

Tobias Foscett



CONDUCTOR

Dr. Andreas Janotta ARTS MANAGEMENT

Tobias Foscett CONDUCTOR



Tobias George Redall Foscett CONDUCTOR

Date of birth: 28th August 1975
in Canberra, Australia

Nationality: australian
Languages: english, german

Tobias Foscett studied piano and conducting at the Canberra School of Music (Australian National University) completing his Bachelor of Music in 1999. During this period he regularly conducted the Canberra Youth Orchestra and the Orchestra of the Canberra School of Music. He was appointed Music Director of the Australian National University Choral Society and Assistant Music Director of the Canberra Choral Society.

From 2001 Tobias Foscett worked as Assistant Conductor at Opera Australia in Sydney. With former Music Director Simone Young he rehearsed and conducted various opera productions such as *La Traviata*, *Il Trovatore*, *Rigoletto*, *Verdi Requiem*, *Andrea Chenier*, *Tristan und Isolde* as well as concerts with the Australian Opera Orchestra. During this time he also assisted Simone Young abroad, including in Vienna (*Die Frau ohne Schatten*) and Bergen, Norway (*Verdi Requiem*). In addition he worked with visiting conductors to Opera Australia, including Julia Jones, Johannes Fritzsich, Sebastian Weigle und Richard Mills. As Assistant Conductor Tobias Foscett participated in productions of *Peter Grimes*, *Le Nozze di Figaro*, *Die Zauberfloete*, *L'Elisir D'Amore*, *Simon Boccanegra* and *Il Trittico*. In 2002 he was the conductor of Opera Australia's tour of *La Bohème*.

Furthermore he was engaged as conductor of the Australian National University Choral Society, the Sydney Conservatory, the Canberra Choral Society and as Music Director of Rockdale Opera. In Europe he was a finalist for the 2002 Young Artist Program at the Royal Opera House Covent Garden and was awarded scholarships by the Churchill Trust and the Goethe Institute in order to work and study in Germany.

Since 2003 Tobias Foscett lives in Berlin and has worked as musical assistant to Simone Young with some of the most important opera houses and orchestras in Germany and Austria such as the Staatsoper unter den Linden Berlin, the Frankfort Opera, the Hamburg and Stuttgart Philharmonic Orchestras, the Philharmonie Essen and the Berlin Philharmonic Orchestra. He was assistant conductor for Janacek's *Osud* and Puccini's *Le Villi* at the Vienna State Opera, for Pfitzner's *Palestrina* at the Bavarian State Opera Munich and for Schumann's 4th *symphony* with the Vienna Philharmonic Orchestra.

His own conducting engagements in 2005 included his German debut with the Freiburg Philharmonic Orchestra and his Austrian debut with the Inntertaler Symphony Orchestra. Since 2006 he conducts regularly in Germany, Austria and Australia. In 2008 Tobias Foscett had his US debut with the Chattanooga Symphony Orchestra (Tennessee). Later in the same year he conducted a new production of *Così fan tutte* at the Slovenian National Theatre and the Dresden Philharmonic Orchestra with Holst's *Planets* in a children's concert. His engagements since 2009 include appearances with the Huntsville Symphony Orchestra (Alabama), the Chattanooga Symphony Orchestra, the Jena Philharmonic Orchestra, the Gewandhaus Orchestra at the Leipzig Opera (as guest), the Munich Symphony Orchestra, the Bremen Philharmonic Orchestra, concerts in Australia as well as the children's concert series of the Dresden Philharmonic Orchestra and the Deutsches Symphonie-Orchester DSO Berlin.

IMPORTANT CONDUCTING ENGAGEMENTS

Munich Symphony Orchestra (2010-2017)

Bremen Philharmonic Orchestra (2015)

Dresden Philharmonic Orchestra (children's concerts 2008-2012)

Neue Philharmonie Westfalen (2011)

Deutsches Symphonie-Orchester Berlin (children's concerts 2010, 2011)

Leipzig Opera, Gewandhaus Orchestra (2009, 2010 as guest)

Jena Philharmonic Orchestra (2009)

Chattanooga Symphony Orchestra (US debut 2008, 2009)

Huntsville Symphony Orchestra (2009)

Slovenian National Theatre (Slovenian debut 2008)

Inntertaler Symphony Orchestra (Austrian debut 2005, Italian debut 2008)

Freiburg Philharmonic Orchestra (German debut 2005)

Opera Australia Sydney (Assistant Conductor for Simone Young 2001-03, incl. own conducting and tours)

ASSISTANT CONDUCTOR for Simone Young 2004-2009

Vienna State Opera, Staatsoper unter den Linden Berlin, Bavarian State Opera Munich, Frankfort Opera, Hamburg State Opera, Opera Australia Sydney, Vienna Philharmonic Orchestra, Berlin Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Bergen Philharmonic Orchestra, Dresden Philharmonic Orchestra, Philharmonie Essen, Hamburg Philharmonic Orchestra, Gulbenkian Orchestra Lisbon, Orchestre National de Lyon, Stuttgart Philharmonic Orchestra, Radio Symphony Orchestra Vienna

IMPORTANT ENGAGEMENTS 2005-2017

TYPE	INSTITUTION	DATE	COMPOSER	WORK
Conductor	Munich Symphony Orchestra	Jan. 2017	Orff, Grieg	<i>Carmina Burana, P. Gynt</i>
Conductor	Bremen Philharmonic Orchestra	Dec. 2015	V. Williams, Pfitzner	<i>div.</i>
Conductor	Munich Symphony Orchestra	Dec. 2013	Haydn	<i>Die Schöpfung</i>
		Jul. 2013	Verdi, Puccini	<i>Opera arias</i>
Conductor	Dresden Philharmonic Orchestra *	Jan. 2012	Moussorgsky	<i>Pictures at an Exhib.</i>
Conductor	Deutsches Symphonie-Orch. Berlin*	Mar. 2011	Holst	<i>The Planets</i>
Conductor	Neue Philharmonie Westfalen	Feb. 2011	Ginastera	<i>Harp concerto</i>
Conductor	Dresden Philharmonic Orchestra *	Jan. 2011	Holst	<i>The Planets</i>
Conductor	Dresden Philharmonic Orchestra*	Nov. 2010	Ravel	<i>Ma mère l'oye</i>
Conductor	Munich Symphony Orchestra	Jul. 2010	Rossini, etc.	<i>Opera arias</i>
Conductor	Deutsches Symphonie-Orch. Berlin*	Jun. 2010	Beethoven	<i>Symphony no. 6</i>
Conductor	Leipzig Opera, Gewandhaus Orchestra (as guest)	Apr. 2010	Mozart	<i>Don Giovanni</i>
		Dec. 2009		
Conductor	Chattanooga Symphony Orchestra	Nov. 2009	Beethoven	<i>Symphony no. 7</i>
Conductor	Dresden Philharmonic Orchestra*	Nov. 2009	Beethoven	<i>Symphony no. 9</i>
		May 2009	Stravinsky	<i>Petrushka</i>
Conductor	Jena Philharmonic Orchestra	Apr. 2009	J. Strauss, etc.	<i>div.</i>
Ass. Conductor	Hamburg Philharmonic Orchestra	Apr. 2009	Brahms	<i>Ein Deutsches Requiem</i>
Conductor	Huntsville Symphony Orchestra	Mar. 2009	Brahms	<i>Symphony no. 3</i>
Ass. Conductor	Gulbenkian Orchestra Lissabon	Feb. 2009	Britten	<i>War Requiem</i>
Ass. Conductor	Bavarian State Opera Munich	Jan. 2009	Pfitzner	<i>Palestrina</i>
Conductor	Innviertler Symphony Orchestra	Aug. 2008	Wagner	<i>Meistersinger Overture</i>
			Rachmaninov	<i>Symphony no. 2</i>
Conductor	Dresden Philharmonic Orchestra*	Jun. 2008	Holst	<i>The Planets</i>
Conductor	Slovenian National Theatre	Mar. 2008	Mozart	<i>Così fan tutte</i>
Conductor	Chattanooga Symphony Orchestra	Jan. 2008	Beethoven	<i>Symphony no. 5</i>
Conductor	Ku-Ring-Gai Philharmonic Orchestra	Nov. 2007	Tchaikovsky	<i>Symphony no. 4</i>
Ass. Conductor	Gulbenkian Orchestra Lissabon	Oct. 2007	Liszt	<i>Faust Symphony</i>
Conductor	Innviertler Symphony Orchestra	Aug. 2007	Shostakovich	<i>Festival Overture</i>
Ass. Conductor	Orchestre National de Lyon	Jun. 2007	Bruckner	<i>Symphony no. 4</i>
Ass. Conductor	Gulbenkian Orchestra Lissabon	May 2007	Bruckner	<i>Symphony no. 8</i>
Ass. Conductor	Hamburg Philharmonic Orchestra	Apr. 2007	Mahler	<i>Symphony no. 6</i>
Conductor	Willoughby Symphony Orchestra	Mar. 2007	Britten	<i>Simple Symphony</i>
Ass. Conductor	Hamburg Philharmonic Orchestra	Mar. 2007	Brahms	<i>Symphony no. 3</i>
Ass. Conductor	Hamburg State Opera	Feb. 2007	R. Strauss	<i>Frau ohne Schatten</i>
Ass. Conductor	Dresden Philharmonic Orchestra	Nov. 2006	Britten	<i>Seren. f. Tenor & Horn</i>
Ass. Conductor	Hamburg Philharmonic Orchestra	Oct. 2006	Bruckner	<i>Symphony no. 3</i>
Conductor	Innviertler Symphony Orchestra	Aug. 2006	Wagner	<i>Thannhaeuser Overture</i>
Ass. Conductor	Radio Symphony Orchestra Vienna	May 2006	Britten	<i>War Requiem</i>
Conductor	Canberra Choral Society	Apr. 2006	Bach	<i>St. Lucas Passion</i>
Ass. Conductor	Frankfort Opera	Jan. 2006	Britten	<i>Death in Venice</i>
Ass. Conductor	Berlin Philharmonic Orchestra	Dez. 2005	Bruckner	<i>Symphony no. 3</i>
Ass. Conductor	Vienna Philharmonic Orchestra	Nov. 2005	Schumann	<i>Symphony no. 4</i>
Ass. Conductor	Vienna State Opera	Sep. 2005	Janacek, Puccini	<i>Osud, Le Villi</i>
Conductor	Innviertler Symphony Orchestra	Jul. 2005	Williams	<i>Olympic Fanfare</i>
Ass. Conductor	Staatsoper unter den Linden Berlin	Jun. 2005	Beethoven	<i>Fidelio</i>
Conductor	Canberra Symphony Orchestra	May 2005	Brahms	<i>Ein Deutsches Requiem</i>
Ass. Conductor	Radio Symphony Orchestra Vienna	Apr. 2005	Bruckner	<i>Symphony no. 2</i>
Ass. Conductor	Vienna State Opera	Mar. 2005	Britten	<i>Peter Grimes</i>
Conductor	Freiburg Philharmonic Orchestra	Feb. 2005	Smetana	<i>Die Moldau</i>
Ass. Conductor	Staatsoper unter den Linden Berlin	Jan. 2005	Mozart	<i>Così fan tutte</i>

* Children's concert



TEACHING EXPERIENCE

Australian National University	2005	Guest Conducting Lecturer
Canberra Grammar School	1999-2000	Full-time teaching staff
Private teaching	1994-2001	Piano teacher
Canberra Grammar School	1994-1999	Part-time teaching staff

AWARDS & SCHOLARSHIPS

Churchill Foundation	2003	Churchill Fellow and Scholarship
Goethe Institute	2002	Scholarship for studies in Germany
Royal Opera House Covent Garden	2002	Nomination for the Young Artist Program
Opera Australia	2001-2003	'Young Artist' as conductor
Canberra Times	2000	Canberra Times Critics Choice Award

EDUCATION

Australian National University	1999	Bachelor of Music (piano)
	1996-1999	Piano student of Lillian Tan
	1995-1997	Conducting student of Max McBride
	1993-1996	Piano student of John Luxton
Canberra Grammar School	1993	New South Wales Higher School Certificate
	1990-1993	Piano student of Caroline Morrison
	1980-1993	Student of Canberra Grammar School

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REPERTOIRE

CHORAL / ORATORIO

Bach	<i>Mass in B Minor</i> <i>Magnificat</i> <i>Jesu meine Freude</i>
Bernstein	<i>Chichester Psalms</i>
Brahms	<i>Schicksalslied</i> <i>Ein Deutsches Requiem</i> <i>Rinaldo</i>
Britten	<i>War Requiem</i> <i>Rejoice in the Lamb</i> <i>Five Flower Songs</i>
Durufié	<i>Requiem</i>
Fauré	<i>Requiem</i>
Haendel	<i>Israel in Egypt</i> <i>Messiah</i> <i>Coronation Anthems</i>
Haydn	<i>Te Deum for Maria Theresia</i>
Mendelssohn	<i>Walpurgisnacht</i> <i>Lobgesang</i>
Mozart	<i>Requiem</i> <i>Great Mass in C Minor</i>
Orff	<i>Carmina Burana</i>
Parry	<i>I Was Glad</i>
Pergolesi	<i>Magnificat</i>
Rachmaninov	<i>Vesper</i>
Rutter	<i>Te Deum</i>
Schubert	<i>Mass in E-flat Major</i>
Schuetz	<i>Psalms 100 & 150</i> <i>Magnificat</i>
Tippet	<i>Negro Spirituals</i>
Vaughn Williams	<i>Dona Nobis Pacem</i>
Verdi	<i>Requiem</i>
Vivaldi	<i>Gloria</i>

SYMPHONIC REPERTOIRE

Barber	<i>Adagio</i>
Beethoven	<i>Symphonies nos. 1, 5, 6, 7, 9</i> <i>Piano Concerto no. 3</i>
Bernstein	<i>Overture to Candide</i>
Borodin	<i>Polovtsian Dances</i>
Brahms	<i>Academic Festival Overture</i> <i>Symphonies nos. 1, 3, 4</i>
Bruckner	<i>Symphonies nos. 2, 3, 4</i>
Copeland	<i>A Lincoln Portrait</i>
Dvorak	<i>Symphony no. 9</i> <i>The Spinning Wheel</i>
Elgar	<i>Pomp and Circumstances, March no. 1</i>
Gershwin	<i>An American in Paris</i>
Ginastera	<i>Harp Concerto op. 25</i>
Grieg	<i>Peer Gynt Suite op.46</i>
Haydn	<i>Trumpet Concerto</i>
Holst	<i>The Planets</i>
Liszt	<i>Faust Symphony</i>
Mahler	<i>Symphonies nos. 1, 2, 3, 8</i>
Prokofiev	<i>Violin Concerto no. 2</i>

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SYMPHONIC REPERTOIRE (continued)

Rachmaninov	<i>Symphony no. 2</i>
Ravel	<i>Ma mère l'oye</i>
Respighi	<i>The Pines of Rome</i>
Rimsky-Korsakov	<i>Sheherazade</i>
Rodrigo	<i>Concierto de Aranjuez</i>
Saint-Saens	<i>Violin Concerto op. 47</i>
Shostakovitch	<i>Festival Overture</i>
Schumann	<i>Symphony no. 2</i>
Smetana	<i>Die Moldau</i>
R. Strauss	<i>Vier letzte Lieder</i>
J. Strauss Jr.	<i>Various Waltzes</i>
Stravinsky	<i>Petrushka</i>
Szymanovsky	<i>Concert Overture</i>
Tchaikovsky	<i>Capriccio Italien</i>
	<i>Symphony no. 4</i>
Vaughn Williams	<i>Fantasy on a theme by Thomas Tallis</i>
Vine	<i>Microsymphony</i>
Williams	<i>Olympic Fanfare</i>

OPERA REPERTOIRE

Britten	<i>Death in Venice</i>
	<i>Peter Grimes</i>
Donizetti	<i>L'Elisir D'Amore</i>
D'Albert	<i>Die Abreise</i>
Giordano	<i>André Chenier</i>
Gounod	<i>Roméo et Juliette</i>
	<i>Faust</i>
Janacek	<i>Katja Kabanova</i>
	<i>Osud</i>
Leoncavallo	<i>Pagliacci</i>
Mascagni	<i>Cavalleria Rusticana</i>
Mozart	<i>Così fan tutte</i>
	<i>Le Nozze di Figaro</i>
	<i>Die Zauberflöte</i>
	<i>Don Giovanni</i>
Mills	<i>Batavia</i>
Pfitzner	<i>Palestrina</i>
Poulenc	<i>Dialogues des Carmélites</i>
Puccini	<i>La Bohème</i>
	<i>Il Trittico</i>
	<i>Tosca</i>
	<i>Le Villi</i>
R. Strauss	<i>Salome</i>
	<i>Die Frau ohne Schatten</i>
Sullivan	<i>The Gondoliers</i>
Verdi	<i>Simon Boccanegra</i>
	<i>La Traviata</i>
	<i>Il Trovatore</i>
	<i>Rigoletto</i>
	<i>Aida</i>
Walton	<i>The Bear</i>
Wagner	<i>Tristan und Isolde</i>
	<i>Die Meistersinger</i>
	<i>Der fliegende Holländer</i>
	<i>Das Rheingold</i>
	<i>Die Walküre</i>

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Reviews: Concerts with Neue Philharmonie Westfalen, 13th - 16th Feb. 2011



DER WESTEN, Gelsenkirchen/Recklinghausen

“The programme was tailored for (...) the Mexican conductor who had cancelled. It was astonishing how Tobias Foscett, who was engaged at short notice, managed to master the Latin American pieces with the Neue Philharmonie Westfalen in the 6th symphony concert cycle.”

“Tobias Foscett conducted ‘An American in Paris’ with drive and precision and made the audience cheer with delight.”

HELLWEGER ANZEIGER, Kamen

“What the young man achieved with the Neue Philharmonie was pure pleasure and art in its highest form with a swinging lightness.”

“The concerto for harp and orchestra by Argentinian composer Alberto Ginastera became the most catching and exciting piece of the evening – thanks to the flexible orchestra which almost intuitively followed Foscett’s vivid and precise, yet elegant, conducting, and even more, to the outstanding soloist Jana Bouskova whose part on the harp is a true revelation.”

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The Huntsville Times, Alabama (USA), 16th March 2009

"(..) a fabulous young conductor, (..) the single brightest star of the night"

"Foscett's energy and musicality was apparent - and so was his determination to draw a rich and sonorous sound from the strings (..)"

"What wasn't unmemorable, however, was Foscett's indelible education (..) as to the beauty and craft of Brahms' Symphony No. 3 in F Major. Foscett's patient and at times painstakingly deliberate interpretation allowed the symphony to unfold as naturally as a blooming flower - never self-indulgent and always elegant. "

The Huntsville Times

Guest conductor shines

Monday, March 16, 2009

By **DAVE RAGSDALE**

For The Times

What do Copland, Rodrigo, Smetana and Brahms have in common? Nothing, really, except a fabulous young conductor, Tobias Foscett, and the Huntsville Symphony Orchestra's fifth concert in its six-concert Classical Series at the Von Braun Center on Saturday evening.

The eclectic program (and that's putting it nicely) of music by Copland, Smetana, Rodrigo and Brahms represented a curious collection of compositions usually reserved for pops concert showstoppers. The unfortunate programming notwithstanding, the single brightest star of the night was Australian guest conductor Tobias Foscett. He led a determined performance of the orchestra unseen since its "Strauss Spectacular" in the season debut under hometown hero Carlos Prieto with Huntsville darling Susanna Phillips.

From the very first measures of Smetana's "Moldau," Foscett's energy and musicality was apparent - and so was his determination to draw a rich and sonorous sound from the strings, which was so overwhelming and refreshing that it made the first entrance of the trumpets sound as thin, brittle and tasteless as a communion wafer. With the exception of a particularly awkward abandonment of pitch by the double reeds, the "Moldau" was beautiful and exhilarating.

The first half of the concert closed with Copland's "Lincoln Portrait." Always a crowd favorite, "Lincoln Portrait's" oft-overdramatized narration was especially well-delivered by narrator Yvette Daniel, whose reverent reading rang with restrained poeticism. The orchestra likewise took a cautious and respectful tone which, when combined with Coplandesque transparency, came off as hesitant and imprecise, especially in the opening measures. Upon the entrance of the crisp snare drum, however, the "Portrait" tightened up and progressed to a fantastic finish highlighted by a stunning trombone solo and enthusiastic cymbal playing (to say the least).

The second half of the concert began with Rodrigo's famous "Concierto de Aranjuez" with guest artist guitarist, Manuel Barrueco. The hauntingly beautiful second movement was offset by uncomfortably labored outer movements from the orchestra which, despite its reduced size, simply could not manage the nimble precision required by the composer and displayed by the guest artist. Moreover, its placement in the program just before a Brahms symphony dwarfed the concerto, rendering it largely unmemorable.

What wasn't unmemorable, however, was Foscett's indelible education of Huntsville as to the beauty and craft of Brahms' "Symphony No. 3 in F Major." Foscett's patient and at times painstakingly deliberate interpretation allowed the symphony to unfold as naturally as a blooming flower - never self-indulgent and always elegant. His musicality was on display at every turn of phrase and was enabled by an orchestra invested in his vision.

With the exception of the third movement, which lost its subdued-waltz feel, the mature pacing of the symphony betrayed the conductor's youth. And aside from an occasionally strident clarinet solo, the sound was well-balanced and sonorous. The fourth movement was more hopeful than joyful, due in part to Foscett's interpretation of the final Poco Sostenuto as an indication of tempo rather than style. The conclusion was drawn out nonetheless to a warm and powerful finale well worth the wait.

Dave Ragsdale is an assistant professor of music at the University of Alabama in Huntsville. He holds a doctor of musical arts degree in instrumental conducting from the University of Miami.

Chattanooga Times, Tennessee (USA), 18th January 2008

“Throughout the work (i.e. Beethoven’s Symphony no. 5), Mr. Foscett revealed an impressive control, eliciting alternately heroic and languid responses from his forces. The ensemble turned in some amazingly clean playing, and the final movement was filled with a powerful drive that never lagged. A very impressive American debut.”

REVIEW

Tobias Foscett has American debut at CSO Thursday evening

BY MEL WILHOIT
CORRESPONDENT

Tobias Foscett, one of Australia’s foremost young conductors, was guest conductor of the Chattanooga Symphony at the Tivoli Theatre Thursday evening.

Lately, Mr. Foscett has been polishing his conducting in Vienna, working with no less than the Berlin Philharmonic. He also has some minor Vienna State Opera credentials. Watch this man.

For his American debut, Mr. Foscett chose a standard program opener, “The Flying Dutchman Overture” by Richard Wagner.

He is a tall, dark and commanding figure, sporting stylish black glasses. Upon mounting the podium he adopted a wide stance and gave a large downbeat, causing the ensemble to erupt in a dramatic rush of sound.

Mr. Foscett’s conducting included large, sweeping gestures that seemed textbook examples of clarity, eliciting a full and rich sound from the strings. While this pulsating work was generally well-played, with excellent contributions from the horns, it seemed to lack the necessary intensity of a gripping opener.

Next in line was Joseph Haydn’s famous “Trumpet Concerto,” performed by CSO principal trumpet, David Hobbs.

Although Mr. Haydn composed this piece for a five-keyed bugle, the work has become the gold standard for trumpet players. And in that light, Mr. Hobbs clearly proved his mettle.

Coming from Nashville where he plays with the Nashville Symphony and the Chamber Orchestra, Mr. Hobbs turned

in a strong performance featuring a robust tone, solid intonation, impressive technique and some creative touches in the final movement.

Following intermission patrons heard “Beethoven’s Fifth” where something mysterious happened halfway through the first movement, and what began as a ho-hum performance turned into an electrifying ride.

Throughout the work, Mr. Foscett revealed an impressive control, eliciting alternately heroic and languid responses from his forces. The ensemble turned in some amazingly clean playing, and the final movement was filled with a powerful drive that never lagged. A very impressive American debut.

The CSO will repeat the concert this evening at 8. Call 267-8583 for tickets.

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