

MEDIA RELEASE

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AUSTRALIAN
BRANDENBURG
ORCHESTRA

Three Faces of Vivaldi NATIONAL TOUR

SYDNEY – ADELAIDE – PERTH – MELBOURNE – BRISBANE

From 11 to 27 September 2009

No modern make-over for rare 300 year old violin

INGRID MATTHEWS

national tour guest director & soloist



“Ingrid Matthews is a baroque violin star who loves leaping and running across the virtuosic tightrope,” says **Paul Dyer**, the Brandenburg’s Artistic Director, “and she performs these great feats on an instrument that is both rare and make-over free!”

“My violin, made in 1703 in Amsterdam by Hendrik Jacobs, was fortunately never modernised,” says Ingrid, “which is very rare. Nearly all the 18th century violins, even the famous Stradivarius instruments, underwent regular modifications to make them louder as concert halls got bigger.”

While Matthews is unsure of the exact history of the instrument between 1703 and the time she first played it in 1989, she does know that the Japanese collector who introduced her to it acquired the violin from a monastery in Holland.

“While it would have been played, the fact that it most likely wasn’t used for professional performances during the 18th century saved it from surgery,” says Ingrid.

The instrument is considered so rare that it has been exhibited at the Lincoln Center, as part of a Smithsonian exhibit, the New York Library and the American Federation of Violin and Bow Makers.

“She’s quite an old lady, with something of a dark side,” says Ingrid, “a sound that is velvety and warm.”

One of the leading early music artists in the US, Ingrid is the Music Director and co-founder of the **Seattle Baroque Orchestra**. Interestingly, she says that Seattle, well known as the home of Nirvana and the grunge movement, has become a hub for period instrument musicians in recent years.

“Ingrid is a thrilling performer. She is the perfect choice for scaling the peaks of Bach’s **Brandenburg Concerto No 4**, with its brilliant solo violin writing,” says Paul, “and she’ll show off three very different ‘faces’ of the great baroque master Vivaldi – the dazzling Vivaldi, the emotional Vivaldi and Vivaldi the innovator.”

A highlight of the program will be Romanus Weichlein’s cheeky **Canon über das Post-Hörn**. The score was discovered a few years ago in an Austrian abbey, engraved on a solid-gold printing plate. The Brandenburg performed it as an encore soon after its discovery and demands for a return flooded in. “It is a definite crowd pleaser,” says Paul.

“We are excited to once again bring Australia the unique sound of period instruments on this national tour,” he adds.

“The sound of gut strings and what you hear on a modern violin is like comparing candle light and electricity,” adds Ingrid. “Candle-light is beautiful and warm and soft and flickering but it can still burn the house down, and I love that potential for great drama!”

Media information, interviews and pictures

STEVEN GODBEE PUBLICITY PHONE: 0408 706 099 EMAIL: sgpublicity@bigpond.com

www.brandenburg.com.au

AUSTRALIAN BRANDENBURG ORCHESTRA

THREE FACES OF VIVALDI

2009 National Tour

INGRID MATTHEWS guest director and baroque violin (USA)
PAUL DYER artistic director & harpsichord
AUSTRALIAN BRANDENBURG ORCHESTRA

PROGRAM

Heinichen Serenata and Concerto di Moritzburg
Weichlein *Canon über das Post-Hörn*
JS Bach Brandenburg Concerto No. 4 BWV 1049
Vivaldi Concerto for Four Violins in b minor RV 580
Vivaldi Sinfonia *al santo sepolcro* in b minor RV 169
Geminiani Concerto Grosso Op. 5/12 in d minor *La Folia*
Vivaldi Concerto *con molti stamenti* in F Major RV 574

SYDNEY

City Recital Hall, Angel Place

6 performances, including matinee

EVENINGS - Fri 11, Sat 12, Wed 16, Fri 18, Sat 19 September @ 7pm

MATINEE - Sat 19 September @ 2pm

Tickets range from \$26.50 to \$120 Booking fees apply.

City Recital Hall Box Office 02 8256 2222 www.cityrecitalhall.com.au or Brandenburg Box Office 02 9328 7581

ADELAIDE

Town Hall

Sunday 20 September @ 5pm

Tickets range from \$35 (under 30) to \$85 Booking fees apply.

Bookings: BASS 131 246 or bass.net.au

PERTH

Perth Concert Hall

Tuesday 22 September @ 8pm

Tickets range from \$35 (under 30) to \$85 Booking fees apply.

Bookings: BOCS Ticketing (08) 9484 1133 or bocsticketing.com.au

MELBOURNE

Melbourne Recital Centre

2 performances

Thursday 24 September & Friday 25 September @ 7.30pm

Tickets range from \$45 (under 30) to \$110 Booking fees apply.

Bookings: Melbourne Recital Centre (03) 9699 3333 or melbournerecital.com.au

BRISBANE

QPAC

Sunday 27 September @ 5pm

Tickets range from \$35 (under 30) to \$85 Booking fees apply.

Bookings: QTIx on 136 246 or qtix.com.au



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Media information, interviews and pictures

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INGRID MATTHEWS baroque violin
BIOGRAPHY

Violinist Ingrid Matthews is the Music Director of **Seattle Baroque Orchestra**, and one of today's most respected exponents of her instrument.

She won first prize in the **Erwin Bodky International Competition for Early Music** in 1989, and in 1990 joined Toronto's esteemed baroque orchestra **Tafelmusik**, with whom she performed extensively throughout Canada, the United States, Europe, and Asia.

In 1994 she founded the Seattle Baroque Orchestra with then-harpsichordist (now pianist) **Byron Schenkman**. Schenkman and Matthews also worked intensively as a duo. Both were founding members of the chamber ensemble **La Luna**, whose 3 CDs and dozens of performances met with rave reviews between 1995 and 2002.

Matthews' career as a chamber musician has taken her to such venues as the **Frick Collection** (New York), the **Boston Early Music Festival**, the **Berkeley Festival**, **Netwoork voor Oude Muziek** (the Netherlands), the **Getty Center** (Los Angeles), the **Pittsburgh Renaissance and Baroque Society**, **Early Music Vancouver**, **Woodstock Concerts**, the **Cambridge Society for Early Music**, the **Newberry Library** (Chicago), **CBC-Toronto**, the **San Francisco Early Music Society**, and the **Library of Congress**, among many others.

Ingrid Matthews has served as concertmaster for orchestras such as the **New York Collegium**, the **Boston Early Music Festival Orchestra** and **Musica Angelica** (Los Angeles), and has appeared as a guest director and soloist with many others including the **New York Collegium**, the **Magnolia Baroque Festival Orchestra** (Winston-Salem, NC), **New Trinity Baroque** (Atlanta), and the **Victoria Symphony**.

One of the most-recorded baroque violinists of her generation, Matthews has won international critical acclaim for a discography which ranges from the earliest solo violin repertoire through the great **Sonatas and Partitas of J.S. Bach**.

Of the latter recording, the critic for **American Record Guide** writes *"this superb recording is my top recommendation for this music... on either modern or period instruments."*

Ingrid Matthews has served on the faculties of the **University of Toronto**, the **University of Washington**, **Indiana University**, the **University of Southern California** in Los Angeles, the **International Baroque Institute at Longy** and **Amherst Early Music**, and has given masterclasses in baroque repertoire and style at numerous colleges and universities.

"Both luminous and illuminating"	<i>Seattle Post-Intelligencer</i>
"The audience was wildly, and deservedly, enthusiastic."	<i>Seattle Times</i>
"Intensity with delicacy, technical excellence with nuance."	<i>Winston-Salem Journal</i>
"Extravagantly expressive... expertly, artfully performed."	<i>Classics Today.com</i>
"Puts gut and horse-hair together in a way which is constantly, truly beautiful."	<i>Orange County Register</i>
"One of the lights on early music's international circuit."	<i>San Francisco Chronicle</i>
"Matthews' energy, propulsion and amazing, quicksilver ornaments drew the ear...exciting, furious and exuberant."	<i>Seattle Post-Intelligencer</i>

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