



OLIVIER STANKIEWICZ, oboist



NEW YORK MUSIC DAILY:

"This performance was a feast of vivid color and stunning clarity. Stankiewicz's oboe rose from striking, perfectly precise spirals and volleys to a stark, burred, woody tone. He had seemingly effortless command of rapid-fire trills, matched by long, airy, plaintive phrasing."

RESMUSICA:

"Oboist Olivier Stankiewicz was a revelation. He demonstrated astounding technique, rich sound, and mature artistry."

CONCERTCLASSIC.COM:

"A brilliant oboist, he is in perfect control of his sound, revealing the marvelous poetic layers in the music."

SEEN AND HEARD INTERNATIONAL:

*"Olivier Stankiewicz's oboe solos were as delectable as anyone might ever dream of."
(London Symphony Orchestra, Haydn: The Seasons)*

Winner, 2016 Young Classical Artists Trust Auditions (London)
First Prize, 2015 Young Concert Artists International Auditions
First Prize, 2015 Young Concert Artists European Auditions (Leipzig)
2013 Classical Revelation, ADAMI (France)
First Prize, 2012 International Oboe Competition of Japan

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Photo: Kaupo Kikkas



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OLIVIER STANKIEWICZ, oboe

French oboist **Olivier Stankiewicz** has been praised for his “astounding technique, rich sound, and mature artistry” (*ResMusica*). His extensive and varied career is characterized by remarkable curiosity and virtuosity. Recent solo recitals in the United States includes appearances at the Paramount Theatre, the Center for the Arts in Natick, Salon de Virtuosi, The Mansion at Strathmore, and Morning Musicales and at the Morgan Library & Museum. Abroad, he recently gave recitals at Wigmore Hall and Festspiele Mecklenburg-Vorpommern, and a performed as concerto soloist with the Barcelona Wind Barcelona Wind Symphony Orchestra in L’Auditori. Principal Oboe with the London Symphony Orchestra, he is also their featured soloist, performing the Mozart Oboe Concerto.

Winner of the 2015 Young Concert Artists International Auditions in New York and in Leipzig, Mr. Stankiewicz won the Young Classical Artists Trust (YCAT) 2016 Auditions in London. He made his New York debut and Washington, DC debut in the Alexander Kasza-Kasser Concert, where he premiered a new work by YCA Composer-in-Residence Tonia Ko. His U.S. debut tour also included performances at the Isabella Stewart Gardner Museum, the Port Washington Library, and with the Chamber Orchestra of the Triangle. As a chamber musician, Mr. Stankiewicz’s appears at Wigmore Hall and the Louvre with the Castalian Quartet (also broadcast on Classic FM) and in England at the Whittington Chamber Music Festival and with the Davis Quartet at Snape Maltings. As co-founder of *Duo Widmung* with pianist Alvis Siniva, an ensemble which focuses on adaptations of vocal repertoire, he performed at Tokyo’s Toppan Hall. He also helped to found the WARN!NG Collective, a collaborative new music ensemble.

He recently performed the world premiere of Benjamin Attahir’s oboe concerto *Nur* with the Orchestre National du Capitole de Toulouse under Tugan Sokhiev. He has also appeared as soloist with the Orchestre National du Capitole Toulouse, the Orchestre Royal de Chambre de Wallonie in Belgium, the Tokyo Sinfonietta in Japan, the Pro Arte Orchestra of Hong Kong, and the Monte-Carlo Philharmonic Orchestra.

Born in Nice, Mr. Stankiewicz graduated from the Conservatoire National Supérieur de Musique in Paris, where he studied oboe with Jacques Tys, David Walter, and Jean-Claude Jaboulay, and conducting with Philippe Ferro. He won First Prize at the 2012 International Oboe Competition of Japan, and the French association ADAMI named him their 2013 *Classical Revelation*. He has participated in master classes of Christian Schmitt, Alexei Ogintchouk, and Maurice Bourgue. He served as Principal Oboe with Orchestre National du Capitole de Toulouse from 2011 to 2015, and is currently Professor of Oboe at the Royal College of Music in London.

London Symphony Orchestra oboist Olivier Stankiewicz visits Grange

The award-winning French musician is the latest guest of Grange-over-Sands and District Concert Club



Olivier Stankiewicz (photo by Kaupo Kikkas)

1 May 2018 Cumbria UK

AN award-winning French oboist will be appearing as the guest at the next Grange-over-Sands and District Concert Club performance.

The concert on Friday May 11, at the Victoria Hall, will see principal oboe of the London Symphony Orchestra Olivier Stankiewicz perform with pianist Richard Uttley in a varied programme consisting of works by Schumann, Saint-Saens, Dutilleux and Poulenc, together with Slovakian folk songs by Janacek and Martinu.

Born in Nice in 1989, Olivier studied at the Conservatoire National Superieur de Musique in Paris, from where he won first prize at the 2012 International Oboe Competition in Japan and in 2013 was named as a "classical revelation" by the French Association ADAMI.

Later he won first prize at the Young Concert Artists auditions in Leipzig and New York and in the same year, 2015, was appointed principal oboe of the London Symphony Orchestra. Currently he is Professor of Oboe at the Royal College of Music in London.



OLIVIER STANKIEWICZ, *oboist*

NEW YORK MUSIC DAILY

Stunning Program of Works for Oboe and Piano at the Morgan Library

February 9, 2018

by delarue

The repertoire for oboe and piano isn't as vast as for, say, violin and piano, but there are plenty of gems out there. The duo performance by Olivier Stankiewicz and Jonathan Ware on Tuesday in the magnificent sonics at the Morgan Library was a feast of amusing trick endings, vivid color, stunning clarity and a program that offered a series of salutes, some more subtle than others, to the Ravel Bolero.

References to that work, both oblique and obvious, traced a path straight from Antal Dorati's Duo Concertante for Oboe and Piano, from 1983, back to Pierre Sancan's 1957 Sonatine for Oboe and Piano, and finally a late Poulenc work, the 1962 Sonata for Oboe and Piano. Beyond flamenco allusions, eerie Satie-like close harmonies and belltones permeated all three pieces. Ware's attack on the piano had an emphatic, purposeful drive to match his icepick precision, while Stankiewicz's oboe rose from striking, perfectly precise spirals and volleys to a stark, burred, woody tone in the closing piece: it was almost as if Stankiewicz was playing Poulenc on a duduk, or a Turkish zurla.

A persistent sense of suspense pervaded Sancan's piece, alternately jaunty and funereal, a Hitchcock film overture of sorts. Dorati's work was a showcase for Ware's vigorous clarity and Stankiewicz's seemingly effortless command of rapidfire trills, matched by long, airy, plaintive phrasing. The Poulenc gave the duo even more of a launching pad for bright contrasts between a neoromantic nocturnal calm and heroic swells with more than a hint of sarcasm...and wry quotes from Ravel and La Vie En Rose. The second movement, with its frequently droll conversational repartee, was particularly entertaining.

They'd opened with Saint-Saens' Sonata in D Major, a predictably pleasant way to spotlight Stankiewicz's lyricism: the piano is a supporting instrument in that one. This concert was staged by Young Concert Artists as part of their ongoing noontime series at the Morgan. Impressively, the house was close to sold out, and while there were plenty of retirees, the audience demographics were unexpectedly diverse. Clearly, word is out about the series, whether among those in the gig economy or neighborhood folks who may have snuck away from school or the dayjob.

Olivier Stankiewicz, oboe



Presented by: Strathmore

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This event takes place in the Mansion.

An internationally acclaimed French oboist, Stankiewicz's many achievements include being named principal oboe of the London Symphony Orchestra. As a true virtuoso, he is always pushing the envelope, commissioning new works and experimenting with soundscapes and improvisation. At only 25 years old, this young artist has been praised for his "astounding technique, rich sound, and mature artistry" (*ResMusica*). He is also a founding member of the experimental music collective WARNING, whose contemporary compositions have been featured in installations at the Zenith de Paris, Gaité Lyrique, Printemps des Arts of Monaco, and several broadcasts on France Musique.

Date: Thu, February 1, 2018 @ 7:30 pm [buy tickets](#)



MOUNTAIN TIMES

ARTS, DINING & ENTERTAINMENT

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JANUARY 17, 2018

KILLINGTON, VERMONT

Passages at the Paramount series continues with French oboist Olivier Stankiewicz

Sunday, Jan. 21, 3 p.m.—RUTLAND—The 10th annual Passages at the Paramount series continues on Sunday, Jan. 21 with a concert to be given by French oboist Olivier Stankiewicz. Bruce Bouchard, executive director at the Paramount, commented, “In 10 years of Passages concerts we have had precious little representation from the woodwind family. Mr. Stankiewicz and his unique program (accompanied on piano by Jonathan Ware) perfectly fit the bill to include this beguiling instrument in our offerings.”

Olivier Stankiewicz has been praised for his “astounding technique, rich sound, and mature artistry,” said ResMusica. His extensive and varied career is characterized by remarkable curiosity and virtuosity. This season, in addition to his performance at the Paramount, he will perform at the Center for the Arts in Natick, Salon de Virtuosi, The Mansion at Strathmore, Morning Musicales and at the Morgan Library & Museum. Abroad, his performances include recitals at Wigmore Hall and Festspiele MecklenburgVorpommern, and a concerto premiere with the Barcelona Wind Barcelona Wind Symphony Orchestra in L’Auditori.

Principal oboe with the London Symphony Orchestra, he is also its featured soloist, performing the Mozart Oboe Concerto. Winner of the 2015 Young Concert Artists International Auditions in New York and in Leipzig, Mr. Stankiewicz won the Young Classical Artists Trust (YCAT) 2016 Auditions in London. He made his New York debut and Washington, D.C. debut in the Alexander Kasza-Kasser Concert, where he premiered a new work by YCA Composer-in-Residence Tonia Ko. His U.S. debut tour also included performances at the Isabella Stewart Gardner Museum, the Port Washington Library, and with the Chamber Orchestra of the Triangle. He was named the 2013 Classical Revelation by the French association ADAMI and won First Prize at the 2012 International Oboe Competition of Japan.

Tickets for the open seating show are \$22 for adults; \$12 for age 17 and under. For more information, call 802-775-0903 or visit paramountvt.org.

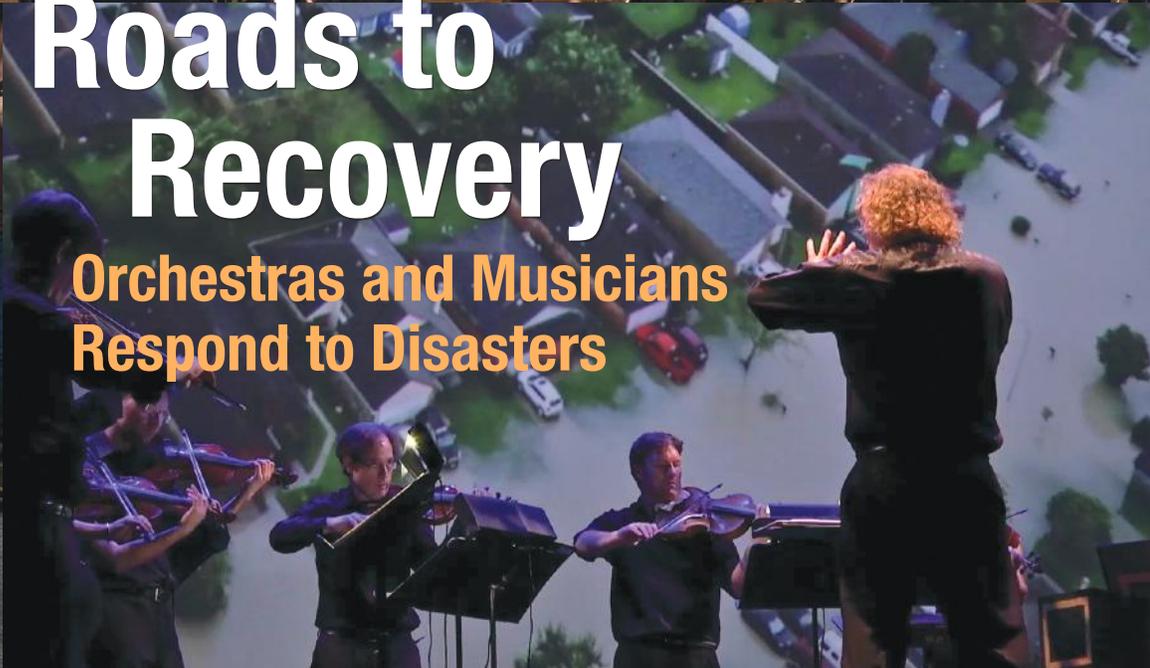
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It's Alive

Creating and performing new music is imperative for today's emerging artists, who seek to balance a passion for the here and now with a fervor for the classics.

Above, the Argus Quartet, from left: violinist Clara Kim, violist Dana Kelley, violinist Jason Issokson, and cellist Joann Whang

By Lucy Caplan

The death of classical music is fake news. Claims of its demise have been around a long time—as the musicologist Charles Rosen wryly noted, “the death of classical music is perhaps its oldest continuing tradition”—but they are regularly disproven. A sort of counter-tradition has sprung up, in which each supposed obituary generates a barrage of exasperated tweets and anxious think pieces assuring us that classical music is still alive.

One of the most vital elements of this resilient tradition is the creation and performance of new music. Today, as in every era before ours, people write, play, hear, and are profoundly moved by the music of our time. But this vibrancy can be hard to discern when one looks at bird’s-eye-view assessments, which tend to spotlight dispiriting trends. (According to a survey by the Baltimore Symphony Orchestra, during the 2016-17 season only 12.3 percent of music programmed by the 85 American orchestras in the survey was by living composers; the average date of composition was 1888.) The interests and passions of individual artists paint a more vivid picture. **The emerging artists featured here**—the Argus Quartet, flutist Annie Wu, violinist Gareth Johnson, trumpeter Brandon Ridenour, and **oboist Olivier Stankiewicz**—engage with new music in richly varied ways.

A few common threads link these artists’ approaches. Eager to integrate old and new, they aren’t interested in isolating contemporary works from other repertoire. In addition, they draw inspiration from myriad non-classical genres: not only in terms of musical material, but also in how they collaborate with other artists and interact with audiences. They value new music’s ability to introduce diverse voices into a tradition that historically has been

“When you set up the concert experience so it’s obvious that you believe in the music,” says Jason Issokson, violinist in the Argus Quartet, the audience “will come with you for just about anything.”

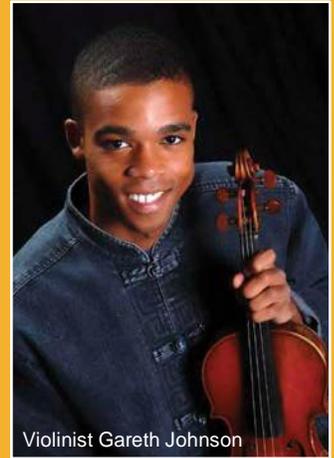
dominated by white men. And they share a conviction that what was once a typical career trajectory—say, winning an orchestra job or performing mostly standard repertoire—is not the only way forward.

Many of the featured artists emphasize that individual dedication can’t substitute for structural change: institutions and individuals alike need to embrace new music, and existing organizations have a responsibility to provide support. Asserting that



Ryan Brandenberg

Flutist Annie Wu



Violinist Gareth Johnson



Concert Artists Guild

Trumpeter Brandon Ridenour



Kaupo Kikkas

Oboist Olivier Stankiewicz



The Argus Quartet

ticeship (Ambrose Thomas's 1866 opera *Mignon* was also based on the novel).

Wu notes that while it's vital to honor musical traditions, those traditions come with "a lot of social baggage that becomes integrated and unchanged even as our social fabric demands otherwise." She wants to see orchestras place works by diverse composers at the center of programs, rather than on the margins. And Wu has a lot of questions she'd like answered. "Why

aren't orchestras programming Asian American composers?" she asks. "Why does it have to be noteworthy when a woman composer is featured?" Ultimately, she says, orchestras have a duty to foster the aesthetic *and* social worlds they want to cultivate: "Symphony orchestras are really the groups with the most means and support to make this happen, and in many ways, this makes them the group that is most responsible. I hope that orchestras

soon accept that they are in a position of exciting and necessary change."

Gareth Johnson

"We can't remain in the past," says violinist Gareth Johnson. "We have to continue to grow, continue to evolve, continue to change." For Johnson, it's essential that new music appeals to listeners: "If you don't have that audience," he says, "we really don't have much going on here. So you truly have to find what people are looking for, what they are feeling." In practice, he finds that this often means turning to popular genres, New Age music, and "more recognizable things that people are really into." Johnson remains an active performer of standard repertoire: he's appeared as a soloist with orchestras, and this January

"You want to interact with repertoire works as you would with a piece your friend has written," says oboist Olivier Stankiewicz. "You tend to sacralize works less, to see them less as Greek statues."

he will perform Bruch's *Scottish Fantasy* with the Hartford Symphony Orchestra in Connecticut. But he is committed to working outside that tradition as well.

Johnson, 31, is originally from St. Louis, and he has appeared as a soloist with orchestras including the Boston Pops and the National Symphony Orchestra. A repeat prizewinner at the Sphinx Competition, he has been a dedicated member of the organization, teaching at the Sphinx Performance Academy and touring with the Sphinx Virtuosi and Sphinx Symphony Orchestra. A graduate of the Lynn University Conservatory of Music, he is now based in southern Florida, where he performs in settings that range from recitals to gallery openings to awards shows.

A composer as well as a violinist, he is especially interested in music that uses technologies like loop pedals and sound-effect machines. Johnson is also a dedicated educator who works with over 200 students each week in his various capacities as a private teacher, artistic director of a community music school, and in-school teaching artist. In each context,



Oboist Olivier Stankiewicz

Kaupo Kikkas



Olivier Stankiewicz performs the Zimmermann Oboe Concerto with the Orchestre National de France.

he aims to create a fun environment in which students play music that excites them: “If it’s ‘Despacito’ that they want to play, then I’ll teach them how to play ‘Despacito,’” he says, mentioning the hit tune of 2017.

Johnson believes that music schools would do well to broaden their curricula and encourage students to expand their musical horizons. While a conservatory student, he found himself supplementing his formal training with other educational sources: YouTube videos were an especially useful resource for learning about different technical approaches and musical styles. Rather than assuming that each student aspires to be an orchestra player or soloist, music schools could more fully “support people that are starting their own original ideas.” Ultimately, Johnson says, young musicians today don’t want to be “just another fish in the sea.” Instead, “you have to find your own route.”

Brandon Ridenour

Like many young musicians, the trumpet player Brandon Ridenour entered a conservatory with the intention of one day joining an orchestra. But his artistic interests soon led him elsewhere. “I had a weird route,” Ridenour explains. After studying at Juilliard, he joined the quintet Canadian Brass, with whom he performed for seven years. During that time, he began to arrange and compose music, and to listen

extensively to music outside the classical tradition.

As soloist, Ridenour seeks out new repertoire. He will soon premiere Gregory Spears’s concerto for two trumpets and string orchestra, a co-commission of the BMI Foundation and Concert Artists Guild. In April, he’ll perform Michael Gil-

“The classical music scene could use a little more of a band mentality,” says trumpeter Brandon Ridenour—a willingness to collaborate, experiment, and bounce ideas off one another.

bertson’s new Trumpet Concerto with the Cheyenne Symphony Orchestra in Wyoming. In his experience, audiences tend to respond enthusiastically to new works. In recent years, he’s sought out alternatives to the standard trumpet repertoire, and as a result has played “less and less traditional music” in his appearances with orchestras. “If it’s up to me, then I come in with my own repertoire or transcriptions,” he says. “The audience reactions are always stronger for new pieces.”

Ridenour, 32, has appeared as a concerto soloist with orchestras including the National Symphony Orchestra, Los Angeles Philharmonic, and Indianapolis

Symphony Orchestra. Currently based in New York City, he has performed at major concert halls and at smaller, more offbeat venues, such as National Sawdust in Brooklyn and the Church of the Intercession Crypt in Harlem. He notes that one of the advantages of living in New York is the ability to hear an immense variety of live music. After leaving Canadian Brass and returning to the city, he says, “I really took advantage of that to hear more than just contemporary classical music, to hear what was happening with music everywhere. It intrigued me and inspired me to start my own non-traditional group.” That group is Founders, a five-person songwriting collective comprised of classically

trained musicians who work across genre boundaries. In December, the group premiered Ridenour’s song cycle *Sacred Space*, which sets poetry by Edgar Allan Poe.

Working in collaborative settings has taught Ridenour that “the classical music scene could use a little more of a band mentality,” a willingness to experiment and bounce ideas off one another. He notes that it can be difficult for orchestras to adopt this sort of approach, given their large size and resulting need to “get everybody comfortable and on board with the same artistic vision.” In his experience, though, pursuing a multifaceted musical path has been deeply rewarding: “I just realized how fun and endless it can be.”

Olivier Stankiewicz

For oboist Olivier Stankiewicz, collaboration is at the heart of new music. “I find it essential,” he says. Collaboration can yield important technical insights, as when performer and composer work together to figure out precisely what sounds they want to create. Even more important, though, the process “ideally leads the instrumentalist to think in ways that he is not used to thinking,” thus shaping the future of the repertoire.

In 2015, at the age of 25, Stankiewicz was appointed principal oboist of the London Symphony Orchestra. Originally from Nice, France, he previously served as principal oboe of the Orchestre National



Kaupo Kikkas

Olivier Stankiewicz

du Capitole de Toulouse, and has also performed with the Royal Concertgebouw in Amsterdam. As a soloist, he has appeared with the French National Orchestra, Monte-Carlo Philharmonic, and Tokyo Sinfonietta, among others.

Performer-oboist collaborations have a long history. A prime example is Berio's landmark *Sequenza VII* for the instrument, for which the composer worked closely with Heinz Holliger; Stankiewicz notes the piece established both "a grammar in terms of sound, and also a certain approach to the instrument that is based on experimentation with the composer." Stankiewicz regularly commissions new music for his instrument. Recent and upcoming projects include Benjamin Attahir's concerto *Nur*, Laurent Durupt's concerto for oboe and wind band, a solo piece by Januibe Tejera, and Tonia Ko's *Highwire* for oboe and electronics. He also finds that working with composers helps illuminate the standard repertoire in new ways. "You become more practical and you tend to sacralize works less, to see them less as Greek statues," he explains. "You want to interact with repertoire works as you would with a piece your friend has written. If you feel more free with a new piece, you also feel more free with the repertoire."

Stankiewicz believes that the process-

es by which new music gets performed "should be challenged a bit more." Traditional performance conventions "create a lot of expectations, which sometimes are irrelevant to the repertoire we're playing." For this reason, he enjoys playing new music in alternative venues, such as the Café OTO in London. In addition, length and orchestration requirements for commissions, coupled with limited rehearsal time, sometimes create a situation in which "works are not performed at their optimum." The "pressure for results" can supersede deep engagement. Ideally, he would like to see more opportunities for in-depth collaboration with composers and multiple performances of new works. As he puts it, "The more interesting the piece, sometimes, the more you need to spend a lot of time with it." **S**

LUCY CAPLAN is a Ph.D. candidate at Yale University, where she is writing a dissertation on African American opera in the early twentieth century. She received the 2016 Rubin Prize for Music Criticism.



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OBOE

olivier stankiewicz

CLARINET

Narek Arutyunian

COMPOSER

katherine balch
David hertzberg
tonia ko
Chris rogerson



Rattle's Championing of Haydn in Evidence Again

19/04/2016



United Kingdom Haydn: Monika Eder (soprano), Andrew Staples (tenor), Florian Boesch (baritone), London Symphony Chorus (chorus master: Simon Halsey), London Symphony Orchestra/Sir Simon Rattle (conductor). Barbican Hall, London, 17.4.2016 (MB)

Die Jahreszeiten

Talk about a hard act to follow: Sir Colin Davis's final performance of *The Seasons*, available for all of us to hear on LSO Live (I had to miss the performance on account of a wedding) is a clear first-choice recommendation on disc. Did Sir Colin's knighted LSO successor-to-be have a chance? Of sounding like that, no? But then that is not what Simon Rattle was trying to do. Whilst I am more in sympathy, to put it mildly, with Davis's approach, that should not preclude me, or indeed anyone else, from finding much of worth in Rattle's Haydn. Whereas I have found his Mozart and Beethoven well-nigh unbearably mannered, he has long seemed closer to Haydn's spirit and his advocacy of the composer – who, incredibly, still desperately needs such advocacy – is gratefully received. I enjoyed this performance greatly, and had the sense that my enjoyment was shared in the rest of the audience.

'Spring' opened in the anticipated low- yet certainly not no-vibrato fashion. Rattle seemed eager to draw from the LSO, and how, a keen sense of the sheer strangeness of Haydn's orchestral colours, even suggesting a kinship – perhaps via Haydn's experience of the Concert spirituel? – with Rameau. Split violins definitely helped the sense of back and forth between firsts and seconds, but there were times when a longer string line would have been, to my ears at least, desirable. The care over orchestral detail, which rarely descended into fussiness, persisted into Simon's recitative, the orchestral crescendo following 'Ihm folgt auf seinen Ruf' beautifully handled, keenly dramatic. All three voices in this opening number, Florian Boesch, Andrew Staples, and Monika Eder, were shown to be well contrasted and their contributions well characterised. The London Symphony Chorus, celebrating its fiftieth anniversary, was on magnificent form, offering verbal clarity and meaning, as well as great character, from its opening 'Komm, holder Lenz!' onwards. Dynamic contrasts and concern for phrasing were to the fore, without exaggeration; here, the LSO strings offered great polish. Simon's aria, 'Schon eilet froh der Ackermann', offered smiles in both the vocal line and the orchestra. Rattle might not have sounded 'like' Beecham, but perhaps there was a little of his spirit here nevertheless? Staples's Tamino-like tenor was welcome in the Farmer's Prayer and much that we heard after, too; the blend between his Lucas, Boesch's Simon, and Eder's Hannah, was here heard to near perfection. So was the sheer goodness of Haydn – as man and as composer. Hannah sounded nicely in 'character', or at least in 'type', in the 'Song of Joy', likewise 'her' Lucas; although the voices are different, there was more than a hint of Adam and Eve from *The Creation*, or Papageno and Papagena. Boesch's reference to the breath of the Creator reminded us splendidly of the particular theology of this work.

'Summer' likewise opened with very little lower string vibrato: fair enough, for Lucas tells us of the morning light being veiled in grey mist. There was all the more contrast to be heard then with the *lustig* singing of Boesch in 'Der munt're

Hirt', and some lovely horn playing there too. The chorus did not disappoint in its hymn to the sun, although I was a little surprised by the Karajan-like metal Rattle imparted to 'Die Segen, o wer zählet sie?' He is certainly not predictable, which is mostly to the good. I greatly enjoyed the way the LSO and Staples (and Rattle) polished Lucas's Cavatina, 'Dem Druck erlieget der Natur', a jewel, and here it sounded as such, of Webern-like quality. Olivier Stankiewicz's oboe solos in Hannah's recitative and aria were as delectable as anyone might ever dream of, perhaps more so, the LSO strings buzzing with properly insect-like quality in the former number. The calm before the storm was unnervingly apparent, not only in string pizzicato, but in Eder's apprehension. When it came, choral and orchestral terror had nothing to fear from Beethovenian, even Wagnerian, comparisons. One could still hear, moreover, Haydn's part-writing from the LSC; this was no mere 'effect'. (For all that I love Karl Böhm's VSO recording, the singing of the Wiener Singverein can be a bit of a trial.) Either one loves the animals in the Trio and Chorus, 'Die düst'ren Wolken', or one does not; even Haydn professed not to do so. Dare I suggest that he was wrong, or that he might have changed his mind about 'frenchified trash', had he heard the LSO players? And yes, the evening bell tolled surely, above all lovingly. The closing chorus could have made an avowed city-boy such as yours truly think twice about rejecting rural life out of hand.

The Introduction to 'Autumn' was not a high-point for me; I could not really understand why Rattle was so keen to play down the LSO strings. One can certainly have prominent woodwind without doing so; ask Davis, or Klemperer. Anyway, the Chorus in praise of industry benefited greatly from Boesch's easy Austrian way with the text. It got the second half of the concert off to a rollicking start, rasping brass (clearly Rattle's choice) notwithstanding. *The Magic Flute* came to mind once again in the Duet between Hannah and Lucas, although so did Schubert in one especially 'special' modulation. Rachel Gough's bassoon solo was a delight in the neo-Handelian 'Seht auf die breiten Wiesen hin!' As for the Hunting Chorus, now as politically correct as Monostatos, the four horns and the men of the LSC performed it for all it was worth (a great deal!) The drunken chorus thereafter was despatched with due revelry: far more theatrical than with Davis, but none the worse for it.

The grave beauty of the Introduction to 'Winter' set it quite apart from anything we had heard previously; again, it was *The Magic Flute*, this time its trials, that seemed closest, although the sadness to be heard as the movement progressed was closer (and not just harmonically) to *Tristan und Isolde*. Boesch's dignity here was greatly valued. Eder seemed to come into her own in the Spinning Chorus, presenting it as a cousin to its opposite number in *The Flying Dutchman*. The following solo song with chorus, quite rightly, sounded closer still to Weber, *Der Freischütz* in particular. Boesch's way with that wonderful final aria, 'Erblicke hier, betörter Mensch,' presented an almost Sachs-like (*Wahn* monologue), psychoanalytical clearing of the mists. And finally, the great trio and double chorus, harking back not only to *The Magic Flute* but also to *Israel in Egypt*. what a joyous farewell, especially from the LSC, we heard to the eighteenth century!



Olivier Stankiewicz, oboist



Adami's "Classical Revelations" in Concert at the Bouffes-du-Nord Theater

Victoria Okada | ResMusica | January 15, 2015



This year, thanks to Olivier Stankiewicz, we have the distinct pleasure of hearing the oboe, an instrument so integral to the orchestra, but all too seldom featured in a solo capacity. Principal oboe of the Orchestre National du Capitole de Toulouse since 2011, this exceptionally talented musician (he made his solo debut in Monte Carlo at the age of 16) shows extraordinary artistry, with a sense of melodic line and precision of phrasing, not to mention a beautiful sound! All of these qualities were very much in evidence in his performance of Schumann's Romance no. 1, op. 94, and in excerpts of Bach's Partita in A minor (transcribed from the original flute version).



Olivier Stankiewicz, oboist



la musique classique,
vivante

Adami's "Classical Revelations" in Concert in Prades: Stars of Tomorrow

Alain Cochard | ConcertClassic.com | August 3, 2013



Olivier Stankiewicz has clearly made it his guiding principle to place technique at the service of expression. A brilliant oboist, he is the former student of David Walter, Jacques Tys, Alexei Ogrintchouk and Maurice Bourgue. At 23 years old, he is already the principal oboist of the Orchestre National du Capitole de Toulouse... He is in perfect control of his sound: in Schumann's Romances no. 1 and no. 2, he brings out their magnificent songlike quality, before taking on Gilles Silvestrini's Etudes 5 and 6 for solo oboe. Beach Scene-Stormy Sky and Boulevard des Capucines: charming titles like these mask the terrific difficulties of the music. A master of circular breathing, the performer uses it to brilliant effect, revealing the marvelous poetic layers in the music.



OLIVIER STANKIEWICZ, *piano*

REPERTOIRE WITH ORCHESTRA

ATTAHIR, Benjamin	<i>Nur</i> for oboe (doubling oboe d'amore) and orchestra
BACH CPE	Concerto in B-flat Major, H 466
	Concerto in E-flat Major, H 468
BACH JS	Concerto in F Major BWV 1053
	Concerto in A Major for Oboe d'amore BWV 1055
	Concerto No. 5 in F minor, BWV 1056
	Concerto in D minor, BWV 1059
	Concerto in D minor for violin and oboe BWV 1060
BELLINI	Concerto in E-flat Major
BERIO	<i>Chemins IV</i> , for oboe and strings (from <i>Sequenza VII</i>)
CIMAROSA	Concerto in C Major
HAYDN	Concerto in C Major
HUMMEL	Introduction, Theme and Variations, Op. 102
KROMMER	Concerto No. 2 in F Major, Op.52
	Concerto in F Major, Op. 27
LEBRUN	Concerto No. 1 in D minor
LECLAIR	Concerto in C Major
LIGETI	Concerto for flute, oboe, and orchestra
MARCELLO	Concerto in C minor
MARTINU	Concerto for oboe and small orchestra
MESSIAEN	<i>Concert à Quatre</i> for flute, oboe, cello, piano
MOZART	Concerto in C Major, K.314/271k
	Sinfonia Concertante for Four Winds in E flat Major, K297b (oboe, clarinet, horn, bassoon)
	Violin Concerto No. 7 in D Major, K 271 (adaptation: Albrecht Mayer)
PENDERECKI	<i>Capriccio pour hautbois et 11 cordes</i>
SILVESTRINI	<i>Aloé</i>
STRAUSS	Concerto in D Major for oboe and small orchestra
TELEMANN	Concerto pour oboe d'amore
VIVALDI	Concerto in C major, RV 447
	Concerto in F Major, RV 455
	Concerto in F Major, RV 457
	Concerto in A minor, RV 461
VERESS, S	<i>Passacaglia concertante</i> , for oboe and strings
ZIMMERMAN	Concerto