



**Beethoven
Birthday Celebration**

Saturday, December 17, 2016, 8:00PM
Veterans Memorial Building

Frank Fetta - Music Director

Andrew Shulman - Guest Conductor

Rachel Ostler - Violin
Winner, Parness Concerto Competition, 2015

All Beethoven Program

**Overture to the Ballet, "The Creatures Of
Prometheus" (1801)**

Violin Concerto, D Major, Opus 61, (1806)
I. Allegro ma non troppo. II. Larghetto. III. Rondo.

Rachel Ostler, Violin,

I N T E R M I S S I O N

Symphony No. 7, A Major, Opus 92, (1811-12)

I. Poco sostenuto-Vivace. II. Andante con moto.
III. Allegretto. IV. Allegro con brio.

This performance is made possible in part
by Los Angeles County Arts Commission



Would Beethoven become Beethoven without
Vienna? Do cities influence their residents?

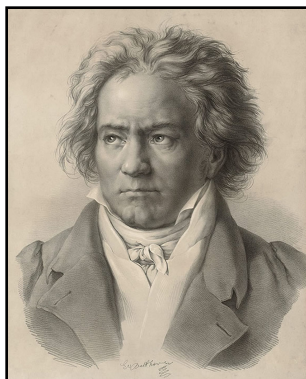
Vienna, one of Europe's oldest cultural capitals, maintains music as a central part of life. Once the center of the Austro-Hungarian Empire ruled by the Hapsburg's, the city is a crossroads of cultures East and West, North and South, and remains a vital center of classical music with many events of past and present music. The city has preserved a number of theaters which were sites of very important premiers of Beethoven's works, and these theaters

Vienna and Beethoven

are discussed later in these notes.

Indeed, few cities have schools-or models and styles of music-named after them. Vienna has two. The First Viennese School was of the Classical Period of Haydn, Mozart, Beethoven and Schubert, roughly 1770 up to the 1830s. The Second Viennese School is of the Modern Music Era of Arnold Schoenberg, and his pupils Anton Webern and Alban Berg, roughly starting in the second decade of the Twentieth Century, and still influencing music today.

The Classical Period, First Viennese School was in the Enlightenment and the Age of Reason, where thought, clear form and structure guided composers. This is not to say there is no emotion or great beauty in the Classical Era, but whatever



the composer was experiencing, their musical expressions were molded with the front-most ideals of form, structure and reason.

Indeed, Beethoven probably benefited the most from this, and through his workings in the Classical Period sonata form, he poured his life, and particularly the anguish of his deafness, into the sonata form, and other forms, and the disciplines of that era pushed his music to the greatest heights. Had Beethoven lived in the following Romantic Era where the composer was first, and form and structure basically an afterthought, his anguish may have been loose, free-form ramblings, mired in emotion but not rising to the heights he

achieved.

The earthshaking revolution of Schoenberg's Twelve Tone style of composing was the founding of the Second Viennese School, and a reaction to the over indulgent and freewheeling Romantics. The Viennese Second School followed very tightly conceived methods of composition, creating a sound world unlike any other. This new style of composing met, and still meets, obstructions, aversions and derision from some audiences. Both Berg and Webern died fairly young: Berg from an infection from a botched attempt to remove a boil, Webern was shot in Vienna by an American soldier at the closing of World War II. Schoenberg had to flee the Nazis. He eventually located to Los Angeles, Brentwood, and lived out his years here teaching at USC and UCLA, and composing. It can be considered that the Second Viennese School continued in Los Angeles.

The bridge between the two Viennese schools was Johannes Brahms. Though he lived in the Romantic Era, he was considered a Neo Classicist-using the old forms of the earlier First Viennese School to achieve his masterworks. Interestingly, Schoenberg of the Second Viennese School considered Brahms one of their own, calling him a progressive composer whose works pointed to the Modern Era.



Beethoven was born in Bonn, Germany, into a musical family. His grandfather and father were court musicians. He exhibited early musical promise, and his father had ideas of presenting him like another Mozart. But the disciplines and sense of enterprise needed to take the young Beethoven on the road to the musical capitals of Europe, like Leopold Mozart did with

his son Wolfgang, did not happen. The father was an alcoholic who would wake the young boy in the middle of the night to force him to practice violin, and if the practicing did not meet the father's expectations, a blow could be delivered. Beethoven's father's hard drinking and unfit living led the teenage Beethoven to seek court custody of the family, which was granted.

Beethoven's musical promise was noticed in cultural center Bonn, which led to a stipend from the Elector of Bonn to travel to Vienna for further study. He briefly met and played piano for Mozart in Vienna, and hoped to study with him. Mozart was very impressed with the young Beethoven's improvisations, and told his associates to keep an eye, and ear, out for the young man who made such a remarkable noise. But when he received news of his mother's failing health, Beethoven cut short his trip to Vienna and returned to his native Bonn to care for her until her death. Beethoven permanently moved back to Vienna 1792 and lived there for the rest of his life. He did not return to Bonn for his father's funeral.

By the time Beethoven returned to Vienna, Mozart was dead. Beethoven studied briefly with Haydn, founder of the First Viennese School, the composer who firmly established the sonata form (exposition/development/recapitulation), particularly with his string quartets and symphonies, and who laid the path for other generations of composers to work in those genres. Beethoven in particular owed much to Haydn, though he was reluctant to give him due acknowledgement. However, comparisons of Haydn's works composed before Beethoven's show that the younger man freely borrowed from Haydn harmonies, turns of phrases and models of form and structure.

Beethoven was a pianist of strong, hard technique, sometimes breaking strings in a new type of keyboard, the *piano-forte*. During this time the piano was going through revolutionary improvements, and Beethoven was always keen to try out the newest model in piano-crazy Vienna. Piano maker Broadwood of London would send Beethoven their newest, most

**Ludvig van
Beethoven
(December 17, 1770 -
March 26, 1827)**

improved models to see how they would hold-up against Beethoven's relentless poundings.

His improvisations amazed all, including Mozart. The playing was a direct communication of his relentlessly searching soul, the need to push out the boundaries of music further and further, and of his anguish at his gradual loss of hearing. Always leaning towards the antisocial, if during one of his performances of his written works or improvisations in small setting of friends or patrons, if he felt he was not being appreciated or was interrupted, he would stop playing and leave in a huff.

As his deafness increased, he relied more and more on the piano to sculpt his works. Towards the end, his deafness was so complete that Beethoven would hold a pencil or wooden dowel in his mouth and press the other end onto the piano. As he played the piano the vibrations from the piano strings would travel through piano, through the wooden dowel through his teeth and into his head so he could then faintly hear what he was playing.

His deafness further insulated him from the world, and he went deeper and deeper into his music. He would walk through Vienna seemingly oblivious to the world around him and find himself more and more removed from society. He would frequent his refuge, Nature, in the woods around Vienna. Beethoven would wear the same suit of clothes until they became severely ragged. His hygiene suffered at times. His drinking could become excessive. Friends would visit Beethoven in one of his many apartments, he moved relentlessly throughout Vienna, and secretly remove his old, tattered clothes and replace them with new ones. Beethoven would not mention these kind gestures, but would nevertheless wear the new clothes until they too became too tattered and no longer acceptable for wearing.

In one of his worst states of lost-in-his-music, wearing tattered clothes and drinking, Beethoven was arrested as a vagrant, and jailed by the Viennese police. His friends got him released only after pleading with the police that that vagrant was indeed the great Beethoven.

This was also the time of great personal failure for Beethoven who had wished to adopt his nephew Karl. One can imagine the overpowering character of Beethoven bearing down on the younger man, along with Beethoven's antisocial behaviors. The situation came to an end when Karl attempted to shoot himself in Beethoven's beloved woods. Karl survived, but the relationship did not.

Towards his end, Beethoven was revered and celebrated by Music Lovers and the Viennese, though he had trouble acknowledging it. After the premiere of the 9th Symphony, orchestra musicians had to turn Beethoven around who as facing the orchestra to look at the audience who was in rapturous applause. He could not hear them.

He communicated through notebooks with conversations written down. He tried a variety of hearing aids. It is fairly clear that he did not receive social services to develop coping skills with his deafness. Dining out would be an ordeal with incidents of missed orders, spills, messes and general chaos from the composer. His grooming habits lessened. Neighbors would complain about their fellow tenant singing loudly when did wash, with spilled water throughout the apartment.

He was very fond of wine, and this may have lead to his death with wines contaminated by lead used as an additive or a sealant of the bottles. The Beethoven family still in Bonn seems to have the fondness for wine in their DNA, the family is now in the wine business.



At this funeral tens-of-thousands of Viennese turned out for the procession. He was buried three times. First he was buried a couple days after his March 26, 1827, death in the Währinger Ortsfriedhof (a cemetery in one of Vienna's outlying districts). Then in 1863 authorities decided to repair his burial site. The body was exhumed, and placed in a new and better metal coffin before reburying him. The cemetery closed in 1873, eventually converting to a park in the mid-1920s. In the meantime, it was decided to move Beethoven's remains to a better site. In 1888 he was dug up, again, and reburied in one of the honorary graves at the Zentralfriedhof (Central Cemetery), Vienna's main cemetery.



In Europe, ballet is everywhere in various forms and styles, with some ballet footwork having its genesis in ancient Greece. Some centers of dance

have been, and remain with the Italians, French, Russians and Dutch dance cultures as the most prominent and richest. Vienna, in Beethoven's time, was a dance center due to French dancer, choreographer, and dance theorist Jean-Georges Noverre, active in Vienna in the 1760 and 70s. In Vienna ballet was not only quite popular, it was also part of discussions in intellectual circles.

The most important figure in the Viennese dance world after Noverre was Salvatore Viganò, nephew to the composer Luigi Boccherini. He was a dancer and choreographer from Naples who first went to Vienna in 1793, and later worked there between 1799 and 1803, and his ballets made powerful impressions with the Viennese. He worked with his wife, Maria Medina, who was admired for her "natural, joyous, and unconstrained dancing," her expressive features, and for her daring costumes.

**Overture to the Ballet,
"Creatures of
Prometheus," Opus
43 (1801)**

The love of dance and ballet in Vienna has carried through the centuries, and is seen today in the television broadcasts of the Vienna Philharmonic's special New Year's Day concerts of waltzes, polkas, marches with segments given to dances in beautiful settings

throughout Vienna.

For the ballet "Creatures of the Promethues," Beethoven wrote around one hour of music, from which the Overture is the most performed. According to the recorder extraordinaire of Greek Myths, Robert Graves, Prometheus was the wisest of the Titans. He assisted in the birth of Athena from Zeus' head, and as reward for this she taught Prometheus architecture, astronomy, mathematics, navigation, medicine, metallurgy and other useful skills and knowledge which he passed on to mankind. Zeus was starting to become wary of the advances of Man, and was contemplating erasing them, but they were spared by Prometheus' pleas, which Zeus did heed, but he then declared men were to eat all things raw. Prometheus, wanting to elevate the status of Man, asked Athena for access to a backstairs path into Olympus, which she granted. Using this backstairs path Prometheus secretly crept into Olympus and stole a sacred charcoal which he placed in a fennel branch, and then gave it to Man who now had fire, and set us on our way to ever

advancing civilizations and societies. This theft outraged Zeus. For punishment Zeus had Prometheus chained to a pillar, and a vulture would descend and tear out Prometheus' kidney. Overnight the wound would heal, the kidney would be restored, and the next day the vulture would reappear, and this would be repeated, and repeated and repeated.

The scenario for the ballet is found in a program describes Prometheus as "an exalted spirit, who found the humans of his time in a condition of ignorance, refined them through science and art, and brought to them civilized manners, customs, and morals. . . . Two statues have been brought to life and introduced into this ballet, and these, through the power of harmony, are made sensible to the passions of human life.



Prometheus leads them to Parnassus so that Apollo, god of the arts, might enlighten them. Apollo gives them Amphion, Arion, and Orpheus to instruct them in music; Melpomene to teach them tragedy; Thalia, comedy; Terpsichore and Pan, the dance of shepherds; and Bacchus, the heroic dance. . . ."

The ballet "Prometheus" was first staged as "Gliuomini di Prometeo" ("The Men of Prometheus") at the Vienna Burgtheater on March 28, 1801. The Burgtheater, <https://www.burgtheater>, after the Comédie Française, is the second oldest continuously operating theater in Europe: Burgtheater Service-Centre, Phone +43(0) 1 514 44-4140, Universitätsring 2, 1010 Wien, info@burgtheater.at.

"Die Geschpfe des Prometheus" ("The Creatures of Prometheus") is the title inscribed on the manuscript, and that title is commonly used today.



Like the other forms he worked in sonata form: the piano sonatas, the string quartets, chamber music works, and symphonies, Beethoven took the concerto to previously unthought of heights of expression and structure. Until his deafness cut short his performing as a pianist, the

piano was his public face, and the piano concertos were the most public expressions. With the fourth and fifth piano concertos Beethoven created a new standard for the concerto which later composers would use as a measure. While there are stories of the young Beethoven playing the violin, at times to appease his angry father, there is little information of him playing violin later in life, in private or public.

Throughout his life Beethoven kept the company of violinists, and must have been inspired by them. He composed a number of violin and piano sonatas, one of the the most famous is the 1803 “Kreutzer Sonata,” named after the second dedicatee, Rodolphe Kreutzer. The first dedicatee was the British George Bridgetower, with a Polish mother and West Indian father, who performed for King George III, and after meeting Beethoven in Vienna convinced the composer to write sonata for piano and violin for the two of them. The sonata was successfully performed to acclaim. Later the two were out drinking, and the tall and handsome Bridgetower made an off-color remark about a woman Beethoven knew. This put Beethoven into an outrage, who then took off the dedication to Bridgetower and gave it to Kreutzer. This kind of abrupt and disruptive behavior was typical of Beethoven. Goethe described Beethoven as an “utterly untamed personality.”

The Violin Concerto was composed during one of Beethoven’s most productive periods from which also came Symphony No. 3, “Eroica,” Piano Concertos Nos. 4 and 5, and the seminal piano sonatas No. 21, “Waldstein,” and No. 23, “Appassionata.” Typical of the boundary stretching Beethoven, the violin concerto’s structure far exceeds his nearest contemporary, Mozart and his violin concertos. The first movement of Beethoven’s violin concerto, at around twenty-five or so minutes, is as long as some of Mozart’s entire violin concertos. And what an astonishing first movement.

The idea of the concerto is a grand statement of a soloist in front of the orchestra, sometimes in dialogue with the orchestra, sometimes moving around and about and through the orchestra’s music. The concerto is basically a presentation of one musician, and the opening movement is the set-up for the solo musician’s display of virtuosity and musicality. The

**Violin Concerto,
Opus 61, D Major
(1806)**

Beethoven Violin Concerto starts in the most puzzling and astonishing manner with four quiet notes from the timpani, followed by a theme in the winds. No concerto before, and few after, have such a innocuous opening leading to a work of such tremendous power.

The four note theme becomes a fixture and is repeated throughout the movement. When the strings enter, it is in somber minor mode, and the movement passes between the stages of optimistic, lyrical major mode and the more ominous minor. Beethoven seems to have forgotten the solo violin with the long opening of only the orchestra, and when the solo violin first enters the concerto aspect of virtuosity is mixed with sweet lyricism.

Perhaps Beethoven is thinking back on his youth and his relationship with his angry father forcing him to practice violin, represented by the four repeated notes (whacks) which have an unsettling quality. This uneasiness is confronted not with anger from Beethoven, but sweetness with the following motif, as if Beethoven is saying he, and he alone owns the violin. The four repeated notes are injected throughout the movement, whose austerity jolts the listener and injects uneasiness into the work. There comes a section of sad, quiet stillness from the solo violin which slows time until the violin picks up energy and the four repeated notes return. Throughout, the four repeated notes are a relentless push on the music which ultimately gives way to the sweet lyricism. Things seemingly move along in a most satisfactory manner until disturbances of balances emerge before the solo cadenza. After the cadenza the solo violin ascends in singing, sweet lyricism. A quickening leads to the positive, forceful end of the first movement.

The second movement opens in hushed reverence. It is a musical prayer, but for what, to whom? Could it be Beethoven giving thanks for his musical life after the hard fought battles with his childhood memories of being forced to practice violin in the middle of the night and receiving punishment when he didn’t play well enough, or a prayer to the Almighty for his life in music after contemplating ending it because of his deafness? This is conjecture from the writer, but the unending lyricism and reverence of the music in this movement has deep roots somewhere within Beethoven.

The spell of the second movement is broken with forceful minor chords in the orchestra, but the darkness is quickly dispelled with the sprightly, springy, dancing main theme of the third movement. This movement is in Rondo form-the main theme returns in sequence with

contrasting music between each return. In this movement the virtuosity of the solo violin jumps out. The returns of the main theme are varied each time. A cadenza ends with one of Beethoven's favorite devices, a trill, which brings the orchestra back, and the violin, receding into momentary quietness, breaks out in song and leads all to the very robust finish.

The concerto premiered at the Theater an der Wien, the old Vienna opera house, still in operation - Address: Linke Wienzeile 6, 1060 Wien, Austria, Opened: June 13, 1801, Phone: +43 1 58885, <https://www.vbw.at/en/home>.

The premiere was December 23, 1806, and it was not an immediate success, and indeed seems more like a circus act than a concert. The opening of the concerto with the outlandish four notes in the timpani cast immediate suspicions on the work, with snide remarks that it was not a concerto for violin, but for timpani. The solo part was performed by Franz Clement, a friend of Beethoven, and leader of the Vienna opera house orchestra.

It probably didn't help matters that Clement received some of the music very close to the premiere-some reports say two days before-and that Clement sight-read parts, but probably knew and practiced other parts of the concerto. This must have caused great uneasiness with the soloist and orchestra to play a work so far advanced for the day. To make it a circus atmosphere Clement, known as a show-off, played some music of his own between the first and second movements with his violin upside down.

The premiere was followed by a long dormancy of the work since it was laden with a reputation as unplayable, has a very weird opening, and was difficult to understand. There were occasional performances of the concerto, usually met with harsh criticism and derision, such as one critic calling it a work of a third or fourth rate composer (And thank you Mr. Critic for giving us a point-scale of composers.) It was resurrected to its rightful prominence with a performance in London on May 27, 1844, with twelve year old German Violinist Joseph Joachim performing the work, in a concert led by Felix Mendelssohn. From then on the concerto has taken its rightful place as a violin concerto beyond compare, from a supremely first rate composer.



If the Fates were to strip the world of all of Beethoven's music other than his nine symphonies, he would still stand as one of the supreme composers. But the wealth of his compositions-through the concertos, the monumental thirty-two piano sonatas, chamber music (particularly the string quartets), his one opera and his other works-inform each other, and lead to and from the symphonies. His works reflect his continuous pushing ever further on the boundaries of the Classical style sonata form of his revered predecessors Haydn and Mozart.

Symphony No. 7, A Major, Opus 92 (1812)

His life journey is heard in the symphonies in particular. He is the emerging firebrand of his early symphonies. There is the groundbreaking structural and musical content of the *3rd*, the "Eroica," composed the year after he wrote the *Heiligenstadt*

Testament in which he confronts his approaching deafness and decides on Life-for-his-Art rather than Death. In the *5th Symphony* the "Fate Knocks on the Door" motif reflects the continuing struggle with his deafness. He pays homage to his refuge-Nature-in the *6th* with the "Pastoral." In the *7th*, Beethoven is looking both inside spiritually and outward to the stars and planets. The *8th* seems to be a summation of the Haydn and Mozart symphony models, but remixed through years of experimenting on the structure. Then there is the overwhelming power and the brotherhood of man in the *9th Symphony*, a symphony so monumental that its performances are still special occasions.

Romantic composer Robert Schumann, who when lucid and not thrown into the instability of his mental illness, very keenly observed about Beethoven, "Love him, love him truly, but do not forget that he reached poetic freedom after thorough study, years on end, and praise his restless moral power. Do not seek to extract the unusual, go back to the roots of creation, demonstrate his genius not through his last symphony (...), you can do this just as well through his first symphony."

The Symphony No. 7 is Beethoven looking both inside spiritually and looking outward to the stars. The fists are not clenched at the heavens as they were before, but are now open in the acceptance of his fate. It is an

acceptance which leads to spiritual realms. The long introduction, breaking the boundaries of Haydn's and Mozart's introductions, contains the contrasts of forceful chords and long, sweeping lines to show a cosmos of explosions that are quickly settled. Upward scales are sprung tension, and the previously quiet long lines burst out, no longer can they be contained. Arms are spread wide in acceptance of his cruel fate-deafness. The introduction loses momentum and moves into the faster *Vivace* section with the solo flute stating the dotted rhythm theme that continuously, obsessively weaves in and out. The rest of the movement is developed to wondrous new heights and drifts through harmonic modulations of the greatest daring and seamless logic. Conflicts arise, as they always do in Beethoven, but the resolutions are sure and bright.

The second movement is one of those miracles in music where Beethoven wrote music which seems to have always existed, and then it finally appeared on earth. Pulling this music to earth required the artistry, musicianship and craftsmanship of Beethoven to find this music of the cosmos, hear it, and write it down. The stately somberness of the first section begins in a march-like theme, rising in succession of the string sections from the lower depths of the bass, cellos and violas to the upper reaches of the first violins. When the second violins take up the march, the violas and cellos begin a longer lined motif. The playing of these two motifs together, in support of each other, is Beethoven displaying his masterly control of counterpoint. The middle section is a wistful a section for clarinet and violins. The original motif returns the music to seriousness and a close.

The scherzo third movement flits along, themes appear and disappear, scales dart in and out, and echoes haunt the landscape. It is a cosmos of shooting stars and the echoes of radio waves searching space. Low foundations in the horns give a boost to the echoes bouncing around the orchestra. Are these the echoes of a deaf man, whose music stuck in his head to ever greater degrees, bouncing around?

The final movement is glory. It is not the glory of huge, long sounding, bombastic chords and rumbles, but of energy. It is a search through one's inner being which also moves through the expanse of existence. It is the quick steps of someone pursuing relief after years struggle, and finally catches a powerful, but sudden glimpse of surety and glory.

Premiered in Vienna on December 8, 1813, at the "Redoutensaal" ballroom of Vienna's still standing Hofburg Palace. The concert was a charity event for Allied soldiers from Russian, Austrian, Prussian and Sweden militaries wounded in the Battle of Hanau against Napoleon Bonaparte and his army. The Viennese audience was weary from the war, its tension and deprivations of life's necessities. The symphony was well received, with the *Allegretto* second movement repeated. The somewhat deaf Beethoven conducted, and from accounts it was a very tenuous situation with Beethoven's deafness leading to his questionable hearing of what was being played, coupled with the usual uncertainties from the premiere of any work. Accounts from the time relay a very animated Beethoven - jumping in loud sections and crouching in quiet ones, when conducting the symphony. The orchestra was a who's who of famous musicians: It was led by Beethoven's friend, Ignaz Schuppanzigh, and included Louis Spohr, Johann Hummel, Giacomo Meyerbeer, Antonio Salieri, Anton Romberg, and the Italian double bass virtuoso, Domenico Dragonetti, who Beethoven himself described as playing "with great fire and expressive power".

Matthew Hetz©2016
Los Angeles

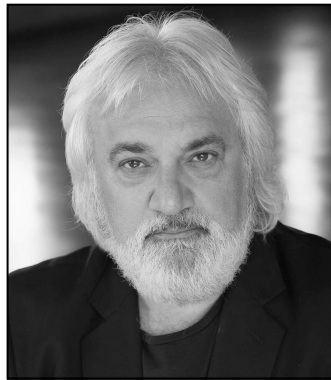


Andrew Shulman, principal cello with the Los Angeles Chamber Orchestra since 2008 and faculty member at the University of Southern California, was the first British winner of the Piatigorsky Artist Award. He was subsequently awarded an Honorary RCM by HRH The Queen Mother.

Shulman's careers as cellist and conductor have taken him all over the world. As soloist, he has performed the major cello concertos with the Philharmonia, Academy of St. Martin in the Fields, City of Birmingham, BBC Scottish, Utah, Pasadena and Singapore Symphonies,

**Andrew Shulman,
Guest Conductor**

and the Los Angeles and Royal Liverpool Philharmonics. He has given solo recitals at London's Wigmore Hall, the 'Royal Palace' in Stockholm and 'Buckingham Palace', London, and performed Strauss's tone poem *Don Quixote* twice at the Royal Festival Hall, London, with Sir Simon Rattle, and also at the Hollywood Bowl with Esa-Pekka Salonen. He is a regular guest at festivals worldwide, including Aspen, Aldeburgh, Bath, Edinburgh, Kuhmo, La Jolla Summerfest, Mainly Mozart, Mons and Sonoma, collaborating with such artists as Jeffrey Kahane, Augustin Hadelich, Truls Mork, Lynn Harrell, Cho-Liang Lin, Leif Ove Andsnes and the late Philip Langridge and John Ogden.



Los Angeles Times declares that Andrew's playing is "always eloquent and passionate," *The Times* of London praises him for "fastidious poetry of phrase and technique," and the *Salt Lake Tribune* writes, "Schulman's interpretation was of the highest caliber in terms of articulation and delivery...[he] gave a fabulously nuanced and impassioned performance."

As conductor, Andrew has performed extensively in the UK, Europe and Scandinavia. *LA Opening Nights* described his 2012 US conducting debut with the Los Angeles Chamber Orchestra as "a stunning performance." Andrew has also directed the

Academy of St. Martin in the Fields and the London Chamber Orchestra from the solo cello chair and conducted successful new productions of Mozart's *Marriage of Figaro* and *Così fan tutte* at the Theater Royal, Bristol, England.

His solo and chamber recordings span some 35 CDs, many with the Britten String Quartet, as well as Vivaldi concertos for Virgin Classics, Janacek for EMI and Delius for Continuum. He was an EMI exclusive artist from 1989 – 1996. Many of his early recordings have been re-issued and are available once more on iTunes.

Born into a family of professional musicians – his father played contrabass and his mother was an opera singer – Andrew studied cello and composition at the Royal Academy and Royal College of Music in London, where he won all the major cello prizes. He has served as principal cello of London's Philharmonia Orchestra, the Academy of Saint Martin in the Fields and the Los Angeles Philharmonic and is one of the most sought-after solo cellists working in the TV and movie music industry. Last season he

premiered a new concerto by Broughton and a new work by Zigman, and appeared at the La Jolla 'Summerfest', the GMC Chamber Music Festival in Sonoma and the 'Piatigorsky' Festival in Los Angeles.



23-year-old violinist Rachel Ostler, has been recognized for her artistic interpretation, exuberant energy, and lyrical tone. She is the first prize winner of the Aspen Concerto Competition, American Youth Symphony Competition, the Culver City Concerto Competition, and the Rio Hondo Competition.

Rachel made her solo debut at age 12, performing the Vieuxtemps Violin Concerto No. 5 with the Coral Gables Orchestra as a special guest in the WLRN television series *American Ideal*. Since then, she has performed as soloist with orchestras including the Aspen Conducting Academy Orchestra at the Aspen Music Festival, Rio Hondo Symphony, Utah Philharmonic, Brigham Young University Philharmonic and Chamber Orchestra, Ludwig Symphony Orchestra and Alhambra Orchestra.

**Rachel Ostler,
Violin**



As a young violinist,

Rachel won prizes in numerous competitions including the Hollywood Young Artist, Collin County, Hubbard Young Artist, Lewisville and Ray Millette Competitions. After winning the junior division of the American String Teachers Association Competition, she was invited to perform the Beethoven Violin Concerto with the inaugural *Classical Virtuosi of Miami* festival, and

toured China the following year with the Brigham Young University Chamber Orchestra, performing in major concert halls in Beijing, Shanghai, Tianjin, Hangzhou and Guangzhou.