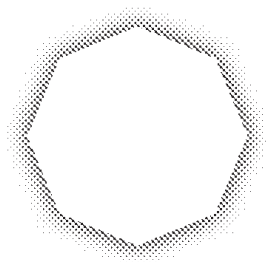


VIOLIN
**KAREN
GOMYO**

**SLAVA
GRIGORYAN**

CLASSICAL GUITAR



WEDNESDAY 26 MARCH 2014

—
7.30PM

—
Pre-concert talk by Dr Michael Christoforidis,
6.45pm-7.15pm, Salon

—
This concert is being broadcast on
ABC Classic FM

—
Duration: Two hours including one 20-minute
interval

PROGRAM

ANTONIO VIVALDI (b. Venice, Italy, 1678 – d. Vienna, Austria, 1741)

Sonata in A for violin and basso continuo (guitar),
Op. 2, No.2, RV 31

- I Preludio a Capriccio (*Presto-Adagio-Presto*)
- II Corrente (*Allegro*)
- III Adagio
- IV Giga (*Allegro*)

PIETRO ANTONIO LOCATELLI (b. Bergamo, Italy, 1695 – d. Amsterdam, Netherlands, 1764)

Sonata in D minor for violin and basso continuo (guitar),
Op.6, No.12

- I Adagio
- II Allegro
- III Andante
- IV Allegro

NICCOLÓ PAGANINI (b. Genoa, Italy, 1782 – d. Nice, France, 1840)

Centone di Sonate in A minor for violin and guitar, Op.64, No.1

- I Introduzione: *Allegro maestoso*
- II Rondoncino: *Allegro*

Sonata in A for violin and guitar, Op.2, No.1

- I Minuetto: *Adagio*
- II Polonese: *Quasi Allegro*

Grand Sonata in A for guitar and violin,
Op.53: Romanza (*Piú tosto largo-Amorosamente*)

Variazioni di bravura (after Caprice No.24) for violin and guitar

INTERVAL: 20 MINUTES

MAURO GIULIANI (b. Bisceglie, Italy, 1781 – d. Naples, Italy, 1829)

Grand Overture in A for solo guitar, Op.61

ÁSTOR PIAZZOLLA (b. Mar del Plata, Argentina, 1921 – d. Buenos Aires, 1992)

Histoire du Tango for violin and guitar

- I Bordel 1900
- II Café 1930
- III Night-Club 1960
- IV Concert d'aujourd'hui

ABOUT THE MUSIC

Roger North, lawyer, man-about-town and amateur music critic, was highly skeptical of the great violin virtuosos who began to tour England at the beginning of the eighteenth-century:

... sometimes they run, then they start, then they chatter, and not seldom fall into a whistling way of high arpeggio, much prized for the difficulty of handling, and then coming a little to themselves, incline to sleep out a short adagio, after which, stand clear; for tripla comes, and tripla upon that, and devision upon that, with snappes upon snaps like a dog in distraction... It is brave sport.

Whether it was a sneer at showmanship, a puritanical disdain for the art of the variation or even a vague fear of diabolic superpowers, North was not the only one who questioned the value of virtuosity. Playing well was one thing, but fireworks for the sake of fireworks? As North puts it, “right reason and judgement must be absent when they please.”

But consider the talented, questing musician of eighteenth-century Europe. It was a time of great technological progress for the violin; from the workshops of the great luthiers – the Amatis, the Guarneri family, the Stradivarius workshops in Cremona – new instruments emerged which were louder, brighter sounding, and capable of a larger range. The elegant and subtle tones of the viola da gamba were being drowned out by what was to become the modern violin.

With such fine instruments in their hands, what else were musicians to do but go exploring to the limits? Johann Sebastian Bach and Arcangelo Corelli led the way, Locatelli, Veracini and Vivaldi continued the tradition, and Niccolò Paganini produced some of the most difficult violin music ever written. Some of the works you will hear tonight are rarities. Others will be instantly recognizable. But rest assured, no-one will question your judgement and reason if they please.

ANTONIO VIVALDI

Sonata in A for violin and basso continuo (guitar), Op.2, No.2, RV 31

- I Preludio a Capriccio (*Presto-Adagio-Presto*)
- II Corrente (*Allegro*)
- III *Adagio*
- IV Giga (*Allegro*)

Antonio Lucio Vivaldi is one of the more colourful characters of the Italian Baroque. Violinist, Venetian, and virtuoso, he was a Catholic priest by name, if not by vocation. Indeed, after his ordination in 1704 'the Red Priest' (so called because of his shock of red hair) only celebrated mass a few times before ducking out of day-to-day priestly duties for good.

His religion was music, and his main place of worship was the *Ospedale della Pietà*, an orphanage in Venice where abandoned or orphaned girls were taken in and given an education. Vivaldi was appointed to the *Ospedale* at the age of 25, and was to stay there, on and off, until 1740. He taught the violin, he conducted the orchestra and choir and became the de facto resident composer, writing hundreds of sacred vocal works, cantatas and concertos for his talented students.

His Violin Sonata in A (RV 31) is an early work for violin and continuo, written and dedicated, at short notice, to Frederick IV of Denmark, who was visiting Venice with his wife and entourage. The sonata opens with a fanfare-like gesture, leading into a sprightly *presto*. The *courante* is, as the name suggests, a flowing triple time movement, while the *adagio* flirts briefly with the relative minor key. The work finishes with a lively *gigue*.

A contemporary account of the performance suggests that it went down well:

His Majesty appeared at the Pietà at eleven o'clock after receiving ambassadors from Savoy, to hear the girls singing and playing instruments under the direction of the maestro... Afterwards there was a concert very much after his taste, as it was befitting.

PIETRO LOCATELLI

Sonata in D minor for violin and basso continuo (guitar), Op.6, No.12

- I *Adagio*
- II *Allegro*
- III *Andante*
- IV *Allegro*

Locatelli is a composer who remains largely ignored by almost everyone, except violinists. However, his violin technique, his music and his way of life sit at the crossroads between the age of the Baroque masters, like Vivaldi and Corelli, and the Romantic virtuosos, like Paganini and Giuliani.

Born in Bergamo in 1695, Locatelli studied violin with Valentini (and possibly Corelli), and was a court musician for various Italian royals. In 1723, however, he went out on his own, touring widely through Europe as a soloist, and eventually settling in Amsterdam.

Compared to Vivaldi, Locatelli was the very model of a modern musician. There was no church post for him, no permanent position with a well-regarded institution: he was an entrepreneur who, in the course of his life, performed, composed

and published music and ran a little import-export business in books and violin strings.

During his touring days, Locatelli was an enthusiastic self-promoter and proto-rockstar, challenging fellow violin virtuoso Leclair to a public play-off in 1728 and, according to contemporary accounts, favouring diamond-studded clothes! He also virtually invented the modern, written out cadenza when he published *L'Arte del Violino*, a collection of twelve violin concertos spiked with 24 fiendish solo *capriccios* in place of the usual, improvised Baroque cadenza. The work inspired Paganini's infamous 24 Caprices.

The Sonata da Camera No. 12, the last in the Op.6 collection, is relatively restrained, in terms of the demands it makes on the soloist. Musically, however, it is more progressive, particularly in his use of tonic and dominant chords, softened by written out ornamentation, a trademark of the emerging 'galant' style.

NICCOLÒ PAGANINI

Centone di Sonate in A minor for violin and guitar, Op.64, No.1

- I Introduzione: *Allegro maestoso*
- II Rondoncino: *Allegro*

Is that a man brought into the arena at the moment of death, like a dying gladiator, to delight the public with his convulsions? Or is it one risen from the dead, a vampire with a violin, who, if not the blood out of our hearts, at any rate sucks the gold out of our pockets? Such questions crossed our minds while Paganini was performing his strange bows, but all those thoughts were at once still when the wonderful master placed his violin under his chin and began to play.

Heinrich Heine, quoted in Stephen S. Stratton's *Niccolo Paganini: his life and work (1907)*

Niccolo Paganini (1782-1840) was not just a famous virtuoso: he was a phenomenon. His father, an impoverished dockworker, started him on violin and mandolin at the age of seven and made him practice up to twelve hours a day. The young Paganini started his studies under local Genoese violinists, but

outgrew his teachers at the rate that a child outgrows shoes. By the time Paganini was 18 he was a seasoned freelancer with a reputation as a gambler, womanizer and one of the greatest violinists the world had ever known.

What really set Paganini apart from his predecessors, however, was his weirdness. Contemporary accounts tell of his strange appearance – tall, deathly pale, with unnaturally long digits – leading researchers to speculate that he suffered from the genetic disorder Marfan Syndrome. This remains unproven, but whatever the cause, he certainly used his unusual physical make-up to his advantage, extending violin techniques to an unprecedented level of virtuosity – faster, higher, longer. Favourites in his bag of tricks included left-hand pizzicato, double-stopped trills, scales in thirds, octaves and sixths, alternative string tunings and a gleeful determination to continue playing, even when he – deliberately? – broke strings, making it to the end, flawlessly, on whatever remained.

The first instrument he learnt, from his father, was the mandolin. He picked up its big brother during a three year stay in Lucca, where he had a passionate affair with a

woman of noble rank who played the guitar. The instrument (if not the young lady) remained a great favourite, a constant companion on his travels and he continued to write duets for violin and guitar all his life.

The *Centone di Sonata* for violin and guitar reveal Paganini at his most charming and understated. The opening movement is like a Russian doll, a little fanfare as its outer layer, then next a spiky march, then an elegant dance at its heart. The second movement is a *Rondoncino*, a little rondo, so a repeating theme which alternates with contrasting variations.

Listen out for the pizzicato second trio: it doesn't have to be fiendish to be fun.

Sonata in A for violin and guitar, Op.2, No.1

- I Minuetto: *Adagio*
- II Polonese: *Quasi Allegro*

Paganini's Sonata for violin and guitar in A, Op.2, No.1, puts virtuosity to one side. You may even hear a hint of the man behind the devilish mask, not least because it was probably written for one Signora Dida, the noblewoman

from Lucca with whom Paganini had his all-consuming affair. The first movement is a simple minuet, with written out ornamentation, while the second movement is a polonaise, a jolly Polish folk dance with a burst of showy fireworks at the end.

Grand Sonata in A for guitar and violin, Op.53: Romanza (*Piú tosto largo–Amorosamente*)

The Grand Sonata for violin and guitar, Op.53, comes from a later period in Paganini's life, when he was touring with virtuoso guitarist Luigi Legnani. Legend has it that he wrote an extremely simple violin part for the finale of this work so that he and Legnani could swap instruments, allowing Paganini to demonstrate his total mastery of the guitar (while Legnani struggled along on beginner violin). The *Romanza*, by contrast, is a true duet, and a very beautiful one at that.

—
**Variazioni di bravura
 (after Caprice No.24)
 for violin and guitar**

The 24 Caprices for solo violin remain Paganini's most famous works. They are modeled on other violin virtuosos' collections of technical studies (such as the 24 Caprices of Locatelli), each one focusing on specific aspects of technique, but they are certainly not intended to be confined to the privacy of a practice room!

No.24 is a set of variations that has inspired generations of composers to riff on Paganini's simple but unforgettable melody: there is Liszt's 'transcendental' piano transcription, Brahms' two books of variations for solo piano, Rachmaninoff's *Rhapsody on a theme of Paganini*, and Andrew Lloyd Webber's 1977 album, *Variations*, written for his cellist brother Julian Lloyd Webber and rock band. Paganini also penned an accompaniment to his caprice for guitar (or piano), turning it into the set of bravura variations we'll hear tonight. Inevitably, the spotlight is on the violinist with the guitar offering harmonic support and occasional respite in the form of little interludes.

Paganini's version is a whistle-stop tour of the possibilities and impossibilities of violin whizzbangery. The variations proceed as follows: fleet arpeggios across four octaves; rapid string crossing; parallel octaves; high chromatic runs; broken octave chords, double stopped thirds, more double-stopped octaves, then a power variation of triple stopping. Variation No.9 introduces a Locatelli-inspired trick, pizzicato with the left hand while simultaneously picking out notes with the bow; and Variation 10 is made up of eerie sounding artificial harmonics. The finale is a quixotic race to the extremities of the violin.

The inscription at the front of the first published edition of the 24 Caprices reads "dedicati agli artisti" – "to all artists". A dedication, certainly, but also a legacy, and a gauntlet. Play this, I dare you.

MAURO GIULIANI

Grand Overture in A for solo guitar, Op.61

"He vocalized his adagios to a degree impossible to be imagined by those who never heard him; his melody in slow movements was no longer like the short, unavoidable staccato of the piano, requiring profusion of harmony to cover the deficient sustension of notes, but it was invested with a character, not only sustained and penetrating, but of so earnest and pathetic a description as to make it appear the natural characteristic of the instrument. In a word, he made the instrument sing."

Philip James Bone,
 The guitar and mandolin, 1914

Mauro Giuliani (1781-1829) transformed the guitar from being an accompanying or background sound into a fully-fledged solo instrument, capable of rich, varied and spectacular sounds. Originally from Barletta, on the Adriatic coast of Italy, Giuliani moved to Vienna in 1806 to pursue his career as a musician. Turn-of-the-century Vienna was the place to be for ambitious musicians: Giuliani moved in the same circles as Rossini, Hummel and Diabelli, and played in the first performance of Beethoven's Seventh Symphony (switching his guitar for cello).

He made a name for himself appearing in the 'Dukaten' concerts, a series of chamber music concerts in the botanical gardens of the Schonbrunn Palace, price of entry, one ducat. At the height of his success he was court musician to Empress Marie Louise, Napoleon's second wife. Money troubles eventually saw an end to his Viennese sojourn, but he continued to perform, teach and write in Naples.

Giuliani's Grand Overture Op.61 is a substantial stand-alone work. It opens with a solemn procession, which then relaxes into a lighthearted melody, developed in textbook sonata form. As you would expect from the man dubbed "The Paganini of the Guitar" the overture is technically demanding, but remains light-hearted, even perhaps gently parodying the Rossini-esque Italian opera overture. Not so much diabolical, as devil-may-care.

ÁSTOR PIAZZOLLA

Histoire du Tango **for violin and guitar**

- I Bordel 1900
- II Café1930
- III Night-Club 1960
- IV Concert d'aujourd'hui

The final work tonight comes from another virtuoso composer, Ástor Piazzolla. *Histoire du Tango*, however, was not written for his signature instrument, the bandoneon, but for flute and guitar. We hear it tonight on violin and guitar.

Piazzolla is probably the best-travelled of all the virtuoso composers you meet tonight: his musical journey took him from Buenos Aires to New York, to Paris and back again. In spite of his early intentions to become a 'serious' composer (he studied with the legendary pedagogue Nadia Boulanger), wherever he went, the tango went too. In the end, he embraced it, creating a body of work which combines the feisty, sexy, street music with the harmonic sophistication and timbral imagination of a master musician.

Histoire du Tango, written in 1986, traces the evolution of the tango from back street bordello, to urban café, to night-club to now. The composer writes the following description:

Bordel 1900: The tango originated in Buenos Aires in 1882. It was first played on the guitar and flute. Arrangements then came to include the piano, and later, the concertina. This music is full of grace and liveliness. It paints a picture of the good natured chatter of the French, Italian, and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a high-spirited tango.

Café 1930: This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies. Tango orchestras come to consist of two violins, two concertinas, a piano, and a bass. The tango is sometimes sung as well.

Night-Club 1960: This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

Modern-Day Concert: Certain concepts in tango music become intertwined with modern music. Bartók, Stravinsky, and other composers reminisce to the tune of tango music. This is today's tango, and the tango of the future as well.

Harriet Cunningham © 2014

ABOUT THE PERFORMERS

Karen Gomyo, violin

Born in Tokyo, Karen Gomyo grew up in Montreal and New York.

Recipient of the prestigious Avery Fisher Career Grant in 2008, she has been hailed by the *Chicago Tribune* as “a first-rate artist of real musical command, vitality, brilliance and intensity”, and described by the *Cleveland Plain Dealer* as “captivating, honest and soulful, fueled by abundant talent but not a vain display of technique.”

Gomyo’s engagements as soloist have included those with the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Minnesota Orchestra, San Francisco, Saint Louis, Cincinnati, Dallas, Houston, Montreal, Toronto, Vancouver, Tokyo Symphonies, and Hong Kong Philharmonic. In Europe she has performed with the Vienna Chamber Orchestra, Mozarteum Orchester Salzburg, Munich Bach Collegium, Orchestre National Bordeaux Aquitaine, Malmö Symphony, City of Birmingham Symphony Orchestra, the Royal Scottish National

Orchestra, Orchestre National de Lille, Scottish Chamber Orchestra, the Royal Liverpool Philharmonic, Bergen Philharmonic, Norwegian Opera Orchestra, Norköpping Symphony, and the Hague Philharmonic, among others. She has worked with such conductors as Leonard Slatkin, Neeme Järvi, Andrew Litton, David Robertson, David Zinman, Yannick Nézet-Séguin, Andrey Boreyko, Hans Graf, Louis Langrée, Thomas Dausgaard, James Gaffigan, Pinchas Zukerman, Peter Oundjian, Vasily Petrenko, Kirill Karabits, Robin Ticciati, Pietari Inkinen, and Jakub Hruša.

In recital and chamber music, Gomyo has performed in festivals throughout the US and Europe, collaborating with such artists as Heinrich Schiff, Lynn Harrell, Alisa Weilerstein, Christian Poltéra, Benjamin Schmid, Isabelle van Keulen, Lars Anders Tomter, Antoine Tamestit, Kathryn Stott, Alessio Bax, and Anton Kuerti.

Karen Gomyo is deeply interested in the Nuevo Tango music of Ástor Piazzolla, and presented a special project with Piazzolla cohorts Pablo Ziegler (piano), Hector del Curto

(bandoneon), Claudio Ragazzi (electric guitar), and Pedro Giraudo (double bass), and classical pianist Cory Smythe.

In 2008 Gomyo performed at the First Symposium for the Victims of Terrorism held at the headquarters of United Nations in New York, and in 2009 was the guest soloist for the New York Philharmonic’s Memorial Day concert at the Cathedral of St. John the Divine.

In December 2013, a documentary film about Stradivarius called “Mysteries of the Supreme Violin”, in which Gomyo was violinist, navigator, and narrator, was broadcast worldwide on NHK WORLD.

Upcoming highlights include debuts at the Concertgebouw in Amsterdam with the Hague Philharmonic, which will be televised on Netherlands National Television, the Statsoper Hanover with music director Karen Kamensek, and at the Dresden Festival in a recital with guitarist Ismo Eskelinen, a tour of Australia including Sydney (Sydney Symphony Orchestra), Melbourne (a recital with guitarist Slava Grigoryan), Brisbane and Perth, and

returns to the Cleveland Orchestra (with conductor Bramwell Tovey), Danish National Symphony (Andrew Manze), Detroit Symphony (Rafael Frühbeck de Burgos), Toronto Symphony (Jakub Hruša), the National Symphony of Washington D.C. (Matthias Pintscher), Oregon Symphony (Gilbert Varga), Florida Orchestra (Joshua Weilerstein), Vancouver Symphony (Jun Märkl), among others.

Karen Gomyo plays on the “Aurora/ex-Foulis” Stradivarius violin of 1703 that was bought for her exclusive use by a private sponsor.

Tonight’s concert is Karen Gomyo’s Melbourne Recital Centre debut.

Slava Grigoryan, guitar

Slava Grigoryan was born in 1976 in Kazakhstan and immigrated with his family to Australia in 1981. As a major prizewinner at the Tokyo International Classical Guitar Competition, Slava was signed by the Sony Classical Label in 1995 and has since released 6 solo albums and many collaborative recordings. At the age of 18, his first tour was with guitar legends Paco Peña and Leo Kottke. Slava Grigoryan has performed as a soloist at international festivals such as Brighton, City of London, Harrogate, Newbury, Salisbury, and Chelsea Arts Festivals in the UK, the

Dresden Musikfestpiel, the Guitar Festival of Great Britain, the Darwin International Guitar Festival, the GFA Festival in La Jolla, California, the Wirral International Guitar Festival, the Al Bustan Festival in Beirut, the Hong Kong Arts Festival, the New Zealand Arts Festival, the Sydney, Melbourne, Adelaide, Brisbane and Perth International Arts Festivals and WOMAD festivals in the UK, USA, Australia and South Africa.

He has appeared with many of the world's leading orchestras, including the London Philharmonic, BBC Concert Orchestra, the Northern Sinfonia, The Royal Scottish National Orchestra, Israel Symphony Orchestra, Dresden Radio Orchestra, the Klagenfurt Symphony Orchestra in Austria, the Halle Orchestra, the Hong Kong Sinfonietta, the New Zealand Symphony, the Australian Chamber Orchestra and all of the Australian Symphony Orchestras. He has also performed with many string quartets and chamber ensembles including the Goldner, Flinders and Australian String Quartets in Australia, and the Endellion, Skampa, and Chillingirian quartets in the UK, and the Southern Cross Soloists. He was a founding member of Saffire -

The Australian Guitar Quartet (featuring Karin Schaupp, Gareth Koch and Leonard Grigoryan) with whom he toured Europe, North America and Australia.

In 2005, he toured Australia with American great, Ralph Towner, and legendary jazz guitarist from Austria, Wolfgang Muthspiel. The first recording of this trio, known as MGT, was released in 2008. His debut classical album for ABC Classics, *Sonatas and Fantasies*, was released in March 2002 and was awarded Best Classical Album at the 2002 ARIA Awards. 2003 saw the release of two new albums on the ABC Classics label, *Play* (with Leonard Grigoryan) and *Saffire* (The Australian Guitar Quartet), which went on to win the 2003 Best Classical Album ARIA. Since then he has recorded a further two albums with Saffire, an album of music by Australian composer Shaun Rigney, a recording of the Rodrigo Concertos with his brother Leonard and the Queensland Symphony Orchestra, an album of music composed by Nigel Westlake entitled *Shadowdances*, and an album of baroque guitar concertos with the Tasmanian Symphony Orchestra under Benjamin Northey.

The collaboration with brother Leonard Grigoryan is developing as his most significant one. They have now released their fifth duo recording, *The Seasons*, and have performed together in the UK, USA, Germany, Austria, France, Italy, Spain, Russia, Estonia, Croatia, Hungary, Hong Kong, Malaysia, Indonesia, South Africa and the UAE as well as playing regular tours of Australia, including Melbourne Recital Centre. Slava Grigoryan was appointed as Artistic Director of the Adelaide International Guitar Festival for 2010, 2012 and 2014.

The Grigoryan Brothers perform as part of Melbourne Recital Centre's Local Heroes series on Thursday 17 April and Tuesday 28 October.

INSPIRED GIVING

We thank the following patrons whose generosity ensures the Centre can make a real difference in the lives of young artists and reach the broadest possible audience.

LEADERSHIP CIRCLES

Artist Development

Leadership Circle

Colin Golvan SC & Dr Deborah Golvan
The Vizard Foundation

Life-long Learning Leadership Circle

Betty Amsden OAM

Master class Leadership Circle

Cathy Lowy & John Price

New Music Leadership Circle

Naomi Milgrom AO

Peter Jopling AM QC

Local Heroes Leadership Circle

Lady Marigold Southey AC

Warwick & Paulette Bisley

Andrew & Theresa Dyer

Dr Garry Joslin & Prof Dimity Reed AM

Majlis Pty Ltd

ENCORE BEQUEST PROGRAM

Anonymous (2)

Betty Amsden OAM

Jenny Anderson

Ken Bullen

Jim Cousins AO & Libby Cousins

Dr Garry Joslin

The Estate of Beverley Shelton

& Martin Schönthal

Mary Vallentine AO

MUSIC CIRCLE

PATRONS PROGRAM

Magnum Opus Circle (\$20,000+)

Betty Amsden OAM*

Colin Golvan SC & Dr Deborah

Golvan*

Cathy Lowy & John Price

Naomi Milgrom AO*

Lady Marigold Southey AC*

Annamila Pty Ltd*

The Playking Foundation

Virtuoso Circle (\$10,000+)

Jean Hedges

Mrs Margaret S Ross AM

& Dr Ian C Ross*

J.A. Westacott & T.M. Shannon

Melbourne Recital Centre Board

of Directors:

Kathryn Fagg*

Peter & Cally Bartlett*

Stephen Carpenter & Leigh Ellwood

Des & Irene Clark

Joseph Corponi

Margaret & Ronald Farren-Price

Mr John Higgs & Mrs Betty Higgs

Julie Kantor*

Majlis Pty Ltd*

Composers Circle (\$4000+)

Anonymous (2)

Warwick & Paulette Bisley

Harold & Krystyna Campbell-Pretty*

Andrew & Theresa Dyer

George & Laila Embelton

Dr Helen Ferguson*

Richard Gubbins*

Yvonne Von Hartel AM

& Robert Peck AM*

Dr Alastair Jackson*

Peter Jopling AM QC*

Dr Garry Joslin & Prof Dimity

Reed AM*

Craig Reeves

Janet Whiting*

Lyn Williams AM*

Melbourne Recital Centre Senior

Management

Message Consultants Australia Pty Ltd

The Vizard Foundation*

Youth Music Foundation Australia*

Musicians Circle (\$2500+)

Anonymous (1)

Brian & Esther Benjamin

Eva Besen AO & Marc Besen AO

Jim Cousins AO & Libby Cousins*

Jan & Robert Green*

Sarah & Baillieu Myer

James Ostroburski

Christine Sather

Dr Cherilyn Tillman & Mr Tam Vu*

Drs Victor & Karen Wayne

Global Leadership Foundation*

Prelude Circle (\$1000+)

Anonymous (5)

Adrienne Basser

Helen Brack

Barbara Burge*

John & Thelma Castles*

Lord Francis Ebury & Lady Suzanne

Ebury

Maggie Edmond

Penny & Grant Fowler*

The Leo & Mina Fink Fund

Rosemary Forbes & Ian Hocking

Susan Fallaw*

William J Forrest AM

Dr Jane Gilmour OAM*

Angela Glover

Nance Grant AM MBE

Sue Hamilton & Stuart Hamilton AO

Kristin & Martin Haskett

Jenny & Peter Hordern

Judith Hoy

Penelope Hughes

Prof Andrea Hull AO*

Michael & Gillian Hund

Darvell M Hutchinson AM

Helen Imber

Stuart Jennings

Ed & Margaret Johnson

Michael & Silvia Kantor*

Alan Kozyca & Wendy Kozyca

Alison & David Lansley

Diana Lempriere*

Robert MacFarlane

Sally MacIndoe*

David Marr & Sebastian Tesoriero

Maria Mercurio

Dr Richard Mills AM*

Stephen Newton AO

Prof David Penington AC & Mrs Sonay

Penington*

Helen L Perlen

Dr Robert Piaggio

Lady Potter AC*

Peter Rose & Christopher Menz

Rae Rothfield

Samara, Countess of Beekman

Meredith Schilling

Kate & Stephen Shelmerdine

Maria Sola & Malcolm Douglas

Barbara & Duncan Sutherland

Elisabeth & Peter Turner

Sally Webster

Peter Weiss AO

Igor Zambelli

Supporters (\$500+)

Anonymous (1)

The Hon Mary Delahunty*

Margaret & Baden Hagger

Hans & Petra Henkell

Dr Robert Hetzel*

George & Grace Kass

The Hon Sen Rod Kemp MP & Ms

Daniele Kemp*

Peter & Barbara Kolliner

Ann Lahore

Alison Leslie

Travis Pemberton*

Kerryn Pratchett

Margarita & Paul Schneider

Greg Shalit & Miriam Faine

Barry & Barbara Shying

Anne Stonehouse AM

John & Myriam Wylie

OUR PARTNERS

Over 380 ensembles appear each year; 80 of them from overseas. Join our philanthropic partners and help support the presentation of the world's best artists right here in Melbourne.

Founding Patron

Dame Elisabeth Murdoch AC DBE

Board Members

Kathryn Fagg, Chair	Stephen Carpenter	Margaret Farren-Price
Peter Bartlett	Des Clark	John Higgs
Tommas Bonvino	Joseph Corponi	Julie Kantor

Founding Benefactors

The Kantor Family	Helen Macpherson Smith Trust
The Calvert-Jones Family	Robert Salzer Foundation
Lyn Williams AM	The Hugh Williamson Foundation

Principal Government Partner

**ARTS
VICTORIA**



Business Partners

International Airline Partner



Program Partners



Foundations



All donations, big or small, directly impact the Centre's ability to provide transformative music experiences for everyone. Join us in support of one of the world's great halls. To speak to the Director of Development, Sandra Robertson, please call 03 9207 2641 or email sandra.robertson@melbournerecital.com.au

*Donations directed to the Elisabeth Murdoch Creative Development Fund. List of patrons accurate as of 12 March 2014.

YOUR NEXT GREAT PERFORMERS CONCERT:

—
MAXIM RYSANOV *viola*ASHLEY WASS *piano*—
Tuesday 17 June, 7.30pm

Elisabeth Murdoch Hall

—
The viola's eloquent voice is rarely heard on its own, but in Maxim Rysanov's hands, this most subtle and expressive of instruments takes centre-stage. The award-winning Ukrainian musician took up the viola because there weren't many players – a strategy which has made him one of the most in-demand musicians in the business.

It helps that he is also a player of the highest calibre, as Melbourne audiences discovered when he appeared with the Lithuanian Chamber Orchestra at the Recital Centre in 2011. Dynamic and charismatic, Rysanov is the best possible advocate for his soulful instrument.

Violists generally have to borrow their repertoire from other instruments, picking the best of the violin and cello works to transcribe. Rysanov has chosen two archetypal Romantic works to demonstrate the viola's warm and lyrical qualities. Schubert's compact Sonatina packs a great deal of charming song into just 15 minutes, with more than a nod towards Mozart.

The kaleidoscopic drama of Schumann's A-minor violin sonata translates perfectly to the viola, and to a player ready to investigate the emotional complexities of the piece. What musician could resist the hummable melodies of Prokofiev's beloved Romeo and Juliet? An inventive arrangement for viola and piano shows off the instrument's suave brilliance. Shostakovich's viola sonata is a masterpiece that deserves a wider audience. Completed a month before Shostakovich's death, the sonata has the serene resignation and simplicity of the last sad words of a troubled life.

—
PROGRAM—
SCHUBERT (*transcribed Rysanov*)

Sonatina No.3 in G minor, D.408

SCHUMANN (*transcribed Katims*)

Sonata for viola and piano No.1 in A minor, Op.105

PROKOFIEV (*transcribed Borisovsky*)

Three pieces from Romeo & Juliet

SHOSTAKOVICH

Sonata for viola and piano, Op.147