

The PLAYLIST



RICHARD TOGNETTI

The Australian violinist and artistic director of the Australian Chamber Orchestra reveals his favourite tracks

Leoš Janáček *Sinfonietta*

Bavarian Radio Symphony Orchestra/Rafael Kubelik
I came across this piece as a teenager in the late 1980s. I was already in love with Janáček's string quartets and I was trying to extend my reach into his orchestral work. The *Sinfonietta* is rarely played because it calls for twelve trumpets, but it has all the hallmarks of great Janáček, with melodic outbursts and inventive harmony. The modulations in the work are extreme and pass through so many keys, and even when the music's in one particular key, there are so many wonderful 'blue' notes.

Mischa Elman *Wieniawski Violin Concerto no.2 in D minor, second movement*

I love Mischa Elman's sound in this recording. It's incredibly rich and there's a certain vulnerability to his vibrato. His sound has a burning beauty to it, the opposite to the intense sound of Heifetz.

Morton Feldman *Rothko Chapel, fifth movement*

Feldman's music is often regarded as impenetrable minimalism, but in the fifth movement of *Rothko Chapel* he includes the most exquisite melody for viola with percussion. The lilting viola in combination with the flowing, looping marimba line is mesmerising.

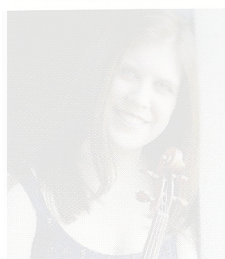
Aphex Twin *Gwely Mernans* **John Cage *Sonata no.5 from Sonatas and Interludes for prepared piano***

I often listen to these pieces one after another. *Gwely Mernans* is a great minimalist-techno piece from the 1990s. It's largely made up of computer-generated sounds and the result is beguiling: it's not just empty-headed dance music. Somehow, it fits played next to Cage's prepared piano work from 1948. The nuts and bolts attached to the piano really extend the instrument's sound world. There are metallic sounds and muted sounds, and some really ring out. The dynamic range is strong and it has a funky rhythm to it. It sounds as if there's a gamelan orchestra inside the piano.

Witold Lutoslawski *Livre pour orchestre*

This piece is spine-chilling. At some moments the music is terrifying and at others it's incredibly beautiful. Lutoslawski also writes an amazing orchestral crescendo three quarters of the way through, which fades into a heavenly quiet sound. It's aleatoric and in certain places he gives written instructions to players, but when performed, every note sounds like it's been perfectly scored.

Richard Tognetti tours Europe this month with the Australian Chamber Orchestra



MY HEROES ERIN KEEFE

My musical heroes have always been my violin teachers. My first teacher, Teri Einfeldt, head of the Suzuki programme at the Hartt School in Connecticut, provided me with a solid technical foundation and pushed me to

analyse and enrich my sound. She also encouraged me to focus on chamber music and orchestral playing, as well as on solo playing, which I am so thankful for.

I started studying with Philip Setzer of the Emerson Quartet when I was 15. He's always faithful to the composer's intentions, and as a result there's a lot of variety in his playing. He's not only a phenomenal violinist and chamber musician, but also an incredibly supportive teacher – extremely generous with his time and always willing to give advice. His love for music is infectious, and he taught me that as musicians, our goal is always to serve the music.

Erin Keefe is the new concertmaster of the Minnesota Orchestra

WORDS OF WISDOM CHRISTINE HOOK

The bassist shares her musical insights



A travelling bassist needs a good sense of humour and a lot of luck.

Practising is meditation. Enjoy the flow of the music.

Always exaggerate dynamics and phrasing so that the audience can feel and understand the emotions behind your playing.

Virtuosity should always serve the music and not vice versa.

Relax the day before an audition. Your muscles will thank you. Just do some mental preparation, take a walk and eat.

Don't hurry rests. Music lives in the breaks just as much as it does in the notes.

On stage, a bassist needs to have good contact with the ground and the desire to make the air vibrate with their internal fire.

Being with others on stage is a gift. Enjoy these unique moments.

The sound of the bass is the voice of Mother Earth. You can have lots of love, yearning, endless power and smoothness all in the same moment.

Christine Hoock is one of the judges at the International Serge Koussevitzky Double Bass Competition in St Petersburg, Russia, 4–12 December