchester Basel, and Tafelmusik.

Since 2018 Francesco Corti has been principal guest conductor of Il Pomo d'Oro leading them on multiple European tours and recordings. He assumed the role of music director at the Drottningholm Royal Court Theater in 2023.

As a soloist, Francesco Corti performs extensively throughout Europe, USA, Latin America, and the Far East. His solo recordings include Louis Couperin's Suites, Bach's partitas and concertos, Haydn sonatas, Mozart's piano quartets. He teaches historical keyboard instruments and basso continuo at the Schola Cantorum Basiliensis.



© C. Dautre

Exotism

Malborghetto, Italy

9 - 15 June 2024

Max Maraldo © Archivio Festival Risonanze

Programme

Henry Purcell

Suite from *The Indian Queen* Z 630

Antonio Vivaldi

Concerto in D Major RV 208

Il Grosso Mogul

Jean-Philippe Rameau

Suite from *Les Indes Galantes*

Jan Dismas Zelenka

Miserere ZWV 57

Georg Friedrich Händel

Let thy hand be strengthened,

Coronation Anthem n. 4, HWV 259

Concerts

14 June 2024

Duomo di San Ilario

Gorizia, Italy

15 June 2024

Chiesa Maria della Visitazione e S. Antonio

Malborghetto, Italy

In collaboration with



Gottfried von der Goltz

Violin & Musical Direction

Gottfried von der Goltz made a name for himself internationally as a baroque violinist and as artistic director of the Freiburg Baroque Orchestra (FBO). As was customary in the 18th century, he leads the FBO from the concertmaster's desk.

His repertoire extends from the early Baroque to the musical present, illustrated by a broad discography that shows him to be an incredibly versatile and flexible musician. Gottfried von der Goltz has earned a reputation as a specialist in specialist circles, especially with CD recordings of the long-unjustly forgotten music of the Dresden Baroque and the four Bach sons.

In addition to his numerous appearances with the FBO, Gottfried von der Goltz regularly works (as a guest conductor and as a soloist) with the Berlin Baroque Soloists, the Württembergisches Kammerorchester Heilbronn, the Frankfurt Radio Symphony Orchestra, the Tafelmusik Baroque Orchestra and other ensembles. For several years he was closely associated with the Norsk Barokkorkester as artistic director.

Gottfried von der Goltz also has a great passion for chamber music, which he pursues in various formations. As a professor at the Freiburg University of Music, he is a sought-after teacher of baroque and modern violin.



© Foppe Schut

Father and Son

Toblach, Italy

29 July - 3 August 2024

© Babak Habibi

Programme

Johann Sebastian Bach

Sinfonia from Cantata *Am Abend aber desselbigen Sabbats* BWV 42

Wilhelm Friedmann Bach

Suite in g minor BWV 1070

Wilhelm Friedmann Bach

Sinfonia in F major *Dissonanzen* F 67

Johann Sebastian Bach

Orchestral Suite n. 3 in D major BWV 1068

Concerts

2 August 2024

Gustav Mahler Saal, Culture Center Toblach
Toblach, Italy

3 August 2024

Castel Mareccio - Schloss Maresch
Bolzano, Italy

In collaboration with



Claudio Astronio

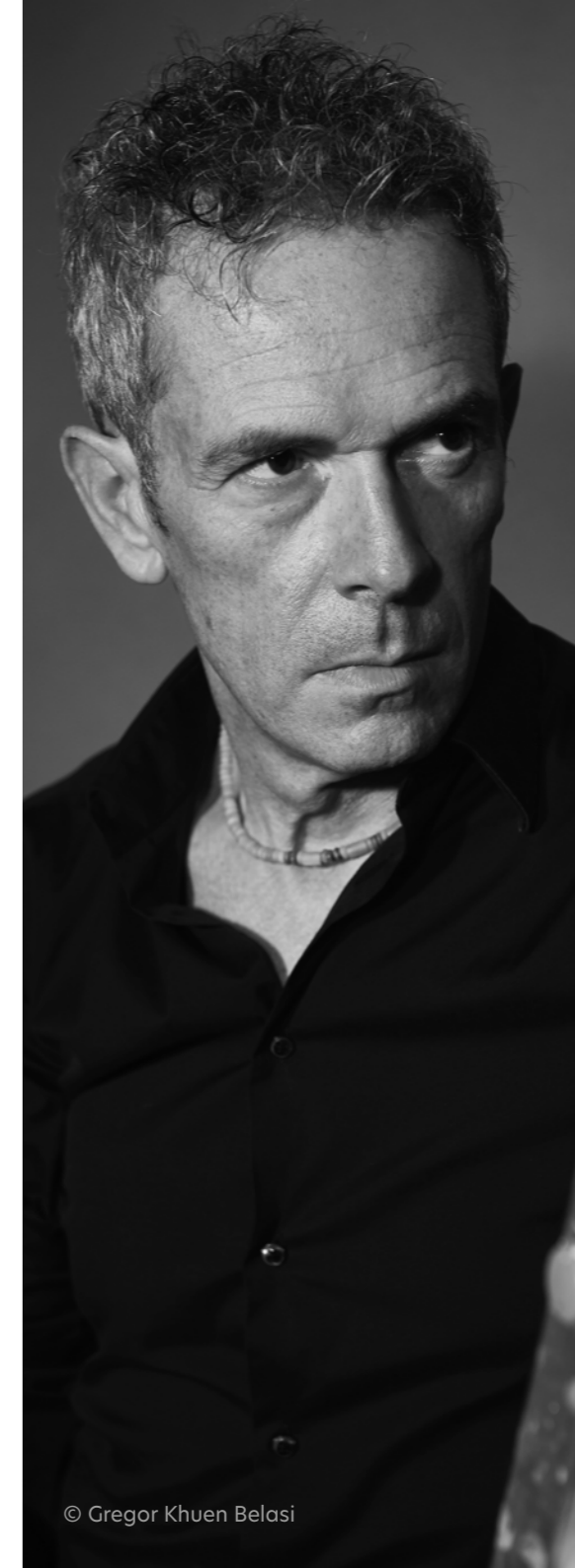
Harpsicord & Musical Direction

Claudio Astronio is a versatile musician who accompanies his soloist organ and harpsichord recitals with the role of orchestra conductor. He conducts the Harmonices Mundi ensemble, performing at the most important early music festivals around the world.

In 2007 he made his debut as opera conductor for Mozart's *Don Giovanni* and Gluck's *Orpheus and Eurydice* directed by Graham Vick.

He has recorded for the Stradivarius label and currently records for Brilliant Classics: his CDs have been honoured with many awards from the most important Italian and foreign specialised magazines including *Alte Musik Aktuell*, *Amadeus*, *Diapason*, *Le Monde de la Musique*, *Goldberg*, *Gramophone*, *Repertoire*. His interests also include jazz and fusions between different musical worlds.

He complements his concert engagements with educational activities at the Trapani Conservatoire where he teaches harpsichord and historical keyboard instruments.



© Gregor Khuen Belasi



In Blending Styles

Blankenburg, Germany

23 - 30 September 2024

© Cristoph Jann

Programme

Georg Philipp Telemann

Ouverture-Suite in C Major TWV 55:C6

Concerto in c minor TWV 51:C1

Johann Sebastian Bach

Sinfonia from the second part of the cantata *Die Elenden sollen essen* BWV 75

Ouverture-Suite n. 4 in D Major BWV 1069

Concerts

27 September 2024

Kloster Michaelstein

Blankenburg, Germany

29 September 2024

Schloss Osnabrück

Osnabrück, Germany

28 September 2024

Stiftkirche / Dom

Bad Gandersheim, Germany

30 September 2024

AMUZ

Antwerp, Belgium

In collaboration with

**KLOSTER
MICHAELSTEIN**  **KULTUR
STIFTUNG
SACHSEN-
ANHALT**
MUSIKAKADEMIE | MUSEUM

Alfredo Bernardini

Oboe & Musical Direction

Born in Rome in 1961, Alfredo Bernardini moved to The Netherlands in 1981 to specialise in baroque oboe and early music. In 1985 he was a member of the European Union Baroque Orchestra. He has since performed around the World as a member of many prestigious baroque ensembles. In 1989 he founded the ensemble ZEFIRO together with the brothers Paolo and Alberto Grazi.

As a director, he has worked with orchestras in Italy, France, Germany, Spain, Portugal, Belgium, Holland, Ireland, Denmark, Norway, Poland, the UK, Sweden, Canada, Cuba, Australia, Israel and with the European Union Baroque Orchestra. In January 2013 he directed the first baroque orchestra project of "El Sistema de Musica" of Venezuela.

Since 2016 he has been a regular conductor of the international youth classical orchestra Theresia. Between 2018-2023 he was appointed director of a project with the operas by Johann Josef Fux by the Styriarte Festival of Graz. Between 1992-2015 he taught baroque oboe at the Conservatory of Amsterdam, and between 2002-2009 at the ESMUC of Barcelona. Since 2014 he has been a professor at the Mozarteum University of Salzburg. He has also been guest teacher in many music academies and summer courses around the world.



© Nikola Milatovic



Musicians

Esther Crazzolara

Concertmaster

Esther Crazzolara graduated from the Conservatorio 'Claudio Monteverdi' in Bolzano with Prof. Georg Egger. She continued her studies at the Mozarteum in Salzburg with Prof. Lukas Hagen and Prof. Hiro Kurosaki and the Conservatorio di Verona, specialising in baroque violin. She attended masterclasses with Anne Schumann, Stanley Ritchie, Reinhard Goebel, Anton Steck, Erich Höbarth, Enrico Onofri, Brian Dean and Stefano Montanari.

In 2008 she played in the Britten Pears Baroque Orchestra in Aldeburgh under the direction of Richard Egarr. She was also a member of the European Union Baroque Orchestra, with which she toured throughout Europe under the baton of Lars Ulrik Mortensen, Chiara Banchini, Petra Mülleians, Edward Higginbottom, and Enrico Onofri.

She has played in various important musical groups such as Ensemble Cordia, Harmonices Mundi, Accademia Bizantina, Orchestra Haydn, Il Pomo d'Oro, Festspielorchester Göttingen, Il Giardino Armonico, Accordone Ensemble, L'Arte dell'arco, La Divina Armonia, Il Complesso Barocco.

From 2012 to 2015 Esther Crazzolara was the concertmaster of Theresia Orchestra. She was awarded several prizes such as the Biber International Competition, where in 2019 she published the record 'Extravagantes Seicento' with the Ensemble Girandole Armoniche, and the Bonporti Competition (2013).



A portrait of Rossella Croce, a woman with curly reddish-brown hair, wearing a black sleeveless top with a white and black striped waistband. She is holding a violin and looking towards the camera.

Rossella Croce

Concertmaster

Rossella Croce is a violinist who graduated with honours from the Vicenza Conservatory in 1998 under the direction of Fabio Missaggia. She later specialised in baroque violin at the Scuola Civica of Milan and at the Royal Conservatory of The Hague with Enrico Gatti and further informed her period performance practice with specialists such as Ryo Terakado and Elizabeth Wallfisch. Performing extensively in Italy and abroad, Rossella Croce collaborates as first violinist with renowned early music ensembles such as Ensemble Zefiro, Ensemble Aurora, Accordone, and La Risonanza. She also works with Il Gardellino, Seicento Stravagante, Accademia Hermans, and Accademia Bizantina.

She appears on numerous recordings on labels such as Sony Classics, Arcana, Alpha, Naive, Brilliant Classics, and most recently with the Accademia Strumentale Italiana and Alberto Rasi on the albums 'Pièces de clavecin en concerts' by Rameau (2022) and Die Kunst der Fuga BWV 1080 by Bach (2020) on the Challenge Classics label.

Rossella Croce has also recorded "Invenzioni da camera" for solo violin by Francesco Antonio Bonporti, accompanied by Fabio Ciofini on organ and harpsichord. In her teaching role at the Conservatory of Palermo, she guides students in the performance of chamber music on historical instruments.

A portrait of Gemma Longoni, a woman with long blonde hair and glasses, wearing a dark top and a necklace. She is smiling and looking towards the camera.

Gemma Longoni

Concertmaster

Gemma Longoni graduated from the Giuseppe Verdi Conservatory in Milan in 2010 and completed her master's degree in 2012 with highest honours under the tutelage of Cinzia Barbagelata.

From 2013 to 2015, Gemma Longoni resided in Basel, where she further honed her skills in baroque violin, obtaining her master's degree at Schola Cantorum Basiliensis under the guidance of Leila Schayegh.

She was a member of the European Union Baroque Orchestra from 2011 to 2012, holding also the role of section leader. Currently, she is member of the Geneva-based orchestra Geneva Camerata (GECA), where she occasionally holds the role of concertmaster. She also collaborates regularly with Accademia Bizantina, Kammerorchester Basel (KOB) and Spira Mirabilis, and since 2023 she collaborates with Ensemble Zefiro as concertmaster and section leader.

Since 2019, she has been involved with Theresia Orchestra as concertmaster and tutor for the string section, a role she also assumed with EUBO upon its relaunch in 2022.

She recorded with EMI Classic, CPO, Amadeus, Deutsche Harmonia Mundi and Sony Classical.

Violin



Madleen Kristen Alasi

Eesti Muusika- ja Teatriakadeemia, Tallinn



Laura Alexander

Koninklijk Conservatorium Den Haag



Lidia Fernández Rodríguez

Real Conservatorio Superior de Música de Madrid



Charlotte Lucila Gerbitz

Conservatoire National Supérieur de Musique et de Danse de Lyon



María Hernández Galán

Conservatorio Superior de Música "Salvador Seguí", Castellón



Joséphine Lanord Prélonge

Koninklijk Conservatorium Brussel



Lorenzo Molinetti

Schola Cantorum Basiliensis



Natascha Pichler

Koninklijk Conservatorium Den Haag



Sinni Ricci

Conservatorio "G. Rossini", Pesaro



Aurélie Wenzel

Koninklijk Conservatorium Brussel



Viola



María García Sánchez

Koninklijk Conservatorium Den Haag



Charlotte Höhler

Schola Cantorum Basiliensis



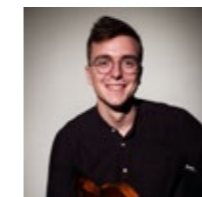
Giuditta Meldolesi

Conservatorio "A. Casella", L'Aquila



Alma Milbradt

Hochschule für Musik Nürnberg



Angel Muñoz-Vella

Folkwang Universität der Künste, Essen



Cello



Mar Bonet Silvestre

Conservatorium van Amsterdam



Anna Cierpisz

Akademia Muzyczna im. Grażyny i Kiejstuta Bacewiczów w Łodzi



Marta Jiménez Ramírez

Conservatorium van Amsterdam



Bernadetta Wiczerzyńska

Conservatorio "E. F. Dall'Abaco", Verona



Double Bass



Joachim Pedarnig

Schola Cantorum Basiliensis



Johann Warzecha

Robert Schumann
Musikhochschule Düsseldorf



Flute



Eva Ivanova-Dyatlova

Additional



Tommaso Simonetta

Additional



Oboe



Laura Hoeven

Musik und Kunst
Privatuniversität der Stadt Wien



Sidonie Millot

Conservatoire National Supérieur
de Musique et de Danse de Paris



Marcello Rizzello

Conservatorio "A. Boito", Parma



António Vidal


Escola Superior de Música e
Artes do Espetáculo, Porto



Bassoon



Hannah Voß

 Conservatorium van Amsterdam

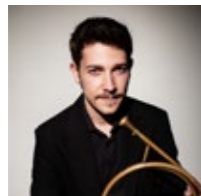


Angel Alvarez

Additional

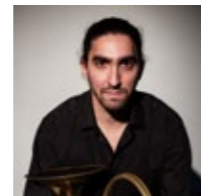


Horn



Carlos González Martínez

Additional

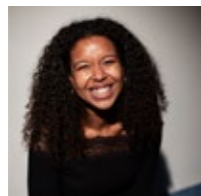


Vicente Alfonso Serra Primo


Additional



Harpsicord



Lisa Moroko

 Conservatorio "A. Pedrollo", Vicenza



EUBO Auditions: a Baroque start to professional life

EUBO starts afresh with each new cycle.

Membership of EUBO presents a transformative opportunity for young Baroque musicians seeking to advance their careers. Through our programme, musicians not only gain invaluable performing experience but also build an extensive international network that lasts a lifetime. As visionary founder Paul James aptly puts it "*there isn't a Baroque ensemble in the world without a former EUBO player*", with many of our alumni now playing with renowned period ensembles worldwide. EUBO's established development scheme has consistently launched the careers of countless period instrumentalists.

Our upcoming auditions will be held this autumn at the Frankfurt University of Music and Performing Arts in Germany from 2 to 4 October 2024.

For further details, including application guidelines and deadlines, please visit www.eubo-orchestra.eu/auditions.



2023 Auditions Partner



2024 Auditions Partner



The Philanthropic Approach

Innovation and Cultural Renaissance: the ICONS vision

ICONS, the organisation that relaunched EUBO in 2022, has been active in the artistic promotion of young musical talents with the Theresia Orchestra, the flagship of its philanthropic activities, since 2012. EUBO fits perfectly into this same vein of supporting youth artistic excellence across Europe and internationally.

Elena Gaboardi, Founder and Co-Chair of ICONS explains the way philanthropy in music aligns with the core business and strategy of ICONS, which is a major player in large-scale research projects in the field of science communication and business innovation. Empowering people, talents and skills is the guiding thread.

"Unlocking our people's potential is our greatest endeavour" says Gaboardi "Indeed, the development of individual skills and competencies underpins the success and sustainability of our organisation in both fields: culture as well as research and innovation".

Since ICONS is an operative foundation, only relying on its own resources, its approach to philanthropy is pragmatic and aimed at allocating money to make the greatest possible difference for young musicians, in other words to maximise the social return.

Gaboardi explains ICONS' vision about philanthropy: *"We want to be a transformative organisation, with clear goals and focus on long-term sustainability".*

The artistic goals are being achieved through top-level projects, a well-defined repertoire on period instruments, highly reputed conductors and collaborations with prestigious institutions.

Long-term sustainability is ensured by pursuing the individual self-empowerment of musicians. ICONS supports its young talents both in their artistic growth and by providing training on other professional skills, such as communication and basic economics. The objective is to raise

awareness and increase knowledge of self-management practices that will strengthen their career over time.

ICONS' financial resources are strategically deployed to create developmental for all its people, and to promote culture. A few figures give a picture of this commitment. Between early 2023, when the new EUBO auditions took place, and April 2024, ICONS has issued grants worth about €36k, benefiting 20 musicians on full grants, i.e. covering a year's higher education, while seven other grants have been awarded to young musicians for specific projects.

ICONS pilots its own model for managing such economic effort and sustaining its philanthropic initiatives over time.

"On the one hand, the artistic excellence and reputation raise the interest of the most prestigious music institutions, creating demand for EUBO performances. On the other hand, our strong, sound organisational model, with professional staff at all levels, our networking capacity and know-how in fundraising allow us to plan our activities in a long-term perspective".

"We want to be a transformative organisation, with clear goals and focus on long-term sustainability"

Measuring the impacts of the philanthropic initiatives is also a major effort at ICONS. Evaluation frameworks, including the definition of Key Performance Indicators, are part of ICONS' current activities in the field of business innovation. The same methodologies and tools are applied to its philanthropy activity to continuously monitor and adapt strategy and actions.

Philanthropy is indeed a powerful instrument to build a better and more inclusive society. A modern and efficient approach to its application and management is an additional driving force for its successful implementation.



Elena Gaboardi
ICONS Founder & Co-Chair





Theresia Orchestra is the artistic twin to EUBO. While EUBO specialises in the Baroque repertoire, Theresia focuses on the Classical era, offering a parallel platform for emerging period instrumentalists to develop their skills and transition into a professional life as freelance musicians. Both managed and supported by Fondazione ICONS, these sister projects comprehensively support early-career musicians in

historically informed performance practice. Named after the Austrian empress Maria Theresia, the orchestra was established in 2012 at the instigation of a group of patrons. It brings together musicians under the age of 28 who specialise in historically informed performance practice at leading European music institutions, accompanying them on their journey into professional life.

The orchestra meets several times during the year for residency periods under the guidance of internationally renowned artists and conductors. It performs at prestigious venues, theatres, and

festivals throughout Europe. In parallel, the project provides participants with a tailor-made capacity-building programme to develop essential professional assets and skills. Theresia also runs an Ambassadorship Programme aimed at promoting classical music and its historic interpretation to new and young audiences in several European countries, fostering cultural integration and dialogue.

The orchestra's musicians come from more than 40 different countries from all over the world, holding residencies and concerts throughout Europe in Austria, Estonia, France, Germany, Italy, Poland,

Slovenia and Switzerland.

The orchestra's recordings appear on the German label CPO as part of a long-term partnership including album releases of works by Mattheson, Kraus, Eichner, Cimarosa, Rossini and Traetta.

Theresia Orchestra is currently co-funded by the Creative Europe Programme of the European Commission through the EMPOWER project. It is a member of the European Early Music Network (REMA) and an affiliate to the European Mozart Ways (EMW), a Cultural Route supported by the Council of Europe.

Credits



EXECUTIVE

Mario Martinoli	Elena Gaboardi
<i>Artistic Director EUBO, Founder & Co-Chair ICONS</i>	<i>Founder & Co-Chair ICONS</i>

EUBO

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