2014 CONCERT SEASON

Tognetti in Recital

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An exploration of the intimate

Arvo Pärt’s music exists on a unique trajectory: it is neither minimalism nor romanticism. *Fratres* is arguably Pärt’s best known work and as a result, there are many arrangements of this hypnotic set of variations. This version, for violin and piano, was the first arrangement Pärt himself did, after its original incarnation.

Prokofiev, who is one of the 20th century’s greatest melody spinners, sits perfectly alongside Pärt, Debussy and Beethoven in this concert. We owe a great debt of gratitude to David Oistrakh who first suggested to Prokofiev that he consider arranging his flute sonata for the violin – these instruments are, to an extent, cousins. I performed Prokofiev’s *Five Melodies* arranged for strings in Chicago earlier this year, so it’s good to have the opportunity to play them for you tonight in Prokofiev’s own arrangement for violin and piano.

Ravel and Debussy are linked in much the same way Mozart and Haydn are also entwined. One could be forgiven for not knowing who came first – Debussy was, in fact, born 13 years before Ravel. Each wrote one string quartet and one sonata for violin and piano. While Ravel’s String Quartet is widely considered to be the better (certainly the more popular) of the two, Debussy’s Violin Sonata is, in my opinion, the superior.

When I first started playing Beethoven’s *Kreutzer* Sonata (his ninth violin sonata), I heard the possibilities for orchestration. There was an orchestral virtuosity, a concerto style which compelled me to embark on this mission to orchestrate it. Beethoven’s tenth and last sonata is as different as you could find in both structure and texture. It is an exploration of the intimate. Its neoclassical, minimalist style takes Beethoven back to its original intent: the music of the chamber. Whereas Prokofiev’s melodies are auriferous in nature (as are, of course, many of Beethoven’s), for this sonata the melodic lines are obviously formed, and deliberately and exquisitely straightforward.
PÄRT  
*Fratres* for violin and piano

PROKOFIEV  
*Five Melodies*, Op.35bis (selections)

I.  Andante
III.  Animato, ma non allegro
V.  Andante non troppo

PROKOFIEV  
Violin Sonata No.2 in D major, Op.94bis

I.  Moderato
II.  Presto
III.  Andante
IV.  Allegro con brio

INTERVAL

DEBUSSY  
Violin Sonata in G minor

I.  Allegro vivo
II.  Intermède: Fantasque et léger
III.  Finale: Très animé

BEETHOVEN  
Violin Sonata No.10 in G major, Op.96

I.  Allegro moderato
II.  Adagio espressivo
III.  Scherzo: Allegro
IV.  Poco Allegretto

Approximate durations (minutes):
12 – 13 – 23 – INTERVAL – 14 – 28

The concert will last approximately two hours including a 20-minute interval.

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GOLD COAST  
The Arts Centre Gold Coast
Fri 22 Aug 7.30pm

MELBOURNE  
Recital Centre
Mon 25 Aug 8pm
Pre-concert talk by John Weretka

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ABC CLASSIC FM:
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Fri 29 Aug, 1.30pm
Tognetti in Recital
Sat 6 Sep, 8pm

UPCOMING TOURS
Intimate Letters
18 Aug – 2 Sep
Tognetti’s Beethoven
26 Oct – 3 Nov

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Free talks about the concert take place 45 minutes before the start of every concert at the venue.

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Richard Tognetti AO
Artistic Director

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Arvo PÄRT (b. Paide 1935)

Arvo Pärt began composing as a challenging avant-garde modernist, to the displeasure of Estonia’s Soviet masters. In the early 1970s, Pärt went through a creative crisis when he couldn’t compose anything. He emerged with a simplified style, drawing from the medieval origins of western music.

**PÄRT**

**Fratres**

for violin and piano

There can be few composers whose musical origins and influences are as diverse as those of the Estonian Arvo Pärt. As a student, Pärt’s teacher Heino Eller was himself a former pupil of Glazunov and the great Russian 19th-century masters. Pärt himself began his career as a drummer in the Soviet military, before discovering the great Russian masters Shostakovich and Prokofiev, and then later embarking on experiments in serialism. But none of that left a long-lasting influence on his music.

Instead, as he entered his maturity as a composer, Pärt began to find inspiration in more obscure, more distant musical traditions – in Gregorian chant, medieval and Renaissance composers, the ancient Dutch school and Josquin, and perhaps most dangerously for a composer brought up in a Soviet state, in music deriving from religious exaltation. A whole new genre, sometimes labelled ‘holy minimalism’, began to emerge around him and other composers like John Tavener and Henryk Gorecki, while Pärt himself, with works like *Spiegel im Spiegel* and *Cantus in Memoriam Benjamin Britten* began to put Estonia on the map as an important modern musical nation – a status it still maintains today despite Pärt himself leaving his home country for Vienna in 1980.

Pärt’s *Fratres* is not so much a composition as a musical franchise, a catch-all title that has been applied to a work originally composed in 1977 for string quintet, wind quintet and percussion but which has subsequently been re-composed for various ensembles ranging from string quartet to solo violin, strings and percussion, cello and piano, 12 cellos, an early-music ensemble, and this celebrated version for violin and piano (1980).

Essentially, the main thematic material of *Fratres* is a hymn played over a drone, growing ever richer in texture and developing into a state of profound peace and beauty. At once both simple and intricate, it has both the character of an internal meditation yet at the same time, almost miraculously, it possesses an innate popular appeal. An explanation for the apparent contradiction may lie in Pärt’s early career, where for a decade or more he worked as a sound engineer for Estonian Radio, a role which saw him not only exposed to the widest possible variety of musical genres, but which keenly attuned his ears to the nuances of music as ‘sound’. His development of a musical style now known as *tintinnabuli*, in which melodies...
move step by step over an arpeggio, as if in imitation of ringing bells, typifies the way in which his music combines expressiveness with a glistening surface, hypnotic and compelling, and used not just in Fratres but also in his other ‘hit’ work Spiegel im Spiegel.

Not that you hear it so prominently in the violin and piano version of Fratres, although it’s undoubtedly there. Rather, the work emerges as a series of variations separated by contemplative interludes. But always there is a sense of the silence that attends upon the dying of a note. As Pärt himself has said, ‘My music was always written after I had long been silent in the most literal sense of the word. When I speak of silence, I mean the “nothingness” out of which God created the world. That is why, ideally, musical silence is sacred.’ And perhaps it’s that connection with, and striving toward pure silence that has made Pärt such a cult figure, and Fratres such a deeply communicative work, in our ever-so-noisy, frantic and obsessively-material modern world.

PROKOFIEV

*Five Melodies, Op.35bis (selections)*

I. Andante 
III. Animato, ma non allegro 
V. Andante non troppo 

The soprano Nina Koshetz (1891-1965) was a larger-than-life figure in pre-Revolutionary Russian music, serving as a muse to several of the country’s leading performers. Rachmaninov was not only her accompanist in recitals but wrote songs for her and probably formed a romantic attachment with her as well. Vladimir Horowitz also played piano with her in recital, and then after she emigrated to the West after the Revolution, the biggest-name conductors like Koussevitsky, Stokowski, Klemperer and Rodzinski all worked with her.

But perhaps the native Ukrainian’s most important creative association was with Sergei Prokofiev, both before and after their respective emigrations to the United States. Not that Prokofiev himself seems to have fallen for her apparently irresistible personal charms. In 1917 they found themselves on holiday together in the Caucasus, and Prokofiev wrote home that Koshetz, who was 26 at the time, ‘prayed on my shoulder that heaven would send me even a single drop of love for her. She must be a great sinner because heaven has so far turned a deaf ear to her prayers and she is leaving tomorrow.’
Even if Prokofiev showed greater self-control than others who encountered Koschetz’s lusty appetites for food, wine, life and love, he was to prove a loyal friend to her, assisting her passage to America, introducing her to his agent, and writing a role for her in his opera The Love for Three Oranges. But perhaps the greatest legacy of their relationship was the Five Melodies for soprano and piano that Prokofiev composed for her in December 1920. At the time he was on a concert tour of California and the ‘marvellous weather and smiling people’ whom he encountered there seem to have influenced the mood of these ravishing vocalises, wordless melodies conceived with Koschetz’s voice in mind.

One contemporary critic likened Koschetz’s distinctive combination of radiance and melancholy to the tone of a Stradivarius, and perhaps Prokofiev felt that too, for in 1925, he set about reworking the Melodies for violin and piano. And again a gifted friend inspired Prokofiev to reach creative heights in the new version, in this case the Polish violinist Pawel Kochanski, who had also helped guide Prokofiev through the composition of the First Violin Concerto.

Here in the Five Melodies, the first, third and fourth in the series were dedicated to Kochanski, while the second and the fifth were in honour of two other leading violinists of the time, the glamorous Cecilia Hansen and Prokofiev’s great champion, Joseph Szigeti respectively.

Further reading and listening
Carole Farley and Roger Vignoles have recorded the original version of the Melodies (as Five Songs Without Words) on an all-Prokofiev album (ASV CD DCA669). Selected Letters of Sergei Prokofiev is edited by Harlow Robinson (Northeastern UP, 1998), and offers a fascinating insight to the composer’s life and times.
Tonight we hear a selection of three of the *Melodies*, constituting the beginning, middle and end of the original set. The first of them is a brief *Andante*, by turns brooding and ecstatic, with a lilting dotted rhythm. In the second (the third movement of the full work), the marking is *Animato* and it opens with the violin attacking *fortissimo* in its upper register, but the lively mood soon subsides into the kind of gentle, lyricism that characterises the work as a whole, before, in typical ternary form, the vibrancy of the opening returns for one brief last flourish.

The final *Melody* is perhaps the most beautiful of all, the violin’s sad lament phrased in long, lyrical lines, but interspersed by a typical bit of Prokofiev quirkiness in the form of a jaunty and jagged little violin dance over a mechanical piano rhythm, soon resolving, though, back into the kind of soaring melody to which both Koshetz’s voice and Kochanski’s violin alike seem to have been ideally suited.

**PROKOFIEV**

**Violin Sonata No.2 in D major, Op.94bis**

I.  *Moderato*

II.  *Presto*

III.  *Andante*

IV.  *Allegro con brio*

At the outbreak of World War II, Russian-born Sergei Prokofiev had repatriated himself to the Soviet Union after having spent nearly two decades in America, where his music had never truly recovered from the New York critics’ description of him as a ‘fortissimist’ as a composer, and having ‘steel fingers, steel wrists, steel biceps and steel triceps’ as a pianist. Back home where Stalin ruled and trouble brewed with the Nazis pressing on the western borders, Prokofiev tried to keep a low profile, telling friends: ‘Work’s the only thing, the only salvation.’

And it was here in the war-torn Soviet state that Prokofiev sought escape in the creation of musical idylls. In particular, an encounter with the French flautist Georges Barrère awakened him to the potential for that instrument to achieve the ‘delicate, fluid classical style’ that, in spite of the harshness of some of his music, had been a vital part of Prokofiev’s musical personality ever since he composed the ‘Classical’ Symphony in 1917 immediately prior to his emigration to America the following year.
And so, during the summer of 1943, in amidst work on the ballet *Cinderella* and enforced wartime evacuations from Kazakhstan to the Urals, Georgia, the Caucasus and beyond, Prokofiev found solace in writing a Sonata for Barrère’s ‘heavenly sound’. He said it embodied all the key elements of his musical personality, ‘the classical, modernistic, lyrical and motoric.’ Then, at the work’s premiere in Moscow in December 1943, Prokofiev’s friend, the great Russian violinist David Oistrakh, instantly recognised that the Flute Sonata would be equally suited to the violin. At the time, Prokofiev was already working on another violin sonata for Oistrakh, an epic and at times quite brutal and strange piece containing directions to play ‘like the wind in a graveyard’.

This earlier, as yet incomplete, work in time would emerge as the so-called Violin Sonata No.1 in F minor, Op.80, of 1946, dedicated to Oistrakh. But in the meantime, Prokofiev leapt at Oistrakh’s suggestion and the two of them set out to turn the Flute Sonata into what was to become the Violin Sonata No.2 in D major, Op.94. What resulted was a work which was not only radically different in mood from its F minor cohort, but whose idiomatic use of violin harmonics, multi-stopping and pizzicati left virtually no trace of its origins in the flute.

It’s a genial, not exactly pastoral but certainly ‘relaxed’ work by Prokofiev’s standards, predominantly reflective in mood and with its occasionally modernist harmonies never intended to disrupt the melodic line. Premiered by Oistrakh and pianist Lev Oberin in June 1944, it soon established itself as Prokofiev’s most popular chamber work, no surprise given its free-flowing melodies that begin right from the outset of the first movement.

The *Scherzo* is particularly engaging, its rapid juxtapositions of duple and triple time interspersed by a surprisingly sentimental melody in the form of a mini-lament. The slow movement also brings a sense of nostalgia, as if Prokofiev is looking back to a time before the complications of a world in which Soviets, Nazis and the Western Allies dragged composers into ideological battles beyond the domain or control of music itself. And then to end, an *Allegro con brio* with a defiantly triumphant main theme, a reminder that no matter what the political circumstances of the time, the creative inspiration of the true artist can never be suppressed.

### Further listening

Some of David Oistrakh’s legendary performances of this Sonata can be found on YouTube, and his classic recording is available in EMI’s *Great Recordings of the Century* series (62889). Highly regarded modern recordings of it include those by Joshua Bell (Decca 440 9262) and Vadim Repin (Erato 0630106982).
Claude DEBUSSY

Claude Debussy forever changed the course of music with his inventive use of harmony, tonality and modality that inspired multitudes of composers and performers. His last concert appearance was in September 1917, when he played the work on tonight’s program with violinist Gaston Poulet.

DEBUSSY
Violin Sonata in G minor
I. Allegro vivo
II. Intermède: Fantasque et léger
III. Finale: Très animé

As with Mozart, the miserable circumstances in which Debussy found himself during his dying days are not reflected in the music which he composed at the time. In agony from the final stages of cancer, with the First World War at its height with millions of young people going to senseless deaths, and with most of his own musical masterpieces mistakenly interpreted under the label of ‘Impressionism’, the composer in his mid-50s was close to despair.

And yet, even as he felt the dark night closing in around him, he set out to compose a series of six sonatas for various instruments, three of which were completed before he succumbed to the inevitable, and none of which could be described as reflecting his current mental state. True, he described the Sonata for flute, viola and harp as ‘frightfully mournful’, but to the listener it’s radiant. The Cello Sonata, self-described as an example ‘of what a sick man can write in wartime’, is also a picture of musical health, almost whimsical in its jaunty good humour and sense of invention.

As for the Violin Sonata, it represents a triumphant rediscovery of the Classical style with which, Debussy’s alleged ‘impressionism’ notwithstanding, this most modern of composers had always maintained a fascination. In part the newfound simplicity and structural clarity was a call-to-arms to his countrymen. With German forces laying the symbolic French stronghold of Verdun to siege,
Debussy wrote ‘I want to work, not so much for myself, but to give proof, however small it may be, that even if there were thirty million Boches, French thought will not be destroyed.’ On each title page of these final works, he added after his name, ‘Musicien Français’.

And yet the Violin Sonata, premiered in May 1917 with violinist Gaston Poulet and Debussy himself at the piano is anything but militarist, jingoist or nationalist in sound. Rather, there’s a classical ‘purity’ about its beauty, epitomised by the simple introduction where, over the piano foundation, the violin weaves arabesques of melody that are quintessential Debussy, so expressive, and yet so lacking in self-pity.

The second movement, an *Intermède*, combines comedy with tragedy, an indication of Debussy’s lifelong interest in the lovelorn antics of traditional characters Harlequin and Pierrot.

And finally, a *Rondo* reprises themes from the first movement in virtuosic style, filled with an energy and adventurism (‘like a snake biting its own tail’ according to Debussy) belying the fact that this was the final passage of music that Debussy ever completed, his death occurring less than a year after its premiere.
Ludwig van
BEETHOVEN
(b. Bonn 1770 – d. Vienna 1827)

Beethoven was the final heir of the classicists, precursor of the romantics, and the definitive heroic pianist-composer. Deafness cruelly curtailed his performing career and social life. But forced to look deep into himself, this difficult German imagined a brave new musical future for all of Europe.

BEETHOVEN
Violin Sonata No.10 in G major, Op.96

I. Allegro moderato
II. Adagio espressivo
III. Scherzo: Allegro
IV. Poco Allegretto

The French violinist Pierre Rode was a travelling virtuoso who had first come to international attention as personal violinist to Napoleon. A former pupil of the celebrated Viotti, whose career as a violinist-composer he emulated, the Bordeaux native Rode’s subsequent career took him to the Netherlands, Germany, England, Spain, and especially Russia, where he spent extended periods in both St Petersburg and Moscow. Eventually, though, in early 1812, his travels brought him to Vienna where he found Beethoven halfway through a new violin sonata, destined to be his tenth. In G major, it was Beethoven’s first such work in nine years, the predecessors (the most recent of which was the soon-to-be-famous ‘Kreutzer’) having all been composed within the space of six years spanning the turn of the century. Beethoven now started tailoring the Finale of his new Sonata specifically toward Rode’s abilities as a soloist.

Those abilities, however, were under a cloud. Although only 38 years of age, some astute observers believed that Rode’s talent was now on the skids. The composer Louis Ludwig Spohr, for instance, felt that the Frenchman’s time in Russia had left his previously passionate playing ‘cold and full of mannerism’ More likely however, was the fact that Rode was in declining physical health, afflicted by a lymphatic condition that reduced his ability to bow his instrument with his usual power and speed. But his reputation obviously still garnered respect, for whereas Beethoven had previously told one aspiring violinist-collaborator, ‘Do you think I care about your wretched fiddle when the spirit moves me?’ with Rode he was prepared to make concessions. Thus, he adjusted his Finale of Op.96, noting that: ‘I have not hurried unduly to compose the last movement, as in view of Rode’s playing I have had to give more thought to the composition of this movement. In our finales we like to have fairly noisy passages, but this does not please R and that has hampered me somewhat.’

Not that Beethoven himself, as a potential pianist for the premiere, was in any better shape than Rode. As Spohr wrote, Beethoven was now so profoundly deaf that ‘there
was scarcely anything left of the virtuosity of the artist which had formerly been so greatly admired. In *forte* passages the poor deaf man pounded on the keys until the strings jangled, and in *piano* he played so softly that whole groups of notes were omitted, so that the music was unintelligible unless one could look into the pianoforte part. I was deeply saddened at so hard a fate.’

So Beethoven ensured that at the premiere performances of the new Violin Sonata in the home of Prince Lobkowitz in December 1812 and January 1813, the piano part would be played not by himself but by his student and patron – and the work’s dedicatee – Prince Rudolf of Austria.

But even though Beethoven’s playing was suffering through his deafness, his abilities as a composer remained undiminished, the Sonata being composed around the same time as the masterly *Archduke* Piano Trio and the Eighth Symphony, effectively marking the transition from his middle to late periods as a composer. And given that the previous decade had been difficult for all involved in the premiere – the French occupations of Vienna in 1805 and 1809 had straitened the financial circumstances of
both the nobility and the composers who relied on their patronage – it seems that Beethoven wanted his new Sonata to transcend the spirit of the times by indulging in a genial, light-heartened conversation between musical friends and equals.

Famously, the Violin Sonata Op.96 begins on a trill, a structural feature that reappears at critical moments throughout the first movement. With multiple themes emerging, there’s hardly a phrase that isn’t traded off or shared between the two instruments, as if everything is a conversation where agreement is reached easily. There’s also a pastoral feel, with hints of birdsong and country dances, a reminder perhaps that Beethoven loved walking in the countryside surrounding Vienna and found many of his musical ideas there (although there’s little to justify the occasional English sub-titling of this Sonata as the ‘Cockcrow’).

The slow movement begins in the piano alone, a solemn, stately theme very much in the spirit of Beethoven’s late period. And when eventually the violin enters nearly a minute in, it’s with the kind of dignity that prompted Yehudi Menuhin to write: [Beethoven’s] violin writing is a deeply moving intellectual discourse...ennobling and thought-provoking rather than purely pleasure-giving. I would say...that we listen to Mozart but that we concentrate on Beethoven.’

The brief Scherzo (barely two minutes long), emerging without a break from its predecessor, is filled with syncopations and good humour, moving from G minor into E-flat major for a Trio section that sends the violin into the upper reaches of its register.

The Finale may have given Beethoven some trouble in adjusting it to Rode’s playing style, but it didn’t stop him writing a fabulously lyrical theme which is subjected to a series of seven variations. It’s not, as one early reviewer called it, ‘a Scotch tune’, but it certainly contains a folk-like element that makes it so suited to the varying moods, in major and minor keys, that Beethoven puts it through. Ending abruptly, this Finale offers a compelling demonstration that Rode, for all the apparent deficiencies in his premiere performances that necessitated Beethoven to re-send him the score in the hope that he would learn to play it better, nevertheless brought out the best in the composer.

**Further listening**

Yehudi Menuhin’s various recordings of this Sonata include collaborations with Wilhelm Kempff (DG 459 4362) and also Menuhin’s own son Jeremy (EMI 3817562). Isaac Stern (Sony SM3K 64524) and Anne-Sophie Mutter (DG 457 6192) have also made acclaimed recordings of it.
“Richard Tognetti is one of the most characterful, incisive and impassioned violinists to be heard today.”

THE DAILY TELEGRAPH (UK)

RICHARD TOGNETTI AO
ARTISTIC DIRECTOR & LEADER
AUSTRALIAN CHAMBER ORCHESTRA

Australian violinist, conductor and composer, Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waters, in his home town of Wollongong with William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ouzim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he was appointed Leader of the Australian Chamber Orchestra (ACO) and subsequently Artistic Director. He is also Artistic Director of the Festival Maribor in Slovenia and Creative Associate of Classical Music for Melbourne Festival.

Tognetti performs on period, modern and electric instruments. His numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world.

As director or soloist, Tognetti has appeared with the Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra, YouTube Symphony Orchestra and the Australian symphony orchestras. He conducted Mozart’s Mitridate for the Sydney Festival and gave the Australian premiere of Ligeti’s Violin Concerto with the Sydney Symphony.

Tognetti has collaborated with colleagues from across various art forms and artistic styles, including Joseph Tawadros, Dawn Upshaw, James Crabb, Emmanuel Pahud, Jack Thompson, Katie Noonan, Neil Finn, Tim Freedman, Paul Capsis, Bill Henson and Michael Leunig.

In 2003, Tognetti was co-composer of the score for Peter Weir’s Master and Commander: The Far Side of the World; violin tutor for its star, Russell Crowe; and can also be heard performing on the award-winning soundtrack. In 2005, he co-composed the soundtrack to Tom Carroll’s surf film Horrorscopes and, in 2008, created The Red Tree, inspired by illustrator Shaun Tan’s book. He co-created and starred in the 2008 documentary film Musica Surfica, which has won best film awards at surf film festivals in the USA, Brazil, France and South Africa.

As well as directing numerous recordings by the ACO, Tognetti has recorded Bach’s solo violin repertoire for ABC Classics, winning three consecutive ARIA awards, and the Dvořák and Mozart Violin Concertos for BIS.

A passionate advocate for music education, Tognetti established the ACO’s Education and Emerging Artists programs in 2005. Richard Tognetti was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.
Steven Osborne’s standing as one of the great pianists of his generation was publicly affirmed in 2013 with two major awards: the Royal Philharmonic Society Instrumentalist of the Year and his second Gramophone Award, this time in the Instrumental category for his recording of Mussorgsky’s *Pictures at an Exhibition* and solo works by Prokofiev. Previous awards include a 2009 Gramophone Award for his recording of Britten’s works for piano and orchestra, as well as first prize at both the Naumburg International Competition (New York) and Clara Haskil Competition.

Concerto performances take Steven Osborne to orchestras all over the world including recent visits to the Yomiuri Nippon Symphony, Deutsches Sinfonie-Orchester Berlin, Vienna Symphony, Salzburg Mozarteum, Oslo Philharmonic, Finnish Radio Symphony, Danish National Radio, Royal Flemish Philharmonic, RTVE Madrid, Sydney Symphony Orchestra, Australian Chamber Orchestra, Oregon Symphony and the Dallas Symphony Orchestra. With these orchestras he has enjoyed collaborations with conductors including Christoph von Dohnányi, Alan Gilbert, Vladimir Ashkenazy, Ludovic Morlot, Juanjo Mena, Leif Segerstam, Andrew Litton, Ingo Metzmacher, Vladimir Jurowski and Jukka-Pekka Saraste.

In the UK he works regularly with the major orchestras, especially with the London Philharmonic, City of Birmingham Symphony, BBC Symphony and BBC Philharmonic Orchestras. He is currently performing the complete cycle of Beethoven Piano Concertos with the BBC Scottish Symphony partnered with Andrew Manze. He has made eleven appearances at the Proms, most recently in August 2012 when he performed the Grieg Piano Concerto with the BBC Philharmonic Orchestra under John Storgårds.

Steven Osborne’s recitals of carefully crafted programs are publicly and critically acclaimed without exception. His 2013 tour of Messiaen’s complete *Vingt regards sur l’Enfant-Jésus* was heralded and the London performance at the South Bank resulted in a spontaneous standing ovation. He has performed in many of the world’s prestigious venues including the Konzerthaus Vienna, Amsterdam Concertgebouw, de Doelen Rotterdam, Philharmonie Berlin, Palais des Beaux Arts Brussels, De Singel, Suntory Hall Tokyo, Kennedy Center Washington, Carnegie Hall and Wigmore Hall. His regular chamber music partners include Alban Gerhardt, Paul Lewis, Dietrich Henschel and Alina Ibragimova.

Born in Scotland in 1971, Steven Osborne studied with Richard Beauchamp at St Mary’s Music School in Edinburgh and Renna Kellaway at the Royal Northern College of Music in Manchester.

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*Select Discography*

**MESSIAEN:** *Vingt regards sur l’Enfant-Jésus*  
Hyperion Records CDA67351/2

**MESSIAEN:** *Visions de l’Amen*  
Hyperion Records CDA67366

**MUSSORGSKY:** *Pictures from an Exhibition*  
Hyperion Records CDA67896

**STRAVINSKY:** *Complete Works for Piano and Orchestra*  
Hyperion Records CDA67870

**RAVEL:** *The Complete Solo Piano Music*  
Hyperion Records CDA66731/2

**RACHMANINOV:** *Preludes*  
Hyperion Records CDA67700

**BRITTEN:** *Complete Works for Piano and Orchestra*  
Hyperion Records CDA67625

**TIPPETT:** *Complete Music for Piano*  
Hyperion Records CDA67461/2

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‘You could have heard a pin drop. Steven Osborne’s power over the hall was absolute...the atmosphere was spellbound.’

RPS INSTRUMENTALIST OF THE YEAR 2013
AUSTRALIAN CHAMBER ORCHESTRA

RICHARD TOGNETTI, ARTISTIC DIRECTOR & LEADER

Renowned for inspired programming and unrivalled virtuosity, energy and individuality, the Australian Chamber Orchestra's performances span popular masterworks, adventurous cross-artform projects and pieces specially commissioned for the ensemble.

Founded in 1975 by John Painter AM, this string orchestra comprises leading Australian and international musicians. The Orchestra performs symphonic, chamber and electro-acoustic repertoire collaborating with an extraordinary range of artists from numerous artistic disciplines including renowned soloists Emmanuel Pahud, Steven Isserlis and Dawn Upshaw; singers Katie Noonan, Paul Capsis, and Teddy Tahu Rhodes; and such diverse artists as cinematographer Jon Frank, entertainer Barry Humphries, photographer Bill Henson, choreographer Rafael Bonachela and cartoonist Michael Leunig.

Australian violinist Richard Tognetti, who has been at the helm of the ACO since 1989, has expanded the Orchestra's national program, spearheaded vast and regular international tours, injected unprecedented creativity and unique artistic style into the programming and transformed the group into the energetic standing ensemble (except for the cellists) for which it is internationally recognised.

Several of the ACO's players perform on remarkable instruments. Richard Tognetti plays the legendary 1743 Carrodus Guarneri del Gesù violin, on loan from a private benefactor; Helena Rathbone plays a 1759 Guadagnini violin owned by the Commonwealth Bank; Satu Vänskä plays a 1728/9 Stradivarius and Mark Ingwersen plays the 1714 Guarneri ex Isolde Menges, both violins owned by the ACO Instrument Fund; Christopher Moore plays a 1610 Maggini viola, on loan from an anonymous benefactor; Timo-Veikko Valve plays a 1729 Giuseppe Guarneri filius Andreæ cello on loan from Peter Weiss AO, and Maxime Bibeau plays a late-16th century Gasparo da Salò bass on loan from a private Australian benefactor.

The ACO has made many award-winning recordings and has a current recording contract with leading classical music label BIS. Highlights include Tognetti's three-time ARIA Award-winning Bach recordings, multi-award-winning documentary film Musica Surfica and the complete set of Mozart Violin Concertos.

The ACO presents outstanding performances to over 9,000 subscribers across Australia and when touring overseas, consistently receives hyperbolic reviews and return invitations to perform on the great music stages of the world including Vienna's Musikverein, Amsterdam's Concertgebouw, London's Southbank Centre and New York's Carnegie Hall.

In 2005 the ACO inaugurated a national education program including a mentoring program for Australia's best young string players and education workshops for audiences throughout Australia.

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20 AUSTRALIAN CHAMBER ORCHESTRA
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In the time-honoured fashion of the great Medici family, the ACO’s Medici Patrons support individual players’ Chairs and assist the Orchestra to attract and retain musicians of the highest calibre.

PRINCIPAL CHAIRS

<table>
<thead>
<tr>
<th>Richard Tognetti AO</th>
<th>Helena Rathbone</th>
<th>Christopher Moore</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lead Violin</td>
<td>Principal Violin</td>
<td>Principal Viola</td>
</tr>
<tr>
<td>Michael Ball AM &amp;</td>
<td>Kate &amp; Daryl Dixon</td>
<td>peckvonhartel architects</td>
</tr>
<tr>
<td>Daria Ball</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wendy Edwards</td>
<td>Satu Vänskä</td>
<td>Timo-Veikko Valve</td>
</tr>
<tr>
<td>Prudence MacLeod</td>
<td>Principal Violin</td>
<td>Principal Cello</td>
</tr>
<tr>
<td>Andrew &amp; Andrea</td>
<td>Kay Bryan</td>
<td>Peter Weiss AO</td>
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<tr>
<td>Roberts</td>
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<tr>
<td></td>
<td></td>
<td>Maxime Bibeau</td>
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<td></td>
<td></td>
<td>Principal Double Bass</td>
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</tbody>
</table>

CORE CHAIRS

Violin

<table>
<thead>
<tr>
<th>Rebecca Chan</th>
<th>Aiko Goto</th>
<th>Mark Ingwersen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ian Wallace &amp; Kay Freedman</td>
<td>Anthony &amp; Sharon Lee Foundation</td>
<td></td>
</tr>
<tr>
<td>Ilya Isakovich</td>
<td>Ike See</td>
<td>Violin Chair</td>
</tr>
<tr>
<td>Australian Communities Foundation – Connie &amp; Craig Kimberley Fund</td>
<td></td>
<td>Terry Campbell AO &amp; Christine Campbell</td>
</tr>
</tbody>
</table>

Viola

<table>
<thead>
<tr>
<th>Alexandru-Mihai Bota</th>
<th>Nicole Divall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philip Bacon AM</td>
<td>Ian Lansdown</td>
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</table>

Cello

<table>
<thead>
<tr>
<th>Melissa Barnard</th>
<th>Julian Thompson</th>
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<td></td>
<td>The Clayton Family</td>
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</tbody>
</table>

GUEST CHAIRS

<table>
<thead>
<tr>
<th>Brian Nixon</th>
<th>Principal Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Robert Albert AO &amp; Mrs Libby Albert</td>
<td></td>
</tr>
</tbody>
</table>

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The ACO has established its Instrument Fund to offer patrons and investors the opportunity to participate in the ownership of a bank of historic stringed instruments. The Fund’s first asset is Australia’s only Stradivarius violin, now on loan to Satu Vänskä, Principal Violin of the Orchestra. The Fund’s second asset is the 1714 Joseph Guarneri filius Andreae violin, the ‘ex Isolde Menges’, now on loan to violinist Mark Ingwersen. The ACO pays tribute to its Founding Patrons of the Fund.

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The ACO pays tribute to all of our generous foundations and donors who have contributed to our Emerging Artists and Education Programs, which focus on the development of young Australian musicians. These initiatives are pivotal in securing the future of the ACO and the future of music in Australia. We are extremely grateful for the support that we receive.

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