

# EUBO

EUROPEAN  
UNION  
BAROQUE  
ORCHESTRA

YEARBOOK 2026

Cultural Ambassador for the European Union



# The Sound of a Shared Europe



by **Mario Martinoli**  
EUBO Artistic Director  
ICONS Founder and Co-chair

**D**ear Listener,  
Since its founding in 1985, the European Union Baroque Orchestra (EUBO) has been a meeting place, where young musicians from across Europe come together, drawn by a shared passion for Baroque music and a desire to listen, learn and create as one. Over the decades, the orchestra has grown into a unique artistic community where excellence and exchange are inseparable, and where collaboration across borders is not only a principle, but a lived, musical experience.

EUBO stands as a living expression of Europe's cultural fabric—diverse, evolving and deeply interconnected. Here, difference becomes dialogue, and dialogue becomes sound. Musicians from varied backgrounds find a common voice, shaping performances that are enriched by their plurality. At a time that often feels fragmented, this shared endeavour carries particular meaning. Through the curiosity, energy and commitment of a new generation, Baroque music is not only preserved, but continually reimaged, resonating with the present while honouring its past.

In 2026, following the celebrations of its 40<sup>th</sup> anniversary, EUBO steps into its fifth decade with renewed momentum. The season opens in May under the direction of Christophe Rousset, with a programme devoted to Jean-Philippe Rameau—Pygmalion and Castor et Pollux—in collaboration with Deutsche Philharmonie Merck and the Schwetzingen SWR Festspiele. The first

concert, on 9 May, coincides with Europe Day, a symbolic beginning for an orchestra rooted in shared heritage and exchange. In July, Alfredo Bernardini leads the orchestra northwards to Estonia and Finland, with performances in Tartu, Sastamala, Kuopio and Helsinki, in partnership with leading Nordic festivals. August brings a return to Italy, with concerts in Toblach and Bozen, in collaboration with the Gustav Mahler Kulturzentrum and Bolzano Festival Bozen - Antiqua, under the direction of Shunske Sato. The season concludes in September in Germany with Telemann's Travels: a discovery of the Polish Style, conducted by Judith Steenbrink in collaboration with Kloster Michaelstein.

Along these journeys, EUBO continues to engage with remarkable artists and distinguished partners, performing at venues and festivals that shape Europe's cultural landscape. Each encounter becomes more than a concert: it is an exchange of ideas, a deepening of artistic bonds and an invitation to new audiences to share in this collective exploration.



# Harmonic Democracy



by **Susanna Bucher**

EUBO Artistic Programming

There are moments in music—familiar to anyone who has sat in a concert hall or listened with attention—when an ensemble seems to breathe as one. Sound, gesture and listening converge into a shared space where individual voices remain distinct, yet form a whole. This balance between unity and plurality lies at the heart of both musical practice and democracy.

The European Union Baroque Orchestra brings this connection into being not only on stage, but through the way it is formed. Each year, a new group of early-career musicians comes together for a series of intensive residencies. In a matter of days, they must build a shared sound, a common understanding of style and the trust required to perform at the highest level. This process depends on listening, responsiveness and the ability of



**“ Art can carry human values, create dialogue and bring meaning to communities and young audiences, even when histories and realities are complex.**

**Anahita Khanzadeh**  
EUBO 2026 member

each individual to contribute—conditions that make democracy tangible: each voice matters, and the result depends on how these voices interact.

Within the orchestra, responsibility is shared. While artistic direction offers guidance, the musical result emerges from the active contribution of all. Balance is not imposed but negotiated in sound, phrase by phrase. In this sense, democracy is not an abstract principle, but something experienced: a practice of attention, mutual respect and collective decision-making unfolding through music.

This experience extends beyond the rehearsal room. Without a permanent home, EUBO moves across Europe, inhabiting different cultural contexts. Each residency becomes an encounter—between musicians, audiences, and local traditions—where listening continues onstage and off. Through these exchanges, the orchestra reflects a form of democracy rooted in dialogue.

Musicians often describe how the study of early repertoire reveals the deep interconnectedness of European cultures. Performing this music today becomes a way of reviving those connections—showing that what is shared across Europe has long been shaped through movement, exchange and mutual influence.

Since its foundation, EUBO has embodied this spirit of collaboration and dialogue, earning recognition as Cultural Ambassador for the European Union, creating moments in which democracy can be heard as well as understood.

**“ I feel European when I realise, through the study of early music, how deeply our cultures are connected across countries, how much exchange has taken place throughout history—and how we continue to share through playing music today.**

**Urban Klančar**  
EUBO 2026 member



# 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. The training scheme includes further education and performing opportunities on international concert tours and in recording projects.

Founded in 1985 for the European Year of Music, EUBO was created to honour the 300<sup>th</sup> anniversaries of Bach, Scarlatti and Handel. As a Cultural Ambassador for the European Union, it has grown into one of the key initiatives supporting emerging talent in the field of historically informed performance: more than 600 musicians have taken part in EUBO's activities, performing over 900 concerts in 54 countries worldwide. Through its work and its broad international community, EUBO unites people around the richness and diversity of Europe's cultural heritage, strengthening a shared European cultural identity and fostering a deeper sense of belonging among audiences, artists and communities across the continent.

EUBO's musicians live across Europe and the orchestra is completely renewed each year. Yet despite the musicians' different backgrounds and its ever-changing lineup, EUBO has a unique and powerful identity that immediately resonates with audiences. The orchestra follows an artistic model that brings musicians together several times a year in different locations across Europe, supported by a wide network of EU partners.

These collaborations take the form of artistic residencies that embody a genuinely glocal approach, connecting musicians from around the world with diverse local audiences and creating experiences that go far beyond a single concert. Each residency is guided by leading Baroque specialists, including Alfredo Bernardini, Amandine Beyer, Francesco Corti, Lars Ulrik Mortensen, Enrico Onofri, Rachel Podger, and Gottfried von der Goltz, ensuring both high-level artistic development and meaningful cultural dialogue.

EUBO has performed at many of Europe's main concert halls and at specialist early music festivals in most European countries and it is a founding member of the Early Music Network (REMA). 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 developed by Fondazione ICONS, in continuity with the established orchestra's educational and artistic scope. EUBO stands as a direct expression of ICONS' philanthropic vision, embodying its commitment to creating and supporting projects for young people to develop their skills in music, arts, and humanities. By the numbers: Since 2023, ICONS has supported 48 EUBO Members from 13 different countries, awarding and disbursing over €105,000 in grants.

# Residencies and Concerts

2026

**MAY, 4-10**

## Pygmalion & Castor et Pollux

Saturday, 9

Pauluskirche Darmstadt

*Darmstadt, Germany*

Sunday, 10

Schlosstheater Schwetzingen

*Schwetzingen, Germany*

**JULY, 10-20**

## Currents of Affects: a European Journey

Tuesday, 14

St. John's Church

*Tartu, Estonia*

Wednesday, 15

St. Mary's Church

*Sastamala, Finland*

Sunday, 19

Kuopio Cathedral

*Kuopio, Finland*

Monday, 20

Tempelaukio Church

*Helsinki, Finland*

**AUGUST, 9-14**

## Through Struggle to Light

Thursday, 13

Konzertsaal Gustav Mahler,  
Kulturzentrum Toblach

*Toblach, Italy*

Friday, 14

Schloss Maresch

*Bolzano, Italy*

**SEPTEMBER, 7-11**

## Tavern Dances: Telemann in Poland

Thursday, 10

Kloster Michaelstein

*Blankenburg, Germany*

Friday, 11

Stiftkirche / Dom

*Bad Gandersheim, Germany*

4-10  
MAY  
2026

DARMSTADT  
AND SCHWETZINGEN,  
GERMANY

# Suite from *Castor et Pollux* *Pygmalion*

Jean Philippe Rameau

9  
MAY  
2026  
  
EUROPE  
DAY

**Pauluskirche Darmstadt**  
*Darmstadt, Germany*

In collaboration with

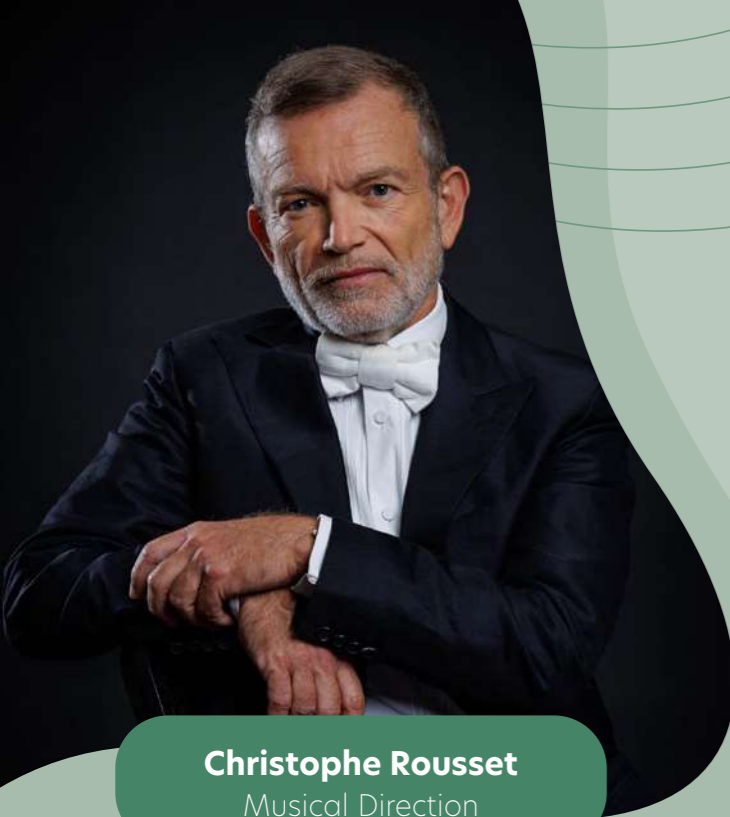


10  
MAY  
2026

**Schlosstheater Schwetzingen**  
*Schwetzingen, Germany*

In collaboration with





**Christophe Rousset**  
Musical Direction

Opéra, Concertgebouw Amsterdam, Philharmonie de Paris, Opéra de Lausanne, Theater an der Wien, Vienna State Opera, La Monnaie in Brussels, Wigmore Hall and the Barbican Centre in London, BOZAR Brussels, Teatro alla Scala in Milan, as well as on international tours. Alongside this, he maintains an active career as a harpsichordist and chamber musician, performing and recording on some of the finest historical instruments. His recordings of works for harpsichord by Louis and François Couperin, Rameau, d'Anglebert, Royer, Duphly, Forqueray, Balbastre, Scarlatti, and his complete recording of J. S. Bach's keyboard works are regarded as benchmark interpretations.

Education is a core component of Christophe Rousset's work. He leads and teaches masterclasses and academies at institutions such as the Paris Conservatoire, Ambronay Academy, Fondation Royaumont, Opera Studio Ghent, OFJ Baroque, Junge Deutsche Philharmonie, Accademia Chigiana in Siena, Amici della Musica in Florence, Piccola Accademia in Montisi, and the Britten-Pears Orchestra, among others. Christophe Rousset also maintains a vibrant career as a guest conductor, appearing at venues such as the Liceu in Barcelona, San Carlo in Naples, La Scala in Milan, Opéra Royal de Wallonie, Royal Opera House in London, with the Spanish National Orchestra, the Hong Kong Philharmonic, Orchestra of La Monnaie, the Orchestra of the Age of Enlightenment, Monteverdi Choir & Orchestra, and more. He is also devoted to musicological research and writing, including critical editions and the publication of monographs on Rameau and François Couperin. His book of interviews about music with Camille de Rijck (*L'impression que l'instrument chante*, 2017) has received wide acclaim.

Noteworthy recent releases include the digital reissue of the Complete Harpsichord Works of François Couperin; the release of Complete Toccatas, concluding his exploration of J. S. Bach's keyboard oeuvre; *Ifigenia in Tauride* by Tommaso Traetta, and the Viol sonatas by J.S Bach with Atsushi Sakai. Christophe Rousset is a Chevalier of the Legion of Honour, Commander of the Order of Arts and Letters, and Officer of the National Order of Merit. He was also awarded the prestigious Händel Prize by the Händel-Haus Foundation and the City of Halle in 2024.

Founder of the ensemble Les Talens Lyriques and an internationally acclaimed harpsichordist, Christophe Rousset is a musician and conductor driven by his passion for opera and the rediscovery of Europe's musical heritage.

His studies in harpsichord at the Schola Cantorum in Paris with Huguette Dreyfus, followed by further training at the Royal Conservatory in The Hague with Bob van Asperen (he won the First Prize at the 7<sup>th</sup> Bruges Harpsichord Competition at the age of 22), and the founding of his own ensemble Les Talens Lyriques in 1991, gave Christophe Rousset deep insight into the richness and diversity of the Baroque, Classical, and early Romantic repertoires.

Christophe Rousset now performs across Europe with Les Talens Lyriques at venues including: the Opéra National de Paris, Opéra-Comique, Théâtre du Châtelet, Opéra Royal de Versailles, Théâtre des Champs-Élysées, Dutch National



**Lena Sophie Meyer**  
Stage Direction

German director and assistant director Lena Sophie Meyer focuses on music theatre. After beginning as a child performer in film and television, she developed an early understanding of dramaturgy and character work. Since 2023, she has worked behind the scenes, with engagements at Staatstheater Darmstadt, Innsbrucker Festwochen, and Opéra de Lille.



**Abel Zamora**  
Pygmalion

French tenor Abel Zamora, winner of Talent ADAMI 2023 and Fonds Tutti 2024, trained in Paris, and at CNSMD in Lyon. Praised for his voice, presence, timbre and diction, he debuted in 2022 at the Opéra de Toulon as the Notary in *La Pêrichole*. In 2025/26, he debuts at the Rossini Opera Festival in Pesaro as *Cavaliere del Fiore* in *Il Viaggio a Reims*.



**Neima Fischer**  
L'Amour



**Michèle Bréant**  
La Statue



**Léontine Maridat-Zimmerlin**  
Céphise



# Currents of Affects: a European Journey

10 - 20  
JULY  
2026 | TARTU, ESTONIA; SASTAMALA,  
KUOPIO & HELSINKI, FINLAND

**Jean Baptiste Lully**  
*Suite from Alceste*

**Arcangelo Corelli**  
*Concerto Grosso Op 6 N 3*

**Georg Muffat\***  
*Sonata in G Major from Armonico Tributo, 1682*  
(\*in Concerts 1 and 2 only)

**Jan Dismas Zelenka**  
*Hypochondrie ZWV 187*

**Antonio Vivaldi**  
*Concerto for four violins in B minor RV 580*

**Georg Philipp Telemann**  
*Overture in D Major TWV55:D15*



**Alfredo Bernardini**  
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

14  
JULY  
2026 | **St. John's Church**  
Tartu, Estonia | In collaboration with 

15  
JULY  
2026 | **St. Mary's Church**  
Sastamala, Finland | In collaboration with 

19  
JULY  
2026 | **Kuopio Cathedral**  
Kuopio, Finland | In collaboration with 

20  
JULY  
2026 | **Tempeliaukio Church**  
Helsinki, Finland | In collaboration with 

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 is a regular conductor of the international

youth classical orchestra Theresia. 2018-2023 he was appointed director of a project with the operas by Johann Josef Fux by the Styriarte Festival of Graz.

1992-2015 he taught baroque oboe at the Conservatory of Amsterdam, 2002-2009 at the ESMUC of Barcelona and since 2014 he is professor at the Mozarteum University of Salzburg. He has also been guest teacher in many music academies and summer courses around the World.



# Through Struggle to Light

**Johann Sebastian Bach**

*Allegro from Violin concerto in D minor BWV1052r*

**Heinrich Biber**

*Battaglia à 10*

**Georg Philipp Telemann**

*Overture La Bourse in B flat Major TWV55:B11*

**Wilhelm Friedmann Bach**

*Excerpt from Fantasia in a minor for solo harpsichord F 23*

*Symphony in A Major (Fragment) F70*

**Johann Sebastian Bach**

*Overture-Suite n. 4 in D Major BWV 1069*

09 - 14  
AUGUST  
2026

TOBLACH & BOLZANO,  
ITALY



**Shunske Sato**

Musical Direction & Violin

Shunske Sato is a violinist, conductor, chamber musician, soloist and teacher. The diversity of his activities reflects his versatile and resourceful nature. Historically informed performance practice is central to his identity and allows him to inhabit the music and communicate with audiences in dramatic, revelatory ways.

13  
AUGUST  
2026

**Konzertsaal Gustav Mahler,  
Kulturzentrum Toblach**

*Toblach, Italy*

In collaboration with



14  
AUGUST  
2026

**Schloss Maresch**

*Bolzano, Italy*

In collaboration with



With his own PastFoward Ensemble he devotes himself to the realm of 19th century performance practice. Shunske directs and appears as soloist with period ensembles as well as symphonic orchestras around the world. He was artistic leader of the Netherlands Bach Society and has worked closely with Concerto Köln.

Born in Tokyo, Shunske immigrated to the US at the age of four. Shunske studied at the Juilliard School in New York, Conservatoire National de Région in Paris and Hochschule für Musik und Theater in Munich. Resident in the Netherlands, Shunske has been a faculty member of the Amsterdam Conservatory since 2013.



# Tavern Dances: Telemann in Poland

**Georg Philipp Telemann**

*Symphonie in D TWV50*

*Danse d'Polonie TWV45*

*Postillon - Badinage - Conclusion TWV 55 B1*

*Tance Polskie Z Lanyi Eleonora Kodex Saltus  
Polonicus 1, 17, 18, 28, 30*

*Concerto Polonois TWV43:G7*

*Partie Polonois TWV 39*

*Tance Polskie Ze Zbioru Siedmiogrodzkiego*

*Concept, programming and arrangements  
by **Judith Steenbrink***

**7 - 11  
SEPT.  
2026**

**BLANKENBURG & BAD  
GANDERSHEIM, GERMANY**



**Judith Steenbrink**

Musical Direction  
& Artistic Concept

Judith Steenbrink grew up in a musical family where Renaissance choral music was central to daily life. She studied baroque violin with Alda Stuurup and Lucy van Dael, then toured internationally with ensembles such as the European Union Baroque Orchestra, Concerto Copenhagen, Cantus Cölln, and the Amsterdam Baroque Orchestra.

From 2014 to 2022, she was first violinist with Christina Pluhar's L'Arpeggiata, performing on international

**10  
SEPT.  
2026**

**Kloster Michaelstein**

*Blankenburg, Germany*

In collaboration with



**11  
SEPT.  
2026**

**Stiftkirche / Dom**

*Bad Gandersheim, Germany*

In collaboration with



stages. As concertmaster, she has appeared with ensembles including Lyra (USA), the Residentie Orkest, and Phion. In 2006, with her twin sister Tineke Steenbrink, she founded Holland Baroque, an ensemble known for its innovative programming and artistic collaborations. As co-artistic director and concertmaster, Judith created projects such as The Birth of Gospel, Silk Baroque, Minne, and Carnival Baroque.

For Holland Baroque's projects, Judith composes and

arranges music with her sister, creating tailor-made programs that bring out the unique character of ensemble and soloist. In 2023, she composed the film score for Metamorphosis by Pim Zwiers, and in 2025 the album Dialogos was released, featuring her compositions and orchestrations of works by other composers. In 2022, she founded the Batenburg Baroque Festival, an event where music of all genres and styles comes together in historical locations.

# Musicians

## Violin



String Tutor

Gemma  
**Longoni**

 ITALY



Concertmaster


Sinni Francesco  
**Ricci**

 ITALY



Isabel  
**Dhallé**


Koninklijk conservatorium  
den Haag

 BELGIUM



Iris  
**Kengen**

Conservatorium  
van Amsterdam

 NETHERLANDS



Anahita  
**Khanzadeh**

Hochschule für  
Künste Bremen

 IRAN



Jorge  
**Mocholí Cuadrón**

Conservatorio Superior  
de Música de Castellón  
"Salvador Seguí"

 SPAIN



Clara  
**Pardo**

Escola Superior de  
Música de Catalunya,  
Barcelona



SPAIN



Fernando Santiago  
**Serrano dos Santos**

Royal College of  
Music, London



BRAZIL



Mario  
**Carpintero Martín**

Escuela Superior de  
Música Reina Sofía,  
Madrid



SPAIN



Johanna  
**Flür**

Hochschule für Musik  
und Darstellende Kunst,  
Frankfurt am Main



GERMANY



Lucilla Clizia  
**Tempella**

Mozarteum University  
Salzburg



ITALY



Maaïke  
**van Dijk**

Conservatorium  
van Amsterdam



NETHERLANDS



Teresa  
**Roldán Cervera**

Hochschule für  
Musik Basel



SPAIN



María  
**García Sánchez**

*Additional*



SPAIN

## Viola



Anton  
**Van Durme**

Haute école de  
musique de Genève



BELGIUM



Nadia  
**Carmona Carrasco**

Conservatorio Superior  
de Música Manuel Castillo



SPAIN



Elisabeth  
**Mair**

*Additional*



AUSTRIA



Gian-Andri  
**Cuonz**

Hochschule für Musik  
Freiburg



SWITZERLAND

## Cello



Ilario  
**Fantone**

Edsberg Slottet,  
Stockholm



ITALY



Anna  
**Liets**

Koninklijk  
Conservatorium Brussel



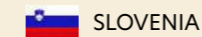
FRANCE

## Oboe



Urban  
**Klančar**

Universität für Musik  
und darstellende Kunst  
Graz



SLOVENIA



Laurine  
**Marmi**

Conservatorium  
van Amsterdam



FRANCE

## Double Bass



Anna  
**Cierpisz**

*Additional*



POLAND



Ariel  
**Walton**

Koninklijk Conservatorium  
Den Haag



USA



Margot  
**Simon**

Hochschule für Musik und  
Theater Felix Mendelssohn  
Bartholdy, Leipzig



FRANCE



Jorunn  
**Kumkar**

Hochschule für  
Künste Bremen



GERMANY

## Flute



Tommaso  
**Simonetta**

*Additional*



ITALY



Ching-Yao  
**Wang**

*Additional*



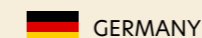
TAIWAN

## Harpsichord



Kadra  
**Dreizehnter**

Hochschule für Musik  
und Darstellende Kunst,  
Frankfurt am Main



GERMANY



Laura  
**László**

Conservatoire Royal  
de Bruxelles



HUNGARY

# From Knowledge to Social and Cultural Impact

ICONS' Journey across European Research and Cultural Philanthropy

**F**ounded in 1999, ICONS is an Italian organisation that has developed a distinctive profile in Europe by bringing together scientific research, innovation and cultural development.

ICONS is a key player in European research; its mission is to disseminate European scientific research results and ensure their impact through the involvement of all stakeholders for the benefit of society at large. Its identity lies in the ability to turn knowledge into tangible



by **Elena Gaboardi**  
ICONS Founder and Co-chair

social impact, while placing independence, responsibility, transparency and the value of people at its core. This vision has also taken shape through cultural and philanthropic projects in the field of music. A first milestone was reached in 2012 with the founding of Theresia Orchestra, dedicated to the Classical repertoire on period instruments. From its inception, Theresia has offered a structured programme for the artistic and professional growth of a new generation of musicians. It was later joined by EUBO - European Union Baroque Orchestra, revived in 2022 by ICONS after a period of inactivity. ICONS has strengthened its role in early music and added a distinctly European dimension thanks to this orchestra that serves as a Cultural Ambassador for the European Union and stands as a symbol of cultural dialogue.

Together, both orchestras form a coherent and complementary artistic initiative, offering young musicians from across Europe advanced training, international experience and concrete professional opportunities. Since 2021, ICONS has invested more than €320,000 in grants for members, reaffirming a vision in which artistic excellence and access go hand in hand.

This commitment has also received European recognition. In 2024, the European Early Music Network (REMA) bestowed upon ICONS its Business Innovation Award, acknowledging the organisation's ability to combine artistic quality with innovative and

**“ ICONS acts as a steward of the future of culture: investing in young talent, fostering artistic responsibility, and creating the conditions for musical excellence to grow and flourish.**

sustainable support models within the cultural sector. Looking ahead to this year, ICONS' cultural philanthropy continues to support talent through an increasingly well-defined artistic vision. Both orchestras will further refine their identities: EUBO will strengthen its European profile with collaborations and cross-border projects, while Theresia will place a stronger focus on large-scale orchestral programmes, exploring the power of Classical repertoire and bringing young professionals together around ambitious productions.

# Credits



## EXECUTIVE

Mario Martinoli  
*EUBO Artistic Director, ICONS Founder and Co-chair*

Elena Gaboardi  
*ICONS Founder and Co-chair*

## EUBO

Paul James  
*Artistic Advisor*

Miriam Martinoli  
*Social Media Manager*

Rossella Fiori  
*Graphic Designer*

Susanna Bucher  
*Artistic Programming*

Deanna Brasolin  
*Press Office*

Yee Fei Koay  
*Orchestra Manager*

Orazio Di Maria  
*Graphic Designer*

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## PHOTO CREDITS

Nathanael Mergui (p. 14, for C. Rousset); Céline Villegas (p. 15, for A. Zamora); Marielle Aubé (p. 15, for M. Bréant); Académie Jaroussky - Amandine Lauriol (p. 15, for L. Maridat); walencienne - iStock (p. 16, Tartu Nikola Milatovic (p. 16, for A. Bernardini); Eduardus Lee (p. 17, for S. Sato); Christoph Jann (p. 18, Michaelstein); Wouter Jansen (p. 18, for J. Steenbrink); Theresa Pewal (p. 26, for C.Y. Wang); Paweł Palinski (p. 26, for A. Cierpisz).

EUBO: Grzesiek Mart (cover, 3, 6); Marco Marezza (p. 3, 29 for M. Martinoli and E. Gaboardi); Anna Cerrato (p. 4); Oliver Zang - Deutsche Philharmonie Merck (p. 5); Karol Sokołowski (p. 8); Detlev Müller (p. 10); Tiziano Gualtieri (p. 22); Stanisław Kusiak - Penderecki Center (p. 31).

ICONS: Luca Meneghel (p. 29).



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for the European Union

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