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MARK PAINE Horn Soloist.

BIOGRAPHY

Mark is the **Principal Horn** with the European Union Chamber Orchestra and **Co-Principal Horn** with the City of London Sinfonia.

In addition, he has also played many times as **Guest Principal Horn** with all of London's leading chamber orchestras, and also the Scottish and Irish Chamber Orchestras; further afield he has worked with the Chamber Orchestra of South Africa and Johannesburg Philharmonic Orchestra, as well as both Sydney and Melbourne Symphony Orchestras.

Mark loves and specializes in the high horn parts of the early Classical period, especially in the works of Haydn, most of whose early and middle period symphonies and chamber works he has played professionally. He has performed well over forty of Haydn's symphonies to date, in places as far afield as Hanoi, Abu Dhabi, La Paz and Vancouver.

Firmly in Mark's repertoire is the notorious Symphony No 51 of Haydn, whose first horn part ranks among the most demanding and highest ever written by any composer. With the European Union Chamber Orchestra he has performed this symphony over thirty nine times, in Canada, Mexico, Germany and the UK. Early in 2007, with the same orchestra, he recorded Haydn's *Divertimento* in A, which boasts another stratospheric obbligato horn part. The recording took place in a lovely but freezing church in Devon: it was only 6 degrees C in the sessions! Mark plays natural horn too, and has done several projects with John Eliot Gardiner in the Orchestre Révolutionnaire et Romantique. He has even been spotted at the harpsichord, memorably once with Igor Oistrakh in Istanbul; and on occasions he has also been known to play the pipe organ!

Mark has played concertos many times with the European Union Chamber Orchestra in over twelve different countries, and with the City of London Sinfonia in London's main venues. Most recently he performed Richard Strauss's *Concerto* No 1 with the Free State Symphony Orchestra, South Africa.

ORCHESTRAL WORK

- City of London Sinfonia co-principal horn
- European Union Chamber Orchestra principal horn
- Academy of St Martin in the Fields
- London Mozart Players
- English Chamber Orchestra
- Scottish Chamber Orchestra
- Irish Chamber Orchestra
- Orchestre Révolutionnaire et Romantique
- Royal Philharmonic Orchestra
- Royal Philharmonic Concert Orchestra
- Royal Liverpool Philharmonic Orchestra
- Hong Kong Philharmonic Orchestra 3rd horn 1983-1987
- Sydney Symphony Orchestra
- Melbourne Symphony Orchestra
- Australian Opera and Ballet Orchestra
- Chamber Orchestra of South Africa
- Johannesburg Philharmonic Orchestra

RECITALS

Recent recitals include:

- Auckland, New Zealand
- Kings Lynn, UK
- Honiton, UK
- Cairns, Australia

EDUCATION

Mark was born in Melbourne, Australia in 1960. Mark's schooling took place at Huntingtower School, Mt Waverley (Australia). Mark's graduate studies took place at the University of Melbourne from 1978 - 1981 where he graduated with a Bachelor of Music (honours) degree. As a result of him achieving a First Class Faculty Honour in his final year, he was awarded the Clarke Scholarship, and this sent him to London to undertake a Post Graduate Study at the Royal College of Music from 1982 - 3. There he gained his Certificate of Advanced Study and an ARCM in horn performance.

PRIZES AND AWARDS

Frank Probyn Horn Prize, Royal College of Music London (1983).

TEACHERS

Tom Nicoll in Australia; Douglas Moore and Julian Baker in London.

WEBSITE

www.markpaine.com

DISCOGRAPHY

- Haydn, *J Divertimento in A Hob.X:10*, European Union Chamber Orchestra (Landor Records LAN282), awarded Editor's Choice in *Gramophone* July 2008
- Farrenc, L. *Nonet* and *Sextet*, Ambache Chamber Ensemble (Carlton Classics 30366 00302)
- Telemann G.P. *Concerto* for 2 Horns (1st horn), European Union Chamber Orchestra (IMP Classics PCD993)

REVIEWS

- **Of Haydn's *Divertimento X:3*, Landor Records CD:**
"...impressive playing especially from horn player Mark Paine..." - Andrew McGregor, Summer CD Review, BBC Radio 3, September 2008.
Haydn's "fiendishly difficult horn part [is] expertly played by Mark Paine." - Guy Harvey, chief executive of Landor Records UK, 29 Feb. 2008.
"The playing throughout is superb, though, particularly in the spectacular horn sequence in the second Trio in which the first such instruments is stratospherically high and the second incredibly low – an effect also used by Haydn in Symphony 51." - Antony Hodgson, *Classicalsource*, Jun 2008.

Of Haydn's Symphony 49 *La Passione*, Landor Records CD:

"...the horn-players once again distinguish themselves..." - Antony Hodgson, *Classicalsource*, Jun 2008.

Of Haydn's Concerto 1, live performance, Canada:

"Bright of tone and smooth of sound throughout..." - Barbara Fear, *Barrie Advance* Ontario, Canada, 24 Oct. 1997.

Of Mozart Concerto K495, live performance in Germany:

"Mark Paine blows a soft, warm and flexible sound from his horn ... an exceptional performance." - Ekernförder newspaper review, Germany, 14 Nov. 2001.

"The evening's soloist was London-based Australian born Horn player Mark Paine. His cadenza worked exemporarily, and [he] knew how to handle both flexibly and with nuances the usually troublesome Waldhorn. The popular Rondo in a lively tempo recalled the atmosphere of aristocratic hunting and fast horses." - Enno Nuendorf, *Ekernförder Nachrichten*, Germany, 14 Nov. 2001.

REPERTOIRE

Abbott *Alla Caccia*

Beethoven *Sonata* for horn and piano op.17
 Beethoven *Sextet* op.18b (1st horn)
 Britten *Serenade* for tenor, horn and strings op.31
 Britten *Canticle III: Still falls the rain* op.55
 Britten *The heart of the matter*
 Berkeley *Trio* for Horn, Violin and Piano op.44
 Brahms *Trio* for Piano, Violin and Horn op.40
 Cooke *Nocturnes*
 Dukas *Villanelle*
 Dunhill *Cornucopia* op.95
 Glazunov *Idyll*
 Glazunov *Rêverie* op.24
 Handel *Giulio Cesare 'Va tacito e nascosto'*
 Haydn *Concerto* No 1 Hob.VIIId:3
 Haydn *Divertimento* in A Hob.X:3
 Haydn *Divertimento a tré* Hob.IV:5
 Haydn *Symphony* No 51 (obligato 1st horn part)
 Maw *Sonata* for 2 horns (2nd horn)
 L. Mozart *Concerto* for 2 Horns (1st horn)
 W.A. Mozart *Concerto* Nos 1,2,3 & 4
 W.A. Mozart *Horn Quintet* K407
 W.A. Mozart *Sinfonia Concertante* K297b
 Poulenc *Elegie* op.168
 Saint-Saëns *Morceau de concert*
 Saint-Saëns *Romance* op.36
 Schmid *Im tiefsten Walde* op.34 no.4
 Schubert *Octet* op.166
 Schubert *Auf dem Strom* D943
 Schumann *Konzertstück* op.86 (1st horn)
 Schumann *Adagio und allegro* op.70
 F. Strauss *Nocturno* op.7
 R. Strauss *Concerto* No 1 op.11
 R. Strauss *Andante* for horn and piano
 Telemann *Concerto* in D
 Telemann *Concerto* for 2 Horns (1st horn)
 Tippett *Sonata* for four horns (3rd horn)
 Vivaldi *Concerto* Nos 1 & 2 (1st horn)

TEACHING

- Mark writes: While on tour, and as an important part of what I do, I regularly give masterclasses, teach private lessons and contribute to outreach projects, depending on specific local needs. Recently I gave masterclasses in Colombia alongside my orchestral performances, and in New Zealand I taught private lessons around my recent recital. Outreach projects, usually in schools or in local music communities, are an important way of bringing music to the people, especially young people. I co-lead such projects whenever required, the latest being held in England. Participants are encouraged usually to compose their own music, often in response to something in the programme I am to perform, and they often get to perform it alongside me as part of a public concert. I find the world over, this to be deeply satisfying for all concerned, as it opens up classical music to wider audiences, builds audiences for tomorrow, and crucially gives people a sense of ownership of classical music.

OUTREACH

- Mark writes: Long before large scale education projects became fashionable and offered by every single professional ensemble eager for easy funding and publicity, I started participating in and co-leading outreach programmes. Principally with the City of London Sinfonia but also the European Union Chamber Orchestra, these projects are centred on empowering the students to create their own music, usually in response to music I am going to perform. They then get the added benefit of performing their own work alongside me in a professional concert. It's great for all concerned, and often inspires them to enjoy classical music which otherwise might to them, have seemed quite out of reach.