



season
23/24

andermatt music

ANDERMATTMUSIC.CH

**season
23/24**



welcome

Dear members of our audience,

I am extremely delighted to be able to welcome you once again to a top-class, varied programme of events in this, our third season of ANDERMATT MUSIC under our Artistic Director Lena-Lisa Wüstendörfer.

Rudolf Buchbinder — the exceptional pianist who will be giving a Beethoven recital on 18 May 2024 — has suggested that the power of music makes of it “a mission to unite different peoples in a manner that no other language is able to achieve to such an extent”. This is something that our audiences have been able to experience in Andermatt. The Andermatt Concert Hall has established itself as a space for music where a lively dialogue can take place, and where music-lovers can come together and meet.

The official opening of the 2023/2024 season will take place on 23 September 2023. Magda Amara, a pianist with Russian and Egyptian roots, will perform with our resident ensemble, the Swiss Orchestra, under the baton of Lena-Lisa Wüstendörfer. As part of our focus on “Local Roots”, we are featuring the band Cottage, founded in 2001 by six musicians from Cantons Uri and Schwyz, who play traditional Irish folk music and will take you on a musical journey from Andermatt to the Emerald Isle. Ute Lemper, the *grande dame* of the chanson, will then ring in the New Year on 1 January 2024 with the Basel Chamber Orchestra conducted by Pierre Bleuse. They will be performing music by Kurt Weill and others to bring to life once more the golden age of the ballad.

This is just a small foretaste of our inspiring programme of musical events — but come and hear them for yourself! We hope you enjoy reading this season’s programme book and that you find our concerts enriching. Yours sincerely,

—
SAMIH SAWIRIS
CHAIRMAN OF THE BOARD
ANDERMATT SWISS ALPS AG

Dear members of our audience,

For our new season, I can once again promise you a wide variety of exciting, diverse, unique concert experiences. Our musical spectrum ranges from an opera gala with the star tenor Rolando Villazón to the folk-music ensemble “Gläuffig” and rediscoveries of Swiss gems by the Swiss Orchestra, Andermatt’s Orchestra in Residence. Together with the dulcimer virtuoso Noldi Alder, we will be crossing the boundary between classical and folk music. The guests we shall be welcoming to Andermatt include the Musikkollegium Winterthur.

We are entering our 2023/24 season with a broader network of events and performers than ever before. Various cooperative ventures will enrich our three focus points: “World Stage”, “Swiss Orchestra” and “Local Roots”. They will enable us to anchor ourselves in our home region more than ever before. Even before the official season opening, the 2nd Andermatt Goethe Days will take place on 26 and 27 August 2023. Highpoints of this event, organised jointly by ANDERMATT MUSIC and Sasso San Gottardo, will be a panel discussion with major names including the writer Adolf Muschg, plus a song recital by Julian Prégardien, who has curated a programme tailor-made exclusively for Andermatt.

Our “local” concerts, organised in cooperation with “Andermatt Folk”, offer a platform for music from our own region, enabling performances by outstanding ensembles from Uri and for innovative artists from Central Switzerland. The Family Concert on Easter Sunday, 31 March 2024, will take us in Mozart’s footsteps and provide a wonderful introduction to the world of classical music. It is a collaboration with the Uri Music School. The crowning finale of our season will see us host the Borromeo Festival Gala with Andreas Haefliger (piano) and others. On behalf of our entire team, I should like to wish you many thrilling experiences in our concerts, and I look forward to seeing you all many times.

—
LENA-LISA WÜSTENDÖRFER
INTENDANTIN
ANDERMATT MUSIC



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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, the Andermatt Concert Hall 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, Zurich Chamber Orchestra, Thailand Philharmonic Orchestra, Copenhagen Philharmonic Orchestra, Odense Symphony Orchestra, Thailand Philharmonic, Frankfurt Opera and Museum Orchestra, Musikkollegium Winterthur, Filharmonia Pomorska, Camerata Switzerland, Basel Sinfonietta, Sinfonietta Bern, Sinfonietta de Lausanne, Sinfonietta Cracovia, Symphony Orchestra Bern, Ensemble Corund Luzern Orchestra of Europe 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

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—> PHOTO P 4

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. This dynamic ensemble, formed by first-class instrumentalists of ages between 25 and 45, 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), Viviane Chassot (accordion), Oliver Schnyder (piano), Marie-Claude Chappuis (mezzo-soprano), Alina Pogostkina, Michael Barenboim (violin), Piotr Beczala (tenor) 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. Concerts abroad brought the orchestra to Madrid (Auditorio Nacional de España) or San Sebastián (Kursaal).

swissorchestra.ch

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—> PHOTO P 10/11



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. 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 seating in the hall is flexible. For symphony concerts, the seats for the audience are usually tiered so that everyone has a good view of what's happening. For more intimate chamber concerts, the seating in the body of the hall is not tiered, allowing the audience to be at eye level with the musicians. At the “Stubete” jam sessions, small tables and a catering service help to create an informal, cosy atmosphere.

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. In 2022, the jury of the Architizer Competition named the Andermatt Concert Hall the winner in the category “cultural halls/theatres”.

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 26, 2023 7.30 PM	GOETHE'S TELL AND OTHER HEROES — LIEDER RECITAL In a lieder recital whose programme has been especially devised for the Andermatt Goethe Days, Julian Prégardien will sing heroic tales by Schiller and Goethe as set by Schubert and Liszt. —→ P 22
SAT, SEPT 23, 2023 7.30 PM	SEASON OPENING — SYMPHONY CONCERT The Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer will open the new season of ANDERMATT MUSIC, with Magda Amara as the soloist in Liszt's 2 nd Piano Concerto. —→ P 28
SUN, SEPT 24, 2023 11 AM	WELCOME AND DIALOGUE — AN OPEN MORNING Introducing ANDERMATT MUSIC: Come and take a peek at what happens behind the scenes of a concert performance, and enjoy coffee and croissants as you find out how a symphony orchestra functions and what the new concert season has to offer. The Trio Sorriso will be in attendance to provide well-known melodies, musical pearls and salon music. Admission is free. —→ P 31
SUN, SEPT 24, 2023 5 PM	GLÄUFFIG — NEW FOLK MUSIC Exclusively in Canton Uri: To close the season's opening weekend, the well-known ensemble with Andermatt roots will launch their new CD "Momentum". Don't miss it! —→ P 33
SAT, OCT 28, 2023 7.30 PM	ON THE TRACKS OF THE SWISS SYMPHONY — SYMPHONY CONCERT The top soloist Raphaela Gromes is coming to Andermatt to play no less than two cello concertos. Also on the programme: the 1 st Symphony of the Lucerne Classical composer Schnyder von Wartensee, which is being revived by the Swiss Orchestra especially for this concert. —→ P 36

SUN, OCT 29, 2023 5 PM	COTTAGE — IRISH FOLK The six musicians from Uri and Schwyz play Irish Folk and take you on a musical journey from Andermatt to Ireland. —→ P 39
SAT, NOV 25, 2023 7.30 PM	MUSIKKOLLEGIUM WINTERTHUR — SYMPHONY CONCERT The Musikkollegium Winterthur is an orchestra steeped in tradition, with a history of some 400 years behind it. Thierry Fischer will conduct a programme including Tchaikovsky's First Piano Concerto, with Gabriela Montero as soloist. —→ P 41
TUE, DEC 26, 2023 5 PM	CHRISTMAS ORATORIO — CHRISTMAS CONCERT Under the direction of Lena-Lisa Wüstendörfer, the Swiss Orchestra and the crystal-clear voices of the Voces Suaves ensemble will be performing festive cantatas from J. S. Bach's "Christmas Oratorio". Afterwards, ANDERMATT MUSIC invites its audience to enjoy mulled wine on the piazza in front of the Concert Hall. —→ P 44
THU, DEC 28, 2023 7.30 PM	A TWIN-PACK FROM CENTRAL SWITZERLAND — NEW FOLK MUSIC This concert in Andermatt offers not one, but two exceptional ensembles from the folk-music scene of Central Switzerland: the Albin Brun & Kristina Brunner Duo with Evelyn Brunner as their guest, and the Gabriel Nietlisbach Pupato Trio. —→ P 47
MON, JAN 1, 2024 5 PM	"IF I COULD WISH FOR SOMETHING..." — NEW YEAR'S CONCERT Ute Lemper, the <i>grande dame</i> of the chanson, will ring in the New Year together with the Basel Chamber Orchestra under the baton of Pierre Bleuse. With music by Kurt Weill and others, they will bring the golden age of the ballad to life once more. —→ P 50

concert dates

SUN, JAN 28, 2024 5 PM

IHEIMISCH — NEW FOLK MUSIC

What does one's "home country" sound like? The musicians of the trio "Simone Felber's iheimisch" will take us on a musical journey to foreign parts — but they've always got a piece of home tucked away in their rucksack. Come and join them on their journey: with Simone Felber (vocals), Adrian Würsch (schwyzerörgeli accordion) and Pirmin Huber (double bass). —→ P 53

SAT, FEB 17, 2024 7.30 PM

ROLANDO VILLAZÓN — OPERA GALA

The star tenor Rolando Villazón sings works by Wolfgang Amadeus Mozart, Gaetano Donizetti, Giuseppe Verdi, Francesco Paolo Tosti and others. He will be accompanied by the Swiss Orchestra. —→ P 55

SUN, FEB 18, 2024 5 PM

SWISS ORCHESTRA WIND SOLOISTS — WIND ENSEMBLE

Come and experience Beethoven as you've never heard him before! Ten wind soloists from the Swiss Orchestra present Beethoven's 1st Symphony alongside works by Gounod and Raff, plus an exclusive first performance: "Souvenir d'Andermatt" by the flautist Frederic Sánchez. —→ P 58

SUN, MARCH 31, 2024 4 PM

TRAVELS WITH THE MOZART FAMILY — FAMILY CONCERT

Together with the actors Timo Schlüssel and Peter Zimmermann, the Swiss Orchestra will take you on an exciting journey with the Mozart family — a wonderful introduction to the world of classical music for the whole family (in german language). —→ P 60

SUN, APRIL 28, 2024 5 PM

CLASSICAL MEETS FOLK MUSIC — SYMPHONY CONCERT

Popular classical music by Vivaldi and Jenkins meets the schwyzer-örgeli accordion and the dulcimer. Sit back and enjoy the Swiss Orchestra and the folk music rebel Noldi Alder together with Sherniyaz Mussakhan and Maria Gehrig (violins), plus Dominik Flückiger on the schwyzerörgeli. —→ P 63

SAT, MAY 18, 2024 7.30 PM

RUDOLF BUCHBINDER — BEETHOVEN PIANO RECITAL

The "Appassionata", "Pathétique" and "Moonlight" sonatas: These high-points in Beethoven's oeuvre for piano here stand alongside the more rarely played Piano Sonata op. 14/2 in G major. At the piano: the Beethoven specialist and piano legend Rudolf Buchbinder. —→ P 67

SUN, MAY 19, 2024 7.30 PM

UNHEARD-OF! SWISS ROMANTICISM — SYMPHONY CONCERT

The harpsichord isn't often heard as a solo instrument. Masato Suzuki will provide a virtuoso rendition of the newly rediscovered Concertino for Harpsichord and Orchestra by Marguerite Roesgen-Champion. This programme also features orchestral music by August Walter and Johannes Brahms. —→ P 70

FRI, JUNE 28, 2024 7.30 PM

LGT YOUNG SOLOISTS — CHAMBER ORCHESTRA

The highly talented young musicians of the LGT Young Soloists are drawn from over 15 different nations. These young stars, aged between 14 and 23, are at home in the great concert halls of the world and here offer a lively potpourri from Beethoven to Piazzolla. —→ P 73

SAT, JUNE 29, 2024 7.30 PM

BRILLIANTLY SWISS — SYMPHONY CONCERT

The spectrum of music offered here by the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer ranges from Tartini's "Devil's Trill" Sonata to Kreisler's "Liebesfreud". The soloist is the violin virtuoso Sebastian Bohren. Come and enjoy the multifarious sound of orchestral and solo strings. —→ P 76

SAT, JULY 27, 2024 7.30 PM

BORROMEO FESTIVAL GALA — CHAMBER MUSIC

For our season finale, the Borromeo Music Festival is coming as a guest to Andermatt for a gala performance. Together with the pianist Andreas Haefliger, the Borromeo Music Festival Players offer top-class chamber music by Schoeck, Brahms and Turina Pérez. —→ P 79



concert focuses

WORLD STAGE — WELT BÜHNE

SAT, SEPT 23, 2023 7.30 PM
MON, JAN 1, 2024 5 PM
SAT, FEB 17, 2024 7.30 PM
SAT, MAY 18, 2024 7.30 PM
FRI, JUNE 28, 2024 7.30 PM

Season Opening — Symphony Concert —→ P 28
“If I could wish for something...” — New Year’s Concert —→ P 50
Rolando Villazón — Opera Gala —→ P 55
Rudolf Buchbinder — Beethoven Piano Recital —→ P 67
LGT Young Soloists — Chamber Orchestra —→ P 73

SWISS ORCHESTRA — SCHWEIZER KLASSIK

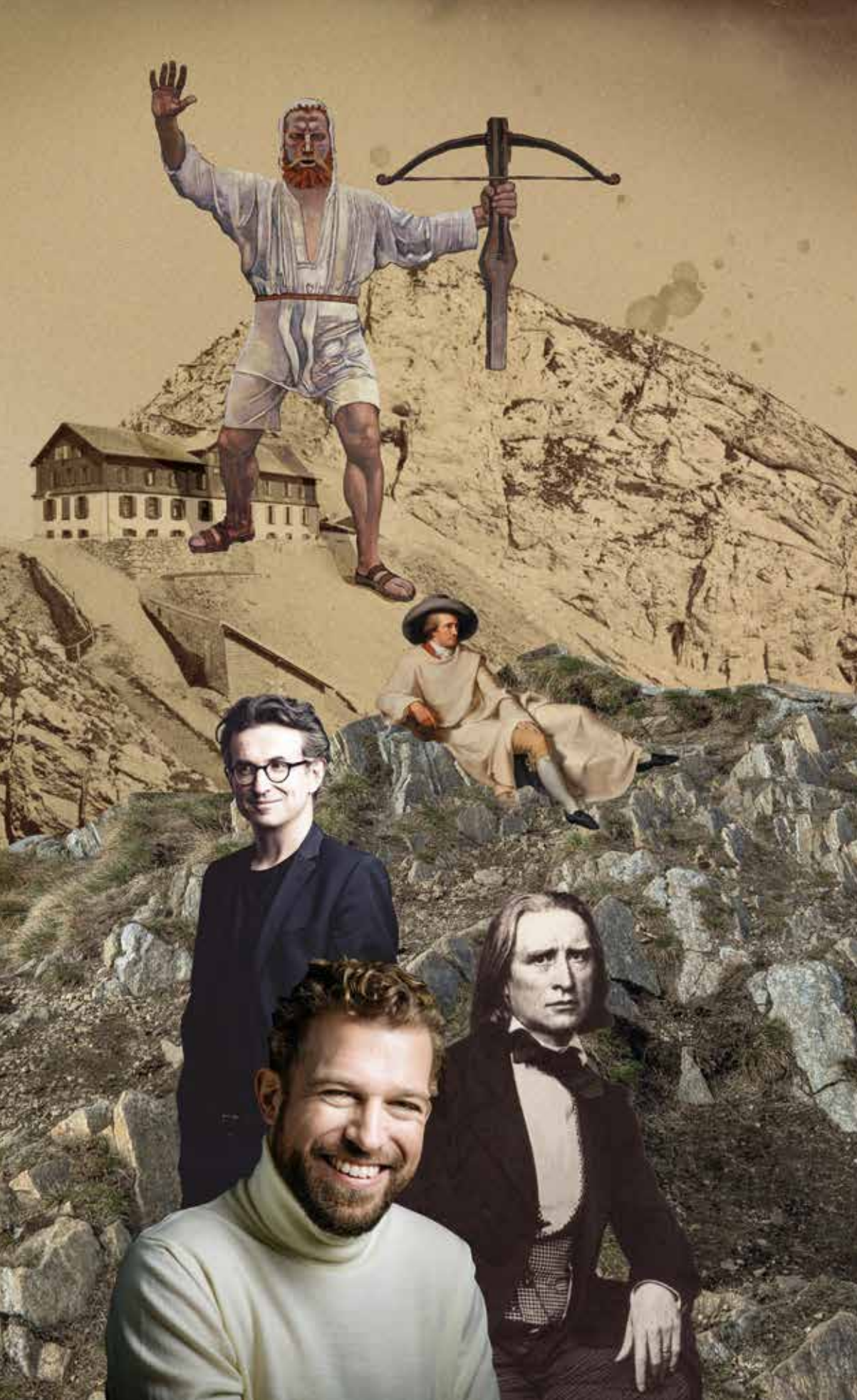
SAT, OCT 28, 2023 7.30 PM
SAT, NOV 25, 2023 7.30 PM
TUE, DEC 26, 2023 5 PM
SUN, FEB 18, 2024 5 PM
SUN, MARCH 31, 2024 4 PM
SUN, MAY 19, 2024 7.30 PM
SAT, JUNE 29, 2024 7.30 PM

On the Tracks of the Swiss Symphony — Symphony Concert —→ P 36
Musikkollegium Winterthur — Symphony Concert —→ P 41
Christmas Oratorio — Christmas Concert —→ P 44
Swiss Orchestra Wind Soloists — Wind Ensemble —→ P 58
Travels with the Mozart Family — Family Concert —→ P 60
Unheard-of! Swiss Romanticism — Symphony Concert —→ P 70
Brilliantly Swiss — Symphony Concert —→ P 76

LOCAL ROOTS — HEIMAT KLÄNGE

SAT, AUG 26, 2023 7.30 PM
SUN, SEPT 24, 2023 11 AM
SUN, SEPT 24, 2023 5 PM
SUN, OCT 29, 2023 5 PM
THU, DEC 28, 2023 7.30 PM
SUN, JAN 28, 2024 5 PM
SUN, APRIL 28, 2024 5 PM
SAT, JULY 27, 2024 7.30 PM

Goethe’s Tell and Other Heroes — Lieder Recital —→ P 22
Welcome and Dialogue — An open Morning —→ P 31
Gläuffig — New Folk Music —→ P 33
Cottage — Irish Folk —→ P 39
A Twin-Pack from Central Switzerland — New Folk Music —→ P 47
iheimisch — New Folk Music —→ P 53
Classical meets Folk Music — Symphony Concert —→ P 63
Borromeo Festival Gala — Chamber Music —→ P 79



GOETHE'S TELL AND OTHER HEROES

A LIEDER RECITAL AT THE 2ND ANDERMATT GOETHE DAYS
SATURDAY, AUGUST 26, 2023, 7.30 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 90 / 75 / 60 / 45

JULIAN PRÉGARDIEN, TENOR
DANIEL HEIDE, PIANO

FRANZ LISZT
(1811 – 1886)

Années de pèlerinage, I Première
année: Suisse (excerpts)
Drei Lieder aus Schillers
Wilhelm Tell S 292b
Ihr Glocken von Marling S 328
Im Rhein, im schönen Strome S 272/2
Die Loreley S 273/2

FRANZ SCHUBERT
(1797 – 1828)

Prometheus D 674
Hoffnung op. 87/2, D 637
An Emma op. 58/2, D 113c
Gruppe aus dem Tartarus
op. 24/1, D 583
Die Götter Griechenlands D 677b
Sehnsucht op. 39, D 636
An den Mond D 259
Die Bürgschaft D 246

TICKETS



“Lovely world, where are you?” sings the narrator in Franz Schubert’s setting of Schiller’s poem “The Gods of Greece”, which the composer shortened from sixteen stanzas to one. Ancient Greece served as a model for many poets, including Johann Wolfgang von Goethe and Friedrich Schiller. In this fulsome, beautiful lament, it is venerated both as a golden age and as an ideal for contemporary life; and it is transfigured and contrasted with the dreary present of our Christian age. Schiller’s poem casts its yearning gaze towards Utopia and tells us how the ancient gods retreat into “the fairyland of songs”. Schiller locates this fairyland in the imaginative world of (Classical) poetry, but Schubert leads us along its “fantastic paths” into the realm of (Romantic) music.

It was Goethe who first came across the tale of “William Tell” in Switzerland, though he left it to his friend Schiller to adapt for the theatre. With this as our starting point, we shall be taking a close look in Andermatt at these two poets, the most famous of the *Sturm und Drang* movement, and at the heroes they celebrated in their work. The tenor Julian Prégardien has curated a song recital especially for the second edition of the Andermatt Goethe Days (see below), entitled “Goethe’s Tell and other Heroes”. These heroes include both Ancient gods and a human being who rebelled against them and held up his own genius as their equal (“Prometheus”). But even the moon gazing down benignly from above (“To the Moon”), and a faithful friend (“The Surety”) can be turned into either model heroes or their tragic counterparts. William Tell is the very epitome of a hero from historical legend. This concert programme features Franz Liszt’s songs about Tell as well as excerpts from the same composer’s “Swiss Year of Pilgrimage” for piano solo, in which he conjures up a musical portrait of both Tell and the natural world of Switzerland. This song recital takes up several of the most important motifs of the *Sturm und Drang* — freedom, genius, emotion and Nature — as conceived in the music of Liszt and Schubert. These topics and others will be the focus of a panel discussion with Adolf Muschg, Barbara Bär and Thomas Seedorf at 4.30 pm.; admission is included with the concert ticket.

JULIAN PRÉGARDIEN

Julian Prégardien was born in Frankfurt. He is an internationally outstanding representative of today's young generation of singers. As an opera singer, he has made guest appearances at the Festival d'Aix en Provence, at the Hamburg and Bavarian State Operas, and at the Opéra Comique in Paris. He gave his debut at the Salzburg Festival in 2018, followed a year later by his debut at the Berlin State Opera as Tamino in a new production of Mozart's "Magic Flute". At the "Mozart Week" in 2023 he gave his first performance as Don Ottavio in Mozart's "Don Giovanni", under the baton of András Schiff. His activity as an artist includes a special focus on song recitals and chamber music projects. At the Schleswig-Holstein Festival, for example, he has curated a Brahms evening, and he also gives recitals at venues such as the Konzerthaus in Dortmund, the Cologne Philharmonic, the Alte Oper in Frankfurt, the Wigmore Hall in London and the Amsterdam Concertgebouw. He is a professor of singing at the University of Music and Theatre in Munich, a member of the Schumann Network and the artistic director of the Brentano Academy in Aschaffenburg. julianpregardien.de

DANIEL HEIDE

Daniel Heide was born in Weimar. He is one of the most sought-after song accompanists and chamber musicians of his generation, and a regular guest at renowned festivals such as the Schubertiade in Schwarzenberg and Hohenems, the Schubertiada Vilabertran (Spain), the Edinburgh International Festival, the Schleswig Holstein Music Festival and the Rheingau Music Festival. He has given guest performances in the most important European concert halls, including the Philharmonic Halls of Berlin, Cologne and Paris, the Konzerthaus in Berlin, Vienna and Dortmund, the Frankfurt Opera, the Prinzregententheater in Munich, the Wigmore Hall in London, the Amsterdam Concertgebouw, the Zurich Tonhalle and many others. He has worked closely with many singers, such as André Schuen, Christoph and Julian Prégardien, Simone Kermes and Katharina Konradi. He has also enjoyed a close collaboration with the mezzo-soprano Stella Doufexis, and their joint CD Poèmes with Debussy's songs was awarded the German Record Critics' Prize. His other CDs include "Die schöne Müllerin" in 2021 and "Schwanengesang" in 2022, both with André Schuen on the Deutsche Grammophon label. danielheide.net



2ND ANDERMATT GOETHE DAYS GOETHE'S TELL AND OTHER HEROES

AUGUST 26 AND 27, 2023

2ND ANDERMATT GOETHE DAYS

Come and enjoy the "2nd Andermatt Goethe Days" with our comprehensive package offer.

TICKETS



The 2nd edition of the Andermatt Goethe Days will take place from 26 to 27 August 2023. Organised jointly by ANDERMATT MUSIC and the Sasso San Gottardo, this two-day event will offer exceptional insights into Johann Wolfgang von Goethe's relationship with Switzerland and his impact on this country's history and self-perception.

"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 a universal genius who yearned for Italy and was possessed of an urge to explore — but he never traversed the Pass itself on his way south. But why was this? Not even the annual "Andermatt Goethe Days" can offer a definitive answer, but they engage with Goethe's journeys to the Gotthard at the original locations using a unique mixture of music, literature, history, theatre and stories.

The thematic focus of the 2nd edition of the Andermatt Goethe Days is "Goethe's Tell and other Heroes". When Goethe discovered the myth of William Tell, he wrote as follows from Stäfa by the Lake of Zurich to his friend Friedrich Schiller: "I am firmly convinced that the fable of Tell could be treated in epic fashion. If I succeed in what I intend, it would bring about a strange instance in which a fairytale only attains its perfect truth through poetry, instead of one having to turn the story into a fable in order to make something of it". Goethe's plan for an artistic adaptation of the saga led him to engage intensively with its material, visiting the original sites, studying the local people, plus the customs and traditions of the region around the Gotthard. But reasons of time compelled Goethe to abandon his plans, and motivated his friend Schiller to take up the topic. The result was Schiller's famous drama "Wilhelm Tell", which Goethe directed at its first performance in Weimar in 1804 — the rest is history.

SATURDAY, AUGUST 26, 2023

4.30 PM

PODIUM DISCUSSION

Participants:

- Adolf Muschg, poet, novelist, literary scholar
 - Barbara Bär, chairwoman of the Altdorf Tell Festival, former State Councillor for Canton Uri
 - Thomas Seedorf, musicologist, 1st Chairman of the International Schubert Society
 - Moderated by: Patricia Moreno, music journalist, Radio SRF 2 Culture
- Andermatt Concert Hall

7.30 PM

IEDER RECITAL

- Julian Prégardien, tenor
 - Daniel Heide, piano
- Andermatt Concert Hall

SUNDAY, AUGUST 27, 2023

12 MIDDAY

A SPECIAL GUIDED TOUR THROUGH THE EXHIBITION ON GOETHE IN SWITZERLAND

- Joint curator Margrit Wyder, President of the Swiss Goethe Society
- Actor Michael Schwyter in the roles of Goethe and his servant Ludwig Geist.

Main entrance, Sasso San Gottardo

AFTERWARDS
(APPROX. 1.45 PM)

The guided tour of the historical fortress Sasso San Gottardo will trace the impact of the heroic legend of William Tell that was an element of the "national spiritual defence" movement at the time the fortress was built.

For more information, go to
andermttmusic.ch/en/andermtt-goethe-days/





SEASON OPENING

—
SYMPHONY CONCERT

SATURDAY, SEPTEMBER 23, 2023, 7.30 PM

WHOLE SEASON, FREE CHOICE, WORLD, SWISS

CHF 135 / 105 / 85 / 60 / 45

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
MAGDA AMARA, PIANO
—

GIOACHINO ROSSINI
(1792 – 1868)
Overture to “William Tell”

FRANZ LISZT
(1811 – 1886)
Piano Concerto No. 2 in A major

RICHARD WAGNER
(1813 – 1883)
“Träume” WWV 91b

HANS HUBER
(1852 – 1921)
Serenade No. 2, “Winter Nights”
—

TICKETS



We're a little early, it's true! And yet it isn't uncommon for winter to set in by late September in the Alps — thus at the opening of the new season for ANDERMATT MUSIC. We naturally have no influence on the weather, but our music is all set and ready for the first fall of snowflakes, in the shape of Hans Huber's Second Serenade. Huber was born in Canton Solothurn and was one of the most significant composers of German-speaking Switzerland in the early 20th century. He composed this Serenade, entitled “Winter Nights”, when late-Romanticism was in its heyday. Its individual movements bear programmatic titles such as “Pastorale”, “Träumerei” (“Dreaming”) and “Carnival”. This work opens in Christmassy mood, with a delightful, swaying “Pastorale” — a cheerful idyll that exudes a cosy warmth before leaving us in the colourful hustle and bustle of carnival time. “Dreaming” is characterised by mellifluous melodic lines that glide soulfully between the different instruments and are then transfigured and ultimately spun into a shining golden thread in the “Spinning Song”.

Franz Liszt might have been the “father” of Romantic programme music, so to speak, but he is represented on our programme by a piano concerto, not a symphonic poem. Traditionally, a concerto would present the piano and orchestra as competing “rivals” for our attention, but Liszt here makes them equal partners — as he also indicated in his original title for this work, namely a “symphonic concerto”. This work is as popular as it is virtuosic, and the piano's role in it is not as a counterpart to the orchestra; instead, it provides different sound colours for the contrasting moods of the music, which alternates poetic, spiritual passages with moments of well-nigh diabolical excess.

Gioachino Rossini's Overture to his opera “William Tell” is also featured here — as a reminiscence of Andermatt's 2nd “Goethe Days” that took place on 26 and 27 August 2023 under the motto “Goethe's Tell and other Heroes”. The final work on our programme is Richard Wagner's “Träume” (“Dreams”), which he composed as a study for his music drama “Tristan and Isolde”, and subsequently orchestrated for violin and orchestra.

On the occasion of our season's opening concert, ANDERMATT MUSIC is delighted to offer its audience an apéritif in the interval.

MAGDA AMARA

The pianist Magda Amara is both a soloist and one of the most sought-after chamber musicians. She has performed in renowned concert halls such as the Musikverein and Konzerthaus in Vienna, the Salzburg Mozarteum, the Amsterdam Concertgebouw, the Hamburg Laeiszhalle, the Barbican Hall in London, the Festspielhaus in Baden-Baden and the Zurich Tonhalle. Her engagements have taken her to the most important concert halls in Europe and beyond, in Russia, Canada and the USA. Amara has given guest performances at international festivals such as the Lucerne Festival, the Dvořákova in Prague, the Mecklenburg-Vorpommern Festival, the Sion Festival, the Festival de Radio France in Montpellier, the Best of NRW, the Neuberger Cultural Days and the Attergauer Cultural Summer, and she has enjoyed successful collaborations with the Vienna Chamber Orchestra, the North Netherlands Orchestra, the Cairo Symphony Orchestra, the Czech Philharmonic Orchestra of Brno and others.

Magda Amara has shared her passion for chamber music with outstanding partners such as Janine Jansen, Julian Rachlin, Renaud Capuçon, Daniel Lozakovich and Baiba Skride, as well as with members of the Vienna and Berlin Philharmonics. She has enjoyed a particularly close musical partnership with the Dutch cellist Harriet Krijgh, resulting in two CDs for the Austrian label Capriccio and one for Deutsche Grammophon. In 2018, she released a CD of Kabalevsky's Rhapsody for Piano and Orchestra, accompanied by the German State Philharmonic Orchestra Rheinland-Pfalz conducted by Karl-Heinz Steffens.

Magda Amara was born in Moscow and graduated from Sergei Dorensky's class at the P. I. Tchaikovsky State Conservatory. She then furthered her studies in Vienna with Stefan Vladar at the University of Music and Performing Arts, and has won prizes in many national and international competitions. en.magdaamara.com

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

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WELCOME AND DIALOGUE

—
AN OPEN MORNING
SUNDAY, SEPTEMBER 24, 2023, 11 AM
ADMISSION IS FREE

LENA-LISA WÜSTENDÖRFER,
INTENDANT, ANDERMATT MUSIC
RAPHAEL KRUCKER,
CEO ANDERMATT SWISS ALPS AG

TRIO SORRISO
LUKAS ROOS, CLARINET
DANIELA ROOS, CELLO
PATRICIA ULRICH, PIANO



Just over a year and a half ago, the new ANDERMATT MUSIC team, led by its Artistic Director Lena-Lisa Wüstendörfer, got to work at the foot of the Gotthard. Since then, they've been offering Andermatt all-year-round music events with diverse, varied concert programmes. To open our third season, we'd like to welcome you to an open morning and look forward to engaging in a dialogue with you.

We should like to take this opportunity to introduce ANDERMATT MUSIC and its programme. Lena-Lisa Wüstendörfer will tell you how the concert business works, and what musical delights await you in the forthcoming season. Our Artistic Director will engage in conversation with Raphael Krucker, the CEO of Andermatt Swiss Alps AG, to explain the importance of ANDERMATT MUSIC for the region. Please don't hesitate to ask questions, nor to join in the discussion.

As an ideal accompaniment to coffee and croissants — offered by ANDERMATT MUSIC — the Trio Sorriso will present highlights from their new programme "Schwiizer Schümli" to mark their fifth anniversary. Its three musicians Lukas Roos (clarinet), Daniela Roos (cello) and Patricia Ulrich (piano) will play smooth coffee-house music with a Swiss touch that will go straight to the heart. Their programme will range from Toni Leutwiler's "Brummbärpolka" and Hazy Osterwald's "Kriminaltango" to Paul Burkhard's "Oh mein Papa". They will also play "Con un sorriso" by Fabian Müller, a Swiss "coffee-house" suite that he composed especially for the Trio Sorriso, and which is based on Swiss folksongs. This will be a colourful medley of music, and a lovely foretaste of the diverse programme of ANDERMATT MUSIC in 2023/2024.

Entrance will be free. We look forward to seeing you!



GLÄUFFIG

NEW FOLK MUSIC

SUNDAY, SEPTEMBER 24, 2023, 5 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 45 / 35

GLÄUFFIG

—

EXCLUSIVE LAUNCH

of the new programme
“Momentum” in the canton of Uri.

—

TICKETS



“Momentum” is the name the four musicians of Gläuffig have chosen for their new programme. They will be performing it here for the first time in Canton Uri. “Momentum” can be used to describe an opportune impetus — a perfect moment when everything works out. But it is difficult to grasp just what momentum is, and what triggers it. The term is multi-layered: despite its connection to the “now”, it does not merely infer something just temporary or short-lived. Instead, it is something that has been in the making for a long time and is now in full bloom.

This is doubly true of Gläuffig and of the way in which they truly live for Swiss folk music. After 15 years together as a band — and after their last CD, “Gesellenwanderung” (“A journeyman’s wanderings”) — they now present a personal masterpiece: “Momentum” will unite new, original compositions that straddle the boundaries between folk-music traditions and their assorted extensions in matters of sound, harmony, melody and rhythm. After beginning in the style of traditional “ländler” groups, this ensemble developed its very own musical language over time — a language that knows no fear of contact with more modern sounds or more exotic styles. All the same, these four musicians, who were all trained at the Lucerne University of Applied Sciences and Arts, have remained true to their musical roots. They are in tune with their own origins while presenting traditional music in new, substantial interpretations. And in so doing, they always demonstrate great care towards their folk music heritage. The subtle refinement of their compositions does not diminish the virtuosity and joy that are characteristic of Gläuffig’s music, their music-making and their improvising.

Once again, these four musicians have tailored their chosen works to suit themselves perfectly, adapting typically Swiss elements while also borrowing as they please from the world music repertoire. The result is an entertaining, surprising and intoxicating mixture that will delight lovers of traditional folk culture just as much as those whose interests lie in contemporary influences. With fresh impetus and new ideas, Gläuffig will offer their audience grandiose moments of musical happiness. Gläuffig will not just have the momentum on their side, for they will also carry their audience along with them.

GLÄUFFIG

MATHIAS LANDTWING, CLARINET
FRÄNGGI GEHRIG, ACCORDION
PIRMIN HUBER, DOUBLE BASS
LUKAS V. GERNET, PIANO

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

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

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

The anniversary programme “Momentum” will also be released as an album. The music for this programme follows on seamlessly from Gläuffig’s earlier programme entitled “Gesellenwanderung” (“A journeyman’s wanderings”). This latter programme enjoyed great success at over 40 concerts and folk-music festivals at home and abroad, including in Altdorf, Lenzburg and Carinthia. glaeuffig.ch

—



ON THE TRACKS OF THE SWISS SYMPHONY

—
SYMPHONY CONCERT

SATURDAY, OCTOBER 28, 2023, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60 / 45

SWISS ORCHESTRA

LENA-LISA WÜSTENDÖRFER,

CONDUCTOR

RAPHAELA GROMES, CELLO

—

ROBERT SCHUMANN

(1810 – 1856)

Overture in b minor to Goethe's

"Hermann und Dorothea" op. 136

CAMILLE SAINT-SAËNS

(1835 – 1921)

Concerto for Cello and Orchestra

No. 1 in a minor op. 33

MARIE JAËLL

(1846 – 1925)

Concerto for Cello and Orchestra

FRANZ XAVER SCHNYDER

VON WARTENSEE

(1786 – 1868)

Symphony No. 1 in A major

—

TICKETS



Johann Wolfgang von Goethe was naturally not the only artist to travel through Switzerland. Robert Schumann, for example, also followed in his footsteps. When he arrived from Furka as a 19-year-old wanderer, Schumann wrote the following in his diary on 5 September 1829:

"first sight of the Gotthard road and my longings — Andermatt from afar — first Italian sounds — arrival in Andermatt — dinner — strong wine — cloudy sky — very expensive in Andermatt — walk to the Urnerloch tunnel — leaves me cold — the Devil's Bridge and the foaming waves — too wild". Schumann's description of the Andermatt region might seem somewhat ambivalent and disgruntled, but that is no reason for us not to perform his overture based on Goethe's epic poem "Hermann und Dorothea". This overture was born out of the spirit of the revolution that took place in Germany in 1848/49; based on Goethe's poem about a love affair at the time of the French Revolution, it was composed just two years after the German uprising reached Schumann's then home town of Dresden. The core theme of the work is unmistakably the "Marseillaise".

Not even Lucerne found Schumann's complete favour on his Swiss travels. He deemed it "a friendly little Italian town" with "very dead streets" at the foot of "grumpy Pilatus". This "Italian town" was the birthplace of Schnyder von Wartensee, one of the great Swiss composing personalities of the 19th century, who grew up in the shadow of its "grumpy" mountain. Our programme here features Schnyder's First Symphony, which has been revived especially for this occasion by the Swiss Orchestra. The original manuscript has been liberated from its archive, transcribed into modern notation and made playable. Now nothing stands in the way of a rediscovery of this top-level music.

And Raphaela Gromes, one of Germany's most successful contemporary musicians, will play not one, but two cello concertos. Our programme includes the popular First Concerto by Camille Saint-Saëns, which gave him his ultimate breakthrough as one of the leading French composers of the late 19th century, and at the same time helped to make the cello a widely accepted solo instrument. And our evening will be rounded off by an innovative cello concerto by Marie Jaëll, a highly successful French pianist and composer who was also a highly regarded student of Saint-Saëns.

—

RAPHAELA GROMES

“... moments of sheer poetry ... ”
Süddeutsche Zeitung

“... Probably the most successful German cellist of our time ... ”
Rondo Magazin

Highly virtuosic and full of drive, passionate and technically brilliant, versatile and charming — there are hardly any other cellists who are able to captivate their audiences the way Raphaela Gromes does. Whether as a soloist with orchestra, as a duo in chamber music or alongside a wind quartet, the young cellist always leaves everyone spellbound with both her fantastically ambitious and remarkably effortless playing. Raphaela Gromes's album “Offenbach” was awarded the 2020 OPUS KLASSIK prize in the category “chamber music recording”. Her album “Richard Strauss — Cello Sonatas” featured another world premiere recording — of the original version of Strauss's Sonata op. 6 — and received the “Diapason Nouveauté” award. In February 2021, her album “Klengel — Schumann: Romantic Cello Concertos” received the Diapason d'Or. Her last album, “Imagination”, released in October 2021, is now being followed by a new album entitled “Femmes”, released on the SONY label.

In the 2022/23 season, Raphaela Gromes is Artist in Residence at the Staatstheater Augsburg and makes her debuts with the Belgian National Orchestra in Brussels and the hr-Sinfonieorchester. In addition, she performs at Frauenkirche Dresden, the Festspielhaus Baden-Baden, with the Tonkünstler-Orchester and in Munich's Prinzregententheater with Festival Strings Lucerne.

Raphaela Gromes plays a cello by Carlo Bergonzi provided to her from a private source. She is a cultural ambassador for SOS Children's Villages worldwide. raphaelagromes.de

SWISS ORCHESTRA LENA-LISA WÜSTENDÖRFER

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COTTAGE

IRISH FOLK

SUNDAY, OCTOBER 29, 2023, 5 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 45 / 35

COTTAGE

SUSAN BOSSART,
TIN WHISTLE, VOCAL
MARIA GEHRIG, VIOLIN
MICHA NUSSBAUMER,
PERCUSSION
PIA RUBI, ACCORDION
NATHALIE ULRICH, CELLO
FREDI BOSSART, GUITAR

TICKETS



am+
COOPERATION
PARTNER
ANDERMATT FOLK

Gently rolling hills in every imaginable shade of green, jagged cliffs with their rugged precipices that plunge down towards the Atlantic, and inhospitable rocky landscapes fascinating in their bleakness: people love Ireland for its breath-taking Nature. It is also well-known for the hospitality and cordiality of its people, its romantic coastal towns and old fishing villages, its castles and picturesque ruins, its cosy pubs with their whiskey and beer, its many sheep, its Gaelic language, its many-faceted history, its exhilarating dances, Joyce's prose, Wilde's poetry, and its unique music that goes straight to your heart. Like many other musics, Irish folk music deals with the topics of love, Nature, loss and loneliness, but also tells of legends, adventurers, and the politics of the Irish independence movement.

The six musicians from Cantons Uri and Schwyz who make up the band "Cottage" (founded in 2001) play traditional Irish folk music and will whisk you away from the Andermatt Concert Hall to the Emerald Isle. The very sound of their music will take us on a journey: Irish folk is fascinating because it is always changing; It does not shy away from modernisation, yet still preserves its own traditions. The inimitable sound of the violin (Maria Gehrig) and the tin whistle (Susan Bossart) seems synonymous with Irish folk music, at once down-to-earth and straightforward and yet full of yearning. Often melancholic, sometimes exuberant, these two instruments together evoke longings, wanderlust and timelessness. When joined by Nathalie Ulrich on cello, Pia Rubi on accordion, Fredi Bossart on guitar and the characterful, rhythmic pulse of percussionist Micha Nussbaumer, the result is a sound world of healthy vigour.

MUSIKKOLLEGIUM WINTERTHUR

SATURDAY, NOVEMBER 25, 2023, 7.30 PM



MUSIKKOLLEGIUM WINTERTHUR

SYMPHONY CONCERT
SATURDAY, NOVEMBER 25, 2023, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

MUSIKKOLLEGIUM WINTERTHUR
THIERRY FISCHER, CONDUCTOR
GABRIELA MONTERO, PIANO

NIKOLAI TSCHEREPNIN
(1873 – 1945)
Prelude to “La Princesse Lointaine”
op. 4

PIOTR ILYICH TCHAIKOVSKY
(1840 – 1893)
Concerto for Piano and Orchestra
No. 1 in b-flat minor op. 23

JOHANNES BRAHMS
(1833 – 1897)
Symphony No. 1 in c minor op. 68

TICKETS



“Per aspera ad astra” — “through hardship to the stars”: this fascinating programme of borderline experiences is presented by the Musikkollegium Winterthur. Nikolai Tscherepnin’s Prelude to “La Princesse Lointaine” op. 4 takes us to the heart of a troubadour’s search for the unknown and for love. Piotr Ilyich Tchaikovsky’s Piano Concerto No. 1 and Johannes Brahms’s Symphony No. 1, on the other hand, bear witness to their respective triumphs over technical and compositional difficulties and reveal their attainment of new, previously undreamed-of possibilities.

The Russian composer Tscherepnin wrote his symphonic prelude “La Princesse Lointaine” under the influence of his teacher Nikolai Rimsky-Korsakov in 1899. It is based on Edmond Rostand’s eponymous play whose protagonist Jaufré Rudel deliberately oversteps his boundaries on his way to Mélissinde of Tripoli, of whose beauty he has only heard second-hand. His journey is “arduous, full of dangers and obstacles” and ultimately ends in death — though he has meanwhile been united with his beloved. This Prelude is highly melodious — almost foreshadowing the film music of today — and Tscherepnin uses to the full the opportunities offered by the whole orchestra to express the hope and suffering of his tragic hero.

Being faced with Tchaikovsky’s Piano Concerto No. 1 was a borderline experience for the pianist Nikolai Rubinstein, who deemed it too demanding, unplayable and simply beyond his technical capacity. But Tchaikovsky refused to be swayed by his judgement, and the work’s later success proved him right. It was Hans von Bülow who agreed to give the Concerto’s first performance in 1875 (albeit after having made some adjustments to the piano part). The work is incredibly virtuosic. Johannes Brahms was also no stranger to struggle: writing a symphony was to him “a matter of life and death”. He felt so overburdened by his musical idols, primarily Ludwig van Beethoven, that it took him a full 14 years to complete his first symphony. Composing it was to Brahms a borderline experience too — he was plagued by self-doubts, and after having made his first tentative efforts in 1854, his First Symphony was only premiered in 1876. Its success was initially reserved, but later unconditional and lasting. So what’s the moral of these stories? That a composer’s suffering can bring joy to his audience!

MUSIKKOLLEGIUM WINTERTHUR

The Musikkollegium Winterthur has been under the direction of its Chief Conductor Roberto González-Monjas since 2021. It was founded in 1629 and thus enjoys one of the richest histories of any musical institution in Europe. In addition to playing contemporary music, its repertoire focuses on the music of the Classical and Early-Romantic periods. The Musikkollegium plays more than 40 concerts in a season and is also notable for its varied music education programme and its interdisciplinary formats. Its former Chief Conductors (such as Thomas Zehetmair), its long-standing guest conductors (such as Heinz Holliger) and also its international, in-demand soloists (such as Sir András Schiff, Ian Bostridge and Carolin Widmann) have also contributed to maintaining the high quality of the orchestra. [musikkollegium.ch](https://www.musikkollegium.ch)

THIERRY FISCHER

The Swiss conductor Thierry Fischer began his career in music as a solo flautist in Hamburg and at the Zurich Opera before discovering his passion for conducting. As the Music Director of the BBC National Orchestra of Wales, Fischer performed each year at the BBC Promenade Concerts. He has worked as the Music Director of the Nagoya Philharmonic Orchestra and the Utah Symphony Orchestra, and as the Principal Guest Conductor of the Seoul Philharmonic. He has been the Music Director of the Sao Paulo Symphony Orchestra since 2020 and of the Orquesta Sinfónica de Castilla y León since 2022. He has been invited to perform with the Boston Symphony, London Philharmonic and Royal Philharmonic Orchestras and the Chamber Orchestra of Europe. [thierryfischer.com](https://www.thierryfischer.com)

GABRIELA MONTERO

The Venezuelan pianist and composer Gabriela Montero made her debut at the age of eight with Haydn’s Piano Concerto in D major. She later studied at the Royal Academy of Music in London. She won the “Echo Klassik Award” in 2006 as the pianist of the year, and the “Echo Klassik ohne Grenzen” prize in 2007 for her CD “Bach & Beyond”. A Grammy nomination followed in 2008 for her album “Baroque”. Montero has been invited to perform with renowned orchestras such as the Chicago Symphony, the Leipzig Gewandhaus, the Cleveland Orchestra, the City of Birmingham Symphony Orchestra and the Vienna Symphony Orchestra. [gabrielamontero.com](https://www.gabrielamontero.com)



CHRISTMAS ORATORIO

CHRISTMAS CONCERT

TUESDAY, DECEMBER 26, 2023, 5 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60 / 45

SWISS ORCHESTRA

VOCES SUAVES, CHOR AND SOLI

LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

JOHANN SEBASTIAN BACH

(1685 – 1750)

"Christmas Oratorio" BWV 248
(excerpts from parts I to III)

TICKETS



One of the principal ways of listening to music today — if one likes it or not — is the playlist. Whether it's music for relaxation before going to sleep, music for concentration while studying or writing, music to wake up to on a morning, music for doing sport, music for romantic moments, music for driving, music for yoga, music for a rainy day or a day at the beach, or music to motivate us while cleaning: all these playlists can be compiled by algorithms that think they can anticipate what would be optimal for us to hear, or will put us in the most appropriate mood for whatever time or occasion.

Technically speaking, Johann Sebastian Bach's "Christmas Oratorio" is also music for a specific occasion that is heard at a very specific time of the year. It tells the Christmas story in music, and was first performed in Leipzig between 25 December 1734 and 6 January 1735. It comprises six parts, each written for a specific day: The first part, intended for Christmas Day, proclaims the imminent birth of Jesus Christ. Part two, for Boxing Day, tells of the adoration of the shepherds, while the third part, for 27 December, brings the story of the Three Wise Men from the East. This oratorio is the most popular of all Bach's sacred vocal works, and its festive, celebratory mood captures the spirit of the Christmas season. But Bach was not just a prolific composer. He was also a pragmatist, not least because of his enormous workload. Reusing musical material from other works was also common during the Baroque period. So only some of the music for this "Christmas Oratorio" was actually composed anew by Bach, who otherwise took several choruses and arias from his previously composed secular works and adapted them to the new occasion. This merely proves how music can function in different contexts. It is by no means a testament to arbitrariness, but rather to music's variability and mutability.

This concert with Voces Suaves and the Swiss Orchestra will include excerpts from parts I to III of the "Christmas Oratorio", and will also feature an opportunity for the audience to sing along. Afterwards, the audience is invited to share some mulled wine on the Piazza Gottardo.

VOCES SUAVES

The solo vocal ensemble Voces Suaves from Basel gives historically informed performances of the music of the Renaissance and Baroque. Its warm, full-bodied sound and nuanced musical rhetoric make this ensemble's interpretations unique and give their performances an emotional immediacy.

Voces Suaves was founded by Tobias Wicky in 2012 and comprises a core of eight professional singers, most of whom have a connection to the Schola Cantorum Basiliensis. Since 2016, the ensemble has worked without a permanent music director, developing their programmes on a collective basis. In this way, each individual member is required to exercise their creative drive, and all bear equal artistic responsibility. The line-up of the ensemble varies from programme to programme. When necessary, instrumentalists are also engaged. Voces Suaves has been invited to leading festivals across Europe, including the Festival d'Ambronay, the Ravenna Festival, the Festival Oude Muziek Utrecht, the Oslo International Church Music Festival, the Misteria Paschalia Festival in Krakow and the Innsbruck Festival of Early Music. They have also been invited to sing at the Berlin State Opera. From 2014 to 2016, the ensemble was part of "eeemerging", the European funding programme for emerging ensembles. They enjoy collaborations with renowned ensembles such as the Ensemble Concerto Scirocco, the Akademie für Alte Musik Berlin, the Concerto Romano, Capriccio Stravaganza and the Capricornus Consort Basel. These make it possible for them to perform works needing larger forces. Voces Suaves also has a long-standing collaboration with the organists Michelle Vannelli, Jörg-Andreas Bötticher and Johannes Strobl.

Voces Suaves has released various recordings since 2015 on the labels Claves, Ambronay éditions, Arcana (Outhere Music) and Deutsche Harmonia Mundi. They have also been awarded various international prizes including the Diapason d'Or, the Diapason Découverte and the Choc de Classica. voces-suaves.ch

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

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A TWIN-PACK FROM CENTRAL SWITZERLAND

NEW FOLK MUSIC

THURSDAY, DECEMBER 28, 2023, 7.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 45 / 35

**DUO ALBIN BRUN &
KRISTINA BRUNNER**

**TRIO GABRIEL NIETLISPACH
PUPATO**

TICKETS



This concert features two outstanding ensembles from the folk music scene of Central Switzerland. The programme begins with the Duo Albin Brun & Kristina Brunner (with Evelyn Brunner as a guest), then after the interval, the Gabriel Nietlispach Pupato Trio will perform, after which both ensembles will come together on stage for their crowning finale.

Albin Brun and Kristina Brunner are two kindred spirits on the contemporary folk music scene who have joined forces to form a highly acclaimed duo. These two multi-instrumentalists each possess their own unmistakable musical style, and their symbiosis in their duo enables them to develop an idiosyncratic, atmospherically intense, poetical music. Their sophisticated original compositions always feature improvisational excursions, and when combined with the expert sound of Evelyn Brunner on double bass, they create chamber music of magical simplicity. Theirs is an intimate dialogue of two and three musicians that is characterised by a spirit of abandon, an infectious joy in music-making, mischievousness and a great openness. Their interplay has a somnambulistic quality — exploring melodious, playful, surprising, highly virtuosic and passionate worlds of sound.

Just as with the duo of Brun and Brunner, the members of the Gabriel Nietlispach Pupato Trio are also outstanding instrumentalists who refuse to mistake tradition with the sedentary. The result is a Swiss folk music that sounds like it's been picked up on the road, and is yet at home. Andreas Gabriel, Jürg Nietlispach and Andi Pupato are engaged in the continuing development of Swiss folk music. All three are top-class sound artists on the Swiss music scene, and they know how they can effortlessly combine traditional “Jüützli”, “Zäuerli” and old dances with their own composition. This Trio is on the hunt for new freedoms, sounds and moods that are not to be found so easily in Swiss folk music. In Andermatt, Gabriel, Nietlispach and Pupato will present their debut work “Villa Rosa”. They composed and rehearsed it in the Villa Rosa in the Onsernone Valley, and their programme will feature sounds, noises and rhythms to transport their audience into the wild, fertile Ticino Valley. Here, three musicians come together who possess the mastery and the willingness to take risks in exploring anew the freedoms offered by folk music.

**DUO ALBIN BRUN &
KRISTINA BRUNNER**

ALBIN BRUN, SCHWYZER-
ÖRGELI ACCORDION, SOPRANO
SAXOPHONE
KRISTINA BRUNNER, CELLO,
SCHWYZERÖRGELI ACCORDION
EVELYN BRUNNER (GUEST),
DOUBLE BASS

The duo of Albin Brun and Kristina Brunner consists of the saxophonist/schwyzlerörgeli player Albin Brun, and the cello/schwyzlerörgeli player Kristina Brunner. Brun has immense experience — the prizes he has won include the 2017 Swiss Music Prize — and he has given concerts in 25 countries. Brunner is an exceptional young musician who has made a name for herself far and wide with her virtuoso playing. Brun was born in Lucerne in 1959 and lives there today. Since beginning as a folk and street musician, he has become regarded as a key figure on the scene that straddles jazz and contemporary folk music. Kristina Brunner studied the cello with Markus Flückiger at the Lucerne School of Music, focusing on folk music and schwyzlerörgeli. She maintains an active concert schedule, especially in her duo with Albin Brun, but also with her sister Evelyn Brunner. Evelyn studied the pedagogy of music and movement and is active in various projects and bands on the folk-music scene. albinbrun.ch; evelyn-kristina-brunner.ch

**TRIO GABRIEL NIETLISPACH
PUPATO**

ANDREAS GABRIEL, VIOLIN
JÜRIG NIETLISPACH, NECK
ZITHER, GUITAR
ANDI PUPATO, PERCUSSION

The trio Gabriel Nietlispach Pupato is made up of Andreas Gabriel, Jürg Nietlispach and Andreas Pupato. Gabriel comes from a family in Nidwalden who have a direct connection to Swiss music traditions. He is a versatile violinist who likes to compose and to experiment with old songs, and he teaches the violin (specialising in folk music) at the Lucerne University of Applied Sciences and Arts. He is involved in various projects featuring new, experimental and traditional folk music, and performs at festivals in Switzerland and abroad. Jürg Nietlispach lives in Lucerne. He is an accomplished bass player, guitarist and neck-zither player and is a member of “Pflanzplätz”. He has also worked with Doppelbock and Nadja Räss's “Stimmreise”. Nietlispach is no stranger to rock, and his string skills give a tangy feeling to the trio's sound. Andi Pupato studied percussion in Zurich and African drumming in Senegal. This spectrum of activities makes him one of the most sought-after drummers and percussionists in Switzerland. He has worked with many artists including Polo Hofer, Gotthard, Stiller Has and especially Grandmother's Funk, and he has also worked with Nik Bärtsch (Ronin), Andreas Vollenweider, Kol Simcha, Corin Curschellas and Thierry Lang. Numerous CD recordings and film soundtracks testify to the diversity of his work. gabrielnietlispach.ch; andipupato.com



“IF I COULD WISH FOR SOMETHING...”

NEW YEAR'S CONCERT

MONDAY, JANUARY 1, 2024, 5 PM

WHOLE SEASON, FREE CHOICE, WORLD

CHF 135 / 105 / 85 / 60 / 45

BASEL CHAMBER ORCHESTRA
PIERRE BLEUSE, CONDUCTOR
UTE LEMPER, VOCALS AND
SPEAKING VOICE

RICHARD STRAUSS
(1864 – 1949)

"Der Bürger als Edelmann",
suite for orchestra from the music
for Molière's comedy, op. 60

MANFRED HONETSCHLÄGER
(ARRANGEMENT; *1959)

"Weimarer Suite", selected songs
arranged for voice and orchestra

KURT WEILL
(1900 – 1950)

"The Seven Deadly Sins", a sung
ballet in nine scenes for voice and
chamber orchestra

TICKETS



"If I could wish for something / I'd like to be a little happy / Because if I were too happy / Then I'd long to have my sadness back" sings Marlene Dietrich in Friedrich Hollaender's famous song. She's describing the age-old human tragedy of always wanting what seems just beyond our reach. In our New Year's Concert with the Basel Chamber Orchestra, Ute Lemper, the *grande dame* of the chanson, will take the part of Marlene Dietrich and transport us to the Germany of the 1920s and '30s — a time of upheavals and contradictions that began full of hope but ended in catastrophe.

Besides songs by Hollaender, Kurt Weill, Mischa Spoliansky and Viktor Ullman, Lemper & Co. will offer "The Seven Deadly Sins", the final joint work by Weill and Bertolt Brecht, both of whom were already living in exile when it was given its first performance at the Théâtre des Champs-Élysées in Paris in 1933. In light of the personal conflicts that arose between the two men during their opera "The Rise and Fall of the City of Mahagonny", it is astonishing that their "Seven Deadly Sins" was able to be realised at all. Even before they began work on it, Weill was already anticipating a rocky road ahead: "Music has a stronger impact than words. Brecht knows that, and he knows that I know it. But we never talk about it. If it were spoken about openly, we would no longer work together". That is exactly what happened, and things soon escalated: "While we were rehearsing 'Mahagonny', Brecht argued that the words had priority, whereas Weill insisted on the primacy of the music. [...] Brecht knocked the camera out of the hands of a press photographer who had taken a snap of him and Weill together. 'I'll throw this fake Richard Strauss down the stairs in full war paint!' Brecht shouted at Weill". At its core, their dispute was all about the eternal question as to which of the two arts has primacy — poetry or music. Brecht and Weill couldn't find an answer; but they pulled themselves together, Brecht wrote another libretto, Weill composed the music, and the resultant "Seven Deadly Sins" was yet another masterpiece by these two congenial partners.

Also on the programme in Andermatt is an arrangement for orchestra of Richard Strauss's "comedy ballet" "Der Bürger als Edelmann", which he wrote in collaboration with Hugo von Hofmannsthal. Their artistic pairing also didn't always function without friction — but that is another story ...

BASEL CHAMBER ORCHESTRA

The Basel Chamber Orchestra is deeply rooted in the city of Basel with world tours and more than 60 concerts per season. As the first orchestra to be awarded the Swiss Music Prize in 2019, the Basel Chamber Orchestra stands out for its excellence and diversity as well as for its depth and consistency. The Basel Chamber Orchestra frequently collaborates with selected soloists such as Isabelle Faust and Christian Gerhaher also under the artistic direction of the first violins and the baton of selected conductors such as Heinz Holliger, René Jacobs and Pierre Bleuse. The concert programmes range from early music on historical instruments to contemporary music and historically informed interpretations. kammerorchesterbasel.ch

PIERRE BLEUSE

French conductor Pierre Bleuse is fast becoming one of the most exciting and sought-after conductors. He is Chief Conductor of Odense Symphony Orchestra, as well as the Artistic Director of renowned Pablo Casals Festival in Prades (France). From the 2023/24 season he will also succeed Matthias Pintscher as the Music Director of the Ensemble inter-contemporain. He regularly works with some of the most sought-after international soloists such as Sol Gabetta, Bertrand Chamayou and Emmanuel Pahud and orchestras such as Orchestre de Paris, Orchestre National de France, Royal Stockholm Philharmonic Orchestra, NDR Radiophilharmonie Hannover, MDR Sinfonieorchester Leipzig, Tokyo Symphony, Brussels Philharmonic and Utah Symphony. pierrebleuse.com

UTE LEMPER

Ute Lemper's career is vast and varied. She has made her mark on the stage, in films, in concert and as a unique recording artist on more than 30 CDs over 40 years of career. She has been universally praised for her interpretations of Berlin Cabaret Songs, the works of Kurt Weill and Bertolt Brecht and the Chansons of Marlene Dietrich, Edith Piaf, Jacques Brel, Léo Ferré, Jacques Prevert, Nino Rota, Astor Piazzolla many others and also her own compositions, as well as her portrayals in musicals and plays on Broadway, in Paris, Berlin and in London's West End. At the moment Ute Lemper mainly dedicates her concert tours to the theatrical show "Rendezvous with Marlene" which is her homage to Marlene Dietrich and tells her true story in word and music. utelempir.com



IHEIMISCH

NEW FOLK MUSIC

SUNDAY, JANUARY 28, 2024, 5 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 45 / 35

SIMONE FELBERS IHEIMISCH

SIMONE FELBER, VOCALS
ADRIAN WÜRSCH, SCHWYZER-
ÖRGELI ACCORDION
PIRMIN HUBER, DOUBLE BASS

TICKETS



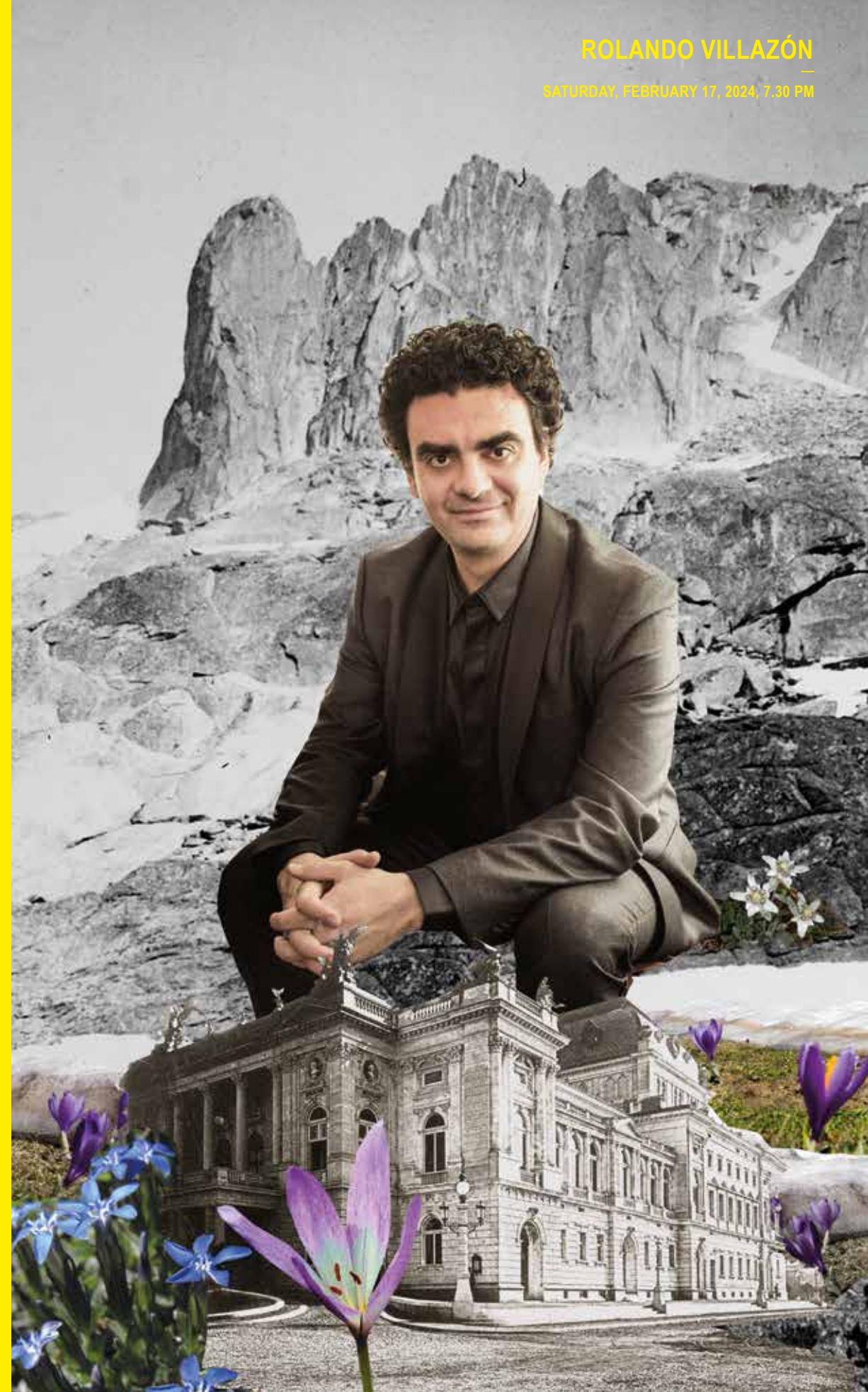
am+
COOPERATION
PARTNER
ANDERMATT FOLK

Mani Matter's songs hold pride of place in the Swiss chanson repertoire. They deal with everyday situations that end in the absurd or in disaster, and often grapple with big issues and philosophical questions as they are manifested in small-scale situations and stories. They tell us of misunderstandings that end in speechlessness, despite their restrained, seemingly harmless language. Matter's song "Mir het dr Dings verzellt" ("So-and-so told me"), for example, is basically about everything and nothing. It remains completely unclear who told what to whom about what "things". Yet at the same time, Matter's words conjure up images that — depending on one's perspective — are capable of evoking different but nevertheless concrete ideas. The "thing" that's being told appears to be simplifying something or other, which is probably why everyone wants it; this in turn triggers unease in the narrator, who ultimately concludes with relief: The "things" that so-and-so spoke about aren't even "things" at all.

But what does this have to do with the "iheimisch" band of the singer and yodeller Simone Felber? She smiles as she explains in her Swiss Radio project "Re-issued: Mani Matter 2022" that she was part of a Matter cover band as a child. "Re-issued" offered a groovy, funny, partly yodelled version of Matter's classic song, and she'll also be singing it in Andermatt. But Simone Felber's "iheimisch" is naturally much more than just a cover band. This trio from Central Switzerland, comprising Simone Felber (vocals), Adrian Würsch (schwyzerörgeli accordion) and Pirmin Huber (double bass) grapples in their music with questions like: What does "home" sound like? How does a "foreign" place sound? Where do the primal, natural sounds of different peoples and cultures originate, and why are they so similar, despite their differing origins? Can a new sound become a "primeval" sound? When does something foreign become "native", and when does something native become foreign? These three musicians go out in search of foreign musics, but always keep a piece of their musical home — figuratively speaking — in their rucksack. In songs like the eerie "Sträggelenacht" or the longing, indulgent "Mitternachtsjodel" ("Midnight Yodel"), Felber claims that "a mystical Switzerland comes to life that we have all anticipated but has probably never existed before like this". Come and experience it live in Andermatt.

ROLANDO VILLAZÓN

SATURDAY, FEBRUARY 17, 2024, 7.30 PM



ROLANDO VILLAZÓN

OPERA GALA
SATURDAY, FEBRUARY 17, 2024, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 160 / 125 / 90 / 65

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
ROLANDO VILLAZÓN, TENOR

WORKS BY MOZART, DONIZETTI,
VERDI, TOSTI AND OTHERS

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

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. Rolando Villazón celebrated his 50th birthday with a high-profile benefit gala concert on 21 February 2022 at the Haus für Mozart in Salzburg. 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

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SWISS ORCHESTRA WIND SOLOISTS

WIND ENSEMBLE

SUNDAY, FEBRUARY 18, 2024, 5 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 90 / 75 / 60 / 45 / 35

SWISS ORCHESTRA WIND SOLOISTS

ANNE-LISE TERUEL &
FREDERIC SÁNCHEZ, FLUTE
KELSEY MAIORANO &
YUTA ONOUCHI, OBOE
LIONEL ANDREY &
GABOR HORVATH, CLARINET
OSCAR SOUTO SALGADO &
ALEJANDRO CELA CAMBA, HORN
JOSÉ JAVIER ROMERO &
DANIEL MOTA, BASSOON

FREDERIC SÁNCHEZ (*1987)
Souvenir d'Andermatt
(world première)

LUDWIG VAN BEETHOVEN
(1770 – 1827)
Symphony No. 1 in C major op. 21
(arr. Guy van Vaas)

CHARLES GOUNOD
(1818 – 1893)
Petite Symphonie pour vents

JOACHIM RAFF
(1822 – 1882)
Sinfonietta for ten wind
instruments op. 188

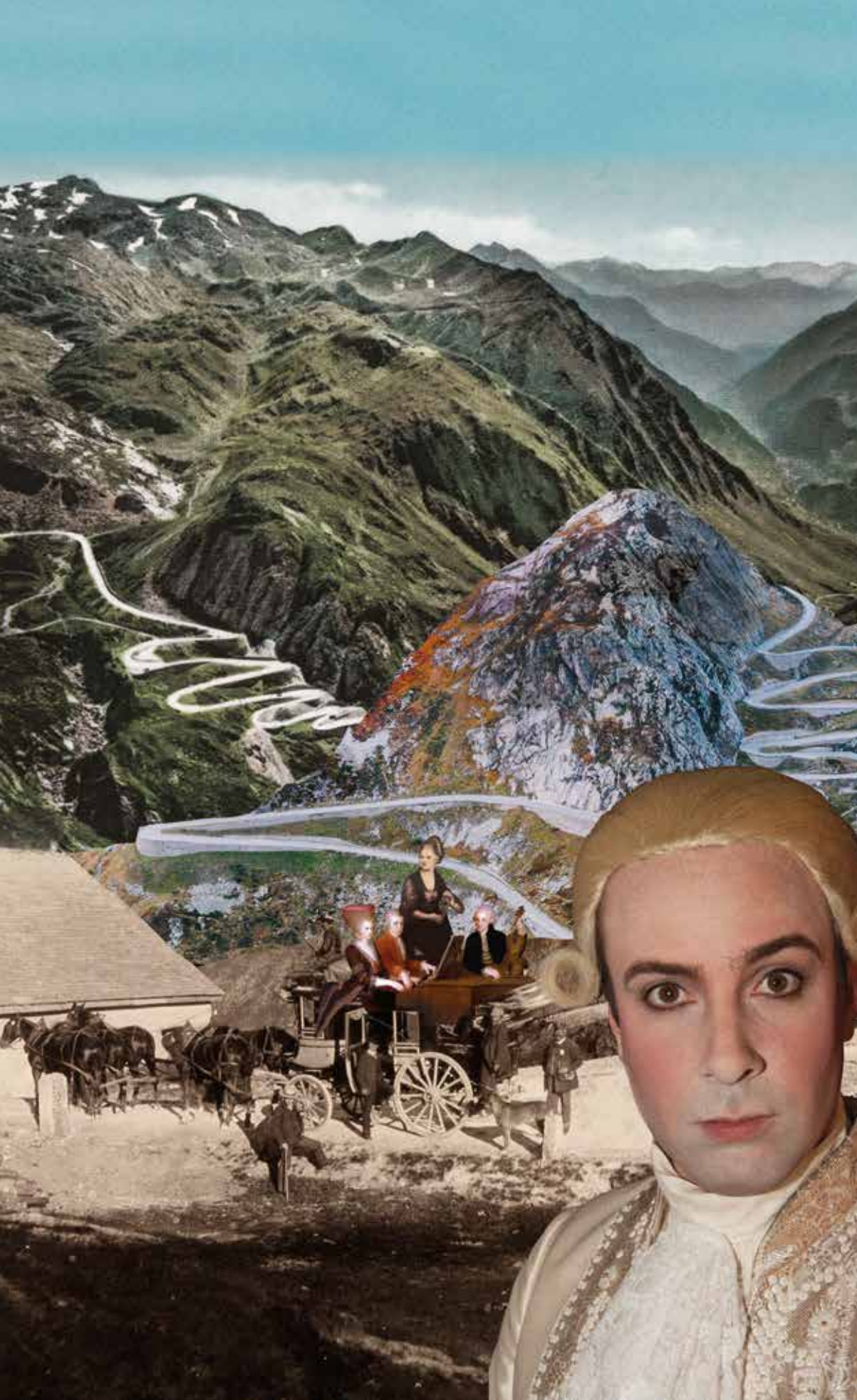
TICKETS



Beethoven would surely have been sceptical. His First Symphony, arranged for wind ensemble instead of large orchestra, with 10 musicians instead of 40, and no conductor? The Master had a number of derogatory terms for arrangements of his works: they were “canned [fodder], ragout, fricassee” with which “pie makers” — by which he meant unauthorised arrangers — made their money. But it was not just publishers who profited from the sale of arrangements. Beethoven’s works reached a far bigger public thanks to the broad distribution of popular arrangements for domestic use than they did in their original, orchestral versions. Today, of course, a full symphony orchestra has no problem fitting onto the Andermatt podium. But why shouldn’t we, too, have recourse to the old traditions of the “pie makers” and listen to Beethoven’s Symphony in a chamber version? Ten musicians from the Swiss Orchestra here conjure up a very special version of this work, using just the sound of flute, oboe, clarinet, horn and bassoon. The results might even have convinced the critical Master himself.

Charles Gounod, by contrast, deliberately opted for an all-wind ensemble when he wrote his “Petite symphonie pour vents”. The flute is the “secret” solo instrument in this work. This emphasis on the flute was a token of Gounod’s thanks to his friend Paul Taffanel, the outstanding French flautist of his day and the founder of the “Société des Instruments à Vent”, the Society of Wind Instruments. It was Taffanel who commissioned the “Petite symphonie”, and its world première (in which he featured) helped to popularise this particular combination of wind instruments, as did his many other first performances of similarly scored works. Taffanel also arranged for a performance of Joachim Raff’s “Sinfonietta” in 1881 at a concert of his “Société”. This was Raff’s sole work for an ensemble comprising only wind instruments, because his sudden death in 1882 meant that a new commission from Taffanel could no longer be realised. Even today, new chamber music for this particular formation is still being composed — thus our concert opens with the world première of “Souvenir d’Andermatt”, composed by Frederic Sánchez.

SWISS ORCHESTRA → P 13



TRAVELS WITH THE MOZART FAMILY

FAMILY CONCERT

EASTER SUNDAY, MARCH 31, 2024, 4 PM

FREE CHOICE

CHF 45 (ADULTS) / 20 (CHILDREN)

SWISS ORCHESTRA

RAPHAEL IMMOOS, CONDUCTOR

TIMO SCHLÜSSEL,

ACTOR & DIRECTOR

PETER ZIMMERMANN, ACTOR

JOEL MAUERHOFER, PIANO

TICKETS



"This journey is sooo boring! Are we there yet?" We all know how many children feel about travelling. But sometimes it's not all bad: "When we're sitting in the train or the car we're not allowed to run around, be loud or have fun. My brother/my sister can be a real pain, but it's also fun 'cos we can annoy our parents together. And it's also nice to discover something new". Back in Wolfgang Amadeus Mozart's time, travelling was much more uncomfortable, everything took longer, and there were uncertainties all along the way. The musical theatre experience for children entitled "Travels with the Mozart Family" tells of their arduous but adventurous journeys while providing affectionate insights into Mozart's music.

In 1762, at the age of six, young Mozart — nicknamed "Wolferl" — travelled to Vienna with his parents and sister Nannerl. Their purpose — what an exciting adventure! — was to play for the Imperial Court. The piano performance by these two child prodigies was a complete success. The legend says that Emperor Franz asked little Wolfgang to play the piano blindfolded and with his hands hidden from view, and that he succeeded brilliantly. Afterwards, Wolfgang is said to have jumped onto the Empress's lap to give her a kiss. This journey lasted barely four months and was just a foretaste of what was to come. All in all, Mozart spent more than ten years and two months on the road — thus almost one third of his life. His first trip to Italy alone — which took him and his father from Salzburg to Milan, Florence, Rome and Naples — lasted for 15 months. A team of six horses was needed to drive them through the ice and snow of the Alpine passes.

This musical theatre for children tells a humorous tale of how the horses' hooves clatter along and how a wheel of their carriage breaks. The story is combined with some of Mozart's loveliest, most popular compositions: excerpts from his "Little Night Music" will feature alongside his "Musical Joke", in which Mozart pokes fun at less talented composers and their works. Then there are excerpts from the Symphony in g Minor KV 183 and the Piano Concerto KV 467, which will also help to introduce the audience to Mozart's music in all its variety. And we promise that this journey will be anything but boring!

RAPHAEL IMMOOS

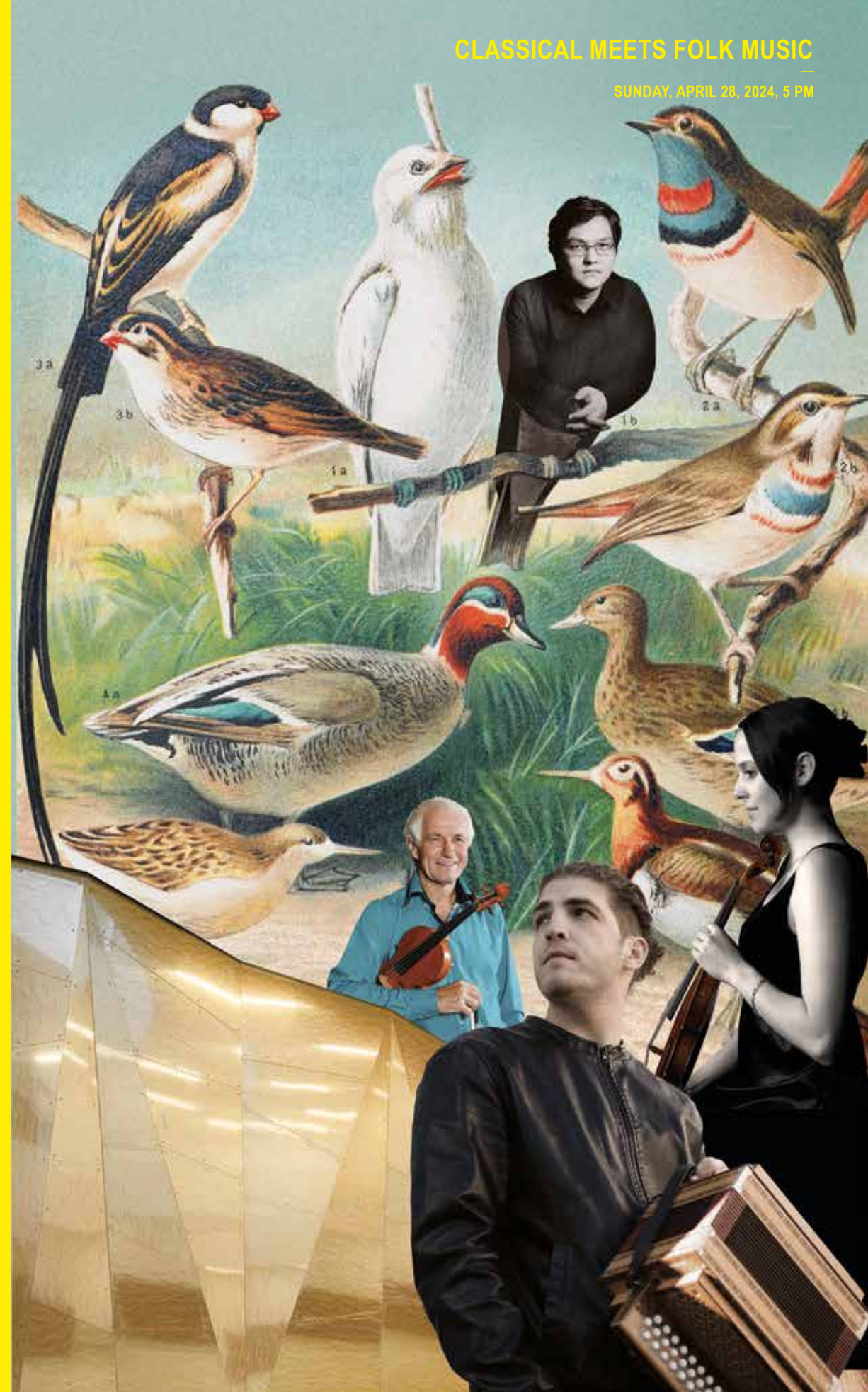
Raphael Immoos, a longstanding professor for choral conducting and head of Choral and Orchestral Sessions at the Hochschule für Musik Basel. Conductor of the Akademisches Orchester Basel from 2000 to 2013. Artistic director of the Basler Madrigalisten since 2013, and of the Sommerakademie Thun since 2015. Frequent radio and CD recordings, guest appearances, as well as selection committee activities and master classes at home and abroad. He is particularly interested in researching rarely performed works of the 19th and 20th centuries, especially Swiss music, and in cultivating and promoting new music of our time.

TIMO SCHLÜSSEL

Timo Schlüssel comes from Lucerne. He studied the saxophone at the Lucerne Jazz School and acting at the Jacques Lecoq School of Theatre in Paris. In 1999, he graduated from the latter with a degree in directing and acting. He began his career with Circus Monti and at the Zurich Opera House. From 2003 to 2008, Schlüssel was a member of the ensemble of the Zurich Opera House, working as stage manager, director's assistant, actor and video artist. In 2008 he founded his own film and theatre company. In addition to working on productions for the Zurich Opera, Timo Schlüssel is also a published author and has regularly directed and acted in musical plays for children. In addition to many performances with the Zurich Tonhalle Orchestra and the Zurich Chamber Orchestra, his plays have also been invited to Monaco, Bern and elsewhere.

PETER ZIMMERMANN

Peter Zimmermann was born in Berlin, grew up in Dübendorf, and studied at the Bern Conservatory of Music and Theatre. For several years he lived in Germany and Austria before coming back to Switzerland, where he was engaged at various theatres. For 20 years he has been directing, acting, singing and dancing up and down the country. On one occasion he wasn't far from Andermatt, when he took part in the Uri Theatre's production of "Zum Parkplatz" on the occasion of the 500th anniversary of William Tell. Most recently, he could be seen at Theatre 11 in Zurich in the musical "Oh läck du mir!". In the summer of 2023, he will be in the production "Geld und Geist" in Canton Baselland organised by the theatre company "Text und Töne". Together with Timo Schlüssel, he has already performed with the Kammermusiker Zürich at "Night in the Tonhalle".



CLASSICAL MEETS FOLK MUSIC

SYMPHONY CONCERT
SUNDAY, APRIL 28, 2024, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS, LOCAL
CHF 85 / 70 / 45 / 35

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
NOLDI ALDER, DULCIMER,
VIOLIN, VOCALS
SHERNIYAZ MUSSAKHAN, VIOLIN
MARIA GEHRIG, VIOLIN
DOMINIK FLÜCKIGER,
SCHWYZERÖRGELI ACCORDION

KARL JENKINS (*1944)
“Palladio”

NOLDI ALDER (*1953)
6 Pieces for Dulcimer, Violin and
String Orchestra

MARIA GEHRIG (*1988) AND
DOMINIK FLÜCKIGER (*1996)
3 Pieces for Violin, Schwyzerörgeli,
Dulcimer and String Orchestra

ANTONIO VIVALDI
(1678 – 1741)
“The Four Seasons” op. 8, No. 2
“Summer”

TICKETS



am+
COOPERATION
PARTNER
ANDERMATT FOLK

“All music is folk music. I ain’t never heard a horse sing a song”. This saying is attributed to the American jazz trumpeter Louis Armstrong, but it more likely comes from his compatriot, the singer/guitarist Bob Shane. Either way: it’s emblematic of the different approach to music reception that distinguishes America from the German-speaking countries. For a long time, people here in Central Europe were anxious to make a strict distinction between “serious” music — thus “art music” — and popular music that “entertains”. This implicitly incorporates an evaluation of what constitutes “high art” and what’s “trivial”. Quite apart from the act of aesthetic condemnation that it involves, this distinction continues to have monetary consequences for some musicians to this day, for the performing rights societies still “pigeonhole” them and measure their remuneration according to different standards.

The Swiss Orchestra’s concert “Classical meets Folk Music” makes evident just how outdated this division is today between so-called serious and popular music — and in fact how absurd it has always been. The first work of the evening is by Karl Jenkins, who became especially well-known for his pop project “Adiemus”. Between 1993 and 1995, he composed a concerto grosso entitled “Palladio”, whose first theme he had originally conceived for a De Beers TV commercial for diamonds. This three-movement work for string orchestra is modelled on the harmonic proportions of Andrea Palladio’s Renaissance architecture. Jenkins draws on the Baroque origins of the concerto grosso to create an effective dramaturgy. Antonio Vivaldi was also a master of this genre, as we can hear to impressive effect in “Summer” from his “Four Seasons”: the tense, dragging chords at its opening depict the agonising heat of summer before the power of Nature is unleashed in the shape of a thunderstorm. The soloists Noldi Alder (dulcimer, violin and vocals), Maria Gehrig (violin) and Dominik Flückiger (schwyzerörgeli accordion) reveal the wonderful way in which Swiss folk-music instruments can be combined with the “classical” sounds of a string orchestra. In their own compositions, the boundaries between “serious” and “popular” become blurred, and one thing also becomes obvious: music has to be free if it is going to surprise us.

NOLDI ALDER

Noldi Alder was born in Urnäsch in Canton Appenzell Ausser rhoden in 1953. He discovered his love of folk music at an early age, and took violin lessons at the age of seven. After training as a millwright and an intensive study of violin making, he was already 35 when he decided to devote himself completely to his great passion once more, and completed a degree in classical music with Paul Giger (majoring in violin). Since 1996, Alder has worked freelance in the fields of classical, folk and salon music, composition and arrangement. Together with his former teacher and colleague Paul Giger, he founded the “Neue Appenzeller String Music Project”. In addition to appearances at renowned festivals such as Saitenwind in Wildhaus in 2007 and ARAI 500 in Hundwil in 2013, where he figured as artistic director, Alder has also composed for film and theatre. In his concerts, he can be heard on the violin, as a singer, and also on the traditional hammered dulcimer. This instrument is especially important to him in his improvisations. He was awarded the first-ever Culture Prize of Canton Appenzell Ausser rhoden in 2008, and was also awarded the Swiss Music Prize in 2018.

Alder is regarded a “rebel” on the folk-music scene and as a constant innovator in the field of traditional natural yodelling and traditional folk music. His work constantly oscillates between the traditional and the improvisational and is strongly influenced by handed-down Appenzell dances and the natural yodelling melodies called “Zäuerli” — the original yodelling sounds of the Säntis foothills. In Andermatt, six dance music pieces will be played that Alder has either composed or arranged for string orchestra. With the exception of the natural yodel “Zitt isch gsiä”, these are all dance pieces that are also wonderfully suited for concert performance.

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

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MARIA GEHRIG

Maria Gehrig was born in 1988 and grew up in Andermatt in Canton Uri. She learned to play the recorder at the age of four, and the violin at eight. She graduated with a Bachelor of Arts from the Lucerne University of Music in 2011 (specialising in classical music with Igor Karsko and folk music with Noldi Alder), and completed her Master in music education in 2013. Her main focus is on folk music. Besides playing in her own trio, InterFolk, and the string quartet Eiger Mönch & UrSchwyz, she also plays with her brother in the duo Fränggi & Maria Gehrig, in the Fränggi Gehrig Quintet, the Hüüsmüsigg Gehrig and with the Irish folk band Cottage. mariegehrig.ch

DOMINIK FLÜCKIGER

Dominik Flückiger is an innovative, versatile musician who brings “hip” sounds to the schwyzerörgeli accordion, and whose compositions build bridges between folk music and other genres. He has always loved tinkering around with melodies and arrangements. In addition to composing countless Ländler pieces, Flückiger also regularly composes works in a wide variety of genres. Whether he is writing chamber music, orchestral music, fusion or for folk ensemble, you can always recognise his musical signature. He was able to hone his craft during his studies in composition, and since then has been commissioned to compose various works.

SHERNIYAZ MUSSAKHAN

Sherniyaz Mussakhan, the concertmaster of the Swiss Orchestra, was born in 1993. He has performed as a soloist with the Royal Philharmonic Orchestra (London), the Basel Symphony Orchestra, the Astana Opera Symphony Orchestra and others. He has appeared at various festivals including the Gstaad Menuhin Festival, the Sion Festival and the Stars at the Rhein Festival, and has performed as a soloist at the Bolshoi Theatre, the Mozarteum in Salzburg, the Hofburg in Vienna, the Mariinsky Theatre in Saint Petersburg and in the Great Hall of the Moscow State Conservatory. In addition to his performing activities, Mussakhan is also the founder and artistic director of various cultural projects such as the Basel Infinity Festival, the YES Chamber Orchestra and the Dialogue Festival. sherniyaz.com



RUDOLF BUCHBINDER

BEETHOVEN PIANO RECITAL
WHIT SATURDAY, MAY 18, 2024, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 160 / 125 / 90 / 65

RUDOLF BUCHBINDER,
PIANO

LUDWIG VAN BEETHOVEN
(1770 – 1827)
Piano Sonata op. 13 in c minor,
“Pathétique”

Piano Sonata op. 27/2 in c-sharp
minor, “Moonlight”

Piano Sonata op. 14/2 in G major

Piano Sonata op. 57 in f minor,
“Appassionata”

TICKETS



If you ask Google how long it would take to master Ludwig van Beethoven’s “Moonlight Sonata” with its dreamily beautiful opening movement and its virtuosic, mighty “Presto agitato” third and final movement, the search engine answers: “It should only be played after four to five years of piano lessons, because then you can already play the whole sonata!” It doesn’t take too much imagination to picture Rudolf Buchbinder before you, shaking his head in disbelief at Google’s highly daring prognosis — after all, this exceptional pianist has dedicated his creative life to Beethoven’s music above all else. Buchbinder’s interpretations of his works are considered the benchmark today (—→ P 69).

Beethoven composed the “Pathétique”, “Moonlight” and “Appassionata” sonatas and the Sonata in G major op. 14/2 all between the ages of 28 and 35, thus between 1798 and 1805. These popular sonatas are well-known for their technical complexity, innovative style, expressive power, daring harmonies and melodic invention. Beethoven repeatedly broke through Classical conventions in his works. This was also true of the “Moonlight Sonata”, which he actually called “Sonata quasi una Fantasia”, and which accordingly has a free, fantasy-like structure. This sonata is famous for its flowing melodies and for its dramatic contrasts between quiet passages and passionate outbursts. Its melancholy mood also makes it a precursor of musical Romanticism. Unlike the “Pathétique”, the “Moonlight Sonata” was not given its name by Beethoven himself, but by the poet and music critic Ludwig Rellstab: “I wouldn’t be worth a diminished fifth if I were to forget the Adagio from the Fantasy in c-sharp minor. The lake lies calmly in the dim glow of the moon, the muffled waves wash against the dark banks, gloomy forest-covered mountains rise up to cordon off the sacred grounds from the rest of the world, swans glide like ghosts through the waters with a whispering murmur, and an aeolian harp mysteriously sings yearning laments of lonely love from the ruins. — Be still, good night!” We can look forward to the musical images that Buchbinder will be conjuring up in Andermatt — and who knows, perhaps we will even hear the lowing of a distant cow in the moonlight ...

RUDOLF BUCHBINDER

Rudolf Buchbinder is one of the legendary performers of our time. The authority of a career spanning more than 60 years is uniquely combined with esprit and spontaneity in his piano playing. Tradition and innovation, faithfulness and freedom, authenticity, and open-mindedness merge in his reading of the great piano literature. Buchbinder is an honorary member of the Vienna Philharmonic Orchestra, the Gesellschaft der Musikfreunde in Wien, the Wiener Konzerthausgesellschaft, the Vienna Symphony Orchestra, and the Israel Philharmonic Orchestra. He is the first soloist to be awarded the Golden Badge of Honor by the Staatskapelle Dresden.

His interpretations of the works of Ludwig van Beethoven are regarded as setting standards. Buchbinder was the first pianist to play all of Beethoven’s piano sonatas within one festival summer at the 2014 Salzburg Festival. The Salzburg cycle was recorded live for DVD and CD. The sensational cycle of Beethoven’s five piano concertos came about during the 2019/20 concert season at the Vienna Musikverein. In celebration of its 150th anniversary, the Vienna Musikverein, for the first time in its history, gave a single pianist, Buchbinder, the honor of performing all piano concertos by Beethoven in a specially created series. Buchbinder’s partners in this unprecedented constellation were the Leipzig Gewandhaus Orchestra under Andris Nelsons, the Vienna Philharmonic under Riccardo Muti and the Bavarian Radio Symphony Orchestra, the Munich Philharmonic and the Sächsische Staatskapelle Dresden under the baton of Mariss Jansons, Valery Gergiev and Christian Thielemann. As a contribution to the celebrations marking the 250th anniversary of Beethoven’s birth, Buchbinder initiated a cycle of new Diabelli Variations. Following the genesis of Beethoven’s epochal Diabelli Variations op. 120, Buchbinder succeeded in enlisting eleven leading contemporary composers of different generations.

With his new album “Soirée de Vienne”, Buchbinder relates to a Viennese evening society and brings together composers who are closely connected with Vienna — like himself. Buchbinder attaches great importance to source research. His private collection of sheet music includes 39 different editions of Beethoven’s complete piano sonatas.
buchbinder.net



UNHEARD-OF! SWISS ROMANTICISM

—
SYMPHONY CONCERT

WHIT SUNDAY, MAY 19, 2024, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60 / 45

SWISS ORCHESTRA

LENA-LISA WÜSTENDÖRFER,

CONDUCTOR

MASATO SUZUKI, HARPSICHORD

—

AUGUST WALTER

(1821 – 1896)

Concert Overture in D major op. 16

MARGUERITE ROESGEN-

CHAMPION (1894 – 1976)

Concertino for Harpsichord and

Orchestra No. 1

JOHANNES BRAHMS

(1833 – 1897)

Symphony No. 2 in D major op. 73

—

TICKETS



In the spring of 1846, the composer August Walter — the son of a Stuttgart confectioner — was asked if he would like to apply for the post of Music Director in Basel. He replied: “As it happens, I have no desire to bury myself in a Swiss town where [...] the cows are driven in from the fields on an evening!” Walter had to take back these bold words not long after, when he rescinded his rejection and accepted the post after all. And Switzerland ultimately seems to have appealed to Walter, because he spent almost all his remaining 50 years in Basel. He played a significant role in establishing a lively music scene in the city, and repeatedly organised performances of the music of his colleagues Hans Huber and Friedrich Hegar. His delight in promoting Swiss Classical and Romantic music is a trait he shares with today’s Swiss Orchestra, whose latest programme “Unheard-of! Swiss Romanticism” opens with Walter’s own, spectacular Concert Overture in D major.

This highly Romantic opening is followed by a Harpsichord Concertino by the Genevan composer Marguerite Roesgen-Champion. She was an absolutely remarkable composer. Quite apart from her ability to assert herself in a field that in the 20th century was still largely dominated by men, she was also one of the driving forces behind the rediscovery of late Baroque music and of the harpsichord as a solo instrument. She published over 300 works and was in demand as a harpsichord virtuoso throughout Europe. Ample proof of her ability is provided by her many recordings for radio stations in Western Switzerland and elsewhere, playing her own works and those of other composers. The solo part in her Concertino will here be played by the gifted Masato Suzuki, a master of the harpsichord.

Our programme closes with the 2nd Symphony of Johannes Brahms — a work that is unusually light and accessible by the composer’s own standards. He wrote it in the space of just a few months in the late summer of 1877. After spending 14, immensely exhausting years writing his First Symphony, composing his Second must have seemed soothingly therapeutic to him. And we can hear this in the music itself, which exudes warmth and a closeness to Nature, and (again, unlike much of Brahms) bubbles over with a sense of *joie de vivre*.

—

MASATO SUZUKI

A multifaceted musician, Masato Suzuki appears on the concert platform in the capacity of conductor, composer and keyboard player. On the conducting podium, this season sees Suzuki return to both the Yomiuri Nippon Symphony and Tokyo Symphony Orchestras as well as making his debut as a conductor with the NHK Symphony Orchestra, having performed Copland's "Symphony for Organ and Orchestra" with them last season. His repertoire is varied with many programmes featuring contrasting composers including works by Bach, Berlioz, Mendelssohn, Prokofiev, Rameau, Stravinsky and Takemitsu.

As Principal Conductor of Bach Collegium Japan, Suzuki made his subscription series conducting debut with the ensemble directing Bach's "St John Passion" and Monteverdi's "L'Incoronazione di Poppea"; on tour, he has taken them to the Thüringen Bachwochen and last season to the Varazdin Baroque Festival. 2019 sees BIS release the first disc of the complete Bach Harpsichord concerti Suzuki has recorded with Bach Collegium Japan leading from the keyboard. Suzuki makes his conducting debut with the Singapore Symphony and the Academy of Ancient Music in London this season following his debut at the Edinburgh Festival with musicians from the Dunedin Consort. Other festival appearances as a recitalist and chamber musician include the Chofu International Music Festival (of which he is Artistic Director and Executive Producer), Schleswig Holstein and Verbier. He continues a collaboration with violist Antoine Tamestit touring an all Bach programme centred on the three viola da gamba sonatas; their recording of these works was released by Harmonia Mundi in 2019.

Suzuki studied Composition and Early Music at the Tokyo University for Fine Arts and Music before studying Organ and Improvisation at the Royal Conservatory of The Hague.

harrisonparrott.com/artists/masato-suzuki

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

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LGT YOUNG SOLOISTS

CHAMBER ORCHESTRA
FRIDAY, JUNE 28, 2024, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 135 / 105 / 85 / 60 / 45

LGT YOUNG SOLOISTS

LUDWIG VAN BEETHOVEN
(1770 – 1827)
Sonata No. 9 in A major op. 47,
“Kreutzer”, arr. for violin and strings

DAVID POPPER
(1843 – 1913)
Polonaise de concert op. 14

MAX BRUCH
(1838 – 1920)
Romance for viola and string
orchestra in F major op. 85

PABLO DE SARASATE
(1844 – 1908)
Duo for two violins and strings
“Navarra” op. 33

ASTOR PIAZZOLLA
(1921 – 1992)
Le Grand Tango for violin and
strings

TICKETS



What would musical masterpieces be without virtuosity? Hardly anyone would ever hear the five demanding works on this evening's programme of chamber works if talented instrumentalists did not have the courage to play them, despite the high technical hurdles they present, plus a need for a full sound. The members of the LGT Young Soloists are all virtuosos. This top-class ensemble of young string players aged between 14 and 23 will perform a concert programme in Andermatt that demands nothing less than utter virtuosity.

Many violinists are rightly scared of the demands made by Ludwig van Beethoven's “Kreutzer Sonata” for Piano and Violin op. 47. It was first performed by the Afro-European violinist George Polgreen Bridge-tower in 1803, though its later dedicatee, a French violinist named Rodolphe Kreutzer, shied away from the challenge and declared the work to be unplayable. As a result, not a single note of Beethoven's sonata was ever played on Kreutzer's violin. The work begins with four expressive bars for the solo violin, and later demands elaborate runs and difficult figurations. It is also fit to burst with strongly contrasting melodies.

David Popper's “Polonaise de concert” is focused on the cello. And it offers ample proof that its composer was considered one of the most famous virtuosos on this same instrument. This work requires a high degree of expression and sensuality, along with virtuoso playing — for the performer has to master rapid successions of broken chords and surprising octave leaps. All that's lacking here is a similar challenge for the viola. We have found it in Max Bruch's Romance, in which the viola presents elaborate trills, double stops and arpeggios. This delightful work was Bruch's way of welcoming the virtuoso Willy Hess when he was appointed to a professorship in Berlin. Nor did Bruch hold back with technical challenges for his new colleague. Our concert in Andermatt closes with a work by the incredible violinist Pablo de Sarasate, who created a monument to his own outstanding abilities in the violin duo “Navarra”, and the “Gran Tango” from the pen of Astor Piazzolla, whose Argentinian passion makes the soul of the violin sing.

LGT YOUNG SOLOISTS

The award-winning string ensemble LGT Young Soloists (sponsored by LGT Private Banking) is made up of highly gifted young soloists aged 14 to 23 and brings together musicians from more than 15 nations. Unique throughout the world, the project gives high-carat young talents the opportunity to perform regularly on the world's leading stages, enthraling audiences with their highly professional performances as soloists, chamber and orchestral musicians: “If you didn't know that young teenagers are playing here, you would think you were in the midst of a top ensemble” (*das Orchester*, 2017).

The last seasons included many highlights: legendary composer Philip Glass has written a new string symphony, which has been premiered in September at Vienna's Musikverein and the Royal College of Music in London. Further concerts and tours took the ensemble to the Young Euro Classic Festival at the Konzerthaus Berlin, the Music Festival in Merano, the Elbphilharmonie Hamburg, the Stefaniensaal in Graz and many others. During past seasons, the LGT Young Soloists have appeared at Berlin's Philharmonie, the Tonhalle Zurich, Vienna's Musikverein, Hamburg's Elbphilharmonie, the Philharmonie Luxembourg, De Doelen in Rotterdam, the Victoria Hall in Singapore and at renowned festivals such as the Rheingau Music Festival, Woordfees Festival in South Africa, the Dresden Music Festival and Abu Dhabi Classics. Only two years after they were founded, the LGT Young Soloists were the world's first youth orchestra to record for RCA Red Seal. The ensemble's discography already includes six albums, the most recent being the world premiere recording of Philip Glass' 14th Symphony, which the composer wrote especially for the LGT Young Soloists. Commemorating Beethoven's 250th birthday in 2020, the LGT Young Soloists released “Beethoven RECOMPOSED” on the Naxos label. The CD topped the Apple Music Video Classical Charts in more than 40 countries, garnering outstanding reviews from international music journalists.

The violinist and pedagogue Alexander Gilman and the pianist Marina Selteneich partnered with LGT Private Banking in 2013 to unite high-carat young soloists in one ensemble.



BRILLIANTLY SWISS

—
SYMPHONY CONCERT

SATURDAY, JUNE 29, 2024, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60 / 45

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
SEBASTIAN BOHREN, VIOLIN

PAUL JUON (1872 – 1940)
5 Pieces for String Orchestra op. 16

GIUSEPPE TARTINI
(1692 – 1770)
Sonata in g minor "The Devil's Trill"
(arr. Fritz Kreisler)

FRITZ KREISLER (1875 – 1962)
Prelude and Allegro
Variations on a Theme of Corelli
"Liebesfreud"
"Schön Rosmarin"

PAUL JUON
4 Pieces for Violin and Piano
(version for violin and orchestra)
op. 28 No. 3, Berceuse

EDVARD GRIEG (1843 – 1907)
"Holberg Suite" op. 40

GEORGE TEMPLETON STRONG
(1856 – 1948)
Chorale on a Theme of Leo Hassler

TICKETS



On 8 February 1935, the Viennese-born, Austrian-American violinist-composer Fritz Kreisler saw himself compelled to make a statement to the *New York Times* to clarify a growing scandal: "Some 30 years ago, circumstances forced me to take this course of action when I wanted to expand my concert repertoire. It seemed improper and tactless to me to put my name repeatedly on my programmes". So what had happened? According to his own account, Kreisler — a child prodigy who had advanced to become the star violinist of the first half of the 20th century — had acquired manuscripts of music by older composers such as Gaetano Pugnani, François Couperin and Antonio Vivaldi, who at the time were essentially unknown. He had then "arranged" them for violin, published the resultant music and played these works in his concerts. It was the music critic Olin Downes who finally revealed that many of these supposedly Baroque works had in fact been composed by Kreisler himself. They were "forgeries" — and this triggered a perfect scandal on the classical music scene, one that was reported all over the world.

Many thought it all an amusing joke, though it left a nasty taste in the mouth of some critics, Ernest Newman in particular: "How easy it is, and always has been, to write this kind of music ... Anyone with the slightest inkling of music in him, and the slightest knowledge of the period in question, could produce something like this every morning, using only the hand that he doesn't need for shaving". But this detracts not a whit from the popularity of Kreisler's compositions, as we can confirm in this concert with the Swiss Orchestra and the high-flying violin virtuoso Sebastian Bohren. He here presents a selection of works including Kreisler's Prelude and Allegro — initially attributed to Pugnani — plus pieces in the Viennese style, such as the popular "Liebesfreud", alongside Giuseppe Tartini's virtuoso "Devil's Trill" Sonata and Paul Juon's Berceuse.

Two little-known Swiss works are also on our programme: the 5 Pieces by Paul Juon, whose family roots were in Canton Graubünden, and a chorale by George Templeton Strong, who grew up in Geneva. The Swiss Orchestra's signature feature is rediscovering unjustly forgotten works of Swiss music from the Classical and Romantic periods, and combining them with more famous works. And so Edvard Grieg's popular "Holberg Suite" rounds off our diverse concert programme today.

SEBASTIAN BOHREN

Sebastian Bohren is a violinist who, as both concerto soloist and chamber musician, strikes a distinctive balance in his interpretations and his choice of repertoire, which favours the Classical and early Romantic eras, the 20th century, and the present day. The *Süddeutsche Zeitung* has described Bohren as “one of the most serious-minded, forthright musicians of his generation” while *BBC Music Magazine*’s 5 review of his Avie recording of Mozart violin concertos praised his “gorgeous solo playing [...] vividly alert to the music’s every shift and turn.”

Sebastian Bohren regularly works with ensembles such as the Basel Symphony Orchestra, the Orchestra della Svizzera Italiana, the Lucerne Symphony and Royal Liverpool Philharmonic Orchestras, the Deutsche Staatsphilharmonie and the Munich Chamber Orchestra, playing under the baton of Michael Sanderling, Cristian Macelaru, Marc Minkowski, Heinz Holliger, Andrew Manze, Emmanuel Tjeknavorian, James Gaffigan and Ivor Bolton.

Bohren studied in Zurich with Jens Lohmann and later with Robert Zimansky and Zakhar Bron before continuing his studies with Igor Karsko in Lucerne and with Ingold Turban at the University of Music and Theatre in Munich. Other formative influences during his artistic development were Ana Chumachenco, Hansheinz Schneeberger, Dmitry Sitkovetsky, Christian Tetzlaff and Heinrich Schiff. Bohren today lives in Zurich but maintains his close links to his home canton of Aargau through the successful Stretta Concerts series that he directs, and through the Brugg Festival.

He plays a 1761 violin made in Parma by Giovanni Battista Guadagnini, the “Ex-Wanamaker-Hart”. sebastianbohren.ch

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

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—> P 12



BORROMEO FESTIVAL GALA

CHAMBER MUSIC

SATURDAY, JULY 27, 2024, 7.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 90 / 75 / 60 / 45

**BORROMEO MUSIC
FESTIVAL PLAYERS**
ANDREAS HAEFLIGER, PIANO

OTHMAR SCHOECK
(1886 – 1957)
String Quartet No. 1 in D major op. 23

JOAQUÍN TURINA PÉREZ
(1882 – 1949)
Piano Quartet in a minor op. 67

JOHANNES BRAHMS
(1833 – 1897)
Piano Quintet in f minor op. 34

TICKETS



When asked about what is probably the greatest challenge for a pianist, Andreas Haefliger replied: “The combination of having the immense ego needed to go on stage in the first place, and then letting go of this ego in the moment that you begin to play, just so you can do justice to the music — this is very important to me, and something I’ve been working on for many, many years”. His answer makes it clear: the grand piano on the concert podium always exudes a special presence. In Andermatt, the Borromeo Music Festival Players and Haefliger will present different aspects of this piano “presence” — and its absence — in combination with string instruments.

The Spanish composer Joaquín Turina Pérez assigned a special role to the piano when he wrote his Piano Quartet in a minor in the early 1930s. He himself had almost embarked on a career as a pianist, but then decided to become a composer instead — and in the last movement of this Quartet he created a “secret” solo part for the instrument he loved so much. The Swiss composer Othmar Schoeck’s First String Quartet of 1913 naturally doesn’t need a piano at all. He artfully employs his talent for song composition to create clear, memorable melodies for his chosen instrumental ensemble. The Alpine ebullience of Schoeck’s Quartet here provides a charming contrast to the Spanish pathos of Turina Pérez.

Johannes Brahms also had in mind a combination of string instruments alone when he set to work on a quintet for two violins, a viola and two cellos in August 1862. But he found the resultant sound in some places “emasculated and thin”, and in other places “too thick”. So he made a volte-face and recast his work as a piano duo instead. He performed it thus with his close confidante Clara Schumann, but on her recommendation he subjected the work to yet another fundamental revision. It was only in the combination of string quartet plus piano that Brahms found himself able to achieve the balanced, perfect sound he wanted. The resultant Piano Quintet was first heard in 1865 in the apartment of his Basel friends, the Riggerbach-Stehlin, and it is in this form that we can hear the work in Andermatt.

ANDREAS HAEFLIGER

Andreas Haefliger comes from a rich tradition of music making and is acclaimed for his sensitivity, musical insights and transcendent pianism. Known for his innovative programming, he brings an all-encompassing passion and humanity to his concert appearances and recordings. At an early age he was surrounded by intense vocal artistry, thereby acquiring the beginnings of what would become a highly individual vocal piano sound, and a sense of natural lyricism in his music making. Having finished his studies at the Juilliard School, Haefliger soon thereafter performed with the major American and European orchestras. A superb recitalist, Haefliger has ongoing regular relationships with the Vienna Konzerthaus and Wigmore Hall, as well as the Lucerne and Edinburgh Festivals. Haefliger is as a uniquely insightful interpreter of Beethoven. In 2020, locked down in the Swiss Alps, he filmed Beethoven’s monumental op. 106 Hammerklavier sonata alongside interviews with the alpinist Dani Arnold in the gorgeous mountain scenery, for release in cinemas and online. In Autumn 2021 BIS Records (with whom Haefliger has an exclusive contract) release his recording of the Beethoven op. 31 sonatas, before resuming the Perspectives series in 2022 and beyond. Haefliger began his recording career with Sony Classical, later appearing on Decca with the Takács Quartet and also Matthias Goerne, with whom he won the Preis “Der Deutschen Schallplattenkritik” for Schubert’s Goethe Songs. andreashaefliger.net

LORENZ GAMMA

Swiss violinist Lorenz Gamma has a varied career as recitalist, chamber musician, soloist and teacher. He lives in Los Angeles, where he serves as director of string studies at California State University Northridge. Mr. Gamma has collaborated with such varied musicians as Joseph Silverstein, Sophia Gubaidulina, Thea Musgrave, Wadada Leo Smith and many others. His repertoire comprises over twenty violin concertos from Bach to Berg and from Wieniawski to Wynton Marsalis, as well as the standard chamber music literature of over eighty composers. He is founder and artistic director of the Borromeo Music Festival in Altdorf, Switzerland — a young festival where fifty students from around the world come together with an internationally acclaimed faculty during two weeks. borromeomusicfestival.org

tickets subscriptions

TICKETS

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- Customer Services Andermatt Swiss Alps, Gütschgasse 6, 6490 Andermatt
- Andermatt-Urserntal Tourismus GmbH, Gotthardstrasse 2, 6490 Andermatt
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- SAT, SEPT 23, 2023 Season Opening
- MON, JAN 1, 2024 "If I could wish for something..."
- SAT, FEB 17, 2024 Rolando Villazón
- SAT, MAY 18, 2024 Rudolf Buchbinder
- FRI, JUNE 28, 2024 LGT Young Soloists

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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, SEPT 23, 2023 Season Opening
- SAT, OCT 28, 2023 On the Tracks of the Swiss Symphony
- SAT, NOV 25, 2023 Musikkollegium Winterthur
- TUE, DEC 26, 2023 Christmas Oratorio
- SUN, FEB 18, 2024 Swiss Orchestra Wind Soloists
- SUN, APRIL 28, 2024 Classical meets Folk Music
- SUN, MAY 19, 2024 Unheard-of! Swiss Romanticism
- SAT, JUNE 29, 2024 Brilliantly Swiss

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7 CONCERTS
CHF 540 / 450 / 310 / 235

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- SAT, AUG 26, 2023 Goethe's Tell and other Heroes
- SUN, SEPT 24, 2023 Gläuffig
- SUN, OCT 29, 2023 Cottage
- THU, DEC 28, 2023 A Twin-Pack from Central Switzerland
- SUN, JAN 28, 2024 iheimisch
- SUN, APRIL 28, 2024 Classical meets Folk Music
- SAT, JULY 27, 2024 Borromeo Festival Gala

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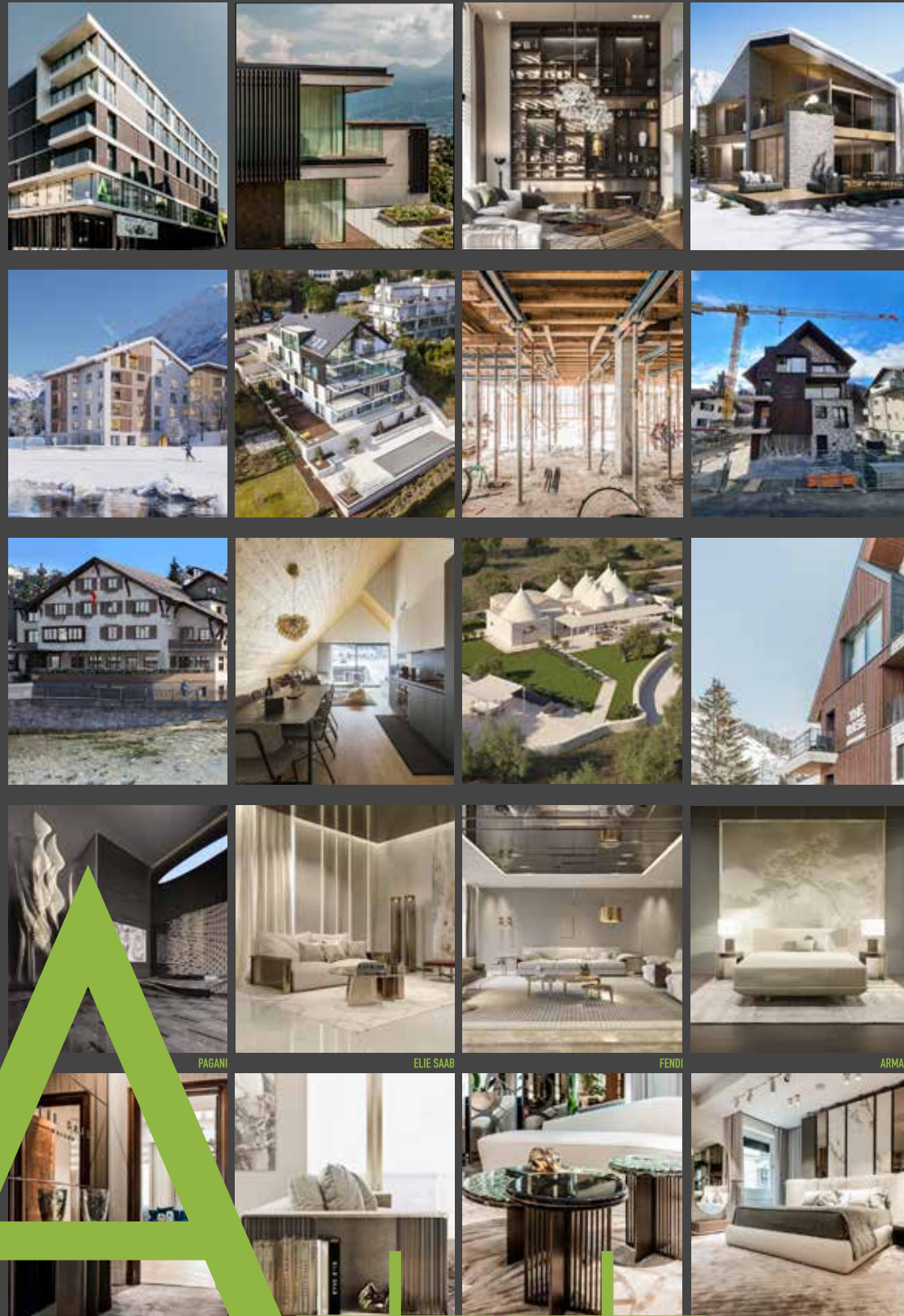
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- a overnight stay with breakfast at the Radisson Blu Hotel Reussen
- 4-course menu that has been designed to match the concert programme itself
- “meet & greet” with the Intendant or artists over a drink at the bar (including a complementary drink)
- 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 with breakfast at The Chedi Andermatt
- aperitif that have been coordinated with the concert programme
- shuttle service to the Andermatt Concert Hall
- the use of The Spa and Health Club, a unique feature at The Chedi

PACKAGE DEAL “2ND ANDERMATT GOETHE DAYS” AUGUST 26 AND 27, 2023

This package includes:

- Ticket in the top category for the Lieder recital with Julian Prégardien
- Overnight stay with breakfast at the Radisson Blu Hotel Reussen, Andermatt
- 4-course menu that has been designed to match the concert programme itself
- Podium discussion with Adolf Muschg and others
- Guided tour of the Goethe exhibition (Sasso San Gottardo)
- Guided tour of the historic fortress Sasso San Gottardo

For more information, see —> P 26

EXPERIENCES



Andermatt

A vision for Swiss Alpine living

In the heart of Switzerland, yet only 90 minutes drive from Zurich, lies a village that offers the very best of year-round mountain life. Welcome to Andermatt.

With spectacular skiing, breathtaking scenery, Michelin-starred cuisine and a range of beautifully-designed and carefully crafted homes to own, this is a vision for Swiss Alpine living.

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. Please note: The number of seats is limited and registration by mail is required: info@andermattmusic.ch.

BY CAR

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

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

ANDERMATT MUSIC offers a childcare 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.



Find out more about property ownership in Andermatt

www.andermatt-realestate.ch
realestate@andermatt-swissalps.ch
+41 41 888 77 99



membership

BECOME A PART OF ANDERMATT MUSIC

Have you always had a hankering to sit in on a rehearsal of the Swiss Orchestra and see how its musicians prepare for a concert? Are you interested in the concert business and would love to get a personal peek behind the scenes? Or would you like to chat with like-minded people and the performers in a relaxed atmosphere after a concert, and get closer insights into what goes into a concert?

Then you should become a member of ANDERMATT MUSIC to enjoy exclusive insights and benefits.

—

BECOME A MEMBER



LIFETIME MEMBER

CHF 25,000 (ONCE-OFF PAYMENT)

- 50 % discount on up to six tickets for every concert of ANDERMATT MUSIC
- Exclusive preview of the coming season ANDERMATT MUSIC
- Personal thanks in the season brochure
- Our high-quality season programme will be sent to you by post
- An exclusive concert introduction for members with aperitif (for 2 people)

GOLD MEMBER

CHF 5,000 PER SEASON

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- Exclusive preview of the coming season ANDERMATT MUSIC
- Personal thanks in the season brochure
- Our high-quality season programme will be sent to you by post
- An exclusive concert introduction for members with aperitif (for 2 people)
- A meet & greet with the artist/intendant (for 2 people)
- A visit to an orchestral rehearsal, with a peek behind the scenes

SILVER MEMBER

CHF 2,000 PER SEASON

- 4 complimentary tickets 1st category with personal ticket service
- Exclusive preview of the coming season ANDERMATT MUSIC
- Personal thanks in the season brochure
- Our high-quality season programme will be sent to you by post
- An exclusive concert introduction for members with aperitif (for 2 people)
- A meet & greet with the artist/intendant (for 2 people)

BRONZE MEMBER

CHF 800 PER SEASON

- 4 complimentary tickets 1st category with personal ticket service
- Exclusive preview of the coming season ANDERMATT MUSIC
- Personal thanks in the season brochure
- Our high-quality season programme will be sent to you by post
- An exclusive concert introduction for members with aperitif (for 2 people)

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(UP TO 30 YEARS)
CHF 150 PER SEASON

- 2 complimentary tickets 1st category with personal ticket service
- Exclusive preview of the coming season ANDERMATT MUSIC
- Personal thanks in the season brochure
- Our high-quality season programme will be sent to you by post
- A visit to an orchestral rehearsal, with a peek behind the scenes

credits

thanks

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