

Frederick Viner

Frederick Viner (b.1994) is a composer and pianist currently undertaking an MA in composition at the University of Oxford.

His composition successes include a *Bagatelle* for organ that was published by Banks in 2015 in the *Ebor Organ Album - Seven Pieces for Seven Decades*. In 2016 he was awarded first prize in the Sage Gateshead's *Mozarts of Tomorrow* Composers Competition, with his orchestral piece *Sleeping Gomatx* being performed by the Royal Northern Sinfonia, conducted by Lars Vogt.

This year he is artist in residence for Newcastle's Young Sinfonia Orchestra, an intimate, two-term collaboration that will culminate with premieres of his new work, *L'Orfeo Settings*, in York as well as at the Sage Gateshead. He also recently wrote the final piece to the 2017 Brundibar Arts Festival. His string sextet *Tracing Sunbeams* was premiered by world-renowned soloists, including Jack Liebeck, Krzysztof Chorzelski, Liubov Ulybysheva and members of the Royal Northern Sinfonia.

An active pianist, Frederick also performed Rachmaninov's Second Piano Concerto with the University of York Symphony Orchestra, conducted by John Stringer, in 2015. His most ambitious project to date was the completion of a solo piano transcription of the first movement of Mahler's Ninth Symphony.

Herz an Herz for piano solo

Herz an Herz, as the title implies (*heart to heart*), is a love duet. Two distinct voices, characterised through their respective male and female vocal registers, negotiate a warm, heartfelt melody through a loosely strophic form. Initially the voices sing in turn, each section - or verse - led predominantly by one. Each time their lines entwine, virtuosic flourishes ascend the keyboard, interrupting to render them silent again. It is only after one particularly tumultuous episode that the true duet appears: Out of the murky resonances of the lowest 'A' emerges the throbbing chords and impassioned vocal lines from Wagner's famous duet, *O sink hernieder, Nacht der Liebe* from the second act of *Tristan und Isolde* - from the libretto of which the title is derived. The 'singers', now reconciled, come together for one final verse before a fleeting memory of the beginning gently ushers in the end of the piece.