



PRESS RELEASE - 22 August 2016

Manuscripts discovered in Cherubino's Nachlass

Classicism according to Cherubino

Kings Place Hall One
Sunday 25 September 2016, 3.30pm

In an extraordinary moment for the history of music, Cherubino, a figure immortalised by da Ponte and Mozart, has been identified as a composer of huge significance in the Classical period. His creativity was fleetingly acknowledged in *Le nozze di Figaro*, but it is only with the recent discovery of manuscripts from his estate that the scale and depth of his talent has become clear.

On Sunday 25 September at 3.30pm in Kings Place Hall One, **Faust Chamber Orchestra** will give the first performances of some of these works under the baton of rising conductor **Mark Austin**. Previously attributed to a number of other composers, they show how Cherubino's joyous and mischievous personality led to the creation of a huge range of compositions.

Prokofiev claimed on record that his 'Classical' Symphony could have been written by Haydn. He was clearly unsure of the authorship of this work which he passed off as his own. It could well have been Haydn, but we now know the symphony was composed by Cherubino. The piece required such an astonishing extension of the technical demands placed on players that it could not be performed for more than a century.

The genesis of **Mozart's Oboe Concerto** has long been a source of controversy. No original manuscript exists but following the discovery of a Concerto for Flute by Cherubino it becomes clear that Mozart transcribed this work for oboe as an act of homage. **Olivier Stankiewicz**, Principal Oboe of the London Symphony Orchestra and YCAT Young Artist 2016, will perform the work in this spirit of solemn reverence.

Mezzo soprano **Katie Bray** will perform Mozart's arias for **Cherubino** from *Le nozze di Figaro*, and Rossini's aria from **Rossini's Il barbiere di Siviglia**. The programme concludes with **Schubert's Symphony no. 3**, now attributed as a mature work by Cherubino but showing unmistakeable traces of the charm and wit that characterised his earlier opus.

- ENDS -

Notes for editors

Classicism according to Cherubino

Kings Place Hall One, London
Sunday 25 September 2016, 3.30pm

Prokofiev Symphony No. 1 in D, Op. 25 'Classical'
Mozart Oboe Concerto in C, K314
Mozart Two arias from *The Marriage of Figaro*:
 'Non so più'
 'Voi che sapete'
Rossini Aria from *The Barber of Seville*:
 'Una voce poco fa'
Schubert Symphony No. 3 in D, D200

Katie Bray mezzo soprano
Olivier Stankiewicz oboe

Faust Chamber Orchestra
Mark Austin conductor

Tickets (£9.5 - £29.5) available via Kings Place box office
www.kingsplace.co.uk/whats-on or 020 7520 1440



Mark Austin is a rising conductor in a new generation with a talent and passion for communication with audiences. He studied at Cambridge and the Royal Academy of Music, and has developed a reputation for brilliant musicianship and insightful interpretations, complemented by accessible spoken introductions to the music. He is founder and artistic director of Faust Chamber Orchestra. In 2016 he performs with the orchestra at LSO St Luke's, Kings Place and West Road Concert Hall, Cambridge.

Mark has worked as assistant conductor for Marin Alsop, Steuart Bedford, David Hill and the late Sir Colin Davis, with orchestras including BBC Symphony Orchestra (BBC Proms), Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra and the Hangzhou Philharmonic in China. Guest appearances include Orchestra of St John's, Hertford Symphony Orchestra, and Southbank Centre's Voicelab Project. In opera, credits include *Il barbiere di Siviglia* (Musique Cordiale International Festival, France), *Hansel and Gretel* (Mercury Theatre, Colchester) and *La traviata* for Opera South, where he is music director. He works regularly with The Bach Choir, including on tour to China and for a recent BBC Radio broadcast.

www.mark-austin.net



Now in its 5th year, **Faust Chamber Orchestra** has emerged as the leading force making classical music fresh, comprehensible and inspirational in the concert hall. Under the artistic direction of conductor Mark Austin, it is the only orchestra which believes accessible spoken introductions and musical demonstrations deserve a place at the heart of every performance. Following work with international artists including Guy Johnston and James Baillieu, and a 4-star review from The Times, 2016 sees Faust Chamber Orchestra (formerly Faust Ensemble) perform at LSO St Luke's and Kings Place, make a debut recording and expand its educational programme.

Audiences are drawn to Faust Chamber Orchestra's distinctive programming which throws light on the hidden meanings of works using commentary and comparison, together with live musical illustrations and the chance for listeners to ask questions. Recent successes have included an eclectic mix of Haydn and Sally Beamish, as well as "Ways into Bach", an exploration of dance in the music of JS Bach alongside linked works by CPE Bach and Grieg. The orchestra is committed to new music and recently gave the world premiere of Oliver Rudland's new opera 'Pincher Martin' at the Britten Theatre in the Royal College of Music.

Faust Chamber Orchestra's approach to music is about ensuring its vitality now and for generations to come. The ensemble leads a wide range of educational projects, working in partnership with Chiltern Music Academy, at Chickenshed Theatre and in several primary and secondary schools. These include school workshops, side-by-side sessions and joint performances. Members of the orchestra are currently involved with a major research project at Warwick University focusing on Music of the Napoleonic Era.

www.faustchamberorchestra.org



British mezzo-soprano, **Katie Bray** is fast establishing a colourful international career, recently engaged as Rosina *Il Barbiere di Siviglia* at Opera North. She made her solo début with Opera Holland Park as Mallika *Lakmé* in 2015 and with English National Opera in Joanna Lee's *The Way Back Home* at the Young Vic Theatre in 2014. This season saw her return to ENO in Philip Glass' *Akhnaten*.

Katie is also delighted to be returning to Garsington Opera this year to play Zulma in Will Tuckett's production of *L'Italiana in Algeri*, conducted by David Parry. Other recent operatic roles include Charlotte *Werther* at the 2014 Grimeborn Festival, cover Cherubino *Le Nozze di Figaro* in McVicar's production at ROH, and Nancy *Albert Herring* with Opera North.

She is equally at home in the concert hall, and has performed in prestigious venues such as the Wigmore Hall, Cadogan Hall, and the Holywell Music Room. She appears regularly in the London English Song Festival and the Oxford Lieder Festival. Recent highlights include a recording of Schumann songs with Sholto Kynoch for the Oxford Lieder Festival, and a tour of Bach's St Mark Passion with the sensational ensemble, Barokksolistene, led by Bjarte Eike.

Exciting future projects include Katie's return to Opera North as Hansel *Hansel and Gretel*, and another season at Garsington Opera in 2017 as Zaida *Il turco in Italia*.

www.katieemilybray.com



Born in Nice in 1989, in 2015 [Olivier Stankiewicz](#) won 1st Prize at the Young Concert Artists auditions in Leipzig and New York. In the same year he was appointed principal oboe of the London Symphony Orchestra. Other awards include 1st Prize at the 2012 International Oboe Competition in Japan, and in 2013 he was named “classical revelation” by the French association ADAMI.

This season Olivier makes his debut at Merkin Concert Hall NY, the French Embassy in Washington DC and Wigmore Hall. He performs Berio's *Chemins IV* with the Orchestre National du Capitole Toulouse, Strauss's Concerto with the Chamber Orchestra of the Triangle in North Carolina, and Mozart's Concerto in the Hong Kong Cultural Centre and at Kings Place London.

Previous solo appearances include the Royal Chamber Orchestra of Wallonie, Orchestre Philharmonique de Monaco and Tokyo Sinfonietta. He has given recitals throughout Japan and France and is a founder member of the experimental group WARNING Collective. Between 2011-2015 he was principal oboe of the ONCT. Olivier was selected by Young Classical Artists Trust (YCAT) in 2016.

“This gifted musician has exceptional musicality, with melodic fluidity and precision in every phrase, not to mention a beautiful tone.” (ResMusica / February 2015)

“Olivier Stankiewicz’s lovely mellow oboe tone could lull even the most insomniac Titania to restful repose.” (Bachtrack / LSO Sir John Eliot Gardiner / February 2016)

olivierstankiewicz.com

For more information

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