

CADENZA



CONCERT

MARCUS GISPERG

**Orchestra da Camera di Mantova
Alexander Lonquich — Soloist/Conductor**



Ludwig van Beethoven	Overture to „Leonore“, No. II, C major, op. 72a	(13')
Ludwig van Beethoven	Piano Concerto No. 1 in C major, op. 15 Allegro con brio Largo Rondo, Allegro scherzando	(36')

Ludwig van Beethoven	Overture to „Die Ruinen von Athen“, op. 113	(6')
Zoltan Kodaly	Dances of Galanta	(15')
Dmitri Schostakowitsch	Piano Concerto No. 2, F major, op. 102 Allegro Andante Allegro	(18')

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Alexander Lonquich — Piano

... **Pianist Lonquich amazes: perfect interpretation!** ... (Ruhr Nachrichten)

Both as pianist and as conductor, Lonquich created something incredible: his charismatic musicianship, his evocative personality lifted the musicians and the audience into a higher sphere — the unfathomable realm of music. (Harmonia Humana)

Alexander Lonquich performs worldwide in Japan, United States, Australia as well as at the most important European music centres. He is regular guest of prestigious Festivals, such as Salzburg Festival, "Mozartwoche Salzburg", Piano-Festival Ruhr, Schleswig-Holstein Festival, Lucerne Festival, Cheltenham Festival, Edinburgh Festival, Kissinger Sommer, Schubertiade Schwarzenberg, Lockenhaus, Beethoven Festival in Bonn and Warsaw, a. o. He played under the baton of Claudio Abbado, Yuri Bashmet, Philippe Herreweghe, Heinz Holliger, Ton Koopman, Emmanuel Krivine, Mark Minkowski, Kurt Sanderling, Sándor Végh a.o.

Alexander Lonquich's performances as soloist & conductor are hailed by the international media and audiences. He regularly appears with the Camerata Salzburg, the Mahler Chamber Orchestra, the Orchestra da Camera di Mantova, Münchener Kammerorchester, the Basel Chamber Orchestra, the Deutsche Kammerphilharmonie Bremen, the Stuttgart Chamber, the hr Symphony Orchestra Frankfurt and others.

Lonquich has been most successfully soloist of the Vienna Philharmonic, the Royal Philharmonic Orchestra, the Tonhalle Orchestra Zurich, Orchestre Philharmonique du Luxembourg, the Düsseldorf Symphonic Orchestra, the Czech Philharmonic Orchestra, the Hungarian National Philharmonic Orchestra, Slovenian Philharmonic, to name a few.

He is also profoundly committed to chamber music and plays with partners such as Renaud and Gautier Capuçons, Veronika Hagen, Heinz Holliger, Steven Isserlis, Leonidas Kavakos, Isabelle van Keulen, Sabine Meyer, Heinrich Schiff, Christian Tetzlaff, Jörg Widmann, Tabea Zimmermann, the Aurynt Quartet, the Carmina Quartett.

His recordings with oeuvres of Mozart and Schubert for EMI received outstanding reviews and were awarded with prizes, such as „Diapason d'Or“ in France, „Premio Abbiati“ in Italy and „Premio Edison“ in Holland.

Various CDs have been released by ECM RECORDS, among other "Plainte Calme" featuring French composers and recently featuring Schumann (Kreisleriana) and Heinz Holliger (Partita).

Highlights in the past season were two spectacular concerts at the Salzburg Summerfestival as Soloist and Conductor of the Mozarteum Orchestra Salzburg, a Beethoven Cycle with the violinist Christian Tetzlaff at the Tanglewood Festival, a very successful tour with the Camerata Salzburg through Germany and stupendous performances with the Orchestra da Camera di Mantova in Austria. Almost all promoters re-invited Alexander Lonquich for the upcoming seasons.

Alexander Lonquich looks forward to performances at the Salzburg Mozart Week, as well as at the Salzburg Summer Festival 2012, to concerts with the Vienna Symphony Orchestra, the Vienna Philharmonic Orchestra, and to the most important concert halls in Europe and the US.

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Orchestra da Camera di Mantova

Since the first performance (1981) in the beautiful Bibiena Theatre - the ideal place for chamber music - Mantua Chamber Orchestra has been showing its qualifying features: technical brilliance, constant search for sound quality, great attention to stylistic matters.

Mantua Chamber Orchestra has been performing for over 20 years with conductors and soloists of world-wide renown (Umberto Benedetti Michelangeli, Salvatore Accardo, Mischa Maisky, Gidon Kremer, Uto Ughi, Shlomo Mintz, Bruno Canino, Michele Campanella, Giuliano Carmignola, Alexander Lonquich, Maria Tipo, Katia and Marielle Labeque, the unforgettable Astor Piazzolla and Severino Gazzelloni) and has given several concerts both in Italy and abroad.

It has recently performed in theatres and concert halls all over Europe, in the U.S.A., Mexico, Southern America and Asia.

At request of the Ministry of Foreign Affairs, in 1996 it toured Northern Europe with Uto Ughi — the famous violinist — representing Italy in the cultural events for the Italian half-year chairmanship of the Council of Europe.

Between 2001 and 2004 - with several famous Italian soloists and Umberto Benedetti Michelangeli as conductor - Mantua Chamber Orchestra carried out the “Beethoven Project” centred on the original version of Beethoven’s masterpieces, through recent up-to-date critical editions. The whole project was greatly appreciated by both audience and critics, thanks to the innovative second-reading inspired by the latest historical-critical studies and to the renewed expressiveness it has acquired.

Since 2003/2004 Mantua Chamber Orchestra developed the “W.A. Mozart Project”, with the pianist Alexander Lonquich both as conductor and soloist performing Mozart’s piano concerts. The first performance took place in May 2004 at the Parco della Musica in Rome and in next seasons Mantua Chamber Orchestra performed in several Italian concert halls.

Between 2004 and 2007 the Orchestra carried out a third project centred around Mozart’s sacred works, with concerts in Abbazia di Chiaravalle in Milan and several Italian cities.

Since 2008 the MCO has been developing a new project focused on Haydn’s opuses.

Mantua Chamber Orchestra has recorded for RAI, Bayerischer Rundfunk and Swiss RSTI.

In order to make people appreciate classical music, Mantua Chamber Orchestra has been holding in Mantua a very successful season, “*Tempo d’Orchestra*”, with the contribution of famous Italian and foreign orchestras.

In 1997 Mantua Chamber Orchestra was awarded the “Franco Abbiati” prize by Italian musical critics for its peculiar stylistic refinement and constant search for sound quality which can effectively merge Italian instrumental tradition and classical repertoire.

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Press Clips

Dezember 2011 — Musikverein Graz:

Kronen Zeitung, 14. 12. 2011, Martin Gasser

Critique in brief

The audience of the Musikverein (Music Society) Graz were treated to the German pianist Alexander Lonquich's outstanding interpretation of Beethoven. Lonquich performed the Piano Concertos Nos. 3 and 5 while conducting the excellent Orchestra Sinfonica di Mantova.

As a conductor and pianist, Lonquich naturally does not only have the same idea of making music, he even knows (and this is crucial) to realise it. Lively phrasing, accentuations and a vivid game with dynamic contrasts characterise the sound. Lonquich interprets the triumphant passages with a dash of wildness, he offers vigorous sforzati, a gleaming, pervading fortissimo and brisk tempos. Yet the shrew is so well dosed, that it never drifts into defiance, but remains elegantly grounded. The lyrical parts are tonally clearly separated, sounding neither sweet nor formal, but are filled with youthful energy and poetry. As a lush encore, the cheering to the finale of the Piano Concerto No. 1 was remarkable. A highlight of the season!

Kleine Zeitung, 14.12.2011, Ernst Naredi-Rainer

Sensitive lyrics and dashing attacks - Alexander Lonquich thrills with Beethoven.

Graz. "A celebration for Beethoven," announced the Musikverein Steiermark (Music Society Styria) in order to proudly acknowledge the appointment of the composer as honorary member 190 years ago. The conducting German pianist Alexander Lonquich and the extremely agile Orchestra Sinfonica di Mantova offered Beethoven and the subscribers of the Musikverein a notable celebration. Only two years ago they thrilled the audience in Graz with Ludwig van Beethoven's Piano Concerto No. 4, and performed this time on two occasions the Piano Concertos Nos. 3 and 5 in the Stefaniensaal. Moreover they recited the rarely heard overture "Leonore No. 1".

Lonquich, who had apparently worked specifically on the articulation and the sforzati with the flexible and responsive orchestra, offered a powerful Beethoven exegesis full of enthusiasm and energy. As a sovereign soloist, Lonquich performed dashing attacks. In order to make the spirit of Sturm und Drang obvious, he approached the rugged Concerto in C minor with dramatically gripping hold. On the other hand, he developed, with marvelous calm and sensitive sensibility, the melody in E major of the Largo in perfect harmony.

Lyrical intimacy, a clever rubato, sparkling elegance and triumphant brilliance characterised his interpretation of the Concerto in E major.

A continuation of the cycle is in demand!

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Tour November 2009: Wien — Graz — Dornbirn

With the Soloist Tine Thing Helseth, Trumpet

Kleine Zeitung, 18. 11. 2009, Hansjörg Spies

Trumpet angel meets piano devil

Graz. The subscribers of the Musikverein (Music Society) Graz have probably not often been exposed to such a contrasting and dynamic concert. The masterly Orchestra Sinfonica di Mantova and the Norwegian trumpet player Tine Thing Helseth (22) filled the audience with enthusiasm. Their rendition of Joseph Haydn's witty Symphony No. 90 (1788) and the Concerto in C minor for Trumpet and Piano (1933) by Dmitri Shostakovich aroused notable choirs of bravo. The virtuoso hardly seems to breathe and perfectly doses cantilena as ironic sharpness.

The infallible pianist and conductor Alexander Lonquich evokes in Haydn's composition wildly accentuated "sound speech" and explores in Ludwig van Beethoven's Piano Concerto No. 4 (1807) subtly floating moods. Encores: Helseth excelled in Manuel da Falla's "Asturiana", all guests in the finale of Beethoven's Piano Concerto No. 1.

Tour 2006: Dortmund — Luxemburg — Graz — Wels — Maribor

Westfälische Rundschau 21.11.2006, Sonja Müller-Eisold

Brilliant filigree solos

(...) "Because it's so wonderfully elegiac" — remarked Alexander Lonquich, referring to the dreary weather, as he conducted the Orchestra Da Camera di Mantova from the piano.

The pianist had just offered the audience an inspiring interpretation of Mozart's Piano G major Concerto K453: powerful and with brilliant runs the first movement cadenza; filigree the solo in the second movement, accompanied by floating passages in the brass; and a refreshing contrast to this fairly slow *andante*, the sparkling finale.

The finale of Mozart's E flat major Concerto for Two Pianos K365 brought real fireworks. The second piano was played by Cristina Barbuti, who engaged in an exciting dialogue with Lonquich in the first movement. Her runs rippled, while Lonquich placed more store by the elegance of his ornamentation. In the second movement, ideally matched, they combined lyrical and dramatic moments.

Ruhr Nachrichten 20.11.2006, JG

(...)

Alexander Lonquich demonstrated his versatility with the Orchestra da Camera di Mantova, as pianist and conductor in Mozart's E flat major Concerto for Two Pianos K365, with the Italian pianist Cristina Barbuti at the second piano. Barbuti plays with feeling and virtuosity, the runs delicately rippling. Lonquich has a more resolute touch, but is careful to adapt to his partner. The two musicians complement each other. The orchestral accompaniment was transparent and precise. [...]

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Brilliant couple

(...)

Lonquich is an aesthete of sound — both as pianist and as conductor. In Haydn's Symphony no. 80, he refines the tone to a high polish, eliciting from the small Orchestra da Camera di Mantova a rare elegance of sound. [...]

Matinee amongst friends

This concert was a morning spent amongst friends in perfect harmony. The intimacy that exists between Lonquich and the orchestra was perceptible in the two Mozart piano concertos. Lonquich performed all the concertos as a cycle with the Italian orchestra. His partner in the Double Concerto K365 was his wife, Cristina Barbuti. In complete harmony and accord in the musical shaping, the couple offered a brilliant firework display. [...]

Welser Rundschau /Norbert Trawöger 29.11.2006

Alexander Lonquich cultivates a sensitive, finely-nuanced performance. Audiences respond to the unique atmosphere his playing creates, [...]

An intensive encounter: piano and orchestra

Kronen Zeitung 29.11.2006, Mathias Wagner

(...)

With the Italian orchestra, Lonquich has an ensemble that performs with spirit and a high technical standard.

A concentrated, forceful string sound and a finely-balanced, warm-toned woodwind section make for a collective chamber orchestra sound in a class of its own. These qualities show to full advantage in Shostakovich's Concerto for Piano, Trumpet (Marco Braito) and String Orchestra. Lonquich conducted this "cinemascope" work from the piano, chiselling the expressive cascades out of the instrument without ever losing control.

[...] The enthusiastic audience applauded to gain two movements from Mozart's F major Piano Concerto as encores.

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Mozart, fully understood

Kleine Zeitung 29.11.2006, Hansjörg Spies

The Orchestra da Camera di Mantova, with conductor and soloist Alexander Lonquich, performed three piano concertos by Mozart (K453, K456, K459), composed in 1784. In the concert in the Musikverein, Italian temperament was applying for a patent on excellent Mozart performance.

In every phase, Lonquich's movements expressed his aspiration to conscientious goldsmith's work: in the face of the compositional fireworks, he kept his orchestra to absolute rhythmic discipline — a tight corset in which the self-assured beauty of the dynamic detail developed an irresistible charm.

The solo piano passages were clearly brought out, free of any false sentimentality or self-aggrandisement, [...]

Lonquich and his partner presented themselves as brilliantly interacting partners, casually interspersing technical tit-bits as a matter of course.

The triplet runs, the breathing pauses, the delicately emotive echoes of spring-like Italian lightness — everything here is well-considered.

Lonquich has understood Mozart's jokes. As the cherry on the cake, he offered a second encore: the *Andante* from the C major Concerto K467. Mozart — sublime, and sheer bliss.

Unembellished interpretation

Alexander Lonquich: a highlight in the "Mozart year"

Breathless excitement in the Stephaniesaal. For Mozart's Viennese piano concertos, the Musikverein début of the Orchestra da Camera di Mantova rolled out a carpet of sound that could prove addictive. [...] The pianist Alexander Lonquich conducted from the Steinway, standing or sitting, often simply with a wave of his hand, to give an unembellished interpretation, brisk and forceful but never abrupt. [...] In the F major Concerto K459, Lonquich cleverly balanced the contrasts in the melodic line.

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Demo — CD

Alexander Lonquich — Soloist/Conductor
Orchestra da Camera di Mantova
ORF LIVE Recording Musikverein Graz, 13.12.2011

Ludwig van Beethoven	Piano Concerto No. 3, c minor, op. 37	
	1. Allegro con brio	17:17
	2. Largo	10:05
	3. Rondo Allegro	9:11
Ludwig van Beethoven	Piano Concerto No. 5, E-flat Major, op. 73	
	4. Allegro	20:09
	5. Adagio un poco mosso — attacca	7:35
	6. Rondo Allegro	10:17