

# UKARIA 24

CURATED BY OLLI MUSTONEN  
FRIDAY 18–SUNDAY 20 OCTOBER 2024







# WELCOME

'I will never forget my first morning at UKARIA. Having arrived late the previous evening, I was woken up at 5.00am by magical sounds – two Australian magpies obviously thought that I had slept quite enough, and had come behind my window to wake me up with their incredible music!

Although separated by vast distances, Australia and Finland have a lot in common – highly sophisticated modern societies, where even people who live in cities are never far from real wilderness. At home in Leponiemi, I live on a small lake (which, coincidentally, is almost exactly the shape of Australia), far from human neighbours, surrounded by great forests, but only forty-five minutes from our capital city.

I have always felt at home in Australia, and I have felt a tremendously inspiring connection with many Australian musicians. It has been a particular pleasure planning these programs for the 2024 edition of UKARIA 24. I will be joined by close musical friends, performing music that we find particularly touching and meaningful in these circumstances that are so exceptionally uplifting. I am very much looking forward to seeing you all here, our dear audience – sharing this experience with us!

**Olli Mustonen**

Curator / Composer / Pianist / Conductor







# CONCERT ONE | NORTHERN LIGHTS

FRIDAY 18 OCTOBER 7.30PM

Soft ribbons of light swish and flicker over the frosty landscapes of Norway and Finland – two neighbouring countries offering front-row seats to nature's most spectacular celestial ballet. A little closer to home, distinguished musicians from across the globe come together inside an intimate chamber, sharing tales of northern lights and Nordic noir.

The conversation begins in unison with the four-voice orchestra of Grieg's only completed string quartet, containing within it echoes of Hardanger fiddling and the melody of *Spillemænd* ('Minstrels', Op. 25 No. 1) – a Norwegian tale of happiness surrendered to a water sprite. According to the composer, the Vøringsfossen waterfall inspired the 'hair-raising' chromaticism of his *Nineteen Norwegian Folk Songs*, Op. 66 – a rarely heard cycle of pianistic vignettes encompassing everything from cattle calls to lullabies.

Olli Mustonen's *Four Songs on Poems* follow in the footsteps of his compatriots Einojuhani Rautavaara and Jean Sibelius by paying homage to the great Finnish writer Aleksis Kivi, who summed up his existence with the immortal epithet 'Minä elän!' ('I am alive!')

First performed in Amsterdam's Muziekgebouw by Ian Bostridge and Steven Isserlis with the composer at the piano, Mustonen's *Taivaanvalot* (Heavenly Lights) evokes the cosmic and shamanistic elements of the Finnish national epic *Kalevala* (which inspired both Sibelius and Kivi). It chronicles the ancient legend of musician-poet Väinämöinen (who plays the *kantele* – Finland's national folk instrument) and the blacksmith Ilmarinen, who rescue the sun and moon from the witch queen Louhi, restoring light and life in a veritable *aurora borealis* in sound.

## Edvard Grieg

String Quartet No. 1 in G minor, Op. 27

I. Un poco andante – Allegro molto ed agitato

Kristian Winther | Violin  
Cosima Soulez Larivière | Violin  
São Soulez Larivière | Viola  
Timo-Veikko Valve | Cello

## Edvard Grieg

*Nineteen Norwegian Folk Tunes*, Op. 66

Olli Mustonen | Piano

INTERVAL

## Olli Mustonen

*Minä elän* (I am alive): Four Songs on Poems by Aleksis Kivi for Flute and Guitar

Janne Thomsen | Flute  
Ismo Eskelinen | Guitar

## Olli Mustonen

*Taivaanvalot* (Heavenly Lights): A Symphony for Tenor, Cello and Piano

Robin Tritschler | Tenor  
Timo-Veikko Valve | Cello  
Olli Mustonen | Piano



# CONCERT TWO | CANOPY OF STARS

SATURDAY 19 OCTOBER 4.30PM

'My Sonata for Violin and Piano is a very serious, dramatic and monumental work. In the last movement the piano and the violin start a dialogue consisting partly of quotations from Beethoven's String Quartet op. 135 ("Muss es sein?"). The music becomes more hopeful and finally finds peace, the violin ascending to heaven, accompanied by a ritualistic dialogue of high and low clusters on the piano. My song cycle *The Canopy of Stars* is written on poems by Eino Leino, our national poet, a close friend of Sibelius, and also a distant relative of mine – in its end also this work ends up in celestial spheres: "Here it is safe to walk, far away from this world's wrath...".

*Serenades of the Unicorn* is a masterpiece for solo guitar by my dear teacher Einojuhani Rautavaara, and the programme ends with William Walton's song cycle on anonymous old lyrics on the subject of love, its title *Anon in Love* typically cheekily coined by the composer himself.'

– Olli Mustonen

## **Olli Mustonen**

Sonata for Violin and Piano

Kristian Winther | Violin  
Olli Mustonen | Piano

## **Olli Mustonen**

*Tähtitarha* (The Canopy of Stars):  
Four Songs on Poems by Eino Leino  
for Flute and Piano

Janne Thomsen | Flute  
Olli Mustonen | Piano

## **Einojuhani Rautavaara**

*Serenades of the Unicorn*

Ismo Eskelinen | Guitar

## **William Walton**

*Anon in Love*

Robin Tritschler | Tenor  
Ismo Eskelinen | Guitar





Janne Thomsen (flute), Photo: Suzie Knoll



Robin Tritschler (tenor). Photo: Garreth Wong





# CONCERT THREE TO THE DISTANT BELOVED

SATURDAY 19 OCTOBER 7.30PM

‘Of all the great composers, it feels that in Beethoven’s case his music has the closest and the most intimate connection with the personality of the composer – I have always felt that when you know his music, you know him. Although, for unfortunate but very natural reasons, I have never had the opportunity to meet him in what we tend to call real life, as I have had the privilege to spend such a large portion of my life very close to his music, it almost feels that I have known him all my life also as a person, as a fellow human being. His influence on my own life has been tremendous, and I can certainly say, that without his music I wouldn’t be the same person I am now. In this concert we will hear works from his later period, ranging from his last sonata for piano and violin, and his groundbreaking song cycle *An die ferne Geliebte*, to his absolutely ingenious and at times almost anarchistically hilarious folksong arrangements.’

– Olli Mustonen

## **Ludwig van Beethoven**

Sonata for Piano and Violin in G, Op. 96

Cosima Soulez Larivière | Violin

Olli Mustonen | Piano

## **Ludwig van Beethoven**

*An die ferne Geliebte* (To the Distant Beloved), Op. 98

Robin Tritschler | Tenor

Olli Mustonen | Piano

INTERVAL

## **Ludwig van Beethoven**

Piano Trio in E flat, Op. 70 No. 2

Kristian Winther | Violin

Timo-Veikko Valve | Cello

Olli Mustonen | Piano

## **Ludwig van Beethoven**

‘The Pulse of an Irishman’ from 12 Irish Songs, WoO 154

‘Judy, Lovely, Matchless Creature’ from 20 Irish Songs, WoO 153

‘Oh Harp of Erin’ from 12 Irish Songs, WoO 154

‘No More, My Mary’ from 20 Irish Songs, WoO 153

‘English Bulls’ from 25 Irish Songs, WoO 152

Robin Tritschler | Tenor

Kristian Winther | Violin

Timo-Veikko Valve | Cello

Olli Mustonen | Piano



# CONCERT FOUR | ANDERSENIANA

SUNDAY 20 OCTOBER 11.30AM

Carl Nielsen made a modest but charming contribution to the keyboard literature for children with his *Humoreske-bagateller*, here performed on flute and guitar – two instruments that speak with unrivalled clarity in UKARIA's crystalline acoustic. The Danish flautist Janne Thomsen was also the inspiration behind Olli Mustonen's *Anderseniana* – five miniatures inspired by the fairy tales of her compatriot Hans Christian Anderson.

Ismo Eskelinen, our exquisite Finnish guitarist, takes us back in time with a selection of sixteenth-century fantasias written for the *vihuela* – an early precursor to the modern guitar, tuned like an Italian lute. Niccolò Paganini's *Terzetto Concertante* reveals the great violin virtuoso's lifelong interest in the guitar whilst also assigning equally prominent roles to the viola and cello, before Franco-Dutch siblings Cosima and Sào Soulez Larivière (violin and viola) join Janne Thomsen and Timo-Veikko Valve (cello) to conclude the morning with a special arrangement of Rossini's rambunctious *William Tell Overture*.

## Carl Nielsen

*Humoreske-bagateller*, Op. 11

Janne Thomsen | Flute  
Ismo Eskelinen | Guitar

## Olli Mustonen

*Anderseniana* – music inspired by H.C. Andersen

- I. The Comet
- II. The Wicked Prince
- III. The Beetle
- IV. The Jewish Girl
- V. Ole-Lukoie, the Dream God

Janne Thomsen | Flute

## Luis de Narváez

*Los seys libros del Delphin de música de cifras para tañer vihuela*, Libro I (1538)

Ismo Eskelinen | Guitar

## Alonso Mudarra

Selections from *Tres libros de música en cifra para vihuela*, Libro I (1546)

Ismo Eskelinen | Guitar

## Niccolò Paganini

*Terzetto Concertante* in D for Viola, Cello and Guitar, MS 114

Sào Soulez Larivière | Viola  
Timo-Veikko Valve | Cello  
Ismo Eskelinen | Guitar

## Gioachino Rossini

*William Tell Overture* (arr. for flute and string trio)

Janne Thomsen | Flute  
Cosima Soulez Larivière | Violin  
Sào Soulez Larivière | Viola  
Timo-Veikko Valve | Cello





Ismo Eskelinen [guitar]. Photo: Felix Broede



# CONCERT FIVE CREATION OF THE WORLD

SUNDAY 20 OCTOBER 2.30PM

'The final concert of our festival starts (rather modestly) with nothing less than *The Creation of the World*, a suite from a ballet by Darius Milhaud, inspired by African myths concerning the origins of our world. The atmosphere of my own Piano Quintet can be seen to be related to my Second Symphony "Johannes Angelos", inspired by a historical novel taking place in the middle of the turbulent times during the last months of Byzantine Constantinople in 1453.

Martinů is one of my absolutely favourite composers, and his Sonata for Flute and Piano is certainly one of the most exciting works ever written for that particular combination of instruments. Our festival concludes with my *Septuor Champêtre*, which was originally written as a birthday present for my neighbour, drawing its inspiration from our life at Erkylä Manor; from the wonders great and small of the natural environment as well as of human existence.'

– Olli Mustonen

## **Darius Milhaud**

*La Création du Monde*, Op. 81a

Kristian Winther | Violin  
Cosima Soulez Larivière | Violin  
São Soulez Larivière | Viola  
Timo-Veikko Valve | Cello  
Olli Mustonen | Piano

## **Olli Mustonen**

Piano Quintet

Kristian Winther | Violin  
Cosima Soulez Larivière | Violin  
São Soulez Larivière | Viola  
Timo-Veikko Valve | Cello  
Olli Mustonen | Piano

## INTERVAL

## **Bohuslav Martinů**

Sonata for Flute and Piano, H. 306

Janne Thomsen | Flute  
Olli Mustonen | Piano

## **Olli Mustonen**

*Septuor Champêtre*

Janne Thomsen | Flute  
Ismo Eskelinen | Guitar  
Kristian Winther | Violin  
Cosima Soulez Larivière | Violin  
São Soulez Larivière | Viola  
Timo-Veikko Valve | Cello  
Robert Nairn | Double Bass  
Olli Mustonen | Conductor





Cosima Soulez Lartière (violin)



## ABOUT THE ARTISTS



### OLLI MUSTONEN

Curator / Composer /  
Pianist / Conductor

Artistic Director and Principal Conductor of the Turku Philharmonic Orchestra, Olli Mustonen has a unique place on today's music scene. Following the tradition of great masters such as Rachmaninov, Busoni and Enescu, Mustonen combines the roles of his musicianship as composer, pianist and conductor in an equal balance that is quite exceptional, often bringing them together in one fascinating triple-role performance. This season, he continues his position of Principal Guest Conductor of the Lapland Chamber Orchestra where he combines orchestral concerts with chamber music and recitals.

During an illustrious career, Mustonen has brought his extraordinary musical insight to many of the world's most significant orchestras, including the Berlin, New York and Los Angeles Philharmonic orchestras, Chicago Symphony, Cleveland Orchestra, Royal Concertgebouw Orkest,

Mariinsky Theatre Orchestra, Orchestre de Paris, Tonhalle Orchester Zürich, and all the London orchestras.

Opening this season in Turku he is joined by friend and long-term collaborator Steven Isserlis for performances of Britten's Symphony for Cello and Orchestra, as well as Shostakovich's less frequently performed Symphony No. 15. He performs with the Tonhalle Zürich under Paavo Järvi, Deutsche Radio Philharmonie Saarbrücken for Bartók's second Piano Concerto and Respighi's *Concerto in modo misolidio* with Solistes Européens in Luxembourg. A regular visitor to festivals across Europe, he appears at Klassiske Dage Holstebro where he is also composer in residence; returns to South America to open the Cartagena Music Festival with Grieg's Piano Concerto as well as give recitals. Other festivals include Concentus Moraviae, Stavanger Piano Festival and Tampere Chamber Music Festival, and he gives recitals across Austria and Germany.

Last season he returned to Camerata Zürich for the second consecutive season as Artist in Residence and went on a fifteen-concert tour in Australia with the Australian Chamber Orchestra. Following that, he returned to Japan to perform with Herbert Blomstedt and the NHK Symphony Orchestra

as well as a series of recitals in Tokyo and a return to London's Wigmore Hall for a full cycle of Prokofiev sonatas. Other recent highlights have included the Prague Philharmonia and RSO Wien for Martinů's Piano Concerto No. 3. Further afield, he returned to Brazil for his triple role, conducting the Orquestra Filarmonica de Minas Gerais, performing Mozart's Piano Concerto No. 25, and opened the programme with one of his own compositions – *The Old Church at Petäjävesi*. He has strong relationships with orchestras across Finland including the Finnish Radio Symphony Orchestra, Helsinki Philharmonic and Jyväskylän Sinfonia as well as the Sinfonia Lahti with whom he has recently released an album of Rautavaara and Martinů's third piano concerto under the baton of Dalia Stasevska.

Recipient of the 2019 Hindemith Prize of the City of Hanau, Mustonen's life as a composer is at the heart of his piano playing and conducting. Frequently bringing his own works to the chamber music stage, the world premiere of his work *Taivaanvalot* (Heavenly Lights) for Tenor, Cello and Piano was performed at Het Muziekgebouw, Amsterdam by Mustonen himself, alongside Ian Bostridge and Steven Isserlis. Additional performances took place at London's Wigmore Hall and in Hong Kong. His string





## ABOUT THE ARTISTS

sextet was commissioned by the Beethoven Festival Bonn and first performed there in February 2020. Last season saw the premiere of two of Mustonen's new works: *Apotheosis*, in memoriam Pablo Casals (commissioned by the Kronberg Academy) at the opening gala of the Casals Forum in Kronberg, Germany; and his Sinfonia No. 3 *Taivaanvalot* with the Turku Philharmonic and tenor soloist Ian Bostridge.

As a recitalist, Mustonen has appeared at Carnegie Hall, Symphony Center Chicago, Diaghilev Festival Perm, Dresden Festival, Lockenhaus Festival, New York Zankel Hall and Sydney Opera House. With Steven Isserlis, Mustonen has performed as a duo for more than thirty years. 2019 saw the release of their disc of Russian works for cello and piano on the Hyperion label.



### ROBIN TRITSCHLER

Tenor

Acclaimed for his 'radiantly lyrical' voice, Irish tenor Robin Tritschler has garnered praise from critics and audiences for his performances. He graduated from the Royal Academy of Music and was a BBC New Generation Artist.

This season Robin will make his debut with the London Symphony Orchestra for Bruckner's *Te Deum* conducted by Nathalie Stutzmann. He will also join Raphaël Pichon and the Munich Philharmonic for concerts of Mozart's Mass in C minor and make a return to the Oxford International Song Festival for two recitals; *Die schöne Müllerin* with Graham Johnson and a curated programme that features William Blake as both poet and artist with pianist Christopher Glynn.

22/23 saw Robin join Nathalie Stutzmann and the Atlanta Symphony Orchestra for their season opening with performances of Beethoven's Symphony No. 9. He returned later as the Evangelist in performances of Bach's *St Matthew Passion*. Robin also

joined the Ulster Orchestra for Haydn's *The Creation* (Daniele Rustioni), the Orchestra della Toscana for Britten's *Serenade* (Michele Spotti), the Finnish Baroque Orchestra for Bach's *St John Passion* and Ensemble Pygmalion for Mendelssohn's *Lobgesang*. Robin also sang Bach's *Christmas Oratorio* with the Oslo Domkor and later with the Dresdner Kreuzchor. For Glyndebourne Festival Opera, Robin stood in at short notice and sang Don Ottavio (*Don Giovanni*).

Recent seasons have seen Robin in concert with Le Concert Spirituel and Hervé Niquet for performances of Mozart's *Requiem* recorded for release on Alpha Classics, Ensemble Pygmalion for Mozart's Mass in C minor at the Salzburg Festival, Britten's *War Requiem* in Katowice with Charles Dutoit, and Mass in C minor with the Bayerische Rundfunk (Blomstedt). Robin sang the Evangelist in Theater Basel's new production of *St Matthew Passion*, a coproduction with Deutsche Oper Berlin, staged by Benedikt von Peter, and returned to the Royal Opera House as Jaquino (*Fidelio*), conducted by Antonio Pappano. Further highlights have seen the opening recital of Wigmore Hall's 2017/18 season, *Swanengesang* in San Diego with Inon Barnatan, *St John Passion* in Dresden and Salzburg with Herreweghe; appearances with Pygmalion (Raphael



## ABOUT THE ARTISTS

Pichon), NDR Hannover, London Philharmonic and Royal Concertgebouw orchestras; a return to the Risor Chamber Music Festival; and his debut for the Bregenz Festival in a newly commissioned opera by Thomas Larcher, *The Hunting Gun*.

In concert, Robin has appeared with many leading orchestras including the London Philharmonic Orchestra (Yannick Nézet-Séguin, Nathalie Stutzmann and Vladimir Jurowski), L'Orchestre National de Lyon (Yutaka Sado), Gulbenkian Foundation Lisbon, the Hong Kong Philharmonic Orchestra (Edo de Waart), the Rotterdam Philharmonic Orchestra (Philippe Herreweghe), the Moscow Virtuosi (Vladimir Spivakov), and the BBC Philharmonic (Juanjo Mena). With the RTE Concert Orchestra, Robin performed *Messiah* before Pope Benedict XVI to celebrate the 80th Anniversary of the Vatican State and gave the UK premiere of CPE Bach's *St John Passion* with the Bournemouth Symphony Orchestra under Kirill Karabits.

Robin has sung with Welsh National Opera, including Count Almaviva *Il barbiere di Siviglia*, Nemorino *L'elisir d'amore*, Narraboth *Salome*, Ferrando *Così fan tutte*, Don Ottavio *Don Giovanni* and Belmonte *Die Entführung aus dem Serail*. He made his debut with the Royal Opera, Covent Garden in *Wozzeck*, and with Garsington

Opera as Ferrando. Robin also created the tenor roles in Roger Waters' *Ça Ira* and Will Gregory's *Piccard in Space* and appearing in Jonathan Harvey's *Wagner Dream* (WNO) and productions of John Cage's *Europerras 1 & 2*, and Louis Andriessen's *De Materie* with the RuhrTriennale Festival and in his debut for the Teatro Colon, Buenos Aires.

Robin is a superb recitalist. He appears regularly at London's Wigmore Hall with leading accompanists Graham Johnson, Malcolm Martineau, Iain Burnside, and Julius Drake. He has performed recitals at many other renowned venues such as the Köln Philharmonie, Het Concertgebouw, the Kennedy Centre (Washington DC), and at the Aldeburgh Festival, Aix-en-Provence Festival, the KlavierfestRuhr and the West Cork Chamber Music Festival. In 2012 Robin was selected as a BBC New Generation Artist and has broadcast extensively with their orchestras, including appearing at the BBC Proms with Sir Mark Elder.

His growing discography includes a critically acclaimed recording of Britten's *Winter Words* with Malcolm Martineau (Onyx), *Poulenc: The Complete Songs* with Graham Johnson (Hyperion), a recording of World War One songs with Malcolm Martineau, and a Britten and Schubert disc with Iain Burnside as part of the Wigmore Hall Live series.



## ABOUT THE ARTISTS



### JANNE THOMSEN

Flute

Danish flautist Janne Thomsen is a highly sought after soloist, a passionate chamber musician and an international prize winner from competitions in Prague, Paris, Bayreuth, Rome, Vienna and Boston. She is praised by reviewers for her unique artistic voice, characterized by a wide dynamic range of colours and technical prowess, and she enjoys collaborating with leading composers, who have dedicated works to her, such as Osvaldo Golijov, Giya Kancheli, Olli Mustonen and Peteris Vasks.

Projects in 2024 include the premiere with Prague Philharmonia of Mustonen's flute concerto, *The Storyteller*, written for Janne, conducted by the composer. She has been invited by Osvaldo Golijov to record the love theme for the soundtrack of Francis Ford Coppola's new epic film *Megalopolis*, premiering in September, whereas the concert premiere of *Ancient Roman Love Theme*, dedicated to Janne, will follow. This year also brings the release of two recordings, the first with Cecilia Zilliacus, Andreas Brantelid and Bengt Forsberg and the second

a project around Danish folk music with the folk fiddler Harald Haugaard and jazz drummer Anders Mogensen.

Janne Thomsen performs as a soloist with orchestras including the English Chamber Orchestra, Czech Philharmonic, Kremerata Baltica, Salzburg Camerata, Wiener Kammerorkester, Hong Kong and Moscow Soloists, conducted by Gidon Kremer, Olli Mustonen, Yuri Bashmet, Christopher Hogwood, Thomas Dausgaard, Christian Kluxen and Maxim Vengerov.

She is also the founder and artistic director of the Danish "Klassiske Dage" festival (2005–) with programmes that strive to imaginatively explore artistic connections within a narrative.

She has been awarded an ARAM – Associate of the Royal Academy of Music in London, which was also her main place of study, before completing her master's degree at the Conservatoire National Supérieur de Musique de Paris.

Janne has been granted support from Queen Margrethe II and Prince Henrik's Foundation, as well as the New York Danish-American Association. She has taught at the Mozarteum Conservatory in Salzburg and has been a visiting professor at the Lucerne University of Music. She plays a flute, especially crafted for her, by the Peruvian/Bostonian flute maker, Miguel Arista.





## ABOUT THE ARTISTS



### ISMO ESKELINEN

Guitar

Ismo Eskelinen is acclaimed as one of the world's finest classical guitarists. He has been a pioneer in bringing classical guitar to a wider audience, playing often as an orchestra soloist, chamber musician and in collaboration with some of the most distinguished contemporary composers. His impressive list of recordings include two Bach albums, of which the first won the Finnish Emma prize in the category of best classical album in 2014. A concerto recording with the Finnish Radio Symphony Orchestra Hannu Lintu was released in 2018 (BIS). The latest recordings are *Songbook* with Jan Vogler (Sony Classical 2019), *Carnival* (BIS 2019) with Karen Gomyo and *Kromos* (BIS 2020), a solo album that contains music composed for Eskelinen.

Eskelinen has performed at venues such as the Berlin Philharmonic, Concertgebouw Amsterdam, the Royal Festival Hall and the Théâtre de la Monnaie. He is the first guitarist to be invited as a soloist at the

new Music Hall in Helsinki with both resident orchestras, the Helsinki Philharmonic and the Finnish Radio Symphony. Recent soloist engagements include the BBC Symphony Orchestra in London, NWD Philharmonie in Germany, the Finnish Radio Symphony Orchestra, the Tampere Philharmonic Orchestra, Sinfonia Lahti and the Chamber Orchestra of Lapland with conductors such as Sakari Oramo, Hannu Lintu, John Storgårds, Dima Slobodeniuk, Olli Mustonen, Miguel Harth-Bedoya and Ernest Martínez-Izquierdo.

As an active chamber musician, Eskelinen plays regular duos with violinist Karen Gomyo and the cellist Jan Vogler. He is a regular guest at several festivals such as Naantali and Moritzburg, and has been the first ever guitarist to be invited to many of them, including the Moritzburg, Dresden, Charlottesville, Mainz, Sylt, Holstebro and Büsingen Festivals.

Eskelinen's repertoire spans music from the sixteenth century to the present day and he has been equally acclaimed for his performances of Bach as for his premieres of works written for him by composers such as Einojuhani Rautavaara, Aulis Sallinen, Jukka Tiensuu, Kalevi Aho, Olli Mustonen and Sebastian Fagerlund.

Eskelinen is the Lecturer-in-charge of Guitar at the Sibelius Academy in Helsinki and Sonkajärvi Soi festival in Finland. He was the Artistic Director of the Riihimäki summer concerts 2017–23. As the Artist in Residence at Verkatehdas, Hämeenlinna he planned a Global Guitar concert series for seasons 2016–17.



## ABOUT THE ARTISTS



### KRISTIAN WINTHER

Violin

Kristian Winther is widely recognised for his ability to perform as a virtuosic violin soloist and as an energetic and brilliant chamber musician, seeking musical challenges performing classic, contemporary and rare works.

As violin soloist, Kristian has appeared with the Sydney, Melbourne, Queensland, Christchurch and Tasmanian Symphony Orchestras, the Melbourne Chamber Orchestra, Orchestra Victoria, Auckland Philharmonic, Gruppo Montebello and Orchestra Romantique. He has performed under the batons of conductors including Jessica Cottis, Olli Mustonen, Miguel Harth-Bedoya, Marcus Stenz, Oleg Caetani, David Robertson and Fabian Russell.

In the role of leader/director he has performed as Guest Concertmaster of the Mahler Chamber Orchestra, the Melbourne and West Australian Symphony Orchestras, and as leader/director of ACO Collective.

A devoted chamber musician, Kristian was formerly violinist in the Tinalley String Quartet, winning first prize at the Banff International String Quartet Competition, which was followed by tours of the USA, Canada and Europe. He has also performed chamber music with Anthony Romaniuk, Daniel de Borah, Anne Sofie von Otter, Angela Hewitt, Steven Osborne, Anna Goldsworthy, Richard Tognetti, Brett and Paul Dean, Konstantin Shamray, Hue Blanes and Joe Chindamo. As an original musician of the Play On series since 2016, Kristian has performed music from the 16th to the 21st centuries at diverse venues including an underground car park in Collingwood and a nightclub in Berlin. Other recent solo/chamber music highlights include performing all of JS Bach's unaccompanied sonatas and partitas at the Canberra Festival in a single day, the complete Schumann string quartets in one concert on raw gut strings, and Reger's monumental Violin Concerto at the Orlando Festival in the Netherlands.

Committed to performing new repertoire, Kristian gave the premiere of Olli Mustonen's Sonata for Violin and Orchestra (with the composer conducting the Melbourne Symphony Orchestra), as well as the Australian premieres of works by Louis Andriessen, Knussen,

Kurtág, Salonen, Rihm, Widmann, Kelly-Marie Murphy, and numerous Australian composers. Kristian also gave the Australian premiere of John Adams' concertante work for string quartet and orchestra *Absolute Jest* with the Sydney Symphony Orchestra, and the Australian and New Zealand premieres of Brett Dean's violin concerto *The Lost Art of Letter Writing*.

Kristian performs on a violin crafted by Jean-Baptiste Vuillaume, Paris, 1859, on generous loan from UKARIA.



## ABOUT THE ARTISTS



**COSIMA SOULEZ LARIVIÈRE**  
Violin

Franco-Dutch violinist Cosima Soulez Larivière is already building a name for herself, having been awarded numerous prizes – third prize at the Joseph Joachim Competition in 2018, first prize at the inaugural Bartók World Competition and Festival in 2017, first prize at the Brahms Competition in 2015 and third prize and the Bach prize at the Postacchini Competition, also in 2015.

Concerts have brought her all over Europe (Concertgebouw, Wigmore Hall, Franz Liszt Academy) as well as to Japan, Singapore and the United States. Soulez Larivière has a great interest in modern and contemporary composers and as such, has performed works by Pēteris Vasks, Sofia Gubaidulina, Steve Reich, Fazil Say and Gabriel Prokofiev. Additionally, she enjoys playing chamber music and often performs alongside her brother, violist São Soulez Larivière.

Soulez Larivière has been invited to participate in several festivals, namely Accademia Chigiana (where she received the 'Giovanni Maniezzo' Award), Seiji Ozawa Academy, Ravinia Steans Institute, Verbier Festival Academy (where she received the APCAV Award), Tanglewood Music Centre and 'Chamber Music Connects the World' at the Kronberg Academy.

She has participated in masterclasses with Ilya Gringolts, Ana Chumachenko and Miriam Fried, and from 2019–2023, was part of the Accademia Stauffer (studying with Salvatore Accardo). She holds a scholarship from the Studienstiftung des deutschen Volkes since 2017 and was previously supported by Live Music Now Hannover e.V (2015–2019) and the Young Artists Foundation gGmbH (2018–2021). In 2021, she received a scholarship from the Villa Musica Rheinland-Pfalz Foundation.

As a result of the pandemic, she took part in several streamed broadcasts and concerts, notably, Daniel Hope's Hope@Home (Arte TV), Renaud Capuçon's Beethoven project 'Ludwig à Paris' (Medici TV) and Heidelberger Frühling's Digital Festival 'Lasst uns spielen!'.

Soulez Larivière was born in Paris and from a young age was taught by Igor Volochine. When she was eight years old, she was awarded a scholarship to the Yehudi Menuhin School, where she became a pupil of Natasha Boyarsky. She obtained both her Bachelor and Master of Music degrees at the University of Music, Drama and Media in Hannover with Krzysztof Węgrzyn. Since 2023, she has been studying at the Kronberg Academy (Professional Studies) with Mihaela Martin.

As a scholarship holder of the Deutsche Stiftung Musikleben, she has generously been loaned a violin by Giovanni Grancino (Milan, 1675).





## ABOUT THE ARTISTS



### **SÀO SOULEZ LARIVIÈRE** Viola

Franco-Dutch violist Sào Soulez Larivière is quickly building himself a thriving career as a versatile musician. Captivating audiences with his playing and original programming, he endeavours to broaden the accessibility and perception of classical music in our modern world. A string of recent competition successes have propelled his international career, receiving first prize at the Prague Spring International Competition, as well as top prizes at the Tokyo, Oskar Nedbal, Max Rostal, Cecil Aronowitz and Johannes Brahms competitions.

Chamber music has always been at the heart of Sào's musical upbringing, sharing his love for music with his sister, violinist Cosima Soulez Larivière, with whom he still frequently performs. He is also a member of the Frielinghaus Ensemble, which recently released an acclaimed album, featuring string sextets by Dvořák and Tchaikovsky. An advocate for expanding the horizons of the viola repertoire,

he enjoys arranging works for his instrument, as well as promoting contemporary music. Working with accomplished composers has offered him an unparalleled opportunity to delve deeper into the creative side of music.

Born in Paris in 1998, Sào originally started playing the violin and at a young age received a scholarship to study with Natasha Boyarsky at the Yehudi Menuhin School in England. Having discovered the viola whilst playing chamber and orchestral music there, he decided to devote himself fully to the instrument towards the end of his school years. Furthermore, his musical development has been deeply enriched by working with many esteemed musicians such as Jean Sulem, Nobuko Imai, Antoine Tamestit, Boris Garlitsky, and Steven Isserlis.

Sào is based in Berlin, where he obtained a Bachelor of Music with Tabea Zimmermann at the Hochschule für Musik 'Hanns Eisler'. He is currently enrolled in the Professional Studies programme at the Kronberg Academy, where he earned his masters degree, which was funded by the Leber patronage. Teaching has become a great passion in Sào's musical life, and he is thrilled to have been appointed Professor of Viola at the Mozarteum University in Salzburg from Autumn 2023.

In 2019 Sào was awarded the 'Ritter Preis' on behalf of the Oscar and Vera Ritter Foundation. In the following year he received the Fanny Mendelssohn Förderpreis, which enabled him to release his debut album *Impression* in 2021. Most recently, he was presented with the 2023 International Classical Music Awards (ICMA) 'Young Artist of the Year' Award. He has been nominated as a European Concert Hall Organisation (ECHO) 'Rising Star', which will see him perform in Europe's most prominent concert halls in the 2024/25 season.

He is a scholarship holder of the Yehudi Menuhin 'Live Music Now' e.V. Berlin, and has generously been supported by the Studienstiftung des deutschen Volkes and the Villa Musica Rheinland-Pfalz Foundation.

Sào plays a viola made in Montpellier in 2013 by Frédéric Chaudière.



## ABOUT THE ARTISTS



**TIMO-VEIKKO VALVE**  
Cello

Timo-Veikko Valve, affectionately known by audiences far and wide as 'Tipi', grew up in Finland, surrounded by a family who are 'musically orientated normal people'. Music lessons were a natural part of his upbringing, and at six years old, Tipi was encouraged to pick up the cello after a teacher at the local music school declared with considerable conviction that 'he looks just like a cellist!'. To this day, Tipi remains somewhat puzzled about what that statement actually meant. Whatever the subtext, the teacher seems to have been correct.

Valve was appointed Principal Cello of the Australian Chamber Orchestra in 2006, and his leadership soon became an integral part of the ACO. Recognised for his natural, creative, and generous musicianship, Tipi seeks to define the modern-day musician. Prior to his Australian adventure, Tipi studied at the Sibelius Academy in Helsinki

before continuing to the Edsberg Music Institute in Stockholm.

Tipi effortlessly transitions between modern and period instruments and describes the cello as a flexible and adaptive partner, both in its role in an ensemble and as a soloist, across all forms of music. He reflects this versatility and enjoys a diverse career as a musician, curator and director, directing from the cello as he plays and appearing as a soloist with many of the major orchestras across his two home countries, Finland and Australia. Tipi is also a sought-after collaborator and frequently appears as a chamber musician. His active commitment to the music of our times through curating and commissioning has seen him delivering world-premiere performances of multiple concertos and other significant works written especially for him.

Currently, Tipi plays on a Brothers Amati cello from 1616, kindly on loan from the ACO Instrument Fund.

**[www.timo-veikkovalve.fi](http://www.timo-veikkovalve.fi)**



**ROBERT NAIRN**  
Double Bass

Returning to Australia from the US in 2017, Robert Nairn was appointed as an Associate Professor at the University of Melbourne Conservatorium of Music, taking over as head of the Early Music department and director of graduate studies. From 2020–2022 he held the position of 'Master Musician in Residence' at the Elder Conservatorium of Music and in 2023 became a faculty member of the Elder Conservatorium.

Robert previously taught on the faculty of The Juilliard School for eleven years, at Penn State University for eighteen years where he was a Distinguished Professor, and as a Kulas Visiting Artist at Case Western Reserve University. He is past president of the International Society of Bassists from whom he received a Recognition Award for Historical Performance in 2009 (the third ever given). He hosted the Society's 2009 Convention at Penn State University bringing together over 2,600 people from thirty-

two countries for six days. In 2008 he was awarded a Howard Foundation Fellowship from Brown University.

Robert received his Bachelor of Music with distinction from the Canberra School of Music and a post-graduate diploma from the Berlin Musikhochschule by courtesy of a two-year DAAD German Government Scholarship. His teachers have included Klaus Stoll, Tom Martin, and Max McBride.

Robert's performing experience covers contemporary, jazz, traditional orchestral, and historical performance ensembles, with a career that has spanned Europe, the US, and Australasia. He has performed with the London Philharmonic Orchestra, Pittsburgh Symphony, Gothenburg Symphony, Oslo Philharmonic, English Chamber Orchestra, Bavarian Radio Symphony Orchestra, Melbourne and West Australian Symphonies, Tasmanian Symphony Chamber Players, Australia Ensemble, Australian World Orchestra, and the Australian String Quartet. He has acted as guest Principal Bass with the Halle Orchestra, London Mozart players, Sydney and Queensland Symphony Orchestras, Scottish Chamber Orchestra, Australian Opera Orchestra, and held the position of Principal Bass

with the Australian Chamber Orchestra and the Adelaide Symphony Orchestra. As a soloist, he has performed concerti with the Australian Chamber Orchestra, Adelaide and Darwin Symphony Orchestras, and Handel and Haydn Society.

Robert has recorded for Deutsche Grammophon, Sony Classical, EMI, Naxos, Virgin, Tall Poppies, RCA, Decca, Channel Classics and ABC Classic, and can be heard on over sixty commercial CD recordings. Recent releases include Louise Farrerc Quintet for piano and strings with Ironwood on ABC Classic, a CD of music for double bass and viola duos by American composers, Barry Conyngham's double bass concerto on Move, and his first solo CD, entitled *Tremor*, was released on the US Ablaze label in 2022. His recording on the English Coro label of Mozart's *Per Questa Bella Mano* was the first on Viennese bass, and his duo CD of the repertoire of Dragonetti and Lindley was released in October 2012. A review in *The Strad* described how the players 'demonstrate their virtuosity and excellent rapport'.

A specialist in historical performance, he has been Principal Bass with the Australian Brandenburg Orchestra since 1997 and a member of both Ironwood

and Adelaide Baroque. He was Principal Bass of Boston's Handel and Haydn Society since 2003, and also Principal Bass of the Boston Early Music Festival and Juilliard Baroque. He has performed with the English Baroque Soloists, Orchestre Revolutionnaire et Romantique, Concerto Caledonia, Washington Bach Consort, Rebel, Florilegium, Smithsonian Chamber Players, Australian Romantic & Classical Orchestra, Muffat Collective, Bach Akademie Australia, and the Orchestra of the Age of Enlightenment.

Robert is also active in commissioning new works and has premiered more than forty compositions for both solo bass and chamber music featuring the bass, championing in particular the music of Australian composers. In these performances he has worked both alone and with such groups as the London Sinfonietta, Gruppe Neue Musik Berlin, australYSIS, the Music Theatre of Wales, and the Sydney Alpha Ensemble. In 2009 he premiered a new concerto by Barry Conyngham and by Doug Bailliet in 2016. He has performed recitals in Europe, Scandinavia, China, the US and Australia.





# UKARIA 24 AT A GLANCE

| Friday 18 October   |  | Notes   |
|---------------------|--|---|
| 6.00pm              | Bus Service   Departing Hutt St              | Separate booking required – see page 26               |
|                     | Antipasti Platters                           | Separate booking required – see page 27               |
| 7.30pm              | <b>Concert One:</b> Northern Lights          | 2 hours including 25-minute interval                  |
| 9.45pm              | Bus Service   Departing UKARIA               | Separate booking required – see page 26               |
| Saturday 19 October |  |   |
| 3.00pm              | Bus Service   Departing Hutt St              | Separate booking required – see page 26               |
| 4.30pm              | <b>Concert Two:</b> Canopy of Stars          | 1 hour (no interval)                                  |
| 5.45pm              | Two-course dinner                            | WEEKEND PACKAGE inclusion only<br>– see pages 25 & 27 |
| 7.30pm              | <b>Concert Three:</b> To the Distant Beloved | 2 hours including 25-minute interval                  |
| 9.45pm              | Bus Service   Departing UKARIA               | Separate booking required – see page 26               |
| Sunday 20 October   |  |   |
| 10.00am             | Bus Service   Departing Hutt St              | Separate booking required – see page 26               |
| 11.30am             | <b>Concert Four:</b> Anderseniana            | 1 hour (no interval)                                  |
| 12.45pm             | Buffet lunch                                 | WEEKEND PACKAGE inclusion only<br>– see pages 25 & 27 |
| 2.30pm              | <b>Concert Five:</b> Creation of the World   | 85 minutes including 25-minute interval               |
| 4.45pm              | Bus Service   Departing UKARIA               | Separate booking required – see page 26               |

# ○ HOW TO BOOK

## THERE ARE THREE WAYS TO ENJOY UKARIA 24:

1. Purchase a Weekend Package
2. Purchase a Concerts Only Package
3. Purchase single tickets to the performances of your choice

### 1. WEEKEND PACKAGE (INCLUDES MEALS)\*

Weekend Package patrons will enjoy a seat at all five concerts and two meals: Two-course dinner Saturday, Buffet lunch Sunday; tea/coffee station set up for both meals.

Adult \$420 | Concession \$400

Package holders will receive a lanyard for ease of identification by Front of House and be able to save their seat on Saturday and Sunday for the second performance of the day – see *Seating on page 27*.

### 2. CONCERTS ONLY PACKAGE\*

Concerts Only Package patrons will enjoy a seat at all five concerts.

Adult \$300 | Concession \$280

Package holders will receive a lanyard for ease of identification by Front of House and be able to save their seat on Saturday and Sunday for the second performance of the day – see *Seating on page 27*.

### 3. SINGLE TICKETS\*

Purchase tickets for the concerts of your choice:

---

#### **Concert One:** Northern Lights

Friday 18 October 7.30pm

Adult \$70 | Concession \$65 | Student \$35

---

#### **Concert Two:** Canopy of Stars

Saturday 19 October 4.30pm

Adult \$60 | Concession \$55 | Student \$35

---

#### **Concert Three:** To the Distant Beloved

Saturday 19 October 7.30pm

Adult \$70 | Concession \$65 | Student \$35

---

#### **Concert Four:** Anderseniana

Sunday 20 October 11.30am

Adult \$60 | Concession \$55 | Student \$35

---

#### **Concert Five:** Creation of the World

Sunday 20 October 2.30pm

Adult \$70 | Concession \$65 | Student \$35

---

*\*Please note the conditions of sale on page 28.*

**Book online at [www.ukaria.com/events](http://www.ukaria.com/events)  
or by phone on (08) 8227 1277**



# BUS SERVICE

UKARIA will offer a bus service all weekend. The bus will collect patrons from the corner of South Terrace and Hutt Street and will return to this location afterwards.

Cost \$20 return for each day.

---

## BUS SERVICE | FRIDAY 18 OCTOBER

Bus arrives at pick-up point at 5.45pm

Bus departs pick-up point at 6.00pm

Bus departs UKARIA after Concert One at approximately 9.45pm

---

## BUS SERVICE | SATURDAY 19 OCTOBER

Bus arrives at pick-up point at 2.45pm

Bus departs pick-up point at 3.00pm

Bus departs UKARIA after Concert Three at approximately 9.45pm

---

## BUS SERVICE | SUNDAY 20 OCTOBER

Bus arrives at pick-up point at 10.00am

Bus departs pick-up point at 10.15am

Bus departs UKARIA after Concert Five at approximately 4.45pm

---

## BUS SERVICE TERMS & CONDITIONS

- The cost of the ticket is a flat fee of \$20 return for each day.
- We do not offer a reduced price for one-way travel.
- If you arrive after the departure time and miss the bus, your concert and bus ticket are non-refundable.
- Tickets for the bus service will be taken off sale at 5.00pm on Wednesday 16 October 2024.

Please contact us on **(08) 8227 1277** or at **info@ukaria.com** if you have any further queries.



## MEALS

### ANTIPASTI PLATTERS

FRIDAY 18 OCTOBER 6.00PM

Start the weekend with an antipasti platter and enjoy the sunset ambience with a glass of wine.

One platter serves two.

In order to finalise numbers with our catering team, bookings will close at 5.00pm on Wednesday 16 October 2024, unless sold out prior.

**Tickets** | From \$30 per platter (serves two)

**Note** | Antipasti platters are not included in the Weekend Package or Concerts Only package. A separate booking is required.

### SATURDAY DINNER & SUNDAY LUNCH

Due to limited capacity in the Garden Terrace, dinner on Saturday and lunch on Sunday is only available to WEEKEND PACKAGE ticket holders. If you wish to register your interest for a meal (should not all Weekend Packages be sold and there be availability closer to the weekend), please sign up to the Waitlist for meals on the UKARIA 24 webpage.

### BAR SERVICE

The bar will be serving savoury and sweet treats across the weekend. Please note the opening times:

Friday 18 October:  
6.00pm – end of interval for Concert One

Saturday 19 October:  
3.30pm – end of interval for Concert Three

Sunday 20 October:  
10.30am – end of interval for Concert Five

## SEATING

Seating in the auditorium is intimate and we pride ourselves on the fact that there is not a bad seat in the hall.

Nonetheless, we recognise that those who have booked multiple concerts over the course of a day like to return to their seat for the second performance.

In 2024 we are introducing a mechanism to save a seat at the end of the first performance of the day for those who have booked either the Weekend Package or the Concerts Only Package (see page 25). This means that package ticket holders only can relax in the Garden Terrace in between concerts, knowing that their seat is reserved for the second performance.

On Friday evening, all package ticket holders can collect their lanyard in the foyer. On Saturday and Sunday at the first performance of the day, the package ticket holder shows the Front of House team their lanyard and the package ticket holder will be given a sign to place over their chair at the end of that performance. This will reserve the seat for the second performance of the day. At the end of the day (on Saturday), all signs will be removed and the same procedure on Sunday will need to be followed. This enables our Front of House team to prepare the hall as required.

We appreciate not all package ticket holders will want to reserve their seat, so there is no obligation to proceed in this way. For single ticket holders, we request you respect this approach.

### EASY-ACCESS SEATING

As always, we will be facilitating access requests across the weekend. If you require easy-access seating, please let our team know in advance by phoning the office on (08) 8227 1277.

# ○ TERMS & CONDITIONS

## **CONDITIONS OF SALE – TICKETS**

All ticket sales are non-refundable once the order has been finalised, except as required by law, or as outlined in the Live Performance Australia Ticketing Code of Practice (if an event is cancelled, rescheduled or significantly re-located).

## **TRANSFERS AND CREDITS**

Your ticket is transferable and can be given to friends or family if you are unable to attend.

If you wish to request a credit for tickets, meals or light meals the request for credit must be made by email/phone at least 14 days before the date of the event.

## **PACKAGES**

Please note that when tickets are purchased as a package, the package cannot be split into its various concert/meal components if a ticket transfer is requested. A credit may only be issued for the entire package, and the cancellation request must be made by email/phone at least 14 days prior to the event. It is not possible to credit for only select concerts/meals within the package.

If you find you cannot attend a select concert within your package, you are welcome to organise a friend or family member to attend that concert in your place.

## **REFUNDS**

We do not offer refunds except as required by law, or as outlined in the Live Performance Australia Ticketing Code of Practice (if an event is cancelled, rescheduled, or significantly re-located).

## **VARIATIONS TO PERFORMANCES OR EVENTS**

UKARIA reserves the right to change artists, programs, venue opening and/or performance times should this become necessary.

## **FILMING AND PHOTOGRAPHY**

We welcome photography inside the main hall before or after the concert, or at interval if applicable. During performances, all unauthorised photography and recording of the artists is strictly prohibited.

## **EXTERNAL FOOD AND DRINK**

To abide by SA Health regulations, consumption of food and drink that has not been purchased on our premises is not permissible.

To view UKARIA's full Terms & Conditions, please visit [www.ukaria.com/tcs](http://www.ukaria.com/tcs)



Photo: Dylan Henderson



**UKARIA**

**UKARIA Cultural Centre**

119 Williams Road  
Mount Barker Summit  
SA 5251 Australia

**UKARIA Head Office & Postal**

911, Level 9, 147 Pirie Street  
Adelaide SA 5000 Australia

**P** +61 8 8227 1277

**E** [info@ukaria.com](mailto:info@ukaria.com)

[www.ukaria.com](http://www.ukaria.com)