



season
22/23

andermatt music

ANDERMATTMUSIC.CH



**season
22/23**

welcome

Dear music lovers

Since February 2022, the Andermatt Concert Hall has been enjoying a regular series of concerts with its own orchestra-in-residence, thereby establishing Andermatt as the musical centre of the Gotthard region.

The Swiss Orchestra, under the direction of Lena-Lisa Wüstendörfer, has now settled into its new home and has shone in a variety of concerts that we still remember vividly: Bernhard Russi's concert debut as a narrator will remain unforgettable, for example, as will the bright-eyed, smiling faces of the children in the audience for the Swiss Orchestra's family concert. The performance by Heinz Holliger — one of Switzerland's greatest artistic personalities — was just as inspiring. ANDERMATT MUSIC's diverse concert programme was further enriched by world stars such as Hélène Grimaud and local heroes like the "Gläuffig" ländler ensemble.

In our forthcoming season, too, our audience can expect a broad spectrum of musical treasures. To pick out just two concerts: the star tenor Rolando Villazón will be bringing the great world of opera to the Andermatt Concert Hall in a gala concert with the Swiss Orchestra. Then the Jerusalem Chamber Music Festival Ensemble, with the pianist Elena Bashkirova and the violinist Michael Barenboim, will play intimate chamber music by the three Romantics Schubert, Mendelssohn Bartholdy and Schumann.

We hope you enjoy reading this season's programme book, and we wish you enriching musical experiences.

Yours sincerely,

—
SAMIH SAWIRIS
CHAIRMAN OF THE BOARD
ANDERMATT SWISS ALPS AG

Dear music lovers

With its three programme pillars "World Stage — Weltbühne", "Swiss Orchestra — Swiss Classical Music" and "Local Roots — Heimatklänge", ANDERMATT MUSIC has set its priorities for an Andermatt that is musically cosmopolitan, and yet faithful to those local roots. In the 2022/2023 season, we will continue to be faithful to these guiding principles with diverse concerts, outstanding artists and musical surprises.

You can hear the Orquesta de la Comunidad de Madrid play Spanish classics and great symphonies, let yourself be carried away by the brass of the Royal Concertgebouw Orchestra of Amsterdam, and you can join the Swiss Orchestra in welcoming in the New Year on 1 January 2023. You can discover new sound worlds in a concert with the accordionist and Swiss Music Prize-winner Viviane Chassot, and you can follow the "Soldier's Tale", narrated by the actor Andri Schenardi from Altdorf. Join us when Stephan Eicher is given "carte blanche" by ANDERMATT MUSIC, and prepare yourself for surprises on the evening afterwards, when the pop star and the Swiss Orchestra offer a concert in which they fulfil each other's requests. And finally, you can have a glass of wine while enjoying the wind ensemble "Schäbyschigg" as they revamp Swiss folk music and bring joy to the hearts of all, near and far.

Please take advantage of our rich variety of subscriptions and our tailor-made offerings —> P 78. And if you would like to extend your evening of enjoyment in the concert hall, you can turn it into an unforgettable short holiday with one of our cultural experience packages —> P 80.

On behalf of the entire team, I should like to wish you a wonderful time at our concerts, and look forward to meeting you many times in Andermatt.

—
LENA-LISA WÜSTENDÖRFER
INTENDANT
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 78
Tickets
Subscriptions
Reductions
Experiences
Getting here

THANKS —→ P 85
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.

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.



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 upand-coming talent.

SWISS ORCHESTRA

ORCHESTRA IN RESIDENCE



artistic director

LENA-LISA WÜSTENDÖRFER

Lena-Lisa Wüstendörfer has been the intendant of ANDERMATT MUSIC since 2022 and thus responsible for concert planning in the Andermatt Concert Hall. She is also the Music Director of the Swiss Orchestra, Andermatt's orchestra-in-residence that plays many of Andermatt's symphonic programmes.

As a pioneer of the Swiss symphonic repertoire, the Swiss Orchestra works with renowned soloists to perform little-known treasures of Swiss music together with masterpieces of the standard repertoire. 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 Copenhagen Philharmonic Orchestra, the Odense Symphony 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. She edited the book "Mahler-Interpretation heute", which the "Neue Zürcher Zeitung" declared to be one of the "most fascinating" books in the recent reception of Mahler. In June 2019, she published the monograph "Klingender Zeitgeist" on Mahler's Fourth Symphony. She has often lectured at the University of Basel. wuestendoerfer.com

—
—> PHOTO P 2

orchestra in residence

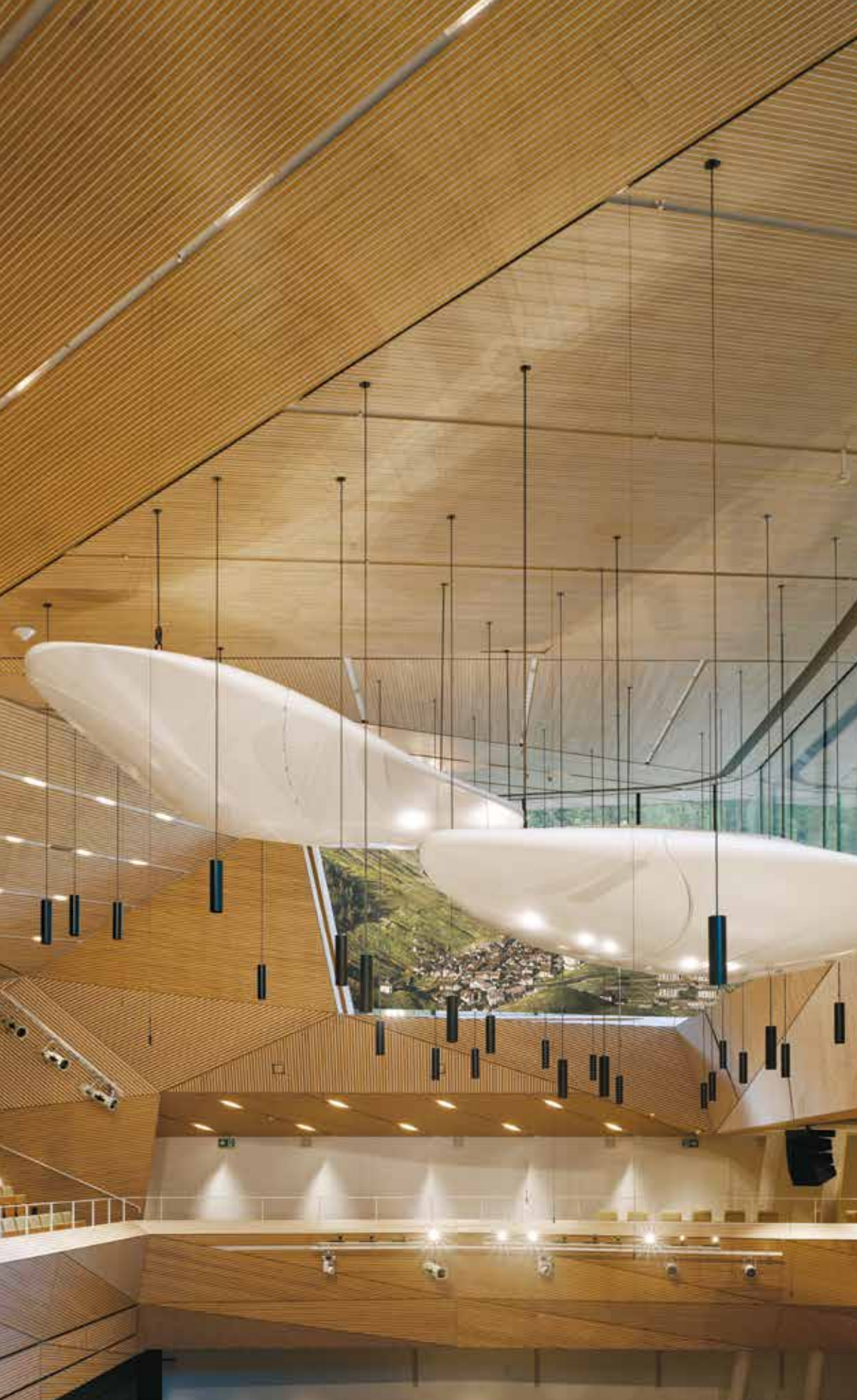
SWISS ORCHESTRA

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.

The Swiss Orchestra has established itself on the orchestral landscape in a very short space of time. Together with soloists such as Heinz Holliger (oboe), Vivian Chassot (accordion), Oliver Schnyder (piano), Marie-Claude Chappuis (mezzo-soprano), Alina Pogostkina, Michael Barenboim (violin) and Bernhard Russi (narrator), the Swiss Orchestra has performed at the Zurich Tonhalle, the Casino de Montbenon in Lausanne, the St. Gallen Tonhalle, the Bern Casino, the Victoria Hall in Geneva, the Stadtcasino Basel and the Andermatt Concert Hall. The orchestra's first foreign tour took it to Madrid (Auditorio Nacional de España) and San Sebastián (Kursaal) in 2022. swissorchestra.ch

—
—> 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.

concert dates

SAT, AUG 13, 2022 7.30 PM

“FROM THE HEART TO THE HEART” —

A SONG RECITAL WITH SCHUBERT’S GOETHE SETTINGS

On the occasion of the first-ever Andermatt Goethe Days, the tenor Mauro Peter from Lucerne and the pianist Joseph Middleton will perform settings of Goethe’s poetry by Franz Schubert that belong to the highpoints of the art of song.

—> P 20

SAT, SEP 10, 2022 8 PM

ALLSTAR SYMPHONY — THE BASH GOES SYMPHONIC

Adrian Stern, Sina, Kunz and Michael von der Heide will perform together with the Swiss Orchestra and Lena-Lisa Wüstendörfer (conductor) for the first time at The Bash Festival Andermatt.

—> P 26

FRI, OCT 21, 2022 7.30 PM

JERUSALEM CHAMBER MUSIC FESTIVAL ENSEMBLE — CHAMBER MUSIC

Of dogs and nightingales. Elena Bashkistrova (piano) and her Jerusalem Chamber Music Festival Ensemble present works by Rossini and Brahms.

—> P 30

SAT, OCT 22, 2022 7.30 PM

THE TROUT QUINTET ... “OR DOES THIS MEAN DEATH?” — CHAMBER MUSIC

The Jerusalem Chamber Music Festival Ensemble with Elena Bashkistrova, Mojca Erdmann and Michael Barenboim will play works by the great Romantics Schubert, Mendelssohn and Schumann.

—> P 32

SAT, OCT 29, 2022 7.30 PM

ORQUESTA DE LA COMUNIDAD DE MADRID — SYMPHONY CONCERT

The Orquesta de la Comunidad de Madrid, Marzena Diakun (conductor) and Pablo Sáinz-Villegas (guitar) offer intoxicating Spanish classics by Manuel de Falla and Rodrigo, plus a grandiose symphony.

—> P 35

SAT, NOV 26, 2022 7.30 PM

CLASSICS, MADE IN SWITZERLAND — SYMPHONY CONCERT

Beethoven's 8th Symphony and Haydn's Concerto in D major, arranged for accordion, played by Viviane Chassot, come together with re-discoveries by the Classical Lucerne composers Joseph Stalder and Franz Xaver Schnyder von Wartensee.

—> P 38

TUE, DEC 27, 2022 7.30 PM

HELVETIKUSS — NEW FOLK MUSIC

The bandleader and clarinetist Mathias Landtwing from Central Switzerland offers surprises with his ensemble “Helvetikuss”, playing traditional music in a fresh guise.

—> P 41

WED, DEC 28, 2022 7.30 PM

BRASS ENSEMBLE OF THE RCO — WORLD-CLASS BRASS

The Brass Ensemble of the Royal Concertgebouw Orchestra of Amsterdam fascinates its listeners with virtuosic playing and captivating music.

—> P 44

SUN, JAN 1, 2023 4.30 PM

NEW YEAR’S CONCERT “BELLE ÉPOQUE SUISSE” — SYMPHONY CONCERT

The Swiss Orchestra will join you in celebrating New Year 2023 with a programme that’s dreamlike, surprising, and features virtuoso soloists.

—> P 47

SAT, FEB 18, 2023 7.30 PM

PHILHARMONIC STRING QUARTET — WORLD-CLASS CHAMBER MUSIC

The Philharmonic String Quartet, comprising members of the world-famous Berliner Philharmoniker, will devote their concert to some of the most beautiful music of mourning.

—> P 50

concert dates

SUN, FEB 19, 2023 4.30 PM

EIGER MÖNCH & URSCHWYZ — NEW FOLK MUSIC

Maria Gehrig and three more young musicians bring verve to string folk music. "Eiger Mönch & UrSchwyz" will be supported by Dani Häusler (clarinet) and Fränggi Gehrig (accordion).

—> P 53

SAT, MAR 18, 2023 7.30 PM

ENSEMBLE L'AIRCHET — CHAMBER MUSIC

The ensemble "l'Airchet", consisting of members of the Swiss Orchestra, discovers the Swiss composer Edouard Dupuy, reveal Ravel's music in new colours, and take delight in a classic work by Dvořák.

—> P 56

SUN, MAR 19, 2023 4 PM

CARNIVAL OF THE ANIMALS — FAMILY CONCERT

In collaboration with the Uri Music School and the musical talent advancement programme of Canton Lucerne, ANDERMATT MUSIC is organising a multi-generational family concert. The Swiss Orchestra will be joined by Bernhard Russi as narrator.

—> P 59

SAT, APR 8, 2023 5.30 PM

SCHÄBYSCHIGG — NEW FOLK MUSIC

The band "Schäbyschigg" — derived from "shabby chic" — is true to its name, playing timeless music with traditional instruments but in modern interpretations.

—> P 62

SUN, APR 9, 2023 4.30 PM

A SOLDIER'S TALE — MUSIC THEATRE FOR SMALL ENSEMBLE

The actor Andri Schenardi from Altdorf, together with members of the Swiss Orchestra, here tell an old fairy tale about a violin, a magic book, the devil and the promise of great riches.

—> P 65

SAT, MAY 27, 2023 7.30 PM

ROLANDO VILLAZÓN — GALA CONCERT

The star tenor Rolando Villazón sings works by Giuseppe Verdi, Gaetano Donizetti, Jules Massenet and others. He will be accompanied by the Swiss Orchestra.

—> P 68

SUN, MAY 28, 2023 7.30 PM

SWISS DREAMS — SYMPHONY CONCERT

Michael Barenboim and the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer bring together unknown gems of Swiss music and works by Vivaldi and Mendelssohn.

—> P 71

FRI, JUN 30, 2023 7.30 PM

CARTE BLANCHE FOR STEPHAN EICHER — CONCERT EVENING

Stephan Eicher, one of Switzerland's most versatile, exciting musical personalities, is here given carte blanche. You'll be in for a few surprises!

—> P 74

SAT, JUL 1, 2023 7.30 PM

STEPHAN EICHER & SWISS ORCHESTRA IN CONCERT — CONCERT OF REQUESTS

The exceptional artist Stephan Eicher and the Swiss Orchestra here fulfil each other's musical wishes and guarantee a unique concert experience.

—> P 76



concert focuses

WORLD STAGE — WELT BÜHNE

FRI, OCT 21, 2022 7.30 PM
SAT, OCT 22, 2022 7.30 PM
SAT, OCT 29, 2022 7.30 PM
WED, DEC 28, 2022 7.30 PM
SAT, FEB 18, 2023 7.30 PM

Jerusalem Chamber Music Festival Ensemble — Chamber Music —→ P 30
The Trout Quintet – “... or does this mean death?” — Chamber Music —→ P 32
Orquesta de la Comunidad de Madrid — Symphony Concert —→ P 35
Brass Ensemble of the RCO — World-Class Brass —→ P 44
Philharmonic String Quartet — World-Class Chamber Music —→ P 50

SWISS ORCHESTRA — SCHWEIZER KLASSIK

SAT, SEP 10, 2022 8 PM
SAT, NOV 26, 2022 7.30 PM
SUN, JAN 1, 2023 4.30 PM
SAT, MAR 18, 2023 7.30 PM
SAT, MAY 27, 2023 7.30 PM
SUN, MAY 28, 2023 7.30 PM
FRI, JUN 30, 2023 7.30 PM
SAT, JUL 1, 2023 7.30 PM

Allstar Symphony — The Bash goes Symphonic —→ P 26
Classics, Made in Switzerland — Symphony Concert —→ P 38
New Year's Concert “Belle Époque Suisse” — Symphony Concert —→ P 47
Ensemble l’Airchet — Chamber music —→ P 56
Rolando Villazón — Gala Concert —→ P 68
Swiss Dreams — Symphony Concert —→ P 71
Carte Blanche for Stephan Eicher — Concert Evening —→ P 74
Stephan Eicher & Swiss Orchestra — Concert of Requests —→ P 76

LOCAL ROOTS — HEIMAT KLÄNGE

SAT, AUG 13, 2022 7.30 PM
TUE, DEC 27, 2022 7.30 PM
SUN, FEB 19, 2023 4.30 PM
SUN, MAR 19, 2023 4 PM
SAT, APR 8, 2023 5.30 PM
SUN, APR 9, 2023 4.30 PM

“From the heart to the heart” — A song recital —→ P 20
Helvetikuss — New Folk Music —→ P 41
Eiger Mönch & UrSchwyz — New Folk Music —→ P 53
Carnival of the Animals — Family Concert —→ P 59
Schäbyschigg — New Folk Music —→ P 62
A Soldier's Tale — Music Theatre for Small Ensemble —→ P 65



“FROM THE HEART TO THE HEART”

A SONG RECITAL WITH SCHUBERT'S GOETHE SETTINGS

SATURDAY, AUGUST 13, 2022, 7.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 90 / 75 / 60 / 45

MAURO PETER, TENOR
JOSEPH MIDDLETON, PIANO

FRANZ SCHUBERT **(1797 – 1828)**

Songs to poems by Johann

Wolfgang von Goethe

Der Sänger, D 149

Sehnsucht, D 123

Rastlose Liebe, D 138

Meeres Stille, D 216

Wandrer's Nachtlid II, D 768

An den Mond, D 296

Der Fischer, D 225

Der Rattenfänger, D 255

Der König in Thule, D 367

Erkönig, D 328

Gesänge des Harfners aus

«Wilhelm Meisters Lehrjahre», D 478

Ganymed, D 544

Erster Verlust, D 226

Versunken, D 715

Geheimes, D 719

An die Entfernte, D 765

Willkommen und Abschied, D 767

TICKETS



Franz Schubert and Johann Wolfgang von Goethe never actually met. Goethe was already 47 years old when Schubert was born in 1797, though he outlived the composer by a good three years. Schubert made two attempts to contact the poet, but went unanswered both times. In 1816, Schubert's friend Joseph von Spaun sent Goethe several songs that Schubert had dedicated to the older man, writing: "Should this young artist [i.e. Schubert] be so fortunate as to win approval from the man whose approval would honour him more than that of any man in the whole wide world, I hereby venture to request that I might be given two words authorising me to inform him accordingly". But his request remained unheard, as Goethe sent back his letter without any comment. Schubert's second approach was made nine years later, this time in his own words. It resulted, however, in nothing more than a terse entry in Goethe's diary: "A consignment from Schubert in Vienna, with compositions using my songs". Thus did Schubert's desire "to be shown some consideration in my insignificance" remained unfulfilled, his hopes for what would have been "the most beautiful event of my life" rejected.

Even though this artistic "love affair" between Schubert and Goethe remained one-sided, it resulted in some of the loveliest songs that have ever been composed. The tenor Mauro Peter and the pianist Joseph Middleton have made a selection of them and will present this cross-section of Schubert's Goethe settings in their Liederabend here in Andermatt. "Sehnsucht" ("Yearning") from 1814 can be heard alongside "Wandrer's Nachtlid II" ("Wanderer's Night Song II") from 1824. "Ganymede" and "Erkönig" are two of the songs that Schubert dedicated to Goethe. The latter — with its musical depiction of the different voices of the narrator, the boy, the father and the Erkönig — is surely a near-perfect example of Schubert's art of song. It is driven by the onomatopoeic clatter of a horse's hooves, which Goethe deemed Schubert to have "expressed admirably" in his music (though a certain ironic undertone lurks in his assessment). "Meeres Stille" ("The Calm of the Sea") stands in sharp contrast to this, for its musical near-stasis offers an apt allegory of the motionless sea.

This concert is held in cooperation with the first "Andermatt Goethe Days".

MAURO PETER
TENOR

The Swiss tenor Mauro Peter studied in Munich and has been a member of the ensemble of the Zurich Opera since 2013. He also sings at the Bavarian State Opera in Munich, the Semperoper in Dresden, La Scala Milan, the Royal Opera House Covent Garden and the Theater an der Wien, and is a regular guest at the Salzburg Festival. Through his broad concert activity, Mauro Peter has developed a large concert repertoire and has performed with conductors such as Ivor Bolton, Constantinos Carydis, Teodor Currentzis, Gustavo Dudamel, Ádám Fischer, Sir John Eliot Gardiner, Philippe Herreweghe, Vladimir Jurowski, Zubin Mehta, Trevor Pinnock and Andrés Orozco-Estrada. His collaboration with Nikolaus Harnoncourt was of exceptional importance. He has also given song recitals at the Vienna Musikverein and Konzerthaus, the Wigmore Hall, the Konzerthaus Berlin, the Cologne Philharmonie, the Pierre Boulez Saal, etc. In the summer of 2022, Mauro Peter can be heard as Tamino in Mozart's "Magic Flute" at the Salzburg Festival and will then sing the same role at the opening of the new season at the Opera National de Paris. mauropeter.com

JOSEPH MIDDLETON
PIANO

The pianist Joseph Middleton specialises in the art of song accompaniment and chamber music and is internationally acclaimed in this field. The "BBC Music Magazine" has described him as "one of the brightest stars in the world of song and Lieder", while "The Times" has labelled him "the cream of the new generation", and "Opera Now" has declared him to be "a perfect accompanist". Recent seasons have taken Middleton to several renowned concert halls including London's Wigmore Hall, the Vienna Konzerthaus, the Amsterdam Concertgebouw, Tokyo's Oji Hall and New York's Alice Tully Hall. He regularly appears at festivals across the world and at the BBC Proms. His fast-growing discography has won him a Diapason d'Or, an Edison Award, the Prix Caecilia and nominations for the awards of "Gramophone" and the "BBC Music Magazine". Joseph Middleton is the director of Leeds Lieder, musician-in-residence at Pembroke College Cambridge, and a professor and Fellow at his alma mater, the Royal Academy of Music. josephmiddleton.com



FIRST-EVER “ANDERMATT GOETHE DAYS”

13 & 14 AUGUST 2022

“ANDERMATT GOETHE DAYS”

Come and enjoy the first-ever “Andermatt Goethe Days” with our comprehensive package offer.

TICKETS



Sasso San Gottardo and ANDERMATT MUSIC are celebrating the 225th anniversary of Goethe's third journey to the Gotthard by organising the first-ever “Andermatt Goethe Days”. This event will encompass thematic concerts, a podium discussion with exciting personalities and a guided tour through the permanent exhibition entitled “Goethe at the Gotthard — highlights of his journey through Switzerland” — the first of its kind in Switzerland.

“Feeling great; projects” wrote Goethe in his diary during a stop at Andermatt. He went on to praise both the inspiring surroundings and the “excellent” cheese from Ursern. He was full of enthusiasm for this valley, which he claimed was the loveliest and most interesting of all the regions he knew. Oddly, he came down from the north three times to the Gotthard Pass, and each time travelled back to the north again. Goethe was generally possessed of an urge to explore, but he never traversed the Pass itself on his way south.

The “Andermatt Goethe Days” will take place every year, offering audiences a unique mix of music, literature, theatre, history and stories with a connection to Goethe's travels to the Gotthard — and all at the original locations.

In order for the public to enjoy the Andermatt Goethe Days to the full, ANDERMATT MUSIC is launching a comprehensive package deal that includes the following:

SATURDAY, 13 AUGUST 2022

- Podium discussion about Goethe's third journey to the Gotthard (Andermatt Concert Hall)
- Dinner in the Restaurant Spun (Radisson Blu Hotel, Andermatt)
- Concert with Schubert's Goethe settings (Andermatt Concert Hall)
- Overnight stay & breakfast (Radisson Blu Hotel, Andermatt)

SUNDAY, 14 AUGUST 2022

- Guided tour through the Goethe exhibition in the Sasso San Gottardo
- Concert with theatrical intermezzos in the Crystal Cavern
- Aperitif in the chamber of marvels of the Sasso San Gottardo

SATURDAY, 13 AUGUST 2022

4.30 PM

PODIUM DISCUSSION ON THE OCCASION OF THE 225TH ANNIVERSARY OF GOETHE'S THIRD JOURNEY TO THE GOTTHARD

Participants:

- Dr Margrit Wyder, President of the Goethe Society of Switzerland
 - Christian Haltner, Mayor of Stäfa
 - Andreas Baumgartner, dramaturge, ANDERMATT MUSIC
 - Moderated by: Patricia Moreno, music journalist, Radio SRF 2 Culture
- Andermatt Concert Hall

7.30 PM

“FROM THE HEART TO THE HEART”: A LIEDER RECITAL WITH SCHUBERT'S GOETHE SETTINGS

Mauro Peter, tenor
Joseph Middleton, piano
Andermatt Concert Hall

Exclusively for participants of the
“Andermatt Goethe Days” package:

SUNDAY, 14 AUGUST 2022

10.30 AM

GUIDED TOUR OF THE EXHIBITION “GOETHE AT THE GOTTHARD — HIGHLIGHTS OF HIS TRAVELS THROUGH SWITZERLAND”

Museum Sasso San Gottardo, main entrance

11.30 AM

STRING QUARTET OF THE CAMERATA URI

Concert in the atmospheric Crystal Cavern of the Sasso San Gottardo with theatrical intermezzos from Michael Schwyter

- Alexandra Bissig, violin
- Maria Gehrig, violin
- Christian Zraggen, viola
- Trix Zumsteg, cello

Wolfgang Amadeus Mozart: String Quartet in d minor, K. 421
Franz Schubert: String Quartet in D major, D 94

12.30 PM

Aperitif in the chamber of marvels

—
For more information, go to goethe-tage-anderstatt.ch



ALLSTAR SYMPHONY

THE BASH GOES SYMPHONIC

SATURDAY, SEPTEMBER 10, 2022, 8 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 60

SINA
ADRIAN STERN
KUNZ
MICHAEL VON DER HEIDE
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

TICKETS



For the first-ever time, the Swiss Orchestra will participate in "The Bash" Festival Andermatt, together with the Swiss pop stars Sina, Michael von der Heide, Kunz and Adrian Stern.

The highpoint of this two-day festival will be an orchestral performance with these four artists on 10 September. They will perform at an all-star night in the Andermatt Concert Hall. For this unique event, they will be joined by the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer. Their programme is packed with greatest hits that have been selected and arranged especially for this festival. The audience in Andermatt can look forward to seeing who will be singing with whom, and what songs the "all-stars" will be singing at this new edition of The Bash.

The programme will include dialect songs, chansons, folk, jazz, Swiss pop, songs with guitar, love songs, funny songs, easy-listening songs and crossover — all of them accompanied by symphonic sounds that will show these versatile artists in yet another light. Together, Sina, Kunz, Michael von der Heide and Adrian Stern can look back on many successful years of countless record releases, number one hits, awards and joint projects. At the same time, they here turn their attention to the future by once more embarking on something new. Together with the Andermatt Concert Hall's orchestra in residence, they are setting out on hitherto untrodden paths.

The Bash is the first Swiss festival to be programmed and run completely by Kunz, Michael von der Heide, Adrian Stern and Sina — four of the most successful and innovative Swiss musicians. On 9 and 10 September 2022, different stages in Andermatt will host eight music acts, different shows and a podium discussion. The concept and artistic direction of the festival are in the hands of the musician and presenter Phil Dankner.

ADRIAN STERN

Adrian Stern is a dialect singer, songwriter, guitarist and producer, and has a degree in jazz – in short, he is one of the most versatile musicians in Switzerland. His great love, however, has always been songwriting — the art of telling a story concisely, condensing it and getting it to the point in just three minutes. Adrian Stern was initially situated more in the field of collage rock, but over the years has increasingly found his own style: love songs became his trademark, borne along by his velvety voice and soulful acoustic guitar. *adrianstern.ch*

MICHAEL VON DER HEIDE

Michael von der Heide “A new star is born”, raved the critics when Michael von der Heide released his first album at the age of 25 in 1996. He grew up in the mountain village of Amden, and is notable for his musical versatility, beguiling charm and biting wit. Von der Heide has meanwhile released his 13th album, “ECHO”. He has toured all manner of countries, appeared on countless TV shows and performed several times in productions by Christoph Marthaler in the Zurich Schauspielhaus, the Avignon Opera, the Théâtre National de l’Odéon in Paris and the Royal Opera House Covent Garden, etc. He was awarded the Prix Walo in 1999, the German Cabaret Prize in 2000, and his recordings have gone gold several times. *michaelvonderheide.com*

MARCO KUNZ

Marco Kunz was born in Mauensee in Canton Lucerne in 1985. At the age of 20, he joined the successful a-cappella group “a-live” and worked as its music director for three years. The first album by the band KUNZ, “Eifach so”, was released in 2014 and went gold. His second album was entitled “Mundart Folk” and entered the Swiss hit parade at number 1. In 2016, KUNZ won the Prix Walo Newcomer’s Award. Their latest album, “Förschi”, in which the band is joined by brass and piano, was released in 2019 and offers an optimistic look into the future. *kunzmusik.ch*

SINA

Sina was born in Canton Wallis and is one of the most important dialect singers in Switzerland. Her 13 albums released since 1994 have altogether received nine gold and two platinum awards. All her studio albums have entered the Top Ten, and her current album, “EMMA”, went straight to No. 1 in the Swiss Album Charts. She has been touring Switzerland with her band for over 25 years. Sina was honoured at the Swiss Music Awards in 2019 and was the first woman on the Swiss music scene to be given the Outstanding Achievement Award. *sina.ch*

SWISS ORCHESTRA

—→ P 11

LENA-LISA WÜSTENDÖRFER

—→ P 10



JERUSALEM CHAMBER MUSIC FESTIVAL ENSEMBLE

CHAMBER MUSIC

FRIDAY, OCTOBER 21, 2022, 7.30 PM

WHOLE SEASON, FREE CHOICE, WORLD

CHF 135 / 105 / 85 / 60

JERUSALEM CHAMBER MUSIC FESTIVAL ENSEMBLE

GIOACHINO ROSSINI (1792 – 1868)

Sonata No. 3 a Quattro for 2 violins,
violoncello and double bass

JOHANNES BRAHMS (1833 – 1897)

Trio in a minor for piano, clarinet
and violoncello, op. 114

String Sextet No. 2 in G major,
op. 36

TICKETS



If you're setting out from Canton Ticino, you can reach Andermatt by Swiss Postbus over the Gotthard Pass. And if you listen carefully as you drive through the alpine mountain world, you'll hear the famous horn signal of the Postbus that has become a kind of acoustic trademark of Switzerland — that's also why the horn is removed when old busses are sold off to people abroad. This sequence of notes — basically just a simple triad — is in fact taken from the Overture to Gioachino Rossini's opera "Guillaume Tell", whose action is set in Canton Uri and relates the liberation struggle of the Swiss under the legendary figure of William Tell.

Rossini is best known for the 39 operas that he composed in just under 20 years. In our first chamber music concert with the Jerusalem Chamber Music Festival Ensemble under the direction of Elena Bashkirova, you can also hear one of Rossini's six String Sonatas, which are among the very few instrumental works that he wrote until he returned to instrumental composition in his late years. He composed these Sonatas at the age of just 12, at the time that he began taking composition lessons. Many years later, he wrote on his manuscript: "Six ghastly sonatas". This merciless self-assessment is difficult for us to comprehend, because these works demonstrate perfect craftsmanship while exuding a melodious charm that is full of wit, originality and youthful zest.

Rossini complained about the musicians who performed these early sonatas, claiming that they had played "like dogs", though he by no means excluded himself (he had played the second violin), writing that "by God, I was not the least doglike among them". By contrast, when Johannes Brahms wrote his four late works for clarinet, he used a much friendlier animal comparison to describe the musician who played them: their dedicatee, the clarinetist Richard Mühlfeld, was in Brahms's opinion the "nightingale of the orchestra". It was he who prompted Brahms in 1891 to abandon his hitherto resolution to cease composing after his String Quintet op. 111. Inspired by Mühlfeld's clarinet playing, Brahms composed this Piano Trio in a minor that is today considered prototypical for the composer's late style. This concert will be rounded off with Brahms's Second String Sextet, op. 36, which was one of the first chamber music works for strings that he published.



**JERUSALEM CHAMBER MUSIC
FESTIVAL ENSEMBLE**
MOJCA ERDMANN, SOPRAN
—

**FELIX MENDELSSOHN
BARTHOLDY (1809 – 1847)**
Three Pieces for clarinet, cello
and piano

**ROBERT SCHUMANN
(1810 – 1856)**
Fantasy Pieces for piano and
clarinet, op. 73

**FELIX MENDELSSOHN
BARTHOLDY /
ARIBERT REIMANN (1936*)**
...oder soll es Tod bedeuten?
Eight songs and a fragment by
Felix Mendelssohn Bartholdy
after poems by Heinrich Heine,
arranged for soprano and string
quartet with six intermezzi by
Aribert Reimann

**FELIX MENDELSSOHN
BARTHOLDY**
A selection of songs

FRANZ SCHUBERT (1797 – 1828)
Quintet in A major for piano,
violin, viola, cello and double bass,
D 667 ("The Trout")
—

TICKETS



THE TROUT QUINTET — “... OR DOES THIS MEAN DEATH?”

—
CHAMBER MUSIC
SATURDAY, OCTOBER 22, 2022, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 135 / 105 / 85 / 60

The three composers whose music features in our second chamber concert with the Jerusalem Chamber Music Festival Ensemble all had to cope with prejudice in their lifetime — and still do. Franz Schubert, often labelled the “prince of song”, may be considered peerless in that art, though in the rest of his oeuvre he was long regarded as unable to match the genius of his contemporary Ludwig van Beethoven. Robert Schumann was deemed “mad”, as he suffered from an illness that saw him confined to a psychiatric institution. Ever since, his late works have been stigmatised as barely worthy of performance. Then, finally, we have Felix Mendelssohn Bartholdy, whose reputation suffered lasting damage not least thanks to Richard Wagner’s insidious anti-Semitic accusations that his work was supposedly sentimental and superficial. Even though these clichés have since been more than adequately refuted, they continue to determine the image of these three great Romantic composers to this day. This chamber music evening will offer ample opportunity to put these outdated ideas into perspective.

Schumann’s Fantasy Pieces belong to a series of works that he composed in reaction to the German uprisings of 1848/49. They reflect the smaller-scale, simpler forms of domestic music-making that were typical of the “Biedermeier” period. Schumann leaves the precise meaning of these pieces to our own imagination — these “Fantasy Pieces” are thus provided only with designations such as “tender” and “expressively”. Mendelssohn’s Three Pieces were once similarly considered to be mere “domestic” fare, and he too leaves all matters of meaning to our free fantasy by means of abstract titles such as “song without words”.

By contrast, the compositions by Mendelssohn that have been selected and arranged for soprano and string quartet by Aribert Reimann are songs *with* words; Reimann has also added linking intermezzi. These songs to texts by Heinrich Heine were all composed separately, but in Reimann’s arrangement they coalesce to form a moving song cycle exploring the question that Reimann has chosen as their overall title: “... or does this then mean death?” Schubert’s “Trout Quintet” naturally does not imply a band of musicking freshwater fish, but received its nickname on account of its fourth movement, which is a set of variations on his song “Die Forelle” (“The Trout”).

**JERUSALEM CHAMBER MUSIC
FESTIVAL ENSEMBLE**

MOJCA ERDMANN, SOPRANO
MICHAEL BARENBOIM, VIOLIN
YAMEN SAADI, VIOLIN
GERARD CAUSSÉ, VIOLA
SARA FERRANDEZ, VIOLA
ASTRIG SIRANOSSIAN, CELLO
IVAN KARIZNA, CELLO
NABIL SHEHATA, DOUBLE BASS
KARL-HEINZ STEFFENS, CLARINET
ELENA BASHKIROVA, PIANO

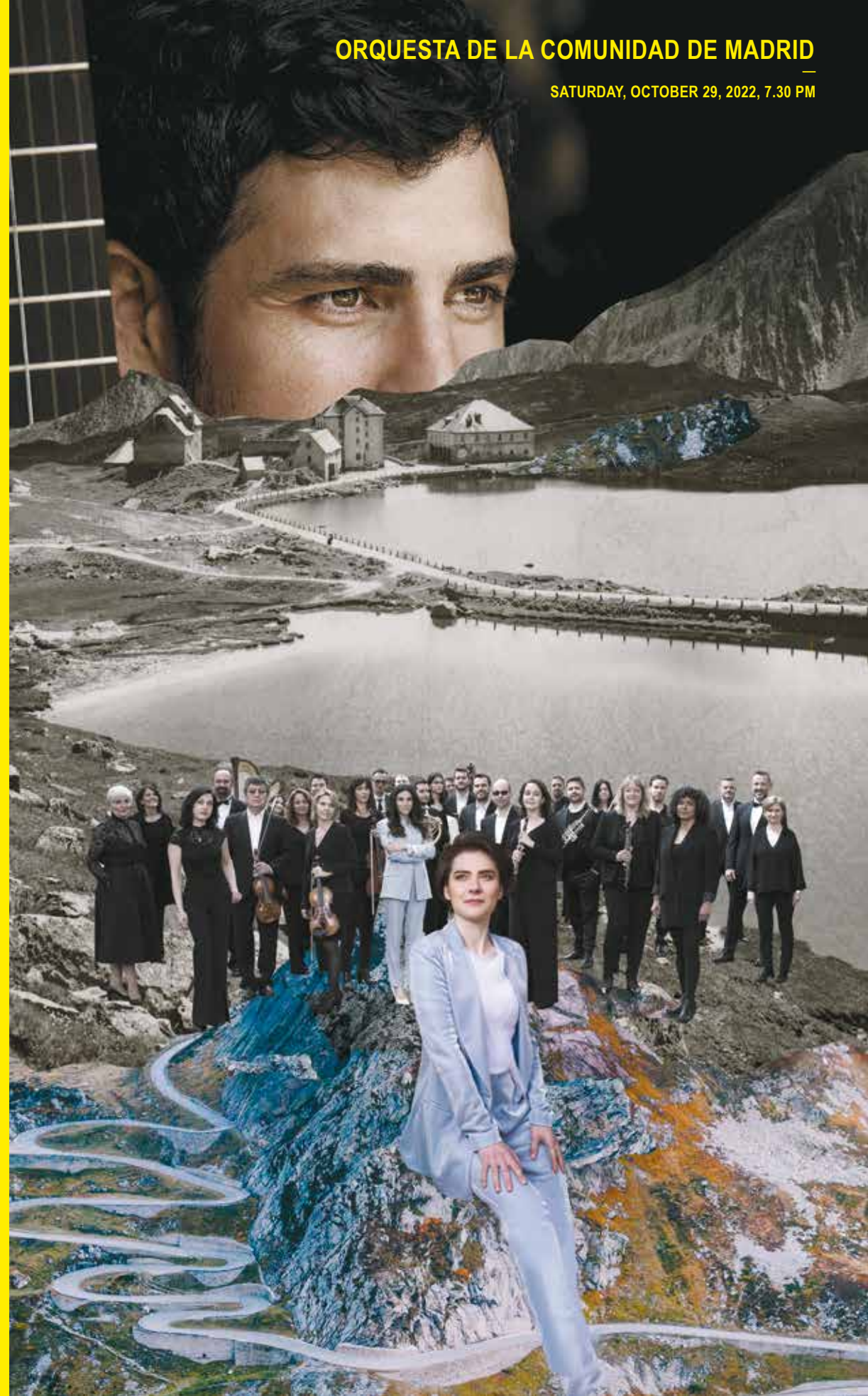
The pianist Elena Bashkirova once said: “Chamber music is the soul of music”, and this conviction is evident in her varied work as a soloist, accompanist, chamber musician and programme curator. Bashkirova’s approach is one of empathetic collaboration when performing and communicating music.

In 1998, Bashkirova founded the Jerusalem International Chamber Music Festival, which she has organised as its Artistic Director every September since then. This chamber music festival, which brings together some of the most outstanding soloists from all over the world, has become a mainstay of cultural life in Israel. Since 2012, the Intonations Festival has also been held annually each April at the Jewish Museum in Berlin and has also attracted a great deal of attention. Together with the musicians of both festivals, Elena Bashkirova is a regular guest at the most important chamber music series in Europe and the rest of the world. In addition to her international tours, she performs at summer festivals such as the Lucerne Festival, the Rheingau Music Festival, the George Enescu Festival in Bucharest and the Beethovenfest Bonn. Several recordings with various musical constellations serve to document the highlights of the concerts curated by Bashkirova.

Elena Bashkirova’s programme in Andermatt will feature her with her chamber music partners: the renowned musicians Karl-Heinz Steffens (clarinet), Michael Barenboim (violin), Yamen Saadi (violin), Gerard Caussé (viola), Sara Ferrandez (viola), Astrig Siranossian (cello), Ivan Karizna (cello) and Nabil Shehata (double bass). Together with Mojca Erdmann (soprano), Bashkirova and her fellow musicians will focus especially on the music of Mendelssohn in the second half of their evening concert. All these musicians have extensive international careers and have participated in either the Jerusalem Chamber Music Festival, the Intonations Festival in Berlin, or both. jcmf.org.il

ORQUESTA DE LA COMUNIDAD DE MADRID

SATURDAY, OCTOBER 29, 2022, 7.30 PM



ORQUESTA DE LA COMUNIDAD DE MADRID

SYMPHONY CONCERT
SATURDAY, OCTOBER 29, 2022, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 135 / 105 / 85 / 60

ORQUESTA DE LA COMUNIDAD DE MADRID
MARZENA DIAKUN, CONDUCTOR
PABLO SÁINZ-VILLEGAS, GUITAR

Different regions often have their very own sound world. The Orquesta de la Comunidad de Madrid (ORCAM) and its principal conductor Marzena Diakun here take our audience on a journey to Andalusia in southern Spain, then north to the royal seat of Aranjuez near Madrid, and finally to remote Bohemian villages and landscapes.

JOAQUÍN RODRIGO
(1901 – 1999)
Concierto de Aranjuez

A concerto for guitar and orchestra is not an everyday occurrence in the concert hall. When it's played by Pablo Sáinz-Villegas, we also have the opportunity to hear one of the most sought-after guitarists of our time. Joaquín Rodrigo wrote his “Concierto de Aranjuez” in 1939. He was inspired by the royal palace in Aranjuez, the former spring residence of the Spanish kings. Rodrigo often went for walks with his wife in the gardens of Aranjuez. In this work, he alludes to the courtly music of past centuries such as the cheerful fandango, a popular type of sung dance that is characterised by lively rhythmic shifts. The poignant melodies of the famous second movement of Rodrigo's Concerto are modelled on the laments that are still sung in Spain during processions on Good Friday.

MANUEL DE FALLA
(1876 – 1946)
“El amor brujo”, Suite

Manuel de Falla's ballet “El amor brujo” (“Love, the Magician”) is a passionate homage to the music of his Andalusian homeland. De Falla was fascinated by the “cante jondo” — an old form of flamenco — and supported efforts to maintain its traditions, such as by organising a singing competition. The strength of “El amor brujo” lies very much in its flamenco character. It takes place among the “Gitanos”, the Spanish Roma people, and is above all a celebration of their rich musical traditions. Here, elegiac songs encounter striking rhythms, and unmistakably “Spanish” themes and motifs are heard against a backdrop of atmospheric soundscapes. In 1925, De Falla arranged several numbers from his ballet to form a suite, and it is this that ORCAM plays here. At the heart of it is the Ritual Fire Dance with its seething orchestral eruptions.



The music of Antonín Dvořák's 8th Symphony is hardly less spirited — as in the wild pace of the brisk march in his final movement. Dvořák's music often drew on the dances and songs of his Bohemian homeland, of whose Nature and landscapes he was especially fond. This symphony, which is overflowing with melodic beauty, is a perfect example of this.

ORQUESTA DE LA COMUNIDAD DE MADRID (ORCAM)

The ORCAM was founded in 1987. Miguel Groba and José Ramón Encinar directed it until Víctor Pablo Pérez was appointed principal conductor in 2013. Since 2021, Marzena Diakun has been the Artistic Director and Principal Conductor of ORCAM, which has also worked with numerous guest conductors such as Lorin Maazel, Krzysztof Penderecki and Cristóbal Halffter. ORCAM has performed in the world's most renowned concert venues, such as Carnegie Hall in New York, La Fenice in Venice, the Lingotto in Turin, the Arsenal in Metz and the Konzerthaus in Berlin. It has also played at music festivals in Latin America and Asia. fundacionorcama.org

MARZENA DIAKUN
CONDUCTOR

The award-winning conductor Marzena Diakun came to international acclaim in Paris in the 2015/16 season after several concerts with the Orchestre Philharmonique de Radio France. She has been the Artistic Director and Principal Conductor of ORCAM since 2021. Her recent engagements have included concerts with the Orchestre de la Suisse Romande, the Liverpool Philharmonic, the Bournemouth Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Prague Radio Symphony Orchestra, the Polish National Radio Symphony Orchestra, the Deutsche Staatsphilharmonie Rheinland-Pfalz and the Lausanne Chamber Orchestra. diakun.com

PABLO SÁINZ-VILLEGAS
GUITAR

Since his debut with the New York Philharmonic under the baton of Rafael Frühbeck de Burgos at the Lincoln Center, Pablo Sáinz-Villegas has played in more than 40 countries and has been invited to play with orchestras such as the Berliner Philharmoniker, the Chicago Symphony, the Israel Philharmonic, the Los Angeles Philharmonic and the National Orchestra of Spain, making him a benchmark for the symphonic guitar. His “virtuosic playing characterized by irresistible exuberance” (“The New York Times”) make him one of the soloists most acclaimed by prestigious directors, orchestras and festivals. He has also had the privilege of playing before members of the Spanish Royal Family as well as other heads of state and international leaders. pablosainzvillegas.com



CLASSICS, MADE IN SWITZERLAND

—
SYMPHONY CONCERT

SATURDAY, NOVEMBER 26, 2022, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60

SWISS ORCHESTRA

LENA-LISA WÜSTENDÖRFER,

CONDUCTOR

VIVIANE CHASSOT, ACCORDION

—

JOSEPH FRANZ XAVER

DOMINIK STALDER

(1725 – 1765)

Symphony in E-flat major

JOSEPH HAYDN

(1732 – 1809)

Piano Concerto in D major, Hob

XVIII:11, arranged for accordion and orchestra

FRANZ XAVER SCHNYDER

VON WARTENSEE (1786 – 1868)

Overture in c minor

LUDWIG VAN BEETHOVEN

(1770 – 1827)

Symphony No. 8 in F major, op. 93

—

TICKETS



This concert opens with Joseph Stalder's Symphony in E-flat major, a work situated in the transitional period between the late Baroque and the emerging Classical style. Its orchestration is unusual in that it is composed for strings with two horns that alternately provide for witty vivacity and a ceremonial touch. But it's not just new discoveries such as Stalder's symphony that can offer us out-of-the-ordinary listening experiences. We find the proof here in Haydn's last piano concerto, which is presented in a version for accordion and orchestra. Our soloist Viviane Chassot was awarded the Swiss Music Prize 2021, and she here demonstrates impressively just how astonishingly colourful the accordion can be when taken out of the folk world where it has its home, and brought instead into a classical context. She also proves just how differently we hear Haydn's sound world as a result.

The second part of our concert features an overture by Franz Xaver Schnyder von Wartensee, who like Stalder was also born in Lucerne. He wrote it in 1818 during his early years living in Frankfurt, and it veritably bubbles over with enthusiasm. It is a successful example of the Classical style that needs fear no comparison with Schnyder's idol, Joseph Haydn. Schnyder von Wartensee came from a patrician family of Canton Lucerne. He is regarded as the most important Swiss composer in the transition from the Classical to the Romantic periods — and yet his works are hardly ever played today. He was an enterprising composer with a large international network who even got to know Beethoven during a year spent in Vienna from 1811 to 1812, just at the time when Beethoven was composing his 8th Symphony — the final work in today's concert. Beethoven was preoccupied with contemporary political events as a result of Napoleon's many years of European dominance and of the subsequent wars of liberation. Schnyder, however, had very different concerns. He lost all his possessions — including his instruments and his manuscripts — in a fire that broke out in Baden bei Wien in 1812, and he thereupon decided to return to Lucerne. What might have happened if Schnyder's compositions hadn't been destroyed in the fire, and he had remained in Vienna? Would he perhaps today be a well-known name among the illustrious composers of Viennese Classicism?

—

VIVIANE CHASSOT
ACCORDION

Viviane Chassot was born in Zurich and lives today as a freelance musician in Basel. She received her first accordion lessons from Ernst Kaelin at the age of 12, and he encouraged her early on to perform classical polyphonic works on the single-tone accordion (MIII). She also received important encouragement from Gérard Fahr during this early phase of her music education. Chassot completed her studies with Teodoro Anzellotti at the Bern University of the Arts in 2006 with a Master in Performance and Pedagogy. From 2009 to 2013 she lived in Leipzig as a freelance musician. During this time, she received significant support from Eberhard Feltz (Hanns Eisler University of Music, Berlin) and attended numerous master classes with Ferenc Rados, András Schiff, Alfred Brendel and others. In addition to her busy concert schedule, Chassot also gives international master classes. She teaches the accordion at the Winterthur Conservatory and at the Hohner Conservatory in Trossingen. She is a member of the long-established Rotary Club of Basel.

Chassot is continually setting new standards with her interpretations on the accordion. She gives solo and chamber music performances throughout the world, in concert halls such as the Berlin Philharmonic, the Gewandhaus Leipzig, the Guggenheim Museum in New York, the Konzerthaus in Vienna, the Wigmore Hall and the Zurich Tonhalle. She works with conductors such as Simon Rattle, Riccardo Chailly, David Zinman and Heinz Holliger and makes guest appearances at international festivals. In August 2014 she was Artist in Residence at the Murten Classics Festival. A versatile musician, she crosses stylistic boundaries and combines the genres of classical music, jazz, new music and improvisation. In recent years, Chassot has performed many world premieres and was the winner of a Kranichstein Music Prize. She was also honoured with the Swiss Ambassador's Award in London in 2015. Chassot is an artistic personality with international charisma and a pioneer in her field, and received the Swiss Music Prize in 2021. vivianechassot.ch

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

→ P 11
→ P 10



HELVETIKUSS

NEW FOLK MUSIC
TUESDAY, DECEMBER 27, 2022, 7.30 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 85 / 70 / 45

HELVETIKUSS

TICKETS



The music of “Helvetikuss” is all at once fresh, witty, virtuosic, cheeky and moving. “Helvetikuss” was (and is) the band for the Circus Lapsus Show. It offers a sure-fire guarantee of fascinating sounds with the certain something that’s needed to accompany comic, artistic circus acts. This ensemble, with the composer and clarinettist Mathias Landt- wing from Zug at its heart, is now venturing onto the concert stages of Switzerland. Its captivating programme can be experienced live at the Andermatt Concert Hall.

Inspired by the movement, the energy and the choreography of circus artists, band-leader Mathias Landtwing has meanwhile tracked down corresponding elements in Swiss folk music. He has written inventive arrangements and composed new pieces using traditional dances such as the ländler, schottisch and polka, but also employing yodels and yodelling whoops, all the while clothing them in fresh apparel. A measure might slip into an odd metre, the beats might groove, a chord can assume an unusual sound, and a classic can be presented in a surprising way. Sometimes he does it with a twinkle in his eye and a dash of humour, but always with respect for tradition and attention to detail.

In addition to the instruments found in “classical” ländler ensembles (the schwyzerörgeli accordion, clarinet, piano and double bass), “Helvetikuss” also employs yodelling, violin, cello and percussion. All its musicians are firmly rooted in tradition, but have taken their music and instrumental playing to a different level. They celebrate their (new) folk music with virtuosity, but without fear of contact with other musical styles, and they demonstrate an intoxicating enthusiasm while skilfully combining tradition and innovation.

Come and experience seven great talents from the new generation of Swiss folk musicians in the form of the band “Helvetikuss”. Together, they offer an enchanting new voice on the diverse Swiss folk music scene.

HELVETIKUSS

MATHIAS LANDTWING,
BANDLEADER, CLARINET
KRISTINA BRUNNER, CELLO,
SCHWYZERÖRGELI
SIMONE FELBER, VOCALS
LAURENT GIRARD, KEYS
PIRMIN HUBER, BASS
ANDREAS GABRIEL, VIOLIN
JWAN STEINER, DRUM, PERCUSSION

Mathias Landtwing is committed to all manner of genres as an instrumentalist, composer and music educator. He has performed in Switzerland, the rest of Europe and Japan, and in numerous television programmes (including a special edition of “Potzmusig” on his 30th birthday).

Kristina Brunner studied both the cello (with a focus on folk music) and the “schwyzerörgeli” accordion at the Lucerne School of Music. She teaches the schwyzerörgeli and is also very active on the concert scene, especially in her duos with Evelyn Brunner and Albin Brun.

Simone Felber studied vocal pedagogy and has performed as a guest at the Lucerne Theatre. At the same time, she is utterly fascinated by folk music — especially by yodelling. She performs with her trio “Simone Felbers iheimisch”. Since 2018, she has been a member of the women’s a-cappella quartet “famm” and directs the youth yodelling choir “*jutz.ch*”.

Laurent Girard performs with various bands in different styles and enjoys an active performing career on radio and TV. He also composes and arranges works to commission (for which he has won the Zurich Tonhalle Audience Award).

Pirmin Huber is a multi-talented double bassist, composer and sound artist from Switzerland. He has established himself on today’s new Swiss folk music and electronic music scenes. His goal is to map out new territory when he brings together folk music, techno, jazz, classical and electronic music.

The violinist Andreas Gabriel rediscovered his roots. He began researching into the lost fiddle music of Switzerland and experimented with old melodies. He was inspired by field recordings of various historical Swiss fiddle players and by today’s folk fiddlers from all over the world.

Steiner and his band reached the Top Ten in 2018 with their album “One Lucky Sperm”. He is a member of the “Art on Ice” band, has performed together with Simply Red and Nelly Furtado, is involved with the Lucerne rap crew “GeilerAsDu”, and makes modern folk music. He loves this mix of styles — and others love it too.



BRASS ENSEMBLE OF THE ROYAL CONCERTGEBOUW ORCHESTRA

—
WORLD-CLASS BRASS

WEDNESDAY, DECEMBER 28, 2022, 7.30 PM

HOLE SEASON, FREE CHOICE, WORLD

CHF 135 / 105 / 85 / 60

BRASS ENSEMBLE OF THE ROYAL CONCERTGEBOUW ORCHESTRA

—
JEAN-PHILIPPE RAMEAU
(1683 – 1764) Suite from "Platée"

GIUSEPPE VERDI (1813 – 1901)
La forza del destino

ENRIQUE CRESPO (1941 – 2020)
Bruckner Etude for low brass

JOHANN SEBASTIAN BACH
(1685 – 1750)
Brandenburg Concerto No. 3

GEORGE FRIDERIC HANDEL
(1685 – 1759)
Arrival of the Queen of Sheba

JOHANN SEBASTIAN BACH
Two chorales preludes

ASTOR PIAZZOLLA (1921 – 1992)
Suite from "María de Buenos Aires"

BÉLA BARTÓK (1881 – 1945)
Rumanian Folk Dances

CHRIS HAZELL (*1948)
Mr. Jums

TICKETS



The first brass bands were formed in the coal-mining regions of England in the course of early industrialisation in the mid-19th century. This musical activity had a dual purpose. It served as a means of entertainment, and it was also hoped that the intensive effort involved in blowing a brass instrument might prevent the lung damage that was an occupational hazard among miners. Soon, official work bands were formed to represent the different mines and to attract new workers.

On 28 December 2022, the brass players of the Royal Concertgebouw Orchestra of Amsterdam will be our guests in the Gotthard region. They naturally don't work in an English coal mine, being members of the world-famous Concertgebouw Orchestra. But just like the early brass bands did, this classical Dutch brass ensemble plays arrangements of melodies from well-known operas such as Giuseppe Verdi's "La Forza del Destino" and Jean-Philippe Rameau's "Platée" — the latter being a suite arranged especially for the brass players of the RCO. Their repertoire, however, goes far beyond potpourris of popular opera tunes. With "Jesu, joy of man's desiring" and "Sleepers, wake!" they are including two chorale preludes by Johann Sebastian Bach, while they will also play what is arguably the most famous piece by George Frideric Handel: The "Arrival of the Queen of Sheba" from his oratorio "Solomon". Their programme also includes Bach's "Brandenburg Concerto" No. 3 in G major, which was originally composed for strings, but here shines forth in the beautiful, powerful splendour of a brass arrangement, and the Rumanian Folk Dances by the Hungarian composer Béla Bartók.

The Brass Ensemble of the RCO also features two original compositions that exemplify the broad spectrum of music for brass, namely Enrique Crespo's "Bruckner Etude for low Brass" and Chris Hazell's brass classic "Mr. Jums". One of the many highpoints of their concert programme will be the suite from Astor Piazzolla's tango opera "María de Buenos Aires", arranged for the RCO by Steven Verhelst, who writes: "Piazzolla has one of the most easily identifiable sounds in the history of music, so it's an absolute joy to experiment with his music. And what about these incredible musicians? They're brass players of the highest calibre. They're breath-taking!".

**BRASS ENSEMBLE OF THE
ROYAL CONCERTGEBOUW
ORCHESTRA**

**OMAR TOMASONI, MIROSLAV
PETKOV, BERT LANGENKAMP,
JACCO GROENENDIJK, TRUMPET
LAURENS WOUDENBERG,
FONS VERSPAANDONK, HORN
JÖRGEN VAN RIJEN, BART
CLAESSENS, NICO SCHIPPERS,
MARTIN SCHIPPERS, TROMBONE
PERRY HOOGENDIJK, TUBA**

Together, the trumpets, horns, trombones and tuba of the Royal Concertgebouw Orchestra form the Brass Ensemble of the Royal Concertgebouw Orchestra. The aim of the Brass Ensemble of the Royal Concertgebouw Orchestra is to demonstrate through concerts and masterclasses the versatile repertoire for brass instruments in various combinations. These formations can vary from a trio to a large ensemble of 20 players, sometimes complemented by percussion.

In the Netherlands, the Ensemble has performed in various venues such as the Royal Concertgebouw, during the famous Amsterdam Canal Festival and during the Giromania Festival to mark the start of the "Giro d'Italia". Members of the Brass Ensemble of the Royal Concertgebouw Orchestra are well-known performers and teachers around the world. Most of the members teach at top Dutch and international music institutes and perform often as soloists.

The Brass Ensemble of the Royal Concertgebouw Orchestra has performed extensively at home and abroad. After a successful American tour in 2003, other tours in the USA followed: in the Chicago Symphony Hall with the brass section of the Chicago Symphony Orchestra (2005), and in 2006 and 2009 in New York with the New York Philharmonic brass section. The Ensemble has performed and given masterclasses in numerous countries such as the United States, Japan, South Korea, Thailand, Taiwan, Spain, Germany, the Czech Republic, Italy, Austria, Bulgaria, Costa Rica, Switzerland, the Netherlands and Belgium. The Ensemble has inspired various composers to write works and to make arrangements especially for them.

In 2007 they presented their first CD, "Brass of the Royal Concertgebouw Orchestra", released on the RCO Live label of the Royal Concertgebouw Orchestra. A second CD, "Brass Too", was released in October 2014. Many of their performances have been broadcast at home and abroad. They are active on various social media accounts where they share content with their many followers. [instagram.com/rcobrass](https://www.instagram.com/rcobrass)

NEW YEAR'S CONCERT "BELLE ÉPOQUE SUISSE"

SUNDAY, JANUARY 1, 2023, 4.30 PM



NEW YEAR’S CONCERT “BELLE ÉPOQUE SUISSE”

SYMPHONY CONCERT
SUNDAY, JANUARY 1, 2023, 4.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
FRANZISKA HEINZEN, SOPRANO
ALEXANDER BOLDACHEV, HARP
SHERNIYAZ MUSSAKHAN, VIOLIN

HANS HUBER (1852 – 1921)
Humoreske. Allegro vivace
Cavatina. Adagio molto espressivo

RICHARD STRAUSS (1864 – 1949)
Morgen op. 27, Nr. 4

SERGEI RACHMANINOW
(1873 – 1943) Vocalise

CAMILLE SAINT-SAËNS
(1835 – 1921) Danse macabre

GUSTAV MAHLER (1860 – 1911)
Adagietto (from Symphony No. 5)

JOSEPH LAUBER (1864 – 1952)
Suite pour Orchestre à Cordes

JULES MASSENET (1842 – 1912)
Méditation (from the opera “Thaïs”)

JOHANN STRAUSS (SON;
1825 – 1899) Annen-Polka

JOHANN STRAUSS (FATHER;
1804 – 1849): Radetzky-Marsch

TICKETS



The “Belle Époque”, “fin-de-siècle”, “Edwardian Age”: the period between roughly 1880 and the beginning of the First World War in 1914 has been given many names. They all differ in their details, but nevertheless refer to the unusually long period of peace after the Franco-Prussian War that provided the basis for an upswing in the economy, technology and cultural life of Europe – though this “beautiful epoch” benefited the upper middle classes in particular. Culture flourished, and the bourgeoisie met on the boulevards of their metropolises, in the cafés and cabarets, studios and galleries, concert halls and salons. Improvements in transport served to open up remote areas, and the increased availability of leisure time meant that pleasure trips became more and more attractive. Outside the metropolises, fine hotels were built in the Alps for a wealthy clientele – such as the Grandhotel Bellevue in Andermatt, whose place has today been taken by “The Chedi”.

Sergei Rachmaninoff’s summer domicile was in Weggis in Canton Lucerne; the Swiss composer Hans Huber spent his twilight years partly in Vitznau (also in Canton Lucerne); and the last three years of Richard Strauss’s life were spent mostly in Swiss hotels. These three composers are all at the heart of the Swiss Orchestra’s New Year Concert programme. Gustav Mahler’s popular Adagietto is also on the programme, as is Camille Saint-Saëns’s symphonic poem “Danse macabre” and the Humoresque and Cavatina by Hans Huber.

The soloists for this concert will be the soprano Franziska Heinzen from Canton Valais and the harpist Alexander Boldachev, whose contributions will include Rachmaninoff’s “Vocalise” for soprano, harp and strings. Jules Massenet’s popular “Méditation” from his opera “Thaïs” is representative of the sentimental style of the fin-de-siècle, and it is here placed alongside Joseph Lauber’s Suite for String Orchestra and two New Year’s classics by Johann Strauss (Father and Son). And finally, Richard Strauss’s orchestral song “Morgen” will offer an optimistic vista: “And tomorrow the sun will shine again / and on the path that I shall take / the sun will unite us again, we happy ones, / in the midst of this sun-breathing earth...”.

FRANZISKA HEINZEN
SOPRANO

In addition to a special affinity for Lieder, the Swiss soprano Franziska Heinzen dedicates herself to the great soprano roles in opera and oratorio. She has performed chamber works by Dieter Schnebel at the Mozartfest in Würzburg, Mozart’s Mass in C minor with the Zurich Chamber Orchestra and Berg’s Seven Early Songs with the Nordwestfälische Philharmonie. Joint recitals with the pianist Benjamin Mead have led them to the Schubertiada Vilabertran, the Schumannfest Düsseldorf and elsewhere. Her debut album on SoloMusica, celebrating 100 years of Les Six, and her second CD featuring songs by 24 women composers from the Romantic period to the present day, were highly praised by the international press for both her interpretation and her programmes. This journey of discovery is being continued with a recording of Swiss compositions in 2022. In 2017 she received the Cultural Endowment Award of the Canton of Valais and in 2018 she founded the “rhonfestival for the art of song” in her hometown of Brig. franziskaheinzen.com

ALEXANDER BOLDACHEV
HARP

Alexander Boldachev is a virtuoso harpist, composer, teacher, and founder of the Zurich Harp Festival. He received a Master’s degree from the Zurich Academy of Arts, studying with Catherine Michel (harp), Mathias Steinauer (composition) and Marc Kisosoczy (conducting). He has won awards at over a dozen international competitions including the “Prix Walo” and the “ProEuropa”. Alexander Boldachev has performed around the world, and has been a guest at Carnegie Hall in New York, the Musikverein in Vienna and the Great Philharmonic Hall in St. Petersburg. In 2018, he wrote and performed an electronic harp solo at the FIFA World Cup Opening Ceremony, sharing the stage with Robbie Williams and Aida Garifullina. Boldachev was given the prize for the “Best Rock Cover Song” at the Akademia Music Awards in Los Angeles, for a unique performance of the song “Californication” by the American band Red Hot Chili Peppers. alexanderboldachev.com/en

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER
SHERNIYAZ MUSSAKHAN

—→ P 11
—→ P 10
—→ P 58



**PHILHARMONIC STRING
QUARTET OF THE
BERLIN PHILHARMONIC**

GIACOMO PUCCINI
(1858 – 1924)

I Crisantemi. Andante mesto

FANNY HENSEL
(1805 – 1847)

String quartet in E-flat major

SAMUEL BARBER
(1910 – 1981)

String quartet, op. 11, Adagio

**FELIX MENDELSSOHN
BARTHOLDY (1809 – 1847)**

String quartet No. 6 in f minor, op. 80

TICKETS



PHILHARMONIC STRING QUARTET

—
WORLD-CLASS CHAMBER MUSIC

SATURDAY, FEBRUARY 18, 2023, 7.30 PM

WHOLE SEASON, FREE CHOICE, WORLD

CHF 135 / 105 / 85 / 60

If the concept of “one-hit-wonders” existed in the classical music world like it does in pop, then Samuel Barber would surely be a top contender for the dubious distinction of being loved and famous for just one work. His Adagio for Strings is a world hit — one performed at the funerals of the US Presidents Franklin D. Roosevelt and John F. Kennedy, and which became a kind of soundtrack to the mourning for the victims of terror on 9/11, back in 2001. In 2004, the listeners of the BBC in England voted Barber’s Adagio for Strings the “saddest piece of classical music”.

The ability of music to instil emotions, not just to express them, is undisputed. Grief can be processed both by listening to music and by composing it too. This twofold means of dealing with trauma is the topic of our concert by the Philharmonic String Quartet – an ensemble comprising members of the world-famous Berliner Philharmoniker.

Besides the second movement of Barber’s String Quartet op. 11 — the original version of what later became known as his Adagio for Strings — the Philharmonic String Quartet will also play Felix Mendelssohn Bartholdy’s String Quartet No. 6 in f minor, which he wrote largely in Interlaken. It was written just four months after the quite unexpected death of his beloved sister Fanny Hensel, and two months before his own — it was in fact the last work that he completed. This quartet is a kind of instrumental requiem and is written in f minor — a key often associated with death – and can undoubtedly be regarded as a personal reaction to Mendelssohn’s loss of the person who was closest to him. Mendelssohn’s work is here placed alongside the String Quartet in E-flat major by his sister Fanny. Felix criticised it for being in a style that was too free and Romantic, which he felt meant it did not cohere properly. But placing these two works side by side allows us to hear clearly how Felix draws close to Fanny’s music and endeavours to unite his own, formally taut style with the freer style of his sister.

Giacomo Puccini’s “I Crisantemi” was also composed out of a sense of bereavement. The chrysanthemums mentioned in the title were traditional flowers of mourning, and refer to the memory of Duke Amedeo of Savoy, a close friend of the composer.

**PHILHARMONIC STRING
QUARTET OF THE
BERLIN PHILHARMONIC**

HELENA MADOKA BERG, VIOLIN
DORIAN XHOXHI, VIOLIN
KYOUNGMIN PARK, VIOLA
CHRISTOPH HEESCH, CELLO

The Philharmonic String Quartet represents the young generation of musicians of the Berlin Philharmonic: cosmopolitan, versatile and artistically passionate. In the winter of 2018, three young Philharmonic members — Helena Madoka Berg (violin), Dorian Xhoxhi (violin) and Kyoungmin Park (viola) — founded a new ensemble out of a desire to make music together with enthusiasm. Together with Christoph Heesch (cello), who brings his experience as a soloist to this intimate setting of making music, they strive to inspire their listeners with fresh impulses and outstanding sound quality.

The musicians are aware that they are following in great footsteps: with the Philharmonic String Quartet they are continuing the venerable tradition of the Berlin Philharmonic's ensembles, making chamber music at the highest level. All four musicians have won various top-class competitions and have vast experience in various chamber music formations. The Philharmonic String Quartet offers them the opportunity to create their own musical expression. They feel less committed to a certain style than to their virtuosity, and they follow the motto of Wolfgang Amadeus Mozart: "... because we love to talk to all kinds of masters — with the old and modern".

Their repertoire includes works by the Viennese classics Wolfgang Amadeus Mozart, Joseph Haydn and Ludwig van Beethoven, the great Romantics Franz Schubert, Robert Schumann and Felix Mendelssohn Bartholdy, and important 20th-century composers such as Paul Hindemith, Anton Webern and Maurice Ravel. *philharmonisches-streichquartett.de*



EIGER MÖNCH & URSCHWYZ

NEW FOLK MUSIC

SUNDAY, FEBRUARY 19, 2023, 4.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 45

EIGER MÖNCH & URSCHWYZ

—

TICKETS



Four young women, four string instruments and a surprise or two. Here in Andermatt, “Eiger Mönch & UrSchwyz” will present music both local, traditional and new-fangled — “urchigs, eignigs und nümödigs” — from all over Switzerland and beyond.

In terms of its ensemble, Eiger Mönch & UrSchwyz is almost a classical string quartet, with the viola's place being taken by a double bass, and the cello occasionally being replaced by a schwyzerörgeli accordion. This combination of instruments is unusual today, because string instruments have taken a back seat in Swiss folk music since the mid-20th century. The violin in particular has been almost completely displaced by the accordion and by brass instruments. Eiger Mönch & UrSchwyz truly bring string folk music back to life. They present it in the most diverse sound colours, with heaps of energy and a new impetus. Old dances from Muotathal and Appenzell — the latter being the only region in Switzerland where string instruments still play an important role in folk music – alternate with new compositions by well-known composers such as Markus Flückiger, Dani Häusler, Fränggi Gehrig and Noldi Alder. But the versatile repertoire of Eiger Mönch & UrSchwyz also features numerous original compositions alongside Nordic folk music.

This quartet will be playing pieces from its new programme, “Nordsitä”, which is particularly devoted to Scandinavian folk music. Fränggi Gehrig and Dani Häusler will join them as guest musicians in the second part of their concert, when their programme will also include new compositions of their own.

—

EIGER MÖNCH & URSCHWYZ

MARIA GEHRIG, VIOLIN

HANNA LANDOLT, VIOLIN

KRISTINA BRUNNER, CELLO &

SCHWYZERÖRGELI

EVELYN BRUNNER, DOUBLE BASS

GUESTS

DANI HÄUSLER, CLARINET

FRÄNGGI GEHRIG, ACCORDION

Maria Gehrig grew up in Andermatt. She took violin lessons with Jens Lohmann at the Zurich Conservatory, with Igor Karsko and Ina Dimitrova at the Lucerne University of Music, and she studied folk music with Noldi Alder and Paul Giger. In 2013 she completed a Master in music education, and in 2016 she also obtained a Master in performance. In addition to performing with Eiger Mönch & UrSchwyz, she regularly plays in the following ensembles: Duo Fränggi and Maria Gehrig, Trio InterFolk, the Irish folk band “Cottage”, the Camerata Uri and the house orchestra of the Uri Theatre.

Hanna Landolt grew up in Schwyz and began playing the violin at a very early age. She was encouraged by her siblings and soon joined her family's own Landolt Quartet. After graduating from high school and completing a Bachelor in music and movement at the Zurich University of the Arts, she completed a Master in education at the Bern University of the Arts with Barbara Doll, taking the violin as her main instrument. She is passionate about playing, whether solo, in duos with various other musicians, in the chamber orchestra collegium musicum uri or in film music projects of the symphony orchestra TriEvent.

After finishing high school, Kristina Brunner studied cello at the Lucerne School of Music, with a focus on folk music. She completed her Bachelor in 2016, studying with Jürg Eichenberger and Andreas Gabriel. She subsequently studied schwyzerörgeli with Markus Flückiger, also at the Lucerne School of Music, successfully completing her course in 2019. Since then, she has an active concert schedule, especially in her duos with Evelyn Brunner and Albin Brun.

After graduating from high school, Evelyn Brunner studied music and movement pedagogy at the Lucerne School of Music. In addition to a broad pedagogical training, she took double bass as her principal instrument, studying with Bobby Burri; for her second instrument she took schwyzerörgeli lessons with Markus Flückiger. Evelyn Brunner teaches schwyzerörgeli at the music schools of Thun and Bern, directs folk music courses and is a member of various bands and projects in the field of folk music.

—



ENSEMBLE L'AIRCHET

CHAMBER MUSIC

SATURDAY, MARCH 18, 2023, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 90 / 75 / 60 / 45

ENSEMBLE L'AIRCHET

EDOUARD DUPUY

(ca 1770 – 1822)

Concerto for flute in d minor,
in a version for quintet (arranged
by Frederic Sánchez Muñoz)

ANTONÍN DVOŘÁK

(1841 – 1904)

String Quartet No. 12 in F major,
op. 96, "The American"

MAURICE RAVEL

(1875 – 1937)

Sonatina, in a version for quintet
(arranged by Adam Manijak)

TICKETS



The members of the Swiss Orchestra are naturally also outstanding soloists and chamber musicians. Five of them have now joined forces under the name "l'Airchet", and they offer here a completely unknown Swiss flute concerto along with French piano music arranged for quintet, plus a high-point in the chamber music oeuvre of Antonín Dvořák.

Edouard Dupuy was born in Corcelles, not far from Lake Neuchâtel. He was an acclaimed singer, a busy concertmaster, a court opera conductor and a successful composer — a multitasking man famous in his own time, but quite forgotten today. He was also known for his numerous love affairs that resulted in illegitimate children and public scandal. He spent the greater part of his remarkable career in Copenhagen and at the Swedish court in Stockholm. His flute concerto was written in Sweden, and offers listeners a vivid impression of the reigning musical tastes of the early 19th century. It is clear that his great model was Mozart, but we can also discern the elegance and effervescence of a Rossini, while even the musical Romanticism that was just emerging seems to shimmer through softly.

The "American Quartet" by Antonín Dvořák pulsates with the joy of life. Mellifluous, idyllic and carefree, the first movement is full of song and sweet scents. It is followed by a Lento whose themes are beautifully melancholic, and then by two ingenious dances. The lively finale reminds some listeners of a groovy jazz band. This quartet was written in just 14 days and is the result of a family holiday that the Dvořáks took in Spillville in Iowa, a small town in the Midwest, where the composer went to relax in the summer of 1893 in order to recover from the hustle and bustle of New York and the stress of his job running the National Conservatory of Music, where he was director from 1892 to 1895.

Dupuy held Mozart in great admiration. This was something that he had in common with Maurice Ravel, whose Piano Sonatina, written between 1903 and 1905, is firmly rooted in the Classical tradition. Its captivating formal clarity and the enchanting impression that it leaves on listeners are truly reminiscent of Mozart. Our musicians have here chosen a delightful arrangement of this Sonatina for flute and string quartet. It's an instrumental ensemble that seems ideal for the many colours of Ravel's music.

ENSEMBLE L'AIRCHET

FREDERIC SÁNCHEZ MUÑOZ,
FLUTE

SHERNIYAZ MUSSAKHAN, VIOLIN
JANA OZOLINA, VIOLIN
LECH ANTONIO USZYNSKI, VIOLA
GUNTA ĀBELE, CELLO

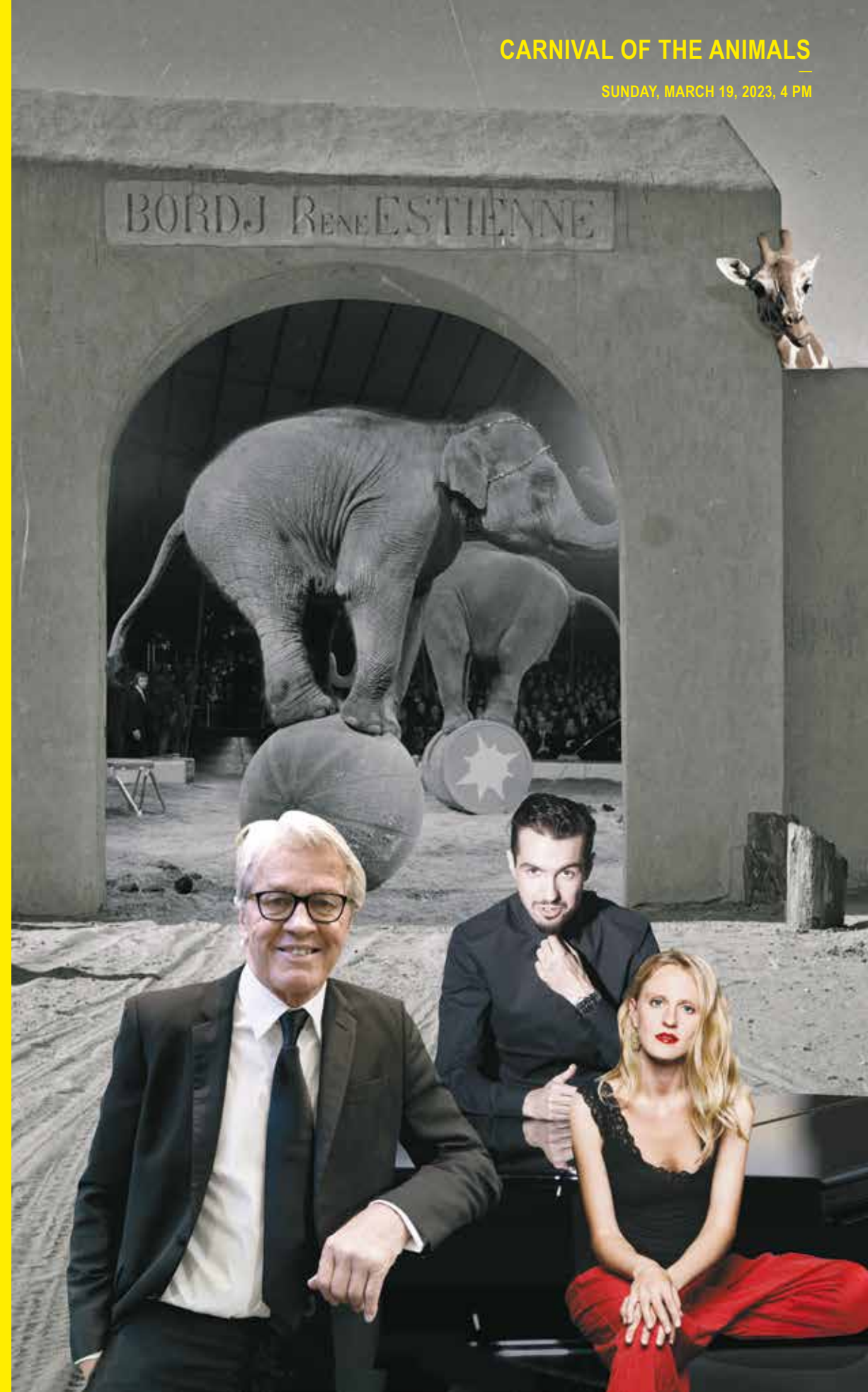
Frederic Sánchez is the principal flautist of the Swiss Orchestra and the Verbier Festival Chamber Orchestra. Since 2022 he has been a professor of flute at the Centro Superior Katarina Gurska and has worked with orchestras such as the London Philharmonic and the Royal Concertgebouw in Amsterdam. In 2010 he founded the Azahar Ensemble, which won the ARD Competition in Munich in 2014.

Sherniyaz Mussakhan is the concertmaster of the Swiss Orchestra. As a soloist, he has performed with orchestras including the Royal Philharmonic of London, the Basel Symphony Orchestra and the Astana Opera Symphony Orchestra. He has played at the Menuhin Festival in Gstaad and has played solo at the Bolshoi Theatre, the Mozarteum in Salzburg, the Hofburg in Vienna and the Mariinsky Theatre in St. Petersburg. He is a Cavalier of the Order of Daryn.

The violinist Jana Ozolina was a member of Gidon Kremer's chamber orchestra KREMERata Baltica and has worked as a soloist and played chamber music with András Schiff, Martha Argerich, Heinz Holliger and others. She has performed in more than 40 countries around the world, playing in major concert halls such as the Musikverein in Vienna, Carnegie Hall in New York and the Sydney Opera House.

With his "reflective" art of playing, Lech Antonio Uszynski has established himself as one of the most exciting, versatile violists of his generation. He has performed as a guest in concert halls such as the Elbphilharmonie in Hamburg, the Wigmore Hall in London and the Suntory Hall in Tokyo. His solo CD "Progetto Gibson" was released in 2019. Since 2010 he has been the violist of the Stradivari Quartet, with whom he has enjoyed success in the concert halls of Europe, Asia and America.

Gunta Ābele was born in Riga in 1986. She has performed as a soloist and a chamber musician throughout Europe, and has played at international festivals such as the Schleswig-Holstein Music Festival and the Music Festival for Contemporary Music in Madrid. She has performed with artists such as Teodor Currentzis, Gidon Kremer and Sofia Gubaidulina. She is the founder and artistic director of the chamber orchestra Camerata Basilea. Her solo CD "Magnificello" was released in 2019.



CARNIVAL OF THE ANIMALS

FAMILY CONCERT

SUNDAY, MARCH 19, 2023, 4 PM

FREE CHOICE

CHF 45 (ADULTS) / 20 (CHILDREN)

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
JOSEPH-MAURICE WEDER,
PIANO
AGLAIA GRAF, PIANO
BERNHARD RUSSI, NARRATOR
STUDENTS OF THE URI MUSIC
SCHOOL AND THE MUSIC TALENT
ADVANCEMENT PROGRAMME
OF CANTON LUCERNE

CAMILLE SAINT-SAËNS
(1835 – 1921)
Carnival of the Animals
... and other, beastly good music.
A collaboration between the Uri Music
School, directed by Christian
Zraggen, and Talentförderung Musik
Kanton Luzern, the musical talent
advancement programme of Canton
Lucerne (recommended for 5 years
and older).

TICKETS



This family concert, organised by ANDERMATT MUSIC in cooperation with the Uri Music School and the musical talent advancement programme of Canton Lucerne, promises to be a highpoint for young and old alike. This cross-generational project features pupils from the Music School, the Swiss Orchestra under the baton of its conductor Lena-Lisa Wüstendörfer, and the skiing legend Bernhard Russi as narrator.

The young musicians of the Uri Music School, under the direction of Christian Zraggen, will bring animal-inspired musical surprises to the stage of the Andermatt Concert Hall and demonstrate their talent. More advanced youngsters will play short orchestral works side by side with the Swiss Orchestra, experiencing unique moments of music-making with a professional orchestra.

The highpoint of the afternoon will be a performance of Camille Saint-Saëns's "Carnival of the Animals", a "great zoological fantasy" — thus the work's full title — which offers a wonderful introduction to the world of classical music. Saint-Saëns depicts assorted animals over the course of 14 short movements, during which he also takes the opportunity to provide humorous parodies of his fellow composers. While there are always some in the audience who can't wait to hear the beautiful, proud swan glide over the water just before the close of the work, there is a lot else to discover before then. There is the majestic entrance march of the lion, the lumbering awkwardness of the elephants, the calls of the cuckoo in the forest, the cantankerous braying of the donkey, the nimble keyboard-hopping of the kangaroos, the flustered chickens, and the ancient fossils that arise to declare unexpected ebullience. Nor should we forget the fish in the aquarium, whose air bubbles ascend to the surface of the water to create one of the most charming gems in the whole history of music.

The story of this "cultural event of thrilling uniqueness" — thus the German text for the work penned by the famous humourist Lorient — will be narrated by Bernhard Russi, who returns to the Andermatt Concert Hall in the wake of his celebrated debut with "Peter and the Wolf".

AGLAIA GRAF
PIANO

JOSEPH-MAURICE WEDER
PIANO

BERNHARD RUSSI
NARRATOR

Aglaia Graf has given concerts in many European countries, Japan, China and Russia. She has performed in halls such as the Musikverein in Vienna, the Wigmore Hall in London, the Philharmony in Moscow, the State Capella in St. Petersburg and the Zurich Tonhalle. She has performed with orchestras such as the Zurich Tonhalle Orchestra, the Shenzhen Symphony Orchestra, the Südwestdeutsche Philharmonie, the Göttingen Symphony Orchestra, the Grimethorpe Colliery Band and the Würzburg Philharmonic Orchestra. She has won many national and international awards, prizes and grants including the prestigious European "Kulturförderpreis". *aglaiaagraf.com*

Since launching his international career by winning the prestigious Swiss Ambassador's Award in London and giving his debut recital at London's Wigmore Hall in 2013, the Swiss pianist Joseph-Maurice Weder has continued to capture the attention of critics and audiences. In recent seasons he has performed at some of the most prestigious concert halls around the world. He has also toured several times in South America and Europe. A sought-after soloist, he has performed with the Südwestdeutsche Philharmonie, the Kazakhstan Philharmonic Chamber Orchestra, the Sinfonieorchester Basel, the Chamber Orchestra of the City of Bratislava and the Chamber Orchestra of the Bavarian Philharmonic. *jmweder.com*

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. 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). After his celebrated debut, Bernhard Russi returns to the Andermatt Concert Hall with "Carnival of the Animals".



SCHÄBYSCHIGG

NEW FOLK MUSIC

SATURDAY, APRIL 8, 2023, 5.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 45

SCHÄBYSCHIGG

TICKETS



The wind ensemble "Schäbyschigg" is at home between the mountains of Säntis and Pilatus, and with its instrumental line-up it might best be categorised as "new Swiss folk music" — though their music hardly fits any one category. The band's name — a Swiss-German pronunciation of "shabby chic" — reflects its musical activities too. They are a traditional ensemble that plays timeless music in modern interpretations. They unearth melodies from long ago, polish them up, apply a fresh coat of paint, and present them in a new guise. First and foremost, however, these five musicians make their own music: sometimes groovy, sometimes energetic, sometimes melancholic, sometimes rustic — but always authentic and fresh. They play songs and dances of life that communicate sheer joy.

Schäbyschigg consists of five fearless, cosmopolitan musicians: they hit the road with their instruments, cheese, bread and dried meat in their rucksacks, off to bring cheer to people's hearts near and far with their music. With a clarinet, large and small trumpets, tuba and accordion, they carry their melodies out into the world — or at least into the nearest pub!

You can experience Schäbyschigg's new programme live in Andermatt. It offers a respectful look back at times of yore: "REtroSchPEKTivä", a portmanteau word combining "RESPECT" and "Retrospective". With this programme, the musicians want to prove that the past was neither better nor worse, and that tomorrow is already yesterday once again! This is why their maxim is: celebrate the moment, and enjoy it to the fullest.

SCHÄBYSCHIGG

DAVID JUD, CLARINET
GUILLERMO CASILLAS,
 TRUMPET

FABIAN JUD, TRUMPET
JÉRÔME MÜLLER,
 BASS TRUMPET
TOBI ZWYER, TUBA

David Jud is a master clarinetist. And indeed, he also has a Master in classical clarinet and in music pedagogy, along with rich experience in loud, entertaining music (from Dixie to klezmer and Bohemian/Moravian music). So he's ideally equipped to match his brass-playing colleagues and make himself heard. If needs be, he'll do so by scaling the dizzying heights of his instrument, skilfully improvising on the musical text.

Guillermo Casillas grew up in Avila in Spain and today lives in downtown Zurich. He's responsible for the band's high trumpet sounds. He acquired his skills on the classical trumpet at the universities of music in Salamanca, Amsterdam and Zurich. Guillermo is the calming influence in Schäbyschigg. Technically adept and bubbling with ideas, he can solve every problem, regardless of its nature.

Fabian Jud, David's younger brother, lives in Eschenbach. He is classically trained, has a Master in music education from the Zurich University of Music, and brings the joy of music to his pupils both young and old. Fabian Jud is a versatile trumpet player in Schäbyschigg: whether he's playing the melody, a countermelody or a groove, he always hits the right notes.

Jérôme Müller lives in Langnau in Canton Lucerne. Having grown up in the Swiss brass band scene, he has a lot of competition experience and so possesses the composure necessary to manage his fast, virtuoso passages. He studied the euphonium in Lucerne, but now plays the bass trumpet in Schäbyschigg.

Tobi Zwyer grew up in Sisikon in Canton Uri. He has a Master in earth sciences, and appropriately grounds the music of the band with its deepest notes. He also possesses the foresight of a trained wind band conductor. He is mainly responsible for the groove, but occasionally also draws attention to himself on the accordion and with his voice. But what would a tuba player be without a knowledge of the abyss? Balkan brass and folk-punk bring out the real personality of this well-earthed player on the bass line. schaebyschigg.ch



A SOLDIER’S TALE

MUSIC THEATRE FOR SMALL ENSEMBLE

EASTER SUNDAY, APRIL 9, 2023, 4.30 PM

WHOLE SEASON, FREE CHOICE, SWISS, LOCAL

CHF 90 / 75 / 60 / 45

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
ANDRI SCHENARDI, ACTOR

IGOR STRAVINSKY
(1892 – 1971)

L'Histoire du soldat

TICKETS



An old violin, a magic book that promises great riches, and the devil. These are the three main ingredients of “The Soldier’s Tale”. This folktale tells of a soldier heading home who enters into a fateful deal with Beelzebub. The soldier teaches the devil how to play the violin within three days, then gives him his violin; in return, the soldier is given a book whose secret contents make him wealthy. But the deal has its price: the soldier reaches home not three days later, but after three years, and neither his mother nor his fiancée recognises him. Although the magic book has brought him wealth, our deserter now wanders the world a lonely man. In order to escape his isolation, he makes it his mission to heal a princess whom the devil has cursed. Through trickery at cards and with the help of a lot of alcohol, the soldier manages to steal back his old violin from Beelzebub. When the soldier plays the violin, the princess is healed and begins to dance — and the devil collapses, exhausted. But the forces of evil aren’t conquered yet: When our fairy-tale hero decides to go back home once more, the devil is again lying in wait for him ...

“Between Chur and Wallenstadt, a soldier makes his way homewards” — thus begins Igor Stravinsky’s music-theatre work “L’Histoire du soldat”, unceremoniously transferring this old Russian fairy tale to Switzerland. How did this come about? Stravinsky was based near Lausanne from 1915 to 1920. The First World War made it so difficult for him to get commissions and performances at major theatres that he had to adapt. Together with the important Vaudois poet Charles Ferdinand Ramuz, he conceived a play based on a Russian tale for a small instrumental ensemble, a narrator and dancers — something that could also be performed by a travelling theatre company. Stravinsky’s musical style, however, remained cosmopolitan. We hear echoes of klezmer, a paso doble and a Lutheran chorale, and the princess dances to the strains of a tango, a waltz and ragtime.

The story will be narrated by the actor Andri Schenardi from Altdorf, and soloists from the Swiss Orchestra will perform under the baton of Lena-Lisa Wüstendörfer.

ANDRI SCHENARDI
ACTOR

Andri Schenardi was born in 1980 in Altdorf in Canton Uri. He studied drama at the Zurich University of the Arts, and his first engagement was in 2007 at Konzert Theater Bern, working with directors such as Erich Sidler, Matthias Kaschig, Markus Bothe, Jan-Christoph Gockel and Claudia Bauer. Schenardi has played various leading roles in classical and modern theatre including Hamlet, Pinocchio, Volpone, Cyrano de Bergerac, Jay Gatsby and even the female head of the mental asylum in Dürrenmatt’s “The Physicists”, Mathilde von Zahnd.

As a freelance actor, Schenardi is active in theatre and in film, and has also recorded radio plays. His main role before the camera up to now was as the narrator Franky Loving in Dani Levy’s one-take episode of the series “Tatort”, namely “Die Musik stirbt zuletzt”.

Andri Schenardi has been a freelance actor since 2014 and is regularly engaged by the Grazer Schauspielhaus and elsewhere.

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—→ P 11

—→ P 10



ROLANDO VILLAZÓN

—
GALA CONCERT

SATURDAY, MAY 27, 2023, 7.30 PM

WHOLE SEASON, FREE CHOICE, WORLD AND SWISS

CHF 160 / 125 / 90 / 65

SWISS ORCHESTRA

LENA-LISA WÜSTENDÖRFER,

CONDUCTOR

ROLANDO VILLAZÓN, TENOR

—

WORKS BY

GIUSEPPE VERDI (1813 – 1901)

GAETANO DONIZETTI (1797 – 1848)

JULES MASSENET (1842 – 1912)

AND OTHER THINGS

—

TICKETS



Rolando Villazón's name is synonymous with passion and temperament! A man full of feeling and enthusiasm, an interpreter who can communicate that passion without any didacticism, one of the most significant singers of our time, a fascinating performer who makes us believe what he sings — in short: an artistic personality who simply always gives his all.

Rolando Villazón experienced his big breakthrough with his brilliant partner Anna Netrebko in Salzburg's "Traviata" in 2005 — a production that has long since entered the annals of music history. In Andermatt, this exceptional artist can be experienced with a very personal homage to the world of opera: Works by Giuseppe Verdi, Gaetano Donizetti, Jules Massenet and others will fill the Andermatt Concert Hall with dramatic, heart-breaking, lovelorn and hopeful melodies.

Villazón, the soulful, star tenor for whom culture is "the soul of society", found an extraordinary simile for opera in an interview with the cultural journalist Jakob Buhre: the letter. "The singers and musicians are the ink and the pen; the media, record companies and opera houses are the envelope, post office and paper; and there is a recipient, namely the audience. Some expect this letter and always hope to receive more of them. Others don't even know that these letters still exist. But once they've received one, they get this fantastic thing: nourishment for the soul".

Come and open this "letter" with us, and enjoy the soul food that Rolando Villazón provides when he sings arias from Italian and French operas, zarzuela and operetta, together with the Swiss Orchestra under the direction of Lena-Lisa Wüstendörfer. Together, they will transform the podium of the Andermatt Concert Hall into an operatic stage.

—

ROLANDO VILLAZÓN
TENOR

Through his uniquely compelling performances in leading opera houses and with orchestras around the world, Rolando Villazón has firmly established himself as one of the music world's most critically acclaimed and beloved stars and as one of the leading tenors of our time. Rolando Villazón is among the most versatile artists of today, maintaining successful careers as a stage director, novelist, and TV personality next to his on-stage career.

Born in Mexico City, he began his musical studies at the national conservatory of his home country before joining the junior programmes at the opera houses in Pittsburgh and at the San Francisco Opera. Rolando Villazón quickly made a name for himself on the international music scene after winning several prizes at Plácido Domingo's "Operalia" competition in 1999 (including the Zarzuela Prize and the Audience Prize). This was followed in the same year by his European debut as Des Grieux in Massenet's "Manon" in Genoa and debuts as Alfredo in "La Traviata" at the Opéra de Paris and as Macduff in Verdi's "Macbeth" at the Berlin State Opera. Since then, Rolando Villazón has been a regular guest at the State Operas of Berlin, Munich and Vienna, La Scala Milan, the Royal Opera House Covent Garden, the Metropolitan Opera New York and the Salzburg Festival, working with leading orchestras and renowned conductors such as Daniel Barenboim and Yannick Nézet-Séguin. In 2011 Rolando Villazón made his debut as a director in Lyon and since then has directed for the Festspielhaus Baden-Baden, the Deutsche Oper Berlin, the Deutsche Oper am Rhein in Düsseldorf, the Vienna Volksoper and the Semperoper in Dresden.

In the 2021-22 season he is returning to the Metropolitan Opera in New York for the role of Papageno in Mozart's "Magic Flute" and is touring throughout Europe with the harpist Xavier de Maistre and their recital programme "Serenata Latina". He will end the current season by directing "Il Barbiere di Siviglia" at both the Salzburg Whitsun Festival and the 2022 Salzburg Festival. rolandovillazon.com

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—> P 11

—> P 10



SWISS DREAMS

SYMPHONY CONCERT

SUNDAY, MAY 28, 2023, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
MICHAEL BARENBOIM, VIOLIN

ANTONIO VIVALDI
(1678 – 1741)
Concerto Grosso in a minor,
op. 3 No. 6

HERMANN SUTER
(1870 – 1926)
Violin Concerto A major, op. 23

FELIX MENDELSSOHN
BARTHOLDY (1809 – 1847)
A Midsummer Night's Dream
(excerpts)

GEORGE TEMPLETON STRONG
(1856 – 1948)
Le Livre d'Images, Suite No. 3

TICKETS



Hermann Suter was one of the most important Swiss composers and had a lasting influence on its music life. As a conductor, he directed the Basel Choral Society (the “Gesangverein”) and was in charge of the concerts of the city’s Music Society for more than 20 years until shortly before his unexpected death in 1926. Besides conducting, he was thus also responsible for choosing the works to be performed. Suter was well-known for his unusual, inventive concert programmes, and he even published an essay entitled “About designing programmes for the symphony concerts”. In it, he told an anecdote in broad Basel dialect about a conversation that had supposedly taken place between his friend Matthias Oswald and an unknown Beethoven fan: “A Beethoven admirer says to Mr Oswald: ‘Why do you play so little Beethoven? It’s the most beautiful music there is; I know all of it, and I go to the concert every time that Beethoven is played’. To which Mr Oswald replied: ‘Well, soon Eroica is coming’. The Beethoven admirer then said: ‘Really? What’s she singing?’” This anecdote reveals the fan to be someone who clearly only went to concerts when well-known works by Beethoven were being played, or when a star was performing.

In this concert, we can present a star on the violin — Michael Barenboim — though we can’t offer any showpiece by Beethoven this time. We prefer to awaken your curiosity: this programme includes the Violin Concerto by Hermann Suter – a great work by a largely forgotten Swiss composer. Just as in the concert that saw its second performance under the composer’s baton, Suter’s Concerto will here be paired with Antonio Vivaldi’s Concerto Grosso in a minor.

This idiosyncratic juxtaposition of a late Romantic work and one from the High Baroque is here provided with a further contrast. After Beethoven’s death, a bitter dispute flared up in the musical community about whether the future of music lay in “pure”, absolute, instrumental music or in programme music that was intended to tell a story. And so these two works by Suter and Vivaldi are here played alongside “A Midsummer Night’s Dream” by Felix Mendelssohn Bartholdy and “Le Livre d’Images” by the American-born Genevan composer George Templeton Strong: two compositions characterised by their pictorial musical language and by their programmatic content.

MICHAEL BARENBOIM
VIOLIN

Performing Schoenberg’s Violin Concerto under Pierre Boulez in the Cologne Philharmonic marked the beginning of a remarkable career for Michael Barenboim (*1985). Following this celebrated debut, he has since performed the Schoenberg Concerto with the Vienna Philharmonic under Daniel Barenboim, the Chicago Symphony under Asher Fisch, the Israel Philharmonic under Zubin Mehta, and the Berlin Philharmonic under Vasily Petrenko. Michael regularly gives solo recitals in the world’s most prestigious concert halls, such as the Wigmore Hall in London, the Elbphilharmonie in Hamburg, the Sydney Opera House and the Teatro di San Carlo in Naples. He has presented a programme with works by Pierre Boulez in Carnegie Hall, the Berlin Philharmonic, the Opéra National de Paris, the Barbican Centre in London, the Dortmund Konzerthaus and the Salzburg Festival.

As a member of the Boulez Ensemble, Michael Barenboim has premiered numerous new works by composers such as Jörg Widmann, Kareem Rouston and many others. He is a professor for violin and chamber music at the Barenboim-Said Akademie in Berlin and has been the academy’s Dean since 2020. In addition, he and seven other selected members of the West-Eastern Divan Orchestra founded the West-Eastern Divan Ensemble in 2020 and were able to complete a 13-concert tour of the USA. Among Michael’s last solo performances before the lockdown were Alban Berg’s Violin Concerto with the Royal Liverpool Philharmonic under Robert Trevino and Mozart’s Violin Concerto No. 1 with the Los Angeles Philharmonic under Gustavo Dudamel.

Michael Barenboim’s first solo album featured compositions by Bach and Bartók as well as Boulez’s “Anthèmes 1 & 2”. In 2018 there followed a CD with works by Tartini, Berio, Paganini and Sciarrino. For Deutsche Grammophon, Michael has recorded the Mozart piano quartets and trios as well as the complete Beethoven piano trios — together with Kian Soltani and Daniel Barenboim. [barenboimsaid.de](https://www.barenboimsaid.de)

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—→ P 11

—→ P 10



CARTE BLANCHE FOR STEPHAN EICHER

CONCERT EVENING

FRIDAY, JUNE 30, 2023, 7.30 PM

HOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60

STEPHAN EICHER,
ROCK-CHANSONNIER

TICKETS



Stephan Eicher is being given “carte blanche” for his first concert in the Andermatt Concert Hall, on 30 June 2023, allowing him complete artistic freedom.

Is this audacious? Yes! Because Stephan Eicher is not just one of the most important musicians in Switzerland today, but also one of the most versatile. Sometimes he sings in French, at other times in German or English, Italian or Bernese dialect. Sometimes his style is avant-garde and experimental, while at other times it's dreamy and emotional. Sometimes influences from the French chanson predominate, at other times it's impressions from the New Wave in Germany. Whether folk, world music, rock, electro or pop: what's always the same is Stephan Eicher's delight in playfully engaging with the most diverse musical styles, and the complex emotions that his music evokes in his audience.

That's why offering “carte blanche” to the winner of the Grand Prix Music 2021 is not only daring, but also especially appealing: we are guaranteed a special concert that will be unique and full of surprises.

Stephan Eicher discovered the stage in 1977 with his first band, “Noise Boys”. Two years later, he founded the techno-punk band “Grauzone” — today considered a pioneer of electronic music — together with his younger brother Martin Eicher. It was at this time that Stephan Eicher first went into the recording studio. The result was the single “Eisbär”, which sold 500,000 copies in Germany and Switzerland. In late 1983, he released his first solo album, “Chansons bleues”, which firmly established him in the music world. His big triumph came in 1986 with his album “I tell this night”, from which the single “Two people in a room” quickly became a hit. In March of that same year, Stephan Eicher filled the legendary Olympia concert hall in Paris. “Combien de temps”, the first single from his third album “Silence”, also soon became a classic of his repertoire. From this album onwards, Stephan Eicher revealed further musical facets by devoting himself increasingly to playing with other artists for the sheer joy of making music. stephan-eicher.com



STEPHAN EICHER & SWISS ORCHESTRA IN CONCERT

—
CONCERT OF REQUESTS

SATURDAY, JULY 1, 2023, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60

STEPHAN EICHER,
ROCK-CHANSONNIER
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
LEITUNG

TICKETS



The Swiss Orchestra and Stephan Eicher will come together on 1 July. In addition to special arrangements of Eicher's songs, this exceptional artist and the symphony orchestra will together fulfil each other's musical wishes. Classical music and pop will merge and boundaries between different styles and epochs overcome. And it's not just the die-hard Eicher fans who will once again discover new facets of his art and new sound worlds.

Details of the programme will be provided live on the spot in the Andermatt Concert Hall, which offers an intimate setting for this musical experiment. The special proximity of the audience to the performers on stage, plus the alpine location of the concert hall on the Gotthard, together promise a very special evening indeed.

tickets subscriptions

TICKETS

Tickets for ANDERMATT MUSIC concerts are available at the following ticket agencies online [ndermattmusic.ch/en/concerts-and-tickets/](https://www.ndermattmusic.ch/en/concerts-and-tickets/) and:

- Customer Services, Gütschgasse 6, 6490 Andermatt
- Tourist Informationen 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).

GOTTHARD MEMBER CLUB: Members receive 20% on tickets of categories 1 and 2 (not cumulative with other discounts).

ABONNEMENTS

A subscription for ANDERMATT MUSIC gives you direct access to regular classical events in Switzerland's highest-lying concert hall, and means you don't have to miss any highlights. You can enjoy a first-rate, varied series of concerts, and profit from a discount of at least 10% compared to individual tickets. Choose the subscription that suits you: either for the whole season or for one of our programme focus areas: World, Swiss, Local or create your own subscription (at least 5 concerts of free choice).

ABONNEMENTS DISCOUNT: All persons living in Canton Uri, plus owners of an apartment in Andermatt Reuss, The Chedi Andermatt, the Interessengemeinschaft Urserental (owners of secondary residences) and the IG Tujetsch will receive a 20% discount on all subscriptions.

SUBSCRIPTION: WHOLE SEASON

18 CONCERTS
CHF 1950 / 1540 / 1180 / 890

You can attend all 18 concerts in the season (excluding the Family Concert) at a preferential price, and won't miss any of the many programme highpoints in the Andermatt Concert Hall.

FREE CHOICE SUBSCRIPTION

MINIMUM 5 CONCERTS,
10% DISCOUNT

From 5 concerts upwards, you get 10% discount. You can put together your own programme and choose any concerts from the varied programme of ANDERMATT MUSIC.

"WORLD" SUBSCRIPTION

6 CONCERTS
CHF 750 / 580 / 460 / 320

The "World" subscription will entice you into the world of classical stars and includes all the concerts in this "pillar" of the programme.

- FRI, OCT 21, 2022 Jerusalem Chamber Music Festival Ensemble
- SAT, OCT 22, 2022 The Trout Quintet — "... or does this mean death?"
- SAT, OCT 29, 2022 Orquesta de la Comunidad de Madrid
- WED, DEC 28, 2022 Brass Ensemble of the RCO
- SAT, FEB 18, 2023 Philharmonic String Quartet
- SAT, MAY 27, 2023 Rolando Villazón

"SWISS" SUBSCRIPTION

9 CONCERTS
CHF 1030 / 810 / 620 / 460

In the concerts of the "Swiss" subscription, you can discover unknown Swiss composers of the Classical and Romantic periods, and enjoy the music of well-known masters from a new perspective.

- SAT, SEP 10, 2022 Allstar Symphony
- SAT, NOV 26, 2022 Classics, Made in Switzerland
- SUN, JAN 1, 2023 New Year's Concert "Belle Époque Suisse"
- SAT, MAR 18, 2023 Ensemble l'Airchet
- SUN, APR 9, 2023 A Soldier's Tale
- SAT, MAY 27, 2023 Rolando Villazón
- SUN, MAY 28, 2023 Swiss Dreams
- FRI, JUN 30, 2023 Carte Blanche for Stephan Eicher
- SAT, JUL 1, 2023 Stephan Eicher & Swiss Orchestra in Concert

"LOCAL" SUBSCRIPTION

5 CONCERTS
CHF 390 / 320 / 220 / 200

In the "Local" subscription, you can experience exceptional ensembles from Canton Uri and innovative artists from Central Switzerland.

- SAT, AUG 13, 2022 "From the heart to the heart"
- TUE, DEC 27, 2022 Helvetikuss
- SUN, FEB 19, 2023 Eiger Mönch & UrSchwyz
- SAT, APR 8, 2023 Schäbyschigg
- SUN, APR 9, 2023 A Soldier's Tale

experiences



Our Culture Experience Packages make an impressive concert evening into an unforgettable short holiday. You can benefit from tailor-made offers and enjoy your chosen concert along with overnight accommodation and culinary highlights that are coordinated with your concert programme.

**CULTURE EXPERIENCE
PACKAGE
RADISSON BLU
HOTEL REUSSEN, ANDERMATT**

This package includes:

- Ticket in the top category
- a overnight stay at the Radisson Blu Hotel Reussen, Andermatt
- a 4-course menu that has been designed to match the concert programme itself
- a “meet & greet” with the Intendant or artists over a drink at the bar (including a complementary drink)
- the use of the wellness area of the Hotel with its breath-taking view of the mountain landscapes

**CULTURE EXPERIENCE
PACKAGE
THE CHEDI
ANDERMATT**

This package includes:

- Ticket in the top category
- a overnight stay at The Chedi Andermatt
- an aperitif that have been coordinated with the concert programme
- a shuttle service to the Andermatt Concert Hall
- the use of The Spa and Health Club, a unique feature at The Chedi

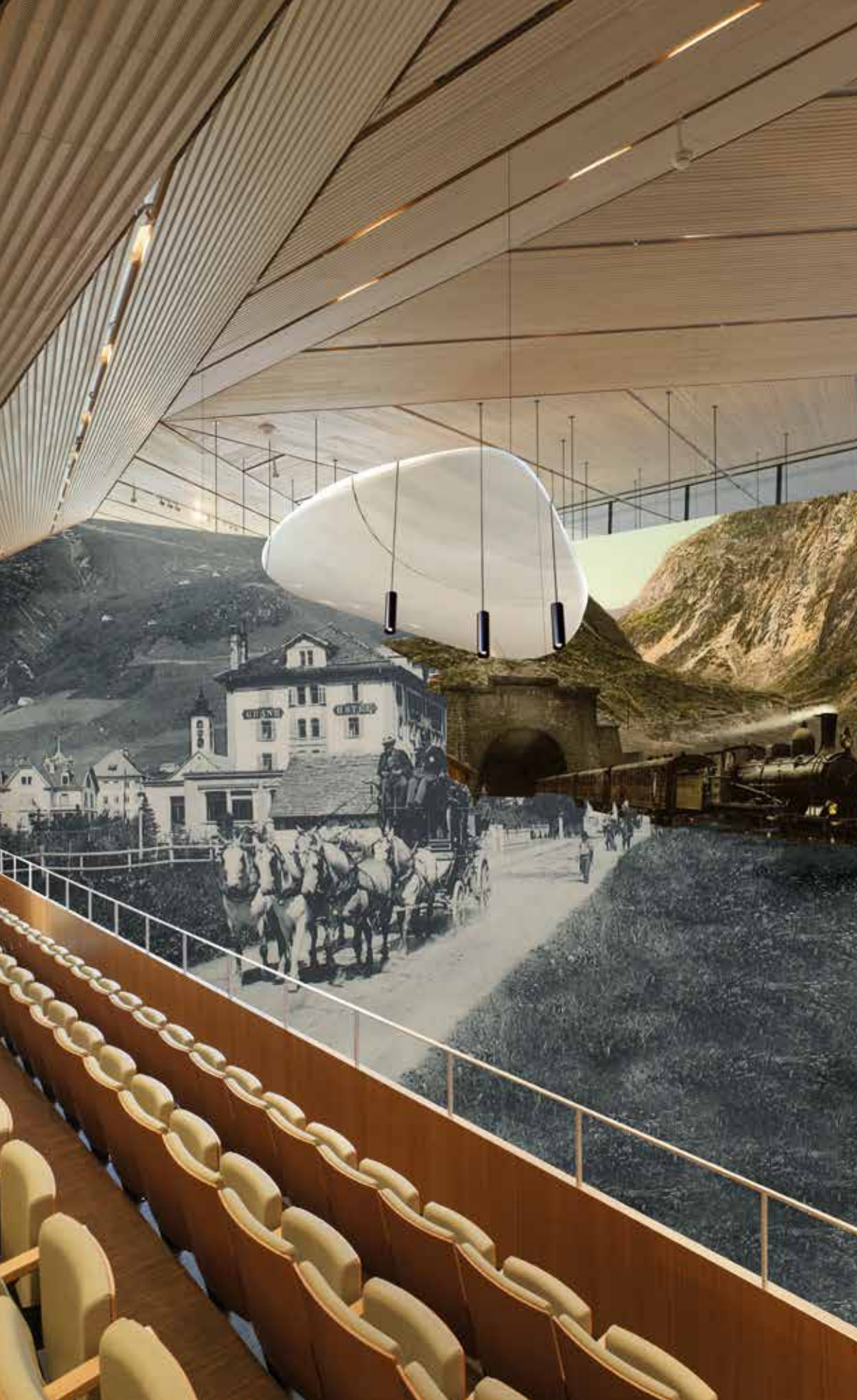
**PACKAGE DEAL
FIRST-EVER
"GOETHE DAYS ANDERMATT"
(13. – 14.8.2022)**

This package includes:

- Ticket in the top category for the concert with Schubert's Goethe settings
- Overnight stay & breakfast (Radisson Blu Hotel Reussen, Andermatt)
- Dinner in the Restaurant Spun (Radisson Blu Hotel, Andermatt)
- Podium discussion (in german language) about Goethe's third journey to the Gotthard (Andermatt Concert Hall)
- Guided tour (in german language) through the Goethe exhibition in the Sasso San Gottardo
- Concert with theatrical intermezzos (in german language) in the Crystal Cavern and aperitif in the chamber of marvels of the Sasso San Gottardo → P 23

EXPERIENCES





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 Andermatt Concert Hall. 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.

If you attend one of our concerts that begin at 7.30 pm, you can use our free shuttle service to get to the Göschenen Station afterwards.

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):

Luzern — Andermatt: 1 hour

Zurich — Andermatt: 1,5 hours

Lugano — Andermatt: 1,5 hours

Milan — Andermatt: 3 hours

Munich — Andermatt: 4,5 hours

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

CHILDCARE DURING THE CONCERTS

As of August 2022, ANDERMATT MUSIC will be offering a new child-care service. Parents can bring children from the age of four upwards, and we will take care of them for the duration of the concert. This service will be provided right next to the concert hall. Please notify us at least five days in advance of the concert you wish to attend. You can write to us at info@andermattmusic.ch.

We await you
where life is more!

thanks

PERPETUAL THANKS

FOUNDING LIFE MEMBERS Johan Beerlandt, Familie Götz, Patricia & Kendall Hunt, Kee Cheol Noh, Jacqueline S. O'Mahony, Eva & Bernhard Plötner, Samih O. Sawiris and Wietlisbach Foundation

THE CHEDI
ANDERMATT, SWITZERLAND

Radisson BLU
REUSSEN, ANDERMATT

CREDIT SUISSE

SWISS ORCHESTRA

Edition notice © ANDERMATT MUSIC. Artistic directorship: Lena-Lisa Wüstendörfer. Texts: Andreas Baumgartner, Julia Beier (p. 66), Johannes Bosch (pp. 36 and 57). Translation: Chris Walton. Concept, design and collages: Sonja Studer. Printed by: Gisler 1843 AG

You can find our GTC on our website andermattmusic.ch

Photo credits. **Cover:** Swiss Orchestra © Dominic Büttner; Stephan Eicher © Daniel Infanger; Rolando Villazón © Dario Acosta; Furka-Oberalpbahn, 1921 © Jean Gaberell, ETH Library Zurich **Prefix:** Andermatt, 1900 © Photographer unknown, Stephan Eicher © Daniel Infanger **S 02:** Lena-Lisa Wüstendörfer © Dominic Büttner; Hotel des Tourists, Andermatt, 1902 © Photographer unknown as well as cows, 1890 © Photographer unknown, ETH Library Zurich **S 04:** Concert Hall © Roland Halbe, Helvetikuss © zVg; Lucendrosee-Dam with Gotthard-Hospiz, 1949 © Leo Wehrli, ETH Library Zurich **S 06:** Concert Hall Andermatt © Roland Halbe; Pablo Sáinz-Villegas © Lisa Mazzucco; Landscape © iStock. **S 08:** Swiss Orchestra © Dominic Büttner; Alpine withdrawal of sheep from Gemmipass, 1971 © Hans Krebs, ETH Library Zurich; View from Andermatt towards the Furka, 1928 © Photographer unknown, ETH Library Zurich **S 12:** Concert Hall Andermatt © Roland Halbe, Andermatt, 1900 © Photographer unknown, ETH Library Zurich **S 18:** Concert Hall © Roland Halbe; Landscape © iStock **S 20:** Mauro Peter © Christian Felber; Joseph Middleton © Richard Cannon; Giant crystals Sasso SanGottardo © zVg **S 23:** Painting Johann Wolfgang von Goethe © Photo: U. Edelmann, Städel Museum, Frankfurt; Watercolor Teufelsbrücke, 1824 © Peter Birmann; Andermatt, 1900 © Photographer unknown, ETH Library Zurich **S 26:** The Bash: Kunz, Michael von der Heide, Adrian Stern, Sina © zVg; Lake Lucerne, 1894 © Photographer unknown, ETH Library Zurich; Steamship «Luzern», 1897 © Photographer unknown, ETH Library Zurich **S 30/32:** Elena Bashkistrova © Nikolaj Lund; Gerard Causse © zVg, Ivan Karizna © zVg; Karl-Heinz Steffens © Stefan Wildhirt; Michael Barenboim © Marcus Hoehn; Nabil Shehata © Stefan Zwickirsch; Sara Fernandez © zVg; Yamen Saadi © zVg; Astrig Thomas © Morel Fort; Mojca Erdmann © Felix Broede; Postbus on Gotthard Pass, 1928-1938 © Ticino State Archives **S 35:** Orquesta Fundación ORCAM © Jesús Madriñán; Marzena Diakun © Jesús Madriñán; Pablo Sáinz-Villegas © Lisa Mazzucco; Gotthard-Hospiz, 1905-1915 © Photographer unknown, ETH Library Zurich **S 38:** Viviane Chassot © Marco Borggreve; Swiss Orchestra © Dominic Büttner; Gemsstock, 1884 © Swissair Photo AG, ETH Library Zurich **S 41:** Mathias Landtwing © Nora Nussbaumer; Helvetikuss © zVg; Liselotte Pulver skiing, 1958 © Comet Photo AG, ETH Library Zurich **S 44:** Brass Ensemble des RCO © zVg; Concert Hall Andermatt © Roland Halbe; Tuba players of the Police Music Zurich, 1962, Comet Photo AG, ETH Library Zurich **S 47:** Franziska Heinzen © Magnani Sebastian; Alexander Boldachev © zVg; Sherniyaz Mussakhan © zVg; Hotel Bellevue, Andermatt, ca. 1890 © Georgio Sommer, ETH Library Zurich; World Fair Paris 1900 © Wikipedia; Exterior view © The Chedi, Andermatt; **S 50:** Berlin Philharmonic String Quartet © Felix Broede; Riedbach, Haus der Jagd, Gemsdiorama, 1939 © Photographer unknown, ETH Library Zurich; Berlin Philharmonic Hall © Wikipedia **S 53:** Eiger Mönch & UrSchwyz © zVg; Eiger, Mönch and Jungfrau, 1897-1905 © Photographer unknown, ETH Library Zurich; Alpine blessing, ca. 1980 © Comet Photo AG, ETH Library Zurich **S 56:** L'Airchet © zVg; View from Andermatt towards the Furka, 1902-1904 © Photographer unknown, ETH Library Zurich; Detail Concert Hall Andermatt © Roland Halbe **S 59:** Bernhard Russi © Valentin Luthiger; Agleia Graf © Michel Matthey de l'Etang; Joseph-Maurice Weder © zVg; Zirkus Knie, 1971 © Hans Gerber, as well as Bordj Eistienne, Sahara, 1930-1931 © Photographer unknown, ETH Library Zurich **S 62:** Schäbyschigg © zVg; Concert Hall Andermatt © Roland Halbe; Pilatus, ca. 1870 © Adolphe Braun as well as Pilatusbahn, 1910-1920 © Photographer unknown, ETH Library Zurich **S 65:** Lena-Lisa Wüstendörfer and Swiss Orchestra © Dominic Büttner; Andri Schenardi © Lex Karely; Teufelsbrücke © zVg **S 68:** Rolando Villazón © Dario Acosta / Deutsche Grammophon; Valletta-Gipfelgrat, 1913 © Leo Wehrli; Zurich, das Theater, ca. 1895 © Photographer unknown, ETH Library Zurich; Flowers © iStock **S 71:** Michael Barenboim © Marcus Hoehn; Barenboim-Said-Akademie, Berlin-Mitte, 2010 © Wikipedia; Swiss Orchestra © Valentin Luthiger; Altdorf, 1899 © Photographer unknown, ETH Library Zurich **S 74:** Stephan Eicher © Daniel Infanger; Touring assistance on the Gotthard, 1958 © Max A. Wyss, ETH Library Zurich; Watercolor Teufelsbrücke, 1824 © Peter Birmann **S 76:** Stephan Eicher © Daniel Infanger; Swiss Orchestra © Valentin Luthiger; Street in Andermatt, 1900-1910 © Photographer unknown, ETH Library Zurich **S 80:** Room view © The Chedi, Andermatt; Mountain restaurant Gütsch © The Chedi, Andermatt; Ivan Karizna © zVg; Sunbathing on the Jakobshorn, Davos, 1969 © Comet Photo AG, ETH Library Zurich **S 82:** Concert Hall Andermatt © Roland Halbe; Furkapost, 1918 © Franz Beeler, ETH Library Zurich **S 86:** Val Tremola, 1930-1940 © Photographer unknown, ETH Library Zurich



Discover more
about our island



Canary Islands
International Music
Festival Programme

