

## MEDIA RELEASE

Musica Viva presents Angela Hewitt

# Legendary Pianist includes Australia in World Bach Odyssey

8 – 27 May 2017



*"There is no finer player of  
Bach alive today."*

**The Press, York**

*"Exquisite and dramatic...  
at once finely thought-out  
and exalting"*

**The Sunday Times**

**Angela Hewitt is on a mission.** Acclaimed as one of the world's great pianists, the Canadian star has embarked on a global Bach Odyssey, touring the world with the composer's complete solo keyboard works. Her Australian fans will rejoice when she returns from **8 – 27 May** on a **national tour for Musica Viva**. A rare visitor to our shores, Hewitt's vast recording catalogue from the last 20 years (including every keyboard work by Bach) means she has an enormous number of Australian fans who've been waiting to hear her live. In two brilliant, insightful programs, she pairs **Bach with Beethoven, Ravel, Scarlatti and Chabrier**, throwing new light onto her deep, unparalleled understanding of this music. She will also mentor talented young students at **special masterclasses in Brisbane, Melbourne, Perth and Sydney**.

Hewitt lives in the international fast lane of the piano world. Praised in The Sunday Times as 'one of the reliably mesmerising musicians of the day', she rose to fame when she won the Toronto International Bach Competition in 1985. She hasn't stopped since. In 2015 she was inducted into **Gramophone Magazine's 'Hall of Fame'** – a tribute she adds to an **OBE in the Queen's Birthday Honours**, a Companion of the Order of Canada, seven honorary doctorates, a visiting fellowship at Cambridge and many other prestigious accolades. Her award-winning cycle of Bach keyboard works has been described as '**one of the record glories of our age**' (The Sunday Times), and her new, second recording of the Goldberg Variations is expected to follow suit.

When not performing solo, Hewitt enjoys reflecting on music with **Man Booker Prize-winning authors Julian Barnes and Ian McEwan**, who are both close friends. She even features in one of McEwan's recent novels.

J.S. Bach is practically in Hewitt's DNA. Her father was a church organist in Ottawa, so she was steeped in music as a child. "That was indispensable," she reflects. "To play Bach well, you don't have to be a believer – but I think you must have a knowledge of polyphony and realise that for Bach, music was an expression of his faith. I was lucky that I grew up listening to Bach from the beginning."

Dance was another key influence. "From my earliest years, music and dance were inseparable," she reveals. "I was always prancing around my bedroom, whether it was to Bach or Ravel – it was a natural way of expressing the music. When it's formed so young, it doesn't leave you."

For the first of her 2017 tour programs, the dancing counterpoint of Bach's partitas makes a natural connection to the miniature delicacies of Scarlatti's sonatas, and to the Baroque inspirations behind exquisite French works of Ravel and Chabrier. "The Bach partitas are full of dance rhythms, and the Chabrier piece I'm playing is a *Bourrée fantasque*, one in which you can almost hear the clogs of the Auvergne rustic dancers," says Hewitt. The breathtakingly tricky toccata which concludes Ravel's *Sonatine* requires a pianist of tremendous ability – the composer himself was too afraid to record it!

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The second program offers the pleasure of exploring the musical lineage between teachers and students. “Beethoven could apparently play all of the Well-Tempered Clavier by the age of eleven,” Hewitt says. “When you put his music alongside Bach’s you can hear those contrapuntal roots coming out.”

Beethoven’s clear-textured F minor Sonata appears in recitals all too rarely: “Early Beethoven is one of the most underrated things around,” she explains. “The slow movements are wonderful and there’s so much life in them. People assume it’s like Mozart – but I don’t think so. It’s total Beethoven.”

Program two presents a rare opportunity to hear **Beethoven’s *Moonlight Sonata*** in the hands of a great virtuoso. “As with many of the famous sonatas, a lot of people do not play what’s actually in the score” says Hewitt. “If you play it as it’s written, then when the outbursts do arrive, they’re explosive.”

**The New York Times** deems her ‘one of those rare musicians who seem to get something into their heads and hearts and find it at their fingertips instantaneously’ – surely a fitting match for the *Moonlight Sonata’s* eternally beloved slow movement, and for the quicksilver drama of its thrilling finale.

**Angela Hewitt will tour to Sydney, Brisbane, Canberra, Hobart, Melbourne, Newcastle, Perth and Adelaide. For bookings and further details, please visit [www.musicaviva.com.au/Angela](http://www.musicaviva.com.au/Angela).**

To learn more about the **masterclasses in Brisbane, Melbourne, Perth and Sydney<sup>1</sup>**, please visit <https://musicaviva.com.au/masterclass-angela-hewitt/>. Members of the public are welcome to attend.

### TOUR DATES

Sydney **08 May 2017 7:00 PM**  
Brisbane **10 May 2017 7:00 PM**  
Canberra **11 May 2017 7:00 PM**  
Hobart **13 May 2017 7:30 PM<sup>2</sup>**  
Melbourne **16 May 2017 7:00 PM**  
Newcastle **18 May 2017 7:30 PM**  
Melbourne **20 May 2017 7:00 PM**  
Perth **23 May 2017 7:30 PM**  
Adelaide **25 May 2017 7:30 PM**  
Sydney **27 May 2017 2:00 PM**

### VENUES

Adelaide: **Adelaide Town Hall**  
Brisbane: **Queensland Conservatorium**  
Canberra: **Llewellyn Hall**  
Hobart: **Federation Concert Hall<sup>2</sup>**  
Melbourne: **Melbourne Recital Centre**  
Newcastle: **Newcastle Conservatorium of Music**  
Perth: **Perth Concert Hall**  
Sydney: **City Recital Hall**

### PROGRAM ONE

*(Brisbane, Hobart, Melbourne Weekday, Newcastle, Perth, Sydney Weekday)<sup>2,3</sup>*

**JS BACH** Partita no 1 in B-flat major, BWV825

**JS BACH** Partita no 4 in D major, BWV828

**SCARLATTI** A selection of keyboard sonatas

Sonata in D major, K491

Sonata in D major, K492

Sonata in B major, K377

Sonata in E major K380

Sonata in A major, K24

**RAVEL** Sonatine

**CHABRIER** Bourrée fantasque

### PROGRAM TWO

*(Adelaide, Canberra, Melbourne Weekend, Sydney Weekend)*

**JS BACH** Partita no 2 in C minor, BWV826

**BEETHOVEN** Sonata in F minor, op 2 no 1

**JS BACH** Partita no 4 in D major, BWV828

**BEETHOVEN** Sonata in C-sharp minor, op 27 no 2  
‘Moonlight’

<sup>1</sup>Musica Viva’s Masterclass program is supported by principal patrons Stephen Johns & Michele Bender, the Sydney Conservatorium Association (NSW), Lyn Hamill & Ian Dover (Queensland), Wesfarmers Arts (Western Australia), and Mary Turner OAM (Newcastle). Brisbane masterclass presented in partnership with Queensland Conservatorium, Griffith University; Melbourne masterclass presented in association with ANAM, Perth masterclass presented in partnership with WAAPA, Sydney masterclass presented with support from City of Sydney.

<sup>2</sup>Hobart concert presented by Musica Viva Tasmania in association with the Tasmanian Symphony Orchestra.

<sup>3</sup>Sydney Weekday Concert: Charles Berg Tribute Concert. Brisbane Concert: Steven Kinston Tribute Concert.