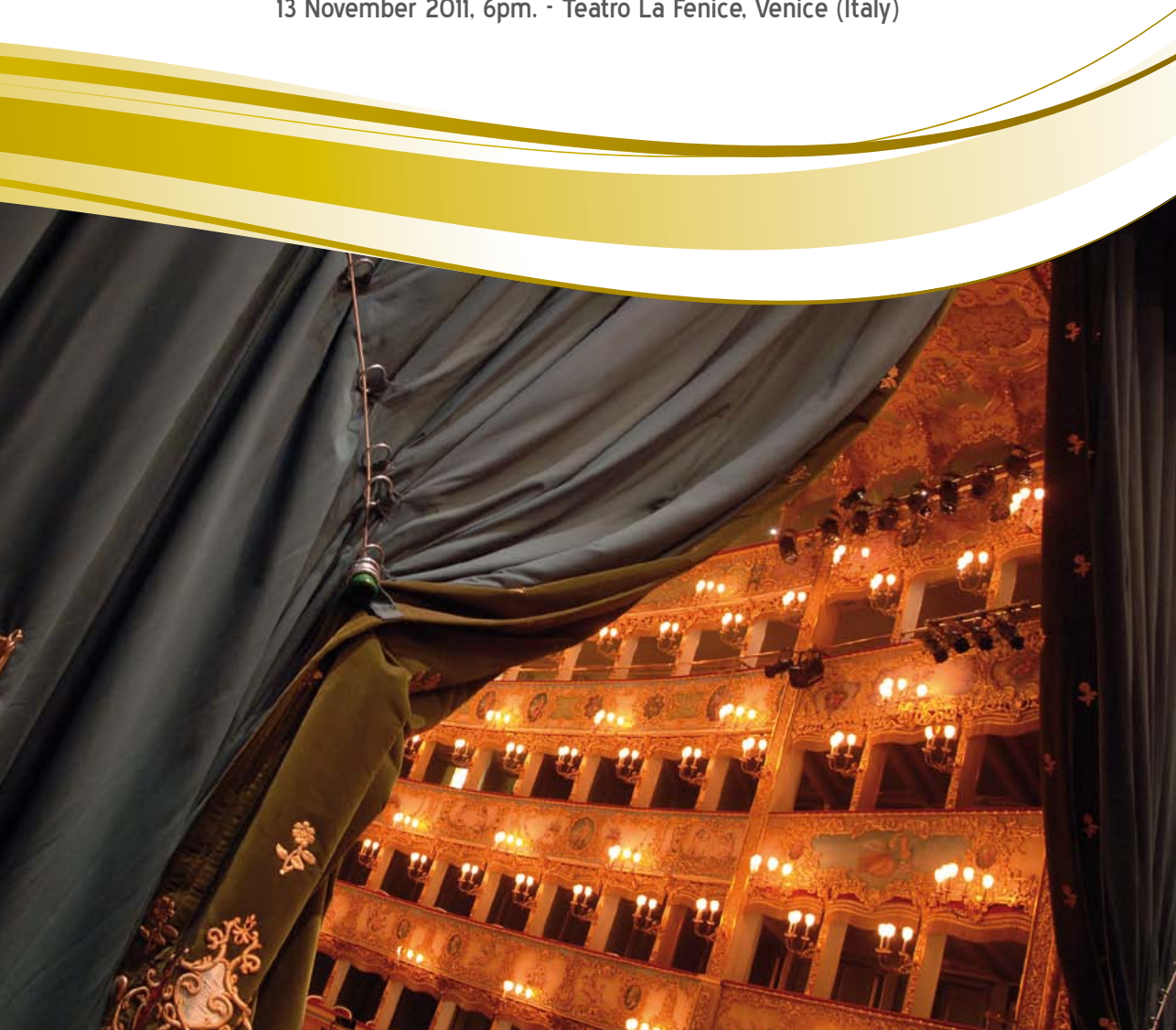




UNESCO CONCERT

MUSIC TO SOOTHE A SAVAGE PLANET

13 November 2011, 6pm. - Teatro La Fenice, Venice (Italy)



Egnazio Edict

The Humanist Egnazio wrote the very explicit verses:

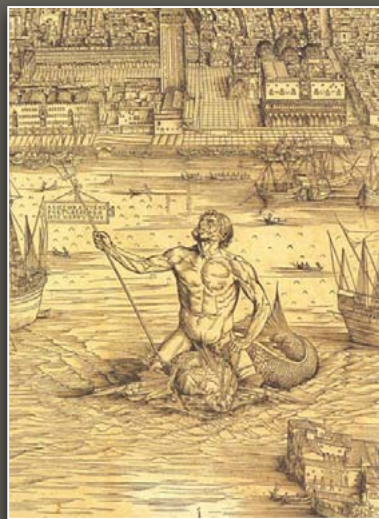
VENETORUM URBS DIVINA DISPONENTE
PROVIDENTIA IN AQUIS FUNDATA, AQUARUM
AMBITU CIRCUMSEPTA, AQUIS PRO MURO
MUNITUR: QUISQUIS IGITUR QUOQUOMODO
DETRIMENTU PUBLICIS AQUIS INFERRE
AUSUS FUERIT, ET HOSTIS PATRIAE
IUDICETUR: NEC MINORE PAENA
QUA QUI SANCTOS MUROS PATIAE VIOLASSET:
HUIUS EDICTI IUS RATUM PERPETUUM
ESTO



© Musei civici veneziani

La città dei Veneti per volere della divina provvidenza
Fondata sulle acque, e circondata dalle acque e protetta
da acque in luogo di mura: chiunque pertanto oserà arrecare
Nocumento in qualsiasi modo alle acque pubbliche
sia condannato come nemico della patria e sia punito
Non meno gravemente di colui che abbia violato le sante
mura della patria.
Il diritto di questo editto sia immutabile e perpetuo.

The city of the Venetians
With the aid of divine providence
Was founded on water
Enclosed by water
Defended by water, instead of walls.
Whoever in any way dares
Damage the public waters
Shall be declared an enemy of the State
And will not deserve less punishment
Than he who breaches the sacred wall of the State.
This edict is valid for ever more.



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UNESCO CONCERT

MUSIC TO SOOTHE A SAVAGE PLANET

PROGRAMME

Gigliola Cinquetti Master of Ceremony
Alberto Toso Fei Periodic literary interlude with images

University of Georgia
Hugh Hodgson School of Music
ARCO CHAMBER ORCHESTRA

sponsored by the Hodgson School of Music Development Fund
and Its Generous Donors

Alex Klein conductor - oboe
Levon Ambartsumian (ARCO Artistic Director) conductor - violin
Milton Masciadri (UNESCO Artist for Peace) double bass
Dai Miyata cello

Benedetto Marcello (1686-1739) - Introduction, Aria and Presto in A minor

Niccolò Paganini (1782-1840) - Variations on one string on a theme by Rossini
Pregghiera and Tema, Variazioni I, II, III

Milton Masciadri - double bass

Domenico Cimarosa (1749-1801) - Concerto for oboe and strings (arranged by Arthur Benjamin)

Alex Klein - oboe

Tomaso Albinoni (1671-1751) - Adagio for strings

Antonio Vivaldi (1678-1741) - Cello concerto in D major Op.3 No.9
Sinfonia for strings in G major, RV 149

Dai Miyata - cello

Johann Sebastian Bach (1685-1750), Ottorino Respighi (1879-1936) - Sonata for Violin and Orchestra

Levon Ambartsumian - violin

Pyotr Il'yich Tchaikowsky (1840-1893) - Piece in the form of a sonatina



Copyright: ©UNDP, M. Dormilio Earthquake Infrastructure Damage in Haiti

Message from the UNESCO
Assistant Director-General for Natural Sciences

Gretchen Kalonji

**UNESCO and Disaster Risk
Reduction - Using Science to
Protect Culture, the Environment and People's Lives**

"There is no such thing as a 'natural' disaster, only natural hazards."
(UN International Strategy for Disaster Reduction)

Hazards and risks (such as flooding, earthquakes, severe storms and drought) are naturally-occurring physical phenomena that directly affect people's lives and livelihoods. The disasters that result from these hazards also affect our world's cultural heritage and can greatly alter the environment around us, sometimes permanently. Unnecessary and inappropriate human interventions also results in disaster, such as destroying natural defenses (for example, deforestation) or constructing along coasts and earthquake fault lines. But despite the identifiable warning signs, these events often become disasters due to the lack of timely and appropriate human intervention before disaster strikes.

Disaster relief efforts capture public attention and support, particularly when it strikes in the poorer countries, where they are the least able to prepare against such events. Disaster Risk Reduction (DRR) is unfortunately not often considered a priority by decision-makers, resulting in low visibility and financial support. The more developed regions of the world are not spared, either - in 2010, Europe saw the biggest increase in disaster events - plus 18.2 percent - compared to the decade's averages around the world. In terms of economic damages, Europe accounted for 14.3 percent of reported global disaster losses in 2010. Most of the damages were caused by climatological and hydro-meteorological events, events that can be predicted and prepared against with the proper information and capacities to react responsibly.

Investing in risk preparedness could lead to substantially reducing the burden of disasters. A dollar invested today in disaster preparedness and mitigation could prevent the urgent and perhaps at times unavailable four to eight dollars needed during when a disaster strikes. Therefore Governments must integrate DDR

into their legislations, budgets and programmes and ensure the participation of local population and communities. Integrated risk reduction strategies and mitigation measures must be further developed and focus on preventive planning and preparedness through increasing public awareness and education.

To support this, UNESCO has participated in the world campaign "Disaster Risk Reduction Begins at School" to promote including DRR education in school curricula and has elaborated the manual, "A Strategy for Reducing Risks at World Heritage Properties".

Building upon the success of these and other programmes, UNESCO is advocating an approach to DRR which highlights and merges scientific knowledge and technological know-how with the sharing of knowledge and previous experiences for the development of early warning detection systems and risk awareness and assessment tools. These innovative tools and technologies focus on preventive (pre-disaster) actions rather than emergency and rescue (post-disaster) reactions. Benefits from tonight's UNESCO Concert will be channeled to furthering this approach in the member states within the regions of South East Europe and the Mediterranean, serving to protect their cultural heritage, the Environment and people's lives and livelihoods.

We thank you for your attendance at the concert tonight and for your support to UNESCO's work in Disaster Risk Reduction in these at-risk regions.

Gretchen Kalonji
UNESCO Assistant Director-General
for Natural Sciences



Message from the UNESCO Venice Office
Director

Engelbert Ruoss

**Education and Awareness-raising for
the Prevention of Natural Disasters**

"Despair is most often the offspring of ill-preparedness."
(Don Williams, Jr. American Novelist and Poet)

The impact of recent environmental disasters such as earthquakes, tsunamis, severe thunderstorms, typhoons and floods is progressively increasing, causing damage to people and their environments and resulting in a growing need for areas at risk to be better prepared for hazards of both natural and human origin. Since our society is interconnected in ways it never was before, we all bear joint responsibility for preventing, reducing and effectively addressing the damage and loss caused by these events.

In support of united efforts towards disaster risk reduction and emergency preparedness in South East Europe and the Mediterranean area, UNESCO Venice Office is pleased to share with you the music of Venice, which throughout history has contributed to culturally and politically influencing these regions. It is our hope to use the power of music performed by renowned artists from across the globe to stress the need to act now, and to act together, in fostering the worldwide spirit necessary to adequately prepare for, reduce and eventually face future environmental emergencies.

UNESCO Venice Office is working closely with the governments of South East Europe and the Mediterranean to elaborate a multi-year program to develop and provide the tools necessary to significantly advance their own levels of preparedness, for when such threats may again pose a risk. By raising awareness and building the capacities of their citizens and communities, using knowledge gained through solid scientific research, this program will help in protecting both people and nature from the full potential impact of future disasters, mitigating the risks and saving lives.

We thank you for your contribution to these much-needed activities in the region and for your attendance at tonight's performance. Enjoy the concert!

Engelbert Ruoss
Director, UNESCO Venice Office

Alberto Toso Fei

Historian, Journalist and Author on Venice



© A. Toso Fei

Living in a Postcard

Venice looks much like a postcard: needless to say that we Venetians at first have transformed it into what others wished to see, accommodating it to our own rhetoric. But, to give an idea of how it could have been only a few decades ago, you first of all need to know that it was full of children. That it had greengrocers and toy shops: there was the electrician, the photographer, the barber, the mechanic for outboard motors and every other thing which could be needed for those living in the city. The kids used to jump from the bridges, plunging into the canali and - in general - one could see many more row boats than the ones we can count today. Towards the evening, the women used to sit in the calle, to exchange a few words and take some cool air. I do realize that also this is an image of a postcard: and I do realize it all the more as I stray from those times.

But today, all these shops have been indifferently replaced with glass, mask and fur stores, tourist bars and - most of all - tons of cheap souvenirs in the form of gondolas or tricorner hats. Venice has lost many inhabitants and the tourism monoculture has governed our destinies so far as to get the upper hand. We have started to disrupt the most important part, the most vital of the city: its memory. One small piece at a time, that left for the mainland with the couch of the neighbors or with the last stationary shop in the calle, that could no longer afford a rent which only a fifty or seventy times higher profit could justify. Losing one's memory means giving up a significant part of one's proper identity. Venice is suffering from a strange kind of leprosy that has emptied its magnificent shell. A sort of social Alzheimer's from which it is difficult to recover.

The signals of revival are there, represented by the new Venetians, who though not originating from Venice live and work in the city. They've come from every city in Italy and Europe. Many do not have an Italian passport. They are coming from all continents, Africa and Oceania included. In Venice they practice their profession, hardly ever connected to the touristic sector; they send their children to school and have bought a house. They row alla veneta and speak Venetian. They love the city; they are its life force. They are more Venetian than many people that were born in Venice and defend this city with their bodies and souls, with all their strength. In spite of this, the turnover between the citizens of yesterday and today is still too slow for maintaining a recognized Venetian identity for the next twenty or thirty years to come.

The millions of visitors pouring in every year are somehow coming faster, and everything - or almost everything, it seems - rotates around what they eat, what they buy and what they want to see. Excluding the possibility of denying access to more than twenty million persons, making most of them "Venetian" is the only choice. "Teaching" them about Venice, and making them interpret the city as a living body with a very delicate texture that needs to be preserved as a unicum - monuments, fountains, children, dogs, palaces, laundry lines, gondolas, millennia of history - that only live when all of the pieces are there. A vaguely rhetoric message, but unfortunately truthful: if we succeed in instilling a seed of consciousness of what Venice and its civilization represents to world history, it is unlikely that those who come to visit us will act against it, be it during their stay or once they have returned home. And we will every year have millions of "Venetians" driven to become the best instruments of defence and diffusion of Venetian culture worldwide.

A challenge on the verge of the impossible: to use tourists as a vultural resource in favor of the city, to help preserve its identity. Meanwhile, we need to increase the number of resident Venetians, irrespective of what place in the world where they were born or where they grew up. But one could ask, hasn't it always been this way? When the plague took away one-hundred thousand of them, the Venetians opened their doors and invited newcomers to live in the city and make it their own. Or maybe these times are not as worrying as those of the plague?

Alberto Toso Fei
Historian, Journalist and Author on Venice



© Daniela Zadda - I Segreti del Canal Grande

Vivere in una cartolina

Venezia somiglia molto a una cartolina: beninteso, noi veneziani per primi l'abbiamo trasformata in ciò che gli altri volevano vedere, in una sorta di adeguamento alla retorica di noi stessi. Però, per dare un'idea di come potesse essere solo pochi decenni fa, sappiate innanzitutto che era strapiena di bambini. Che aveva negozi di frutta e di giocattoli; l'elettricista, il fotografo, il barbiere, il meccanico per i motori fuoribordo e ogni altra cosa potesse servire a chi ci abitava. I ragazzini si tuffavano dai ponti e - in generale - si vedevano molte più barche a remi di quante se ne contino oggi. Verso sera, d'estate, le donne sedevano in calle, a scambiare due parole e prendere il fresco. Mi rendo conto che anche questa è un'immagine da cartolina; me ne rendo conto tanto più quanto mi allontano da quel tempo.

Oggi però tutti quei negozi hanno indifferentemente lasciato il posto a botteghe di vetro, maschere, pellami, bar per turisti e - in generale - tonnellate di plastiche in forma di gondola o tricorno: Venezia ha perso molti abitanti e la monocultura turistica ha governato i nostri destini fino a prendere il sopravvento. Abbiamo iniziato a disgregare la parte più importante, perché la più vitale, della città: la sua memoria. Un pezzettino per volta, che se n'è andato col divano dei vicini che partiva per la terraferma o con l'ultima cartoleria della calle, che non poteva più pagare un affitto che solo un profitto cinquanta o settanta volte più alto poteva giustificare. Perdere la memoria significa rinunciare a una parte determinante della propria identità. Venezia si è ammalata di una strana lebbra che ne ha svuotato il meraviglioso involucro. Una sorta di Alzheimer sociale dal quale fatica a risollevarsi.

I segnali di rinascita ci sono, rappresentati dai nuovi veneziani, che pur non essendo originari di Venezia, vivono e lavorano in città. Sono arrivati da ogni città d'Italia e d'Europa. Molti non hanno passaporto italiano. Arrivano da tutti i continenti, Africa e Oceania incluse. A Venezia svolgono la loro professione, quasi mai legata al turismo; mandano a scuola i loro figli, si sono comprati la loro casa. Vogano alla veneta e

parlano veneziano. Amano la città, ne sono la forza vitale. Sono più veneziani di molte persone che vi sono nate. Difendono questa città con le unghie, coi denti, col fegato. Malgrado ciò, il ricambio tra cittadini di ieri e di oggi è ancora troppo lento perché si possa mantenere un'identità veneziana riconoscibile, fra venti o trent'anni.

I milioni di visitatori che si riversano ogni anno sono in qualche modo più veloci, e tutto - o quasi - si sposta attorno a ciò che mangiano, che comprano, che vogliono vedere. Escludendo di poter negare l'ingresso a più di venti milioni di persone vi è una sola scelta: far diventare "veneziana" la maggior parte di loro. "Insegnargli" Venezia, fargliela percepire come corpo vivo dal tessuto delicatissimo, che va preservato come un unicum - monumenti fontane bambini cani palazzi panni stesi gondole storia millenaria - che vive solo se ci sono tutti i pezzi. Un messaggio vagamente retorico, ma purtroppo vero; se riusciremo a instillare un seme di coscienza su cosa Venezia e la sua civiltà rappresentano nella Storia del mondo, difficilmente chi ci viene in visita agirà contro di essa, durante la sua permanenza o una volta tornato a casa. E noi avremo ogni anno migliaia di "veneziani" destinati a diventare il miglior strumento di difesa e diffusione di cultura veneziana in giro per il mondo.

Una sfida che sfiora l'impossibile: i turisti come risorsa culturale a favore della città, per preservarne l'identità. Nel frattempo, bisogna incrementare il numero di veneziani residenti, a prescindere dal luogo del mondo in cui sono nati e cresciuti. Non è sempre stato così? Quando la peste si portava via centomila di loro, i veneziani aprivano le porte e invitavano nuove genti ad abitare la città, a farla propria. Forse che questi tempi sono meno gravi di quelli della peste?

Alberto Toso Fei
Storico, giornalista e autore di Venezia

© Gigliola Cinquetti

Gigliola Cinquetti

Italian singer, TV presenter and journalist

The honor of acting as the Master of Ceremony for the UNESCO Concert Music to Soothe a Savage Planet has been given to the world-famous singer, journalist and TV presenter, Gigliola Cinquetti.

Cinquetti was born in Verona and debuted at the early age of sixteen when she won both the San Remo Music Contest and the Eurovision Song Festival in the same year. It was the beginning of a resounding international successful career which has brought her across the globe and led her to also become a professional journalist and television presenter.

Her diversified career as remarkable interpreter, talented journalist with reportages ranging from South-America to the Russian Federation and successful presenter has made her very attentive to the changes that are occurring in her country and in the globalized world.

The numerous programmes she has hosted on current affairs and social awareness items, often with a special focus on women and young generations, reflect her involvement in and concern for the global issues of our contemporaneous society and her knowledge, also as mother of two children, that our planet is in urgent need of attention and care.

Recently Cinquetti received the Premio Giuletta alla Donna for her valuable international career and remains a well-known and much-loved personality in Italy and abroad.

© Milton Masciadri

Milton Masciadri

(Double bassist)

Uruguay - USA
UNESCO Artist for Peace and Concert Artistic Director

Milton Masciadri is Professor of Double Bass at the University of Georgia, USA, where he has been a member of the music faculty since 1984. Representing the third generation of double bassists in his family, he was born in Montevideo, Uruguay and began double bass studies with his father. By the age of 17, he was the co-principal bassist of the Porto Alegre Symphony Orchestra in Brazil, and at the age of 19 he joined the music faculty of the Federal University of Rio Grande do Norte, Brazil. He completed his master's and doctoral degrees in double bass performance in the United States under the guidance of the eminent bassists Gary Karr, Julius Levine and Lawrence Wolfe.

Masciadri is a frequent recitalist and soloist with major symphony orchestras in Europe, Asia, as well as in North, Central and South America. He has presented master classes both at The Juilliard School and the Manhattan School of Music in New York, the Paris Conservatoire, the Guildhall School of Music in London, the Moscow Conservatory, the Federal University of Rio de Janeiro, the Buenos Aires National Conservatory, and the Milan Conservatorio among many others.

Masciadri's solo performances have taken place at many internationally renowned concert venues including New York's Lincoln Center, "La Fenice" Opera House in Venice, Teatro Colon in Buenos Aires, Castro Alves Opera House in Salvador (Bahia, Brazil) and the Municipal Theater of Sao Paulo. During the summers he teaches at several international music festivals and double bass conventions in the United States, South America and Europe. His solo recordings have been released on DMR, Sinfonica, ACA & Fondazione labels.

Masciadri's enthusiasm for enlarging the repertoire of the double bass has led him to publish and premiere works of many contemporary North and South American composers, including works commissioned to him by such institutions as UNESCO

and Funarte, as well as contributing with numerous transcriptions and arrangements of his own.

Some of Masciadri's 2011 performances have already included concerts in Italy, Spain, France, Uruguay, Paraguay, Argentina, Brazil, Costa Rica and the United States.

In 2009 Masciadri received the title of Distinguished University Professor of the University of Georgia, the first faculty member in fine arts to be so honored over the last 62 years. He also holds the title of "Accademico" of the Accademia Filarmonica in Bologna, Italy - Europe's oldest music education institution. He has been awarded the Brazilian Medal of Honor for Academic Achievements for his musical and educational services to the people of Brazil, is listed in the "International Who's Who in Music", and has been nominated a UNESCO Artist for Peace. In 2011, he received the Knighthood honor as "Cavaliere di San Marco" in Venice, Italy.



© ARCO Chamber Orchestra

ARCO Chamber Orchestra

The ARCO Chamber Orchestra was founded in 1989 by Levon Ambartsumian at the world-renowned Moscow Tchaikovsky Conservatory, where he served as Professor of Violin.

A few instructors, some of his students, and several recent graduates from the Conservatory were carefully selected as the Orchestra's charter members and ARCO's performances throughout Europe received almost instantly high critical praises and enthusiastic audience responses.

The international acclaim grew in subsequent years, following ARCO's concert tours in Italy, Spain, Germany, Romania, France and Korea.

In 1995 Ambartsumian joined the University of Georgia's School of Music in the United States as the Franklin Professor of Violin, while maintaining the position of artistic director and conductor of ARCO. Since several of his students were able to join him in America, the home base of the orchestra shifted to this hemisphere, where the ensemble has now become a talented international blend of musicians. In 2001, ARCO made its New York premiere at the Weill Recital Hall of Carnegie Hall, followed by the invitation for an annual return.

While the ARCO Chamber Orchestra gives special importance to the performance of Russian and contemporary music, the ensemble has a varied repertoire, which includes standard chamber orchestra literature, showpieces and world premiers. ARCO's CD recordings include music by Vivaldi, Mendelssohn, Tchaikovsky, Shostakovich, Piazzolla, Vasks, Bronner, and Nielson.

Levon Ambartsumian (violinist / conductor)

Russian Federation - USA
ARCO Artistic Director

Levon Ambartsumian was born in Moscow, where he studied first at the Central Music School and subsequently at the Tchaikovsky Conservatory with eminent violin teachers as Felix Andrievski, Yury Yankelevich, Leonid Kogan and Igor Bezrodny. In 1977, Ambartsumian was awarded First Prize at the Zagreb International Violin Competition chaired by Henryk Szeryng. Two years later he was a prizewinner at the Montreal International Competition, and in 1981 he won the All-Union Violin Competition in Riga (Latvia). He was distinguished in 1988 as Honored Artist of Armenia and in 1997 as Honored Artist of Russia.

In 1978, Ambartsumian joined the faculty of the Moscow Tchaikovsky Conservatory where he taught for 15 consecutive years. From 1993 to 1995, he was also a visiting Professor at the Indiana University School of Music (Bloomington, Indiana) and in 1995 he accepted the position of Franklin Professor of Violin at the University of Georgia's School of Music (Athens, Georgia, USA).

Since 1977 Ambartsumian has regularly performed worldwide with conductors and composers such as Valery Gergiev, Vladimir Fedoseev, Maxim Shostakovich, Aram Khachaturian and Alfred Schnittke, among many others. In 1989, Ambartsumian founded the Moscow Chamber Orchestra ARCO, which gave regular concerts throughout Russia and abroad and now is based in Athens, USA.

Ambartsumian devotes himself to contemporary Russian, Armenian and American music and has made several important world premiers. He has released over 30 CDs, including music by Wieniawski, Brahms, Mendelssohn, Vivaldi, Shostakovich, Schnittke, Bronner, Arutiunian and other contemporary composers.

As a teacher, Ambartsumian has given master classes in the USA, Russia, Armenia, South Korea, Canada, Brazil, and France. His former students hold main positions in major European orchestras in Germany, France, Portugal, and Denmark, and many have been prizewinners at international Violin competitions.

In May 2009, Ambartsumian was awarded a gold medal of the Moscow Composers' Union for his contribution to the development of contemporary music and musical culture.

© Levon Ambartsumian

Alex Klein
(oboist / conductor)

Brazil



Alex Klein is one of the most renowned classical musicians Brazil has ever produced, an artist well known in the major international concert halls. Artistic Director of the FEMUSC (Santa Catarina Music Festival, Brazil), Conductor of the Sunflower Music Festival (Kansas, USA), Conductor of the Saint Barths' Music Festival (French Antilles), he regularly performs both as guest conductor and soloist with the best orchestras worldwide.

In 2002, Klein won the Grammy Award as Best Instrumental Soloist with Orchestra for his recording of the Concerto for Oboe by Richard Strauss with the Chicago Symphony Orchestra, conducted by Daniel Barenboim. He also won first prize at the Geneva International Competition - one of the most prestigious competitions on the musical scene. Besides these awards, Klein won the International Oboe Competition of Tokyo, the Fernand Gillet International Oboe Competition (USA), the Young Soloists Competition of Aspen (USA), the International Competition of Prague and the New York International Oboe Competition, in addition to several awards in Brazil.

From 1995 to 2004 he was the principal oboist of the Chicago Symphonic Orchestra, also performing as soloist with the Philadelphia Orchestra, the Suisse Romande Orchestra and sharing the stage as soloist with Pinchas Zukerman and Itzhak Perlman. Outstanding maestros with whom he has already performed include Daniel Barenboim, Pierre Boulez, Sir Georg Solti and Plácido Domingo. Klein was Artistic Director of the São Paulo Opera House/Theatro Municipal in São Paulo, Brazil, and Chief Conductor of the São Paulo Symphony Orchestra in 2010/2011.

His extensive recordings include the concertos for oboe and strings by Vivaldi, works by Schubert, Hummel, Telemann, Bach, Albinoni, Britten, Martinu, Strauss, Bliss, etc.

Klein was Artistic Director of the Curitiba Music Workshop between 2001 and 2005, and of the "Oferenda Musical" - International Chamber Music Festival in São Paulo from 2007 to 2010. He regularly participates in important international festivals such as the Instrumenta Verano (Mexico), the Alex Klein Oboe Festival (China), the International Music Festival of Santa Maria da Feira (Portugal), the Music Festival of the Pacific (Japan) and the Music Festival of Santa Fe (USA), among many others.

Alex Klein gives master classes at The Juilliard School of Music (USA), the National Conservatories of Paris and Lyon (France), the Peking Central Conservatory of Music (China), the Geneva Conservatory (Switzerland) and the Tchaikovsky Conservatory in Moscow (Russia). Klein has also judged major international competitions in the USA: Geneva, Switzerland; Moscow, Russia; Isle of Man, England; and Karuizawa, Japan.

Dai Miyata
(cellist)

Japan



Dai Miyata was born in Japan in 1986 and began studying the cello at the age of three. He was a student on the Soloist Diploma course at the Toho Gakuen School of Music, Tokyo, where he was made an honorary student and his teachers have included Yutaka Miyata and Sumiko Kurata. He later studied chamber music with the Tokyo Quartet, Sadao Harado, Koichiro Harada, Tomoko Kato and Nobuko Imai, as well as with Richard Young of the Vermeer Quartet and with Gabor Takács-Nagy at the Grand Conservatoire de Musique in Genève, Switzerland.

Miyata is a recipient of many music and humanitarian awards. In 2005, he was awarded the First, the Masuzawa, the Tokunaga and the Iwatani prizes in the Cello Section of the 74th Japan Music Competition. He also received a prize for his contribution to improving the image of the Tochigi prefecture in Japan, the Utsunomiya Citizen and Esper Awards, the Special Prize of the Governor of Tochigi, the 6th Hideo Saito Memorial Fund Award of the Sony Foundation and the Landgrave of Hessen Prize in Kronberg, Germany. In 2009, Miyata won the Grand Prix at the 9th Rostropovich Cello Competition in Paris, considered the world's most prestigious cello event, and is the very first Japanese competitor who won the grand prix, held once every four years. One year later he received the 20th Idemitsu Music Prize.

Miyata maintains an active solo concert career and has performed with many orchestras such as Orchestre de Paris, Sinfonietta Frankfurt and the main Japanese Orchestra. He performed a recital at the concert commemorating the 50th anniversary of the foundation of the Toho Gakuen School of Music conducted by Maestro Seiji Ozawa.

As a chamber musician, Miyata performs as a member of Japan's Jupiter Quartet, and has studied under the Michelangelo Quartet, Juilliard Quartet, Gewandhaus Quartet and Bartok Quartet. He has participated in various music festivals in Germany, including the 2010 Beethovenfest in Bonn and the 2011 Drsdner Musikfestspiele, as well as in the 2011 Cremona Mondomusica, Italy.

In 2010 Miyata graduated from the Genève Music Conservatory, Switzerland and is currently studying with Frans Helmerson at the Kronberg Academy in Germany.

Special thanks

Partnering with UNESCO



UNESCO Venice Office would like to express its gratitude to our special partners and sponsors who generously contributed to the successful organization of the UNESCO Concert Music to Soothe a Savage Planet. In particular, we would like to thank Hotel Bonvecchiati, Hotel Monaco & Grand Canal and Consorzio Stabile Valori S.c.a r.l.

HOTEL MONACO & GRAND CANAL



Additional thanks are due to Justine Rapacciollo, Orchestra Director, for her editorial contribution to the Concert Programme.



UNESCO Venice Office is committed to deepening the scientific knowledge about the world's cultural heritage and fragile ecosystems in lagoons and coastal zones, such as Venice and its Lagoon, particularly in the light of the new environmental and social changes currently taking place on a global scale. The rising sea-level, the changing climate, the non-sustainable use of land and natural resources, the loss of traditional production methods and other socio-economic factors such as increasing tourist flows, have a direct and serious impact on these delicately-balanced lagoon ecosystems.

The UNESCO Concert Music to Soothe a Savage Planet is offered to raise awareness on the above issues, not only as they affect Venice, but also other similar sites around South East Europe and the Mediterranean.

But our work doesn't stop here. And we need partners.

UNESCO Venice Office wishes to foster active partnerships with local and international organizations and companies in these areas of grave importance at this time and age. Heads of State Offices, chief executives within the business community, civil society leaders and members of the private sector are urged to take concrete actions to help in this noble cause and to come forward generously to work with UNESCO in partnership. Donor partnerships with numerous entities are already in place but there is still much more work to be done and many opportunities to grow.

UNESCO wishes to reach out all those present and not present to share knowledge, identify opportunities and develop cooperation within the private sector, as it is one of the primary engines for long-lasting economic growth and development. This cooperation may take the form of financial or in-kind resources. All resources channeled through UNESCO will be destined to reinforce our activities in the region, and in particular, those that directly contribute to the education and awareness-raising for the prevention of and reduction of risks stemming from natural disasters in the region.

UNESCO is relying increasingly on voluntary contributions for its programmatic and budgetary obligations and will gladly accept donations from governments, individuals and corporations. To make a direct financial contribution to UNESCO Venice Office and our work, please use the bank details given below:

UNESCO account in Euros:
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Free entrance until all available places are taken.

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