



Season
2022
feb—july

andermatt music

ANDERMATTMUSIC.CH



season
2022
feb—july

welcome

Dear members of our audience

The Andermatt Concert Hall opened its doors for the first time in the summer of 2019 with a concert of the Berlin Philharmonic. Today — despite the challenges of the Covid-19 pandemic — the Concert Hall can already look back on a series of unforgettable concert experiences.

I am extraordinarily pleased that ANDERMATT MUSIC will be embarking on a new chapter in its history when the Swiss Orchestra takes up its position as our Orchestra in Residence, with its Music Director Lena-Lisa Wüstendörfer as our new Intendant. By maintaining a year-round concert season, the Andermatt Concert Hall should henceforth become the musical meeting place for the whole Gotthard region.

In the first half-season under new management, from February to July 2022, we can look forward to ten varied concerts that will bring top-class soloists and world-renowned ensembles to the Andermatt Concert Hall — and will also allow us to discover musical pearls from Switzerland itself.

Music awakens our emotions. Music creates worlds. Music unites. I wish us all many evenings full of joy and delight in the Andermatt Concert Hall.

—
SAMIH SAWIRIS
CHAIRMAN OF THE BOARD
ANDERMATT SWISS ALPS AG

Dear members of our audience

Andermatt lies at the heart of the North-South axis in Europe, and its geographical position makes it predestined to be a meeting point for culture and classical music. As the only true concert hall in the Alps, the Andermatt Concert Hall offers an all-year concert season on the Gotthard. The audience seats are generally arranged in tiered rows so that everyone has a good view of the performers. There is hardly any other event space of this size in which the audience can get as close to the musicians — and thus to the music itself — as in the Andermatt Concert Hall.

It is an honour to be able to organise the forthcoming concerts of ANDERMATT MUSIC. The roughly twenty concerts each season will reveal an Andermatt that is both musically cosmopolitan yet at the same time close to its roots. Our programme has three main pillars: “Swiss Orchestra — Swiss Classical Music” will bring surprising rarities of Swiss orchestral music. The Swiss Orchestra, the Concert Hall’s orchestra in residence, will combine these with masterpieces from the classical repertoire, bringing them to life together with renowned soloists such as Heinz Holliger and Alina Pogostkina. “World Stage — Weltbühne” will bring international stars of the classical music scene to Andermatt, such as Hélène Grimaud and the Camerata of the Royal Concertgebouw Orchestra of Amsterdam. “Local Roots — Heimatklänge” will present innovative, outstanding artists from Central Switzerland, such as the “Gläuffig” Ensemble and the Luzia von Wyl Ensemble — and will thus offer a perspective that goes beyond the confines of classical music.

I hope that you thoroughly enjoy our concerts, and look forward to seeing you many times.

—
LENA-LISA WÜSTENDÖRFER
INTENDANT
OF ANDERMATT MUSIC



contents

ANDERMATT MUSIC —→ P 05
The mountains resound
Cosmopolitan but close to home

FOCUSES —→ P 07
World Stage — Welt Bühne
Swiss Orchestra — Schweizer Klassik
Local Roots — Heimat Klänge

ARTISTIC DIRECTOR AND ORCHESTRA IN RESIDENCE —→ P 10
Lena-Lisa Wüstendörfer
Swiss Orchestra

ANDERMATT CONCERT HALL —→ P 13
Classic up close

CONCERTS —→ P 14
Dates
Focuses
Details

TICKETS AND SERVICE —→ P 50
Tickets
Subscriptions
Reductions
Experiences
Getting here

THANKS —→ P 57
Thanks
Business partnerships
—

andermatt music



THE MOUNTAINS RESOUND

ANDERMATT MUSIC is *the* concert organiser of the Gotthard region, bringing music to the highest-lying concert venue in Switzerland, the Andermatt Concert Hall. Situated right at the centre of Europe's north-south axis, Andermatt's geographical position makes it well-nigh predestined to bring together different cultures, people and classical music. As the only true concert hall in the Alps, the Andermatt Concert Hall offers an all-year concert season on the Gotthard and also provides architecturally optimum conditions for a unique concert experience. ANDERMATT MUSIC is the main music event organiser in the region, and in line with the sustainable development of Andermatt, it has established the Concert Hall as an alpine beacon for classical music. The Swiss conductor and musicologist Lena-Lisa Wüstendörfer is taking on the direction of ANDERMATT MUSIC, which offers some 20 concerts per year. At the same time, ANDERMATT MUSIC will for the first-ever time acquire its own orchestra in residence: the Swiss Orchestra, directed by Lena-Lisa Wüstendörfer. swissorchestra.ch

COSMOPOLITAN BUT CLOSE TO HOME

ANDERMATT MUSIC stands for high-quality music events off the beaten track, and convinces through its innovative, versatile concert programming. The three pillars of its programme are WELT BÜHNE — WORLD STAGE, SCHWEIZER KLASSIK — SWISS ORCHESTRA and HEIMAT KLÄNGE — LOCAL ROOTS, and they provide for concerts that have international appeal while remaining true to local roots. Along with the Swiss Orchestra, celebrated stars of the classical scene, world-famous orchestras and outstanding ensembles from Central Switzerland will be performing. As a podium for internationally established figures and as a platform for local musicians, the Andermatt Concert Hall is both a magnet for guests from all over the world and a cultural meeting place for Central Switzerland. andermattmusic.ch



WORLD STAGE — WELT BÜHNE

Top-class orchestras and world-famous conductors and soloists lend the Andermatt Concert Hall a special lustre and international appeal. Stars of the international classical scene will bring their renown and outstanding concerts to the Gotthard region.

SWISS ORCHESTRA — SCHWEIZER KLASSIK

As the Andermatt Concert Hall's orchestra in residence, the Swiss Orchestra guarantees a unique concert experience. It will perform a large proportion of the symphonic programme in Andermatt, combining unexpected jewels of Swiss symphonic music with famous classical highlights, presented in collaboration with renowned soloists. Andermatt, situated in the heart of Switzerland, is an important stop on every national tour of the Swiss Orchestra. As Andermatt's orchestra in residence, the Swiss Orchestra will also be heard in tailor-made concert formats such as chamber music events and family concerts.

LOCAL ROOTS — HEIMAT KLÄNGE

The Andermatt Concert Hall offers a platform for local musicians, thereby ensuring that it remains in touch with its local roots. Performances by outstanding ensembles from Canton Uri and innovative artists from Central Switzerland will reveal the rich musical diversity of the Gotthard region. These concerts are aimed at a broad audience that is keen to experience diverse traditions and up-and-coming talent. andermttmusic.ch

SWISS ORCHESTRA

ORCHESTRA IN RESIDENCE



artistic director

LENA-LISA WÜSTENDÖRFER

Since 2022, Lena-Lisa Wüstendörfer is Artistic Director of ANDER-MATT MUSIC and therefore responsible for the concert operations. She is also Music Director of the Swiss Orchestra, which is since 2022 resident orchestra of the Andermatt Concert Hall.

As a pioneer of Swiss symphonic music, the Swiss Orchestra, together with renowned soloists such as Oliver Schnyder, Heinz Holliger or Marie-Claude Chappuis, presents trouvailles of Swiss musical creation and combines them with masterpieces of concert literature. Lena-Lisa Wüstendörfer is in demand internationally as a guest conductor, and her engagements have taken her to renowned orchestras such as the Lucerne Symphony Orchestra, the Zurich Chamber Orchestra, the Thailand Philharmonic, the Frankfurt Opera and Museum Orchestra, the Musikkollegium Winterthur, the Filharmonia Pomorska, the Camerata Switzerland, the Basel Sinfonietta, the Sinfonietta Bern, the Orchestre Symphonique du Jura and the Zakhar Bron Festival Orchestra.

Born in Zurich in 1983, Lena-Lisa Wüstendörfer studied the violin and conducting at the Basel Music Academy, and musicology and economics at the University of Basel, where she also took her doctorate in musicology. She furthered her conducting studies with Sylvia Caduff and Sir Roger Norrington, and has worked as assistant conductor to Claudio Abbado. In addition to her concert activities, she also publishes in the history of reception and interpretation and undertakes research into Swiss music history. *wuestendoerfer.com*

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—→ PHOTO P 2

orchestra in residence

SWISS ORCHESTRA

In 2022 in Andermatt — a famous intersection on the Gotthard railway, in the middle of the Swiss Alps and thus well-nigh predestined to be a site of cultural exchange — the Swiss Orchestra is moving into its new home as the orchestra in residence at the local Concert Hall.

The Swiss Orchestra is made up of first-class instrumentalists aged between 25 and 45 who have all played in prestigious symphonic and chamber ensembles. This dynamic ensemble sees itself as an orchestra for the whole of Switzerland, building musical bridges from Basel to Graubünden to Geneva. Its aim is to overcome not just language barriers, but also prejudices against classical music.

The exciting, innovative concert programmes of the Swiss Orchestra aim to generate enthusiasm among a broad public for all kinds of orchestral music. Its aim is to rediscover forgotten, barely acknowledged Swiss composers from the Classical and Romantic periods. The Swiss Orchestra wants to make these unknown facets of Swiss history accessible once more to a broad audience by presenting programmes that place rare Swiss works alongside well-known masterpieces of the world repertoire. With its nationwide presence and its focus on “Swiss symphonic music”, the Swiss Orchestra has a unique selling point on today’s orchestral landscape. *swissorchestra.ch*

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—→ PHOTO P 8/9



concert hall

CLASSIC UP CLOSE

The Andermatt Concert Hall is a true jewel. Its architecture creates unusual perspectives and offers views of the alpine world. At the same time, it is characterised by an architectural openness in that it does not distinguish between the backstage and the audience areas, and there is no barrier formed by any raised stage. This in turn leads to a special degree of familiarity. The audience seats are generally arranged in tiered rows so that everyone has a good view of the performers. There is hardly any other event space of this size in which the audience can get as close to the musicians — and thus to the music itself — as in the Andermatt Concert Hall.

The Andermatt Concert Hall was inaugurated in 2019 with a brilliant concert by the Berlin Philharmonic. This world-class forum for music represents a further showpiece for Andermatt. The Andermatt Concert Hall was designed by Studio Seilern Architects, led by Christina Seilern and realised by Andermatt Swiss Alps and BESIX, Belgium. The auditorium, awash with natural light and with seating for about 550, offers an intimate atmosphere and features a flexible stage with space for a symphony orchestra.

Kahle Acoustics and Ducks Scéno, who were responsible for the acoustics and the auditorium design, also designed the Cité de la musique — Philharmonie de Paris. London-based Studio Seilern Architects also designed, among others, the Annenberg Centre for the Performing Arts at Wellington College in the UK. As former head of the London branch of Rafael Viñoly Architects, Christina Seilern was responsible for major projects, including 20 Fenchurch in London, the Curve Performing Arts Centre in Leicester, the Mahler 4 Office Tower in Amsterdam, and the Wageningen University Plant Research Centre in the Netherlands. andermattmusic.ch

concert dates

FRI, FEB 4, 2022 7.30 PM	OPENING CONCERT WITH THE SWISS ORCHESTRA — SYMPHONY CONCERT Our orchestra in residence will open the season with well-known masterpieces by Mozart and Beethoven and a forgotten jewel of Swiss classical music. —→ P 18
SAT, FEB 5, 2022 7.30 PM	HÉLÈNE GRIMAUD — A SOLO RECITAL IN A CLASS OF ITS OWN The star pianist Hélène Grimaud will play music from Claude Debussy to Erik Satie, Frédéric Chopin and Robert Schumann. —→ P 21
SUN, FEB 6, 2022 4.30 PM	GLÄUFFIG & FRIENDS — “STUBETE” IN THE CONCERT HALL The ensemble “Gläuffig” from Canton Uri is giving a home performance with friends in the Andermatt Concert Hall. They will entice us all into the world of folk music, ranging from the traditional to the new. —→ P 24
SAT, MAR 12, 2022 7.30 PM	LUZIA VON WYL ENSEMBLE — CLASSICAL-INSPIRED JAZZ The Luzia von Wyl Ensemble will present pieces from their new CD and brings this new mountain programme to Andermatt, in the highest concert hall in Switzerland! —→ P 27
SUN, APR 17, 2022 4 PM	“PETER UND DER WOLF” — FAMILY CONCERT Sergei Prokofiev's musical fairy tale with Bernhard Russi as the narrator in German language. —→ P 30
SUN, MAY 22, 2022 5 PM	FOCUS ON SWISS SYMPHONIC MUSIC — SYMPHONY CONCERT An exclusive summit meeting: A masterpiece by Brahms meets the Swiss symphonic composers Johann Carl Eschmann and Frank Martin. —→ P 33

SAT, JUN 4, 2022 7.30 PM	CAMERATA RCO — GREAT CHAMBER SYMPHONIES The Camerata RCO (Royal Concertgebouw Orchestra of Amsterdam) will give us a royal treat: its ten instrumentalists will be performing great works of chamber music by Wolfgang Amadeus Mozart and Anton Bruckner. —→ P 37
SAT, JUL 2, 2022 7.30 PM	SURPRISE: SWISS SYMPHONIC MUSIC — SYMPHONY CONCERT This third concert of the Swiss Orchestra's season features a rarely performed popular classic, a Swiss work that made it onto the Titanic, cross-pollination between Russia and Switzerland, and a dulcimer gone astray. —→ P 40
SUN, JUL 3, 2022 4.30 PM	ROMANTIC PERSPECTIVES — CHAMBER MUSIC WITH THE ENSEMBLESALPES Two different works for the extraordinary genre of the string sextet, by Johannes Brahms and Joachim Raff. —→ P 43
SAT, JUL 23, 2022 7.30 PM	ALPENGLOW — CHAMBER MUSIC WITH THE AZAHAR ENSEMBLE Fiery performances, a fresh breeze, the scent of orange blossoms — this wind quintet, comprising members of the Swiss Orchestra, will whirl through the Andermatt Concert Hall. They will make the Alps glow with their rousing programme, featuring a mix of well-known classics, an unearthed gem from Switzerland, and vivacious music from Spain. —→ P 46



concert focuses

WORLD STAGE — WELT BÜHNE

SAT, FEB 5, 2022 7.30 PM
SAT, JUN 4, 2022 7.30 PM

Hélène Grimaud — A solo recital in a class of its own —→ P 21
Camerata RCO — Great chamber symphonies —→ P 37

SWISS ORCHESTRA — SCHWEIZER KLASSIK

FRI, FEB 4, 2022 7.30 PM
SUN, MAY 22, 2022 5 PM
SAT, JUL 2, 2022 7.30 PM
SUN, JUL 3, 2022 4.30 PM
SAT, JUL 23, 2022 7.30 PM

Opening concert with the Swiss Orchestra — Symphony concert —→ P 18
Focus on Swiss symphonic music — Symphony concert —→ P 33
Surprise: Swiss symphonic music — Symphony concert —→ P 40
Romantic perspectives — Chamber music, EnsembLesAlpes —→ P 43
Alpenglow — Chamber music with the Azahar Ensemble —→ P 46

LOCAL ROOTS — HEIMAT KLÄNGE

SUN, FEB 6, 2022 4.30 PM
SAT, MAR 12, 2022 7.30 PM
SUN, APR 17, 2022 4 PM

Gläuffig & Friends — “Stubete” in the Concert Hall —→ P 24
Luzia von Wyl Ensemble — Classical-inspired Jazz —→ P 27
“Peter und der Wolf” — Family concert —→ P 30



OPENING CONCERT WITH THE SWISS ORCHESTRA

SYMPHONY CONCERT

FRIDAY, FEB 4, 2022, 7.30 PM

SUBSCRIPTIONS: WHOLE SEASON, SYMPHONY, SWISS, FREE CHOICE
CHF 135 / 105 / 85 / 60

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
ALINA POGOSTKINA, VIOLIN

FRANZ XAVER JOSEPH PETER
SCHNYDER VON WARTENSEE
(1786 – 1868)

Overture in c minor

WOLFGANG AMADEUS MOZART
(1756 – 1791)

Violin Concerto No. 5 in A major,
K. 219

LUDWIG VAN BEETHOVEN
(1770 – 1827)

Symphony in A major, op. 92

TICKETS



The inaugural concert of the 2022 concert season under Lena-Lisa Wüstendörfer — the new Intendant of ANDERMATT MUSIC — will be the first symphony concert of the Swiss Orchestra, with which Andermatt's new orchestra in residence will move into its new home. The Swiss Orchestra's philosophy is to bring new life to the varied Swiss symphonic repertoire of the Classical and Romantic eras, and to present unknown works by Swiss composers alongside masterpieces of the concert repertoire.

The concert will open with the Overture in c minor by the Lucerne composer Franz Xaver Schnyder von Wartensee. This effervescent early work was written in 1818 during the composer's first years in Frankfurt. Schnyder von Wartensee came from a patrician family in Lucerne and is regarded as the most important Swiss composer from the transitional period when the Classical gave way to the Romantic — though his works are rarely performed today. He was an enterprising figure, with an international network of contacts, and was one of the most important supporters of the "Allgemeine Schweizerische Musikgesellschaft" — the "General Swiss Music Society" — that was founded in 1808. The festivals organised by this Society helped to establish classical music in Swiss life. Alongside works by Swiss contemporary composers, these festivals featured Swiss premières of oratorios and orchestral works by important international composers, especially Handel, Haydn, Beethoven and Mendelssohn, often involving hundreds of participants.

Schnyder von Wartensee by no means needs to shy away from comparison with the great names of his time. We here place his Overture in c minor alongside Wolfgang Amadeus Mozart's Violin Concerto No. 5 and Ludwig van Beethoven's 7th Symphony — whose fame is founded not least on its having featured in innumerable films. We do not necessarily have to agree with Richard Wagner's near-notorious description of this work as "the apotheosis of dance" to realise that the defining feature of this symphony is rhythm. Mozart's 5th Violin Concerto, by contrast, is regarded as one of his melodically most memorable compositions, and the violinist Alina Pogostkina offers an interpretation of it that is both warm and cogent.

ALINA POGOSTKINA
VIOLIN

Praised for her “deeply moving performances” (“Hamburger Abendblatt”), Alina Pogostkina, winner of the 2005 Sibelius Competition in Helsinki, performs at many of the world’s most renowned festivals and concert venues, working with conductors such as Michael Tilson Thomas, Gustavo Dudamel, David Zinman, Jonathan Nott, Paavo Järvi, Michael Sanderling, David Afkham, Robin Ticciati, Thomas Hengelbrock and John Storgårds. Alina Pogostkina enjoys longstanding artistic relationships with orchestras such as the Finnish Radio Symphony Orchestra, the Philharmonia Orchestra, the Orchestre Philharmonique de Radio France, the NHK and Yomiuri Nippon Symphony Orchestras, the Deutsches Symphonie-Orchester Berlin, the SWR Symphonieorchester and the Mahler Chamber Orchestra.

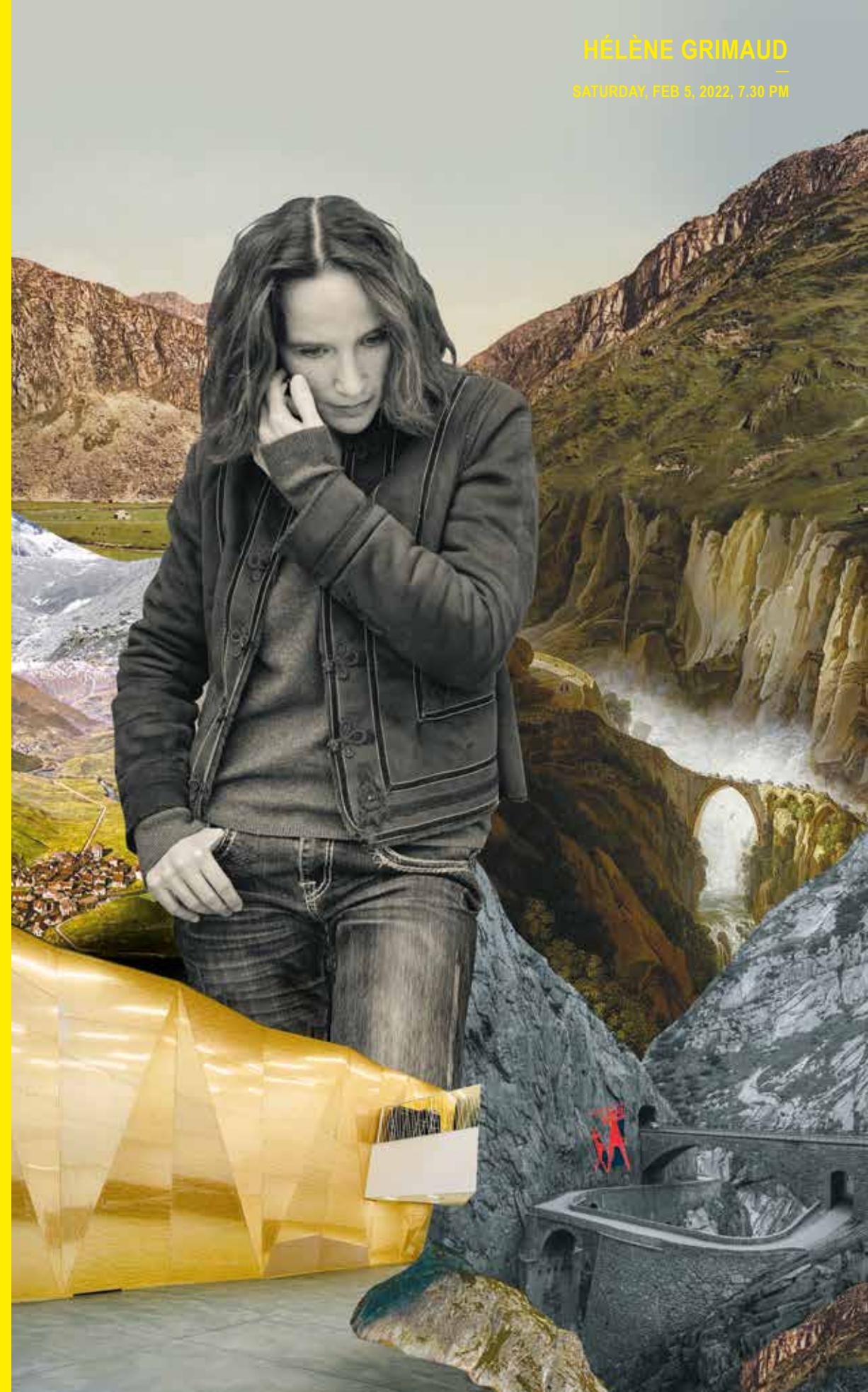
Alina Pogostkina displays impressive versatility in a diverse and wide-ranging repertoire from Baroque to Classical, often played on gut strings, and including modern masterworks. St. Petersburg-born Alina Pogostkina grew up in Germany and received violin lessons from her father Alexander Pogostkin. She later studied with Antje Weithaas at Berlin’s Hochschule für Musik “Hanns Eisler”, and Baroque violin with Reinhard Goebel. She plays on a Camillo Camilli violin from 1752. alinapogostkina.de

SWISS ORCHESTRA
ORCHESTRA IN RESIDENCE
ANDERMATT CONCERT HALL

—→ P 11

LENA-LISA WÜSTENDÖRFER
CONDUCTOR

—→ P 10



HÉLÈNE GRIMAUD

A SOLO RECITAL IN A CLASS OF ITS OWN

SATURDAY, FEB 5, 2022, 7.30 PM

SUBSCRIPTIONS: WHOLE SEASON, CHAMBER MUSIC, WORLD, FREE CHOICE

CHF 160 / 125 / 90 / 65

HÉLÈNE GRIMAUD, PIANO
—

VALENTIN SILVESTROV
(*1937)
Bagatelle, op. 1/1 and op. 1/2

CLAUDE DEBUSSY
(1862 – 1918)
Arabesque No. 1, L. 66/1
La plus que lente, L. 121
Clair de lune, L. 75
Rêverie, L. 68

ERIK SATIE
(1866 – 1925)
Gnossienne Nr. 4 Lent
Gnossienne Nr. 1 Lent
En y regardant à deux fois
Passer

FRÉDÉRIC CHOPIN
(1810 – 1849)
Nocturne in e minor, op. 72/1
Mazurka in a minor, op. 17/4
Waltz in a minor, op. 34/2

ROBERT SCHUMANN
(1810 – 1856)
Kreisleriana, op. 16
—

TICKETS



Hélène Grimaud, one of the most poetical pianists of our time, will come to Andermatt to present a whole evening full of miniatures with fleeting moments that echo on.

Her programme comprises works by Chopin, Satie, Debussy, Silvestrov and Schumann, miniatures that unfold a play of colours and forms as if in a kaleidoscope. These pieces utilise different means to transport the listeners — as Hélène Grimaud herself says — into a contemplative state: “transparent textures, nostalgic, melancholic moods, cyclical structures. The works are simple, or rather there is a simplicity to them; it is, in a sense, immaterial music. It serves to conjure atmospheres of fragile reflection, a mirage of what was — or what could have been”.

Chopin’s Nocturne, Debussy’s “Rêverie” and “Clair de lune” conjure up a nocturnal, dreamlike atmosphere that is disrupted by dances — such as Satie’s Gnossiennes, Silvestrov’s Bagatelles and the waltzes by Debussy and Chopin. In this manner, dreamlike, night-time states and ecstatic dance intermingle to create a feeling that Hélène Grimaud has described as follows: “The almost hypnotically measured, repetitious rhythms of the Chopin and Satie dances also remain within this contemplative, meditative frame of expression, like an endless lamentation. As if in a suspended, magical trance, we travel great distances through inner landscapes without ever bursting the spell”.

After the interval, Grimaud will play Schumann’s cycle Kreisleriana, which is a key work of the Romantic piano repertoire. Its eight movements, full of dotted rhythms and themes in which the anacrusis plays a major role, evoke associations with Baroque dance music. Karl Böhmer has aptly described the fourth movement as “a phlegmatic adagio in an extended twilight state”, and the fifth as a “fantastic dance”; the various motifs of this programme thus find their culmination in Schumann’s cycle.

HÉLÈNE GRIMAUD
PIANO

Renaissance woman Hélène Grimaud is not just a deeply passionate and committed musical artist whose pianistic accomplishments play a central role in her life. She is a woman with multiple talents that extend far beyond the instrument she plays with such poetic expression and peerless technical control. This French artist has established herself as a committed wildlife conservationist, a compassionate human rights activist and a writer.

Grimaud was born in 1969 in Aix-en-Provence and began her piano studies at the local conservatory with Jacqueline Courtin before going on to work with Pierre Barbizet in Marseille. She was accepted into the Paris Conservatoire at just 13 and won first prize in piano performance a mere three years later. She continued to study with György Sándor and Leon Fleisher until, in 1987, she gave her well-received debut recital in Tokyo. That same year, renowned conductor Daniel Barenboim invited her to perform with the Orchestre de Paris: this marked the launch of Grimaud’s musical career, characterised ever since by concerts with most of the world’s major orchestras and many celebrated conductors. Fortunately, they have been able to enjoy her concerts worldwide, thanks to the extensive tours she undertakes as a soloist and recitalist. A committed chamber musician, she has also performed at the most prestigious festivals and cultural events with a wide range of musical collaborators, including Sol Gabetta, Rolando Villazón, Jan Vogler, Truls Mørk, Clemens Hagen, Gidon Kremer, Gil Shaham and the Capuçon brothers. Her prodigious contribution to and impact on the world of classical music were recognised by the French government when she was admitted into the Ordre National de la Légion d’Honneur (France’s highest decoration) at the rank of Chevalier (Knight).

Hélène Grimaud has been an exclusive Deutsche Grammophon artist since 2002. Her recordings have been critically acclaimed and awarded numerous accolades, among them the Cannes Classical Recording of the Year, Choc du Monde de la musique, Diapason d’or, Grand Prix du disque, Record Academy Prize (Tokyo), Midem Classic Award and the Echo Klassik Award. *helenegrimaud.com*



GLÄUFFIG & FRIENDS

—
“STUBETE” IN THE CONCERT HALL

SUNDAY, FEB 6, 2022, 4.30 PM

SUBSCRIPTIONS: WHOLE SEASON, CHAMBER MUSIC, LOCAL, FREE CHOICE
CHF 85 / 70 / 45

GLÄUFFIG & FRIENDS

Old folk music from the
19th century

Schwyzerörgeli (Swiss accordion)
music from various regions and eras

Concertante folk and salon music

And much more
—

TICKETS



Swiss folk music is extremely varied. It offers a broad array of regional styles and specialities, from the “*ländler*” ensembles of Central Switzerland featuring clarinet, accordion, piano and double bass to the music of Canton Appenzell for strings and dulcimer.

The ensemble “Gläuffig”, along with four musician friends, invites the Andermatt audience to an exciting ramble through the different traditions to be found in Swiss folk music. Starting with the origins of *ländler* music in the 19th century, they will take us on a journey through different periods right up to our own time, crossing several Swiss Alpine regions on their hunt for the traces of musical traditions. “Gläuffig & Friends” will thus be adopting different regional characteristics and traditions. They will present a *ländler* ensemble in the style of Central Switzerland, music from the Muota Valley, Graubünden and Appenzell, old folk music from the 19th century, and music for Swiss accordion (the “schwyzerörgeli”) from different regions and epochs.

In their ramble through Swiss music history, these professional musicians do not merely juxtapose different styles, but intentionally use unusual connections in order to create something new: a folk music that remains conscious of its roots, traditions and identity, but at the same time hunts out new sources of inspiration and musical opportunities for expression. This act of opening up aims to expand the Swiss repertoire without wholly abandoning regional characteristics and peculiarities. As Fränggi Gehrig has said, they aim to present “a folk music that is topical and fully developed, with all manner of influences”. He is himself from Andermatt, and this evening in the Concert Hall is thus a kind of “homecoming” for him.

When “Gläuffig & Friends” ascend the podium in the Andermatt Concert Hall for their audience to enjoy their performance with a glass of wine in hand, then the classical venue of the concert hall meets the ambiance of a folk jam session to create a wonderful combination.

—

GLÄUFFIG

MATHIAS LANDTWING

CLARINET

FRÄNGGI GEHRIG

ACCORDION

PIRMIN HUBER

DOUBLE BASS

LUKAS V. GERNET

PIANO

Masterly playing on the cusp between folk music traditions and innovative ideas is the trademark of the “Gläuffig” ensemble. Rather like circus artistes for whom gravity does not seem to exist, Gläuffig juggles with Alpine folk music, familiar patterns and common clichés. Sometimes the results are light-footed and playful, at other times down-to-earth, indeed almost earthy, but always with lots of musicality and a sheer joy in performing.

Mathias Landtwing (clarinet), Fränggi Gehrig (accordion), Lukas Gernet (piano) and Pirmin Huber (double bass) came together in 2008 to form Gläuffig. They all have their musical roots in folk music, though they completed their music studies at the Lucerne University of Arts in different fields (folk music, jazz, classical music and composition) and have all developed into virtuoso instrumentalists. They are also all aware of their origins, and while they want to give traditional music a new substance and a new interpretative guise, they still want to treat folk music culture with the respect that it deserves. The ensemble's repertoire ranges from traditional ländler music in the style of the legendary band “Heirassa” to modern, more advanced folk music.

FRIENDS

ANDI GABRIEL

VIOLIN

CHRISTOPH PFÄNDLER

DULCIMER

DOMINIK FLÜCKIGER

SCHWYZERÖRGELI

FREDY REICHMUTH

ACCORDION, SCHWYZERÖRGELI,

PIANO

Gläuffig regularly performs at concerts and renowned festivals. It has been a guest at the Zurich Tonhalle Festival for new folk music entitled “Stubete am See” (“folk jam session by the lake”), at the Jazz Night and the Accordion Festival in Zug, at the Alpenklang Festival at the Paul Klee Centre in Bern, at the Alpentöne Festival in Altdorf, and at the Suisse Diagonales Jazz Festival in Lucerne. glaeuffig.ch



LUZIA VON WYL ENSEMBLE

CLASSICAL-INSPIRED JAZZ
SATURDAY, MAR 12, 2022, 7.30 PM
SUBSCRIPTIONS: WHOLE SEASON, CHAMBER MUSIC, LOCAL, FREE CHOICE
CHF 90 / 75 / 60 / 45

LUZIA VON WYL ENSEMBLE

LUZIA VON WYL
(*1985)
Works from their third
studio album

TICKETS



The bandleader and composer Luzia von Wyl describes her classically influenced jazz style as “rhythmic, melodious, sometimes dissonant too, but nevertheless catchy”. The Luzia von Wyl Ensemble will be offering a new programme in Andermatt, performed here for the first time. It will be a preview of their third studio album, and it is dedicated to the spectacular Swiss Alps. From a thunderstorm on an alpine summit to a Sunday ramble under a blue sky: the mountain world with its different moods is as varied as this music with its shifting tone colours. Inspired by the peace and seclusion that you can only experience on a hike at high altitude, soundscapes here emerge to create powerful mood images, and sometimes even recall concrete sounds from up in the mountains — is that cowbells we can hear? Or a mountain railway?

With her piece “Funicular”, Luzia von Wyl has actually created a homage to the Swiss mountain railways: “I’m a fan! How crazy the Swiss were, to think of building a little railway to every summit! That’s a great cultural heritage. Everyone can imagine the rhythmic noises when such a train arrives, and how they change when it passes over a bridge or through a tunnel”. In “Thunder”, as the title suggests, we also get to hear a metal thunder sheet. We can hear the hiss of lightning and the raging of the storm while the bass clarinet sets off on a wild improvisation. The piece “Mulino” provides a stark contrast with its calm, repetitive, basic motif. Its melancholy melody on the flute culminates in an impressive violin improvisation. The other pieces in this new programme are also strong in character. Each one of them brings a different instrument to the fore, and sometimes only two of them play, instead of the full complement of ten.

In this new programme, the focus is constantly on the mountain world as depicted in music. Sometimes it’s rhythmic and raw, at other times replete with filigree melodies; sometimes it’s brilliantly composed, at others virtuosically improvised. There is surely nowhere better suited to this new mountain programme of the Luzia von Wyl Ensemble than Andermatt, in the highest concert hall in Switzerland!

LUZIA VON WYL ENSEMBLE

LUZIA VON WYL
PIANO AND COMPOSITIONS
ROMAN GLASER
FLUTE
NICOLA KATZ
CLARINET
MARCEL LÜSCHER
BASS CLARINET
MAURUS CONTE
BASSOON
VINCENT MILLIOUD
VIOLIN
KAROLINA ÖHMAN
CELLO
CHRISTOPH UTZINGER
DOUBLE BASS
LUCA STAFFELBACH
MARIMBA
LIONEL FRIEDLI
PERCUSSION

Strings, woodwind and a rhythm section: the instrumental line-up of this ten-member ensemble is as extraordinary as the music of its bandleader, Luzia von Wyl. This Swiss pianist and composer has made an international name for herself with her ten-piece contemporary jazz orchestra, the Luzia von Wyl Ensemble. She composes all the works played by her Ensemble, and she herself sits at the piano for their concerts. Luzia von Wyl also regularly writes to commission for a wide variety of musicians, ensembles and orchestras. She is currently composing works for the Zurich Chamber Orchestra with Till Brönner, and for Bösendorfer in Vienna.

“This Swiss composer has her very own style — so convincing, thrilling and exhilarating that comparisons are superfluous”, wrote the German magazine Jazzthetik. And after the Ensemble’s debut at the Lucerne Festival, the Luzerner Zeitung wrote: “An airy sound, brilliant virtuosity, minimalist elements and a really special groove: Luzia von Wyl’s well-nigh inexhaustible inspiration pulsates through all these pieces. This is great art”.

And indeed, it is truly an experience to hear these ingeniously crafted compositions live — not least on account of the nine highly expressive musicians for whom Luzia von Wyl writes her tailor-made works. Their audience experiences at first hand their interaction, emotions and sheer joy in playing — all of which are hallmarks of the concerts given by the Luzia von Wyl Ensemble.

The Ensemble was founded ten years ago as a composing workshop. Meanwhile, the Ensemble today plays at festivals all across Europe and beyond, such as at the Swiss Days in Dubai (UAE), the Lucerne Festival (CH), the Schaffhausen Jazz Festival (CH), the Mosel Festival Trier (DE) and the London New Wind Festival (UK). Up to now, the Ensemble has also released two studio albums, both of which received much international acclaim: Frost in 2014 and Throwing Coins in 2018, both released on the HatHut Records label. luziavonwyl.com



“PETER AND THE WOLF”

FAMILY CONCERT

EASTER SUNDAY, APR 17, 2022, 4 PM

SUBSCRIPTION: FREE CHOICE

CHF 45 (ADULTS) / 20 (CHILDREN)

SWISS ORCHESTRA

LENA-LISA WÜSTENDÖRFER,

CONDUCTOR

BERNHARD RUSSI, NARRATOR

SERGEI PROKOFJEV

(1891 – 1953)

“Peter and the wolf” op. 67

A symphony fairy tale for children in
German language (from 5 years old)

A young boy who wants to play outside; a grandfather who wants to protect the boy; a duck who makes fun of a bird that can't swim; a bird that makes fun of the duck because it can't fly; a cat that wants to eat the bird, and a greedy wolf that unceremoniously wants to eat everything that crosses its path. These are the well-known ingredients of Sergei Prokofiev's musical fairy tale “Peter and the wolf”.

This well-loved symphonic tale, first performed in Moscow in 1936, is a story of the teamwork of two friends, of the triumph of intellectual inspiration over physical strength, and ultimately also a story of the courage (or perhaps: the childish recklessness) involved when one decides for once to ignore the authority of one's grandfather.

In musical terms, “Peter and the wolf” is highly attractive and charming. Individual orchestral instruments are introduced one by one, and lovingly crafted melodies are assigned to the protagonists of the story. The musical accompaniment is programmatic in nature — thus the flute chirps, the oboe quacks, a clarinet quietly slinks along and the horns announce an ominous, evil presence. Although almost 90 years have passed since it was written, this work remains a wonderful introduction to the world of classical music.

The story will be narrated by the legendary Andermatt skier Bernhard Russi, accompanied by the Swiss Orchestra conducted by Lena-Lisa Wüstendörfer. The individual instruments will be introduced by means of brief solo presentations at the beginning of the concert.

TICKETS



BERNHARD RUSSI
NARRATOR

Bernhard Russi was born in Andermatt. He is a former ski racer and was one of the top downhill athletes during his heyday in the 1970s. He won an Olympic gold medal and two world championships and was several times named Swiss Sportsman of the Year. In 1969, when he was largely unknown, he worked as a stuntman during the filming of the James Bond film "On Her Majesty's Secret Service".

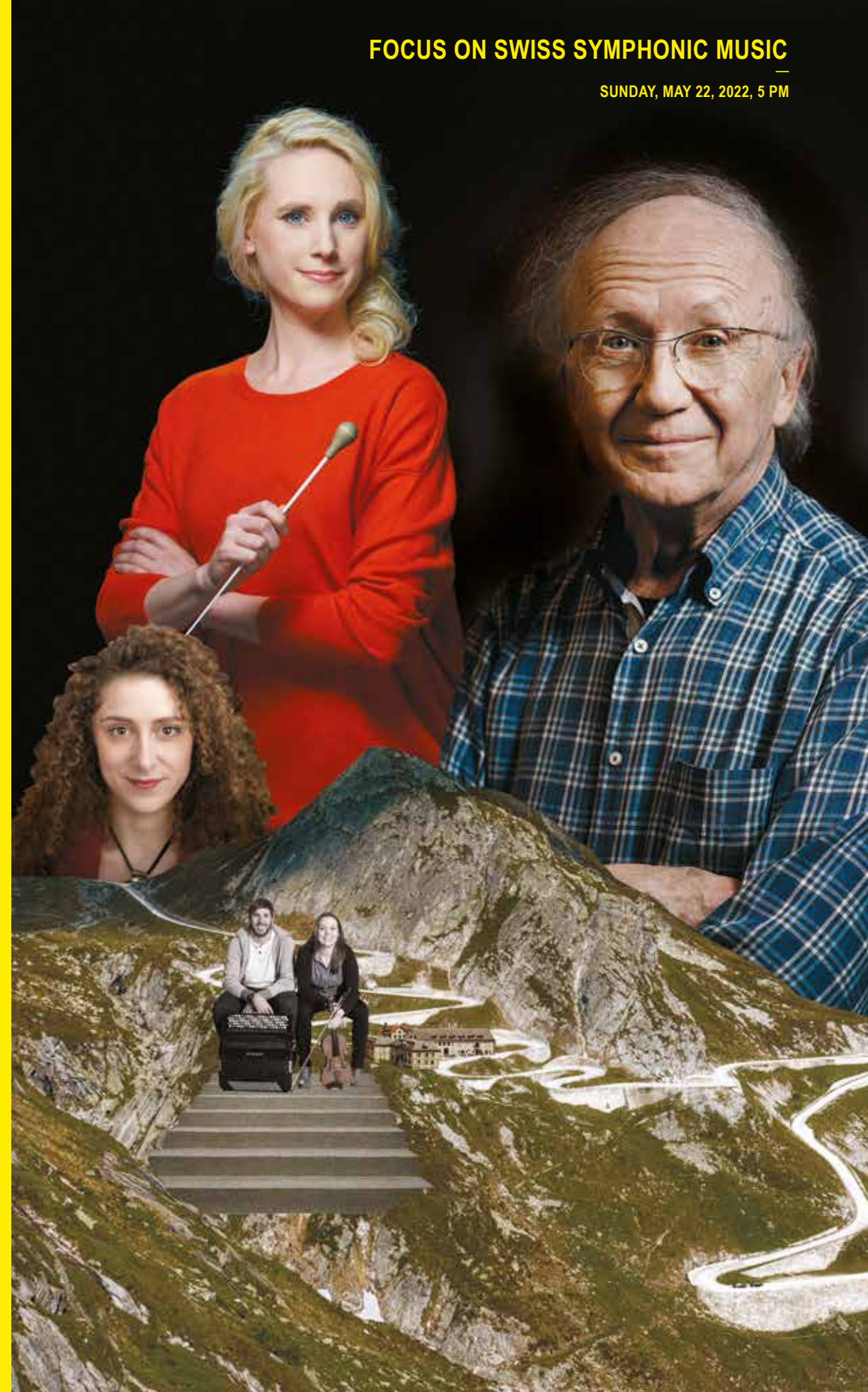
After his career in skiing, Bernhard Russi was active as a commentator and race analyst for Swiss TV. He also worked in advertising and as a technical advisor to the International Ski Federation (FSI). He had originally trained as a structural draughtsman, and now helped to plan numerous new downhill slopes, from the Calgary Olympics in 1988 to the Beijing Olympics in 2022. He also helped to design the World Championship courses in Sestriere, Åre, Beaver Creek and St. Moritz, thereby making a significant contribution to the further development of alpine skiing. His manifold commitments and many public appearances mean he remains one of the most prominent personalities in Switzerland. This most famous son of Andermatt is now entering new territory by narrating Sergei Prokofiev's symphonic fairy tale "Peter and the wolf" for the first time in the Concert Hall.

SWISS ORCHESTRA
ORCHESTRA IN RESIDENCE
ANDERMATT CONCERT HALL

—→ P 11

LENA-LISA WÜSTENDÖRFER
CONDUCTOR

—→ P 10



FOCUS ON SWISS SYMPHONIC MUSIC

SYMPHONY CONCERT
SUNDAY, MAY 22, 2022, 5 PM
SUBSCRIPTIONS: WHOLE SEASON, SYMPHONY, SWISS, FREE CHOICE
CHF 125 / 90 / 60

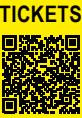
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
HEINZ HOLLIGER, OBOE
ALICE BELUGOU, HARP

FRÄNGGI & MARIA GEHRIG,
SPECIAL GUESTS

JOHANN CARL ESCHMANN
(1826 – 1882)
Grand Concert Overture

FRANK MARTIN
(1890 – 1974)
Trois Danses for oboe, harp,
string quintet and string orchestra

JOHANNES BRAHMS
(1833 – 1897)
Symphony No. 3, op. 90



In 1970, the French-Swiss composer Frank Martin — then aged 80 — wrote his *Trois Danses* for oboe, harp, string quintet and string orchestra. He dedicated this work to Ursula and Heinz Holliger, who had commissioned it and who also gave its first performance. Now, just over 50 years later, the harpist Alice Belugou and the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer are performing these three dances in Andermatt. And once again, the oboe part will be played by Heinz Holliger — one of the most brilliant, versatile, best-known figures on the Swiss music scene.

These Three dances are highly rhythmic in character and offer the oboe ample scope for a bravura performance. Martin explores the multifarious sonic possibilities of the oboe and unfurls an exciting dialogue between the different instrumental groups.

In contrast to Frank Martin, the second Swiss composer featured in this concert, Johann Carl Eschmann, is an absolute discovery. His early “Grand Concert Overture” was written in 1847 and is his only surviving orchestral work. He was born in Winterthur, studied with Felix Mendelssohn Bartholdy, Ignaz Moscheles and others in Leipzig, and his friends and supporters included Johannes Brahms and Richard Wagner. The latter was clearly even influenced by specific passages from Eschmann’s works while working on his “*Rheingold*” and “*Walküre*”. Despite finding favour with such famous men, Eschmann was soon forgotten — but is now finally receiving the attention that he deserves.

The second half of this concert is devoted to the 3rd Symphony by Johannes Brahms, composed in 1883, which needs no act of rediscovery. Clara Schumann aptly summed it up in a letter to Brahms himself: “Every movement is a jewel! — one is captivated from beginning to end by its mysterious magic ...”

HEINZ HOLLIGER
OBOE

Heinz Holliger is one of the most versatile, extraordinary Swiss musical personalities. He is one of the world’s most significant oboe virtuosos as well as being one of the most famous contemporary Swiss composers and a celebrated conductor.

Born in Langenthal in Canton Bern, Holliger studied the oboe in Bern with Emile Castagnaud and in Paris with Pierre Pierlot. Since 1963 he has been performing as a freelance soloist, setting new standards on his instrument. Contemporary composers have written works especially for him, including Hans Werner Henze, Krzysztof Penderecki, György Ligeti, Elliott Carter, Witold Lutoslawski, Karlheinz Stockhausen and Luciano Berio. Holliger is also the dedicatee of Frank Martin’s *Three dances*, which he premiered in 1970.

Heinz Holliger performs with the leading orchestras, including the Berliner Philharmoniker, the Cleveland Orchestra, the Concertgebouw Amsterdam, the Philharmonia London, the Vienna Symphony and Philharmonic Orchestras, the Bavarian Radio Symphony Orchestra, the Frankfurt Symphony Orchestra and the Zurich Tonhalle Orchestra.

SWISS ORCHESTRA
ORCHESTRA IN RESIDENCE
ANDERMATT CONCERT HALL

—> P 11

LENA-LISA WÜSTENDÖRFER
CONDUCTOR

—> P 10

ALICE BELUGOU
HARP

The harpist Alice Belugou was born in Rouen in 1991. She began her studies at the Sorbonne in Paris and at the Pôle Supérieur de Paris Boulogne-Billancourt, then moved to Lausanne to study with Letizia Belmondo for her Master in Music Performance at the Haute École de Musique, where she was awarded a special prize for excellence in her Master Concerts in 2015. She then completed a Master in Music Pedagogy and a Minor in Contemporary Music at the Basel Academy of Music. Belugou has attended master classes with Isabelle Moretti, Fabrice Pierre, Catherine Michel, Frédérique Cambreling and Marie-Pierre Langlamet, and has worked with composers including Georges Aperghis, Mark André, Heinz Holliger, William Blank, Jennifer Walshe and Simon Steen-Andersen.

Since 2015, Belugou has performed at various festivals in Europe as a soloist, chamber musician and orchestral musician: at the Lucerne Festival, Zeiträume Basel, Archipel (CH), Manifeste (FR), New Direction (SW), ON Cologne (DE), Microtonality Basel, the Darmstadt Holiday Courses, Zurich New Music Days, Kontakte Berlin and the Rümelingen Festival (CH). In 2017, she won a scholarship of the Fritz Gerber Foundation, and in 2018 she won second prize at the DHF World Harp Competition. alicebelugou.com

FRÄNGGI GEHRIG

MARIA GEHRIG

Since early childhood, Maria and Fränggi Gehrig have been making music together in all manner of ensembles and instrumental combinations. They have probably spent more hours making music with each other than with anyone else. After completing their studies — some of which they also pursued together — they decided to play more often as a duo. Their technical ability and musicality are coupled with an innate sense of ensemble, resulting in a wide range of melodies, rhythms, sounds and styles. They are deeply rooted in Swiss folk music, but are also inspired by classical music, jazz and other styles, and in their music-making they give free rein to the impressions and experiences that they have gathered. fraenggigehrig.com



CAMERATA RCO

GREAT CHAMBER SYMPHONIES

SATURDAY, JUN 4, 2022, 7.30 PM

SUBSCRIPTIONS: WHOLE SEASON, WORLD, SYMPHONY, FREE CHOICE

CHF 160 / 125 / 90 / 65

CAMERATA RCO
(ROYAL CONCERTGEBOUW
ORCHESTRA AMSTERDAM)

WOLFGANG AMADEUS MOZART
(1756 – 1791)

Clarinet quintet in A major, K. 581

ANTON BRUCKNER
(1824 – 1896)

Symphony No. 7 in E major, WAB 107

TICKETS



Do you really need a huge symphony orchestra, 100-strong, for a Bruckner symphony? Not when it's played by the Camerata RCO (Royal Concertgebouw Orchestra of Amsterdam). They here play a chamber arrangement of Anton Bruckner's Symphony No. 7 — one of his most significant works. This arrangement dates from 1921 and was made by three young composers: Hanns Eisler (movements I and III), Erwin Stein (II) and Karl Rankl (IV). They were commissioned by none other than Arnold Schoenberg, who wanted to offer the Bruckner arrangement in the concerts of his famous "Association for private musical performances" in 1921. But the concert in question never came about, because the Association went bankrupt shortly before the three composers finished their work.

In the meantime, this arrangement — which the Camerata RCO released on CD in 2021 — has become a real insider's tip. Bruckner's profound, spiritual work, suffused with pathos, takes on a whole new quality in this arrangement. The orchestral sound becomes transparent, while the use of piano and harmonium allow it to exude a charming hint of salon music that is perhaps reminiscent of the famous sound of the salon ensembles of St Mark's Square in Venice.

The second work on this programme, Wolfgang Amadeus Mozart's Clarinet Quintet in A Major, is also a product of a collaboration between famous friends. Mozart wrote this work for Anton Stadler, a friend and fellow freemason at his Lodge, and a clarinetist in both the orchestra of the Burgtheater in Vienna and in the Emperor's court wind band. Stadler was famous for his beautiful tone on the clarinet, and helped to establish his relatively young instrument in the orchestra. The combination of clarinet and string quartet was completely new at the time. Jörg Widmann — one of the best-known clarinetists of our own time — has commented on the fourth movement of Mozart's Quintet as follows: "Mozart achieves the greatest seriousness of expression of which he is capable — only suddenly to exclaim: 'Oh, it's not all that bad'. And then he proceeds again, and you feel as if you're plunging into cold water. These moments are perhaps decisive, because they bring us closer to his personality. It's simply Mozart: peerless".

CAMERATA RCO

MARC DANIEL VAN BIEMEN

VIOLIN

SJAAN OOMEN

VIOLIN

SANTA VIŽINE

VIOLA

MAARTJE-MARIA DEN HERDER

CELLO

OLIVIER THIERY

DOUBLE BASS

HEIN WIEDIJK

CLARINET

FONS VERSPAANDONK

HORN

MARC AIXA SIURANA

TIMPANI

FRANK VAN DE LAAR

PIANO

FRANKA HERWIG

ACCORDION

The Camerata RCO is comprised of members of the Royal Concertgebouw Orchestra. It is their absolute love of chamber music that spurs on these musicians to find the time to perform together as the Camerata RCO, besides their work with the Orchestra itself. This ensemble, which has been praised by the New York Times for its "warm, glowing performances", has enjoyed immense success in the Netherlands and abroad, and today gives some 50 concerts each season in international music centres such as Amsterdam, Vienna, Tokyo, Seoul, Madrid, Rome and New York.

The Camerata RCO has given many radio and TV performances and has recorded several CDs on the Gutman Records label (with works by Corelli, Mozart, Mendelssohn and Ravel). Its most recent recording was released in 2021 and includes the chamber arrangement of Bruckner's 7th Symphony that they will be playing in Andermatt.

The Royal Concertgebouw Orchestra (RCO) is based in Amsterdam and was founded in 1888. It officially received the appellation "Royal" on the occasion of its Centenary Celebrations in 1988. Queen Máxima of the Netherlands is its patroness. The RCO is one of the finest orchestras in the world and has repeatedly worked with the greatest conductors and soloists. Composers such as Richard Strauss, Gustav Mahler and Igor Stravinsky all conducted it on more than one occasion. To this day, the Orchestra continues to foster long-term relationships with contemporary composers. *camerata-rco.com*



SURPRISE: SWISS SYMPHONIC MUSIC

—
SYMPHONY CONCERT

SATURDAY, JUL 2, 2022, 7.30 PM

SUBSCRIPTIONS: WHOLE SEASON, SWISS, SYMPHONY, FREE CHOICE

CHF 135 / 105 / 85 / 60

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
CHRISTOPH PFÄNDLER,
DULCIMER

—
WOLFGANG AMADEUS MOZART
(1756–1791)

Eine kleine Nachtmusik, Serenade
No. 13 for strings, in G major, K. 525

PAUL HUBER
(1918–2001)

Concerto for dulcimer and
string orchestra

JOACHIM RAFF
(1822–1882)

Cavatina from Six Morceaux,
op. 85 No. 3, arranged for
solo violin and strings

PIOTR ILJITSCH TSCHAIKOWSKI
(1840–1893)

and

PAUL JUON
(1872–1940)

Highlights from the Serenade for
strings in C major, op. 48 and
5 Pieces for string orchestra, op. 16.

TICKETS



A popular hit that's rarely performed, a Swiss piece that made it onto the Titanic, a link between Russia and Switzerland and a dulcimer led astray. That's one way of summing up the works in this third concert of the Swiss Orchestra's season. But let's take things one step at a time. Our concert begins with Wolfgang Amadeus Mozart's *Kleine Nachtmusik* — his *Little Night Music* — whose first movement is surely known to everyone, and could quite easily serve as a generic calling card for all classical music. Despite its fame, this serenade for strings is actually rarely heard in the concert hall. The Swiss Orchestra will here let it shine forth in all its glory.

Paul Huber's *Concerto for dulcimer and string orchestra* takes up an instrument that is well-loved in Swiss folk music, and brings it into the classical concert hall. The result is a fascinating combination of traditional classical music and popular music — such as in the moment when the sweet-sounding dulcimer strikes up a *ländler* dance in the midst of a late-Romantic orchestral passage. The soloist is the dulcimer virtuoso Christoph Pfändler, who negotiates his path between these different worlds with stylistic aplomb.

After the interval, the *Cavatina* by the Swiss composer Joachim Raff will lead our audience into the Romantic sound-world of the 19th century. This is the best-known work by this Swiss composer, whose 200th birthday we are commemorating this year. It was originally conceived as one of his *Six Morceaux* for violin and piano, but became so popular that it was arranged for the concert hall and was even played on the fateful maiden voyage of the RMS Titanic in 1912.

The concert closes with excerpts from Pyotr Ilyich Tchaikovsky's *Serenade for strings*, whose movements here alternate with those of Paul Juon's *5 Pieces for string orchestra*. This unusual interweaving brings together a Russian citizen with personal connections to Switzerland, and a Moscow-born Swiss with roots in the canton of Graubünden. It offers a perfect example of the Swiss Orchestra's guiding principle — combining little-known Swiss compositions with classics of the repertoire.

CHRISTOPH PFÄNDLER
DULCIMER

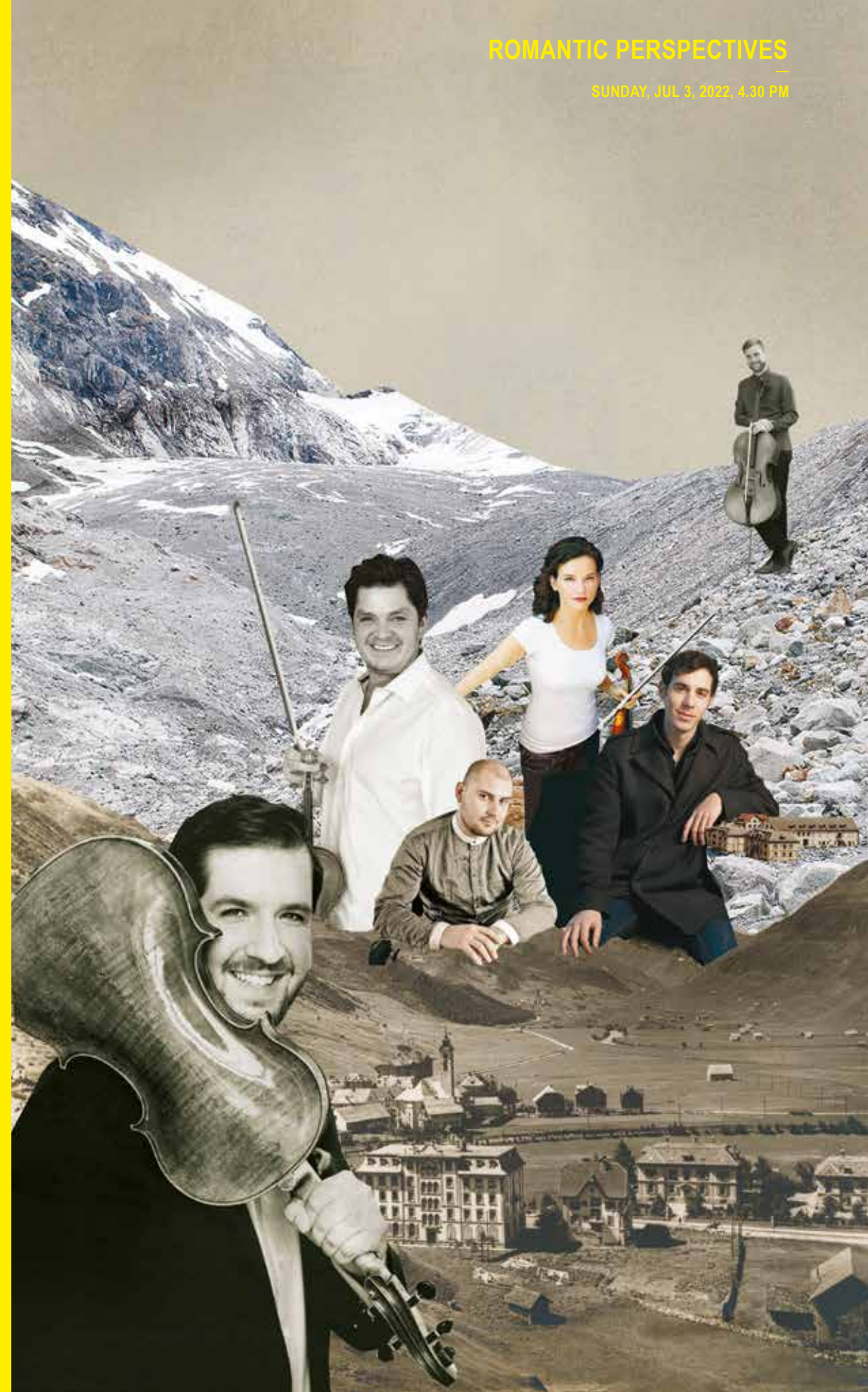
Christoph Pfändler was born in Lucerne in 1992. He was taught by the renowned dulcimer player Töbi Tobler, which proved to be a stroke of luck: this pioneer of the dulcimer let Pfändler explore traditional paths along with those that were new and unconventional, and supported him as he did so. Pfändler soon became interested in heavy metal and wanted to transfer this to the dulcimer. He began his folk music studies at the Lucerne University of Music in 2010. In January 2012 he gave his first concert with the conductor Howard Griffiths and the Brandenburg State Orchestra, which resulted in several more such engagements. He graduated from the Lucerne University of Music in 2013 with top marks in his Bachelor of Arts in folk music. That same year, Marco Kunz invited him to join his band. To date, he has released four albums with "Kunz", which have all achieved gold status, and were followed by large-scale tours throughout Switzerland. Together with his band "Metal Kapelle", Pfändler released the albums Fuckbrett and Insomnia. He and Töbi Tobler perform as the dulcimer duo "TOPF" ("i.e. Tobler & Pfändler). Pfändler's band "Stalldrang" specialises in traditional folk music. christophpfandler.ch

SWISS ORCHESTRA
ORCHESTRA IN RESIDENCE
ANDERMATT CONCERT HALL

—→ P 11

LENA-LISA WÜSTENDÖRFER
CONDUCTOR

—→ P 10



ROMANTIC PERSPECTIVES

CHAMBER MUSIC WITH THE ENSEMBLESALPES
SUNDAY, JUL 3, 2022, 4.30 PM
SUBSCRIPTIONS: WHOLE SEASON, CHAMBER MUSIC, SWISS, FREE CHOICE
CHF 90 / 75 / 60 / 45

ENSEMBLESALPES

JOHANNES BRAHMS
(1833 – 1897)
String Sextet No. 1 in B-flat major,
op. 18

JOACHIM RAFF
(1822 – 1882)
String Sextet in g minor, op. 178



In October 1860, Johannes Brahms was 27 years old and at the beginning of a great composing career. He had just finished work on his first String Sextet. During the rehearsals for the world première, he wrote to his friend, the famous violinist Joseph Joachim: “I didn’t think that everything would go so quickly (up to the first performance) and was nervous about this long, sentimental piece”.

A contemporary reviewer judged the work to be rather different in character, writing in 1862 that it was “clear, naïve, simply, delightful, and new with it — fresh, captivating, artful”. He continued that “Brahms possesses the gift of being able to express pain and delight, hatred and love, sadness and rapture in notes with equal power, fidelity and beauty. He understands how to be alternately antiquated and modern, classical and romantic, ideal and real — and after this, I regard him as predestined to unite these eternal opposites in art in the magic pot of his humour and to create a higher unity with them”.

Twelve years later, in December 1872, the Swiss composer Joachim Raff was 50 years old, at the height of his powers, and one of the most often-performed composers of his time. The ensemble writing in Raff’s Sextet is light and transparent, uniting soft, dramatic tones with lyrical, sunny melodies and moments of great propulsive force. Raff wrote to his wife from Sondershausen, where his Sextet was to have its first performance in a private concert given by the musicians of the local prince: “We did the Sextet yesterday after eating. It proved itself as a piece whose wit outranks its humour”.

The EnsembLesAlpes comprises members of the Swiss Orchestra and similarly aims to focus on works by Swiss composers, combining them in programmes with established masterpieces. To what extent the two sextets by Brahms and Raff differ from each other in their indulgent delight in sonority, their compositional intensity and aesthetic preferences, or whether — as is suggested by the abovementioned critic and by Raff himself — they are both distinguished by their good humour — this is something about which the members of our audience in Andermatt can now form their own opinion.

ENSEMBLESALPES

MATTHIAS ALEXANDER BRUNS
VIOLIN
OLA SENDECKI
VIOLIN
LECH USZYNSKI
VIOLA
CRISTIAN ANDRIS
VIOLA
SAMUEL JUSTITZ
CELLO
JOACHIM MÜLLER-CRÉPON
CELLO

The EnsembLesAlpes was founded in 2020 by Ola Sendeki, Samuel Justitz and Matthias Alexander Bruns with the aim of promoting and cultivating Swiss chamber music from the 18th, 19th and 20th centuries. This ensemble performs in various instrumental combinations and has its origins in the Swiss Orchestra. It developed out of a desire to bring Swiss composers of the Classical, Romantic and modern periods back into the light of day, and to let their forgotten works sound once more on the concert podium. For example, the EnsembLesAlpes has dedicated itself both to the extensive chamber music oeuvre of Joachim Raff and to the pensive contemplation of Nature found in Ernest Bloch’s Landscapes. The works of Frank Martin and Hans Huber also play a major role in their repertoire.

The ensemble is made up of instrumentalists who have attained recognition at many festivals at home and abroad. They also play in other, renowned orchestras and chamber ensembles — either as permanent members or as regular guests — including the Orchestra of the Hamburg State Opera, the Berlin Radio Symphony Orchestra, the Munich and Cologne Radio Orchestras, the Staatskapelle Weimar, the Orchestra of Europe, the Orchestra of the Bayreuth Festival, the London Symphony Orchestra, the Camerata Bern, the Graubünden Chamber Philharmonic, the Lucerne Festival Strings, the Camerata Schweiz and the Stradivari Quartet. *ensemblesalpes.ch*



ALPENGLOW

CHAMBER MUSIC WITH THE AZAHAR ENSEMBLE

SATURDAY, JUL 23, 2022, 7.30 PM

SUBSCRIPTIONS: WHOLE SEASON, CHAMBER MUSIC, SWISS, FREE CHOICE
CHF 90 / 75 / 60 / 45

AZAHAR ENSEMBLE

—

WOLFGANG AMADEUS MOZART (1756–1791)

Andante in F major for mechanical organ, K. 616

GEORGE ONSLOW

(1784–1853)

Wind quintet in F major, op. 81

JOAQUÍN TURINA PÉREZ

(1882–1949)

La oración del torero, op. 34

Cinco Danzas Gitanas, op. 55

GEORGE TEMPLETON STRONG

(1856–1948)

Cinq aquarelles

—

TICKETS



This concert by the Azahar Ensemble opens with Mozart's Andante in F major for mechanical organ. He himself referred to his work on it as "abhorrent", on account of what he found the rather unattractive, monotonous, even "childish" sounds made by the instrument. But in Andermatt, we shall hear it in an arrangement for wind quintet. As performed by the award-winning Azahar Ensemble, this work will sound very different indeed — though the high wind parts and rich tone colours of the Ensemble will still enable us to imagine before our inner ear the sound of the little machine organ for which Mozart composed the piece.

George Templeton Strong was born in New York in 1856. He visited Switzerland several times before finally settling here in 1897; he died in Geneva in 1948. While in Switzerland, he devoted himself increasingly to watercolour painting, and also wrote several symphonic poems and chamber music works. Tonight's programme features his Cinq aquarelles for wind quintet — "five watercolours" — a colourful, euphonious work that reveals just how closely interconnected these two arts were to Templeton Strong.

The Azahar Ensemble also evokes musical soundscapes in the second half of their concert, with two works by the Spanish composer Joaquín Turina Pérez in which we can hear the colours and rhythms of life of his Andalusian homeland. In La oración del torero ("The Bullfighter's Prayer") Turina unites the old, familiar Spanish topics of religion and bullfighting to depict the scene of a torero before his fight. He described the atmosphere of the piece as follows: "This subjective musical and expressive contrast appeared to me in all its fullness: the distant hub-bub of the bullring, the public waiting in anticipation of the event, and the anointing of those who, before this poor altar of endearing poetry, came to pray to God for their lives, for their souls, for their pain, for their illusions and for their hopes — aware that they might, just a few moments hence, forever leave them all behind in the arena full of music and sunshine". This composition is now calm, now full of driving rhythms; sometimes it erupts in spirited outbursts, and then returns once more to introversion. It offers a multitude of colours, moods and energies, all of which the Azahar Ensemble brings to life in a unique manner.

—

AZAHAR ENSEMBLE

ANDRÉ CEBRIÁN GAREA

FLUTE

MARÍA ALBA CARMONA TOBELLA

OBOE

MIQUEL RAMOS SALVADÓ

CLARINET

ANTONIO LAGARES ABEAL

HORN

MARÍA JOSÉ GARCÍA ZAMORA

BASSOON

Besides enjoying several successes in international chamber music competitions, the Azahar Ensemble was a prize-winner in the category “Wind Quintet” at the renowned ARD Competition in 2014. Since then, this quintet has developed a busy concert schedule, giving guest performances in Germany, Switzerland, France, Spain, Canada and the Dominican Republic. After acclaimed concerts in Cologne (at West-German Radio, WDR) and in the Philharmonie in Berlin (with their debut on Deutschlandradio), Vienna (Musikverein), Baden-Baden, Salzburg, Innsbruck, the Philharmonie Essen, the Mozartfest Würzburg, the Rheingau Music Festival and elsewhere, this quintet continues to give guest performances throughout Europe. In 2022, it will premiere a new work by Gija Kancheli in Georgia.

Many concerts by the Azahar Ensemble have been recorded and broadcast by radio stations across Europe, including Bavarian Radio, South-West-German Radio, Deutschlandradio Kultur, Radio Clásica España, Swiss Radio, France Musique and Catalunya Música. The Ensemble's debut CD, featuring works by Joaquín Turina, was recorded in a co-production with Deutschlandradio and released on the Hänssler label in 2018 to enthusiastic reviews in the international press.

The Azahar Ensemble was founded in 2010 by musicians of the Spanish National Youth Orchestra. Its five members were awarded a scholarship by the Fundación JONDE-BBVA that enabled them to study chamber music with the bassoonist Sergio Azzolini at the Basel Music Academy. All five are regularly invited to play in renowned orchestras, including the Mahler Chamber Orchestra, the Concertgebouw Orchestra, the Berlin Radio Symphony Orchestra, the Berlin Konzerthausorchester, the Deutsches Symphonie-Orchester Berlin, the Lausanne Chamber Orchestra, the Orchestra of the Liceu Barcelona, the Philharmonisches Orchester Lübeck, the Munich Chamber Orchestra, the Basel Symphony Orchestra, the Camerata Bern, the Kammerorchester Basel and the Swiss Orchestra.

Miquel Ramos Salvadó and Antonio Lagares Abeal are active as freelance musicians, André Cebrián Garea is principal flautist in the Scottish Chamber Orchestra, María José García Zamora is the principal bassoonist at the Komische Oper Berlin, and María Alba Carmona Tobella is an oboist in the Zurich Opera Orchestra; like Miquel Ramos Salvadó, she is also a member of the ensemble Spira Mirabilis. azaharensemble.com

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tickets subscriptions

TICKETS

Tickets for ANDERMATT MUSIC concerts are available at the following ticket agencies online (andermttmusic.ch/en/concerts-and-tickets/) and:

- Customer Services, Gütschgasse 6, 6490 Andermatt
- Tourist Information Centres in Altdorf and Andermatt
- Ticketcorner: All sales points across Switzerland as well as on 0900 800 800 (CHF 1.19/min.) For wheelchair tickets, call Customer Services on +41 41 888 15 88

TICKETS DISCOUNT: Students and trainees (up to 30 years) receive 50% on all tickets from ANDERMATT MUSIC (not cumulative with other discounts).

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In addition to your chosen concert (with a ticket in the top category), 1 overnight stay at the Radisson Blu Hotel Reussen awaits you, along with a 4-course menu before the concert that has been designed to match the concert programme itself, a “meet & greet” with the Intendant or artists after the concert over a drink at the bar (including a complementary drink), plus the use of the wellness area of the Hotel with its breath-taking view of the mountain landscapes.

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This package includes tickets for the three concerts of the opening weekend, from 4 to 6 February 2022, along with 2 overnight stays at the Radisson Blu Hotel Reussen, a 4-course menu in the Restaurant Spun that has been designed to match the concert programme, two “meet & greets” with the Intendant or artists over a drink at the bar (including complementary drinks), plus the use of the wellness area of the Hotel.

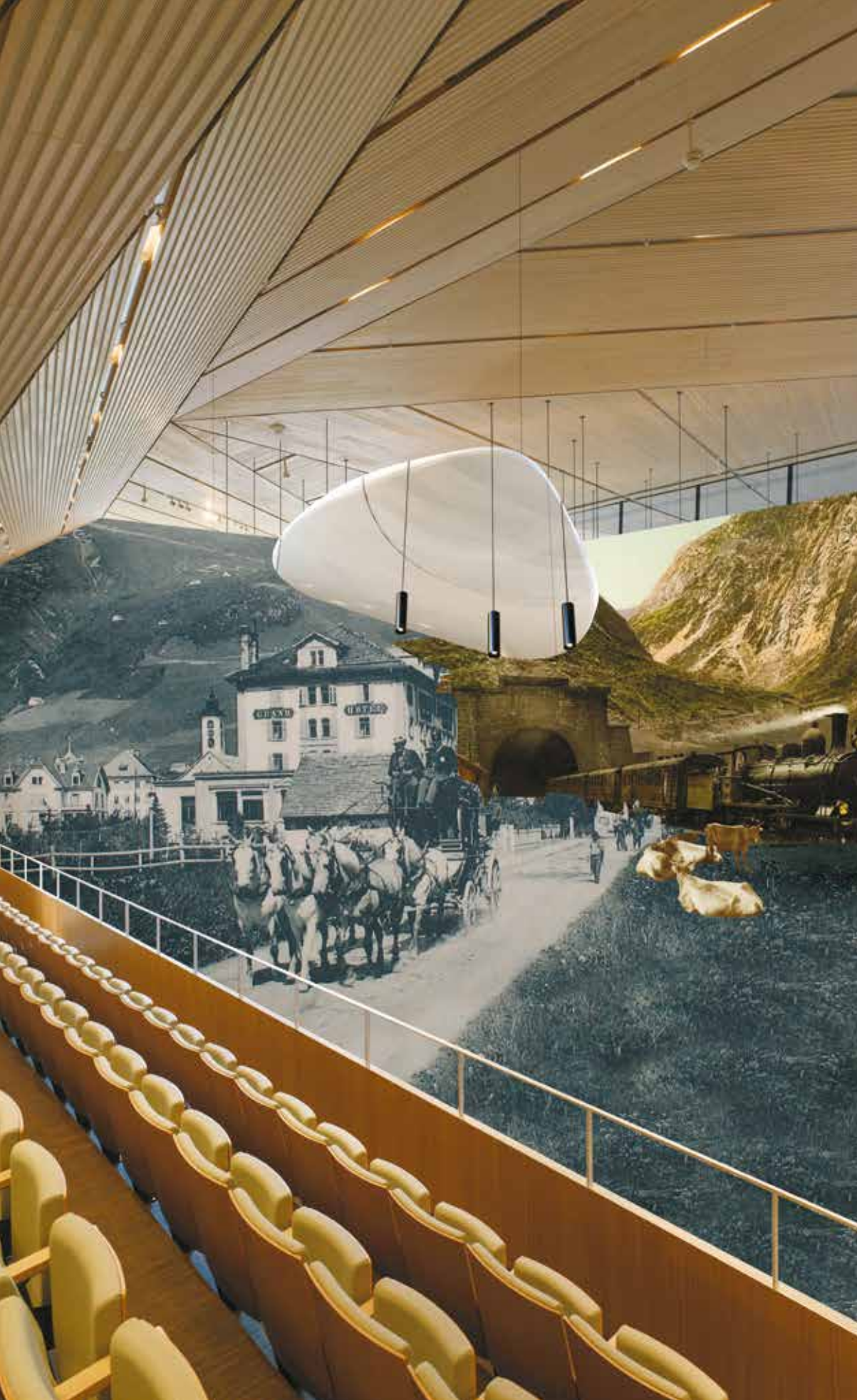
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This package includes tickets for the three concerts of the opening weekend, from 4 to 6 February 2022, 2 overnight stays at The Chedi Andermatt, two aperitifs with canapés that have been coordinated with the concert programme, an introduction to the concert, a shuttle service from The Chedi to the Andermatt Concert Hall, and the use of The Spa and Health Club, a unique feature at The Chedi Andermatt.

EXPERIENCES



For more detailed information on these offers, please consult our website at [undermattmusic.ch](https://www.undermattmusic.ch)



getting here

BY TRAIN

The Andermatt Train Station lies just five to ten minutes' walk from the Andermatt Concert Hall. Please follow the signs to the Radisson Blu Hotel Reussen, or use our free shuttle service that will bring you from the Andermatt Station to the Concert Hall, starting one hour before the concert. Straight after the concert, the shuttle will take you to Göschenen Station.

As a rule, trains from Basel, Lucerne, Zurich, Zug and Bellinzona stop every hour in Göschenen. From there, you have a direct link to the Matterhorn Gotthard Bahn that will get you to Andermatt in about ten minutes. You can find the relevant railway timetable on the website sbb.ch

BY CAR

Andermatt has connections to both the national and international road network. You can reach Andermatt from the North-South Motorway (A2) in just ten minutes. When you reach the Northern Roundabout at the entrance to the village, please take the first exit and follow the signs to the car park in Andermatt Reuss. Many roads lead to Andermatt (Averages):

Andermatt – Lucerne: 1 hour
Andermatt – Zurich: 1.5 hours
Andermatt – Lugano: 1.5 hours
Andermatt – Milan: 3 hours
Andermatt – Munich: 4.5 hours.

You can park your car in the Andermatt Reuss Car Park, Bielstrasse 12, 6490 Andermatt.

Information on the current Corona regulations as well as our GTC can be found on our website andermattmusic.ch

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